

# 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*

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

The Boulder Arts Commission, Boulder City Council  
The Dietrich Foundation of Philadelphia and Jenny and Dan Dietrich  
The Scientific and Cultural Facilities District, Tier III, administered by  
the Boulder County Commissioners  
Teachers Insurance and Annuity Association & College Retirement Equities Fund  
(TIAA-CREF)  
The NEODATA Foundation, administered by the Arts and Humanities Assembly of  
Boulder (AHAB)  
The Boulder Library Foundation  
The Exabyte Foundation  
The AMGEN Foundation  
Several Boulder companies  
William T. Ford, Anchorage, Alaska  
Many other music lovers of Boulder, Colorado and the USA.

We also thank our friends at KVOD, Denver, for their in-kind support and co-sponsorship,  
Channel 8 and Channel 54, Boulder, and  
Peak Arts, Boulder, for their administrative support



# *Colorado MahlerFest*

## **BOARD OF DIRECTORS**

*Stan Ruttenberg, President*  
*Barry Knapp, Vice-President*  
*Sara Sheldon, Secretary*  
*Dr. Steven Bruns*  
*Patrick Mason*  
*Dr. Robert Olson*  
*Jeanna Wearing*

*Dr. David Hummer, Past President*  
*L. David Lewis, Treasurer*  
*Dr. Jennifer Motycka, Legal Consultant*  
*Dr. Claude McMillan*  
*Jane Uitti*  
*Gerald Fox, Honorary Member*  
*Bob Collins, Honorary Member*

*Counsel—Richard Peddie, Frasca, Joiner & Goodman*

## **ARTISTIC STAFF**

### **ARTISTIC DIRECTOR AND CONDUCTOR**

*Robert Olson*

### **ASSISTANT CONDUCTORS**

*Andy Anderson*  
*Brian St. John*

### **CONCERTMASTER**

*Annamaria Karacson*

### **OFF-STAGE CONDUCTOR**

*Alexander Koops*

### **DIRECTOR OF COLLOQUIA**

*Steven Bruns*

### **DIRECTOR OF CHAMBER CONCERTS**

*Patrick Mason*

## **ADMINISTRATIVE AND PRODUCTION STAFF**

### **GRAPHIC ARTS**

*Ann Alexander Leggett*

### **SOUND RECORDING ENGINEERS**

*Jerry Bruck and Eric Wagner*  
*J. Gordon Holt and Steve Stone*  
*Glenn Sherwood and Mike Palmer*

### **VIDEO**

*Mike Palmer*  
*Bruce Wendling*  
*Bob Wojtko*  
*CU School of Journalism and Mass Media*

### **ADVISORS TO VIDEOGRAPHER**

*Andy Anderson*  
*Alexander Koops*

### **CU INTERN**

*Alexander Koops*

MahlerFest XII is presented in cooperation with the University of Colorado  
and the  
College of Music, Dr. Daniel Sher, Dean

# Colorado MahlerFest

P. O. Box 1314 Boulder, CO 80306-1314 Telephone 303/447-0513; FAX 447-0514  
e-mail: StanRutt@AOL.com; Web Page: www.mahlerfest.org

---

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 Salzkammergut 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 composure 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 advertisements 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: *Ablösung 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, rugevoll, empfunden***

**Corporate sponsors for these concerts are:**

**TIAA-CREF**

*(Teachers Insurance and Annuity Association & College Retirement Equity Fund)*

**The Exabyte Foundation**

**The AMGEN Foundation**



## 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 out-croppings 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 untamable ferocity; from shyness and drollery

to the primeval depths of the animal world, and finally to intuitive yearning of the human spirit to penetrate beyond the bounds of earthly transience."

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

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

#### ***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.*



# Symphony No. 3

## What Nature and Man Tell Me

Stan Ruttenberg

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 *Haüschen* 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 *Haüschen* 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 *Haüschen*, 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 *Haüschen* 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 himmlisvhes 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 premiered three movements — II, III

and VI — in Berlin in 1897. Mahler was present and wrote to his protégée 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 create 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 Aragonesa* 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!

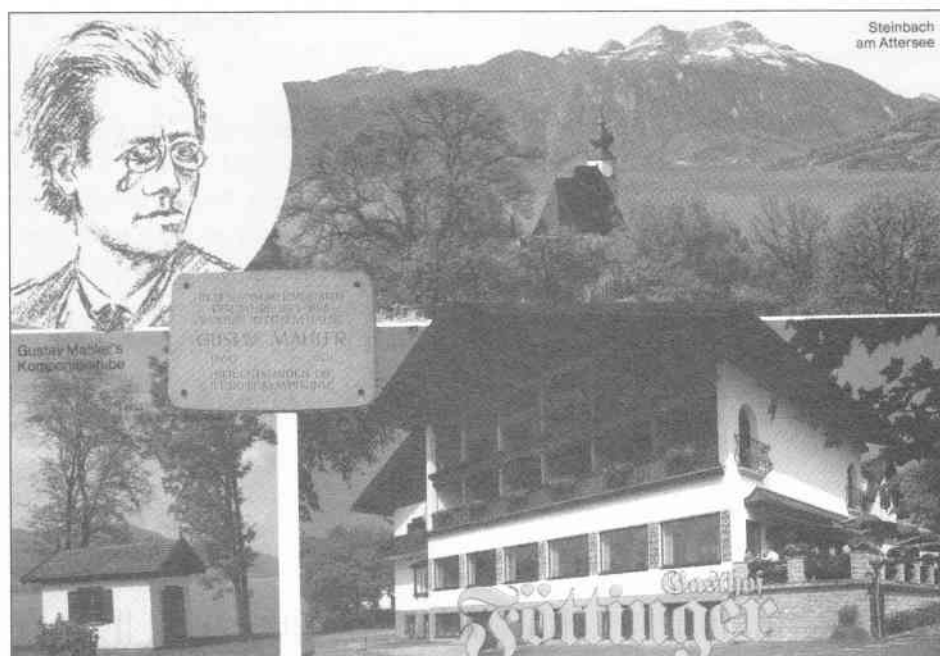
However, we now have some evidence that Mahler possibly heard this melody much earlier. A Dutch colleague, Willem Smith, has just informed me of his research on tunes postillon drivers played in the former Bohemia and Moravia. The Spanish

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, Shostakovitch fans please note, his great and stunning coda for his *Fifth Symphony* is a child of Mahler's coda for his *Third*, except that Shostakovitch added bass drum to the thundering finale. Shostakovitch 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 todt!  
Hat sich zu Tod' gefallen!

Cuckoo has fallen to his death  
From a green willow!  
Cuckoo is dead!  
Has fallen to his death!

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

Who will, all summer long,  
Help us pass the time now?  
Cuckoo!

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!

Hey! Mistress Nightingale shall do so!  
She sits on green twig!  
The little, fine nightingale,  
The dear, sweet nightingale!  
She sings and hops, is always happy  
When other birds are silent!

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

We're waiting for Mistress Nightingale,  
Who lives in hedgerow green,  
And when the cuckoo is finished,  
Then she'll begin to pipe her song.

*Translation edited by Stan Ruttenberg*

## **Symphony No. 3, Fourth Movement**

(from Freidrich Nietzsche'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!

O Mankind! Take heed!  
What says the midnight deep?  
I sleep!  
From a deep dream I am awakened!  
The world is deep!  
And deeper than the day had known!  
O Mankind! Deep, deep is your woe!  
Joy deeper yet than agony!  
Woe entreats: Pass on!  
But all joy seeks eternity!  
Seeks deep, deep eternity!

*Translation by Jeanna Wearing*

## Es Sungen Drei Engel

### KNABENCHOR

Bimm bamm bimm bamm ... bimm

### FRAUENCHOR

Es sungen drei Engel einen süßen gesang;  
mit Freuden es selig in dem Himmel klang,  
Sie jauchzen fröhlich auch dabei,  
Petrus sei von Sünden frei.  
er von Sünden frei, von Sünden frei.

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

### ALTO

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

### CHOR

Du sollst ja nicht weinen! Sollst ja nicht weinen!

### KNABEN und CHOR

Bimm bamm bimm bamm bimm bamm

### ALTO

Ich gehe und Weinen ja bitterlich

### CHOR

Du sollst ja nicht weinen!  
Sollst ja nicht weinen!

### ALTO

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

### KNABEN und CHOR

Bimm 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 bereit't,  
Durch Jesum und Allen zur Seligkeit.

### CHOR

So wirst du erlangen die himmlische Freud,  
die Himmlische Freud', die selige Stadt  
die himmlische Freude war Petro betreit't,  
war Petro betreit't,  
durch Jesum und Allen zur Seligkeit,  
durch Jesum und Allen zur Seligkeit

### KNABEN und CHOR

Bim Bamm Bimm Bamm

*Translation formatted & edited by L. David Lewis & Stan Ruttenberg*

### CHILDREN'S CHOIR

Bimm bamm bimm bamm ... bimm

### WOMEN'S CHOIR

Three Angels were singing a sweet song:  
With joy it resounded blissfully in heaven  
They shouted happily as well,  
That Peter was free of sin,  
He was free of sin, of sin was free.

And when the Lord Jesus sat at the table  
and ate supper with his twelve disciples,  
Lord Jesus spoke:  
Why do you stand here like that?  
When I look at you, you weep at me!

### ALTO

And shouldn't I weep, you merciful God?  
I have broken the Ten Commandments.

### WOMEN

You should not weep, should not weep!

### CHILDREN and WOMEN

Bimm bamm bimm bamm bimm bamm

### ALTO

I go and weep so bitterly.

### WOMEN

You should not weep  
should not weep!

### ALTO

O come and be merciful,  
O come and have mercy for me.

### CHILDREN and WOMEN

Bimm bamm bimm bamm bimm bamm ...

### WOMEN

Have you then broken the Ten Commandments,  
Then fall on your knees and pray to God!  
Love only God always!

### CHILDREN with WOMEN

Love only God!  
Heavenly joy is a blessed state  
Heavenly joy, that has no end  
Heavenly joy was granted to Peter  
Through Jesus and to all for eternal bliss.

### WOMEN

Then you will attain heavenly joy,  
Heavenly joy, the blessed state  
Heavenly joy was granted for Peter,  
Was to Peter granted,  
Through Jesus to all for eternal bliss,  
Though Jesus to all for eternal bliss!

### CHILDREN and WOMEN

Bimm bimm bimm bamm

## 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." *Karolovy 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.

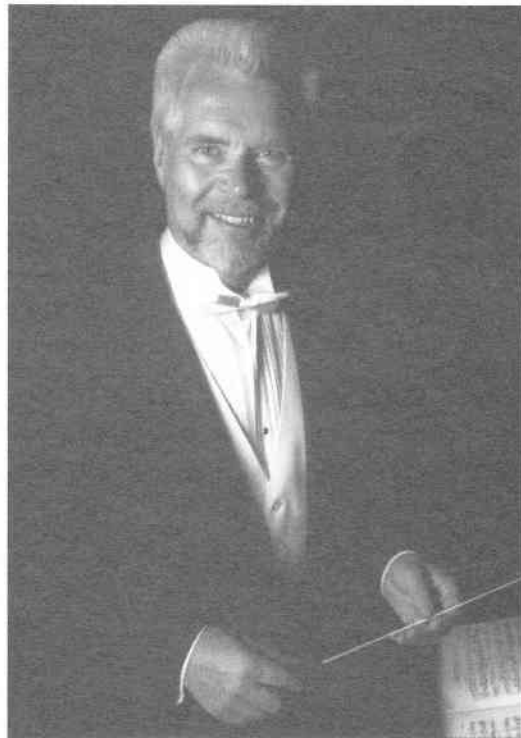
Currently a resident of Kansas City, Olson holds posts with three other orchestras. He is the conductor for the State Ballet of Missouri, a post he has held since 1992, having conducted more than 300 performances with the Kansas City and St. Louis symphonies. He is Director of Orchestras/Opera at the 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 premiere performance at 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**

**Patrons      \$100 & over**  
**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**

## **MahlerFest Founding Members**

### ***Patrons (\$100 & over)***

Bob Collins  
Dale Day  
Charles Demarest  
Robert & Louise Dudley  
Homsí Fady  
Fuller Foundation  
Marion Higman  
David S. & Janet Hummer  
Annemarie Mahler

Management Robotics  
Jennifer Motycka  
Robert & Victoria Olson  
Paul & Elizabeth Reynolds  
Pat & Stan Ruttenberg  
US WEST  
Alice Dodge Wallace

### ***Friends (under \$100)***

John M. Brown  
Lloyd & Mary Gelman  
Viola Haertling  
David and Gertrude Holtslag  
William & Mary Anne Jerome  
Lorraine Kaimel  
Andrew & Anne Keller  
Charles & Marian Matheson  
Jim Mitchell

Dr. & Mrs. James Donald  
Monk  
Harry & Jean Nachman  
Tonny-Broe Parkin  
Gert & Walt Pedlow  
Karen Ripley  
Ernest Rost  
Robert L. Resseguie  
Chester F. Shans

### **Current Contributors (as of December 10, 1999)**

#### ***Patrons (\$100 & over)***

Jeff Barish  
Gary & Martha Dicks  
William & Diedre Ford  
Florence & Jerry Fox  
David Hummer  
A. R. Levy

Claude McMillan  
Elizabeth Reynolds  
Stan & Pat Ruttenberg  
Thomas O'Regan, Jr.  
Jane Uitti  
Sara van Dyke

Alice Dodge Wallace  
Edwin & Mary Wolff  
US West Foundation  
Norio Yuki

#### ***Friends (under \$100)***

Dorothy Bennit  
Wes Blomster  
Richard H. & Lynda Eggers  
H. Bently Glass  
Mary & Lloyd Gelman  
Jason & Jill Greshes

Neil & Ceilia Hamilton  
Elizabeth Sams Hawes  
N. T. Jones  
Barry Knapp  
J. Kregerman  
Judy Lange

Nicolas Lee  
M. Newton  
Rick & Sue Levine  
Dorothy & Julius London  
T. Orf  
Robert & Sue Resseguie

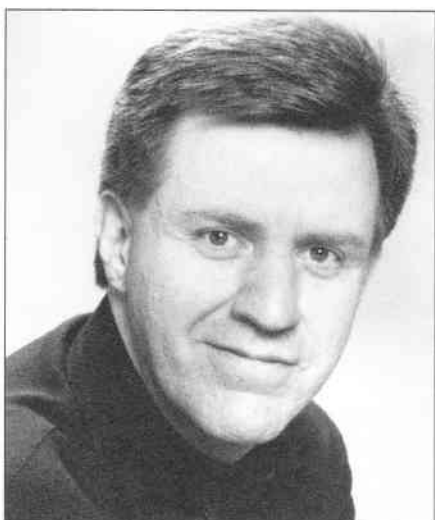
R. Rew  
William Sackstedter  
R. Spencer  
W. Swinson  
R. Weiss  
W. Williamson

### ***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 Misérables*. 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 Julliard 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 *Cendrillon*, 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 Nantes 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 *Trishan 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, Handel'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, James 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 chorus has grown into a nationally respected ensemble.

The Chorus 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 ninth 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 Chorus 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 Chorus 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

Deborah DeSantis, Artistic Director

Craig Denison, Music Director

Mary Louise Burke, Associate Director

Danielle Aigaki  
Patrick Anderson  
David Aragon  
Judith Awoniyi  
Max Barnes  
Jacquelyn Billings  
Michelle Boehm  
Erin Cassidy  
Ryan Cavanaugh  
Emily Choi  
Evan Conroy  
Talia Corren  
Veronica Creamer  
Flint Datino  
Courtney Davis  
James Duree  
Gabriel Ebert  
Anna Ellis  
Malerie Facer  
Benjamin Fuller  
Laura Gibson  
Nicholas Hammerburg  
Brody Hessin

Molly Hill  
Shelby Holliday  
Spencer Holmes  
William Holmes  
Rhea Horvath  
Enca Jaastad  
Lara Jolly  
Alexander Kahler  
James Laff  
Sterling Loza  
Jason Lucas  
Emily Luethke  
Jordan Malott  
Shawn McKeown  
Austin Mickle  
Christopher Micsak  
Margaret Mitchell  
Maria Naves  
Benjamin Ostrom  
Craig Owens  
Derek Owens  
Chase Parr  
Thomas Parrott

Adam Paul  
Matthew Poole  
Gretchen Reitz  
William Richman  
Elizabeth Robertson  
Eric Satre  
Cassie Siegel  
Allyson Smola  
Evan Stathopoulos  
Stefan Stathopoulos  
Salome Syrie  
Adam Tewahade  
Corban Tillemann-Dick  
Christopher Tillman  
Jeremy Volkman  
Japera Walker  
Amanda Wallace  
Taylor Weaver  
Liesl Wells  
Allana Winsted  
Patrick Withers

## Boulder Chorale

Mindy Elledge, President

Laura Dreilich, 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  
Baiba Lennard  
Amy Luna  
Colleen McBride  
Kay McMullen  
Christie McNeill  
Lucy M Mercado  
Sarah Myers  
Tracey Myers  
Michelle Pas  
Sherril Potter  
Christie Randolph  
Paula Ray  
Barbara Roach  
Laurel Seppala

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

### ALTOS

Esri Allbritten  
Ruth Arnold  
Susan Brehm  
Josephine Bynder  
Cindy Carey  
Frederique Chevillot  
Dorothy Ciarlo  
Anne-Marie Colwell  
Anne Cornell  
Diana Doyle  
Lynda Eggers  
Mindy Elledge  
Marca Ewy  
Terry Fisher  
Judy Fritz  
Sharon Gabriel  
Kathy Gebhardt  
Pauline Gee  
Teresa Henderson  
Kristine Hensel  
Sarah Hinnens  
Sue Hintz-Siegrist  
Diane Hitchcock  
Mary Humke  
Sue Ellen Jensen

Lori Karl  
Laurie Rose Kepros  
Becky Korte  
Marie Kroeger  
Vivian Kuck  
Diane LaTourrette  
Miriam Lindahl  
Connie Logan  
Esther Macalady  
Kerstin Maile  
Sara Mayer  
Jan McGregor  
Karen McMurry  
Maile Morris  
Sally Nesbit  
Margi Ness  
Barbara Patrick  
Jennifer Pitt  
Gena Rauschke  
Diane Rex  
Sarah Robson  
Liz Rowland  
Elaine Schnabel  
Jo An Segal  
Linda Shockman  
Nancy Smith  
Judy Snook  
Jennie Spencer  
Ann Marie Stinehelfer  
Wendy Stokes  
LeAnn Taylor  
Patty Vestrand  
Rosemary Wrzos  
Mary Yungkurth

# Colorado Symphony Chorale

Duain Wolfe, Founder and Director  
Mary Louise Burke, Assistant Conductor  
Eric Israelson, Chorus Manager

## SOPRANO I

Nadine M. Alldridge\*  
Sheliah Andrews\*  
René M. Atchison  
Mary Belyea\*  
Claire Benson\*  
Susie Bolton  
Lois Brady  
Jamie Brown  
Lindsay Campbell\*  
Barbara Drury  
Tobilynn Erosky  
Karen Gasser\*  
Ellen Graves  
Gabriella Groom  
Betsy A. Headley\*  
Connie Hilgefert  
Belinda Hooks  
Donna C. Hurt  
Katie Iverson  
Ellen Janasko\*  
Linda K. Johnson\*  
Lisa Long  
Katherine 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 Nova  
Jeannette O'Nan  
Dorothy M. Parrott  
Bonnie Pritchett  
Lisa A. Romero  
Robertta 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

Nancy Levitt  
Nancy Malone  
Alison Maynard  
Charlotte Ossman  
Ginny Passoth  
Gina Pierce\*  
Jeniffer Pringle  
Susan Shapiro  
Patricia Slevc  
Cheryl Stavis  
Daniela Thigpen  
Amy Tolman  
Caroline Van Pelt  
Adrienne J. Winslow  
Doris Yeingst

## 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 Kushnir

*\*Charter Members*



# Colorado MahlerFest XIII Orchestra

## Violin I

Annamaria Karacson\*\*\*\*,  
Boulder  
Catherine Limon\*\*\*,  
Longmont  
Arlette Aslanian, 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, Keams 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 Ramond, 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 Ohly\*, Boulder  
Juliet Berzsenyi Byerly,  
Lafayette  
Judy Cole, Boulder  
Debby Corisis, Boulder  
Neil French, Boulder  
Wendy Hanson, Longmont  
Adwyn Lim, Boulder  
Beth Robison, Longmont  
Eileen Saiki, Louisville  
Brian St. John, Longmont  
Brad Zeithamel, Kansas City

## Cello

Nina Steinman\*\*, Golden  
Hannah Alkire, Berthoud  
Georgia Blum, Boulder  
Rowanna Bobo, Louisville  
Summer Boggess, Boulder  
Marcia Chace, Overland Park  
KS  
Eileen Farnsworth, Loveland  
Gerall Hieser, Bedminster NJ  
Michael Jameson, London,  
England  
Sandra Miller, Boulder  
Tracie Price, Denver  
Lauren Rowland, Boulder  
Maxim Samarov, Kansas City  
Grace Snow, Boulder

## Bass

Bob Adair\*\*, New Zealand  
Jennifer Motycka\*, Longmont  
David Crowe, Boulder  
Byron Dudley, Lafayette

Erik Habbinga, Loveland  
Nicolai Jacobsen, Kansas City  
Cameron Miller, Boulder  
Glen Sherwood, Longmont

## Harp

Rachel Star Ellins, Longmont

## Flute/Piccolo

Alexa Still\*\*, Louisville  
Kay Lloyd, Longmont  
Michelle B. Stanley, Erie  
(+Piccolo)  
Jennifer Merrill, 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 Gresl, Boulder  
Brian Collins, (+ Eb 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 Drifmeyer, Kansas City  
Kris King, Longmont  
Dain Shuler, Boulder  
Melissa DeRechailo, 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 Chollet\*\*, Lafayette  
Gregory Wellems, Berthoud  
Gary L. Dicks, Longmont  
Ted Forems, Boulder

## Tuba

Thomas Stein, Kansas City

## Timpani

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

## Percussion

Michael Schuerman\*\*, Kansas  
City  
Bill Ferguson, Longmont  
Jennifer Longstaff, Boulder  
Doug Madison, Boulder

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

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

Alton (IL) Symphony • American Chamber Players • Anchorage Symphony • Arapahoe Philharmonic • Aspen Chamber Ensemble • Bay Area Women's Orchestra • Boulder Bach Festival • Boulder Philharmonic Orchestra • Centennial Symphony Orchestra • Central City Opera Orchestra • Cheyenne Symphony Orchestra • Chicago Symphony Orchestra • City of Birmingham (UK) Symphony Orchestra • Colorado Ballet Orchestra • Colorado Music Festival • Colorado Symphony Orchestra • Columbine Chamber Orchestra • Concord (MA) Orchestra • Conservatory of Music University of Missouri Kansas City • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony • Ft. Collins Symphony Orchestra • Four Seasons Chamber Orchestra • Greeley Philharmonic • Illinois Philharmonic Orchestra • Jefferson Symphony Orchestra • Kansas City Symphony • Lamont Symphony Orchestra • Liberty Symphony (MO) • Longmont Symphony Orchestra • Mansfield (OH) Symphony • Meridian (MS) Symphony Orchestra • Midland-Odessa Symphony Orchestra • Mississippi Symphony • Mostly Strauss Orchestra • New England Philharmonic (Boston) • New Jersey Symphony • New Orleans Philharmonic • New Zealand Symphony • Northeast Symphony Orchestra (OK) • Northland Symphony (MO) • Norwegian Chamber Orchestra • Oberlin Conservatory Orchestra • Portland (OR) Opera Orchestra • Reno Philharmonic • Rocky Mountain Symphony • St. Joseph (MO) Symphony • St. Louis Symphony • Sinfonia of Colorado • Timberline Orchestra • Tucson Opera Orchestra • Tucson Symphony • U.K. Philharmonic • University of Colorado Orchestra • University of Denver Orchestra • University of Northern Colorado Orchestra • Westminster Symphony • Windsor (Ontario) Symphony

## *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](http://www.culturefinder.com)

### **MahlerFest Record of Works Performed**

Aria from Die Tote Stadt (Korngold)	1999	Song by Sergei Rachmaninoff	2000
Bei Mondaufgang (Wolfes)	1998	Songs and Movie Songs (Korngold)	1999
Brettli-lieder (Schoenberg)	1995	Songs by Joseph Marx	1998, 1999
Das Klagende Lied	1991	Songs from Das Knaben Wunderhorn	1989, 1994, 1997, 1999
Das Lied von der Erde	1998		
Das Lied von der Erde (choreographed)	1994	Songs from Land of Smiles (Franz Lehar)	1998
Five Poems, Opus 10 (Griffes)	1998	Songs to Poems by Rückert	1989, 1997
Four Early Lieder (Gustav Mahler)	1996	Songs, Opus 3 (Grosz)	1998
FunfLieder (Alma Mahler)	1991	Songs, Opus 8 (Wellesz)	1998
Galgenlieder (Graener)	1995	Non piu andrai (Mozart)	2000
Greeting from Arias and Bacarroles (L. Bernstein)	1997	Rusalka's Song to the Moon (Dvorak)	2000
Hochsommer (Felix Weingartner)	1997	Symphony #1	1988
Hütet euch! (Zemlinsky)	1997	Symphony #1 (Hamburg Version)	1998
Kindertotenlieder	1990, 1996	Symphony #2	1989, 1999
Klaviersütck, Opus 19, No. 6 (Schoenberg)	1997	Symphony #3	1990, 2000
Lieder (Berg)	1996	Symphony #4	1991
Lieder (Brahms)	2000	Symphony #4,	
Lieder (Schubert)	2000	IV, Mahler performing piano version	1994
Lieder (Richard Strauss)	1993, 1995, 1998, 2000	Symphony #4,	
Lieder (Wolf)	1995, 2000	IV, (Schoenberg Society arrangement)	1991
Lieder from Opus 2 (Zemlinsky)	1995	Symphony #5	1992
Lieder und Gesänge		Symphony #6	1993
auf den Jugendzeit	1988, 1993, 1997, 1999	Symphony #6,	
Lieder eines fahrenden Gesellen	1988, 1993, 1995	two piano version (Zemlinsky)	1993
Marches & Ländler by Schubert	2000	Symphony #7	1994
Piano Quartet in A minor	1988, 1997	Symphony #8	1995
Sieben Frühe Lieder (Berg)	1990	Symphony #9	1996
Suite from BWV 1067 and BWV 1068		Symphony #10, J. H. Wheeler version	1997
(Bach/Mahler) ...	1989	Vier Lieder (Alma Mahler)	1991
Song by Arnold Bax	2000	Vier Lieder, Op. 2 (Schoenberg)	1996
Song by Claude Debussy	2000	Vier Stück für Klarinette und Klavier (Berg)	1990
Songs by Kurt Weil	2000		
Song by Roger Quilter	2000		

## 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**



**TIAA-CREF is proud  
to be a corporate sponsor of the  
“MahlerFest Orchestra Concerts.”**

**We take pride in our role  
of ensuring the financial future  
for the very people who  
dedicate their lives to enriching  
the quality of life for all.**



Teachers Insurance and Annuity Association  
College Retirement Equities Fund  
Western Service Center  
370 17th Street, Suite 200  
Denver, CO 80202  
1-800-842-2638

### ***Boulder Business Sponsors***

The following Boulder companies are sponsors of this year's MahlerFest. We thank them most sincerely. We urge you, our audience, to patronize these fine businesses and when you do, thank them on our behalf. This is the best way to let them know that their support of the arts is so important to the quality of life in Boulder.

**The Academy** — For gracious retirement living in a small historic community. 970 Aurora Ave., Boulder, 80302; 303-938-1920

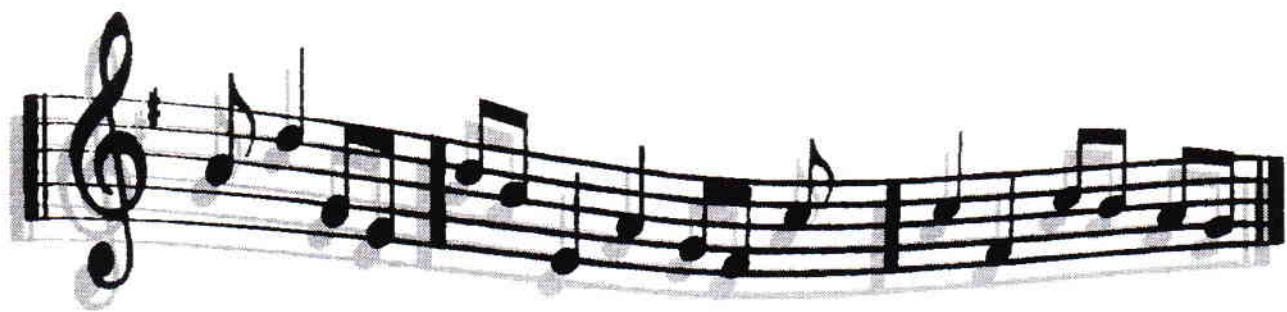
**Boulder Travel Agency** — For all your travel and vacation needs!  
1655 Folsom St., Boulder; 303-443-0380;  
info@bouldertravel.com

**McGuckin Hardware** — If you can't find it at McGuckin's, it probably does not exist!  
2525 Arapahoe, In the Village, Boulder;  
303-443-1822

**Re/Max Consultants** — Debby Erickson will find you your dream house, or sell your present one at your price!  
4770 Baseline, Boulder; 303-497-0595 (direct)  
931-5199 (cellular)

**Stammler Porsche & Audi** — Cutting edge technology, exquisite realization!  
Adolf Stammler and his fine sales and service staff will meet your auto needs!  
38th and Arapahoe, Boulder; 303-442-7007





**Listen to Mahler  
and  
all of your  
favorite composers on  
KVOD**

*The Classical Voice of Denver*

**In Boulder at  
1280 am**



# *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 ( <i>Ludwig Rellstab</i> )	Franz Schubert
Aus! Aus!	Gustav Mahler
Der Schmied ( <i>Johann Ludwig Uhland</i> )	Johannes Brahms
Die Mainacht ( <i>Ludwig Höltz</i> )	
Complainte de la Seine ( <i>Maurice Magre</i> )	Kurt Weill
Wiegenlied ( <i>Knaben Wunderhorn/Georg Scherer</i> )	Johannes Brahms
Die Nacht ( <i>Hermann von Gilm</i> )	Richard Strauss
Marche Militaire	Franz Schubert
'Non piu andrai' from <i>Le Nozze di Figaro</i>	W. A. Mozart

## INTERMISSION

Song to the Moon from <i>Rusalka</i>	Antonin Dvorak
Der Tambour ( <i>Eduard Mörike</i> )	Hugo Wolf
Maitanz im Grünen	Gustav Mahler
Autumn Evening ( <i>Arthur Maquarie</i> )	Roger Quilter
Colloque Sentimental ( <i>Paul Verlaine</i> )	Claude Debussy
In the Silent Night ( <i>Afanasy Fet</i> )	Sergei Rachmaninoff
Vier Ländler, D814	Franz Schubert
As I Came Over the Grey, Grey Hills ( <i>Joseph Campbell</i> )	Arnold Bax
Um Mitternacht ( <i>Friedrich Rückert</i> )	Gustav Mahler



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.



# TRANSLATIONS

## **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, o smiling image, which like the light of the  
morning shines through my soul, shall I find you upon  
the earth? And the lonely tear  
trembles 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 Hanselein!?

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,  
Winifred Radford, Susan Grayson and Patrick Mason*

**Dr. Mutsumi Moteki** received training as a coach/accompanist with the distinguished pianist Martin Katz at the Westminster Choir College and the University of Michigan. She has participated in such prestigious programs as the Music Academy of the

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 the music director of The Colorado Opera Troupe in Denver and has appeared with the Michigan Chamber Players. Dr. Moteki is currently on the faculty of the University of Colorado at Boulder.

**Ms. Jennifer Robertson** received her degree from the Metropolitan State College of Denver in 1999, studying under Beverly Fernald. She studied at the Aspen Music School and has been a soloist with the Metro State orchestra. Ms. Robertson has received awards from the Dante Alegheri Society, Sigma Alpha Iota, Denver Lyric Opera Guild and the Metropolitan Opera Counsel. The recipient of the Frank and Gina Day Fellowship, Ms. Robertson is pursuing her Master of Music degree at the University of Colorado at Boulder studying under Patrick Mason.

**Mr. Bradley Thompson** is a native of Norcross, Georgia where he began his vocal studies with Mr. C. 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 the United States and Germany. Mr. Thompson began 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 Colorado as a student of Patrick Mason and Dr. Patti Peterson. Mr. Thompson's oratorio credits include performances of MESSIAH, HODIE by Vaughan Williams, Honneger's LE ROI DAVID, the Faure's REQUIEM, and the title role in Mendelssohn's ELIJAH. He has also performed a wide variety of leading operatic roles such as John Sorel in THE CONSUL by Menotti, Papageno in DIE ZAUBERFLÖTE 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.