

MahlerFest XXVII


Mahler, Symphony No. 6

Rückert-Lieder

Abigail Nims, mezzo-soprano

Macky Auditorium, CU Boulder

May 17 & 18, 2014



MahlerFest Orchestra
Robert Olson, conductor

Schedule of Events

Symphonie No. 6

Saturday, May 17 – Symposium, in room C-199 in the Imig Building, University of Colorado

Morning Session at 9:00 am

- Dr. Anna Stoll-Knecht, New York University
“Genetic Connections between the Sixth and Seventh Symphonies”
- Dr. Robert Olson, Artistic Director and Conductor, Colorado MahlerFest
“A Conductor’s Perspective of the Sixth Symphony”

GUSTAV MAHLER
(1860 - 1911)

Lunch – University Memorial Center, Room 415-417, University of Colorado

Tickets available at the symposium

Afternoon Session at 1:30 pm

- Dr. Marilyn McCoy, Columbia University
“Intimate Miniatures vs. An Intimidating Macrocosm: Comparing Compositional Impulses in Mahler’s ‘Five Rückert Songs’ and the Sixth Symphony”
- Mr. Jerry Bruck, author and researcher; owner/president Posthorn Recordings (NYC)
“In Touch with Mahler”

Saturday, May 17 at 7:30 pm – Orchestral Concert at Macky Auditorium, University of Colorado

Sunday, May 18 at 3:30 pm – Orchestral Concert at Macky Auditorium, University of Colorado

- Mahler: *Rückert-Lieder* (Abigail Nims, mezzo-soprano)
- Mahler: *Symphony No. 6 in a minor*
- Robert Olson conducting the Colorado MahlerFest Orchestra
- Pre-concert lecture by Dr. Marilyn McCoy at 6:30 pm on Saturday and at 2:30pm on Sunday

Reserve the dates for MahlerFest XXVIII!

Concerts May 16 and 17, 2015

Recital and symposium details will be available at www.mahlerfest.org

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From the Artistic Director

Mahler's vision of the world, so clearly mirrored in his works, reflected the problems of life, of love and disappointment, of achievement and failure, of happiness and fame, all from the viewpoint of death, common to all of us. Audiences of his time were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. Not only has his music "begun to find a home," Mahler has become one of the most performed composers in the repertoire, and this almost unbelievable explosion of popularity in the last four decades has, at its core, a fundamental reason. With Mahler's music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of death and life, of loss and life, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations.

A music critic recently wrote, in reviewing the Third Symphony, "Mahler may be our most ethereal composer, but there is no music more human than Mahler's."

As the eloquent writer Neville Cardus stated, "I do not feel when I listen to Beethoven, Bach, Bruckner, or Sibelius that I am coming into a sort of psychic contact with the men behind the music. I recognize their tone, their style and technical setup, the idiom, and so on; but I do not get a sense of a personal presence. With Mahler, his music seems as though it is being projected or ejected from his very being, from his innermost

nature, even as we are listening to it in a performance. It comes to us at times as a kind of ectoplasm to tone."

Moreover, just considered simply as music, Mahler spun gorgeous melodies; stunning climaxes; employed brilliant orchestration; was tender and poetic; and wrote for the voice in ways unmatched by any other composer. The listener can just let the music transport her/himself to pure enjoyment.

And thus was born the MahlerFest 27 years ago. Twenty-seven years of Mahler! From very humble beginnings in 1987 to receiving the Mahler Gold Medal in 2005 to performing *Das Lied* with Thomas Hampson, there is much to be thankful for, and many people to whom I could not possibly express sufficient gratitude. Our accomplishments are many, our goals humble but noble. We want to continue experiencing a composer whose music touches us in ways that few others do, and wish to share this experience with others, which is why so many wonderful musicians volunteer their precious time year in and year out, and why we have created our own small "Mahler community" from across the land, to gather in Boulder every May to celebrate that which binds us all. The MahlerFest has become an event propelled and driven by the artistic spirit that dwells in all its creative participants to be part of this unique experience. Every May, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

Robert Olson

Welcome to MahlerFest XXVII. This year's concert pairs the great Symphony No. 6 (with one of Mahler's most sublime slow movements) with his exquisitely beautiful set of songs based on the poetry of Fredrich Rückert. We on the board, our music director, Dr. Olson, and our wonderful volunteer orchestra have all worked hard to bring you another immersive Mahlerian symphonic experience. We know you will not be disappointed!

Elsewhere in this program book you will see Dr. Olson's announcement that, after 28 years, he intends to retire after next year's MahlerFest (XXVIII). We are going to "pull out all of the stops" to make Dr. Olson's last MahlerFest a very special one for the ever-increasing MahlerFest family, which includes not only our local patrons and supporters but Mahler enthusiasts and scholars from around the world. So stay tuned for announcements.

But we are also going to be making every effort to transition MahlerFest to a new artistic director, and to new directions that he or she might want to pursue. It will be exciting to bring to our audiences new perspectives on Mahler's music and times. We have established a search committee to find a new artistic director, and there are several very promising candidates already. One thing that we can do to help make the

transition as seamless as possible would be to expand our board with committed individuals who share the excitement of the challenge of new directions—if you would like to participate in this adventure, we strongly encourage you to contact one of our board members! But for now, please sit back and enjoy another great MahlerFest concert, Bob Olson's second-to-last MahlerFest, in beautiful Macky Auditorium.

With warmest regards,



Barry Knapp, President

MahlerFest XXVII

Saturday, May 17, 2014 7:30 p.m.

Sunday, May 18, 2014 3:30 p.m.

Pre-concert lecture by Dr. Marilyn McCoy one hour before each performance

The Colorado MahlerFest Orchestra

Robert Olson, conductor

Abigail Nims, mezzo-soprano

Rückert-Lieder

1. *Ich atmet' einen linden Duft*

2. *Blicke mir nicht in die Lieder*

3. *Liebst du um Schönheit*
(orchestration by Max Puttmann)

4. *Ich bin der Welt abhanden gekommen*

5. *Um Mitternacht*

Abigail Nims, mezzo-soprano

INTERMISSION

Symphony No. 6 in a minor

I. *Allegro energico, ma non troppo*

II. *Andante moderato*

III. *Scherzo. Wuchtig*

IV. *Finale. Allegro moderato*

Announcement

What began as an idea born on the shores of Lake Dillon one day 28 years ago has blossomed into something no one could have possibly predicted. The most frequently asked question I heard during the first ten year cycle was “what will you do when you’ve completed the cycle?”, and I always answered “we’ll cross that bridge when we come it”, thinking to myself “not to worry, we’ll never get anywhere near that!” I mean, how could I possibly put together an Eighth Symphony on our small budget? Well, we not only completed the first cycle and performed an Eighth that critics raved about worldwide, we are nearing completion of our third cycle!

All good things must come to an end, and it is time for me to step down. I’ve done a few rough calculations ... over the years I will have recruited close to 3,000 orchestra musicians, approximately 1200 choristers, and 30 soloists over the years, and this just for the symphonies! While standing in front of these passionate and dedicated musicians has been a phenomenal privilege for me, my time has come to step down and end my participation in the MahlerFest on a glorious note in 2015 with the Ninth Symphony, Mahler’s own “farewell” of sorts.

Should you be interested in helping the Board of Directors as they try to determine our future, please contact any one of them (or me), as I know they would welcome your thoughts, ideas, and muscle. In the meantime, I thank you for your patronage and support over the decades and look forward to a great Sixth Symphony and Rückert Songs this year.

Sincerely,

Robert Olson



Colorado MahlerFest

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Keith Bobo

HOUSING MANAGER

Judy Cole

MahlerFest acknowledges with sincere thanks the cooperation of the College of Music, University of Colorado

Colorado MahlerFest XXVII Orchestra

Violin I

Annamarie Karacson - 25
 Concertmaster, Boulder
 Chelsea Winborne** - 0, Arvada
 Courtney Burriss - 0, Kansas City
Martha Dicks - 26, Longmont
 Charles Ferguson - 22, Denver
 Jill Ferguson - 22, Denver
Susan Hall - 26, Boulder
 Marisa Ishikawa - 0, Boulder
 Tracy LaGuardia - 5, Denver
 Mary Matthews - 5, Boulder
 Paul Menten - 1, Broomfield
 Ramiro Miranda - 0, Kansas City
 Gyongyver Petheo - 6,
 Highlands Ranch
 Johannes Rudolph - 3, Boulder

Violin II

Catherine Limon* - 5, Longmont
 Rebecca Ruttenberg** - 21, Boulder
 Gwyneth Ayers - 2, Longmont
 David Cher - 1, Englewood
Emily Fenwick - 26, Loveland
 Jeralyn Friedli - 15, Boulder
 Edward Goldson - 6, Denver
 Jean Inaba - 0, Denver
 Laura Johnson - 1, Littleton
 Dario Landazuris - 9, Austin, TX
 Marilyn Maxvold - 18, Loveland
 Rob Rubin - 7, Ridgewood, NJ
 Susan Schade - 24, Boulder
 Michelle Segal - 6, Boulder
 Jane Uitti - 19, Louisville
 Linda Wolpert - 19, Boulder

Viola

Lauren Spaulding* - 0, Boulder
 Kyla Witt** - 1, Bowling Green, OH
 Christine Arden - 13, Boulder
 Alyssa Bell - 0, Kansas City
 Judy Cole - 16, Broomfield
 Deb Corisis - 14, Boulder
 Joanna Johnson - 1, Littleton
 Hannah Kuchar - 11, Lafayette
 John Leininger - 9, Littleton
 Busya Lugovier - 2, LaCrosse, WI
 Marilyn de Queiroz - 3, Denver
 Heidi Snyder - 0, Englewood

Cello

Keith Thomas* - 2, Seattle
 Joseph Howe** - 1, Boulder
 Rowanna Bobo - 15, Louisville
 Timothy Johnson - 0, Littleton
 Rebecca Jonas - 2, Boulder
 Yoriko Morita - 6, Louisville
 Keirsten Schwanbeck - 0, Boulder
 Jim Todd - 2, Denver
 William Todd - 1, Denver

Bass

Oswald Prentiss Backus V* - 0,
 Lawrence, KS

Jennifer Motycka** - 26, Longmont

Brian Bartling - 2, Overland Park, KS
 Erik Habbinga - 14, Fort Collins
 Josh Luebbers - 0, Westminster

Harp

Hillary Schefter* - 4, Denver

Celeste

Dominik Von Pichl - 1, Lakewood

Flute/Piccolo

Kay Lloyd* - 18, Longmont
 Jonathan Borja - 5, Kansas City
 Brielle Frost - 3, Greeley
 Alexandria Aguirre - 1, Greeley
 Leanne Hampton - 0, Boulder

Oboe/English horn

Kimberly Brody* - 7, Boulder
 Marlee Ingle - 2, Greeley
 Heidi Butterfield - 0, Greeley
 Kristin Dahlin - 0, Greeley
 Jordan Pyle - 0, Windsor

Clarinet/Eb/Bass clarinet

Jacob Beeman* - 3, Boulder
 Michael Moy - 2 (+Eb), Boulder
 Jason Richard Olney - 4, Louisville
 Nathaniel Berman - 0, Greeley
 Jacob Eichhorn - 0 (+bs cl), Boulder

Bassoon/Contrabassoon

Yoshi Ishikawa* - 15, Boulder
 Yahaira Nieves - 0, Boulder
 Michelle Gaffney - 0, Boulder
 Matthew Cullen - 3, Cincinnati, OH
 Cynthia Harris - 0, Boulder

Horn

Kelly Drifmeyer* - 15, Potsdam, NY
 Alyssa Cherson** - 1, Bloomington,
 IN
 Brian T. Kilp - 2, Terre Haute, IN
 Mark Denekas - 0, Centennial
 John Geiger - 0, Boulder
 Matt Taylor - 1, Starkville, MS
 David Wallace - 7, Lafayette
 Jordan Miller - 0, Boulder

Eric Gilfus - 0, Ft. Collins

Trumpet

Derek Ryan McDonald* - 0,
 Boulder
 John Wacker - 0, Gunnison
 Danny Kirgan - 0, Bloomington,
 IN
 Geoffrey Wood - 0, Athens, GA
 Samuel Wells - 2, Bloomington,
 IN
 Grant Smiley - 1, Bloomington,
 IN

Trombone

Ryan Van Gilder* - 3, Berthoud
 Nathan Gonzales - 5, Broomfield
 Alex Krawczyk - 0, Bloomington
 Daniel J. Morris - 4, Ft Collins

Tuba

Thomas Stein - 26, Kansas City

Timpani

Alan Yost* - 25,
 North Andover, MA

Percussion

Stan Pappas* - 4, Broomfield
 Sandra Fauth - 4, Evergreen
 Derek Frank - 0, Boulder
 Brian LaGuardia - 2, Denver
 Greg Haynes - 0, Gunnison

* denotes principal

** denotes associate principal

Numbers after names indicate
 number of MahlerFests played

Orchestra Affiliations (recent past and present) of the Members of the MahlerFest Orchestra

Alton (IL) Symphony * American Chamber Players * Anchorage Symphony * Ann Arbor Symphony * Arapaho Philharmonic * Aspen Chamber Ensemble * Austin Civic Orchestra * Bay Area Women's Orchestra * Boulder Bach Festival * Boulder Philharmonic Orchestra * Centennial Symphony Orchestra * Central City Opera Orchestra * Cheyenne Symphony Orchestra * Chicago Symphony Orchestra * Cincinnati Symphony and Pops * Civic Orchestra of Chicago * Civic Orchestra of KC * Colorado Ballet Orchestra * Colorado Music Festival * Colorado Springs Symphony * Colorado Symphony Orchestra * Columbine Chamber Orchestra * Columbus Symphony * Concord (MA) Orchestra * Conservatory of Music, University of Missouri Kansas City * Corpus Christi Symphony * Des Moines Symphony * Estes Park Chamber Orchestra * Evansville Philharmonic * Evergreen Chamber Orchestra * Fairbanks Symphony * Ft. Collins Symphony Orchestra * Ft. Worth Symphony * Four Seasons Chamber Orchestra * Fresno Philharmonic * Greeley Philharmonic * Greensboro Symphony Orchestra * Illinois Philharmonic Orchestra * Jefferson Symphony Orchestra * Jerusalem Symphony * Kansas City Civic Orchestra * Kansas City Symphony * Las Cruces Symphony * Liberty Symphony (MO) * Longmont Symphony Orchestra * Mansfield (OH) Symphony * Merced Symphony Orchestra * Meridian (MS) Symphony Orchestra * Midland-Odesa Symphony Orchestra * Mississippi Symphony * Mostly Strauss Orchestra * National Repertory Orchestra * New England Philharmonic (Boston) * New Jersey Symphony * New Orleans Philharmonic * New World Symphony * New Zealand Symphony * North Carolina Symphony * Northeast Symphony Orchestra (Oklahoma) * Northwest Indiana Symphony * Northwest Mahler Festival * Northland Symphony (Missouri) * Norwegian Chamber Orchestra * Oberlin Conservatory Orchestra * Orchestra Iowa * Orchestra Wellington (NZ) * Owensboro Symphony * Pasadena Symphony * Peoria Symphony * Reno Philharmonic * Ridgewood Symphony (NJ) * Rocky Mountain Symphony * Salt Lake Symphony * Santa Fe Opera Orchestra * St. Joseph (MO) Symphony * St. Petersburg State Chamber Orchestra (Russia) * Sinfonia of Colorado * Sioux City Symphony * Spokane Symphony * Spoleto Festival Orchestra * Strauss Symphony of America * Timberline Orchestra * Tucson Opera Orchestra * Tucson Symphony * University of Colorado Orchestra * University of Northern Colorado Orchestra * Utah Festival Opera * Westminster Symphony * Windsor (Ontario) Symphony

Robert Olson, MahlerFest Artistic Director

“He may be more steeped in Mahler’s music than any other American.” - *New York Times*

“This Eighth is in the same class as the best on records.” - *American Record Guide*

“Legendary” - *FANFARE Magazine*

“Maybe the finest performance of this symphony (#8) ever put to disc.” - *Chicago Daily Herald*

“Robert Olson strikes me as being one of those rare beings among conductors, a man who puts the music first. And so were some of the other greats: Szell, Mengelberg, Beecham.” - *Tony Duggan, Staffordshire, UK*

“A world class performance.” - *On the Air magazine*

“... The greatest musical event in Boulder to date!” “Astonishing ability” - *Boulder Daily Camera*

Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception 27 years ago. He brings an amazingly active and varied career to the podium encompassing the entire spectrum of the concert stage, including symphony, opera, and ballet.

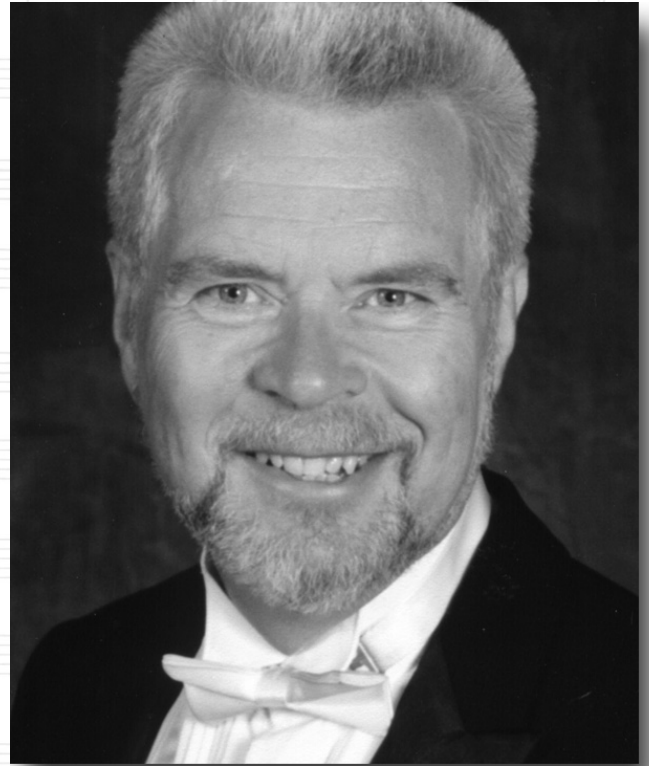
Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *A Midsummer Night’s Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony Orchestra in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 30-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences, and Colorado residents hear the orchestra regularly on KVOD.

Prior to his move to Kansas City he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the opera program and Associate Conductor of Orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert and Sullivan Festival.

Prior to this year he was conductor for the Kansas City Ballet for fourteen years, having conducted over 600 performances with the St. Louis and Kansas City Symphonies. Other conducting posts include the Omaha Symphony, Boulder Baroque Chamber Orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, Colorado Lyric Theater, and the Rocky Ridge Music Festival.

He made his European debut in 1990 in Belgium, which resulted in engagements in Venezuela; return invitations to Belgium; Bergamo and Milan, Italy; the Czech Republic; the Ljubljana Music Festival; Oporto, Portugal; and the National Symphony of China in Beijing. In February, 2001 he conducted five major Stravinsky works in a Stravinsky Festival sponsored by the Kansas City Symphony as well as five performances for the Miami City Ballet. In April, 2004, he took first place conducting the Korean National Symphony in a ten-contestant orchestra competition in a concert that was televised live over much of Asia.

In addition to the success of his recording of Mahler’s Eighth Symphony, Olson and a small international team of Mahler scholars spent over a year editing and preparing the Wheeler realization of Mahler’s Tenth Symphony. He then recorded the world premiere of the Wheeler version, both with the MahlerFest Orchestra in 1997 and



“But the palm goes to Olson who chooses ideal tempi ... and has a real sense of the long line. How I look forward to hearing him in other Mahler.”

- Jonathan Carr, author of biography *Mahler*

for Naxos records with the Polish National Radio Symphony Orchestra in 2002, to reviews such as “second only to Rattle and Berlin.”

He is married to Victoria Hagood-Olson and has two daughters, Tori and Chelsea, the former the principal bassoonist for the MahlerFest orchestra.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 twenty-eight years ago, has become not only “one of Boulder’s most valuable cultural assets,” but a world-class festival, confirmed by the awarding of the Mahler Gold Medal by the International Gustav Mahler Society in Vienna in September, 2005, an honor shared that year with the New York Philharmonic.

Mahler Riddles – Symphony No. 6 and Five Rückert Lieder

Ron Nadel

My Sixth will present riddles that are approachable only by a generation which has absorbed and digested my first five.

– Gustav Mahler writing to biographer Richard Specht

We don't really know what Mahler was referring to, but the audience is presented with a plethora of persistent riddles when contemplating and experiencing the music of his so called middle period, 1901 - 1905, which encompasses his 5th - 7th symphonies, the *Five Rückert Lieder*, and *Kindertotenlieder* (Songs on Dead Children).

Stylistically, the symphonies differ greatly from earlier ones and lack the use of voices. Atmospherically, the symphonies and lieder are darker, even tragic, yet they were composed during perhaps the happiest period of his life and career. Compositionally, Mahler's symphonic structure ranges broadly, from the classic four-movement Sixth, to the Fifth with five movements grouped into three parts, and the five-movement Seventh with its downright spooky scherzo flanked by two movements of "Night Music."

Compounding these is Mahler's reversal of the second and third movements of the Sixth and his wife Alma's later assertion that he intended to undo the reversal, leaving scholars to debate over what he truly wantedⁱ. And there are the "blows of fate" in the finale of the Sixth. Upon completion of it, Mahler added five strong percussive "blows," later reducing them to three. He said they were "three blows of fate" which ultimately destroy the "hero." He later removed the third! But perhaps most tantalizing of all, these works appear autobiographical, but not in the usual sense. The Sixth Symphony and lieder appear to have predicted Mahler's fateful *future*.

A Hero's Life – Symphony No. 6

Mahler composed his sixth symphony over the summers of 1903 and 1904. This was a very fulfilling time. His career was increasingly successful. He had married in 1902 and now had a daughter, with another on the way (the second being born just before completion of the sixth). Aspects of his family life seem woven into the piece. According to Alma, Mahler consciously represented her and their playful children in the first movement and scherzo, respectivelyⁱⁱ. Yet it is one of Mahler's most emotionally overwhelming works, with the "hero" of the symphony suffering three blows of fate and utterly destroyed by the end. It is his only symphony to end in complete pessimism. He referred to it as his "tragic" symphony.

In creating the symphony, Alma says in her memoirs, "*Not one of his works came as directly from his inmost heart as this.*" And he could hardly endure performing it. "*None of his works moved him so deeply at its first hearing as this. We came to the last rehearsal... to the last movement with its three blows of fate. When*

it was over, Mahler walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself."

It is tempting to interpret this symphony as Mahler's personal expression of anxiety, that something was going to happen to *him*. Like a superstition, when things go "too" well. Fates or the gods, as in Greek tragedy, punish the hero for his good fortune, or some flaw. Why else a tragic symphony (as well as the tragic *Kindertotenlieder*) at this time? Mahler *was* superstitious. Or could it be flaws in his personal life were the source of anxiety?

But in his art, Mahler dealt with human universals and post-romantic themes. As musicologist and philosopher Theodore Adorno wrote, he was "*not content with first persons.*" To Mahler, we're *all* the hero in the narrative of our lives. The fates of *all* humans contain struggle and calamity. Mahler shared that fate, but as artist he contemplated and illustrated it.

The first movement lurches to life with warlike tramping, what musicologist Deryck Cooke called "*a heroic-tragic march.*" The movement is in classic sonata form: two main "subjects", of contrasting nature, are integrated and developed throughout. The grinding marching of this first subject is thus contrasted by a soaring, elated subject. According to Alma, Mahler told her he consciously tried to express her in that melody. If Alma is the soaring subject, perhaps the relentless marching represents the dominating, intense Mahler himself, or perhaps it is the inexorable workings of fate. These two subjects are developed together, but don't coexist comfortably. There are macabre intrusions by clarinet and xylophone, too. Then an abrupt truce, and we hear cow bells. Mahler described them as "*...the last terrestrial sound penetrating into the remote solitude of mountain peaks.*" The tramping abruptly returns, but the movement ends hopefully on the "Alma" theme.

The second movement Andante provides a respite from the turbulent first. The mood is peaceful, yet wistful. It is one of Mahler's greatest slow movements. He sought refuge during the summers, when the family would retreat to the mountains. He composed in a small hut by their mountain home and took long lonely hikes. The sense of solitude is enhanced by cow bells. Although Mahler warned against any programmatic interpretations, he wanted the cow bells played "*...to produce a realistic impression of a grazing herd of cattle, coming from a distance...*" The music expresses joy *and* loneliness, building to a climax of heartbreaking longing and ending in easeful calm.

Life's struggle returns forcefully with the Scherzo. Timpani, cellos, and basses beat an inexorable march. Deryck Cooke called it a "*relentless, devilish, stamping dance.*" The grotesque woodwinds and xylophone return, while the brass resound with ominous warnings. This is contrasted by light, dance-like, and playfully arrhythmic moments, perhaps the "children" Alma

alluded to. But the marching returns violently, and the Scherzo ends tentatively.

The epic finale opens in terror. After a thrust in the basses, a pungent chord in the woodwinds, and anguished cry from the violins, the timpani beat a grim summons and the horns blare out the fearsome theme of fate. This is the movement of “*the hero, upon whom fall three blows of fate, the last of which fells him as a tree is felled.*” Out of a portentous calm, a great struggle emerges with urgent marching and galloping. Stretches of overwhelming ferocity alternate with those of rallying optimism. As Bruno Walter, conductor and Mahler protégé, described it, “*The mounting tensions and climaxes of the last movement resemble the mountainous waves of a sea that will overwhelm and destroy the ship.*” In the course of this, two hammer blows fall and trombones blare out the fate theme. Mahler felt the usual percussion didn’t provide the gut wrenching impact he wanted. After some experimentation, he settled on a sledge-hammer striking a large wooden box. We don’t know why he removed the third blowⁱⁱⁱ, but the final climax can be more potent for its absence. When the dust settles, the hero is vanquished. Nothing remains but triumphant, inescapable fate.

In 1907, two years after the Sixth premiered, Mahler faced tremendous professional adversity resulting in his resigning as director of the Vienna Opera, a position for which he had converted from Judaism to Catholicism. That summer, during their vacation, the Mahlers’ older daughter contracted scarlet fever and diphtheria; she died after an horrific two-week struggle. Days later, Mahler was diagnosed with heart-valve disease, which felled him four years later.

I Have Become Lost to the World – Five Rückert Lieder

Mahler began composing his lieder based on the poetry of German poet Friedrich Rückert in July of 1901. It was an optimistic time for Mahler. He was finishing his fourth symphony, which would premiere that Autumn. His career and reputation were on the rise. He was engaged to younger composer Alma Schindler, and would be married the following March. Four of the lieder were done by summer, 1901. The

fifth, *Liebst du um Schönheit* (If You Love for Beauty) was composed a year later, as a love poem to Alma.

Compared with Mahler’s earlier lieder, his *Five Rückert Lieder* are clearly more sophisticated in expressiveness, intimacy, and mood painting. Of the five, two are about love: *Ich atmet’ einen linden duft* (I Breathed a Delicate Fragrance) and *Liebst du um Schönheit*. One is offhandedly playful: *Blicke mir nicht in die Lieder* (Don’t Look at My Songs). And two are about isolation and loneliness: *Um Mitternacht* (At Midnight) and *Ich bin der Welt abhanden gekommen* (I Have Become Lost to the World), perhaps Mahler’s greatest song.

While the songs are easily identifiable as Mahler’s (even *Liebst du um Schönheit*, which Mahler did not orchestrate), the mood of withdrawal was something new. *Um Mitternacht* is a man’s dark and lonely thoughts at midnight; he only finds solace by putting faith in God. *Ich bin der Welt abhanden gekommen* expresses the late-romantic themes of loneliness, time wasted, and refuge within one’s self. Talking of this song with his friend, violist Natalie Bauer-Lechner, Mahler said “*It is I myself.*” This is the Mahler we most recognize; isolated, melancholy, self-absorbed. Yet, it was outwardly an untroubled time.

But, as Mahler’s career attained international stature, Alma was expected to be his amanuensis, putting her career on hold while coordinating their life around his demanding schedule. Mahler appears to have had little awareness of her frustrations. With the “blows” of 1907, Mahler threw himself into his work; the music of his final period expressing greater nostalgia, bitterness, and resignation. In 1908, while recuperating at a spa with her younger daughter, Alma met the young architect Walter Gropius and they began a long affair. Mahler found out, only by accident, in the summer of 1910. It jolted Mahler out of his self-absorption. They stayed together and Mahler took greater interest in Alma’s career. The following February, Mahler took ill with a coronary infection easily treatable today. He died in May, just shy of his 51st birthday.

- Program notes by Ron Nadel
Classical Music Announcer and Programmer

ⁱ Alma’s recollections to the contrary, there is no evidence that Mahler ever considered returning to the original arrangement of the middle movements. Furthermore, Mahler himself never conducted the Sixth using the original order. The movement order controversy is discussed in Jerry Bruck’s “The Correct Movement Order In Mahler’s Sixth Symphony” (http://www.posthorn.com/Mahler/Correct_Movement_Order_III.pdf)

ⁱⁱ At the time Mahler composed what would become the third movement scherzo, the Mahlers had only one child.

ⁱⁱⁱ Some speculate that Mahler removed the third blow out of superstition. Conductor and musicologist Norman Del Mar wrote in his authoritative book *Mahler’s Sixth Symphony - A Study*, “*There no longer remains any moral obligation to omit the third blow...*” As a result, some conductors restore the third blow. Others argue that Mahler’s removal of the third blow was an artistic decision which should be honored.

Five Rückertlieder

Poems by Friedrich Rückert

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand
ein Zweig der Linde,
ein Angebinde
von lieber Hand.

Wie lieblich war der Lindenduft!
Wie lieblich ist der Lindenduft!
das Lindenreis
brachst du gelinde!

Ich atme leis
im Duft der Linde
der Liebe linden Duft.

I Breathed A Gentle Fragrance

I breathed a gentle fragrance!
In the room stood
a branch of lime [tree]
a present
from a dear hand.

How lovely was the fragrance of lime!
How lovely is the fragrance of lime!
The lime-twig
was gently plucked by you.

I softly breathe,
in the fragrance of lime,
love's gentle fragrance.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
ihrem Wachsen zuzuschauen.

Deine Neugier ist Verrat!
Bienen, wenn sie Zellen bauen,
lassen auch nicht zu sich schauen.
schauen selbst auch nicht zu.

Wenn die reichen Honigwaben
sie zu Tag befördert haben,
dann vor allen nasche du!

Do Not Look At My Songs

Do not look at my songs.
I cast my eyes down
as if caught in a misdeed.
I cannot even trust myself
to watch them grow.

Your inquisitiveness is treason!
Bees, when they build cells,
do not let one observe them either,
and do not observe themselves.

When the rich honeycombs
have been brought to daylight
then, before anybody, you shall taste them.

Liebst du um Schönheit?

Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein gold'nes Haar!
Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!
Liebst du um Schätze, o nicht mich liebe!
Liebe die Meerfrau, sie hat viel Perlen klar!
Liebst du um Liebe, o ja, mich liebe!
Liebe mich immer, dich lieb' ich immerdar.

If You Love For Beauty

If you love beauty's sake, do not love me;
love the sun, it wears hair of gold.
If you love for youth's sake, do not love me;
love the spring, which is young every year.
If you love for treasure's sake, do not love me;
love the mermaid, who owns many lucent pearls.
If you love for love's sake, yes, then love me;
love me always, as I love you always forever.



*Major funding for MahlerFest
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In bin der Welt abhanden gekommen

1 Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben,
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied!

Um Mitternacht

Um Mitternacht
hab' ich gewacht
und aufgeblickt zum Himmel;
kein Stern vom Sternengewimmel
hat mir gelacht
um Mitternacht.
Um Mitternacht
hab' ich gedacht
hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.
Um Mitternacht
nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzens
war angefacht
um Mitternacht.
Um Mitternacht
kämpf' ich die Schlacht,
o Menschheit, deiner Leiden;
nicht konnt' Ich sie entscheiden
mit meiner Macht
um Mitternacht.
Um Mitternacht
hab' ich die Macht
in deine Hand gegeben!
Herr! Über Tod und Leben
du hältst die Wacht
um Mitternacht!

I Have Become Lost to the World

I have become lost to the world,
with which I used to waste much time;
it has heard nothing of me for so long,
it may well think I am dead.
And for me it is of no concern at all
if it treats me as dead.
Nor can I say anything at all against it,
for in truth I am dead to the world.
I am dead to the tumult of the world,
and repose in a place of quietness!
I live alone in my heaven,
in my loving, in my song.

At Midnight

At midnight
I awoke
and looked up at the sky.
Not a star in the galaxy
smiled at me
at midnight.
At midnight
my thought went
out to the limits of darkness,
There was no thought of light
to bring me comfort
at midnight.
At midnight
I paid heed
to the beating of my heart.
One single pulse of pain
caught fire
at midnight.
At midnight
I fought the fight
of your sorrows, humanity.
I could not decide it
for all my power
at midnight.
At midnight
I gave my power
into your hands,
Lord! Over life and death
You keep guard
at midnight.



Principal Participants

Mezzo-soprano **Abigail Nims** has quickly established herself as a musician of integrity and versatility through her performances of repertoire spanning from Bach, Handel, and Mozart to Crumb, Ligeti, and contemporary premieres. In the 2013-14 season, Ms. Nims appears as Melanto in Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque under Martin Pearlman, in a semi-staged performance and recording; as alto soloist in Handel's *Messiah* with the Virginia Symphony Orchestra under JoAnn Falletta; and as alto soloist in Bach's *St. John Passion* with Orquesta Sinfónica Nacional de Mexico.



Opera highlights from previous seasons include Veruca Salt in Peter Ash's *The Golden Ticket* at the Wexford Opera Festival, also with Atlanta Opera; Lazuli in *L'Étoile* with New York City Opera; Despina in *Così fan tutte* with Palm Beach Opera, also with Opera Grand Rapids; Nancy in *Albert Herring* with Florentine Opera; Prince Orlovsky in *Die Fledermaus* with Virginia Opera; Zerlina in *Don Giovanni* with Opera New Jersey and Opera Grand Rapids; Zefka in "Scenes of Gypsy Life" (Janáček/Dvorák) with New York City's Gotham Chamber Opera; Milena in the world premiere of Martin Bresnick's *My Friend's Story* at the International Festival of Arts and Ideas; Hermia in Britten's *A Midsummer Night's Dream* with the Princeton Festival; Dinah in *Trouble in Tabiti* with Orchestra Sinfonica di Milano Giuseppe Verdi; Meg in *Little Women* and Cherubino in *Le nozze di Figaro* with Opera Delaware; Tessa in *The Gondoliers* with Opera North; and New York City Opera's production of *Agrippina*.

Ms. Nims is particularly praised for her expressive interpretations and tonal beauty in the concert repertoire. Recent performances include second soprano soloist in Bach's *Mass in B Minor* with the San Francisco Symphony; Stravinsky's *Pulcinella*, Haydn's *Harmoniemesse*, and Crumb's *Night of the Four Moons* with the Saint Paul Chamber Orchestra; alto soloist in Bach's *Magnificat* with the São Paulo Symphony; alto soloist in *Messiah* with the Baltimore Symphony, the Masterwork Chorus at Carnegie Hall, and the ProMusica Chamber Orchestra; guest soloist in *Les Nuits d'été* with the Adrian Symphony Orchestra; Mahler's *Symphony No. 2* with Teatro Municipal (Chile); guest alto soloist in Mozart's *Requiem*, also Octavian in selections from *Der Rosenkavalier* with the Quad City Symphony; guest soloist in George Benjamin's *Upon Silence* and Vivaldi's *Stabat Mater* with the New England String Ensemble; Ligeti's *Sippal, dobbal, nádihagedüvel* with the Yale Percussion Ensemble; *Liebeslieder Walzer* at the Norfolk Chamber Music Festival; Mahler's *Symphony No. 3* with Yale Philharmonia; and J.C.F. Bach's solo cantata, *Ach, dass ich Wassers gnug hätte* with Westminster Kantorei.

An engaging recitalist, Ms. Nims has recently presented recitals at Trinity Church, Wall Street, New York City; Wexford Festival Opera; the University of Colorado, Boulder; and as guest alumna at Ohio Wesleyan University. Her recitals have included repertoire by Handel, Haydn, Mozart, Berlioz, Schubert, Schumann, Grieg, Brahms, Mahler, Wolf, Debussy, Berg, Bridge, Ives, Ginastera, Argento, and Harbison.

Ms. Nims' recordings include her performances of Martin Bresnick's song cycle "Falling," featured on the composer's compilation album

Every Thing Must Go (Albany Records, 2010), and the role of Veruca Salt in Peter Ash's *The Golden Ticket* (also Albany Records), fall 2012. Her awards from distinguished organizations and institutions include second prize in the 2007 Fritz and Lavinia Jensen Foundation Competition, the Anna Case MacKay Memorial Award from Santa Fe Opera, an honorable mention in the 2006 American Bach Society Competition, recipient of the 2007 Dean's Prize from Yale School of Music, and finalist in the Licia Albanese-Puccini Foundation.

Ms. Nims holds degrees from Yale School of Music, Westminster Choir College, and Ohio Wesleyan University. She was a Virginia Adams Fellow at the Carmel Bach Festival in 2009, an Apprentice Artist at Santa Fe Opera in 2007 and 2008, and a Young Artist with Opera North in 2005. Additionally, she has participated in the Spoleto Festival USA, AIMS in Graz (Austria), the Austrian-American Mozart Academy, and the Austria-Illinois Exchange Program in Vienna. Ms. Nims is a member of the voice faculty at the University of Colorado, Boulder.



Marilyn L. McCoy is Adjunct Assistant Professor of Music Humanities at Columbia University in New York. She completed her doctorate at the University of Chicago with a dissertation entitled "*Gustav Mahler's Path to the New Music: Musical Time and Modernism.*" Her research explores the ways in which Mahler evokes a sense of timelessness in his music, a compositional strategy which plays an important part in his *Rückert Lieder* and in the Andante of the *Sixth Symphony*.

Her article "*It is my very self: The Multiple Messages of Gustav Mahler's 'Ich bin der Welt abhanden gekommen.'*" was published in *Music Observed: Studies in Memory of William C. Holmes, ed. Colleen Reardon and Susan Parisi* (Harmonie Park Press, 2004).

Professor McCoy is much in demand as a pre-concert lecturer. She is especially proud of her long association with the Boulder MahlerFest, where she has served as "Official Pre-Concert Lecturer" since 2003, and as a Symposium participant since 2002. In February 2012 she gave several lectures at Disney Hall as part of the Los Angeles Philharmonic's "Mahler Project," led by Maestro Gustavo Dudamel. She has spoken at Carnegie Hall and the Mostly Mozart Festival at Lincoln Center in New York, and at the Bard Festivals "Berg and His World" (2010) and "Mahler and His World" (2002). Other speaking engagements include lectures for the Boston Symphony Orchestra (2007 and 2008), the Berkshire Choral Festival (2004), and the Ravinia Festival of the Chicago Symphony Orchestra (2001).

After moving to New England from California in 1999, Professor McCoy has taught at Columbia University, Clark University, New England Conservatory, Boston University, the Massachusetts Institute of Technology, and the University of New Hampshire. Thought primarily a Mahler scholar, she was Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998) until the archive moved to its present location in Vienna, Austria. She is currently at work on a translation of the correspondence between Alma Mahler and Arnold Schoenberg.



The world has finally caught up with Mahler, it seems. Along the way, **Jerry Bruck** had gained a reputation as a recording engineer specializing in classical music. Today he is also known as a life member, former governor, and Fellow of the Audio Engineering Society. He is a founding member of the Gustav Mahler Society of New York and a member of the Internationale Gustav Mahler Gesellschaft in Vienna.

In 1962 Jerry Bruck presented the first radio broadcast cycle of Mahler's music over New York City's WBAL-FM. Those 14 two-hour programs included extensive biographical material, including interviews with musicians and persons who knew Mahler. Research for this project led him to Mahler's widow, Alma. He helped convince her to rescind her ban on the completion of her husband's Tenth Symphony. Austrian Television recently videotaped his recollections for a 90-minute biographical survey "Big Alma," on her life and its sometimes romantic involvements.

He also began a lasting friendship with Mahler's daughter, Anna. His researches have since brought him into close contact with musicians and scholars, who further encouraged his avid interest in the music and life of the composer. He has a small collection of Mahler memorabilia; some original manuscript pages, a few letters, and a plaster-cast copy he made of Mahler's death mask.

Jerry Bruck was directly responsible for the release of "Waldmärchen," Mahler's suppressed first movement of his early cantata *Das klagende Lied*. He also commissioned the first fair copy of Mahler's early Piano Quartettsatz, enabling the piece to be published and performed. He assisted with the American premieres of both works and of the reconstructed Tenth Symphony. He produced and engineered the first commercial recording of Mahler's five-movement First Symphony (including "Blumine") for CBS/Odyssey, and 25 years later co-engineered a recording of the same work with James Judd and the Florida Philharmonic for Harmonia Mundi. In 1971 Jerry Bruck was awarded the Mahler Medal of the Bruckner Society of America.

In addition to records and CDs, Jerry Bruck has recorded sound for a variety of music-oriented film and video projects. His recording of Joe Wheeler's performing version of Mahler's Tenth Symphony (to which he also contributed the liner notes) is available from the Colorado MahlerFest, whose concerts he has been recording for almost twenty years. He has now recorded all Mahler's symphonies, *Das klagende Lied*, and *Das Lied von der Erde* in live concerts, including CD releases of the Third and Sixth Symphonies for Titanic Records (the latter also with Jerry's liner notes).

Jerry has recorded the live concerts included in three major video documentaries by Jason Starr on Mahler works. These are "Of Love, Death and Beyond: Exploring Mahler's 'Resurrection' Symphony;" "What the Universe Tells Me," on Mahler's Third Symphony, and the upcoming exploration of *Das Lied von der Erde*. The performance DVD of *Das Lied* is described as follows on Amazon (<http://goo.gl/TlpYBX>): "The camera work, beautifully directed by Jason Starr, captures all the detail without sacrificing the larger sweep of the piece." The reviewer adds, "The sparkling yet spacious audio... was recorded by Jerry Bruck."

Jerry Bruck's most controversial project is his "White Paper" on the movement order in Mahler's Sixth Symphony, titled "Undoing a 'Tragic' Mistake." It was published and distributed worldwide by the Kaplan Foundation, as part of the monograph *The Correct Movement Order in Mahler's Sixth Symphony* (2004). Intended to restore the correct order of its inner movements in modern performances and recordings, it has now been widely accepted as authoritative. The latest edition of the score, published by C.F. Peters, finally reinstates the correct movement order.



Anna Stoll Knecht, postdoctoral fellow from the Swiss National Science Foundation, is currently working on a project exploring Mahler's interpretation of Wagner both as a conductor and as a composer. She recently defended her dissertation on Mahler's Seventh Symphony at New York University ("The Genesis of Mahler's Seventh Symphony," adv. Michael Beckerman), where she will graduate in May 2014. She obtained her M.A. in musicology and ancient Greek at

the University of Geneva in 2006, and a Diploma of Music Theory at the Conservatory of Music of Geneva (2005), where she was hired as a Professor of counterpoint for four years. In 2007, she received a Fulbright scholarship that allowed her to start her Ph.D at New York University. She has given several pre-concert lectures on twentieth-century music in Switzerland and in New York (at the Lincoln Center for a performance of Mahler's Seventh under Valery Gergiev), and papers at international conferences (AMS, "WagnerWorldWide 2013," "Tracking the Creative Process in Music," among others). Her publications include an article on Mahler's Seventh and Wagner's Meistersinger (in *Rethinking Mahler*, ed. Jeremy Barham, Oxford University Press, forthcoming); another on the preliminary sketches for Mahler's Seventh (in *Festschrift in Honour of Henry-Louis de La Grange on His Ninetieth Birthday*, ed. Paul-André Bempéchat, Peter Lang, forthcoming); and a study of the variation process in Henri Dutilleux's *Métaboles* (*Annales Suisses de Musicologie*, 2006).



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MahlerFest Record of Works Performed

Aria from *Die Tote Stadt* (Korngold) 1999
Aus Goethe's Faust Op. 75, No. 3 (Beethoven) 2009
Bei Mondaufgang (Wolfes) 1998
Blumine (Mahler) 2006
Brettli-lieder (Schoenberg) 1995
Das Klagende Lied (two-part version) 1991
Das Klagende Lied (original three-part version) 2008
Das Lied von der Erde 1998, 2007
Das Lied von der Erde, Der Abschied (voice & piano version) 1998
Das Lied von der Erde (I, III, V) (voice & piano version) 2005
Das Lied von der Erde, VI, (choreographed) 1994
Das Lied von der Erde, Der Abschied, 2013
Des Knaben Wunderhorn (with orchestra) 2001
 Entr'acte from *Die drei Pintos* (Weber/Mahler), 2011
Es war ein König in Thule (Franz Liszt) 2009
 Fanfare: "Our Time Has Come" (John David Lamb) 2006
Faust et Hélène (Lili Boulanger) 2009
Faust songs (Schubert) 2009
 Five Poems, Opus 10 (Griffes) 1998
 Four Early Lieder (Mahler) 1996
Fuge (John David Lamb) 2001
Galgenlieder (Graener) 1995
Greeting from Arias and Barcaroles (L. Bernstein) 1997
Hochsommer (Felix Weingartner) 1997
Hütet euch! (Zemlinsky) 1997
Kindertotenlieder, voice & piano, 1990, 1996, 2006
Kindertotenlieder, voice & orchestra, 2002
Klavierstück, Opus 19, No. 6 (Schoenberg) 1997
Lebe hoch, Gustav! (John David Lamb) 2010
Lieder (Berg) 1996
Lieder (Brahms) 2000, 2001
Lied (Humperdinck) 2001
Lied (Josephine Lang) 2001
Lieder (Alma Mahler) 1991, 1992, 2003
Lied (Mendelssohn) 2001
Lieder (Louise Reichart) 2001
Lied (Max Reger) 2001
Lieder (Schoenberg) 2001
Lieder (Schubert) 2000, 2001, 2004
Lied (Schumann) 2001
Lied (Friedrich Silcher) 2001
Lieder (Richard Strauss) 1993, 1995, 1998, 2000, 2001
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995, 2003
Lieder und Gesänge
aus der Jugendzeit (Mahler) 1988, 1993, 1997, 1999, 2008

Lieder eines fahrenden Gesellen, voice & piano,
 1988, 1993, 1995, 2005, 2008, 2013
Lieder eines fahrenden Gesellen, with orchestra, 2006
Lied Lynceus des Türmers Op. 79, No. 28 (Schumann) 2009
 Mephistopheles' Song in Auerbach's Tavern (Mussorgsky) 2009
 Marches & Ländler by Schubert 2000
Non piu andrai (Mozart) 2000
 Piano Quartet in A minor (Mahler) 1988, 1997, 2004
 Prelude to *Die Meistersinger* (Wagner) 2004
Rückert Lieder (Mahler) 2006, 2014
Sieben frühe Lieder (Berg) 1990
 Suite from BWV 1067 and BWV 1068 (Bach/Mahler) 1989
 Song (Arnold Bax) 2000
 Song (Claude Debussy) 2000
 Songs (Kurt Weill) 2000
 Song (Roger Quilter) 2000
 Song (Sergei Rachmaninoff) 2000
 Songs and Movie Songs (Korngold) 1999
 Songs (Joseph Marx) 1998, 1999
 Songs from *Des Knaben Wunderhorn*, voice & piano
 1989, 1994, 1997, 1999, 2003, 2005
 Songs from *Land of Smiles* (Franz Lehar) 1998
 Songs to Poems by Rückert 1989, 1997
 Songs, Opus 3 (Grosz) 1998
 Songs, Opus 8 (Wellesz) 1998
Song to the Moon from *Rusalka* (Dvorak) 2000
 Symphony #1 1988, 2006
 Symphony #1 (Hamburg Version 1893) 1998
 Symphony #2 1989, 1999, 2012
 Symphony #3 1990, 2000, 2010
 Symphony #4 1991, 2001, 2013
 Symphony #4, IV (Mahler performing on piano) 1994
 Symphony #4, IV (Schoenberg Society arrangement) 1991
 Symphony #5 1992, 2002, 2011
 Symphony #6 1993, 2003, 2014
 Symphony #6 (I) two piano version (Zemlinsky) 1993
 Symphony #7 1994, 2004
 Symphony #8 1995, 2009
 Symphony #9 1996, 2005
 Symphony #10, J. H. Wheeler version 1997
 Symphony #10, *Adagio* only, 2007
Totenfeier (2007)
 Tragic Overture, Op. 81 (Brahms) 2005
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette and Klavier (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002

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Friday October 10 & Saturday October 11, 7:30 pm

"Blumine," James Judd, conductor

Saturday November 1, 7:30 pm; Sunday November 2, 1 pm

Symphony No. 1, Marin Alsop, conductor

Thursday April 30 & Friday May 1, 2015, 7:30 pm

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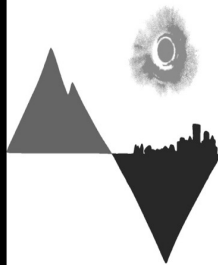
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Keith & Rowanna Bobo	Crowder Mortgage	Hix Insurance Assoc.	Karen Simmons
Boulder Piano Gallery	Martha Dicks	Harold & Joan Leinbach	Thomas Tape
	Dynamic Designs	Stephen P Meyer, CPA	

Wayfarer (\$100 & over)

Reid Bicknell	IBM Int. Foundation	Marilyn & Bob Peltzer	Art & Carol Smoot
Ronald R Charpentier	Kim Kokkonen	Dorothy M Read	John & Susan Ward
Larry Day	Louis Krupp	Judith & Allan Rosenbaum	Linda Wolpert
	Hannah P Kuchar	Nancy J Simo	

Friends (under \$100)

Wilson Barrett Jr	Allen Kemp	Brian O'Leary	John D Wiener
William T & Ann Weisblat Ford	Steve Lehti	G Sattler	Karl & Beth Williamson
Jerry & Florence Fox	Robert M McColley	Gordon & Betty Wickstrom	James Zigarelli

In-Kind Contributions

Best Western Boulder Inn	Cured on Pearl Street, Boulder
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Mahlerfest XXVIII

May 16 & 17, 2015

Mahler's Symphony No. 9

Colorado MahlerFest Orchestra
Robert Olson, Artistic Director