MahlerFest
XIII

Boulder, Colorado
January 11-16, 2000

Robert Olson, Artistic Director
Colorado MahlerFest

Mahler was the first composer to shatter the late-19th-Century (so-called “Victorian” period) 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, all from the viewpoint of death. Predictably, audiences at that time were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine. ... Today, what were once Mahler's private anxieties and aspirations ... now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity, ... have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

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

Thus came the idea thirteen years ago to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music. A Festival where one can perform the Sixth Symphony with the Scherzo as the second movement one night and with the Scherzo as the third movement the following performance. A Festival in which dedicated amateur and professional musicians gather from different orchestras across the states, 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 to Jean Sibelius. Every early January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets.

Robert Olson, Artistic Director and Founder

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Robert Olson, Artistic Director; Stan Ruttenberg, President

Welcome's to Mahler's Green Symphony!

As all Mahlerites know, Mahler was a committed nature lover. He walked in the fields, the woods and the mountains of Austria. He undertook arduous bike rides through the Salzammergut mountains near Salzburg, (e.g., riding many tens of kilometers to visit the aging Brahms); in the woods near the Wörthersee where he built his summer villa and where he composed the symphonies No. 5, 6, 7, and 8; and in the Dolomites, then in the Austrian Tyrol, where he spent his last summers. He swam in the alpine lakes and enjoyed rowing. He indulged in this kind of physical activity in the natural settings he loved, to renew his composer after a winter of hard work and administrative toils at the opera. This physical activity gave him peace and inspiration for his composing.

His several summers at a quiet gasthaus (now a modern resort and area) with his composing Häuschen on the shore of a lovely lake, the Attersee, surrounded by the imposing limestone cliffs of the Höllenbirgen, and meadows filled with alpine flowers, gave rise to his Symphony No 3, dedicated to Nature and Man.

It is this work with which MahlerFest greets the new century. May we dare hope that Mahler's deep love of Nature and its beauties, as exemplified in this wonderfully sunny work, could inspire a new century of peace in the beauties of our natural world? Were he alive today, Mahler, who admired science and technology along with natural beauty, might ask: Why cannot mankind, with all the technical wonders at our disposal, and with a highly developed art, develop a more peaceful contentment with the natural wonders of our world?

This year we give deepest thanks to Boulder's Board of County Commissioners and their Citizen's Cultural Advisory Committee (for SCFD Tier III organizations) for their generous support and encouragement to reach out to other Boulder County sites. We hope that some of you attended the Thursday evening Lieder recital at the Longmont Senior Center, our second outreach effort. We thank Gretchen Beal of Longmont, long known for her chamber music series at the Senior Center, for helping us make possible this concert.

We also welcome this year, as a new MahlerFest sponsor, TIAA-CREF, which has many academic participants in this area in their retirement programs, and which sponsors in our area the Colorado Shakespeare Festival and the Colorado Music Festival. We are honored to be in such illustrious company. We also welcome AMGEN, a fast growing firm that also sponsors other arts events in the area, including the Longmont Symphony, many members of which also play in the MahlerFest orchestra.

Some of the Boulder companies which have taken advertising in previous Program Books have generously continued their sponsorship. And last but certainly not least, we thank the many members of our audience, and even some out-of-state friends who have never been to a MahlerFest, for their generous support.

Now please sit back and enjoy some of Mahler's most glorious music.

Stan Ruttenberg, President
Colorado MahlerFest XIII
Robert Olson, Artistic Director and Conductor

Schedule of Events
Tuesday, 11 January and Thursday, 13 January, 2000

Chamber Concert
Boulder Public Library Auditorium (January 11, at 7:30 PM)
Longmont Senior Center (January 13 at 7:30 PM)

Songs of Mahler, Schubert, Brahms, Weill, Strauss, Mozart, Dvorak, Wolff, Quilter, Debussy, Rachmaninoff and Bax; piano music by Schubert
Jennifer Robertson, soprano; Lucille Beer, contralto;
Patrick Mason and Bradley Thompson, baritone;
Teresa Stewart and Mutsumi Moteki, piano
Patrick Mason will provide commentary.

Saturday, January 15 starting at 1:30 PM and continuing in succession

Talk, Panel Discussion, Film
The Theater in Old Main, CU Campus

Mahler’s Third Symphonies I Have Known
Richard Oldberg, MahlerFest Orchestra Principal Horn
(retired Third Horn, Chicago Symphony)

Panel Discussion — Recordings of the Mahler Third Symphony
Panelists include Richard Oldberg, Gerald Fox, Stan Ruttenberg, and others.

Documentary Films on the Mahler Third
Guest film maker: Jason Starr

Saturday, January 15 at 8:00 PM; Sunday, 16 January at 3:30 PM

Symphony Concerts
Macky Auditorium, CU Campus
(Pre-Concert Lecture by Gerald Fox, President, Gustav Mahler Society of New York)
Saturday, 6:45 PM; Sunday 2:15 PM

Song: Abliosung im Sommer
Lucille Beer, contralto, with MahlerFest orchestra conducted by Robert Olson

Symphony No. 3
MahlerFest Orchestra, Robert Olson, conductor
Lucille Beer, contralto; Colorado Children’s Chorale
Women of the Boulder Chorale and the Colorado Symphony Chorus
Colorado MahlerFest XIII
Robert Olson, Artistic Director and Conductor

**Concert**

Saturday, January 15, 8:00 PM
Sunday, January 16, 3:30 PM

THE COLORADO MahlerFest ORCHESTRA
Robert Olson, Conductor

**Song**
Ablösung im Sommer — Lucille Beer, contralto

*THERE WILL BE NO INTERMISSION*

**Symphony No. 3**
What Nature and Man Tell Me

Part I

I. Summer Marches in — Kräftig, Entschieden

Part II

II. What the Flowers tell me — Tempo di Menuetto, grazioso

III. What the Animals tell me — Comodo, scherzando, ohne hast

IV. What Night tells me — O Mensch! Gib Acht!

V. What the Morning Bells tell me — Es sungen drei Engel

VI. What Love tells me — Langsam, rubehvoll, empfunden

Corporate sponsors for these concerts are:

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Program Notes

Symphony # 3 in D minor

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

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

Mahler's Third Symphony — one he termed a monster — was composed primarily in 1895 and 1896; however, some early sketches are dated 1893, but not in Mahler's hand, while he was working in Hamburg on his Second. Thus the actual initiation of work is in some doubt. The composer's original intention for writing the work was to seek some humorous relief from the emotional and creative strain occasioned by his Second Symphony in C minor, The Resurrection.

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

The summer months of 1896 found Mahler in secluded retreat in the Austrian Alps, living in a cottage, sparsely furnished with only a table, sofa, an armchair, and a piano. His Third Symphony was finally finished. The first person, other than Mahler, to hear this monumental work was the 19-year old youth Bruno Walter. Walter was Mahler's assistant at the Hamburg Opera and the young man had been invited to visit Mahler at his summer retreat at Steinbach-am-Attersee.

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

Indeed!! Bruno Walter would 'hear' a great deal more than just the rocky outcroppings of Höllengebirge described in music. As Walter was later to say: "When at last the day came to hear the finished Third, it was a shattering and undreamed-of experience. I knew Mahler was a nature lover; but the music — from the depths of his soul — was a description of a Dionysian universe in which the emotions ranged from the tender concern for flowers to untameable ferocity; from shyness and drollery to the primeval depths of the animal world, and finally to intuitive yearning of the human spirit to penetrate beyond the bounds of earthly transience."

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

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

I. Pan Awakens — Summer marches in.

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

II. What the Flowers in the Meadow tell me.

In this section Mahler uses a charming Ländler to achieve an atmosphere of bucolic grace. This movement achieved immediate popularity and some conductors began to perform it by itself. Mahler did not like it, but knew he could not prevent the practice. "I have no choice," he wrote. "If I ever want to be heard, I cannot be too fussy, and so this modest little piece will doubtless present me to the public as a 'perfumed' singer of nature."

Benjamin Britten, a Mahler admirer, prepared this movement for a smaller orchestra so that he could perform it during one of his summer festival concerts.
III. What the Animals in the Forest tell me.

In this section Mahler treats us to a veritable concert of avian voices. Amid the glades and glens of the forest we hear themes sung by the nightingale and the cuckoo. The main theme is based on an earlier song by Mahler, Ablösung im Sommer (Change of the Guard in Summer) — an allegory about the tale of a cuckoo and nightingale. Interrupting the sylvan scene is the approach of a stage coach whose imminent arrival is announced by the posthorn. Mahler was very specific that the coach should seem to be coming “as if from a great distance — approaching — receding.” The birds’ lovely songs are completely overpowered by the horns (all six of them playing fortissimo). Mahler noted that in this movement’s coda “there fall again the heavy shadows of inanimate Nature. But this signifies merely a regression in the essentially brutish forms of existence, before the great leap upward into the more spiritual realm.” From this point onward, Mahler requested that his Third Symphony be played without a pause.

IV. What the Night tells me.

“Whenever I plan a large musical structure, I always come to a point where I have to resort to ‘the word’ as a vehicle for my musical idea.”

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

V. What the Morning Bells tell me.

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

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

VI. What Love tells me.

“Contrary to custom,” wrote Mahler, “I have ended both my second and third symphonies with an Adagio, the higher form in which everything is resolved into quiet being. I could almost call the Third’s finale ‘What God tells me’ in the sense that God can only be understood as love.”

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

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

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

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

“To write a symphony is, for me, to construct a world.” — Gustav Mahler

Program notes by Jeanna Wearing, now General Executive Manager of KCME-FM 87.5, classical music station, Colorado Springs. She is also well known to Denver area music lovers as former host of the classical music program on KPOF-AM 910 KHz.
In connection with all highly creative people, the literature abounds with written material — biographies, reminiscences and anecdotes, folklore, and, unfortunately, much drivel. Jeanna Wearing's excellent notes on the Third Symphony also contain some background (and no drivel) about this Mahler symphony. I feel, however, that it is useful to provide additional material. I pay debt here to the extensive writings of Henry-Louis de La Grange and Donald Mitchell, and to Jack Diether's masterful notes (remember his key role in the Tenth?) for the widely acclaimed recording in 1970 of Jascha Horenstein (Diether's notes also are included in the CD release but are highly abridged). I must also thank Jerry Fox for his insights into the posthorn solo, which he will adumbrate in his pre-concert lecture, and for an article by Morten Solvik on the posthorn solo. Finally, I will do my best to keep my natural prolixity under control. A book could be written about this gigantic work, Mahler's longest symphony.

While most commentators write quite authoritatively that Mahler wrote this work in 1895-96, he actually may have started to compose some music for the Third while he was finishing the Second. The evidence is not concrete, but in the sketches from the collection of Natalie Bauer-Lechner, now in the Stanford Library, some pages are dated 1895 while a few are dated (but not in Mahler's own hand) 1893. He was spending his summers at the time at a comfortable Gasthaus in the mountains near Salzburg on the shore of a beautiful mountain lake, Attersee. He had a composing Häuschen built by the shore itself, somewhat removed from the Gasthaus. Today, that establishment is still in the hands of the Föttinger family, the family that gave Mahler his summertime shelter for his composing work on Symphonies 2, 3 and 4.

Progress has come to this naturally beautiful spot in the form of extensive summer tourist development. In the 1950s the Häuschen came into use as a latrine and laundry room for the hordes of summer campers, mostly in caravans (read: trailers). Visitors to the site in the 1960s evidently reported these conditions to the Gustav Mahler Gesellschaft in Vienna and they set about working with the Föttingers to restore the Häuschen, move it to a spot closer to the Gasthaus, and construct a proper laundry and bath facility. Many Mahlerites from around the world, including the USA, contributed to this work.

The Häuschen is now a splendid little museum of Mahleriana and the entire camping area has been nicely redone by the Föttingers to be an attractive summer place for fixed summer cabins (most of them former caravans). Anyone who loves Mahler's Second and Third Symphonies and is in the area should make a visit, where you will enjoy comfortable lodging, fine cuisine, a modest collection of Mahleriana, and the genial hospitality of the Föttingers. You will also see the stunning beauty of the lake and surrounding mountains, and appreciate the cogency of Mahler's remark to Bruno Walter as quoted in the Notes by Jeanna Wearing.

Without devoting a great deal of space explaining all the vicissitudes of Mahler's conception of his symphony, suffice it to remark that he first conceived of it as a work in seven movements and the following work, the Fourth, as a symphony in six movements, according to Diether's notes. The Wunderhorn song Himmlisches Leben, according to Mahler's original plan, was to be the concluding movement of the Third. That Mahler considered this song as elemental to his symphony is shown by the fact that in an early sketch he included some of its themes in the first movement, which he later removed, but kept very clear thematic material from the song in the fifth movement. Mahler then rethought the structure of the Third Symphony and concluded that the light-hearted song would not be a fitting end to such an involved paean to nature. Later he also revised his ideas of the Fourth Symphony and it became a symphony in four movements, culminating in the song originally composed in 1892, Das himmlisches Leben, describing a child's view of heaven.

As the scaffold upon which to base the thematic ideas for his Third, Mahler wrote extensive notes and gave fanciful titles to the movements; e.g., see the page in this program book listing the concerts. Later, he removed these notations and withdrew his descriptions but his ideas, having been published and widely circulated, survived. Mahler tried to avoid such programmatic descriptions from then on.

While Mahler finished the symphony in 1896, the first complete performance had to wait until 1902, which turned out to be an occasion that had remarkable consequences for Mahler's acceptance in part of Europe, as described below. But in the meanwhile, Felix Weingartner premièred three movements — II, III
and VI — in Berlin in 1897. Mahler was present and wrote to his protégé and sometime lover Anna von Mildenburg:

Today I was engaged in two battles: the dress rehearsal and the concert. Unfortunately I must report that the enemy won. The applause was very warm, but the opposition was powerful too. Cat-calls and acclamation! When Weingartner finally brought me on to the stage, the audience really broke loose. The press will tear me to pieces.

Weingartner wrote that he “found in Mahler a musicality more authentic than that in the symphonic poems of Strauss” and “a strong profound nature that can and should express itself in its own way.” Weingartner evidently was a strong follower and early champion of Mahler, but he had his own bitter experiences later with the Fourth.

While in Berlin, Mahler met Richard Strauss, another event that was to influence Mahler's career. Strauss, besides being a composer of rank, was a conductor and program organizer of note, and had organized many special concerts. Mahler and Strauss became friends and mutual supporters. One series of special concerts organized by Strauss was at the small Rhenish town Krefeld. Strauss arranged for Mahler to premiere there in 1902 his complete Third Symphony.

The reception at Krefeld was quite another story from the occasion at Berlin. Alma, his bride of 3 months, wrote:

The performance was awaited with breathless suspense, for the rehearsals had done something to reveal the greatness and significance of the work. A tremendous ovation broke out at the end of the first movement. The enthusiasm rose higher with each movement, and at the end the whole audience got up from their seats in a frenzy and surged to the front. The hearing of this work finally convinced me of Mahler's greatness, and that night I dedicated to him my love and devotion with tears of joy. I saw what hitherto I had only surmised.

This from the younger woman who had characterized Mahler's first symphony as a hodge-podge of styles and mostly noise. This was also the same young woman who was moved to bitter tears on receiving Mahler's letter, shortly after they were engaged, in which he enjoined her to cease her own composing, and suggesting that she devote her life to his music. She was advised by her mother to break the engagement but, after pondering the night through, as she wrote in her diaries (just now available in English), she wondered how it would be to devote her life to Mahler in true love. Her epiphany at Krefeld evidently led her to do just that, at least for some time, but read the notes for MahlerFest X in the CD issue of Symphony No. 10, to learn how she felt near the end of Mahler's life.

The Krefeld concert also had another quite unexpected bearing on Mahler and his musical life. Present in the audience was Willem Mengelberg, a young conductor who had taken over in 1895 the leadership of the Amsterdam Concertgebouw Orchestra newly formed circa 1893. Mengelberg was, in a word, bowled over by Mahler's music and musicality. Mengelberg invited Mahler to Amsterdam to conduct and meet the Dutch musical community. Mahler visited Amsterdam three times, staying with Mengelberg in his lovely town house near the Concertgebouw. Mahler conducted many times there, in many locales, and was moved to say that after he retired he wanted to live in Amsterdam where he found the musical atmosphere so congenial.

As an aside, Mengelberg conducted Mahler's music in some 450 concerts, a record that will probably never be equaled. Mengelberg organized the first Mahler Festival in 1920, at which he and his orchestra performed all of the symphonic works and most of the songs in a period of some 20 days, a Herculean task. In one concert, Mengelberg conducted two full-length symphonies, one of them being the formidable Sixth, the first time that such a feat was accomplished. To be sure, Mahler himself conducted in Amsterdam two performances of the Fourth, on the same program, but of course the rehearsals were therefore easier, dealing with but one work. To our best knowledge, Robert Olson was only the second conductor who had the temerity, or should we say the audacity, to program two full and different Mahler symphonic works on one program, that for MahlerFest XI. Mengelberg's Mahler legacy, alas, is sparse on records — we have only his wonderfully moving and romantic reading of the Adagietto of the Fifth, a most individualistic performance of the entire Fourth (which Mengelberg conducted over 150 times!), and a wonderful Lieder eines fahrenden Gesellen which gives some idea of how Mengelberg might have done the First.

In his composing, Mahler usually tried to find
new ways to express his feelings, new ways to obtain orchestral colorings, and new ways to organize his works. However, the one predictable aspect of Mahler’s composing was that each new symphony would contain something new. His new twist for the Third was to use as a solo instrument a posthorn, an open trumpet-like instrument, sometimes long and straight, sometimes curled. This horn was a common instrument to signal the arrival/departure of the carriages (postillon) carrying the mail, or sometimes simply as a signaling device in mountainous areas (e.g., see last year’s essay on the Alpenhorn). In an early version of the score, Mahler calls for a flügelhorn but later editions call for a trumpet played like a posthorn. Some players have used a trumpet with a flügelhorn mouthpiece. The tune Mahler assigns to this instrument greatly resembles a tune in Franz Liszt’s piece Rhapsodie Espagnol (circa 1863) and a similar tune in a piece called Jota Aragonaise by Michael Glinka, composed later. According to Morten Solvik, Ferruccio Busoni, composer and great pianist, orchestrated the Liszt piece and proposed to Mahler that it be performed in a concert. Mahler and Busoni were frequent collaborators in Europe and in New York. In brief, the orchestrated Liszt work was played by Busoni with Mahler at a concert on October 22, 1894, in Hamburg, in the very period in which Mahler was composing his Symphony No. 3. Draw your own conclusions!

However, we now have some evidence that Mahler possibly heard this melody much earlier. A Dutch colleague, Willem Smith, has just informed me of his research on tunes postillon drivers played in the former Bohemia and Moravia. The Spanish tune that Liszt and Glinka used was one of their favorites! It was noted by some travelers (documented in letters) that Mahler took a postillon at one time, the driver of which often played this Spanish tune. So, the Liszt-Busoni piece might have reinforced in Mahler’s memory that tune, which then found its way into the Third Symphony.

Another striking “similarity” in the Mahler 3 is the opening chorus of 8 horns in unison belting out a tune that bears a remarkable similarity to the great maestoso theme in the last movement of the Brahms Symphony No. 1. Perhaps they both came from an Austrian folk melody. Brahms himself retorted, when someone noted the similarity to a theme in his First to that of the main theme in the last movement of Beethoven’s Ninth, “A fool can see that!” What goes around comes around.

Finally, on a lighter note, the great expressive theme of the last movement of Mahler’s Third, upon which he builds for some twenty minutes, bears a remarkable similarity to an American popular tune of the war years circa 1942, I’ll be Seeing You in All the Old Familiar Places. And, Shostakovich fans please note, his great and stunning coda for his Fifth Symphony is a child of Mahler’s coda for his Third, except that Shostakovich added bass drum to the thundering finale. Shostakovich was an admitted Mahler admirer, so why not? Great composers absorb good ideas and keep them in their subconscious, to emerge when the time is ripe. As Brahms said, “A fool can see that!”

Enjoy Mahler’s Great Ode to Nature!
Ablösung im Sommer
(Change of the Guard in Summer)
From Des Knaben Wunderthorn

Kukuk hat sich zu Tode gefallen,  
An einer grünen Weiden!  
Kukuk ist tod!  
Hat sich zu Tod' gefallen!  

Wer soll uns denn den Sommer lang,  
Die Zeit und Weil' vertreiben?  
Kukuk!  

Ei! Das soll thun Frau Nachtigall  
Die sitzt auf grünem Zweige!  
Die kleine, feine Nachtigall,  
Die liebe, süße Nachtigall!  
Sie singt und springt, ist all'zeit froh,  
Wenn andre Vögel schweigen!  

Wir warten auf Frau Nachtigall,  
Die wohnt im grünen Hage,  
Und wenn der Kukuk zu Ende ist,  
Dann fängt sie an zu schlagen!  

Translation edited by Stan Ruttenberg

Symphony No. 3, Fourth Movement
(from Freidrich Nietsche's Also sprach Zarathustra)
Zarathustras Mitternachtslied

O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
Und tiefer als der Tag gedacht!  
O Mensch! Tief, tief, ist ihr Weh!  
Lust tiefer noch als Herzeleid!  
Weh spricht: Vergeh!  
Doch alle Lust will Ewigkeit!  
will tiefe, tiefe Ewigkeit!

Translation by Jeanna Wearing
Es sungen drei Engel

KNABENCHOR
Bimmel bamm bimm bamm ... bimm

FRAUENCHOR
Es sungen drei Engel einen sußsen gesang;
mit Freudem es selig in dem Himmel klang,
Sie jauchzen fröhlich auch dabei,
Petrus sei von Sünden freii.
er von Sünden freii, von Sünden freii.

Und als Herr Jesus zu tische saß,
die zwölf Jüngern das Abendmahl aß:
Da sprach Herr Jesus, Herr Jesus,
Was stehest du denn hier?
Wenn ich dich anseh' so weistest du mir!

ALTO
Un sollt' ich nicht weine, du gütiger Gott.
Ich hab' übertreten die zehn Gebot.

CHOR
Du solst ja nicht weinen! Sollst ja nicht weinen!

KNABEN und CHOR
Bimmel bamm bimm bamm bimm bamm

ALTO
Ich gehe und Weinen ja bitterlich

CHOR
Du solst ja nicht weinen!
Sollst ja nicht weinen!

ALTO
Ach komm und erbarme dich!
Ach komm und erbarme dich über mich.

KNABEN und CHOR
Bimmel bamm bimm bamm ... 

CHOR
Has du denn übertreten die zehn Gebot,
so fall auf die Kniee und bete zu Gott!
Liebe nur Gott in alle Zeit!

KNABEN und CHOR
Liebe nur Gott!
Die himmlische Freud', ist eine selige Stadt
Die himmlische Freud', die keine Ende mehr hat!
Die himmlische Freude war Petrus betreibt',
Durch Jesum und Allen zur Seligkeit.

CHOR
So wirst du erlangen die himmlische Freud',
die Himmelsische Freud', die selige Stadt
die himmlische Freude war Petro betreibt',
war Petro betreibt',
durch Jesum und Allen zur Seligkeit,
durch Jesum und Allem zur Seligkeit

KNABEN und CHOR
Bim Bamm Bimm Bamm

Translation formatted & edited by L. David Lewis & Stan Ruttenberg
Robert Olson, MahlerFest Artistic Director

“Electrifying! The most exciting musical experience I’ve had in eight years here. Period.” Kansas City Star
“This great performance is the equal of any Eighth I’ve ever heard.” Fanfare magazine
“One of the major American conductors,” Musique in Belgium
“Exquisite! Breathtaking! Spiritual! Noble!” The American Record Guide
“A world class performance.” On the Air Magazine
“The orchestra loved you, the public loved you.” Karolovsky Vary Symphony Orchestra, Czech Republic
“Magnificent! A fine orchestra and an outstanding conductor.” Longmont Times-Call

Such is a sampling of reviews of Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception thirteen years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, encompassing the entire spectrum of the concert stage -- symphony, opera and ballet -- and presenting sixty performances a year.

Currently a resident of Kansas City, Olson holds posts with three other orchestras. He is the conductor for the State Ballet of Missouri, a post he has held since 1992, having conducted more than 300 performances with the Kansas City and St. Louis symphonies. He is Director of Orchestras/Opera at the University of Missouri-Kansas City where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include Turandot, Midsummer’s Night Dream, Barber of Seville, and others.

He is also Music Director and Conductor of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 17-year tenure, the orchestra has flourished, presenting a ten-concert season to capacity audiences. Prior to his move to Kansas City he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the opera program and Associate Conductor of Orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert & Sullivan Festival.

He has held conducting posts with the Omaha Symphony, Boulder Baroque Chamber Orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, the Colorado Lyric Theater, 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. This resulted in engagements in Venezuela, return invitations to Belgium, to Bergamo and Milan, Italy, to the Czech Republic, and the Ljubljana Music Festival. This year he is scheduled to conduct in Bari, Italy and in Kartovice, Poland.

In addition to the success of the Mahler Eighth CD, critiqued as "legendary" by several national publications, his concert recording of the Wheeler version of Mahler’s Tenth Symphony was recently made available on CD from the Colorado MahlerFest. This work received its world première performance an MahlerFest X in 1997 after Olson and a small international team spent over a year editing and preparing the Wheeler realization. He is scheduled to record the work again for Naxos records with the Polish National Radio Orchestra. He is also recorded on the CRS label.

He is married to Victoria Hagood and has two beautiful children, Tori (12) and Chelsea (9), both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and $400 thirteen years ago, has been nourished to become not only "one of Boulder’s most valuable cultural assets," but a world class festival, dedicated to the cultivation of all things Mahlerian!
Thank You!

Presenting our annual MahlerFest is a labor of love for our volunteer MahlerFest Orchestra, Board of Directors and other Volunteers. However, there are also manifold expenses, not entirely met by ticket sales and grants. Audience donations are also crucial to keep us in the black, enabling us to plan programs that get better each year.

Your contributions are significant, and highly prized.
For those we offer our heartfelt thanks!

The MahlerFest Cycle II will continue in 2000 with Mahler’s most “classical” work — Symphony No. 4. A mini symposium is being planned on the topic of “Mahler – The Song Symphonist — The Wunderhorn Years.” Your help will be needed!

CONTRIBUTING CATEGORIES
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Friends Under $100

Please make your check payable to: Colorado MahlerFest, and send it to:
Colorado MahlerFest, P. O. Box 1314, Boulder, CO 80306-1314

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In-Kind Contributions
Frascona, Joiner & Goodman, P.C.
Patrick Mason, baritone

Mr. Mason is a member of the voice faculty at the University of Colorado at Boulder, and a member of the Colorado MahlerFest Board of Directors with responsibility for recitals, and has performed at recent MahlerFests in the Tuesday chamber concerts at the Boulder Public Library. He also has performed in recitals and concerts throughout the world. Most recently he sang the lead in the American Music Theatre Festival's Philadelphia premiere of John Duffy's opera Blackwater. For over twenty-five years he has appeared in concerts and recordings with guitarist David Starobin, having performed in London's Wigmore Hall, Merkm Concert Hall in New York and the Luxembourg Festival in Wiltz. He was recently invited to Denmark to give a recital of American music in conjunction with a major retrospective of contemporary American art.

Patrick Mason has been a soloist with many of this country's early music ensembles including the Waverly Consort, the Boston Camerata and Schola Antiqua. He has collaborated with composers Leonard Bernstein, Elliott Carter, Stephen Sondheim and George Crumb, and his recording of the lead role in Tod Machover's sci-fi opera Valis won him critical acclaim. He has sung John Adams's award-winning composition The Wound Dresser with the Rochester Philharmonic and the Skaneateles Festival, appeared as the baritone soloist in Britten's War Requiem with the Colorado Symphony.

Patrick Mason returns to Boulder for Colorado MahlerFest XIII after recitals in New York and a stay in Egypt where he conducted master classes.

Terese Stewart, pianist

Ms. Stewart has performed solo and chamber music in Germany, Austria, Canada, and throughout the United States. She has appeared as guest artist at Musikherbst Festival in Wiesbaden, Germany, the American Institute for Musical Studies in Graz, Austria, and at Berlin's Hochschule fur Musik "Hanns Eisler", where she has also conducted master classes in American song literature. Artists with whom she has collaborated include tenor Scot Weir, soprano Cynthia Lawrence, flutists Trevor Wye and Shaul Ben-Meir, and hornists Froydis Ree Wekre and Jerry Folsom.

Ms. Stewart was principal pianist of the Denver Chamber Orchestra and has performed with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, Colorado MahlerFest, and the National Touring Company of Les Miserables. She has served as official accompanist for both the Metropolitan and San Francisco Opera Auditions and has been on the artistic staff of Opera Colorado.

Ms. Stewart has studied in master classes with Leon Fleischer, Lorin Hollander, Dalton Baldwin, Martin Isepp, Martin Katz, Marilyn Home, Gerard Souzay, and Elly Ameling. She is a graduate of Texas Tech University, where she studied with Thomas Redcay, and she holds a Doctor of Musical Arts degree from the University of Colorado, where she continues to be in demand for faculty, guest, and student recitals.
Lucille Beer

Receiving international acclaim for her performances in opera houses and concert stages around the world, American mezzo-soprano Lucille Beer is noted by critics to possess a voice described as rare, memorable, rich, warm and ardent. She is continually praised for her superb musicianship. A native New Yorker, she is a graduate of the Mannes College of Music and received her Master of Music degree from the Juilliard School as a student of Daniel Ferro.

Ms. Beer won the Metropolitan Opera Auditions in 1982 and made her Metropolitan Opera debut in 1953 in Ravel's L'Enfant et les Sortilèges followed by appearances in numerous other productions. She was recently heard at the Metropolitan in their production of Elektra under James Levine. Ms. Beer has also appeared with the New York City Opera as Nancy in Martha, Prince Charming in Cedrillon, Suzuki in Madame Butterfly, Opera de Nice as Dorabella in Così Fan Tutte, Opera Theatre of St. Louis as Bradamante in Handel's Alcina and Opera de Monte Carlo as Erda in Siegfried. She also embraces the contralto repertoire with ease and as a result sings a wide range of operatic and symphonic works.

In addition to opera, Lucille Beer regularly performs in Lieder recitals and oratorios. She has appeared with many of the world's leading symphony orchestras and conductors, including the New York Philharmonic with Erich Leinsdorf in Debussy's La Demoiselle Elue, the St. Louis Symphony with Leonard Slatkin in Beethoven's Ninth Symphony, the Houston Symphony conducted by Christoph Eschenbach in Mahler's Eighth Symphony, Orchestre Philharmonique de Strasbourg in Mahler's Symphony No. 2 under Theodor Guschlbauer, and Lincoln Center's Mostly Mozart Festival in Mozart's Mass in C minor under Robert Shaw. She performed with Leonard Bernstein his Songfest in Rome, Chicago, New York and Washington, D.C., where the performance was broadcast live on the PBS television network. Ms. Beer is also in great demand for the music of Gustav Mahler and has interpreted all of his major song cycles and symphonies with uncommon distinction.

Some of the highlights from current seasons included Schubert's Mass In A flat with the Orchestre Philharmonique Du Luxembourg, return engagements to Mexico City, including Mahler's Songs of a Wayfarer and the Brahms Alto Rhapsody telecast throughout Mexico, a concert performance of Tristan und Isolde with the Prague Radio Symphony, Mahler's Symphony No. 2 with the North Carolina Symphony and Verdi's Requiem with the Colorado Springs Symphony. This season includes Ravel's Sheherezade in Duluth, Mahler's Kindertotenlieder in Mexico City, Handle's Messiah with the Evansville Philharmonic, Bernstein's Jeremiah Symphony with the Princeton Chamber Symphony and the Longmont Symphony, Mendelssohn's Elijah in Walla Walla, Washington, and Mahler's Symphony No. 3 in Boulder with the Colorado MahlerFest.

Richard Oldberg

Mr. Oldberg attended Harvard University, where he conducted the Harvard Opera Guild. He finished his undergraduate work at Northwestern University, graduating summa cum laude. Six months after graduation he joined the Chicago Symphony as assistant principal horn, and then moved over to play third horn (the second most important horn part) for nearly thirty years.

In Chicago, Oldberg played the Mahler Third under the following conductors: Jean Martinon, Lames Levine (several times), George Solti, Zubin Mehta, Edo de Waart, Claudio Abbado, Christoph von Eschenbach, and Leif Segerstam. Needless to say, this vast experience will fortify the MahlerFest Orchestra in this year's performance of this large work, in which the horn section has so many important passages, starting with the opening horn theme of all eight horns in unison playing at ff.

When Mr. Oldberg retired from the Chicago Symphony he moved to Estes Park and continued playing in this area. He joined the MahlerFest Orchestra for the Symphony No. 8, 1995, and has been principal horn with us since.

He plays in the Boulder Philharmonic and, as well, conducted the Boulder Phil and the Boulder Ballet in Nutcracker, and Cinderella last season, and he will do Sleeping Beauty this coming spring. He also conducted Messiah in December.

In between these engagements, he played third horn for a few years in the Colorado Symphony and still fills in when they need extra horn players, for example, when Marin Alsop does the Mahler Second next May.
**THE CHORALES**

**Colorado Children's Chorale**, for 26 years, brought its artistry and charm to audiences throughout the world. With a diverse repertoire ranging from fully staged opera and musical theater to standard choral compositions in the classical, folk and popular traditions, the Colorado Children's Chorale performs with an innovative stage presentation and a unique theatrical spirit. In recognition of the Chorale's artistic excellence the Colorado Children's Chorale has been awarded the 1999 Governor's Award for Excellence in the Arts and the prestigious El Pomar Award for Excellence in Arts and Humanities.

Founded by Duain Wolfe in 1974, the Chorale enters the millennium under the baton of Artistic Director Deborah DeSantis. In its 26-year history the Chorale has sung countless performances with Colorado's finest performing arts organizations including the Colorado Symphony Orchestra, Central City Opera, Opera Colorado and the Aspen Music Festival. The Chorale has also appeared with world renowned artists such as Placido Domingo, Zubin Mehta and James Levine. They have performed for numerous dignitaries, including Pope John Paul II, the Dalai Lama, presidents, emperors and the first ladies of the world. Broadcast appearances include NBC's Today Show, CBS Christmas Special with Kathie Lee Gifford, and annual radio broadcasts. The Chorale sang in Colorado MahlerFest VIII in the huge Mahler Symphony No. 8.

Special engagements in the 1999-2000 season include Kurt Weill's Street Scene with Central City Opera, Mahler's Third Symphony for the Aspen Music Festival and Colorado MahlerFest, appearances at the Boulder Bach Festival and Colorado Christmas with the Colorado Symphony Orchestra under the baton of Chorale Founder and Conductor Laureate Duain Wolfe. The Chorale will also sing an international performance tour in Venezuela in March and perform more than four weeks of Colorado touring this season. These performances are in addition to the Children's Chorale's own subscription concerts featuring all 400 young voices in seasonal performances throughout the year.

National tours under the auspices of Columbia Artists Management, Inc. and Allied Artists have reached 46 of the 50 states. Past international tours have brought the unmatched sound of the Chorale to China, Hong Kong, Japan, Taiwan, South Korea, Switzerland, France, England, and Scotland.

While continuing its dedication to building artistically excellent children's choruses, the Children's Chorale has expanded its mission to include outreach programs for children who might not otherwise have exposure to the arts. Through the Colorado Children's Chorale Conservatory, the professional staff of the Chorale reach 1,800 children each year with workshops that augment music programs in inner-city schools and community after-school programs. The Conservatory seeks to build the confidence of each child by teaching the life skills of listening, focusing and working together that comprise a successful musical performance.

**The Boulder Chorale:** one of Colorado's premier musical organizations, has been delighting audiences with its varied repertoire of choral concerts since 1965. Each year more than 100 people of various ages and backgrounds from the Boulder Valley gather to make music with the Boulder Chorale. The Chorale enriches the cultural life of the community and fosters appreciation of choral-orchestral music by encouraging learning and professional performance. Its membership is open to all who value musical professionalism and will commit to the effort needed to produce high-quality performances for local audiences at affordable prices.

**The Colorado Symphony Chorale:** 1999-2000 marks the 16th anniversary season of the Colorado Symphony Chorus. Founded in 1984, the Colorado Symphony Chorus has performed to repeated critical acclaim. This remarkable, all-volunteer group is composed of singers mostly from the Denver-Boulder area. In the past decade, the chorale has grown into a nationally respected ensemble.

The Chorale has performed at various festivals in the Rocky Mountain Region, including the Colorado Music Festival, Aspen Music Festival and the Grand Teton Music Festival, where it performed Mahler's Symphony No. 3 under the direction of Zubin Mehta. Last summer marked the tenth season of appearances by the group at the Aspen Music Festival with a performance of the Mahler Third; in the previous season the Chorus sang at Aspen's performance of Verdi's Aida.

The Chorale has increased its reputation through appearances at public and special events and has collaborated with many renowned Colorado arts ensembles, including the Colorado Children's Chorale, Central City Opera, Opera Colorado and Cleo Parker Robinson Dance Ensemble.

The Chorale sang at the opening gala for the Buell Theatre and participated in the 1994 Papal Vigil when Pope John Paul II visited Denver. It has performed the works of a number of Colorado composers, including Samuel Lancaster, John Kuzma and CSO composers-in-residence Jon Deak and Libby Larsen and provided choral support for international opera star José Carreras.
**Colorado Children’s Chorale**

Darren DeSantis, Artistic Director  
Craig Denison, Music Director  
Mary Louise Burke, Associate Director  

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**Boulder Chorale**

Mindy Elledge, President  
Laura Drellich, Director

**SOPRANOS**

Lori Anderson  
Yvonne Baumeister  
Karen Bell  
Vici Dehaan  
Jan Demorest  
Elsbeth Diehl  
Alena Dubauskaya  
Dianne Ewing  
Sarah Feitler  
Karen Haimes  
Molly Hardman  
Charlotte Haynes  
Barbara Heineman  
Sarah-Catherine Hester  
Jeannette Hillery  
Lolly Keene  
Annette Knof  
Marilyn Kruegel  
Darla Landfair  
Balba Lennard  
Amy Luna  
Colleen McBride  
Kay McMullen  
Christie McNeill  
Lucy M Mercado  
Sarah Myers  
Tracey Myers  
Michelle Pas  
Sherrill Potter  
Christie Randolph  
Paula Ray  
Barbara Roach  
Laurel Seppala

**ALTOs**

Sharon Soderlund  
Angie Steiner  
Ellen Steiner  
Christie Swoboda  
Ann Tinkham  
Ariana Trall  
Katie Truta

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<td>Mary Yungkurth</td>
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<td>Boulder Chorale</td>
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SOPRANO I
Nadine M. Alldridge*
Sheilia Andrews*
René M. Atchison
Mary Belyea*
Claire Benson*
Susie Bolton
Lois Brady
Jamie Brown
Lindsay Campbell*
Barbara Drury
Tobilynn Erosky
Karen Gasser*
Ellen Graves
Gabrielll Groom
Betsy A. Headley*
Connie Hilgelfort
Beilinda Hooks
Donna C. Hurt
Katie Iverson
Ellen Janasko*
Linda K. Johnson*
Lisa Long
Katharine Mansfield
Diane L. Maria
Wendy Moraskie
Wilma L. Parsons
Cathy A. Pennak
Barbara S. Porter*
Lara Province
Nancy Saddler
Nancy Schmunk
Judy Tate
Thelma Trimble
Linda K. Wood
Ruth Anne Zimmerman

SOPRANO II
Jude Blum
Mary Kaye Boomer*
Margot L. Brauchli
Ruth A. Coberly*
Jennifer S. Cole
Lou Dafoe
Kate A. Emerich
Sydney Ferguson
Martha Fiser
Sue Fiser*
Vicki Funk
Nora J. Gardner
Sandra Harden
Kerry Harrold
Allison P. Kinsley
Mary E. Kirschner
Lisa Kraft
Andrea Lewis
Heidi Lynch
Janiss McCamish
Julie McHenry
Barbara McLean
Amy C. Miller
Ilene O'Nan
Dorothy M. Parrott
Bonnie Pritchett
Lisa A. Romero
Robert Sladovnik
Nicole J. Stegink
Diana Terry
Susan Von Roedern
Marcia Walker
Virginia Warner*
Sherry Weinstein
Marcia Whitcomb

ALTO I
Priscilla P. Adams*
Linda C. Akey-Kinslow
Karen Joy Alexander
Andrea Baugher
Janet M. Bischoff
Sara Blake
Mary A. Bloomer*
Judy Cisney
Jeanette Collett
Jayne M. Conrad
Jane Costain
Erin M. DeMeester
Sharon Gayley
Shirley D. Hamilton
Bobbe Harms*
Sheri L. Haxton
Mary Ann Hensley
Carolyn Hipp
Melissa Holst
Carol Horle*
Cynthia Langan

ALTO II
Marilyn Appel
Lyn R. Berry
Carol Anne Bosco
Maryanne Brush*
Lynne Burrows
Gwen Cavanaugh
Valeta Crawford
Barbara R. Deck*
Celide Dymond*
Carol Eslick
Christa Geyer
Brandy C. Harper
Carole Herold
Elaine Holcomb
Ruth Krauss*
Marge Mieger*
Tricia Miller
Sue Moore
Deborah R. Norris
Sally W. Ochsner*
Carol L. Rust*
Pamela Scooros
Lil Smith
Mary Boyle Thayer
Chorus Accompanists
Laurie Kahler
Regina Kushner

*Charter Members
Colorado MahlerFest XIII Orchestra

Violin I
Annamaria Karacson***, Boulder
Catherine Limon***, Longmont
Ariette Aslian, Denver
Shane Borth, Kansas City
Cheri Cathey, Boulder
Martha Dicks, Longmont
Jill Maret Ferguson, Denver
Charles Ferguson, Denver
Jeralyn Friedli, Boulder
Susan Hall, Boulder
Sarah Henderson, Boulder
Carol Irizarry, Longmont
Ann McCue, Boulder
Jane Uitti, Louisville
Jennifer Van Note-Clevenger, Kansas City
Paul Warren, Kears Canyon AZ

Violin II
Rebecca Ruttenberg**, Louisville
Emily Fenwick*, Berthoud
Gwyneth Ayers, Louisville
Wilson Barrett, Rio Rancho NM
Michaela Borth, Kansas City
Lisa Fischer-Wade, Boulder
Marilyn Maxvold, Loveland
Karen Kama Natsumi, Boulder
Tanya Ramirez, Boulder
Debbie Roberts, Arvada
Susan Schade, Boulder
Michelle Segal, Boulder
Lisa Sprengeler, Hayward CA
Elaine Taylor, Boulder
Diana Woldy, Kansas City
Linda Wolpert, Boulder
Gary Wright, Longmont

Viola
Summer Rhodes**, Denver
Elisabeth Ohy*, Boulder
Juliet Berzsenyi Byerly, Lafayette
Judy Cole, Boulder
Debby Coris, Boulder
Nell French, Boulder
Wendy Hanson, Longmont
Adyn Lim, Boulder
Beth Robison, Longmont
Eileen Saiki, Boulder
Brian St. John, Longmont
Brad Zeithamiel, Kansas City

Cello
Nina Steinman**, Golden
Hannah Alicke, Berthoud
Georgia Blum, Boulder
Rowanna Bobo, Louisville
Summer Boggesa, Boulder
Marcia Chase, Overland Park KS
Eileen Farnsworth, Loveland
Geral Hieser, Bedford NJ
Michael Jameson, London, England
Sandra Miller, Boulder
Tracie Price, Denver
Lauren Rowland, Boulder
Maxim Samarow, Kansas City
Grace Snow, Boulder

Bass
Bob Adair**, New Zealand
Jennifer Motycka*, Longmont
David Crowe, Boulder
Byron Dudrey, Lafayette

Erik Hablinga, Loveland
Nicola Jacobsen, Kansas City
Cameron Miller, Boulder
Glen Sherwood, Longmont

Harp
Rachel Star Ellis, Longmont

Flute/Piccolo
Alexa Still**, Louisville
Kay Lloyd, Longmont
Michelle B. Stanley, Erie (+Piccolo)
Jennifer Merril, Broomfield

Oboe
Margaret R. Davis**, Englewood
Christa Garvey, Boulder
Jennifer Glick, Aurora
Jack Bartow (English Horn), Boulder
Mark Sallee, Boulder

Clarinet
Igor Shakhman**, Boulder
Jenny Willsea, Boulder
Jason Grest, Boulder
Brian Collins, (+E Clarinet), Nederland
Brian Ebert, Boulder

Bassoon
Yoshi Ishikawa**, Boulder
Charles Hansen, Greeley
Adam Schwalje, Boulder
L. Carey Curtis, Longmont

Horn
Richard Oldberg**, Estes Park
Julie Pack, Estes Park

Christopher Leuba, Seattle WA
Anthony R. Cecere, West Orange NJ
Kelly Driftmeyer, Kansas City
Kris King, Longmont
Dain Shuler, Boulder
Melissa DeRechelio, Kansas City
John Limon, Boulder

Trumpet
Keith Benjamin**, Kansas City
Kenneth Aiken, Boulder
T. J. Menges, Lenexa KS
Jim Boulter, Boulder

Off-stage Trumpet
Keith Benjamin, Kansas City

Trombone
Danielle Chollett**, Lafayette
Gregory Wellens, Berthoud
Gary L. Dicks, Longmont
Ted Forems, Boulder

Tuba
Thomas Stein, Kansas City

Timpani
Alan Yost**, North Andover MA
Ed Blasewitz, Boulder

Percussion
Michael Schuermann**, Kansas City
Bill Ferguson, Longmont
Jennifer Longstaff, Boulder
Doug Madison, Boulder

****Concertmaster; ***Associate Concertmaster; **Principal; *Associate Principal

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Colorado MahlerFest

Mahler, Mahler, Everywhere

May 25-27, 2000, Mahler Symphony No. 2, Colorado Symphony Orchestra, closing concert:
Marin Alsop, conductor, Christine Brewer, soprano; Pamela Dillard, mezzo-soprano;
Colorado Symphony Chorus

June 2000, Mahler Symphony No. 2, Aspen Festival Orchestra & Chorus,
David Zinman, conductor, Celebrating the opening of the new Aspen Tent.

August 10-11, 2000, Mahler Symphony No. 5, Colorado Music Festival, closing concert:
Giora Bernstein, conductor

Web surfers can find concert performances in most cities by visiting: www.culturefinder.com

MahlerFest Record of Works Performed

Aria from Die Tote Stadt (Korngold) 1999
Bei Mondaufgang (Wolfes) 1998
Brettl-lieder (Schoenberg) 1995
Das Klage Lied 1991
Das Lied von der Erde 1998
Das Lied von der Erde (choreographed) 1994
Four Early Lieder (Gustav Mahler) 1996
Funf Lieder (Alma Mahler) 1991
Galgenlieder (Graener) 1995
Greeting from Arias and Bacarroles (L. Bernstein) 1997
Hochsommer (Felix Weingartner) 1997
Hütet euch! (Zemlinsky) 1997

Kindertotenlieder 1990, 1996
Klaviersonate, Opus 19, No. 6 (Schoenberg) 1997
Lieder (Berg) 1996
Lieder (Brahms) 2000
Lieder (Schubert) 2000
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995
Marches & Ländler by Schubert 2000
Piano Quartet in A minor 1988, 1997
Sieben Frühe Lieder (Berg) 1990
Suite from BWV 1067 and BWV 1068 (Bach/Mahler) ... 1989
Song by Arnold Bax 2000
Song by Claude Debussy 2000
Songs by Kurt Weil 2000
Song by Roger Quilter 2000

Song by Sergei Rachmaninoff 2000
Songs and Movie Songs (Korngold) 1999
Songs by Joseph Marx 1998, 1999
Songs from Land of Smiles (Franz Lehar) 1998
Songs to Poems by Rückert 1989, 1997
Songs, Opus 3 (Grosz) 1998
Songs, Opus 8 (Wellesz) 1998
Non piu andrai (Mozart) 2000
Rusalka’s Song to the Moon (Dvorak) 2000
Symphony #1 1988
Symphony #1 (Hamburg Version) 1998
Symphony #2 1989, 1999
Symphony #3 1990, 2000
Symphony #4 1991
Symphony #4, IV, Mahler performing piano version 1994
Symphony #4, IV, (Schoenberg Society arrangement) 1991
Symphony #5 1992
Symphony #6 1993
Symphony #6, two piano version (Zemlinsky) 1993
Symphony #7 1994
Symphony #8 1995
Symphony #9 1996
Symphony #10, J. H. Wheeler version 1997
Vier Lieder (Alma Mahler) 1991
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stück für Klarinette und Klavier (Berg) 1990

...
Longmont Symphony — Overture to the Millenium
Robert Olson, Music Director & Conductor
Vance Brand Auditorium, Longmont

February 6 — Brian St. John, Conductor, Family Concert: Music of the Dance, Sunday Matinee, 3:00 PM.
Young Artist Winner; Longmont Youth Symphony; peasant dances of Dvorak & Brahms, music of Strauss & Bruckner.

March 11 — Robert Olson, Conductor; Familiar Melodies, Francisco Renno, piano. 7:30 PM
Fanfare for the Uncommon Woman, Tower; Concerto in F, Gershwin; Symphony No. 1, Brahms

April 29 — Robert Olson, Conductor, Two Concertos, Xiang Gao, violin, 7:30 PM
Finlandia, Sibelius; Violin Concerto, Mendelssohn; Concerto for Orchestra, Bartok.

May 13 — POPS Concert with Flash Cadillac
Call 303-772-5786 for information & tickets

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MahlerFest XIII
Chamber Music Recital
January 11, 2000; Boulder Public Library
January 13, 2000; Longmont Senior Center

Lucille Beer, mezzo soprano; Patrick Mason, baritone
Jennifer Robertson, soprano; Bradley Thompson, baritone
Mutsumi Moteki, piano
Terese Stewart, piano

LÄNDLER, MARCHES AND NIGHTSONGS

Ständchen (Ludwig Rellstab)  
Aus! Aus!  
Der Schmied (Johann Ludwig Uhland)  
Die Mainacht (Ludwig Höly)

Complainte de la Seine (Maurice Magre)  
Wiegenlied (Knaben Wunderhorn/Georg Scherer)  
Die Nacht (Hermann von Gilm)

Marche Militaire  
'Non piu andrai' from Le Nozze di Figaro

INTERMISSION

Song to the Moon from Rusalka  
Der Tambour (Eduard Mörike)  
Maitanz im Grünen

Autumn Evening (Arthur Maquarie)  
Colloque Sentimental (Paul Verlaine)  
In the Silent Night (Afanasij Fet)

Vier Ländler, D814  
As I Came Over the Grey, Grey Hills (Joseph Campbell)  
Um Mitternacht (Friedrich Rückert)

The Boulder Library concert is funded in part by the Library Foundation, the Boulder Arts Commission of the Boulder City Council, the Assembly of Arts and Humanities Assembly of Boulder, and the Boulder County Citizen’s Advisory Council Tier III of the Scientific, Cultural Facilities District.

The Longmont Senior Center concert is funded in part by the Boulder County SCFD Tier III. The piano has been made available through the generous support of Chris Finger Pianos, Niwot. We thank Gretchen Beall for making the arrangements for the concert and the Longmont Senior Center for use of their facilities.
Ständchen/Serenade
Softly pleading, my songs go through the night to you;
in the quiet grove down here, dearest, come to me!

Whispering tall treetops rustle in the moonlight;
that treacherous ears may listen, do not fear, my dear.

Do you hear the nightingale’s song?
Ah! they implore you.
With the sweet complaint of their notes
they plead for me.

They understand the longing of my heart,
know the pain of love;
they touch with their silvery voices every tender heart.

Let your heart, too, be moved - dearest, hear me!
Trembling I await you! Come and make me happy!

Aus! Aus!/Over and Out!
“Today we march!
High ho, high ho, in the green May!
Tomorrow we shall march away
Out of the high gate! Out!”

“Are you already going away?
Oh my, oh my! My dearest!
Won’t you come back again?
Oh my, oh my! My dearest!”

“Today we march,
High ho, high ho, in the green May!
Oh you dark brown little maid,
Our love is not yet over,
Love is not yet over, over!

Drink a little glass of wine
To your health and mine!
See these flowers on my hat?
Now we really have to march!

Take your kerchief from your pocket,
Your little tears to wipe away!
Today we march,
High ho, high ho, in the green May!
Tomorrow we shall march,
High ho in the green May!”

“I want to go into the convent,
Because my sweetheart is going away!
Where are you going, my sweetheart?
Do you go already, already today?
And will you never come back?
Oh! How sad it will be
Here in the little town!
How soon you will forget me!
Poor maiden I!”

“Tomorrow we shall march,
High ho, high ho, in the green May!
Console yourself, my dear sweetheart.
In May many flowers are blooming!
Love is not yet over!
Over! Over! Over! Over!

Der Schmied/The Blacksmith
I hear my lover; he is swinging his hammer-it roars and resounds, sounding out like bells through the alleys and the square.

By the black chimney there my lover is sitting-but if I go past the bellows begin to hum,
the flames leap up and blaze around him.

Die Mainacht/The May Night
When the silvery moon gleams through the copse,
and pours his slumbering light over the grass,
and the nightingale warbles,
I wander sadly from bush to bush.

Hidden by the foliage, a pair of doves
coos its delight near by; but I turn away,
seek deeper shadows, and weep a lonely tear.

When, a smiling image, which like the light of the morning shines through my soul, shall I find you upon the earth? And the lonely tear
troubles hotter down my cheek!

Complainte de la Seine/Lament of the Seine
At the bottom of the Seine there is gold, and rusty
boats, jewels and weapons. In the depths of the Seine
are the dead. There are tears, there are flowers
nourished on slime and mud. There are hearts that
suffered too well to live, and pebbles and grey
creatures, the soul of the sewer exhaling poison from
its mouth. There are rings tossed in by the
misunderstood, and the feet of a cadaver sliced by a
propeller. And the accursed fruits of a sterile womb,
the unloved and aborted, the city’s vomit. All this
rests at the bottom of the Seine. Oh merciful Seine, the
cadavers’ home; oh bed with linen of slime, river of
garbage with neither beacon nor harbor; singer who
lulls the morgue and the bridges; welcome the poor,
the woman, the drunkards, the demented. Mingle their
sobs with the sounds of your waves, and carry their
hearts among the pebbles. At the bottom of the Seine
there is gold, and rusty boats, jewels and weapons. In
the depths of the Seine are the dead, and tears.
Wiegenlied/Cradle Song
Good evening, good night; bedecked with roses, adorned with clove pinks, slip under the blanket.
Tomorrow morning, if God so wills, you will be awakened again.

Good evening, good night, guarded by angels; in your dreams they will show you the Christ Child’s tree.
Now sleep blissfully and sweetly, look at Paradise in your dreams.

Die Nacht/Night
Out of the forest steals the night, out of the trees she slinks quietly, looks round about - now take care!

All the lights of this world, All flowers, all colors she extinguishes, and steals the sheaves away from the fields.

She takes away all that is pleasing - the silver from the river; from the copper roof of the cathedral she steals the gold.

The shrubbery is plundered - come closer, soul to soul!
O the night, I fear, will steal you too from me!

“Non piu andrai...”
No more you amorous butterfly, will you go fluttering round by night and day, disturbing the peace of every maid, you pocket Narcissus, you Adonis of love.
No more will you have those fine feathers, that light and dashing cap, those curls, those airs and graces, that roseate, womanish color.
You’ll be among warriors, by Bacchus!
Long moustaches, knapsack tightly on, Musket on your shoulder, saber at your side, head erect and bold of visage, a great helmet or a head-dress, lots of honor, little money, and instead of the fandango, marching through the mud.

Over mountains, through valleys, in snow and days of listless heat, to the sound of blunderbusses, shells and cannons, whose shots make your ears sing on every note.
Cherubino, on to victory, on to military glory!

Rusalka’s Song to the Moon
Moon high up in the sky, you light up vast distances, you wander through the wide, wide world looking into the homes of men.
Stay awhile, moon, tell me, oh tell me where my beloved is!

Tell him, silvery moon, that my arms embrace him, so that at least in his dreams he may remember me.
Shine for him in faraway places, shine for him, tell him, oh tell him who is waiting here!

If he dreams about me, let that remembrance waken him!
Moon, don’t go away!

Der Tambour/The Drummer Boy
If mother could work magic, she would have to travel with the regiment, to France, everywhere, and she would be in charge of the food!
In the camp, about midnight, when no one is up except the sentries, and everyone is snoring, both horses and men, then I would sit down in front of my drum.
The drum would be changed into a bowl with hot sauerkraut in it, the drumsticks would become a knife and fork, my saber would become a long sausage, my shako would be a good tankard that I would fill with burgundy.
And because I need light, the moon shines into my tent. Even if it shines in French, I still start thinking about my sweetheart: oh, woe! oh, woe! now the fun is over!
If mother could only work magic!

Maitanz im Grünen/Maydance in the Open
Ring-around-a-rosy! Whoever is merry, let him join in!
Whoever has cares, let him leave them at home!
Whoever kisses a dear sweetheart How happy he is!
Oh, Hanschen, you have none! Then look for one! A dear sweetheart is something grand!
High-ho! High-ho!

Ring-around-a-rosy!
Oh, Gretchen, why do you stand so alone? Yet you are peeping over at Hanslein? And May is so green? And the breezes they blow! Oh look at stupid Hans! How he is running to the dance! He searched for a sweetheart, High-ho! He found her! High-ho! High-ho! High-ho! High-ho! Ring-around-a-rosy!
Colloque Sentimental/Sentimental Colloquy
In the old, deserted, frosty park
two forms have just passed.
Their eyes are dead and their lips are slack,
and their words can scarcely be heard.

In the old, deserted, frosty park
two ghosts have recalled the past.

- Do you remember our past ecstasy?
- Why do you want me to remember it?

-Does your heart beat always just to hear my name?
Do you always see my soul in your dreams? - No.

-Ah! the rapturous days of inexpressible happiness
when our lips met! - Possibly.

-How blue the sky was and how high our hopes!
-Hope has flown, vanquished, towards the dark sky.

Thus they walked in the wild oat grass,
and the night alone heard their words.

Um Mitternacht/At Midnight
At midnight I awoke and looked up at the sky.
Not a star in the galaxy smiled at me
at midnight.

At midnight my thought went out
to the limits of darkness.
There was no thought of light to bring me comfort
at midnight.

At midnight I paid heed
to the beating of my heart.
One single pulse of pain caught fire
at midnight.

At midnight I fought the fight
of your sorrows, humanity.
I could not decide it for all my power
at midnight.

At midnight I gave my power
into your hands.
Lord! Lord over life and death,
You keep guard
at midnight.

Translations by Stanley Applebaum, Phillip I. Miller,
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Dr. Mutsumi Moteki received training as a
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Martin Katz at the Westminster Choir College and the
University of Michigan. She has participated in such
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West in Santa Barbara, the Stearns Institute for Young
Artists, the Franz-Schubert-Institut in Baden bei Wien
and the Conservatoire de musique in Genève. She is
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Players. Dr. Moteki is currently on the faculty of the
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Ms. Jennifer Robertson received her degree from the
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Aspen Music School and has been a soloist with the
Metro State orchestra. Ms. Robertson has received
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Opera Counsel. The recipient of the Frank and Gina
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Master of Music degree at the University of Colorado
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Mr. Bradley Thompson is a native of Norcross,
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Pat Tidmore. He received the Bachelor of Music
degree (magna cum laude) from Furman University in
1993, appearing frequently as soloist with the world-
renowned Furman University Singers in tours of both
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his graduate studies at Florida State University under
former Metropolitan Opera tenor Enrico di Giuseppe.
He was graduated from the University of Georgia,
where he studied with Dr. David Stoffel, with a
Master of Music degree in 1997. Mr. Thompson was
on the roster of the Capitol City Opera Company
(Atlanta) for three years and has been a member of the
Atlanta Opera Chorus. He is currently pursuing the
Doctor of Musical Arts degree at the University of
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performances of MESSIAH, HODIE by Vaughn
Williams, Honnegel's LE ROI DAVID, the Faure's
REQUIEM, and the title role in Mendelssohn's
ELIJAII. He has also performed a wide variety of
leading operatic roles such as John Sorel in THE
CONSUL by Menotti, Papageno in DIE
ZAUBERFLOTE Guglielmo in COSI FAN TUTTE,
and Bottom in Britten's A MIDSUMMER NIGHT'S
DREAM. Other roles include Yamadori in
MADAMA BUTTERFLY, Dandini in LA
CENERENTOLA, Ford in THE MERRY WIVES OF
WINDSOR, Betto in GIANNI SCHICCHI, and
Morales in CARMEN. Mr. Thompson received the
1999-2000 Denver Lyric Opera Guild Scholarship at
the University of Colorado. In 1996, he received an
award at the Georgia District Metropolitan Opera
National Council Auditions and was one of the top
three finalists at the Orpheus National Vocal
Competition. Mr. Thompson can be seen as Figaro in
the upcoming University of Colorado Lyric Theater
production of LE NOZZE DI FIGARO.