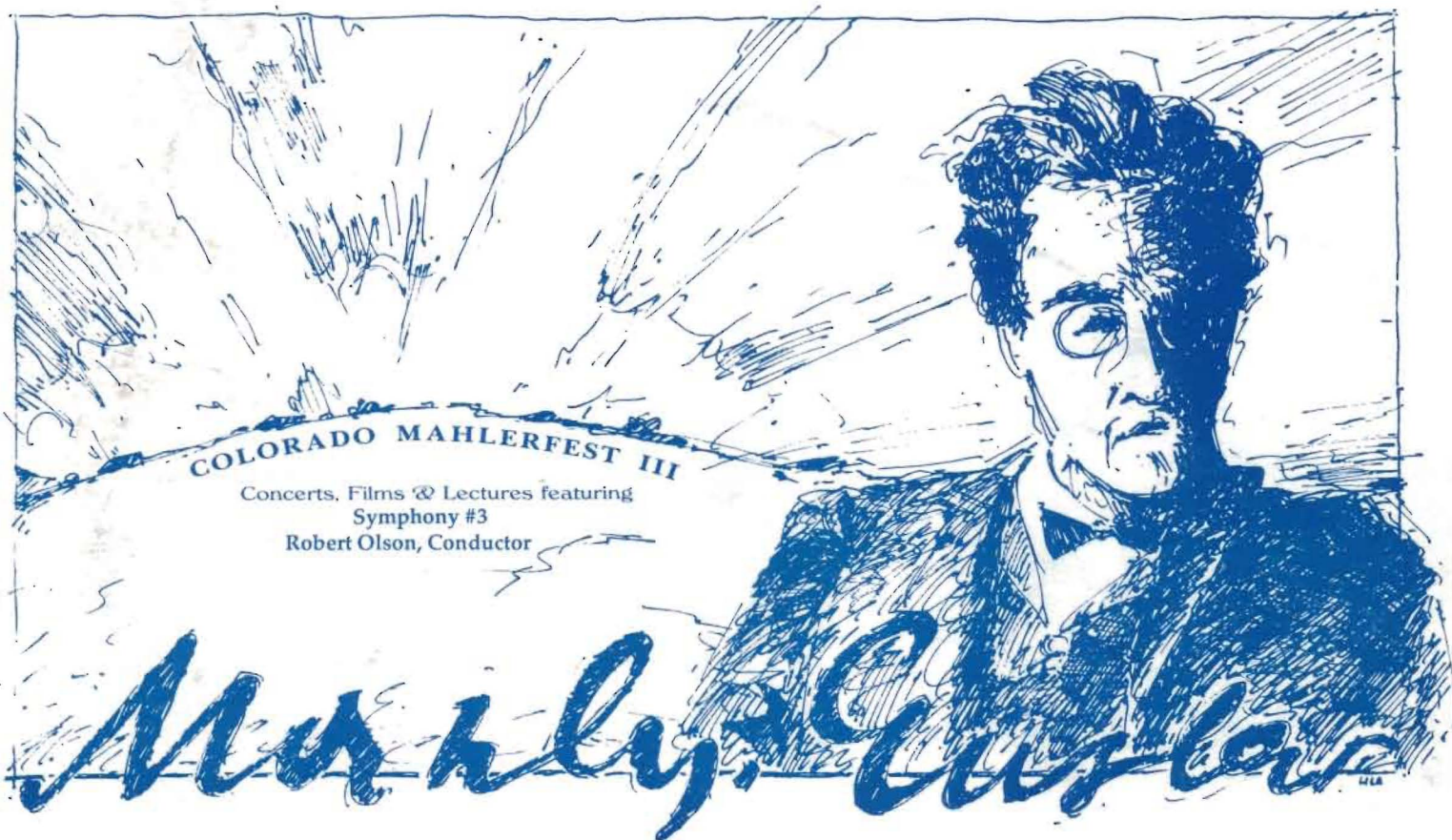


MAHLER III



Robert Olson, Music Director

January 12-14, 1990
Imig Music Building
18th and Euclid
Boulder, Colorado

COLORADO MAHLERFEST III

ROBERT OLSON, DIRECTOR

1281 Linden Drive, Boulder, Colorado 80304

December 8, 1989

Dear Mahler lover;

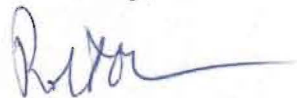
As Director of the Colorado MahlerFest, I would like to update you as to the progress the festival has undergone this year. As you may know, I began the MahlerFest two years ago as a one man operation operating on a budget of \$345.00, all from my own contributions. This year, with promises of a spectacular festival, it is still basically a one man operation, but now with a budget of almost \$5,000. The Colorado MahlerFest is now incorporated, awaiting non-profit tax exempt status from the IRS, and has received three out of three grant requests.

I believe the timing is right to take the final step towards solidifying the future of the Colorado MahlerFest and create a governing board. Since you expressed interest after last year's festival, or are a recognized supporter of the arts in the Front Range, I would like to invite your consideration of serving on this board. I believe the goals of the festival are relatively modest, and as with most such boards, the Festival needs people willing to offer guidance, hard work, financial assistance, or combinations of the above.

If you would be willing to serve on such a board, or know of others who might be so inclined, please take a minute and drop me a line at the above address. If you have not attended a previous Festival, I would invite you to attend at least a portion of MahlerFest III. I hope to hold an initial meeting of a potential board shortly after the Festival concludes.

Whether your interest extends to Board participation or not, I do hope the enclosed flyer regarding MahlerFest III will bring you and your friends into the Festival. Thank you for your continuing support.

Sincerely,



Robert Olson
Director, Colorado MahlerFest

COLORADO MAHLERFEST III

ROBERT OLSON, DIRECTOR



"MahlerFest fully deserved the standing ovation that the packed music hall gave it." read the Boulder Daily Camera's review of the Symphony #2 last year. *"A lot of people here thought I was putting them on when I said that Olson & Co. offered a more satisfactory performance (then Zubin Mehta and the Chicago Symphony)."* Wes Blomster, for the Daily Camera.

FEATURED ARTISTS OF THE MAHLERFEST III:

CYNTHIA ANDERSON: mezzo Soprano, has performed with the symphonies of Chicago, Milwaukee, St. Louis, Jacksonville, Bach Aria Festival in New York, and appears regularly with Chicago's Music of the Baroque. *"Hers is a voice of unusual power and total breadth."* In addition to the solo part in the Third Symphony, Ms. Anderson will sing the incomparably beautiful *Kindertotenlieder* on Saturday evenings' concert.

ROBERT SPILLMAN, pianist, is one of the nation's most sought after accompanists for Art song, particularly Mahler.

COLORADO SPRINGS CHILDREN'S CHORALE: one of Colorado's finest young choirs, Director Robert Crowder brings 46 of his finest voices for the Third Symphony.

MAHLERFEST WOMEN'S CHORALE: last year's 80 voice choir, under the direction of Thomas Morgan, electrified audiences with their performance of the Second Symphony.

MAHLERFEST ORCHESTRA, the 96 piece ensemble, under the director of Robert Olson, is now one of the top orchestras in the State.

FIVE OUTSTANDING LECTURERS: In addition to returning lecturers Wes Blomster, Steven Bruns, and Karl Kroeger, the Festival welcomes Brigham Young University scholar Steve Johnson and University of Colorado's Joseph Lukasik.

TWO FILMS: A rerun of Ken Russell's *Mahler* and new this year, Visconti's *Death in Venice*.

SCHEDULE OF EVENTS

Friday, January 12, 1990

8:00 p.m. Film: *Mahler* by Ken Russell

Saturday, January 13, 1990

2:00 p.m. Lecture: *Mahler's Influence on the Music of Alban Berg* by Joseph Lukasik
3:00 p.m. Film: *Death in Venice* by Luchino Visconti
5:00 p.m. Discussion of the film: by Wes Blomster
8:00 p.m. Chamber Concert: featuring **Cynthia Anderson and Robert Spillman** performing *Kindertotenlieder; Ars Nova Chamber Singers.*

Sunday, January 14, 1990

2:00 p.m. Lecture: *Mahler' & Tonal Dialectics: A Structural Overview of Symphony #3* by Steve Johnson
3:00 p.m. Lecture: *An Audiophile's Guide to Symphony #3* by Karl Kroeger
4:00 p.m. Lecture: *An Introduction to Symphony #3* by Steven Bruns
5:30 p.m. Concert: **Symphony #3** conducted by **Robert Olson**

All events take place in the Imig Music Building, 18th & Euclid, Boulder, Colorado.

TICKET PRICES: \$12.00 for the entire Festival, \$8.00 per event

TICKETS ARE AVAILABLE AT: SWALLEY'S in Boulder, MUSIC FOR ALL in Denver, ROCKLEY'S in Denver, or **AT THE DOOR.**

TO ORDER TICKETS BY PHONE, OR FOR MORE INFORMATION, CALL: 938-8162

Colorado MahlerFest III

Mahler was the first composer to shatter the Victorian intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame from the viewpoint of death. Predictably, Victorian audiences 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. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine . . . Today, what were once Mahler's private anxieties and aspirations . . . now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity . . . have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

His music may reach contemporary ears, but contemporary budgets do not promote frequent performances of the great symphonies of Mahler, other than the popular *First* and *Fourth* symphonies. Complete works for hundred-piece orchestras and choirs, lasting nearly two hours and demanding extraordinary performance skills still only find periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea to create a Festival dedicated to the performance and study of the entire repertoire of Mahler, a Festival where one can program "Songs of a Wayfarer" and the *First Symphony* on the same concert *because* of their similarities. A Festival in which dedicated amateur and professional musicians gather from different orchestras around the state to perform what are generally considered the greatest symphonic creations in the repertoire. A Festival which attracts a timpanist to come from New Jersey, a soprano to travel from Chicago, an oboist to come from Oklahoma. "A Symphony is like the world. It must embrace everything," Mahler once declared. For three days each year, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

Funding for the MahlerFest III has been provided in part by grants from the Boulder Arts Commission, an agency of the Boulder City Council; the Cultural Facilities Tax; and the Neodata Endowment for the Arts and Humanities.

Robert Olson

Music Director and Conductor



MahlerFest creator and conductor Robert Olson brings a tremendous breadth of training and experience to the five podiums he now commands. His first conducting post was a joint appointment as conductor of orchestras and opera at Nebraska Wesleyan University (Lincoln) and Assistant Conductor of the Omaha Symphony, a post he held from 1970-1973. After placing in the "Top Ten Young American Conductors" of the Georg Solti Conducting Competition in 1972, he won a competition in San Francisco to receive the coveted Fulbright Award in 1973 to study with the noted conductor/teacher Hans Swarovsky in Mahler's "home" city of Vienna. While in Vienna, he was invited to conduct an American chamber orchestra touring Romania, Hungary, Austria, and to make a film on contemporary American avant garde music. The Vienna experience afforded him the opportunity to study with such renowned conductors as Zubin Mehta, Leonard Bernstein, and Lorin Maazel, while in recent years, Olson was selected in both 1987 and 1988 to be one of four American conductors to work with Andre Previn and Herbert Blomstedt, respectively.

In 1974 he joined the faculty of the University of Colorado, where he has directed the prestigious opera program for over a decade, and is Associate Director of

Orchestras. Olson is also enjoying his seventh season as Music Director and Conductor of the Longmont Symphony which has flourished under his leadership, quadrupling its operating budget, enlarging its season, and eliciting acclaim from Front Range critics. Last summer, Olson began yet another Festival orchestra - "Boulder Baroque" - a professional chamber orchestra specializing in music of the Baroque and early Classical periods.

He has guest conducted numerous orchestras including the Cleveland Orchestra, Nebraska Chamber Orchestra, Arvada Chamber Orchestra, Arapahoe Chamber Orchestra, the Springfield (Missouri) Symphony Orchestra, Johnson City (Tennessee) Symphony Orchestra, and is scheduled to conduct the Pilsen Radio Symphony Orchestra (Czechoslovakia) in 1990 and 1992 and the North Bay Festival Orchestra in 1991. Other conducting posts include Rocky Ridge Music Center (12 years), Colorado Gilbert and Sullivan Festival (8 years), and Boulder Civic Opera. He is recorded on CRS records.

Olson is also an acclaimed bassoonist, having toured Japan, Europe three times, and throughout half the United States. He performed on the 1989 Vienna International Music Festival in May.

Colorado MahlerFest III
Robert Olson, Music Director and Conductor

January 12 - 14, 1990

Imig Music Building

Dedicated to the performance and study of the entire Mahler repertoire

Schedule of Events

Friday, January 12

8:00 p.m.	Film: Ken Russell's <i>Mahler</i>	C199
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Saturday, January 13

2:00 p.m.	Lecture: "Mahler's Influence on the Music of Alban Berg" by Joseph Lukasik	C199
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3:00 p.m.	Film: Luchino Visconti's <i>Death in Venice</i>	C199
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5:00 p.m.	Discussion of the film, led by Wes Blomster	C199
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8:00 p.m.	Chamber Concert	Music Hall
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Cynthia Anderson, *mezzo-soprano*
Gena Jeffries, *soprano*
Robert Spillman, *piano*
Philip Aaholm, *clarinet*
Ars Nova Chamber Singers

Sunday, January 14

2:00 p.m.	Lecture: "Mahler and Tonal Dialectics: A Structural Overview of Symphony No. 3" by Steven Johnson	C199
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3:00 p.m.	Lecture: "An Audiophile's Guide to Symphony No. 3" by Karl Kroeger	C199
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4:00 p.m.	Lecture: "An Introduction to Symphony No. 3" by Steven Bruns	C199
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5:30 p.m.	Concert: <i>Symphony #3</i>	Music Hall
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The MahlerFest Orchestra and Chorale
The Colorado Springs Children's Chorale
Cynthia Anderson, *mezzo-soprano*
Robert Olson, *conductor*

Admission to the entire Festival is \$12.00, or \$8.00 per event. Admission to the films is free.

Colorado MahlerFest III

Saturday, January 13, 1990

8:00 p.m.

Music Hall

Philip Aaholm, *clarinet*
Cynthia Anderson, *mezzo-soprano*
Gena Jeffries, *soprano*
Robert Spillman, *piano*
The Ars Nova Chamber Singers

Program

Mahler's influence on the music of Alban Berg (1885-1935)

Vier Stücke für Klarinette und Klavier, Opus 5 (1913) Alban Berg

Mässig
Sehr langsam
Sehr rasch
Langsam

Mr. Aaholm
Mr. Spillman

Three Songs from Seben Frühe Lieder Alban Berg

Die Nachtigall
Im Zimmer
Sommer Tagen

Mahler's song material quoted in the *Third Symphony*

Ablösung im Sommer (1887-1890)
(from *Lieder und Gesänge aus der Jugendzeit*)

Ms. Jeffries
Mr. Spillman

An arrangement of Mahler

Ich bin der Welt abhanden gekommen arr. Clytus Gottwald
(from *Rückert Songs, 1901-1904*) (1983)

Ars Nova Chamber Singers
Thomas Edward Morgan, *conductor*

Intermission

Kindertotenlieder (1900-1904)

Nun will die Sonn' so hell aufgeh'n
Nun seh' ich wohl, warum so dunkle Flammen
Wenn dein Mutterlein tritt zur Tür herein
Oft denk' ich, sie sind nur ausgeganen!
In diesem Wetter, in diesem Braus

Ms. Anderson
Mr. Spillman

Colorado MahlerFest III

Sunday, January 14, 1990

5:30 p.m.

Music Hall

Colorado MahlerFest Orchestra and Chorale

Robert Olson, *conductor*

Cynthia Anderson, *mezzo-soprano*

Thomas Edward Morgan, *chorus director*

Colorado Springs Children's Chorale

Bob Crowder, *director*

Program

Symphony #3 in d minor

Part I

Kräftig. Entschieden

Part II

Tempo di Menuetto. Sehr Mässig

Comodo. Scherzando. Ohne Hast.

Sehr langsam. Misterioso

Lustig im Tempo und keck im Ausdruck

Langsam. Ruhevoll. Emfunden

what the Night Tells Me

What the Angels Tell Me

There will be a ten-minute intermission after the first movement.
The performance will conclude at about 7:25 p.m.

The Artists



Cynthia Anderson, mezzo-soprano

Mezzo-soprano Cynthia Anderson was born in Tokyo, Japan. Rapidly becoming familiar to opera as well as oratorio audiences, Ms. Anderson made her Chicago Symphony debut in Schoenberg's *Moses und Aron* under the direction of Sir Georg Solti which was recorded on the London label.

Included among her concert appearances are performances with the St. Louis Symphony, the Jacksonville Symphony, the Grant Park Symphony, and frequent guest engagements with the Milwaukee Symphony. In opera, Ms. Anderson has sung in productions of *Le Nozze di Figaro*, *Gianni Schicchi*, *Suor Angelica*, *La Cambiale di Matrimonio*, *Die Zauberflöte*, *The Old Maid and the Thief*, and *The Medium*, with future engagements including *Amahl and the Night Visitors* and *Pelleas et Melisande*.

In performances with Chicago's Music of the Baroque ensemble, she has been heard in Bach's *St. Matthew Passion*, the recently released Monteverdi's *Vespers of 1610*, and *Cantata No. 133*. Other early music credits include performances in the Bach Aria Festival in New York and the Kalamazoo Bach Festival.

A recipient of numerous awards including the American Opera Society Award and the Emma Roe Scholarship, Ms. Anderson has also been a Metropolitan Opera Regional Semifinalist, a Bel Canto Finalist, and a National Association for the Teachers of Singing Finalist.



Gena Jeffries, soprano

Gena Jeffries is well known to Colorado audiences, having appeared in concert with the Denver Symphony Orchestra, Colorado Springs Symphony, and the orchestras of Lakewood and the University of Colorado. She has performed the role of the Countess in *Le Nozze di Figaro*, Rosalinda in *Fledermaus*, the title role in *Princess Ida*, Fiordiligi in *Così Fan Tutti*, and Inez in *Il Trovatore* for Opera Colorado.

The recipient of many awards, including first place in the Denver Lyric Opera Guild competition and second place in the Metropolitan Regional competition, Ms. Jeffries is a student of Dr. Barbara Doscher at the University of Colorado and will receive her Master of Music degree this spring.



Philip Aaholm, clarinet

Dr. Philip Aaholm is a frequent recitalist throughout the West and has appeared as soloist with the Denver Symphony Orchestra and on the Ed Sullivan Show. He recently appeared as a featured soloist at the International Clarinet Congress in London, England; Aaholm is past Vice President, and current State Chairman for the Congress. A professor of clarinet at the University of Colorado at Boulder College of Music, Aaholm also plays with the Colorado Wind Quintet.

Aaholm received bachelor's and master's degrees from the University of Wisconsin-Madison, and a Doctor of Musical Arts from the University of Arizona. He has had faculty appointments at the University of Arizona, the University of Wisconsin, the Navy School of Music in Washington, D.C. and Lamar University.



Robert Spillman, piano

Mr. Spillman came to the University of Colorado in 1987 as Chairman of the Keyboard department, having come from thirteen years on the faculty of the Eastman School of Music. He has toured extensively as a soloist and accompanist with Rita Streich, Barry McDaniel, Donald Grobe, James Galway, and Jan DeGaetani, and most recently completed an extensive tour of China. Mr. Spillman has also made appearances with the BBC, Swiss Radio, RIAF and numerous radio organizations in West Germany. He has recorded as soloist and accompanist on Desmar, Golden Crest, Musical Heritage and Vox labels. During the summers, Spillman is co-director of the Opera Center at the Aspen Music Festival.

The MahlerFest Chorale

This season's MahlerFest Chorale, assembled and prepared by Thomas Edward Morgan, consists of 54 women from the Boulder-Denver area, representing many of the choruses in our region, including the Ars Nova Chamber Singers, the Gallery Singers, the Denver Symphony Orchestra Chorus, the Columbine Chorale, the St. Cecilia Singers, and the Rocky Mountain Chorale.



Bob Crowder, conductor

The Colorado Springs Children's Chorale is under the superb direction of Mr. Bob Crowder. Mr. Crowder received his M.M. in Choral Music Education from Arizona State University where he studied with Doug McEwen, former Assistant Director of the Roger Wagner Chorale and Harvey Smith, Director of the Phoenix Boys Choir.

The Colorado Springs Children's Chorale is an auditioned civic children's choir for singers from ages eight to fourteen and is now in its 12th season. The Chorale has a reputation for excellence and its repertoire ranges from choral masterworks to musical comedy and specialty numbers with choreography.

Each singer who is accepted into the Children's Chorale has the opportunity to move up from the Sunrise Singers (the training choir in which all singers begin) to the Springs Singers (the concert choir) and finally to the Pikes Peak Singers, the most advanced choir in the Children's Chorale program.

The Chorale has performed extensively throughout the Pikes Peak region. Performances have been given for the Colorado Music Educators Association, the Colorado Opera Festival, the Colorado Springs Fine Arts Center, and Pikes Peak Community College, to name a few. The Children's Chorale also recorded the theme song for a television pilot, "Kids, Places, and Things."

Thomas Edward Morgan, conductor

Founding Music Director of the Ars Nova Chamber Singers, Thomas Edward Morgan received his Bachelor of Arts degree in Music from Macalester College in St. Paul, Minnesota and the Master of Music degree in composition from the University of Colorado. He currently serves as music director of St. John's Episcopal Church in Boulder.

Mr. Morgan has studied conducting with Dale Warland, Helmut Rilling, Giora Bernstein, and has taken master classes with Eric Ericson. In addition to directing the choruses for Colorado MahlerFest II and III, Mr. Morgan has prepared choruses for Boulder Bach Festival's performance of the *B Minor Mass*, conducted by Margaret Hillis, and the Colorado Music Festival's productions of the Mozart *Requiem* and Debussy's *Nocturnes*.

The Ars Nova Chamber Singers

Organized in the fall of 1985, the Ars Nova Chamber Singers held their first rehearsal in January of 1986. The ensemble has since become recognized as one of the finest choral organizations in the region.

Membership in Ars Nova is achieved through a two stage audition process consisting of both individual and sectional auditions. The entire ensemble is re-auditioned every season.

In the past three seasons the ensemble appeared in the Boulder Bach Festival, the Colorado Music Festival, the Colorado MahlerFest II, the Colorado New Music Series, and in concert with the Denver Bach Ensemble. The ensemble has been heard in radio broadcasts in Denver and recently in Buenos Aires, Argentina.

Ars Nova is noted for its innovative programming, ranging from the U.S. premiere of the complete cycle of Carlo Gesualdo's *Responses for Holy Week* to an extensive repertoire of 20th century works. As the name of the ensemble ("New Art") implies, Ars Nova is committed to the artistic performance of choral music of the present day.

The Speakers

Steven Bruns

Dr. Bruns is an assistant professor of music at the University of Colorado, where he teaches both undergraduate and graduate theory courses. He holds the B.M.E. degree from Northern State University (S.D.) and the M.M. and Ph.D. in music theory from the University of Wisconsin-Madison. Dr. Bruns specializes in 19th-century music (Schubert, Brahms, and Mahler). His Ph.D. dissertation is a detailed study of the *Adagio* movement of Mahler's unfinished *Tenth Symphony*. This is his third appearance at the Mahler-Fest.

Steven Johnson

Steven Johnson is Assistant Professor of Music at Brigham Young University, where he teaches form analysis and music history. He was raised and educated in California, receiving a Ph.D. in musicology from UCLA. His dissertation involves a study of tonal and motivic processes in Mahler's *Third Symphony*. Currently, Steve is preparing his dissertation for publication, writing a monograph with his colleague Michael Hicks on the early experimental music of Henry Cowell, and writing an analysis of Max Steiner's music for the movie *King Kong*.

Karl Kroeger

Mr. Kroeger is a musicologist specializing in the history of music in America. He is the music librarian at the University of Colorado in Boulder, and an active, published composer.

Joseph A. Lukasik

Mr. Lukasik, a member of the theory/composition faculty and Director of Music Technology at C.U. Boulder, received his Bachelor of Music in Composition from the Eastman School of Music, his Master of Music in Composition from the University of Michigan at Ann Arbor, and is currently finishing his Doctor of Musical Arts degree, also in Composition, at the University of Michigan. Mr. Lukasik has maintained an active interest in the music of Gustav Mahler and Alban Berg over several years, and considers the music of both composers a constant source of knowledge and inspiration for his own work.

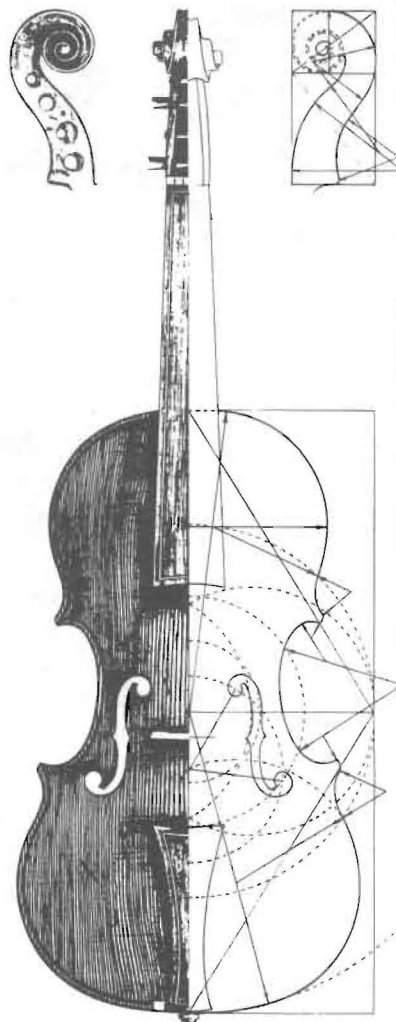
Wes Blomster

Mr. Blomster is professor of German at the University of Colorado and classical music critic for the Boulder Daily Camera. His long love affair with music, coupled with extensive research grants in Europe from Fulbright and IREX have made Blomster's opinions and writings on music much sought after throughout the region; he has been invited to speak at events sponsored by such organizations as the Colorado Music Festival and the American Symphony Orchestra League.

MAHLERFEST IV

January 11 - 13, 1991

ROSS P. COONEY & ASSOCIATES ARCHITECTS



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Berg and Mahler

It is no great wonder that the recent interest in the music of Alban Berg has been linked to the widespread popularity of Mahler's music. Berg's adoration of the older composer's works is a well-documented fact, and his frequent "borrowing" from Mahler's aesthetic often provides a sense of familiarity to Berg's works.

The *Four Pieces for Clarinet and Piano*, Op. 5 of 1913 is considered one of Berg's farthest excursions from the musical traditions he was to draw so heavily upon later in his career. Nevertheless, one can still hear several passages reminiscent of Mahler. In the first movement, there is a brief appearance of a Viennese waltz, and in the *Langsam*, after the "orchestral" climax, a slightly truncated but recognizable quote of the "fate motive" from Mahler's *Sixth Symphony* can be heard in the extreme low register of the piano.

The *Seben Frühe Lieder* (*Seven Early Songs*) were composed during Berg's formative years while a student of Arnold Schoenberg. Berg's affection for Mahler's music is especially evident in *Im Zimmer*, where the charming simplicity harkens back to Mahler's *Wunderhorn* songs.

Joseph A. Lukasik

Ich bin der Welt abhanden gekommen

I have lost track of the world,
with which I used to waste so 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 against it,
for in truth I am dead to the world.

I am dead to the nonsense of this world
and take my rest in a place of quietness.
I live alone in my heaven,
in my loving, in my song.

Friedrich Rückert

The *Five Rückert Songs* of Mahler, composed between 1901 and 1904, unlike the *Kindertotenlieder*, do not form a connected cycle and show nothing of the folk influence that Mahler had absorbed from his childhood in a small Moravian town and had sublimated in his earlier songs. Their lyricism and grace inhabit a totally different world from the desperate storm and stress of the symphonies of this period. The introspective *Ich bin der Welt abhanden gekommen*, which turns its back on the world and longs for a private world of art and love, well expresses the innermost feelings of the overworked director of the Vienna Imperial Opera.

The orchestral version of this song was arranged in 1983 for 16-part unaccompanied chorus by the German conductor Clytus Gottwald.

Lionel Salter

Kindertotenlieder

"The more things change, the more things remain the same..."

Old French proverb

In our 20th-century wisdom we have a tendency to forget that human nature has remained very much the same throughout the passing centuries - that emotions like grief, despair, and depression have overwhelmed men and women since Time Immemorial. However, only in recent history has there been an attempt to analyze and treat many of mankind's emotional and psychological problems. The type of therapy offered is as varied and inclusive as is the number of individuals coming to a counselor for treatment. However, one of the newer forms of therapy is "grief counseling" - how to handle the loss (by death or separation) of someone you love.

But, it might be argued that "there is nothing new under the sun..."

In 1834, the poet Friedrich Rückert (born in 1788) lost two of his children in a scarlet fever epidemic. Rückert was inconsolable. In this anguished mental state he penned about 400 poems bemoaning the loss of his children; and, in

this creative process Friedrich Rückert was engaging in a form of self-therapy - giving voice to and working through his immense grief, his numbing denial, anger, longing, and yearning to see his children yet again, and finally, his calm acceptance of the reality of their deaths and the re-organization and continuance of his life. His poems for his dead children served as a personal journal in which a reader can witness what is now called "the grief process" in all its various stages.

In 1901, Gustav Mahler - then a bachelor with a reputation for being something of a *roué* - chose five of Rückert's poems about his dead children and set three of them to music. It might be asked why such a morbid subject would be of interest to an unmarried, childless man. It helps to remember that Gustav Mahler came from a large family of 14 children - Mahler was the second child - and many of his siblings died in infancy. Mahler was not unacquainted with the death of children. However, the more probable explanation was Mahler's attraction to the poetry and the artistic challenge it offered the composer.

The very next year, 1902, Mahler married one of Vienna's great beauties. Alma Schindler was a raven-haired, Rubenesque young woman of 22 when she wed Mahler. This marriage produced two children - two little girls: the first, Maria Anna, and the second child named Anna Justine. In 1904 Mahler, now a happily-married man and an adoring father, decided to finish his song cycle using Rückert's heart-rending poems about his dead children. Alma Mahler was absolutely horrified. As she wrote in her book *Remembrances and Letters*:

I found this incomprehensible. I could understand setting such frightful words to music if one had no children, or had lost those one had... Rückert did not write these harrowing elegies solely out of his imagination; they were dictated by the cruelest loss of his whole life. What I could not understand was bewailing the deaths of children who were in the best of health and spirits... hardly one hour after having kissed and fondled them. I exclaimed at the time: "For Heaven's sake, don't tempt Providence!"

Alma Mahler,
Erinnerungen und Briefe, 1946

continued

But the words were of no avail. Mahler continued work on the *Kindertotenlieder* and added the last two songs to the cycle. The first performance of the cycle was given in 1905.

In 1907 Mahler abruptly resigned as Director of the Vienna Court Opera and as conductor of the Vienna Philharmonic after elevating both musical entities to heights of artistic excellence never before achieved - and some say, never since! He left amid much acrimony and ill-will. Seeking rest, he took his family to their summer house in Maiernigg. Three days after their arrival the elder child developed symptoms of scarlet fever and diphtheria. The medical prognosis, from the outset, was not hopeful. For two terrible weeks "Putzi" - as the little girl was affectionately called - lingered in agony. Mahler was frantic with worry. He would weep and sob and then flee the house so that he would not hear the little girl's terrible suffering. In a final attempt to save her life a tracheotomy was performed, but it was to no avail. She lived but one day more. Mahler and his wife walked about in numbed disbelief as the little child's body was taken away.

A doctor was called to the house to treat Alma Mahler, who in a state of utter collapse and exhaustion was confined to bed. As the doctor examined Alma's heart, Mahler said rather offhandedly: "Well, come along now, why don't you listen to mine, too..." The physician listened and told Mahler that his own heart was in a seriously diseased condition and that Mahler's future was rather grim. The composer should not expect to live out a normal lifespan. Mahler, refusing to believe the diagnosis, travelled to Vienna where he consulted an eminent heart specialist who confirmed the verdict of the first doctor.

Indeed, Mahler would not live too many years longer. His death occurred on May 18, 1911, just four years after the death of his little girl. Mahler's last request was to be buried near "Putzi," and according to his wishes he was buried in the Grinzing Cemetery next to his daughter. His tombstone, designed by Josef Hoffmann, bears only his last name.

Jeanna Wearing

Symphony # 3 in d minor

"My Symphony will be something the world has never heard before! In it Nature herself acquires a voice and tells secrets so profound that they are perhaps glimpsed only in dreams . . . But just try to imagine such a major work, literally reflecting the entire world . . ."

Mahler's words in a letter to Anna von Mildenburg, 18 August, 1896

Mahler's Third Symphony - one he termed "a monster" - was begun in the summer of 1893. The composer's original intention for writing the work was to seek some "humorous relief" from the emotional and creative strain occasioned by his Second Symphony in C minor, the "Resurrection."

As was his habit, Mahler usually used the summer months in which to compose. His career responsibilities at other times of the year prevented him from finding time to write, and he wasn't able to find the necessary quiet in which to work. Above all, Mahler needed to remove himself from all contact with humanity when engaged in communion with the Divine Afflatus.

The summer months of 1896 found Mahler in secluded retreat in the Austrian Alps, living in a cottage, sparsely furnished with only a table, sofa, an armchair, and a piano. His Third Symphony was finally finished. The first person, other than Mahler, to hear this monumental work was an almost-20-year old man named Bruno Walter. Walter was Mahler's assistant at the Hamburg Opera and the young man had been invited to visit Mahler at his summer retreat at Steinbach-am-Attersee.

Bruno Walter arrived by lake steamer in July. Mahler met the boat and carried Walter's luggage - a gesture that made the younger man very uneasy. On the way up to Mahler's cottage Bruno Walter was awed by the steep cliffs of the Hölleengebirge. "No need to gape at those," chided Mahler. "They have all been composed by me in my Symphony. You will soon hear."

Indeed!! Bruno Walter would 'hear' a great deal more than just the rocky outcroppings of Hölleengebirge described in music. As Walter was later to say: "When at last the day came to hear the finished Third, it was a shattering and undreamed-of experience. I knew Mahler was a nature lover; but the music - from the depths of his soul - was a description of a Dionysian universe in which the

emotions ranged from the tender concern for flowers to untamable ferocity; from shyness and drollery to the primeval depths of the animal world, and finally to intuitive yearning of the human spirit to penetrate beyond the bounds of earthly transience..."

"It is the wildest thing I have ever written," admitted Mahler. One suspects that even he had no idea where his Symphony was taking him. "It is frightening the way this first movement caused me to grow beyond everything I have ever composed. I am so literally gripped with terror when I see where the path ordained for music leads that it has become my frightful responsibility to be the bearer of this gigantic work. I have such a feeling about this movement and the prospect of what I now will have to suffer because of it..." Humorous relief, indeed!

The Third Symphony is in six movements, each of which has a title given to it by Mahler. The first movement Mahler designated as Part I, and the other five movements he grouped in Part II. Here following are the titles of each section with a few words of explanation about each, quoting where possible from Mahler's own description and analysis:

1. Pan Awakens; Summer marches in

According to Mahler: "Summer is victorious among the divergent forces of nature. Right away I need a regimental band. Naturally summer's arrival doesn't happen without a battle against winter, but soon Winter is thrown out of the ring; and Summer, in his full strength and superiority, soon seizes undisputed leadership. Pan and Bacchus celebrate."

2. What the flowers in the meadow tell me

In this section Mahler uses a charming Ländler to achieve an atmosphere of bucolic grace. This movement achieved immediate popularity and some conductors began to perform it by itself. Mahler did not like it, but knew he could not

prevent the practice. "I have no choice," he wrote. "If I ever want to be heard, I cannot be too fussy, and so this modest little piece will doubtless present me to the public as a 'perfumed singer of nature.'"

3. What the animals in the forest tell me

In this section Mahler treats us to a veritable concert of avian voices. Amid the glades and glens of the forest we hear themes sung by the nightingale and the cuckoo. The main theme is based on an earlier song by Mahler, *Ablösung im Sommer* (Relief in Summer) - an allegory about the tale of a cuckoo and nightingale. Interrupting the sylvan scene is the approach of a stage coach whose imminent arrival is announced by the post horn. Mahler was very specific that the coach should seem to be coming as "if from a great distance - approaching - receding..." The birds' lovely songs are completely overpowered by the horns (all six of them playing *fortissimo*). Mahler noted that in this movement's coda "there fall again the heavy shadows of inanimate Nature. But this signifies merely a regression in the essentially brutish forms of existence, before the great leap upward into the more spiritual realm."

From this point onward, Mahler requested that his Third Symphony be played without a pause.

4. What the Night tells me

"Whenever I plan a large musical structure, I always come to a point where I have to resort to 'the word' as a vehicle for my musical idea."

In this fourth movement Mahler introduces music of mystical longing. As a text for the singer Mahler selected the "Midnight Song" from Friedrich Nietzsche's novel *Also Sprach Zarathustra*:

O man! O man!
Take heed! Take heed!
What says the midnight deep?
I sleep! I sleep!
From a deep dream I am awakened!
The world is deep!
And deeper than the day had known!

O man! O man!
Deep! Deep is its woe!
Deep is its woe!
Joy - deeper yet than agony!
Woe entreats: Pass on!
But all joy seeks eternity!
Seeks deep, deep eternity.

5. What the Morning Bells tell me

In this fifth movement Mahler returns to a merry tempo as well as returning to his use of one of the *Wunderhorn* poems. In his creative career Mahler used about two dozen of these collected poems and songs published in three volumes at the beginning of the 19th century. *Des Knaben Wunderhorn*, organized and edited by Achim von Arnim and Clemens Brentano, was a treasure chest of German folk songs and poems that expressed the heartbeat of the German people. Mahler used a melody entitled *Es sungen drei Engel* (Three angels were singing).

Three angels were singing a sweet song;
with joy it resounded blissfully in heaven;
and they cried out happily
that Peter was free of sin.

And as the Lord Jesus sat at the table
and ate the Last Supper with his twelve apostles
the Lord Jesus spoke: Why then standest thou here?
When I look at thee, thou weepest before me.

And should I not weep, thou merciful God,
(No, thou shouldst not weep)
I have transgressed the Ten Commandments.
I go and weep, yea, bitterly.
(No, thou shouldst not weep)
Ah, come and have mercy upon me.

If thou hast truly transgressed the Ten Commandments
then fall on thy knees and pray to God.
Love only God forever,
and thou shalt attain heavenly joy!

Heavenly joy is a blessed estate,
heavenly joy, that has no end.
Heavenly joy was prepared for Peter by Jesus, and for the beatification of all.

Mahler, ever the perfectionist, gave detailed instructions for the performance of this section: "The tone of the voices is to imitate the pealing of a bell; while the boys' choir sings the chiming of the bells, the women's choir raises the listener from the darkness and depth of the previous song to the splendor of the Elysian fields." It is interesting to note that this movement uses no violins.

6. What Love tells me

"Contrary to custom," wrote Mahler, "I have ended both my Second and Third Symphonies with an *Adagio*, the higher form in which everything is resolved into quiet being. I could almost call the Third's finale 'What God tells me' in the sense that God can only be understood as love."

Bruno Walter has written about this D major finale: "In the last movement, words are stilled - for what language can utter heavenly love more powerfully and forcefully than music itself?"

Not until the summer of 1902, when Mahler was nearly 42 years old, was his Symphony #3 given its full performance. It might be imagined that at first the reaction of the audience in Krefeld was one of astonishment at the gigantic proportions of this musical edifice. However, in 1904 Mahler wrote to his wife Alma, describing a performance in Amsterdam: "It was magnificent. At first the audience was a little puzzled, but with each movement they grew warmer, and when the contralto came in the entire hall was gripped and from then to the end there was the familiar rise in temperature. When the last note died away, the tumult of applause was almost frightening. Everyone said nothing like it could be remembered..."

As time passed, Mahler seemed ever more in awe of his accomplishment. "Some parts of it [his Third Symphony] seem so uncanny to me that I can hardly recognize them as my own work."

After a while Mahler wanted his Symphony to be regarded as "pure music" without the use of programmatic notes. Again to quote Bruno Walter, whose close association and friendship with Mahler affords a unique resource for understanding the man, as well as the composer: "Mahler could do without the titles, which were dropped like scaffolding when the house is ready. It had become pure music..."

"To write a symphony is, for me, to construct a world..."

Gustav Mahler

Program notes by Jeanna Wearing
Miss Wearing is the host of "Master of Music" heard Monday-Friday from 12:30 until 3:30 on KPOF-AM (910). This program was recently voted the "Best Classical Music Program in Denver" by Westword Magazine.

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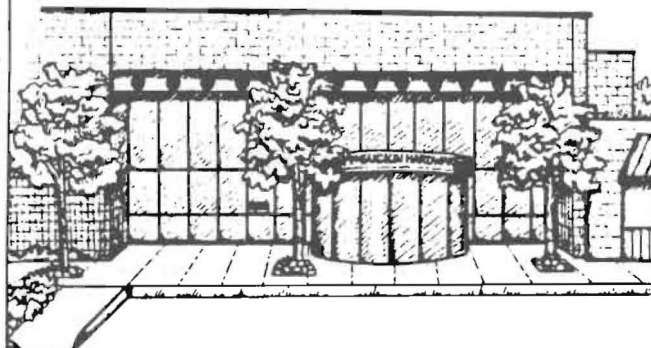
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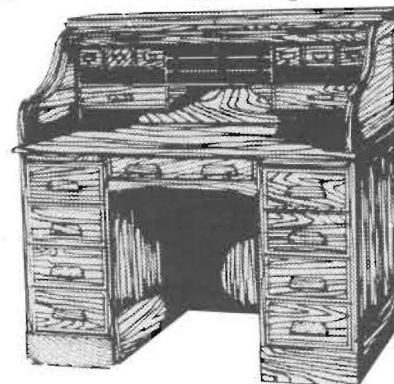
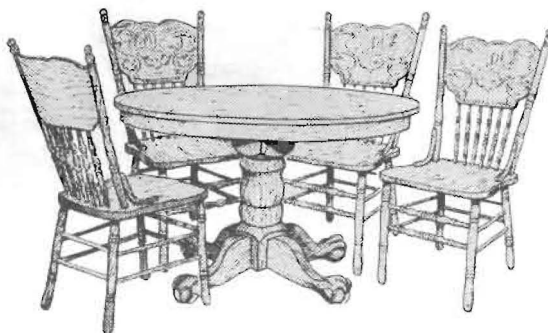
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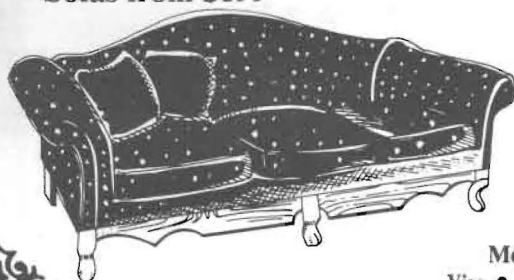
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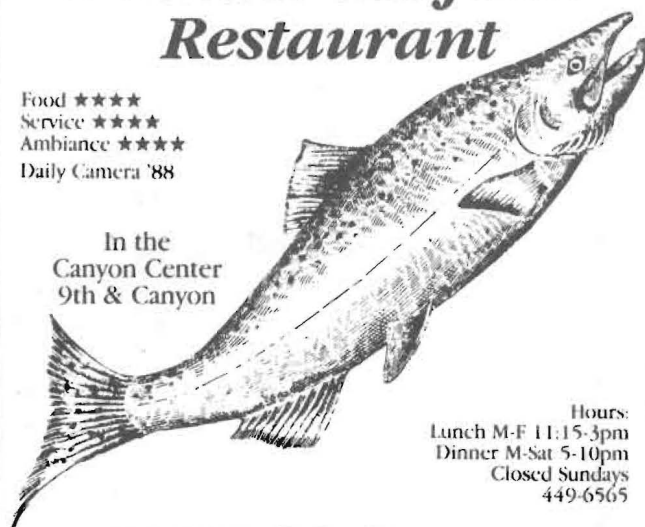
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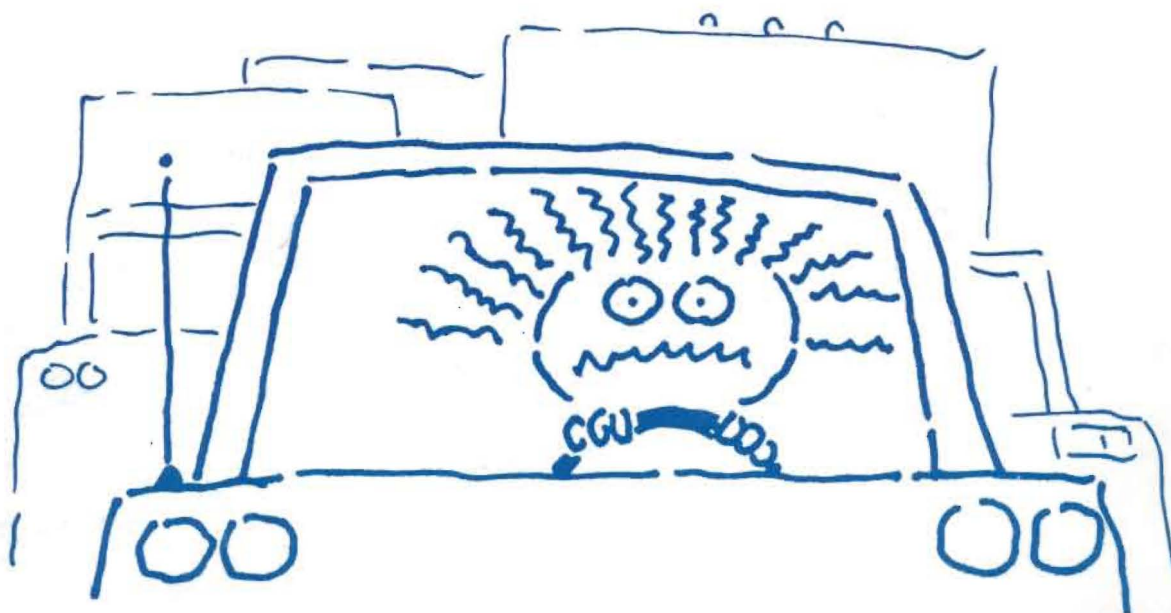
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