MAHLERFEST
VIII

Robert Olson, Artistic Director

January 10–15, 1995
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The Colorado MahlerFest

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. Periodically, 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 audience 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 overdeveloped technology and underdeveloped humanity, 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 of hundred-piece orchestras and choirs, lasting nearly two hours and demanding extraordinary performance skills, still find only periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea, eight years ago, to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and second to the devoted musicians and scholars who creatively share Mahler’s vision of the world, of life, and of music; a Festival where one may 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 across the State — and, as it has turned out, across the Continents — to perform what are generally considered the greatest symphonic creations in the repertoire. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit which dwells in all its creative participants to be a part of this unique, “once-in-a-lifetime experience”.

“A Symphony is like the world; it must embrace everything...” Mahler once declared. Every January, the Colorado MahlerFest allows its participants and audiences to explore one of history’s greatest musical prophets.

Funding for MahlerFest VIII has been provided in part by grants from:

The Scientific and Cultural Facilities District, administered by the Boulder County Commissioners
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The Boulder Arts Commission
The Dietrich Foundation
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Colorado MahlerFest

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The Colorado MahlerFest is co-hosted by the University of Colorado College of Music
Dr. Daniel Sher, Dean
Dear Fellow Mahler Enthusiast,

Welcome to MahlerFest VIII. When Bob Olson dreamed his MahlerFest dream back in 1988, he knew that someday he would have to cope with staging the Eighth. When the MahlerFest was incorporated in 1990 and a Board of Directors formed, we also knew that someday we would have to help Bob stage this mammoth work. Here we are at MahlerFest VIII, and we are immensely proud and gratified to be able to offer you this performance of this great choral symphony.

The Board itself has worked hard at the many, many details of this year’s MahlerFest. Bob Olson has worked long hours finding and engaging the eight magnificent soloists and the three wonderful local choruses, and augmenting the orchestra to the size called for by Mahler. The City of Boulder has helped us immeasurably by granting us one of their nights at Macky and some funds for the soloists, and the Macky staff have bent over backwards to meet our needs. We acknowledge with great pleasure the grants from the SCFD, voted by you, the audience for the Arts, to continue for another ten years, and by the Colorado Council for the Arts. A significant number of our MahlerFest supporters have made very generous donations to help pay the expenses of the soloists, and many more have made significant donations to the costs of staging this work. We thank the local businesses who have placed advertisements in the Program. And this year, we acknowledge with the greatest of pleasure, the help of the Exabyte Corporation in supporting the cost of printing the Program, and a most generous grant from the Dietrich Foundation of Philadelphia. Mahler lovers are attending this event not only from the Front Range area, but from Alaska, California, Connecticut, Indiana, New York, Pennsylvania and Texas. Thus Maestro Olson’s dream of a MahlerFest drawing wide attention is surely being realized more powerfully than we ever could have imagined.

I cannot close this letter without saying to our orchestra: Our deepest thanks and gratitude that you, excellent musicians all, devote your time and energies and (especially to those of you who come from distances) your own funds, to make this annual event possible.

Let this great music begin. Let its expression of the highest hopes of people everywhere ring out. Let us thank Gustav Mahler and tell him that indeed—

YOUR TIME HAS COME!

Sincerely,

Stan Ruttenberg, President, Board of Directors.
Colorado MahlerFest VIII

Robert Olson, Artistic Director and Conductor
January 10–15, 1995

Dedicated to the performance and study of the entire Mahler repertoire

SCHEDULE OF EVENTS

Tuesday, January 10
7:30 p.m. Film
Fritz Lang’s Die Nibelungen
Part 1—“Siegfried”
Part 2—“Kriemhild’s Revenge”
Introduction: Stanley Ruttenberg, President, Colorado MahlerFest
Gerald Fox, President, New York Mahlerites

Friday, January 13
7:30 p.m. Donors’ Wine Reception and Dress Rehearsal

Saturday, January 14
1:00 p.m. Film
Imig Music Building, College of Music, Room C-199
“Kriemhild’s Revenge”—a repeat showing of Part 2 of Die Nibelungen

3:00 p.m. Panel Discussion: “On seeing ‘Kriemhild’s Revenge’”
Moderator: Dr. Stanley R. Hauer
Panelists: Stanley Ruttenberg, President, Colorado MahlerFest
Gerald Fox, President, New York Mahlerites

3:45 p.m. Panel Discussion: “The Recordings of Mahler’s Eighth”
Moderator: Jeanna Wearing
Panelists: Stanley Ruttenberg, President, Colorado MahlerFest
Gerald Fox, President, New York Mahlerites
David Ciucevich, Clarinetist, Colorado MahlerFest Orchestra

7:30 p.m. Chamber Recital: “The Lied in Mahler’s Time”
Emily Bullock, Mezzo-soprano
Patrick Mason, Baritone
Terese Stewart, Pianist
Marc Heeg, Pianist
Address by Annette Graener, granddaughter of Paul Graener
Introduction: Jeanna Wearing

Sunday, January 15
1:30 p.m. Lecture: “Goethe’s Faust”
Dr. Stanley R. Hauer
Macky Auditorium, Room 102

2:30 p.m. Pre-concert lecture: “An Introduction to Mahler’s Symphony No. 8”
Dr. Steven Bruns
Room 102

3:30 p.m. Concert: Symphony No. 8
Robert Olson, Conductor
Macky Auditorium

All events are free of admission except the Donors’ Wine Reception on January 13 and the Concert on January 15
Colorado MahlerFest VIII

Tuesday, January 10, 7:30 p.m.
Boulder Public Library Auditorium

Die Nibelungen

Part 1—"Siegfried"
Part 2—"Kriemhild's Revenge"

(Part 2 will be repeated on Saturday, April 14 at 1:00 p.m.—Room C-199, Imig Building)

This film is considered a classic cinematographic re-creation of the medieval world, and has been praised as a masterpiece of expressionism and Germany's answer to the contemporary screen epics of Italy and the USA. The primary source used by Lang and Thea von Harbou (co-author and Lang's wife at the time) was the medieval minstrel saga Das Nibelungenlied. This saga, in turn, was one of the primary sources of ideas and names for Wagner's classic operatic tetralogy Der Ring des Nibelungen. The film's relevance to the MahlerFest is by way of underscoring Mahler's international renown as a great conductor, stage manager and producer of the Ring and other Wagnerian operas. This film is an American version, and is in two parts: Siegfried, and Kriemhild's Revenge. The original film and parts are under study in Germany for reconstruction to their original form, including some scenes, such as an animation sequence, not included in the USA version.
Colorado MahlerFest VIII
Saturday, January 14, 7:30 p.m.
Boulder Public Library Auditorium

Emily Bullock, Mezzo-Soprano
Patrick Mason, Baritone
Terese Stewart, Pianist
Marc Heeg, Pianist

The Lied in Mahler’s Time

Der Musikant (Joseph von Eichendorff) 1888
Anakreons Grab (Johann Wolfgang von Goethe) 1888
Befreit (Op. 39, R. Dehmel) 1898
Nichts (Op. 10, H. von Gilm) 1885
from Opus 2 (1896)
  Heilige Nacht (Afanasij Fet)
  Der Traum (Victor von Blüthgen)
  Früllingstag (Carl Siebel)
  Altdeutsches Minnelied (Des Knaben Wunderhorn)

Patrick Mason and Terese Stewart

Lieder eines fahrenden Gesellen (poems by Mahler)
  Wenn mein Schatz Hochzeit macht
  Ging heut’ morgen über’s Feld
  Ich hab’ ein glühend Messer
  Die zwei blauen Augen von meinem Schatz

Emily Bullock and Marc Heeg

— INTERMISSION —

Interview with Annette Graener, granddaughter of Paul Graener
Jeanna Wearing

from Galgenlieder, Opus 42a (Christian Morgenstern)
  Der Seufzer
  Gespenst
  Philantropisch
  Palmström

Mr. Mason and Ms. Stewart

from Brettl-lieder (1901)
  Galathea (Otto Bierbaum)
  Der genügsame Liebhaber (H. Salus)
  Mahnung (G. Hochstetter)
  Seit ich so viele Weiber sah from Aus dem Spiegel Arcadien (E. J. Schikaneder)

Ms. Bullock and Mr. Heeg
Colorado MahlerFest VIII

Sunday, January 15, 3:30 p.m.
Macky Auditorium

SYMPHONY NO. 8 IN E–FLAT MAJOR
(“Symphony of a Thousand”)

Part I. Hymn—Veni, Creator Spiritus
Part II. Final Scene of Goethe’s Faust

Robert Olson, Conductor

with
Oksana Krovytska, Soprano
Sheila Smith, Soprano
Shauna Southwick, Soprano
Julie Simson, Mezzo-Soprano
Kristine Jepson, Mezzo-Soprano
Kurt R. Hansen, Tenor
Brian Steele, Baritone
Eugene Green, Bass-Baritone

Colorado MahlerFest Orchestra
Colorado MahlerFest Chorale, Mary Louise Burke, Director
Colorado Mormon Chorale, J. C. Cook, Director
Colorado Children’s Chorale, Duain Wolfe, Director
Program Notes

Mahler—Symphony No. 8

What is it all about?

An old hymn and a dramatic poem? Pentecost and Faust? Or “the invocation of divine fire by all of humankind and, in reply, the opening of heaven in all its glory!” Surely it is “The Choral Symphony of the Twentieth Century”, as Deryck Cooke proposes.

The two texts of the symphony were written a thousand years apart, yet Mahler connected them spiritually and musically. The entire symphony is bound together in its details. Almost every musical theme recognized for the first time was derived from an earlier theme, or presented earlier as a hint. The opening Veni theme and its variations will be heard again and again. The three-beat dotted rhythm, “tumm-ta-tum”, is present throughout, from spiritus in the opening line, to weibliche near the end.

The eighth is unique among Mahler’s symphonies in the inseparability of its music and text. Not only is the voice treated as “the most beautiful instrument of all”, but as the “bearer of poetical thoughts”. The Eighth is also dramatic from start to finish — its occasional contemplative interludes are also dramatic pauses, changes of scenery, firm ground for the next upward leap. The following guide tries to present the drama of music and text as it moves (or is driven) from earth to heaven.

First Movement—Hymnus: Veni, creator spiritus

Big opening organ chord. Allegro impetuoso (Fast, forceful, driving). Veni creator spiritus. Then the trumpets and trombones make it clear that this is Mahler! Mentes tuorum visita. The first two lines of the hymn present the two main musical themes of the movement. Words and notes are repeated in a variety of permutations and variations, with a climax of Veni! Veni!

Iple superna (introduced by the ensemble of vocal soloists, later joined by the choruses) begins a new theme, a bit slower and a lot calmer. Again, words and notes are varied in their repetitions. Qui Paracletus diceris announces another theme (“Paraclete” names several attributes of the Holy Spirit — comforter, helper, advocate, intercessor). With donum Dei altissimi, the violins provide a hint of things to come. Fons vivus, ignis, caritas, and the rest of that stanza, again in variation, brings us back to Veni—not a recapitulation, but a summary of the first two sections.

The orchestral interlude which ensues changes tempo and mood, preparing for Infirma nostri corporis (introduced by the altos and tenors of one chorus, later joined by the other chorus and the soloists). This plea — to strengthen the infirmity of our bodies with lasting vigor — is sung softly and mysteriously in a strict tempo with strongly accented syllables, against a solo violin passage of quite opposite character. A promise of musical resolution is stopped dead by another orchestral interlude. This bizarre juxtaposition of pizzicato strings, staccato horns, trombone-tuba choir, and glockenspiel distorts the themes just heard, then leads to a second plea for health. Infima again, now sung by the soloists to a new tune.

Where resolution failed the first time, now the plea is extended: lumen accende sensibus, infunde amorem cordibus (Illuminate our senses, pour love into our hearts). This turns out to be the central idea of the first movement. Here, Mahler sneaks up on it. The soloists sing softly, expressively, almost dying away. The horns and trumpets enter broadly and passionately, playing ever slower and louder, until... suddenly, everyone is singing accende lumen sensibus, etc. The children’s chorus is heard for the first time. The tempo is Allegro impetuoso again. Words and music begin to tumble over one another: sensibus, cordibus, amorem!

Without pause, the battle begins. Hostem repellas longius, pacemque dones protinus (Drive the enemy far from us and give us peace now!). Anguish cries, hostem, pacem, rise above the chaos provided by the trombones, playing a sixfold repetition of a seven note ostinato which beats against the regular measures sung by all the voices. The plea is answered, not with peace, but order, for there is no music more orderly than the double fugue which follows, combining the two main themes of the movement. Here, the music becomes more important than the text which it “consumes” (Ductore sic te praevio through Credamus omni tempore). Indeed, the words are as hard to pick out from the music as their meaning is, from the Latin. The fugue ends with a return to Accende, etc., elaborating the material heard just before the battle.

The text reverts to Veni a few measures before the music repeats the opening themes. This begins a leapfrog recapitulation, skipping three lines to Qui Paracletus, then four stanzas to new material: Da gaudiorum praemia. Then all four lines of that stanza are interspersed with scattered reprises of earlier text. The section ends with Vitenum omne pessimum (may we avoid every disaster), heard earlier in the fugue.

An orchestral interlude leads into the Coda. Gloria Patri. Domino (Glory to the Lord our Father), is sung first by the children’s chorus, then by the soprano soloists, joined shortly by the altos and tenor, then by both choruses. These words are variously interspersed with those of the last three lines as the music rushes towards its conclusion. At the end, the separately positioned trumpets and trombones introduce a theme that becomes important in the second movement. For the final syllables, Gloria Patri, the score is crowded with thirty-eight staves, as every voice, every instrument concludes the movement.

Second Movement—Final Scene from Faust

First, Faust in a nutshell. Faust makes a pact with Mephistopheles. The terms: Mephistopheles serves Faust as long as Faust continues striving, expressing no satisfaction with his situation. After that, Faust must die and serve Mephistopheles forever. Faust debauches and dishonors the innocent Gretchen, leaving her to die in prison. Faust then lives eighty years of devil-assisted striving, destroying individuals and empires in the process. In old age, he expresses satisfaction, and dies.

In the next-to-last scene of the drama, Mephistopheles marshals his devilish forces to battle the angels for possession of Faust’s soul. In a mishmash of metamorphosis metaphor,
the soul is depicted as a sort of cocoon with wings, which hides in the corpse until driven out by putrefaction. Mephistopheles must await that moment, present his blood signed contract, pull off the wings, and consign the wormlike soul to hell. If, however, he misses that opportunity, angels can bear the soul to heaven, where it will burst its pupal shell and mature to perfection. A host of younger angels pelt Mephistopheles with rose petals. He orders his devils to blow the petals away, but they blow too hard and hot, melting the petals into jelly curds which stick to his neck like pitch. Beyond that distraction, he is carnally attracted to the angels, imagines them naked beneath their flowing robes, and tries to glimpse sie schleichen stumm. The friendly lions reveal that this place is not only wild, but holy.

Abruptly, we meet the first anchorite, Pater Ecstaticus (tenor). He sings, *Ewiger Wonnebrand*, of the ecstasy of martyrdom, seeking to be pierced by arrows, etc., until everything trivial has fled, leaving only the constant star of eternal love. After an orchestral interlude, the second anchorite, Pater Profundus (bass) holds forth: *Wie Felsenabgrund*, stormy and agitated singing describes the cliffs, brooks, trees, wind, and lightning as Love’s messengers, proclaiming the constant workings of the Creator. In conclusion, he calls upon God to enlighten his worthy heart.

Now an orchestral interlude prepares for the main plot. The Younger Angels (sopranos and altos of the second chorus) arrive triumphantly, bearing Faust’s soul, and proclaiming its rescue from evil, singing *Gerettet ist das edle Glied*. They proceed to state the conditions for saving a soul: Striving (on earth), and Love (from above). Before they can finish, the Blessed Boys (children’s chorus) appear, singing a happy song, *Hände verschlinget euch*, as they fly in circles around the highest peak. Another orchestral interlude, seeming to echo the Boys, presents a theme they will sing later. Now the Younger Angels continue the story of their success on earth. They first reveal (Jener Rosen) that their roses were obtained from the hands of holy, repentant women (who will shortly appear). Then they enthusiastically describe their use of the petals to defeat Mephistopheles. They conclude with *Jauchzet auf, es ist gelungen!* (Shout with joy, we succeeded!).

A lengthy orchestral interlude leads to the More Perfect Angels (various voices of both choruses) singing *Uns bleibt ein Erdenrest*. The music is identical to the *Inferno* of the first movement. There, the prayer was to replace bodily infirmities with health. Here, the subject is the severance of the last remnants of earthly inadequacy so that heavenly perfection can be attained: No angel can do this, only eternal Love (alto solo, *Kein Engel*).

In the following section, three things happen almost at once. The Younger Angels notice the Blessed Boys (*Ich spieß soeben, Nebelnd um Felsenhöhe*) and turn Faust’s soul over to them. The Boys and Faust are in the most primitive of the angelic states, and so should mature together for a while. The Boys happily receive Faust’s pupil soul into their care, noting that he is already big and handsome (*Freudig empfangen wir*). Dr. Marianus (tenor), the third anchorite, senses the heavenly
The Conductor’s Baton

The baton being used by Maestro Olson for the performance of “The Symphony of a Thousand” has been kindly loaned to us by Gerald Fox, President, New York Mahlerites.

Gustav Mahler’s “last” baton was given by Alma Mahler to Henry-Louis de La Grange, founder of the Bibliothèque Musicale Gustav Mahler, Paris. It is on display there and was on display, with some of Mahler’s other effects, at Gilbert Kaplan’s Carnegie Hall Symposium, Mahler in America, in November, 1994.

The baton being used by Maestro Olson was reputedly used by Mahler in America, and was obtained by Gerald Fox. Hard documentation is not available that this was indeed one of Mahler’s batons, but the story of its availability lends credence to this inference.

The baton, along with a desk and a pair of wooden bookends, was available at an antique dealer in the vicinity of New York. On the back of the desk is a notation that the desk came from the widow of Anton Seidl and had belonged to Mahler. The antique dealer’s mother had known Mrs. Seidl, and believed that all three pieces had been acquired by Mrs. Seidl after the Mahlers left New York in the spring of 1911. They probably left their household goods in storage, since Mahler had offered to come back for another season with the New York Philharmonic. When he died in Vienna, Alma did not return (until 1940) and possibly engaged someone to sell their belongings in New York.

Anton Seidl, a favored disciple of Richard Wagner, brought Wagner’s operas to the USA in the late nineteenth century. He built the German repertory at the Metropolitan Opera, took Wagner’s operas on tours, and was a very popular and powerful musical figure in New York until his most untimely death in 1898, of food poisoning. A search was made for a successor and Mahler was approached, but did not follow up the USA approach because he was more interested in European posts at the time.

In view of the history, the personal connections, and Mrs. Seidl’s activity in New York music circles after Anton died, we believe that the baton which Jerry Fox purchased, along with the desk and bookends, really were Mahler’s, used while he lived in New York from 1907 through 1911.

Fox tells of Leonard Bernstein’s encounter with this baton. Gerald offered it to Lennie for a rehearsal of the Mahler 3rd, one of Lennie’s last concerts with the New York Phil.

Lennie said, “This is awfully heavy.”

Fox responded, “You mean that Mahler had more muscle than you?”

Lennie again, “It’s a matter of balance.”

Anyway, Lennie did use it, and said to the orchestra, “This is Mahler’s own baton. Now you have to play like the devil!”

—Stan Ruttenberg
Symphony No. 8

“...I have just completed my Eighth—it is the greatest thing I have done so far. And so peculiar in content and form that it is impossible to write about it. Just imagine that the universe is beginning to sound and ring. It is no longer human voices, but circling planets and suns....”

— Hans Blumkopf (ed.), Gustav Mahler Briefe, 3:12 (undated letter)

“He was setting the old hymn Veni Creator Spiritus to music, having procured the text from somewhere or other. In the midst of the work he noticed that the music was brimming over the text, overflowing like water from a full dish, or, in other words, that the structural concept of the music did not correspond to the strophic form of the verse. He lamented his distress to a friend, and this friend, a philologist, pointed out to him that this was natural, for in the version he was using the text was incomplete; about one and a half verses were missing. Mahler thereupon had Court Conductor Luze urgently obtain the complete text for him in Vienna. When the hymn arrived he now discovered to his boundless astonishment that the words matched the music exactly, that it was out of a feeling for form that he had composed too much: each of the new words fitted effortlessly into the whole.”


Text, with English translation, of Symphony No. 8

Part 1: Hymn—VENI, CREATOR SPIRITUS

Veni, Creator Spiritus
Mentes tuorum visita,
Impae superna gratia,
Quae tus creasti pectora.

Come, Creative Spirit,
Visit our minds with heavenly grace,
Bless us with your love.

Tu septiformis munere,
Digitus paternae dexterae
[Tu rite promissum Patris,
Sermone ditanis gatwur.]*

Thou, of seven-fold Grace,
Finger of God’s right hand,
Thou, the Father’s promise,
Gives the Gift of Speech to our Mouths.

Per te sciamus da Patrem,
Noscamus [atque] Filium,
[Te utrisque] Spiritum
Credamus omni tempore

Through thee, may we know the Father,
By your Spirit, may we know the Son,
May we experience the Essence of both
And come to believe.

Da gaudiorum praemia,
Da gratiarum munera,
Dissolve litis vincula,
Adstringe pacis foedera.

Grant to us the Joy of Heaven,
Bestow upon us the Gift of Grace,
Unloosen the fetters of strife,
And assist us to preserve Peace.

Gloria Patri Domino
Deo sit gloria et Filio
Natoque, qui a mortuis
Surrexit, ac Paraclito

Glory be to the Father, our Sovereign Lord,
Glory be to God, and to the Son,
In Flesh incarnate, who died and
Was resurrected as an Intercessor
For this age and ages to come.

* Brackets indicate text omitted by Mahler.
PART II: FINAL SCENE FROM GOETHE'S FAUST

(Mountainous ravines, forest, great crags and wilderness. Holy Anchorites, sheltered in the crevices of rocks, are seated at various heights along the jagged cliffs.)

Choir of Anchorites and Echo

Waldung, sie schwankt heran, 
In the forest, she sways and comes near, 
Felsen, sie laden die, 
The rocks, they carry the burden, 
Wurzel, sie klammern an 
The roots, they cling and clasp 
Stamm dicht an Stamm hinan, 
The trunks close against each other, 
Woge nach Woge spritzt, 
Waves after waves splash, 
Hülle, die tiefste, schützt. 
The deepest cloak protects.

Choir of Bischofs Boys (circling the towering peaks)

Hände verschlungen euch 
Hold your hands around each other, 
Freudig zum Ringverein, 
Joyfully to the circle.-circle, 
Regt euch und singet 
Rouse yourselves and sing, 
Heil'ge Gefühle drin! 
Holy feelings within you!

Gottliech beleuchtet, 
Divinely illuminated, 
Dürft ihr vertrauen, 
May you trust, 
Den ihr verschenken, 
The gift you offer, 
Werdet ihr sichern. 
May you be secure.

Chorus of Younger Angel

Jene Rosen aus den Händen 
Those roses from the hands 
Lieben, heil'gen Büßerinnen, 
Loving, holy penitents, 
Helfen uns den Zelt gewinnen 
And help us to gain the tents, 
Und das hohe Werk vollenden. 
And complete the great work.

Diesen Seelegeschütz erbeuten. 
Winning this precious soul. 
Evil beings, we force to disperse, 
Teufel rufen, als wir treten, 
Devils, as we step forward, 
Statt gewohnter Höllenstrafen 
Instead of Hell's torments 
Fühlen Liebesqual die Geister; 
Feel the pang of love, 
Selbst der alte Satan-Meister 
Even the old Satan-Master, 
War von spätestem Pein durchdrungen. 
Was pierced through by deepest pain. 
Jauchzt auf es ist gelungen! 
Praise, it has been achieved!

The More Perfect Angels (Chorus with Alto Solo)

Uns bleibt ein Erdenrest 
There remains a remnant of Earth. 
Zu tragen bitter, 
To carry bitter, 
Und tr'gt er von Asbest, 
And even though it was made of asbestos.

Er ist nicht reichlich. 
It is not plentiful, 
Wenn starke Geisterkraft 
When powerful spiritual force 
Die Elemente an sich herangerissen 
Has captured the elements unto itself, 
Kein Engel trennte 
No angel could divide 
Gis'este Zweigmater 
The essence of the wood material.

Immer wieder Sieger 
Always victors 
Haupt der Taten und der Völker. 
The head of the nations and peoples. 
Entsetzt sich er 
Frightened is he 
eine andere Welt. 
a different world.

The following two Choruses and the first eight lines of Doctor Marianus are sung simultaneously.

The Younger Angels

Ich spie achen, 
I sense, just now, 
Nebelnd um Felsenhöhe, 
Amid the fog-shrouded rocky peaks, 
Reiterleben, 
Some form of spiritual Being, 
Regend sich in der Näch', 
Making itself felt nearby, 
Seliger Kranen 
I see a moving host 
Ich bewegte Schar, 
Of blessed boys, 
Lös von der Erde Druck, 
Freed from earthly limitations, 
Im Kreis gesetzt, 
Grouped in a circle, 
Die sich erhaben 
Who raise themselves 
Am neuen Lenz und Schmuck. 
With Spring and adornments.

Der obeng Welt 
Of the earthly world, 
Sei er zum Anbegin, 
Let him, from the very beginning, 
Steigendem Vollgewinn, 
With measured achievement, 
Dienen gesell! 
Join them.

Choir of the Blessed Boys

Freudig empfangen wir 
With joy we receive him, 
Dienen im Puppenstand, 
In this Chrystal form, 
Also erlangen wir 
Thereby we can redeem 
Engliches Unterpfand, 
The Angel's pledge, 
Löset die Flocken los, 
Break away the Cocoon of mortality 
Die ihn umgeben, 
That envelops him.

Schenk ist er schon und gross 
He is even now made beautiful and imposing.

Von heiligem Leben, 
By his holy life, 
Doctor Marianus (in the highest and purest realm)

Hier ist die Aussicht frei, 
Here, the panorama is unobstructed, 
Der Geist erhoben 
The spirit exalted, 
Dort ziehen Frauen vorbei, 
Women, floating past, 
Schwebend nach oben; 
drift upward;

Choir of Angels

(winging their way into the ether, bearing Faust's immortal soul)

Geretzt das edele Glied 
A noble member is rescued 
Der Geisterwelt vom Bösen. 
From the evil one's spiritual world, 
Wer immer streben sich bemüht, 
Whoever earnestly strives 
Den können wir erlösen; 
May we rescue them; 
Und hat an ihm die Liebe gar 
And has love in him 
Von oben zu genommen. 
From above taken.

Begegnet ihm die sel'ge Schar 
Meet with the happy company. 
Mit herzlichem Willkommen.

[The following two choruses are sung simultaneously.]
Die Herrlichkeit mitten in
Im Sternekrantz, Die Herrlichkeit schauen!
Ich seh's am Glanz!

Höchste Herrschaft die Welt; Lass mich im blauen
Gesprenkten Himmelszelt

Den Geheimnis schauen!
Bill'ge was des mannes Brust
Ernst und zart bewegt
Und mit hel'ger Liebestust

Dir entgegen trägt
Unbewinglich unser Mut,
Wenn du sehr gebietet;
Plötzlich mildert sich die Glut,

Wenn du uns befrüget.

The Glorious One, in their midst,
Garlanded with Stars, The Queen of Heaven.
I see with Radiance surrounded.
All-Highest Empress of the World.

Grant to me, that in the azure-blue
Infante Patriarch of Heaven,
I might perceive your Mystery.
Affirm that which clearly
And tenderly moves the Heart of Man;
And with Love's sacred Joy
Bear him up unto you.
Invincible is our Courage
Should you summon us to;
Just as suddenly, our impassioned
Arduous
Is tempered when you bid us be peaceful.

Doctor Marianus and Choir

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig.

Uns erwählte Königin,
Göttlichen Ehrgeiz.

Chorus (Mater Gloriosa rises into the universe)

Dir, der Unberührbaren,
Ist es nicht befohnen,
Dass die leicht Verführbaren
Täumlich zu dir kommen.

In die Schwäche hingerafft,
Sind sie schwer zu retten;
Wer zerreißt aus eigner Kraft
Der Geltete Ketten?

Wie entleerte schnell der Pud
Scheidet, glattem Boden?

Magna Peccatrix (St. Luke, vii. 36)

By the Love, that at the Feet
Of your divinely transfigured Son
Caused Tears to flow like blood
In spite of the Pharisee's contempt;
Baptized by the Urm, that so liberally
Poured forth his costly ointment;
By the Parties, that so tenderly
Dried the sacred leaves...

Muller Samaritana (St. John, iv)

By the Well, to which in days of yore
Abraham's flocks were herded;

By the Water-vessel,
Whose coolness touched the Saviour's lips;

By the Springwaters, pure and abundant,
That from that place issued forth,

By the hallowed word of farewell
That I inscribed on the sand...

Maria Aegyptiaca (Acta Sanctorum)

By that most sacred of Places
Where the Lord's body was laid to rest;

By the Arm, that by the banner of warning,
Thrust me back from the Gate;

By the forty years of Penance
I faithfully endured in the Desert;

By the hallowed word of farewell
That I inscribed on the sand;

Die Herrliche mitten in
Im Sternekrantz, Die Herrlichkeit schauen!
Ich seh's am Glanz!

Höchste Herrschaft die Welt; Lass mich im blauen
Gesprenkten Himmelszelt

Den Geheimnis schauen!
Bill'ge was des mannes Brust
Ernst und zart bewegt
Und mit hel'ger Liebestust

Dir entgegen trägt
Unbewinglich unser Mut,
Wenn du sehr gebietet;
Plötzlich mildert sich die Glut,

Wenn du uns befrüget.

The Glorious One, in their midst,
Garlanded with Stars, The Queen of Heaven.
I see with Radiance surrounded.
All-Highest Empress of the World.

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Where the Lord's body was laid to rest;

By the Arm, that by the banner of warning,
Thrust me back from the Gate;

By the forty years of Penance
I faithfully endured in the Desert;

By the hallowed word of farewell
That I inscribed on the sand;

All Three Women

Die du grossen Sündeninner
Deine Nähe nicht verweigerst,

Und ein büssendes Gewissen
In die Ewigkeiten steigert,

Gött auch dieser guten Seele,
Die sich einmal nur vergessn,

Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

Una Poenitentium

(A Penitent, once called Gretchen, kneeling before the Virgin)

Neige, neige,
Du Ohlgleichre,
Du Stahlhartenre,
Dein Anfütz graüld meinem Glück!

Coutance look favorably on my

Der fruh Gleichre,
Nicht mehr Getrübte,
Er kommt zurück.

The Blessed Boys (approaching in a circle)

Er überwächst uns schon
An macht'gen Gliedern,

Wird treuer Pflege Lohn
Reichlich erweidern.

Wir werden früh entfernt
Von Lethaböden;

Doch dieser hat gelernt
Er wird uns lehren.

Una Poenitentium (Gretchen, stepping forward)

Vorn edlen Geistchor umgeben,
Surronded by the noble Spirit-Choir,

Wird sich der Neue kaum gewahr,
This new Arrival has little sense of

Er ahnt kaum das frische Leben,
He scarcity comprehends his new

So leicht er schon der heil'gen Schaar,
That already is like that of the holy

Sieh, wie er jedem Erdengebande
Behold, each earthly Vestment, each

Der alten Hülle sich entfremd,
Old Garment that bound him is

Und aus ätherischem Gewande
And in ethereal Robes

Hervortritt erste Jugendkraft!
Grant my request that I may teach

Vergönne mir, ihn zu belehren,

Noch blendet ihn der neue Tag!
The light of this new Day confounds

Mater Gloriosa and Choir

Kommt! Heide dich zu hohen Sphären!
Com! Rise to higher Spheres!

Wenn er dich ahnt, folgt er nach.
If he senses your presence, he will

Kommt! Kommt!
Come! Come!

Doctor Marianus and Choir

Blicket auf zum Rettungsblick,
Raise your eyes to see Salvation's face,

Alle reich Zarten,
All you gentle Penitents,

Blicket auf! Blicket auf!
Look! Look!

Euch zu sel'gem Glück
Thankfully, to you it is to be granted

Dankend unzärtlich
A Blissful Destiny!

Wehe jeder bess'rer Sinn
Let every noble Feeling

Dir zum Dienst erbötig;
Be dedicated to your Service;

Jungfrau, Mutter, Königin,
Virgin, Mother, Queen of Heaven,

Göttin, bleib' große!
Goddess, May your Mercy continue!

Chorus Mysticus

Alles Vergängliche
All Things that are transitory

Ist nur ein Gleichnis;
Are only outward Symbols;

Das Unzulängliche,
That which is inadequate,

Hier wird's Ewig's
Here, will be sufficient;

Das Unbeschreibliche,
The Inexpressible,

Hier ist's getan.
Here is made manifest;

Das Ewig-Weiße
The Eternal-Feminine

Zieh uns hinan.
Leads us higher.

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The Artists and Participants

Robert Olson, Conductor

"...one of the major American conductors" wrote Musique in Belgium;
“A performance I shall long cherish.” wrote The American Record Guide;
"...master of Mahler" wrote the Boulder Daily Camera;
"The orchestra loved you, the public loved you.” wrote the Longmont Times-Call;
"The St. Louis Symphony, under the direction of Robert Olson, sounded as good as they do in concert.” wrote the St. Louis Dispatch (re: ballet performances).

Such is a sampling of reviews of Maestro Robert Olson, artistic director and conductor of the Colorado MahlerFest since its inception eight years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, including the entire spectrum of the concert stage—symphony, opera, and ballet and presenting sixty-five to seventy performances a year.

Currently a resident of Kansas City, he is in his third year as conductor for the State Ballet of Missouri, presenting over forty performances a year. With the ballet, he conducts the Kansas City Symphony and the internationally recognized St. Louis Symphony.

He is also in his fifth year as Director of Orchestras and Professor of Conducting at the Conservatory of Music at the University of Missouri—Kansas City, where he conducts the symphony orchestra, chamber orchestra, and opera productions. The orchestra, under Olson’s leadership, has become one of the premiere conservatory orchestras in the Midwest.

He is in his twelfth year as Music Director of the Longmont Symphony in Colorado, an orchestra which has consistently received rave reviews from Colorado critics. During his tenure, the orchestra has flourished, presenting a ten concert season to capacity audiences, and increased its operating budget almost ten-fold.

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 the Orchestras. Local audiences also know him as conductor for years of the Colorado Gilbert & Sullivan Festival.

He has held conducting posts with the Omaha Symphony, Boulder Baroque Chamber Orchestra, the Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, the Colorado Lyric Theatre, and the Rocky Ridge Music Festival.

An active guest conductor, he has guest conducted many orchestras in the United States, and made his European debut in 1990 in Belgium, resulting in engagements in Venezuela (1991) and return invitations in Belgium. During the 1993–94 season he conducted the Kansas City Symphony, the Royal Conservatory Orchestra of Liege, Belgium, and the Karlovy Vary Symphony in Czech Republic (Europe’s oldest orchestra). For the 1994–95 season he is scheduled to conduct in Portugal and Sicily, and will again conduct the Karlovy Vary Symphony at a major European Beethoven Festival. He is recorded on the CRS label.

As a recipient of the coveted Fulbright Scholar Award, Olson studied with the legendary pedagogue, Hans Swarovsky of the Vienna Philharmonic. In addition to Swarovsky, Olson studied with Yuri Krasnapolsky of the New York Philharmonic, and such well known conductors as Leonard Bernstein, Lorin Maazel, Zubin Mehta, Georg Solti, Andre Previn, and Herbert Blomstedt.

Until his move to Kansas City, Olson was an internationally recognized bassoonist as well. His recital and concert tours had taken him to Japan, Europe three times, and throughout the United States. His final performances were at the 1990 Vienna International Music Festival and on a recording for Czechoslovakian Radio.

He is married to violist Victoria Hagood Olson and has two beautiful children, Tori (7) and Chelsea (4).

Olson began the Colorado MahlerFest on a dream and $400 eight years ago, and it has flourished to become, in the words of a critic, “one of Boulder’s most valuable cultural assets”.
Oksana Krovytska (New York), Soprano

Ukrainian soprano Oksana Krovytska has delighted audiences both in her homeland and in the United States with a voice of expressive lyricism combined with a rich, Slavic timbre. The 1994–95 season will find Miss Krovytska with the New York City Opera as leading soprano in new productions of Borodin’s Prince Igor and Verdi’s La Traviata, as well as Mimi in Puccini’s La Bohème. During the 1993–94 season, New York City Opera featured her as Liu in Turandot, Micaela in Carmen, and Magda in La Rondine. She also appears with the West Virginia Symphony in Beethoven’s Symphony No. 9 and the Ft. Wayne Philharmonic in the Verdi Requiem. Ms. Krovytska tours America with the New York City Opera Company in the title role of Madama Butterfly and appears at New York’s Carnegie Hall and Philadelphia’s Academy of Music, together with bass Paul Plishka, in concerts of arias and the premiere of a new cantata.

After her arrival from The Ukraine in the spring of 1992, New York audiences heard Ms. Krovytska as the soloist in Bach’s Mass in B Minor with Ascension Music (described as “superb” and “truly radiant” by Chorale, Jan 1993). She also appeared in Rossini’s Stabat Mater, in Mozart’s Coronation Mass and in a concert of opera arias and Ukrainian songs at the Green County Music Festival, as well as in a special benefit for the Ukrainian Museum in New York at Merkin Concert Hall. Among other concerts of the 1992–93 season, the Choral Arts Society of Washington chose her for their Kennedy Center concert of Rossini’s Stabat Mater and Barnet’s Prayers of Kierkegaard. She also has been heard in Honegger’s King David, and in Handel’s Messiah.

Ms. Krovytska’s recent engagements with the Kiev Opera include Tatiana in Eugene Onegin, Marguerite in Faust, Iolanta in Tchaikovsky’s Iolanta, Xenia in Boris Godunov, and Parasia in Mussorgsky’s Sorochynsk Fair. She has been a frequent soloist with the Lviv Philharmonic, appearing in such roles as Serpina in Pergolesi’s La Serva Padrona, Natalka in Lysenko’s Natalka Poltavka, as well as in concerts of Bach’s Magnificat, Mozart’s Coronation Mass, Pergolesi’s Stabat Mater, and Verdi’s Requiem.

A native of Lviv, Ms. Krovytska began her musical studies at Solomiya Kruschelnytska Conservatory, from which she graduated as a pianist. She then studied voice at the Kiev Conservatory. A laureate of the All Ukrainian Vocal Competition’s “New Names”, her solo concerts were broadcast by both Ukrainian and Soviet television and she has successfully completed concert tours in Poland, Canada, Great Britain and the United States. In New York, Miss Krovytska has been instructed and sponsored by the renowned soprano Eva Likova and continues to work with the well-known stage director Thaddeus Motyka. She is a recent recipient of a Puccini Foundation Career Grant and a Sullivan Foundation Five-Year Role Preparation Grant.

Sheila Smith (Denver), Soprano

Since making her Metropolitan debut in 1986–87 with James Levine, Ms. Smith has sung with many of the opera houses of North America, including Houston Grand Opera, Indianapolis Opera, Kentucky Opera, Dallas Opera (singing with Joan Sutherland and Richard Bonynges), San Francisco Opera, Minnesota Opera, Rochester Opera, and the Canadian Opera Company. She recently sang the title role of Ariadne for Glimmerglass Opera, where she has sung many times. European performances include appearances with the Scottish Opera and L’Opera de Nice. Roles include Ariadne in Ariadne auf Naxos, Octavian in Rosenkavalier, the Countess in Le Nozze di Figaro, Siegrune in Die Walküre, Helene in La Belle Helene, and Clairon in Capriccio.

Shauna Southwick (Denver), Soprano

Shauna Sargent Southwick holds a Master of Arts degree in Voice Performance and is currently performing with Opera Colorado’s Puppet Opera program for children. She will also be seen as Emmy in Benjamin Britten’s Albert Herring this month with Opera Colorado. Ms. Southwick has sung a variety of opera roles with the San Luis Valley Opera Theater, Opera Ft. Collins, Colorado State University, and Adams State College including Adele in Die Fledermaus, Norina in Don Pasquale, Nedda in I Pagliacci, and Zerlina in Don Giovanni. Ms. Southwick has also performed with the Rio Grande Arts Center in the musical comedy roles of Magnolia in Show Boat, Sarah Brown in Guys and Dolls, Hodel in Fiddler on the Roof, and Polly Peachum in Threepenny Opera.

Oratorio performances include soprano soloist in Messiah with the San Luis Valley Opera Theater, and in Dona Nobis Pacem by Vaughan Williams with the combined Cheyenne Symphony, Casper Civic Orchestra and the University of Wyoming Chorale and Orchestra.
Julie Simson (Boulder), Mezzo-Soprano

Mezzo-Soprano Julie Simson has sung with opera companies throughout the United States including Opera Colorado—Denver, Houston Opera, Dallas Opera, Santa Fe Opera and Opera Memphis, performing such roles as Magdelena in Meistersinger, Emilia in Otello, Hansel in Hansel and Gretel, the Composer in Ariadne auf Naxos, and Suzuki in Madama Butterfly. She has also performed as soloist in major oratorios with the Denver, Colorado Springs, Cedar Rapids and Milwaukee Symphonies. She received a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. She was also a finalist in the Luciano Pavarotti International Competition in Philadelphia and the G. B. Dealey National Awards in Dallas. Miss Simson was presented in recital at the Cleveland Art Song Festival where she worked with such renowned artists as Elly Ameling and Dalton Baldwin. Miss Simson won the East & West Artists International Competition for a New York Debut and was presented in recital at Carnegie Hall. She is also a winner of the National Association of Singing Artist Award Competition, which provides her with concerts and recitals throughout the nation. In March, 1992, she participated in a symposium on the music of George Crumb where she performed Ancient Voices of Children in Prague; this was a premiere performance of his music in Czechoslovakia. Miss Simson received her degrees from Western Michigan University and the University of Illinois and is currently Assistant Professor of Voice at the University of Colorado in Boulder.

Kristine Jepson (New York), Mezzo-Soprano

Mezzo-Soprano Kristine Jepson made her Metropolitan debut this season in the acclaimed production of Britten’s Death in Venice. She also achieved vast critical success in her Chicago Opera Theater debut, performing the title role in Berlioz’s Beatrice and Benedict. She has appeared as Suzuki in Madama Butterfly and as Stephano in Gounod’s Romeo and Juliet for the Lyric Opera of Kansas City and was recently acclaimed in the New York Times for her performance in Rossini’s Le Comte Ory and Chabrier’s L’Étoile with L’Orquestra Français de New York.

San Francisco Opera presented Ms. Jepson in its productions of Puccini’s Suor Angelica, Prokofiev’s War and Peace, and Strauss’s Elektra. She has also performed the role of The Composer in Strauss’s Ariadne auf Naxos with the Boston Lyric Opera and has appeared numerous times with the Opera Theatre of Saint Louis in such productions as Rossini’s Il Turco in Italia and Mozart’s Mitridate.

Ms. Jepson has also performed with Omaha Opera and was presented in recital on the stage of the Gran Teatro del Liceu in Barcelona. She also has a vast concert repertoire and has appeared with the San Francisco Symphony, the Indianapolis Symphony, the Kansas City Symphony, and the Bach Society of Saint Louis singing such masterworks as Handel’s Messiah, Bach’s St. Matthew Passion and Mahler’s Eighth Symphony.

Upcoming engagements include the Metropolitan Opera’s productions of Corigliano’s The Ghosts of Versailles and Wagner’s Parsifal. She will perform the role of Cherubino this summer in Cincinnati Opera’s The Marriage of Figaro and will again sing The Composer in Ariadne auf Naxos this fall, this time with the Canadian Opera Company in Toronto. She returns to Kansas City to sing the role of Hansel in Humperdink’s Hansel and Gretel, and will make her debut with the Cleveland Opera singing the role of Stefano in Romeo and Juliet. Ms. Jepson will also appear in Dallas Opera’s production of Strauss’s Elektra in early 1996.

Ms. Jepson is a native of Iowa, and received her Master of Music degree from Indiana University.

Kurt R. Hansen (Chicago), Tenor

“Kurt R. Hansen was the standout. His ability to deliver Bach’s high tessitura without strain [and] his exciting timbre are things that we should hear more often in New York.”

So said the New York Times of Mr. Hansen’s Lincoln Center debut as the Evangelist in Bach’s Weihnachts Oratorium. His career has taken him to Europe and South America as well as across the United States. Last season he sang Honegger’s King David at York Minster in England, which he followed by singing both the Evangelist and the tenor arias of Weihnachts Oratorium with the Orquesta Nacional de Colombia in Bogota. He also sang the role of Evangelist in Bach’s St. Matthew Passion with the St. Louis Bach Choir. The previous year he sang the same role in Bach’s St. John Passion both in St. Louis and with the Seattle Bach Choir.

Although Mr. Hansen has a certain “passion” for the music of Bach, his repertoire includes music that ranges from Baroque through Romantic to the music of this century. In May, 1995 he will sing the tenor solos in Mahler’s Eighth Symphony with the Omaha Symphony. Last season he sang Das Lied von der Erde with the Northwestern University Symphony Orchestra. The Verdi Requiem is another work he has sung in recent seasons in Chicago and in Colorado.

Kurt Hansen’s operatic roles include Tamino in Mozart’s Magic Flute with Opera Southwest in Albuquerque, Ferrando in Cost van Tutte with DuPage Opera Theater in Chicago, Alfredo in Verdi’s La Traviata also with DuPage Opera Theater, Hoffhausmeister in Strauss’s Der Rosenkavalier with the Chicago Symphony Orchestra under Edo de Waart, and he sang both the role of The Simpleton and of Missail in Mussorsky’s Boris Godunov also with the Chicago
Symphony Orchestra and Claudio Abbado. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi’s Otello with the Chicago Symphony Orchestra to celebrate Sir Georg Solti’s seventy-fifth birthday in an internationally telecast tribute.

After Mr. Hansen had sung at the Britten-Pears Institute’s Bach seminar in England, he joined Robert Shaw in France and appeared with him on recordings of Rachmaninoff and Poulenc. Subsequently, Mr. Shaw asked him to appear as tenor soloist in Beethoven’s Ninth Symphony at the opening of the Lied Center in Mr. Hansen’s native Nebraska at the University of Nebraska at Lincoln. In the past, Mr. Hansen has sung with the orchestras of Chicago, Milwaukee, St. Louis, Minnesota, Honolulu and Omaha.

Mr. Hansen is also an active recitalist, having performed major cycles of Fauré, Schumann and Schubert both in concert and in live national broadcasts carried by Chicago’s WFMT Fine Arts Network.

**Brian Steele (Kansas City, Missouri), Baritone**

Brian Steele has been heard in numerous roles with the Central City Opera, including that of Horace Tabor in The Ballad of Baby Doe, a role which he has also performed for the New York City Opera. He has sung major roles with the Cincinnati Opera, Opera Orchestra of New York, Portland Opera, Sacramento Opera, Glimmerglass, Opera Omaha, Mobile Opera, Utah Opera Festival, and Orlando Opera. He is the featured baritone for the Kansas City Lyric Opera, where he has performed for twenty-three seasons, in such roles as Falstaff, Rigoletto, and Germont (Traviata). Other roles in this incredibly diverse musician’s repertoire include Antonio (Pagliacci), Renato (Masked Ball), Sharpless (Madama Butterfly), and Ford (Merry Wives of Windsor).

**Eugene Green (New York) Bass-Baritone**

Eugene Green’s professional debut was as Schaunard in La Bohème in a Philadelphia Opera production. As a result of this, he came to the notice of NBC-TV Opera where he performed many roles, including the Count in Le Nozze di Figaro. George Schieck recommended him to San Francisco Opera, where he performed for several seasons (Die Kluge, Die Frau ohne Schatten, Die Meistersinger, La Bohème, Manon, Otello). He then moved his career to Germany where he was under contract with the Krefeld Mönchen-Gladbach Oper (Das Rheingold, Don Giovanni, Zar und Zimmermann, Manon Lescaut, Nabucco, Madama Butterfly, Mignon) and appeared at Deutsche Oper am Rhein in Düsseldorf (Das Rheingold, Tosca).

Returning to the United States he was immediately engaged to appear for the first of many seasons with Cincinnati Summer Opera (Das Rheingold, Salomé, Ariadne auf Naxos, Carmen, La Bohème, Manon, Susannah, Tosca). From there he went on to four seasons with Lake George Opera (Don Giovanni, Tosca, Carmen, The Crucible, Taming of the Shrew), three seasons with Sarasota Opera (Cosi fan Tutte, Susannah, Le Nozze di Figaro, La Bohème, L’Heure Espagnol), Lyric Opera of Kansas City (Captain Jinks of the Horse Marines, The Saints of Bleeker Street, Il Barbiere di Siviglia), Portland Opera (Don Pasquale), Lyric Opera of Chicago (Khovantschina, Salomé), Houston Grand Opera (Dreigroschenoper, Lulu), Metropolitan Opera National Company (Carmen, La Centerentola, Madama Butterfly), Dayton Opera (Don Giovanni), and Toledo Opera (Don Giovanni).

Outside the United States he has appeared with the Canadian Opera Company (Il Barbiere di Siviglia, Don Pasquale), and the Caracas Opera (Tosca, Manon Lescaut, Rigoletto, Ermanno).

Between his many regional and foreign engagements he has found time to perform many leading roles in the musical theater, including South Pacific, Candide, Kismet, A Funny thing Happened on the Way to the Forum, numerous Gilbert and Sullivan roles, and has recorded for RCA Victor.

Since 1990, Mr. Green has turned his attention to performing the music of Richard Wagner. His debut, as The Wanderer in Siegfried, was at the Wagnerfest in Valhalla, New York, conducted by the Metropolitan Opera’s Richard Weistach. He sang this opera and role again in April, 1992 with Lyric Opera of Kansas City for four performances. In January, 1994, at Arizona Opera’s opening night, conducted by Henry Holt with the Phoenix Symphony Orchestra, he literally stepped in at the eleventh hour to replace their flu-stricken Wanderer. Mr. Green sang the role and saved the day. In particular, the crucial scene in the Third Act with the earth goddess, Erde, was praised by the critic of the Tucson Citizen.

**Mary Louise Burke, Director, Colorado MahlerFest Chorale**

Mary Louise Burke is the assistant director of the Colorado Symphony Chorus and the Colorado Children’s Chorale. Originally from Alberta, Canada, Ms. Burke toured with the Edmonton Opera Ensemble. She has been a guest clinician at music and drama workshops throughout western Canada as well as in Colorado. As a performer, she has appeared as a guest soloist with the Colorado Symphony Orchestra and the Boulder Festival and appears regularly with the Central City Opera-in-the-Schools program. Ms. Burke has a doctorate in voice performance from the University of Colorado, Boulder.
J. C. Cook, Director, Colorado Mormon Chorale

J. C. Cook is a graduate of Brigham Young University where he studied both choral music and ancient instruments. Over the past twenty-five years he has conducted numerous church and community choirs around the United States. He is also a very versatile performer, having sung with many choirs both as choir member and as baritone soloist, including recent performances at the Aspen Music Festival and at Carnegie Hall.

Duain Wolfe, Director, Colorado Children's Chorale

Duain Wolfe founded the Colorado Children's Chorale in 1974 and has been artistic director and conductor since that time. His work has been recognized through honors ranging from the Bonfils-Stanton Award in the Arts and Humanities to the Governor's Award for Excellence in the Arts, and the Mayor's Award for Excellence in an Artistic Discipline.

Under Mr. Wolfe's direction, the Children's Chorale, comprised of six choirs, represents Colorado in international touring and is managed by Columbia Artists Management, Inc. for national touring.

In addition, Mr. Wolfe is very involved in the opera community. He has contributed to Central City Opera as chorus master, conductor and artistic administrator, and currently holds the position of Director of Artists Programs. He frequently serves as a judge for the Metropolitan Opera auditions.

In 1984, Mr. Wolfe was asked to found the Colorado Symphony Orchestra Chorus, which he continues to direct. As a conductor, he appears with both the Central City Opera and with the Colorado Symphony Orchestra. He also prepared choruses for the Teton Music Festival, Ravinia Festival, and Aspen Music Festival.

After a worldwide search, the Chicago Symphony Orchestra recently appointed Mr. Wolfe to the post of Chorus Director to succeed retiring director Margaret Hillis. He assumed his new duties in May, 1994 and will continue his work with the Colorado Symphony Orchestra and the Colorado Children's Chorale.

Emily Bullock, Mezzo-Soprano

Emily Bullock was most recently seen as the alto soloist for the Colorado Symphony's Messiah. She has appeared with the Boulder Bach Festival as a soloist in the Magnificat and for the New Year's Eve Concert. Ms. Bullock has sung with the Tulsa Opera, Enid Symphony, University of Tulsa Orchestra, and with the University of Colorado Lyric Theatre Festival. In October 1994 she performed in the University's production of L'italiana in Algeri. Ms. Bullock is the 1994 winner of the Galen and Ada Belle Files Spencer Vocal Award, and was a second place winner in both the Metropolitan Opera National Council Audition and the Denver Lyric Opera Guild Auditions. Upcoming performances include Bach's St. Matthew Passion with the Littleton Symphony, Street Scene with the University of Colorado Lyric Theatre, and Bach's Magnificat with the Colorado Symphony.

Patrick Mason, Baritone

Patrick Mason is known for his command of an extremely wide variety of musical styles from the tenth century to the present. A noted interpreter of Medieval and Renaissance music, Mr. Mason has appeared in performances and recordings with the Waverly Consort, the Boston Camerata, the Folger Consort, Schola Antiqua and the Ensemble for Early Music. His concentration in Liturgical Drama has included appearances at London's Southbank Festival, the Utrecht Early Music Festival in Holland and a tour of Italy with the Ludus Danielli (The Play of Daniel). In the spring of 1994 he performed with the Genesee Baroque Players and the Boulder Bach Festival. In the 1995 season, Mr. Mason will sing the part of Jesus in the St. Matthew Passion with the Boulder Bach Festival and the bass arias in the same work with the Rochester Bach Festival as well as Aeneas in Purcell's Dido and Aeneas. Patrick Mason is a founding member of the Boulder based early music ensemble, Fiori Musicali.

Patrick Mason's commitment to the music of our time has involved him in performances and recordings with composers Leonard Bernstein, George Crumb, Elliot Carter and Stephen Sondheim. He recently sang John Adams' award winning composition, The Wound Dresser, with the Rochester Philharmonic under the direction of Mark Elder. He has sung the lead in Tod Machover's science fiction opera, VALIS, at Tokyo's Bunkamura Theatre and at MIT in Cambridge,
Massachusetts, where Richard Dyer of the Boston Globe declared him "...a superb singing actor who dominated everything." In the summer of 1993 he portrayed the great Spanish writer, Cervantes, in the musical, *Man of La Mancha*, at the Lyric Theatre Festival in Boulder, Colorado.

For over twenty years Mr. Mason has collaborated with renowned guitarist, David Starobin, in numerous concerts and recordings. They have performed in London's Wigmore Hall, Kaufman Auditorium and Merkin Hall in New York City, the Candlelight Series in Baltimore, the Wiltz Festival in Luxembourg, Ijsbreker in Amsterdam, the American Center in Paris and throughout the United States. Their recordings of contemporary music have received critical acclaim.

As an active recitalist, Patrick Mason has been a guest artist with the New York Festival of Song and has performed works of John Musto and others with that ensemble. He has appeared at the Skaneateles Festival where he sang Leonard Bernstein's *Arias and Barcarolles*, and at the Vorpal Gallery in San Francisco where, in conjunction with the Peabody Conservatory of Music, he presented a sung tribute to John Charles Thomas, the famous American baritone. In 1992, he was invited to be a soloist at the First American Vocal Congress where he appeared with prominent young artists of his generation. He will appear with pianist Robert Spillman this coming February in a recital of French song.

The former head of the voice area at the State University College at Fredonia, Patrick Mason is now on the faculty of the University of Colorado at Boulder.

**Terese Stewart, Pianist**

Terese Stewart has appeared as a solo and chamber recitalist in Germany, Austria, Canada, and throughout the United States. She recently returned from Germany, where she performed in concerts of Musikherbst Wiesbaden and began recording Hugo Wolf's *Italianisches Liederbuch* for the Eigenart label. Locally, she has served as principal pianist for the Denver Chamber Orchestra and has appeared with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, and the newly formed Chamber Orchestra of the West.

Ms. Stewart has served as Official Accompanist for both the San Francisco and Metropolitan Opera Regional Auditions, and she has been on the artistic staff of Opera Colorado. In addition, she has worked with Washington Opera and Prince George Opera and is former Music Director/Pianist for the CU Lyric Theatre Singers.

Ms. Stewart’s principal teachers include Thomas Redtay, Beveridge Webster, and Beckie Arnold. She holds a Doctor of Musical Arts in Piano Performance from the University of Colorado, where she continues to be in demand for faculty, guest, and student recitals.

**Marc Heeg, Pianist**

As a professional concert artist these last eleven years, Marc Heeg has played throughout the United States as well as in western Europe. While enjoying occasional work as a soloist, Mr. Heeg's stature as a highly sought after collaborative pianist continues to grow.

Mr. Heeg relocated two years ago to Boulder, Colorado in order to pursue a doctorate in piano performance. While at the University of Colorado, Mr. Heeg has become a prominent chamber musician and specialist in historically informed performance practices. He was the recipient of both the Robin Sawhill Prize for Excellence in Piano Performance (1993–1994) and a Graduate Dean's Grant (1993) which enabled him to attend the Boston Early Music Festival at Harvard. Mr. Heeg's recent research and performances have taken him into the music and aesthetics of John Cage as well as an exploration into the roots of the American avant-garde.

In addition to his work as music and choir director of the Boulder Unitarian Universalist Church, Mr. Heeg is equally interested in music and aesthetics, body/mind research as it applies particularly to musicians and their physiological problems, and Zen. He is also a practitioner and an accredited teacher of T'ai Chi Chih.

**Dr. Stanley R. Hauer, Lecturer and Panelist**

Dr. Hauer is professor of philology in the Department of English and Associate Dean of the College of Liberal Arts at the University of Southern Mississippi. He was educated at Auburn University, the University of Tennessee, and the University of Heidelberg in Germany. His major field of study is medieval Germanic languages, especially
Old English and Old Norse. More recently his interests have turned to the influence of medievalism on the music of the nineteenth century, especially in the operas of Wagner. His works have appeared in such journals as *Publications of the Modern Language Association*, *Studies in Philology*, *Archiv für das Studium der neueren Sprachen und Literaturen*, and *Nineteenth Century Music*; he is currently preparing an edition of an Arthurian romance for the Early English Text Society of the Oxford University Press. Professor Hauer has lectured widely throughout the United States and Europe and teaches in the summers at the University of London.

Although he is heavily involved in university administration, Dr. Hauer remains active in teaching, and has twice won the University of Southern Mississippi’s Excellence in Teaching Award.

He became a devotee of Mahler’s music after hearing the Second Symphony at the age of fifteen.

**Dr. Steven Bruns, Lecturer**

Dr. Bruns is Assistant Professor of Music at the University of Colorado, where he teaches undergraduate and graduate music theory courses. He taught previously at Western Michigan University and Western Kentucky University. He received his Ph.D. from the University of Wisconsin—Madison where his dissertation was an extended analytical study of the drafts for the *Adagio* movement of Mahler’s unfinished *Tenth Symphony*. In the summer of 1990, he was awarded a grant from the National Endowment for the Humanities to study the operas of Richard Wagner with Robert Bailey at New York University. In addition to co-directing the Boulder George Crumb Festival in October of 1992, Dr. Bruns planned the Prague Crumb Symposium where he conducted a public interview with the composer and delivered three lectures. This is his eighth appearance at the MahlerFest.

**Stan Ruttenberg, Panelist**

Stan Ruttenberg, retired from the University Corporation for Atmospheric Research after 30 years service to NCAR and UCAR, holds degrees in Physics from MIT and UCLA, but has specialized in geophysics since 1949. His main work has been in helping to plan and implement many international research programs in the study of the earth-ocean-atmosphere system. Aside from this work, he was a major technical advisor and participant in two educational film programs sponsored by the National Academy of Sciences. The first, completed in 1961, was a thirteen part *Planet Earth* educational film series which won many national and international blue ribbon awards. The second series was a seven part sequel, finished in 1966, again called *Planet Earth*, and produced by the PBS TV station WQED, Pittsburgh. This series won an Emmy in 1986 and Stan was awarded Honors by the Academy of Television Arts and Sciences. Stan’s interest in Mahler blossomed while in high school in Pittsburgh when he discovered the recording of the Symphony No. 1 by the Minneapolis Symphony Orchestra conducted by Dmitri Mitropoulos. Stan has traveled the world in his scientific work, and has often found opportunities to attend Mahler concerts in many countries. He was a member of the original Board of Directors of the MahlerFest and became President in 1992 in preparation for MahlerFest V.

**Gerald Fox, Panelist**

Gerald Fox, a retired senior electrical engineer for a major aerospace company, is a founding member of the New York Mahlerites and has been the society’s president since 1987. Deeply involved in music since his early teens, he has served on the advisory boards of the Nassau Symphony, The Long Island Philharmonic, and currently sits on the board of the New York Virtuosi Chamber Symphony.

Mr. Fox has reviewed concerts and recordings for the American Record Guide since 1968, and has been an associate editor for four years; he also writes program notes for the New York Virtuosi Chamber Symphony and recently wrote the liner notes for the EMI recording of Carpenter’s *Skyscrapers* [CD No.-7 49263 2].

An avid devotee of Mahler’s music, he has lectured on the subject at Yale University, the Boston Harvard Club, and at Queen’s College in New York.

His involvement in MahlerFest began with MahlerFest VII; since then he has been an active participant in the international Mahler symposium held last November at Carnegie Hall.
David Ciucevich, Panelist

David Ciucevich, who plays with the Colorado MahlerFest Orchestra, is principal clarinetist of the Ft. Collins Symphony, and performs professionally throughout the Northern Colorado area. He received his degrees in music history and clarinet performance from the University of Northern Colorado and Georgia Southern University (where he was a Presser scholar). Last spring, he presented his music history thesis to the American Musicological Society Regional Conference in Greeley. Mr. Ciucevich has studied with James Upton, Mark Nuccio and Bil Jackson (currently Principal Clarinetist with the Pittsburgh Symphony), and is an active member of the American Musicological Society and the International Clarinet Society.

Mr. Ciucevich has had a lifelong interest in the life and music of Mahler. He has participated in performances of the First, Fifth and Tenth Symphonies, as well as the Rückert Lieder and Songs of the Wayfarer.

Think
MahlerFest IX
can top this?
You’ll see.

Jeanna Wearing, Moderator and Interviewer

Jeanna Wearing, broadcaster, interviewer, writer, performer, lecturer, and arts consultant, has been associated with Colorado MahlerFest for six years, appearing frequently as a panel moderator; she also co-authored, and played the part of Alma Mahler, in the MahlerFest V production of Mahler Remembered in 1992.

She is best known in Colorado as host of Masters of Music, a program broadcast each weekday afternoon on KPOF (910 AM), as an author of program notes for many of the region’s orchestras, and as a pre-concert lecturer for the Longmont Symphony, the University of Colorado Artist Series, the Boulder Philharmonic, the Cheyenne Symphony, the Colorado Symphony and others.

She made her professional singing debut with the Denver Symphony, and has sung in concert on the West Coast and in Europe.

Her recent “discovery” of Annette Graener (granddaughter of Paul Graener, a contemporary of Mahler) living in Denver resulted from a chance conversation with a mutual friend.

Annette Graener, Special Guest

Annette Graener’s mother was the middle child of Paul Graener, who was a composer and conductor, and a contemporary of Gustav Mahler (some of Paul Graener’s songs will be sung at Saturday’s Chamber Concert). Her mother died, however, when she and her sister were five and six years old; the sisters were then adopted and reared by their grandparents, Paul and Mimi Graener.

Paul Graener, a founder of the Salzburg Mozarteum, met Gustav Mahler in 1909 while he (Graener) was Director of the Vienna Conservatory, just before Mahler came to the United States. Although her grandfather claimed that “to hear Gustav Mahler conduct is the greatest experience”, she herself heard Bruno Walter conduct Mahler many times and “cannot believe it could be done much better.” She also heard Paul Graener conduct Mahler’s Second Symphony and Das Lied von der Erde.

Ms. Graener is a weaver, specializing in the preparation and weaving of buffalo fleece; she may be seen practicing her craft at the Denver Buffalo Co. at 1109 Lincoln Street in Denver.

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Colorado Mormon Chorale

Now in its twelfth year, the Colorado Mormon Chorale consists of people from all walks of life, joined by a common bond of commitment to sharing their spirit through music. Sponsored by The Church of Jesus Christ of Latter-day Saints, the Chorale sings year round, and has presented over two hundred performances in Denver and Colorado, bringing a love of life and fellow man to many thousands.

Among its highlights, the Chorale counts numerous masterwork performances with area orchestras, including Mahler’s Second Symphony and Das Klagende Lied with the Colorado MahlerFest, Mozart’s Requiem, Beethoven’s Ninth Symphony, Verdi’s Requiem and many others. The Chorale frequently provides music for civic and religious occasions, including the U. S. Congressional Awards Ceremonies, national and local prayer breakfasts, Colorado Day; Easter sunrise service at Red Rocks Amphitheater for the Colorado Council of Churches, Memorial Day celebrations at Mt. Rushmore National Memorial, Easter Protestant services at the Air Force Academy Cadet Chapel in Colorado Springs, the American Guild of Organists (Denver Chapter), Choir Anthem Festival, and the Eagle Valley Arts Festival in Vail.

Colorado MahlerFest Chorale

The Colorado MahlerFest Chorale has been formed especially for the MahlerFest VIII performance of Mahler’s “Symphony of a Thousand”, and has been prepared by director Mary Louise Burke. Its members, many of whom participated in a performance of Mahler’s Eighth Symphony at the Aspen Music Festival last August, come from all over the Denver-Boulder metropolitan area.

Colorado Children’s Chorale

The pursuit of excellence and creativity, as well as the commitment to innovation, characterize the Colorado Children’s Chorale. Dedicated to building a series of artistically excellent children’s vocal ensembles, the Chorale celebrates twenty-one years of professional performances spanning the globe from Colorado to China.

Founded by Dr. D. Wolfe in 1974, the Colorado Children’s Chorale was formed when a great enthusiasm for a children’s chorus, to be featured in the Central City Opera production of A Midsummer Night’s Dream, demonstrated the community’s need for a professional children’s choral ensemble. The Chorale has grown from one choir to six choirs of increasing excellence and professionalism with over three hundred and fifty children members drawn from throughout the Denver metropolitan area and as far away as Vail, Gypsum, and Colorado Springs.

Regular engagements include the Chorale’s own subscription concert series, as well as collaborations with other performing arts institutions such as the Colorado Symphony Orchestra, Opera Colorado, Aspen Music Festival, and Central City Opera.

The Chorale also tours regionally, nationally, and internationally, presenting concerts, residencies, and educational programs. National tours under the auspices of Columbia Artists Management, Inc. have reached forty-seven of the fifty states. International tours include the People’s Republic of China, Hong Kong, Switzerland, France, England, and Scotland.

Appearing often on television and radio, the Chorale’s broadcast performances include the nationally televised opening of the Buell Theater, the World Youth Day Vigil for Pope John Paul II, the 1989 World Alpaca Ski Championship, PM Magazine, the Today Show, and the annual Christmas radio broadcast on KVOD-FM.

Over the past twenty-one years, the Chorale has reached over half a million audience members through more than 1,400 performances across the state, country and world, involving over 3,000 children as Chorale members, learning the joys of singing, and performing.

MahlerFest Record of Works Performed

| Piano Quartet | 1988 |
| Lieder und Gesänge aus der Jugendzeit | 1988, 1993 |
| Des Knaben Wunderhorn | 1989, 1994 |
| Songs to Poems by Rückert (Rückert Lieder) | 1989 |
| Suite from BWV 1067 and BWV 1068 (Bach Mahler) | 1989 |
| Kindertotenlieder | 1990 |
| Vier Stücke für Klarinette und Klavier (Berg) | 1991 |
| Sieben Frühe Lieder (Berg) | 1990 |
| Das Klagende Lied | 1991 |
| Fünf Lieder (Alma Mahler) | 1991 |
| Vier Lieder (Alma Mahler) | 1991 |
| Symphony No. 4 (Schonberg Society arragement) | 1991 |
| Symphony No. 4 (Mahler performing piano version) | 1993 |
| Lieder (Richard Strauss) | 1993, 1995 |
| Lieder (Paul Graener) | 1995 |
| Lieder (Arnold Schoenberg) | 1995 |
| Lieder (Hugo Wolf) | 1995 |
| Lieder (Alexander von Zemlinsky) | 1995 |
| Symphony No. 6, two piano version (Zemlinsky) | 1993 |
| Der Abschied (from Das Lied von der Erde) (orchestrated) | 1994 |
| Symphony No. 1 | 1988 |
| Symphony No. 2 | 1989 |
| Symphony No. 3 | 1990 |
| Symphony No. 4 | 1991 |
| Symphony No. 5 | 1992 |
| Symphony No. 6 | 1993 |
| Symphony No. 7 | 1994 |
| Symphony No. 8 | 1995 |
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Robert Olson, Artistic Director and Conductor

Violin I
Annamarie Karacsony, Concertmaster, Boulder, Denver
Gyongyver Pethoe, Assistant, Boulder
Arlette Astarian, Boulder
Jesse Ceci, Denver
Martina Dicks, Longmont
Emily Fenwick, Berthoud
Jill Maret Ferguson, Denver
Charles Ferguson, Denver
Christopher Field, Boulder
Susan Hall, Boulder
Susan Levine, Boulder
Catherine Limon, Longmont
Merritt Martin, Estes Park
Ann McCue, Boulder
Stacey Patzer, Boulder
Andrea Spangler, Greeley
Hal Wilson, Estes Park

Violin II
Paul Warren, Principal, Tableegah, Oklahoma
Julie Warren, Assistant Principal, Tableegah, Oklahoma
Carrie Beeder, Denver
Lisa Fischer-Wade, Boulder
Carol J. Irlizay, Longmont
Shaw Matthews, Niwot
Marilyn Maxvol, Loveland
Dorothy Nelson, Arvada
Rhea Parsons, Longmont
Rebecca Rutenberg, Boulder
Susan Schade, Boulder
Michelle Segal, Boulder
Cindy Sliker, Boulder
Lisa Sprengler, Loveland
Elaine Taylor, Boulder
Linda Wolfpert, Boulder

Viola
Juliet Bezenyi, Principal, Boulder
Wendy Hanson, Assistant Principal, Lyons
Sandra Anderson, Boulder
Ann Cardwell, Broomfield
Judy Cole, Boulder
Charlotte Friedman, Boulder
Susan Kahler, Golden
Adyn Lim, Boulder
Eleanor Macdonald, Golden
Miguel Ramos, Boulder
Eileen Saiki, Boulder
Claire Sidle, Boulder
Caroline Voss, Boulder

Cello
Kevin Johnson, Principal, Boulder
Christine French, Assistant Principal, Ft. Collins
Hannah Alkire, Longmont
Georg Blum, Boulder
Kathy Crosby, Boulder
Nancy Crow, Denver
Nada Fisher, Lyons
Dina Sassone, Santa Fe, New Mexico
Mary Schlesinger, Boulder
Margaret Smith, Boulder
Jason Wingate, Ft. Collins
Norio Yuki, Golden

Bass
Dale Day, Principal, Boulder
Jennifer Motycka, Assistant Principal, Boulder
Nan Lou H. Brown, Boulder
Josh Filley, Lafayette
Mike Fitzmaurice, Boulder
Andy Holmes, Lakewood
Jackie Schaeffer, Denver
Glen Sherwood, Longmont
Kathryn Whiton, Boulder

Harp
Linda Nash, Principal, Lyons

Mandolin
Charlie Provenza, Idedale

Flute
Kay Lloyd, Principal, Longmont
Peggy Brooks, Louisville
Michelle Batty, Boulder
Becky Fulgham, Cape Girardeau, Missouri
Kristen Apodaca, Boulder

Oboe
Margaret Davis, Principal, Thornton
Kathy Kuscan, Boulder
Jennifer Longstaff, Boulder
Diana Hellman, Boulder
Jack Bartow (English Horn), Boulder

Clarinet
Phil Ashholm, Principal, Boulder
David Kuester, Ft. Collins
Bronwyn Fraser, Longmont
Mary Jungerman (Bass clarinet), Boulder
Brian Collins (Eb clarinet), Nederland

Bassoon
Yoshi Ishikawa, Principal, Boulder
Lin Crow, Denver
Paul Crowley, Westminster
Laurel Kallenbach, Boulder
Jason Fransen (contra), Boulder

Organ and Harp
Richard Thomas

Keyboard
Mary Melquist, Longmont
Zoe Erisman, Denver

Off-Stage Brass

Trumpets
Darryl White
Keith Bales
Leonard Fahmi
Kevin Wood
Dan Smathers
Alicia Neal
Tyson Marquardt
David Wolfe
Sean Marquis
Eric Walter Dewar
John Mattern

Trombones
Derek Dassatti
Mike Fal
Michael Hilton
David Watt
Shannon Hurley
Matt Luttrell

Orchestra Affiliations of the Members of the MahlerFest Orchestra

Arapahoe Philharmonic • Boulder Bach Festival • Boulder Chamber Orchestra
Boulder Philharmonic • Boulder Sinfonia • Casper Symphony Orchestra
Centennial Philharmonic Orchestra • Central City Opera Orchestra
Cheyenne Symphony Orchestra • Chicago Symphony (retired) • Colorado Ballet Orchestra
Colorado Music Festival • Colorado Springs Symphony Orchestra
Colorado Symphony Orchestra • Columbine Chamber Orchestra
Evergreen Chamber Orchestra • Ft. Collins Symphony Orchestra
Ft. Smith Symphony (Oklahoma) • Four Seasons Chamber Orchestra (Boulder)
Greeley Philharmonic • Gulf Coast Symphony Orchestra (Mississippi)
Hounslow Symphony (United Kingdom) • Jefferson Symphony Orchestra
Karakura Symphony (Japan) • Kansas City Symphony (Missouri)
Kensington Chamber Orchestra (United Kingdom) • Longmont Symphony Orchestra
Meridian Symphony Orchestra (Mississippi) • Midland-Odessa Symphony Orchestra (Texas)
Mississippi Symphony • Mostly Strauss Orchestra (Denver)
Northeast Symphony Orchestra (Oklahoma) • Northland Symphony (Missouri)
Port City Symphony (Alabama) • Reno Philharmonic (Nevada)
Richmond Orchestra (United Kingdom) • Rocky Mountain Symphony • Timberline Orchestra
University of Colorado Orchestra • University of Northern Colorado Orchestra
Colorado MahlerFest Chorale
Mary Louise Burke, Director

Soprano
J. Armbrustmacher
Pamela Batchelor
Cathy Belanger
Nancy Bell
Lois Brady
Lindsay Campbell
Mary Christ
Sydney Ferguson
Katy Fink
Helen Grayson
Gabriella Groom
Gwen Hagebak
Donna Hart
Allison Kinsley
Barb McLean
Maggie Milligan
Cathy Penak
Dana Plastino
Barbara Porter
Amy Rues
Robert Sladojnik
Judy Tate
Joan Thompson
Marcia Walker
Sherry Weinstein
Lisa Westzel
Marcia Whittemore
Joan Whitemore

Alto
Karen Ackerman
Lisa Boyum
Linda Brown
Susan Carlson
Gwen Cavunagh
Valea Crawford
Susan Darling
Mary Dawson
Sandra Elliott
Carol Erdick
Dieder Fechan
Patricia Gagliani
Christa Geyer
Linda Hargrove
Janet Jager
Anne Kerwin
Elaine Lawton
Marilyn Maly-Ward
Jayne Milligan
Ruth Most
Donna Nei
Debbie Norris
Catherine Pyle
Carryl Robinson
Pam Scurors
Carol Shannon
Lil Smith
Jennifer Stoneback
Nancy Tynan
Caroline Van Pelt

Tenor
David Bartha
Frederic E. Chapman
Thomas Cuggiufle
Richard Erdick
Cody Fothergill
Neville Gagliani
Bill Goodwin
David Hardesty
Kai Helming
David Helms
Jack Lieske
J. D. Mann
Tom Milligan
Richard Payton
Joe Peterson
Leo Rumpe
William Sewell
Eugene Thompson
Heinrich Thompson
John Van Milligan
David Von Rosenberg

Bass
Dennis Bangston
Tim Barrier
David Brown
Michael Jaivning
Jim Jansen
Thomas Jirak
Seth Lederer
John Lundeen
Elliot Maganick
Nalin Mehta
M. E. Joseph Meyer
Robert Millar
Tim Olsen
Frank Parce
Thomas Z. Robbins
Randall Spalding
Bob Sturman
Richard Sturgeon-Berg
Brian Underhill
Ray Vinton
Robert Walker
Mike Ward
Norman Whitcomb
Keith Williamson

Colorado Mormon Chorale
J. C. Cook, Director

Soprano
Debra Altice
Cathy Baker
Claire Benson
Barbara Cofet
Dane Edmonson
Karma Fields
Joan Ford
Vera Gale
Marjie Garret
Esther Gross
Stacey Harman
Asha Jacob
Deborah Lewis
Terri Mainelli
Jeanne McDonald-Carlson
Becky Messick
Jennifer Millet
Yamuna Nguyen
Jill Peterson
Karen Peterson
Jan Naeve
Peregrine
Betty Los Richards
Carol Stanwood
Ticia Stolt
Jan Tolbert
Marje Tweeddale
Sheri Underwood
Carollin Val-Schmidt
Martha Walker
Lisa Zoblek

Alto
Andrea Beck
Josephine Binder
Sue Brown
Annette Clark
Dian Clapson
Meg Exline
Pat Hardy
Janet Harmon
Debbi Humeirk
Dorothy Johnson
Marilyn Kemp
Sandy Krieger
Yvonne Monson
Ada Mortensen
Molly Otto
Lois Palmer
Madeline Quayle
Cheryl Reeder
Julie Richmond
Cheryl Stavis
Diane Watts
Peggy Weir
Sharon Wilson

Tenor
Bob Adamson
Evan Beckwaller
Tom Bugg
Tim Charlton
Scott Cowley
Michael Farley
Ron Gale
Roger Gallup
Jeffrey Grossman
Robin Haast
Beth Harris
Tony Kelker
Steve Marinelli
Greg Marsh
Gail Martin
Paul Porter
Bob Reeder
Randy Reeser
Martin Rivera
Gordon Taylor
Steve Thompson

Bass
Stan Bevens
Greg Busch
Zane Chartrand
Ken Copen
Skip Hamilton
Mark Hammond
Kirby Hylton
Joe Jensen
Thayne Larsen
Sean Lindsay
Wade Livingston
Scott McErie
Mike McGinnis
Jim Miller
Ralph Monson
Kendal Olson
Bill Page
Richard Pexton
Ray Peters
Tom Shadle
Frank Smith
Dawn Stevens
Dave Stockwell
Tad Tweeddale
Rick Watson
J. Richard Williams

Colorado Children’s Chorale
Duain Wolfe, Director

Jennifer Aigaki
Allison Anderson
Janelle Anema
Brian Bau
Christian Beattie
Tommy Binet
Paul Blazchard
Sierra Bogess
Jennifer Burg
Britt Bushnell
Kacey Cappella
Kate Coppola
William Daniel
Dena D’Antoni
Devin DeSantis
Ben Dorf
Elizabeth Fisher
Mary Fisher
Stephanie Fisher
Sydney Fisher
Michael Frazier
Tom Frederiksen-Cherry
Kos Galpin-Plattner
Matthew Gruchy
Konica Groves
David Gural
Gabriel Hill
Joe Holdery
Lisa Hubbard
Scott Joiner
Christopher Krylof
Corey Lowery
Sarah Kramer
Lara Lucas
Ellie Maran
Whitney Marsh
James Meacham
Lindsay Mierc
Allison Miller
Chip Newcomb
Blake Nielsen
Amy Ostatnik
Nikolas Perlos
Andy Philpott
Joshua Poole
Julia Rae
Stephen Ross
Brian Saddler
Kelly Schneider
Eri Scott
Korina Selsted
Michael Shank-Taylor
Terry Shedd
Jon Slavno
A. J. Svanda
Sarah TeSlaa

Jimmy Thatcher
Charity Tilleman-Dick
Levi Tilleman-Dick
Christopher Trivedi
Mark Van Arsdale
David Van Duzer
Jonathan Von Stroh
Kerry Webster
Eri Scott
Johnathan Yelenick
Courtney Zenner
Gustav Mahler and the Eighth Symphony

This symphony is Mahler's paean to life and hope; there is scarcely any hint of a dark cloud anywhere. In this sense it differs markedly from the others, most of which have at least a touch of funereal rites or shadowy episodes. It is often written that Mahler was demonic, neurasthenic, unhappy, totally introspective, mystical, ascetic, of weak health, and that he worked out his own inner turmoil through his music. Could such a person have written such totally joyous music as the Eighth? Or, in actual fact, the bright and joyous music of the last movements of the Fifth and Seventh, the heavenly finale to the Fourth and the deeply moving finale to the Second? Thus, our MahlerFest VIII is an appropriate occasion to picture the real Mahler through the writings and comments of his close friends and associates.

By all accounts available, Mahler was a genial and gentle person, except when he was rehearsing. He was enthralled by the beauties of nature, and sought natural inspirations for many of his works. He was kind and generous to friends—he often helped younger musicians get a start, provided that he saw the spark of talent in them. He also knew how to enjoy life, taking wine or beer on occasion, but never spirits, and enjoying a good cigar after feeling good about something he was composing. He was a deeply religious man but did not follow the organized orthodoxy of the Hebrew faith into which he was born, nor the Catholic faith into which he was baptized as a condition for attaining his dream of Director of the Vienna Court Opera (now the Vienna State Opera). His religion was an internal, personal one; he was something of a mystic. Many of his friends wrote that "He was a God seeker." At the same time he was totally demanding in his rehearsals—everything had to be perfect. If he did have his own personal demon, it was perfection. Yet, his concept of "perfection" was also inconsistent. In rehearsal, he tried many approaches to a difficult passage, even right up to the performance. When his musicians lamented over his change of mind, he would say something like "yesterday I thought that was right, but today is different." He is quoted as saying that "tradition is only slovenliness," yet he sought and worked hard to conduct his own works, most of which, with the exception of the Eighth were not terribly popular during his time, so that his interpretations could be noted by other conductors.

Mahler the Man

Mahler Remembered, compiled by Norman Lebrecht (W. W. Norton, 1988, and available in the Boulder Public Library) contains a wealth of material on Mahler as seen through the eyes of dozens of observers. Lebrecht also provides useful historical sketches and introduces the writing of each "Mahler Observer" so that we know the circumstances of the relationship and something about the observer herself or himself. A few excerpts from these recollections will help us get a picture of the total persona; the dates indicate when the recollections were written or published.

Herman Klein, music critic, London Times (1933): "I found him extraordinarily modest for a musician of his rare gifts and established reputation...I began to realize the remarkable magnetic power and technical mastery of Mahler's conducting. He reminded me in many ways of Richter: he used the same strong, decisive beat; there was the same evidence of lack of fussiness or superfluous action, the same clear, unmistakable definition of time and rhythm.” This seems to contradict memories of musicians who played under him in New York that they didn't have a strong beat but rather concentrated on phrasing, balance and accents; it also contradicts that picture we get from the famous sketches of Mahler conducting, apparently leaping and gesticulating wildly. Mahler was quite capable of adapting to situations. Perhaps in London he felt that the beat was the most important.

Ernst Schumann-Heink (quoted in 1928): "He was the very opposite of Richter...He was thin and nervous and sensitive, trembling to all music. It was always that he wanted and sought endlessly for perfection. He forgot that there is no perfection in this world...he forgot that when the orchestra was before him it was only eighty or a hundred men who were not geniuses like himself, but simply good workers. When the baton was in his hand, he was a despot! But he didn't bear malice.”

Bruno Walter (1912), his assistant at Hamburg and later elsewhere: "And he searched for his God: accende lumens sensibius (kindle the light in our minds)—that was the yearning in his soul, as it was the motivating force in Faust: infunde amorem cordibus (Pour love into our hearts)—This seemed to be the path to God, as taught in the final scene of Faust.”

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Alfred Roller (1922) artist and Mahler’s set designer in Vienna: “Mahler never hid his Jewish origins. But he had no joy from them...The main thing that bound him to Judaism was compassion...Ernst Bloch describes Mahler among other things as a human hymnal...I never heard a word or blasphemy from him. But he needed no intermediary to God. Her spoke with Him face to face. God lived easily within him. How else can one define the state of complete transcendence in which he wrote? I once asked him why he did not write a mass, and he seemed taken aback. ‘Do you think I could take that upon myself? Well, why not? But no, there’s the credo in it’ and he began to recite the credo in Latin. ‘No I couldn’t do it’ But after a rehearsal of the Eighth in
Munich, he called cheerfully across to me, referring to this conversation: "There you are, that's my mass."

Bruno Walter (1912): "So he composed the hymn Veni Creator Spiritus, of which both parts are used as the first movement of his Eighth Symphony; and he took the final scene of Faust as the second part... Nothing was closer to him than the appeal and prayer of mankind. And what joy it was to him that an answer existed to Goethe's promise. He could not tell me enough about his happiness in immersing himself fully in these Goethean words and absorbing them so deeply."

Alfred Roller (1922): "Mahler's pleasure arose from his great love of the outdoors. This love did not stem from a desire to see anything special or reach any special objective. Any spot among the fields where he could while away a few uninterrupted moments delighted him and seemed to him 'just perfect.'"

Schuman-Heink (1928): "He enjoyed so every living thing. Why, the shining of the sun, a tree, even the smallest flower, could make ecstasy for him."

Alfred Roller (1922): "I have seen a great many naked bodies of all types and can testify that at the age of forty Mahler had the perfect male torso, strong, slim, beautifully made... The first time I saw him without clothes, I could not refrain from expressing my surprise at such a fine display of muscle. Mahler laughed in amusement because he realized that I too had been misled by the general talk about his poor physical shape... Mahler was muscularly powerful. Many people saw him from time to time vault up to the stage out of the orchestra pit via a ramp. He was also capable, without great strain, of carrying his sick sister all the way from the street up to her flat on the third floor. Mahler swam great distances in cold mountain lakes, bicycled regularly, often great distances, and loved nothing better than to scramble up mountains. Until the time of his heart trouble, he was a very fit man.

Arnold Schoenberg (circa 1932): "I do not have a great deal to say about Gustav Mahler. Only this: he is one of the greatest men there could possibly be. Whether he is a good or bad composer is not in question here. Great people do everything in one and the same way: greatly. Why he does not appeal immediately to musicians is easily explained. They are unintelligent (so was I, in this respect, for a short while) and convinced of their own aesthetic opinions. However, music does not exist just for musicians." [Mahler was fond of Schoenberg, though he had trouble understanding his new music. Mahler once purchased, anonymously, a painting of Schoenberg to help out the impoverished artist-musician, and took other means to make sure that Schoenberg could survive.]

Oskar Fried (1919): "And I confess that I liked him immediately [interview at the Vienna Opera where Mahler was preparing a choral work by Fried]. Apart from anything else, he was exceptionally pleasant to me and unexpectedly warm from the moment we began to talk... Thus, our first conversation was a serious discussion of each other's artistic plans. Later, Mahler found Fried's approach so compatible that he announced: "You will conduct my Second Symphony in Berlin. I shall come to hear it myself. That in itself is another interesting story."

[Fried's historic recording of this symphony from 1924 is now available on CD.]

Ossip Gabrilowitsch (1938): "Mahler to me is the very incarnation of the highest ideals, artistic and human. I did not believe such ideals could ever be realized until I met him... He was the one artist I have ever known to whom personal success meant nothing: Not one atom of vanity was in his disposition.... he was incapable of understanding those to whom success meant everything. No man ever had more loving or truly sympathetic heart than Mahler, but with those who placed the art beneath their ego, he had no patience."

Otto Klemperer (published 1986): "Then came the glorious summer of 1910, during which Mahler rehearsed his Eighth in Munich with the Munich Philharmonic Orchestra [probably conducted at the Municipal Theatre in Hamburg]." [Mahler's telegram to Klemperer — GRAB KLEMPERER — got Klemperer his first big break, the Munich post.]

Dr. Richard Horn (quoted by Alma Mahler 1968): "The alarming guest [staying at the villa of Ilse Conrat, at Dornbach] did not make such an upset as they expected. When he found his apples for breakfast, lunch and dinner, and the first volume of Bielschowsky's biography of Goethe at Dornbach and the second in Wallischgasse, Frau Conrat's own apartment), he was in heaven; Goethe and apples are two things he cannot live without."

Clara Clemens Gabrilowitsch (daughter of Mark Twain, 1916): "He seemed forbidding in his strength and scornful of the human being. But he only seemed so at first. The moment he smiled one felt that a childlike sweetness and simplicity lay beneath the rugged exterior." [A number of commentators remark that Mahler was very childlike in his naiveté and belief in perfection.]

Lilli Lehman (1914): "I saw Mahler again for the last time at Munich, in 1910, when he led the Eighth Symphony, Riezl [Lilli's sister] and I had gone there especially for it. Mahler had aged greatly, and I was positively alarmed. His work that was given with the aid of a thousand performers, sounded as though it came from one instrument and one throat. I was painfully moved by the second part of the symphony, that is based on the second part of Faust. I cannot say whether it was his music, his appearance, a presentiment of death, Goethe's words, the recollections of Schumann, or my youth—I only know that I was dissolved in emotion during the entire second part and could not control myself. When I went to him, the next morning, to greet him, and met him surrounded by a crowd of people, he was amiability itself."

...
Maurice Baumfeld (1911): “First performance of the Eighth in Munich. When Mahler finally appeared on the podium the entire audience, as if responding to a secret signal, rose to its feet, initially in silence. The way a king is greeted. Only when Mahler, visibly surprised, gestured his gratitude did a cheering erupt of a kind that is seldom heard at such an event. All this, before the performance began.”

**Genesis of the Eighth Symphony**

Mahler wrote of how he was inspired to write this work. "I went up to the hut with the firm intention of idling the holiday away...and recruiting my strength. On the threshold of my old workshop the Spiritus Creator took hold of me and shook me and drove me on for the next eight weeks until my greatest work was written." Alma Mahler, tells the story slightly differently, first that "he was haunted by the spectre of failure inspiration," and then that "...he was moved on for the next weeks until the greatest part of my work was done." Whatever the truth was, Mahler did finish the work in what was for him record time.

Mahler had had in mind for some time, it seems, Goethe's text for Part II of Faust, in which Goethe celebrates the Ewig-Weibliche, the eternal feminine, which Mahler described to Alma: "that which draws us by its mystic force, what every creative thing, perhaps even the very stones, feeds with absolute certainty as the center of its being, what Goethe here...calls the eternal feminine—that is to say, the resting place, the goal in opposition to the striving and struggling towards the goal, the eternal masculine—you are quite right in calling [it] the force of love.”

Ernst Decsey, music critic of the Graz Tagespost, recalls (1911) Mahler telling him of an experience when Mahler was working on the Eighth. "He had got hold of the text of the old hymn Veni Creator Spiritus from somewhere and was setting it to music when halfway through the work he noticed that the music was overflowing the text, like water spilling over a full basin. In other words, the structural concept of the music was too big for the length of the verses." It turns out that Mahler was using an incomplete text. He telegraphed to Vienna for the full text. "And when the hymn arrived he found to his absolute astonishment that the words were exactly the right length to cover the music—that his sense of form had made him compose too much but now all the new words fitted effortlessly.

Some of the excerpts above show how deeply Mahler revered Goethe, and especially Faust. Here is what Mahler told to Ernst Decsey: "If you take Faust, Goethe put his lifetime's work into it but the average person, at least the German speaking opera goers, only know it from Gounod's Margarethe (the normal title of the opera in German)...this is the form they are familiar with, and the dangerous thing about Margarethe is—that it's so well done.'

**Premier of Symphony No.8, September 12, 1910, Munich**

The Eighth was to be staged in Munich as a gala festival event. The impresario Emil Gutmann coined the name “Symphony of a Thousand”. This name has stuck since. Mahler called the preparations and the premier “the Barnum and Bailey show.” Munich awaited with excitement. According to some of Mahler's biographers, many dignitaries had come for this event. King Albert I of the Belgians, the Prince Regent of Bavaria, and Henry Ford I; the writers Thomas Mann and Stefan Zweig; and the theater producer Max Reinhardt. Eminent composers or those destined to be so, attended: Vaughan Williams, Rachmaninoff, Kaurigeld, Goldmark, Schmidt, Webern, Elgar, Schoenberg. Bayreuth was represented in the person of Siegfried Wagner. Mahler's contemporary conductors were there: Bruno Walter, and Otto Klemperer helped with the rehearsals (but Klemperer had to return to Hamburg before the full performance), Bloch, Weingartner, Muck, Stokowski, von Schillings and Mahler's Dutch champion Mengelberg. [Note: this list of attendees is questioned by some. For example, as written in the notes for the San Francisco Symphony Orchestra performances of the Eighth Symphony last September, under Herbert Blomstedt, “there is evidence that Schoenberg, Vaughan Williams, Elgar and Rachmaninoff were elsewhere.”]

Not everyone, however, looked forward to the event with pleasure. There were a few sour notes. A preview in the Vossische Zeitung said: "In Munich very shortly the biggest musical spectacle of all time will take place. Mr. Gustav Mahler, who enjoys a certain amount of fame in some circles, which we cannot refrain from finding a little dubious, has created a symphony in which practically a whole city of musicians and noise-makers shall take part. Now we are already used to all kinds of things from Mr. Strauss (see Elektra) but this spectacle really puts everything else that has been up till now in the shade. Moreover the music should be everything but melodious and pleasant. Etc..."

However, since art is so subjective, some thought better of the event—thank goodness for the golden rule of Art. Die gustibus non disputandum est. The writer Paul Stefan wrote: "And when Mahler stepped in front of his thousand performers and raised his baton, he was delayed several minutes by the thunderous jubilation of the festive crowd. Then it was quiet. And then...the last note sounded. The silence continued. Suddenly the four thousand, listeners as well as performers, broke out, and the storm lasted for almost half an hour. There was no letting up, and Mahler had to return time and time again. And so it was with the children. They ran from all sides to the helpless conqueror to give him flowers, grasp his hands..." The joy of the second evening was no less impressive. Mahler had, so it appeared, reached the high point of his life and fame.

One black cloud did hover over Mahler, however. He had known of Alma's earlier affair with Walter Gropius, while Mahler was conducting his rehearsals in Munich. Alma and Gropius conducted Part II of their affair in a Munich hotel. Mahler had sought counsel from Freud earlier that year. Mahler had known that he had neglected Alma and even had stifled her own creative spark. He did try to make amends, too late. He dedicated the Eighth to Almsch, even as he knew of the Gropius matter. In a confrontation arranged by Mahler with Gropius, with Alma present, he asked her to choose; she chose Mahler, but married Gropius not long after Mahler died.

**And Then?**

Stokowski said of the Munich event, "...the impression it gave must have been comparable to that given by the sight of the Niagara Falls to the first white man." Stokowski gave the first US performance in 1916, and performed it several times afterwards in Philadelphia and New York. His last performances of the work, in 1950 at Carnegie Hall, are preserved and available on CD.

In the past two concert seasons in the USA, the Eighth has been performed many times, for example in Houston, New Haven, Connecticut, Aspen, San Francisco, and will be performed in 1995 in New York and Omaha. This Boulder performance is the first in Boulder itself and only the second in the entire front range area.

Mahler said of his work: "...my time will yet come." My music will be appreciated from the grave. Boulder is honored to be part of the enormous awakening of Mahler's music everywhere.

—Stan Rutenberg
Thank you!

Presenting Mahler’s “Symphony of a Thousand” has been a major undertaking, but one in which everybody involved has participated with dedication and enthusiasm. We are, however, always mindful that MahlerFest VIII could not have been realized without your highly significant part—that of generous supporter.

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Our past successes have resulted in a broader recognition than we had hoped for when MahlerFest first started; we are now recognized nationally, and attendees are coming to hear the Eighth from all corners of the country. It appears that a standard of excellence has been achieved; one which we cannot allow to diminish.

We will do our utmost to maintain the standard; we respectfully request that you in turn continue to help us with your generous support of Colorado MahlerFest

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