

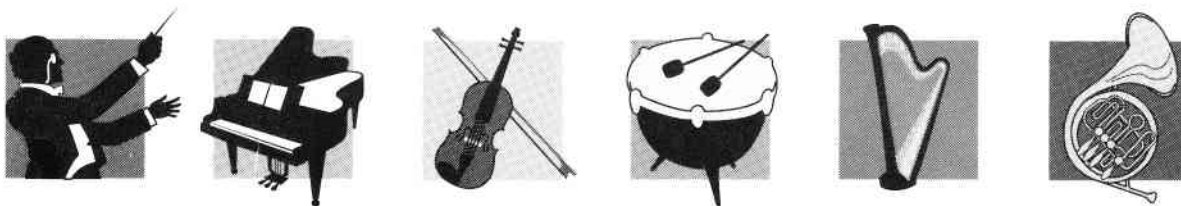


# MAHLERFEST VIII

Robert Olson, Artistic Director

January 10–15, 1995





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# The Colorado MahlerFest

**M**ahler 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.

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

*The Scientific and Cultural Facilities District, administered by the Boulder County Commissioners*

*The Colorado Commission for the Arts and Humanities*

*The Boulder Library Foundation*

*The Boulder Arts Commission*

*The Dietrich Foundation*

*Professional Musicians of Boulder County*

*Exabyte Corporation*

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# Colorado MahlerFest

P.O. Box 1314, Boulder, CO 80306-1314

Telephone: (303) 494-1632

Robert Olson, Artistic Director



*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 *Boulder Public Library Auditorium*  
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 *Macky Auditorium*

### 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'" *C-199*  
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" *C-199*  
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*" *Macky Auditorium, Room 102*  
Dr. Stanley R. Hauer  
2:30 p.m. Pre-concert lecture: "An Introduction to Mahler's Symphony No. 8" *Room 102*  
Dr. Steven Bruns  
3:30 p.m. Concert: Symphony No. 8 *Macky Auditorium*  
Robert Olson, Conductor

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

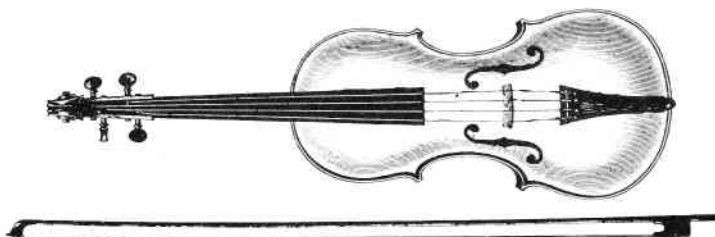
## Die Nibelungen

**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.



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# 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

Hugo Wolf (1860–1903)

*Befreit* (Op. 39, R. Dehmel) 1898  
*Nichts* (Op. 10, H. von Gilm) 1885

Richard Strauss (1864–1944)

from Opus 2 (1896)  
*Heilige Nacht* (Afanasij Fet)  
*Der Traum* (Victor von Blüthgen)  
*Frühlingstag* (Carl Siebel)  
*Altdeutsches Minnelied* (Des Knaben Wunderhorn)

Alexander von Zemlinsky (1871–1942)

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*

Gustav Mahler (1860–1911)

Emily Bullock and Marc Heeg

— INTERMISSION —

Interview with Annette Graener, granddaughter of Paul Graener

Jeanna Wearing

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

Paul Graener (1872–1944)

Mr. Mason and Ms. Stewart

from *Brettli-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)

Arnold Schoenberg (1874–1951)

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 poetic 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!*

*Imple 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 Paraclitus 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, bring 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. *Infirma* 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 profinus* (Drive the enemy far from us and give us peace now!). Anguished 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 Paraclitus*, 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 *Vitemus omne pessimum* (may we avoid every disaster), heard earlier in the fugue.

An orchestral interlude leads into the *Coda. Gloria Patri Domini* (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

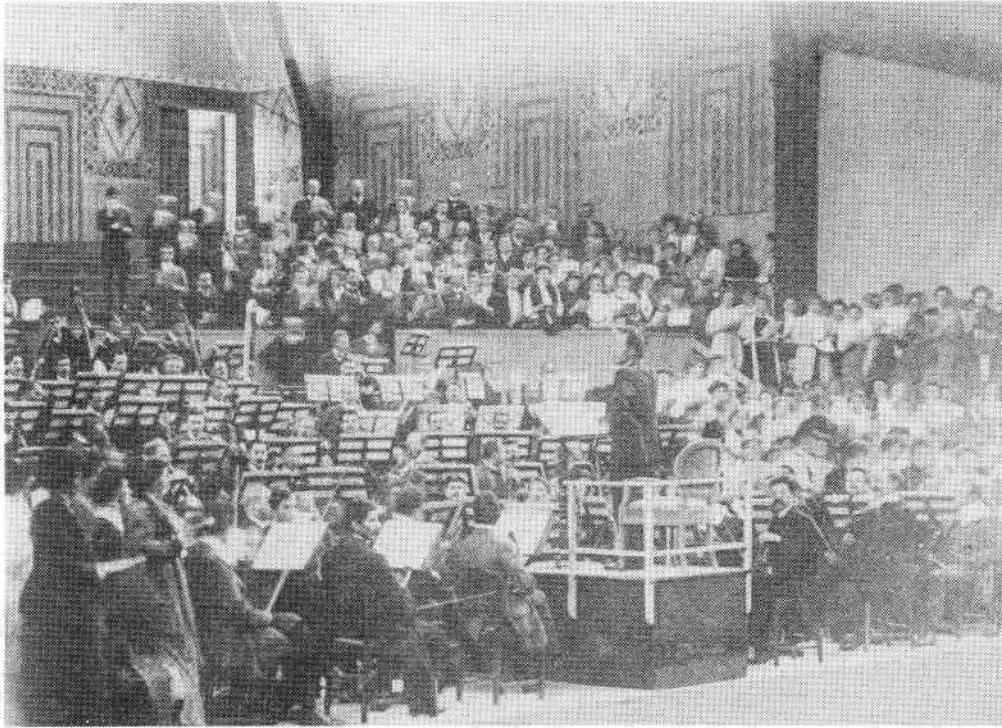
First, Faust in a nutshell. Faust makes a pact with Mephistopheles. The terms: Mephistopheles serves Faust as long as Faust continues striving, expressing no satisfaction with his situation. After that, Faust must die and serve Mephistopheles forever. Faust debauches and dishonors the innocent Gretchen, 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 pelts 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.



Mahler rehearsing his Eighth Symphony in Munich.

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*

their bare backsides as they retreat. Only then does he realize that the angels have won, and are returning to heaven with Faust's soul.

The second movement opens with a depiction, not of Goethe's drama, but his stage directions for the final scene: "Mountain gorges. Forest, Cliff, Wilderness. Holy anchorites, disposed up the mountainside, stationed in the ravines." The anchorites are hermits, living in wilderness caves, entirely occupied by their devotions. The highest of these holy places provides a glimpse into heaven above. The music is, at first, very sparsely scored. Eight orchestral sections generally begin with a cymbal brush, quavering violins, low *pizzicato* strings and high *legato* winds. The inner parts of the sections vary in length, complexity, and scoring; the three beat dotted rhythm is pervasive. Beginning with the third, most of the sections end with a "signature" five note turn just before the next cymbal brush. The ninth section brings in the choruses, singing *Waldung, sie schwankt heran*. The words echo each other with hushed *staccato* syllables, describing the woods, cliffs, roots, trunks, waves, and caves of this wilderness. One more cymbal brush begins the last of these sections, *Löwen*,

*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 *Infirma* 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 spür soeben, Nebelnd um Felsenhöhen*) 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 pupal soul into their care, noting that he is already big and handsome (*Freudig empfangen wir*). Dr. Marianus (tenor), the third anchorite, senses the heavenly

goings-on, and seeks a better view (*Hier ist die Aussicht frei*). He sees three women soaring upward, with the Queen of Heaven (Mater Gloriosa) in their midst.

Now Dr. Marianus sings his devotion, *Höchste Herrscherin der Welt*. The choruses join him in the second part, *Jungfrau, rein im schönsten Sinne*. The Mater Gloriosa soars into view; the orchestra depicts this with harmonium, celesta, piano, and harps. The chorus intones Dr. Marianus's words (*Dir, der Unberührbaren*) which remind us that some slippery slopes.

The Penitent Women (who provided the roses) appear, asking the Mater Gloriosa to hear their pleas. They are represented by selected sopranos from the chorus, and by four soloists. Magna Peccatrix (soprano), and Mulier Samaritana (alto) are New Testament figures. Maria Aegyptiaca (alto), is a fifth century saint. Each was a sinner until a decisive moment, which each now describes, singing in turn: *Bei der Liebe; Bei dem Bronn; Bei dem hochgeweihten Orte*. Then they sing together in canon, in parts, and finally in unison, asking that remission be granted to Faust, as it was granted to them. The fourth penitent is Gretchen (soprano), whom Faust destroyed in his early striving. She first asks simply that the Mater Gloriosa look with favor on her joy at the return of her early love: *Neige, neige ... Er kommt zurück*. The mandolin is first heard here, introducing and accompanying Gretchen's prayer.

The Blessed Boys release Faust's soul from their care, noting that he has outgrown them, *Er überwächst uns schon*.

Gretchen continues her plea, *Vom edlen Geisterchor umgeben*, asking to be entrusted with Faust's further development. She observes that he is scarcely aware of his new life, and is blinded by the new day. Harmonium, celesta, piano, and harps are heard again, as The Mater Gloriosa answers, *Komm!*, inviting Gretchen to rise to higher spheres, and assuring her that Faust will follow. The chorus echoes her invitation.

Dr. Marianus, who has been watching this high drama, invites all gentle penitents to look up (*Blicket auf*) to the redeeming glance of the Mater Gloriosa, and implores her to be constantly merciful (*bleibe gnädig*). The chorus takes up his words for a while, but in the end, the orchestra carries the three note, dotted rhythm, rising theme, up, up, and out of sight and hearing.

The Mystical Chorus sings the final stanza of the drama, *Alles vergänglich*, very softly and gently. (All our past only resembles what we become here. All our unavailing striving becomes accomplishment here. The becoming, which cannot be described, is completed here. The eternal-feminine draws us here.) The last phrase, *Zieht uns hinan*, is repeated as the tempo begins to increase. Now a mighty *crescendo* begins, *Ewig, ewig* is heard, and all the voices join in a full force *Alles vergänglich*. At the final *hinan*, the separate trumpets and trombones join the rest of the orchestra in a conclusion marked by a variation of the *Veni* theme, now stretched from a dissonant seventh to a triumphant ninth. The whole symphony is complete.

—L. David Lewis

## 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 de 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 very 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....”*

—Herta Blaukopf (ed.), *Gustav Mahler Briefs*, 312 (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.”

—Ernst Decsey, “Stunden mit Mahler”, *Die Musik*, vol. x no. 18, 353–54.

## Text, with English translation, of Symphony No. 8

### Part 1.: Hymn—*VENI, CREATOR SPIRITUS*

Veni, Creator Spiritus  
Mentes tuorum visita,  
Imple superna gratia,  
Quae tu creasti pectora.  
  
Qui diceris Paraclitus  
Altissima donum Dei,  
Fons vivus, ignis, caritas  
Et spiritalis unctio.  
  
Infirma nostri corporis  
Virtute firmans perpeti,  
Accende lumen sensibus,  
Infunde amorem cordibus.  
  
Hostem repellas longius  
Pacemque dones protinus,  
Ductore sic te praevio  
Vitemus omne pessimum.

*Come, Creative Animus,  
May Thy Spirit visit these souls,  
And fill them with heavenly Grace  
Whom Thou hast created.  
  
Thou, our appointed Intercessor,  
Highest Gift of God,  
Life's Fountain, Fire, Compassion,  
And the Soul's anointing.  
  
Our frail Bodies  
With eternal virtues endow;  
Our Minds with Reason enlighten,  
With love our Hearts enlarge.  
  
Drive the Enemy far away,  
Grant us perpetual peace.  
Through all Perils guide us  
That we may be spared all evil.*

Tu septiformis munere,  
Digitus paternae dexteræ  
[Tu rite promissum Patris,  
Sermone ditans guttura.]\*  
  
Per te sciamus da Patrem,  
Noscamus [atque] Filium,  
[Te utriusque] Spiritum  
Credamus omni tempore  
  
Da gaudiorum praemia,  
Da gratiarum munera,  
Dissolve litis vincula,  
Adstringe pacis foedera.  
  
Gloria Patri Domino  
Deo sit gloria et Filio  
Natoque, qui a mortuis  
Surrexit, ac Paraclito  
In saeculorum saecula.

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

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

## Choir of Anchorites and Echo

Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln, sie klammern an  
Stamm dicht an Stamm hinan.  
Woge nach Woge spritzt,  
Höhle, die tiefste, schützt.  
Löwen, sie schleichen stumm,  
Freundlich um uns herum,  
Ehren geweihten Ort,  
Heiligen Liebeshort.

*Forests waft upwards,  
Granite rocks weigh them down,  
Roots entwine themselves  
On the thickly growing trunks.  
Wave after wave splashes in,  
Deepest caverns afford shelter.  
Lions, who silently prowl,  
Are friendly as they come near us,  
Honoring this sacred place,  
Love's hallowed Hermitage.*

## Pater Ecstaticus (wafting up and down)

Ewiger Wonnebrand,  
Glühendes Liebesband,  
Siedender Schmerz der Brust,  
Schäumende Gotteslust,  
Pfeile, durchdringt mich,  
Lanzen, bezwinget mich,  
Keulen, zerschmettert mich,  
Blitze, durchwettert mich  
Dass ja das Nichtige  
Alles verflüchtige,  
Glänze der Dauerstern  
Ewiger Liebe Kern!

*Eternal rapturous Fire,  
Incandescent bonds of Love,  
Pain that lances my Breast,  
Glowing, divine Desire;  
Arrows, pierce through me!  
Spears, bring me to submission!  
Cudgels, break me!  
Lightning, shatter me  
That all vanities, as Nothingness,  
Will be swept aside.  
O Radiance of the steadfast Star,  
Eternal Love's essence!*

## Pater Profundus (in the lower region)

Wie Felsenabgrund mir zu Füßen  
Auf tiefem Abgrund lastend ruht,

*As rocky chasms at my feet  
Rest heavily on the deep gorges  
below,*

Wie tausend Bäche strahlend fließen  
Zum grausen Sturz des Schaums der  
Flut,

*As a thousand sparkling streams flow  
Toward the Cataract's earthward  
plunge.*

Wie strack, mir eig'nem kräft'gen  
Triebe,

*As the trunk, by its own strength*

Der Stamm sich in die Lüfte trägt,  
So ist es die allmächt'ge Liebe,  
Die alles bildet, alles hegt.  
Ist um mich her ein wildes Brausen,  
Als wogte Wald und Felsengrund!

*Thrusts itself into the air,  
Even so is Omnipotent Love,  
Which creates and sustains all.  
About me is a barbarous raging  
As if Forest and Chasm were  
groaning!*

Und doch stürzt, liebevoll im Sausen,  
Die Wasserfülle sich zum Schlund,  
Berufen gleich das Tal zu wässern;  
Der Blitz, der flammend niederschlug,  
Die Atmosphäre zu verbessern,  
Die Gift und Dunst im Busen trug

*Yet, the waterfall for all its furor,  
Cascades lovingly downward,  
Appointed to water the Valley below.  
The Lightning, striking earthward,  
Cleanses the Atmosphere  
Of the poisonous vapors held to its  
bosom:*

Sind Liebesboten, sie verkünden,  
Was ewig schaffend uns umwallt.  
Mein Inn'res mög' es auch entzünden,

*These are Love's messengers, they tell  
Of the Eternal Creation around us.  
May my innermost Spirit be thus  
kindled*

Wo sich der Geist, verworren, kalt,  
Verquält in stumpfer Sinne Schranken,

*Where my Soul, confused and lifeless,  
Held in narrow Bonds of dulled  
inspiration,*

Scharf angeschloss'nem  
Kettenschmerz.

*Is imprisoned by chains of Grief.*

O Gott! beschwichtige die Gedanken,  
Erleuchte mein bedürftig Herz!

*O God! Soothe my Thoughts,  
Enlighten my troubled Heart!*

[The following two choruses are sung simultaneously.]

## Choir of Angels

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

Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
Wer immer strebend sich bemüht,  
Den können wir erlösen;  
Und hat an ihm die Liebe gar  
Von oben teilgenommen,  
Begegnet ihm die sel'ge Schar  
Mit herzlichem Willkommen.

*A noble member is rescued  
From the Evil One's spirit world:  
Whoever earnestly strives  
Him can we redeem,  
And if he has been granted Love  
Imported from on high,  
The heavenly Hosts await him  
With heartfelt welcome.*

## Choir of Blessed Boys (circling the towering peaks)

Hände verschlinget euch  
Freudig zum Ringverein,  
Regt euch und singet  
Heil'ge Gefühle drein!  
Göttlich belehret,  
Dürft ihr vertrauen,  
Den ihr verehret,  
Werdet ihr schauen.

*Enclasped your Hands  
Joyfully in a ring,  
Bestir yourselves and sing  
With holy Ecstasy.  
Divinely instructed,  
You may trust confidently  
In Him whom you worship,  
You shall behold Him.*

## Chorus of Younger Angels

Jene Rosen aus den Händen  
Liebend-heil'ger Büsserinnen,

*Those Roses from the Hands  
Of penitent Women, compassionate  
and holy,*

Halfen uns den Sieg gewinnen  
Und das hohe Werk vollenden

*Aided us in winning Victory  
And brought the holy Mission to  
completion*

Diesen Seelenschatz erbeuten.  
Böse wichen, als wir streuten,  
Teufel flohen, als wir trafen.  
Statt gewohnter Höllenstrafen  
Fühlten Liebesqual die Geister;  
Selbst der alte Satans-Meister  
War von spitzer Pein durchdrungen.  
Jauchzet auf! es ist gelungen.

*Of winning this precious Soul.  
Evil beings, we forced to disperse,  
Devils fled, as we struck them.  
Instead of Hell's fierce torments  
The Spirits felt pangs of Love;  
Even the Prince of Darkness, himself,  
Was pierced through by searing Pain.  
Rejoice greatly! We are victorious!*

## The More Perfect Angels (Chorus with Alto Solo)

Uns bleibt ein Erdenrest  
Zu tragen peinlich  
Und wär' er von Asbest,

*To us remains a remnant of Earth  
That must be painfully endured,  
And even though it were made of  
Asbestos,*

Er ist nicht reinlich.  
Wenn starke Geisterkraft  
Die Elemente an sich herangerafft,  
Kein Engel trennte  
Geeinte Zweinatur  
Der innigen beiden,  
Die ewige Liebe nur  
Vermag's zu scheiden.

*It is not unalloyed.  
When a powerful spiritual Force  
Has captured the Elements unto itself,  
No Angel could divide  
The inseparably twin Natures  
Intimately conjoined;  
Eternal Love, alone,  
Has power to separate them.*

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

## The Younger Angels

Ich spür soeben  
Nebelnd um Felsenhöf',  
Ein Geisterleben,  
Regend sich in der Näh'.  
Seliger Knaben  
Seh' ich bewegte Schar,  
Los von der Erde Druck,  
Im Kreis gesellt,  
Die sich erlaben  
Am neuen Lenz und Schmuck  
Der obern Welt  
Sei er zum Anbeginn,  
Steigendem Vollgewinn,  
Diesen gesellt!

*I sense, just now,  
Amid the fog-enshrouded rocky Peaks,  
Some form of spiritual Being,  
Making itself felt nearby.  
I see a moving host  
Of Blessed Boys,  
Freed from Earth's limitations,  
Grouped in a Circle,  
Who refresh themselves  
With Spring and the Adornments  
Of the ethereal World.  
Let him, from the very beginning,  
With measured achievement,  
Join them!*

## Choir of The Blessed Boys

Freudig empfangen wir  
Diesen im Puppenstand;  
Also erlangen wir  
Englisches Unterpfand.  
Löset die Flocken los,  
Die ihn umgeben.  
Schon ist er schön und gross

*With Joy we receive him,  
In this Chrysalis form;  
Thereby we can redeem  
The Angels' pledge.  
Break away the Cocoon of Mortality  
That envelops him.  
He is even now made beautiful and  
imposing  
By his holy Life.*

Von heiligem Leben.

*By his holy Life.*

## Doctor Marianus (in the highest and purest realm)

Hier ist die Aussicht frei,  
Der Geist erhoben.  
Dort ziehen Frauen vorbei,  
Schwebend nach oben;

*Here, the panorama is unobstructed,  
The Spirit exalted.  
Women, floating past,  
drift upward;*

Die Herrliche mittenin,  
Im Sternenkranze,  
Die Himmelskönigin,  
Ich seh's am Glanze!  
Höchste Herrscherin der Welt,  
Lass mich im blauen  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen!  
Bill'ge was des mannes Brust  
Ernst und zart bewegt  
Und mit heil'ger Liebeslust  
Dir entgegen trägt  
Unbezwänglich unser Mut,  
Wenn du hehr gebietest;  
Plötzlich mildert sich die Glut,

Wenn du uns befriedest

*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  
Infinite Panoply of Heaven,  
I might perceive your Mystery.  
Affirm that which deeply  
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 you;  
Just as suddenly, our impassioned  
Ardour  
Is tempered when you bid us be  
peaceful.*

Doctor Marianus and Choir

Jungfrau, rein im schönsten Sinne,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.

*Virgin, pure in the highest sense,  
Mother, worthy of honor  
Our chosen Queen,  
The equal of other gods.*

Chorus (*Mater Gloriosa rises into the universe*)

Dir, der Unberührbaren,  
Ist es nicht benommen,  
Dass die leicht Verführbaren  
Traulich zu dir kommen.  
In die Schwachheit hingerafft,  
Sind sie schwer zu retten;  
Wer zerreisst aus eigener Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuss  
Schiefem, glattem Boden?

*Immaculate One, is it  
Not overwhelming  
That those, so easily seduced by evil  
Can trustingly come to you;  
Captive to their Weaknesses  
They are difficult to rescue;  
Who is able, with his own Strength  
To break assunder the chains of Vice?  
Is the Foot not easily tripped  
On steep and slippery Ground?*

Chorus of Penitent Women and Una Poenitentium

Du schwebst zu Höhen  
Der ewigen Reiche,  
Vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!

*You, who ascend into  
The highest Realm of Heaven,  
Receive our Supplications;  
You, wholly merciful one!  
You, without equal!*

Magna Peccatrix (St. Luke, vii. 36)

Bei der Liebe, die den Füssen  
Deines gottverklärten Sohnes  
Tränen liess zum Balsam fliessen,  
Trotz des Pharisäer-Hohnes;  
Beim Gefässe, das so reichlich  
Tropfte Wohlgeruch hemieder;  
Bei den Locken, die so weichlich  
Trockneten die heil'gen Glieder—

*By the Love, that at the Feet  
Of your divinely transfigured Son  
Caused Tears to flow like Balm  
In spite of the Pharisees' contempt;  
By the Urn, that so liberally  
Poured forth its costly ointment;  
By the Tresses, that so tenderly  
Dried the sacred Limbs...*

Mulier Samaritana (St. John, iv)

Bei dem Bronn, zu dem schon weiland  
Abram liess die Herde führen;  
Bei dem Eimer, der dem Heiland  
Kühl die Lippe durft' berühren;

*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;*

Bei der reinen reichen Quelle,

*By the Springwaters, pure and  
abundant,*

Die nun dorthier sich ergiesset,  
Überflüssig, ewig helle,  
Rings durch alle Welten fliesset—

*That from that place issued forth,  
Overflowing and forever sparkling,  
Flowing through the entire Universe...*

Maria Aegyptiaca (Acta Sanctorum)

Bei dem hochgeweihten Orte  
Wo den Herrn man niederliess;  
Bei dem Arm, der von der Pforte,  
Warnend mich zurücke stiess,  
Bei der vierzigjäh'gen Busse,  
Der ich treu in Wüsten blieb;  
Bei dem sel'gen Scheidegrusse,  
Den in Sand ich niederschrieb...

*By that most sacred of Places  
Where the Lord's body was laid to rest;  
By the Arm, that by way 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 Sünderinnen  
Deine Nähe nicht verweigerst,

*You, who have never denied  
Your Presence to women who have  
sinned,*

Und ein büssendes Gewinnen  
In die Ewigkeiten steigerst,  
Gönn auch dieser guten Seele,  
Die sich einmal nur vergessen,  
Die nicht ahnte, dass sie fehle,  
Dein Verzeihen angemessen!

*Raising a Suppliant  
To the eternal Realms of Bliss,  
Grant, also, to this worthy Soul,  
Who, just once, fell from grace,  
Not knowing that she sinned,  
Your complete Forgiveness!*

Una Poenitentium

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

Neige, neige,  
Du Ohnegleiche,  
Du Strahlenreiche,  
Dein Antlitz gnädig meinem Glück!

*Incline,  
Oh, You, without compare,  
Oh, You, full of Radiance, may your  
Countenance look favorably on my  
Joy!*

Der früh Geliebte,  
Nicht mehr Getrübte,  
Er kommt zurück.

*My dearly beloved of former days,  
No longer burdened with Remorse,  
Returns to me.*

The Blessed Boys (*approaching in a circle*)

Er überwächst uns schon  
An mächt'gen Gliedern,  
Wird treuer Pflege Lohn  
Reichlich erwidern.  
Wir wurden früh entfernt  
Von Lebechören;  
Doch dieser hat gelernt:  
Er wird uns lehren.

*He has already outgrown us  
In the power of his limbs;  
For the faithful care he has received  
He will amply reward, in kind  
We were prematurely removed  
From the Land of the Living;  
But, he has learned much:  
And he will teach us.*

Una Poenitentium (*Gretchen, stepping forward*)

Vom edlen Geisterchor umgeben,  
Wird sich der Neue kaum gewahr,

*Surrounded by the noble Spirit-Choir,  
This new Arrival has little sense of  
himself,*

Er ahnet kaum das frische Leben,

*He scarcely comprehends his new  
Essence*

So gleicht er schon der heil'gen Schar.

*That already is like that of the holy  
Throng.*

Sieh, wie er jedem Erdenbände  
Der alten Hülle sich entrafft.

*Behold, each earthly Vestment, each  
Old Garment that bound him is  
removed.*

Und aus ätherischem Gewande  
Hervortritt erste Jugendkraft!  
Vergönne mir, ihn zu belehren,

*And in ethereal Robes  
He steps forth in youthful Vigour!  
Grant my request that I may teach  
him,*

Noch blendet ihn der neue Tag!

*The light of this new Day confounds  
him.*

Mater Gloriosa and Choir

Komm! Hebe dich zu höhern Sphären!  
Wenn er dich ahnet, folgt er nach.

*Come! Rise to higher Spheres!  
If he senses your presence, he will  
follow.*

Komm! Komm!

*Come! Come!*

Doctor Marianus and Choir

Blicket auf zum Retterblick,  
Alle reuig Zarten,  
Blicket auf! Blicket auf!  
Euch zu sel'gem Glück  
Dankend umzuarten!  
Werde jeder bess're Sinn  
Dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Göttin, bleibe gnädig!

*Raise your eyes to see Salvation's face,  
All you gentle Penitents,  
Look up! Look up!  
Thankfully, to you it is to be granted  
A blissful Destiny!  
Let every noble Feeling  
Be dedicated to your Service;  
Virgin, Mother, Queen of Heaven,  
Goddess, May your Mercy continue!*

Chorus Mysticus

Alles Vergängliche  
Ist nur ein Gleichnis;  
Das Unzulängliche,  
Hier wird's Ereignis;  
Das Unbeschreibliche,  
Hier ist's getan;  
Das Ewig-Weibliche  
Zieht uns hinan.

*All Things that are transitory  
Are only outward Symbols;  
That which is inadequate,  
Here, will be sufficient;  
The Inexpressible,  
Here, is made manifest;  
The Eternal-Feminine  
Leads us higher.*

## 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." Karlovy Vary Symphony Orchestra, Czech Republic;

"...a fine orchestra and an outstanding conductor" 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.

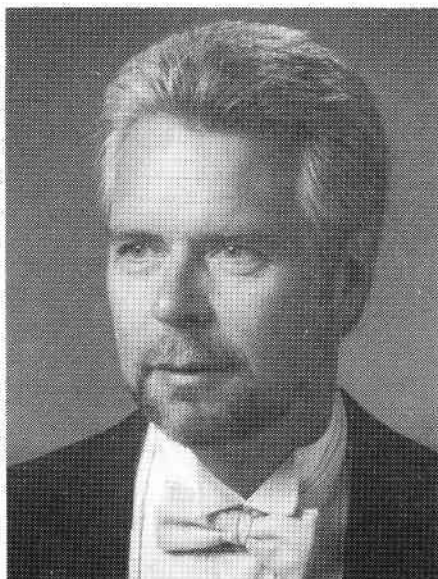
An active guest conductor, he has guest conducted many orchestras in the United States, and made his European debut in 1990 in Belgium, resulting in engagements in Venezuela (1991) and return invitations in Belgium. During the 1993–94 season he conducted the Kansas City Symphony, the Royal Conservatory 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 Barner's *Prayers of Kierkegaard*. She has also been heard in Honneger'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 Krushchynska 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 Bonyng), 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 Vaughn 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



Magdalena 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 premier performance of his music in Czechoslovakia. Miss Simson received her degrees from Western Michigan University and the University of Illinois and is currently Artist Teacher and 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'Opera 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 Humperdinck's *Hansel and Gretel*, and will make her debut with the Cleveland Opera singing the role of Stephano 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.

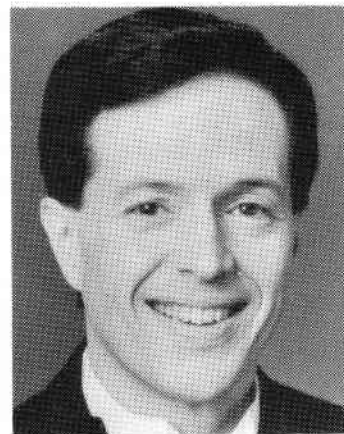
**Kurt R. Hansen (Chicago), Tenor**

"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 Orquestra 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 *Così 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



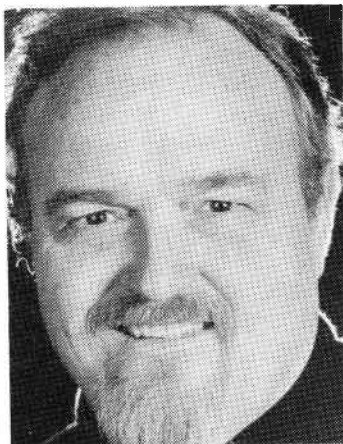
Symphony Orchestra and Claudio Abbado. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi's *Otello* with the Chicago Symphony Orchestra to celebrate Sir Georg Solti's seventy-fifth birthday in an internationally telecast tribute.

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 Schick 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

München-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 (*Così 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 Cenerentola*, *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*, *Ernani*).

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 Weitach. 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 Choral*

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 Bach 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 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**

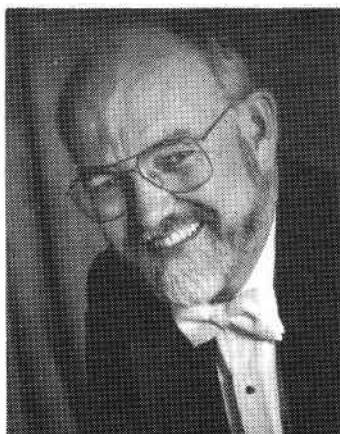
Duain Wolfe founded the Colorado Children's Chorale in 1974 and has been artistic director and conductor since that time. His work has been recognized through honors ranging from the Bonfils-Stanton Award in the Arts and Humanities to the Governor's Award for Excellence in the Arts, and the Mayor's Award 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 Spenser 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 Danielis* (The Play of Daniel). In the spring of 1994 he performed with the Genessee 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 Vorpall 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 Redcay, 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



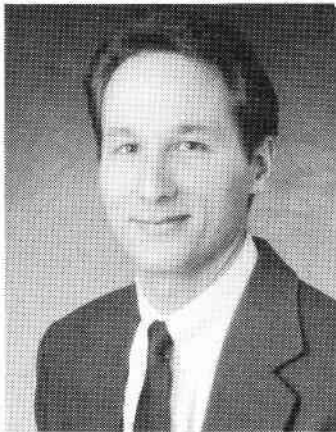
Old English and Old Norse. More recently his interests have turned to the influence of medievalism on the music of the nineteenth century, especially in the operas of Wagner. His works have appeared in such journals as *Publications of the Modern Language Association*, *Studies in Philology*, *Archiv 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



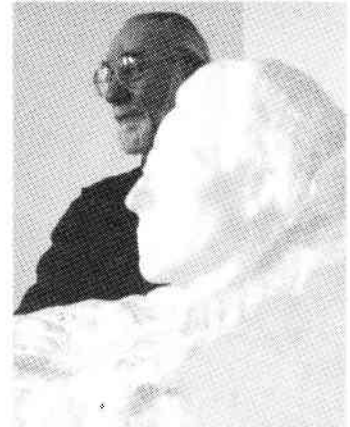
and graduate music theory courses. He taught previously at Western Michigan University and Western Kentucky University. He received his Ph.D. from the University of Wisconsin-Madison where his dissertation was an extended analytical study of the drafts for the *Adagio* movement of Mahler's unfinished *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.



Stan Ruttenberg and "friend"

#### **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 Cuicevich, *Panelist*

David Cuicevich, 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. Cuicevich 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. Cuicevich 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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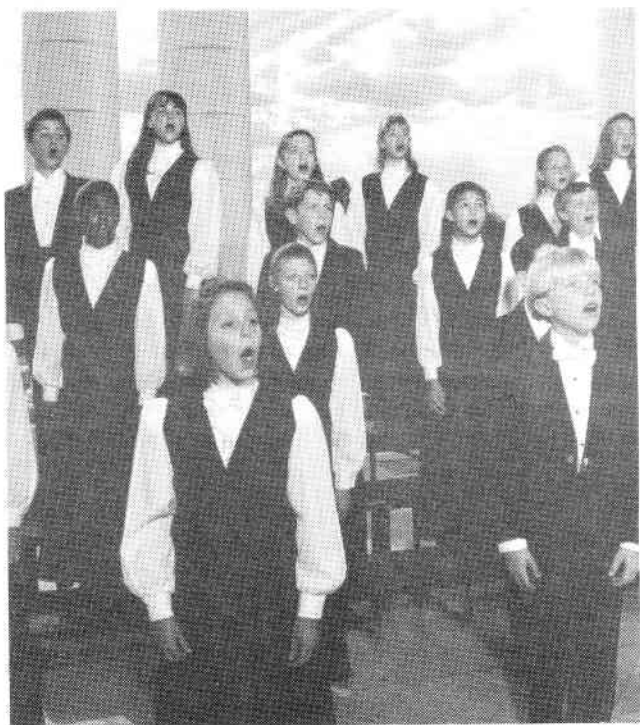
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## Colorado Mormon Choral

Now in its twelfth year, the Colorado Mormon Choral 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 Choral 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 choir 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 Choral 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 Choral

The Colorado MahlerFest Choral 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 Choral

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

Founded by Duain Wolfe in 1974, the Colorado Children's Choral 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 Choral 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, Greeley, and Colorado Springs.

Regular engagements include the Choral'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 choral 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 Choral'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 Alpine Ski Championship, PM Magazine, the Today Show, and the annual Christmas radio broadcast on KVOZ-FM.

Over the past twenty-one years, the Choral 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 Choral members, learning the joys of singing, and performing.

## MahlerFest Record of Works Performed

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



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Robert Olson, Artistic Director and Conductor

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Gyongyver Petheo, Asst.  
Concertmaster, Boulder  
Arlette Aslanian, Boulder  
Jesse Ceci, Denver  
Martha 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,  
Tahlequah, Oklahoma  
Julie Warren, Asst. Principal,  
Tahlequah, Oklahoma  
Carrie Beeder, Denver  
Lisa Fischer-Wade, Boulder  
Carol J. Irizarry, Longmont  
Shaw Matthews, Niwot  
Marilyn Maxvold, Loveland  
Dorothy Nelson, Arvada  
Rhea Parsons, Longmont  
Rebecca Ruttenberg, Boulder  
Susan Schade, Boulder  
Michelle Segal, Boulder  
Cindy Sliker, Boulder  
Lisa Sprengeler, Loveland  
Elaine Taylor, Boulder  
Linda Wolpert, Boulder

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Wendy Hanson, Asst. Principal,  
Lyons  
Sandra Anderson, Boulder  
Ann Cardwell, Broomfield  
Judy Cole, Boulder  
Charlotte Friedman, Boulder  
Susan Kahler, Golden  
Adwyn Lim, Boulder  
Eleanor Macdonald, Golden  
Miguel Ramos, Boulder  
Eileen Saiki, Boulder  
Claire Sidle, Boulder  
Caroline Voss, Boulder

## Cello

Kevin Johnson, Principal, Boulder  
Christine French, Asst. Principal,  
Ft. Collins  
Hannah Alkire, Longmont  
Georgia Blum, Boulder  
Kathryn 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

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Jennifer Motycka, Asst. 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, Idledale

## Flute

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

## Oboe

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

## Clarinet

Phil Aaholm, Principal, Boulder  
David Ciucevich, Ft. Collins  
Bronwyn Fraser, Longmont  
Mary Jungerman (Bass clarinet),  
Boulder  
Brian Collins (E $\flat$  clarinet),  
Nederland

## Bassoon

Yoshi Ishikawa, Principal,  
Boulder  
Debbie Torp, Denver  
Paul Crowley, Westminster  
Laurel Kallenbach, Boulder  
Jason Franzen (contra), Boulder

## Horn

Richard Ohlberg, Principal, Estes  
Park  
Dain Schuler, Asst. Principal,  
Boulder  
Julie Pack, Odessa, Texas  
Daniel Sniffin, Boulder  
Ronald Torp, Denver  
James Emerson, Denver  
Doug Bailard, Estes Park  
John Limon, Boulder

## Trumpet

Marc Fulgham, co-Principal,  
Cape Girardeau, Missouri  
Keith Benjamin, co-Principal,  
Kansas City, Missouri  
Ken Aikin, Boulder  
David Fulker, Boulder

## Trombone

Rick Starnes, Principal,  
Longmont  
Mike Roper, Lafayette  
Steve Goldhaber, Boulder  
Gary Dicks, Longmont

## Tuba

Tom Stein, Purvis, Mississippi

## Timpani

Alan Yost, Middlesex, England

## Percussion

Bruce Moore, Principal, Boulder  
Ed Blasewitz, Boulder  
Bill Ferguson, Longmont  
Doug Madison, Boulder

## Organ and Harmonium

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  
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Michael Hilton  
David Watt  
Shannon Hurley  
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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. Ambrustmacher  
Pamela Batchelor  
Cathy Belanger  
Nancy Bell  
Lois Brady  
Lindsay Campbell  
Mary Christ  
Sydney Ferguson  
Katy Fink  
Brook Grayson  
Gabiella Groom  
Gwen Hagebak  
Donna Hurtt  
Allison Kinsley  
Barb McLean  
Maggie Milligan  
Cathy Pennak  
Dana Plastino  
Barbara Porter  
Amy Russ  
Roberta Sladovnik  
Judy Tate  
Joan Thomason  
Marcia Walker  
Sherry Weinstein  
Lisa Wentzel  
Marcia Whitcomb  
Joan Whittemore

## Alto

Karen Ackerman  
Lisa Boyum  
Linda Brown  
Susan Carlson  
Gwen Cavanaugh  
Valeta Crawford  
Susan Darigo  
Mary Dawson  
Sandra Elliot  
Carol Eslick  
Diedre Feehan  
Patricia Gaggiani  
Christa Geyer  
Linda Hargrave  
Janet Jager  
Anne Kerwin  
Elaine Locke  
Marilyn Maly-Ward  
Jayne Milligan  
Ruth Most  
Donna Nei  
Debbie Norris  
Catherine Pyle  
Carryl Robinson  
Pam Scooros  
Carol Shannon  
Lil Smith  
Jennifer Stoneback  
Nancy Tynan  
Caroline Van Pelt

## Tenor

David Bartha  
Frederic E. Chapman  
Thomas Cunniffe  
Richard Eslick  
Cody Fothergill  
Neville Gaggiani  
Bill Goodwin  
David Hardesty  
Kai Helmlinger  
David Holen  
Jack Lieske  
JD Mann  
Tom Milligan  
Richard Payton  
Joe Peterson  
Leo Rurup  
William Sewell  
Eugene Thompson  
Hannis Thompson  
John Van Milligan  
David Von Rosenberg

## Bass

Dennis Bangston  
Tim Barrier  
David Brown  
Michael Jalving  
Jim Jansen  
Thomas Jirak  
Seth Lederer  
John Lundeen  
Elliott Magainick  
Nalin Mehta  
M. E. Joseph Meyer  
Robert Millar  
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Randall Spalding  
Bob Starr  
Richard Sturgeon-Berg  
Brian Underhill  
Ray Vinson  
Robert Walker  
Mike Ward  
Norman Whitcomb  
Keith Williamson

# Colorado Mormon Chorale

J. C. Cook, Director

## Soprano

Debra Altice  
Cathy Baker  
Claire Benson  
Barbara Cofer  
Diane Ewing  
Karma Fields  
Joan Ford  
Vera Gale  
Marjie Garret  
Esther Gross  
Stacey Harman  
Aicha Jacob  
Deborah Lewis  
Terri Marinelli  
Jennie McDonald-Carlson  
Becky Messick  
Jennifer Millet  
Yasmina Nguyen  
Jill Peterson  
Karen Peterson  
JaNae Pingree  
Betty Lou Richards  
Carol Stanwood  
Ticia Stolt  
Jan Tolbert  
Marje Tweedale  
Sherri Underwood  
Carolyn Val-Schmidt  
Marsha Walker  
Liza Zmolek

## Alto

Audrey Beck  
Josephine Binder  
Sue Brown  
Anette Clark  
Dian Clawson  
Meg Esplin  
Pat Hardy  
Janet Harmon  
Debby Humrich  
Dorothy Johnson  
Marilyn Kemp  
Sandy Krieger  
Yvonne Monson  
Ada Mortenson  
Molly Otto  
Lois Palmer  
Madeline Quayle  
Cheryl Reeder  
Julie Richmond  
Cheryl Stavis  
Dianne Watts  
Peggy Weir  
Sharman Wilson

## Tenor

Bob Adamson  
Evan Buckwalter  
Tom Bugg  
Tim Chartrand  
Scott Cowley  
Michael Farley  
Ron Gale  
Roger Gallup  
Jeffrey Grossman  
Robin Haas  
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Tony Kelker  
Steve Marinelli  
Greg Marsh  
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Martin Rivera  
Gordon Taylor  
Steve Thompson

## Bass

Stan Benfels  
Greg Busch  
Zane Chartrand  
Ken Copen  
Skip Hamilton  
Mark Hammond  
Kirby Hylton  
Joe Jensen  
Thayne Larsen  
Sean Lindsay  
Wade Livingston  
Scott McBride  
Mike McGinnis  
Jim Miller  
Ralph Monson  
Kent Olson  
Bill Page  
Richard Pexton  
Ray Seierup  
Tom Shadle  
Frank Smith  
Vaughn Stevens  
Dave Stockwell  
Tad Tweeddale  
Rick Watts  
J. Richard Williams

# Colorado Children's Chorale

Duain Wolfe, Director

Jennifer Aigaki  
Allison Anderson  
Janelle Anema  
Brian Bau  
Christian Beattie  
Tommy Binet  
Paul Blanchard  
Sierra Boggess  
Jennifer Burg  
Britta Bushnell  
Kacey Coppola  
Kate Coppola  
William Daniel  
Dena DeSantis

Devin DeSantis  
Ben Durfee  
Elizabeth Fisher  
Mary Fisher  
Stephanie Fisher  
Sydney Fisher  
Michael Frazier  
Tom Frederiksen-Cherry  
Kos Galpin-Plattner  
Matthew Grocock  
Bonnie Gross  
David Gurule  
Gabriel Hill  
Joe Holderby

Lisa Hubbard  
Scott Joiner  
Christopher Kyrlyuk  
Corey Knoebel  
Sarah Kramer  
Lara Lucas  
Elexis Mariash  
Whitney Mathers  
James Moorhead  
Lindsay Muir  
Allison Nelson  
Chip Newcom  
Blake Nielsen  
Amy Osatinski

Nikolas Perleros  
Andy Philpott  
Joshua Poole  
Julia Rahe  
Stephen Ross  
Brian Saddler  
Kelly Schneider  
Erin Scott  
Korinna Selstad  
Michael Shank-Taylor  
Terri Shedd  
Jon Sloven  
A. J. Svanda  
Sarah TeSlaa

Jimmy Thatcher  
Charity Tillemann-Dick  
Levi Tilleman-Dick  
Christopher Trivedi  
Mark Van Arsdale  
David Van Duzer  
Jonathan Von Stroh  
Kerry Webster  
Erin Wilde  
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 funeral rites or shadowy episodes. It is often written that Mahler was demonic, neurotic, 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 remonstrated over his change of mind, he would say something like "yesterday I thought that 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 he 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."

Ernestine 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 sensibus* (kindle 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 it, 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 untroubled 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 on 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 their 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 impecunious 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.] You will do splendidly.'" [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 a 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

augmented with many musicians who admired Mahler]. To be frank, it was not until then that I understood Mahler's music well enough to realize what a great composer he was. Unfortunately, I only heard the rehearsals with orchestra, soloists and the children's choir... I was not present at the first performance because I was

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conducting at the Municipal Theatre in Hamburg." [Mahler's telegram to Hamburg — 'GRAB KLEMPERER' — got Klemperer his first big break, the Hamburg 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 Walfischgasse [Frau Conrat's town 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 naïveté 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 failing inspiration," and then that "...drove me 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, feels 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, Korngold, 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), Blech, 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 this 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 Almschi, 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 Ruttenberg

We have come to expect a Mahler work each summer during the Colorado Music Festival. For this coming summer we hear that Maestro Bernstein is proposing Mahler's *Das Lied von der Erde*, another must for Mahler fans. Watch CMF announcements for further details

# 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.

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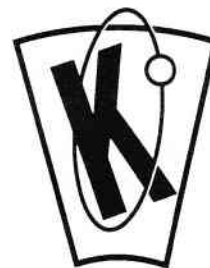
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