

MahlerFest

XIV



Boulder, Colorado
January 9-14, 2001

Robert Olson, Artistic Director

Colorado MahlerFest

Mahler was the first composer to shatter the late-19th-Century 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, common to all of us.

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. Not only has his music "begun to find a home", Mahler has become the eleventh most performed composer in the repertoire, and this almost unbelievable explosion of popularity in the last three decades has, at its core, a fundamental reason. With Mahler, music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of life and death, of love and loss, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations.

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."

As the eloquent writer Neville Cardus stated, "I do not feel when I listen to Beethoven, Bach, Bruckner, or Sibelius that I am coming into a sort of psychic contact with the men behind the music. I recognize their tone, their style and technical setup, the idiom, and so on; but I do not get a sense of a personal presence. With Mahler, his music seems as though it is being projected or ejected from his very being, from his innermost nature, even as we are listening to it in a performance. It comes to us at times as a kind of ectoplasm of tone."

Fourteen years ago, performances of Mahler symphonies were the exception rather than the rule; one was likely to hear only the popular First and Fourth Symphonies with all but the major orchestras. Thus came the idea 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 in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what are generally considered the greatest (and most difficult) symphonic creations in the repertoire. 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.

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 Jan 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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Colorado MahlerFest

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Robert Olson, Artistic Director; Stan Ruttenberg, President



Welcome to Mahler's Heavenly Symphony! And the enchanting world of The Youth's Magic Horn

Mahler, the committed nature lover, was also a voracious reader. He devoured the novels of Dostoyevsky and Jean Paul. He read the poetry of the German folk texts assembled in the early 1800s in a volume called, after the first poem, Youth's Magic Horn, or Des Knaben Wunderhorn. He himself was a poet, composing texts for songs to his first loves, and then to his betrothed, Alma. When he used poems of others, he more often than not revised them according to his own thoughts and music.

Mahler's first three symphonies, and indeed his first major work, The Lamenting Song (Das Klagende Lied) were full of sturm und drang (storm and force). But, at the same time he was setting charming folk texts to music, which he called Humoresques, or humorous little things. Later he collected twelve of the Wunderhorn songs into a set and called them Des Knaben Wunderhorn.

When he set himself to work on a new symphony, after the gigantic Third, he initially called it a Humoresque, but then decided that it would be Symphony No. 4. He thought that this "little" symphony would last about 45 minutes, but in its final form it is almost one hour, ranging on recorded versions from 49 minutes to 63 minutes.

Thus, MahlerFest XIV presents for your enjoyment a program of "humoresques," the twelve Wunderhorn songs and the Fourth Symphony. The twelve songs are too long to play along with the Symphony, so we present the songs in two parts, six on Saturday, six on Sunday.

The Fourth symphony ends with a child describing the delights of heaven, all the wonderful things to eat, and the happy saints. Inasmuch as this song is actually the genesis of much thematic material of the other three movements, we can truly call this work Mahler's Heavenly Symphony.

This year we give deepest thanks to the many organizations listed earlier for their generous support. We hope that some of you attended the Friday evening Lieder recital at the Rocky Mountain Center for Musical Arts in Lafayette, a wonderful new site.

This year, Boulder SuperShuttle very generously is offering free transportation from many Boulder sites, and from Longmont, Louisville and Lafayette. This should make it possible for many more people to enjoy the MahlerFest concerts at Macky Auditorium.

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 accessible and charming music.

Stan Ruttenberg, President

Colorado MahlerFest XIV

Robert Olson, Artistic Director and Conductor

Schedule of Events

CHAMBER CONCERTS

Tuesday, January 9, 7:30 p.m.

Boulder Public Library Auditorium

Friday, January 12, 7:30 p.m.

Rocky Mountain Center for Musical Arts, Lafayette

Songs: settings of Wunderhorn texts by Mendelssohn, Schumann, Brahms, Strauss, Reger, Schoenberg, Humperdinck, Mahler, Louise Reichardt, Josephine Lang, and John David Lamb.

Kara Guggenmos, soprano
Holly Wrensch, mezzo-soprano
Daniel Schmoranz, tenor
Patrick Mason, baritone
Teresa Stewart, piano
Patrick Mason will provide commentary

SYMPOSIUM

Saturday, January 13, starting at 9:30 p.m. and continuing in succession

Theater at Old Main, CU Campus

Prof. Ann Schmiesing, German Department, CU:

"Des Knaben Wunderhorn and the German Volkslied in the 18th and 20th Centuries"

Prof. Stephen E. Hefling, Case Western Reserve University

"Mahler's Fourth: Gateway to His Second Maturity"

Lunch Break

Dr. Donald Mitchell, London, UK

"What the 20th Century Owes to Mahler: What We in the 21st Century Owe to Him"

Panel discussion – Recordings of the Mahler Fourth Symphony and *Wunderhorn* songs
Panelists include Gerald Fox, Stan Ruttenberg, Lewis Smoley, Kelly D. Hansen

SYMPHONY CONCERTS

MahlerFest Orchestra, Robert Olson, conductor

Saturday, 6:45 p.m.; Sunday, 2:15 p.m.

Pre-concert Lectures by Kelly D. Hansen, CU College of Music, and
Gerald Fox, President, Gustav Mahler Society of New York

Saturday, January 13, 8:00 p.m.; Sunday, January 14, 3:30 p.m.

Macky Auditorium, CU Campus

Des Knaben Wunderhorn

Six songs Saturday, remaining six songs Sunday

(See "concert" page for details)
Intermission

Symphony No. 4

Julie Simson, soprano

Colorado MahlerFest XIV

Robert Olson, Artistic Director and Conductor

Concert

Saturday, January 13, 8:00 PM

Sunday, January 14, 3:30 PM

The Colorado MahlerFest Orchestra

Robert Olson, conductor

Julie Simson, mezzo soprano

Philip Kraus, baritone

Part I

Des Knaben Wunderhorn – Saturday

Der Schildwache Nachtlid, Mr. Kraus

Verlorne Müh', Ms. Simson

Trost im Unglück, Mr. Kraus

Wer hat des Liedlein erdacht? Ms. Simson

Das irdische Leben, Ms. Simson

Revelge, Mr. Kraus

Des Knaben Wunderhorn – Sunday

Des Antonius von Padua Fischpredigt, Mr. Kraus

Rheinlegendchen, Ms. Simson

Lied des Verfolgten im Turm, Kr. Kraus

Wo die schönen Trompeten blasen, Ms. Simson

Lob des hohen Verstands, Ms. Simson

Der Tamboursg'sell, Mr. Kraus

Intermission

Symphony #4

I. *Bedächtig. Nicht eilen.*

II. *In gemächlicher Bewegung. Ohne hast.*

III. *Ruhevoll*

IV. *Sehr behaglich*

Wie geneissen die himmlischen Freuden

Ms. Simson

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Program Notes

Program Notes
Kelly Dean Hansen

Symphony No. 4

In terms of actual music, the Fourth is the shortest of Mahler's symphonies, and is the most modestly scored. The notion of the work as "childlike" cannot be denied, as Mahler himself furthered this idea in the large amount of correspondence with his friend Natalie Bauer-Lechner. These facts have often led to what I view as the erroneous conclusion that the symphony is somehow lightweight and perhaps lacking in the profundity that characterizes the works surrounding it, the Third and Fifth symphonies. Because of the fact that the work grew out of an idea that was originally planned as the finale to the Third Symphony, it is also tempting to look at the Fourth as perhaps an appendix to that massive work. Fortunately, these ideas are not as prevalent as they once were. The Fourth is a work of great complexity and subtlety, as illustrated by the fact that the first three movements all have material that is derived, in some way or other, from the orchestral song that serves as the symphony's finale. To some obtuse critics, the song-finale might seem tacked onto the substantial movements that precede it. It does indeed seem strange to use an orchestral song as a symphonic finale, but the song was in fact the starting point of the composition from which the other movements grew.

For my notes, I have referred most extensively to the excellent discussions by Constantin Floros (*Gustav Mahler: The Symphonies*, trans. Vernon Wicker. Portland: Amadeus Press, 1993) and James L. Zychowicz in his monograph on the Fourth Symphony published this year by Oxford University Press. I will focus on the structures of the movements and the interrelationships between the finale and the first three movements. There are also connections to other symphonies, the Second, Third, and Fifth. I will only briefly mention any extra-musical or programmatic interpretations, as these have been described in some detail by Stan Ruttenberg. It would perhaps be easier to describe the finale first, but I would like to discuss the movements in the order in which they are played to show how the thematic connections, although derived from the finale, have the effect of reminiscences when they are heard there.

First Movement. It is helpful to the understanding of the character of the work to point out that the symphony really has no fast movement. The tempo marking for the first movement, *Bedächtig*, means "Thoughtfully." This is balanced by markings such as *gemächlich*, (leisurely) and *Nicht eilen*; (unhurried). The movement is cast in a straightforward sonata form with conventional key relationships, but the variety of the thematic material is quite remarkable, as is the complexity of the development section. Mahler mentioned that the movement,

although free, was at the same time very regularly constructed. He pointed out that there are no less than seven themes in the exposition. The first two of these form the first subject in the tonic key of G Major. This main section is introduced by a few introductory measures with sleigh bells and rather strange, winding woodwind figuration. These bell motifs come directly from the song-finale, where they are more forceful. Here, the introduction gently settles into the leisurely first subject. The second theme is really a consequent to the first. The neoclassical nature of the piece is illustrated by sudden stepwise harmonic and melodic shifts. The two themes are then varied, leading to the third tune, which serves as a transition to the dominant key of D Major. It is in a suddenly faster speed and has the character of a children's chasing song. Having reached the dominant key, the fourth and fifth themes serve as the conventional second subject in sonata form. As with the first subject, the fifth theme is really a consequent to the fourth. They are warm, singing tunes with rich string sound. The sixth theme begins the closing section of the exposition. It is suddenly much slower and begins with a thoughtful melody played by the oboe. The main section briefly returns before a final, restful epilogue that returns, unusually, in the main key of G Major.

The development section falls into about eight parts of increasing complexity and great tonal range. The main argument is the first subject group, but the most remarkable element is the introduction of a new theme of a pastoral nature played by the flutes over bassoon and bass clarinet. This tune is derived from the main theme of the finale and it gains prominence as the development progresses. Tension steadily builds until a bright brass outburst of the new theme in counterpoint with the third theme breaks it. No sooner does this happen, though, than a large dissonant outburst that distorts the new, finale-based tune and leads to a trumpet fanfare. This fanfare is almost exactly the same as the one that opens the Fifth Symphony, even duplicating the exact pitches. Mahler referred to the fanfare as a signal calling the troops to order as they become more and more confused during the development. The fanfare dissolves into a disguised return of the main theme, and the recapitulation thus sneaks upon the listener. It follows the same path as the exposition, except for the fact that the new theme is incorporated into the first group and the warm second group is stated in the tonic key. After the closing group, a brief, energetic coda closes the movement. Mahler described the movement as beginning as if it could not count to three but then going into the higher multiplication table. At the end, we are dealing, dizzily, with millions and millions.

Second Movement. The second movement is cast in a scherzo form with a contrasting trio section. The trio is stated twice, resulting in a five-part form with the three statements of the main scherzo section framing the two trio sections. The scherzo sections are in c minor/Major, and the trio sections are

in F and D Major. The most remarkable thing about this movement is the violin solo, which is largely played on an instrument with its strings tuned a tone higher. This results in a pinched and eerie sound, which is amplified by the fact that the tune itself uses unusual intervals and has a distinctly grotesque character. The use of strange string sounds is not limited to the re-tuned violin. There are also *col legno* passages, where the strings play with the wood of the bow, as well as pizzicato and muted passages. The introductory horn solo is similarly grotesque, and horns are used in this strange manner throughout the movement. All of this is meant to suggest a vision of death. As Mahler described it, *Freund Hein spielt zum Tanz auf* (Friend Death is Striking Up the Dance). The trio sections are much brighter and have the character of the *Ländler*, a German Dance. It is in these sections where the allusions to the finale take place. They occur in pastoral, bagpipe-like sections that have similar sounds to certain passages of “heavenly music” in the song. The repetitions of the scherzo and trio sections are greatly varied, and at one point in the last repetition of the scherzo, Mahler adds to the eerie effect with a bass drum roll and a tam-tam. The movement is clearly ambivalent, as is death itself. Indeed, death could be seen as wearing a smile throughout the movement, and he is in fact ironically described by Mahler as a “friend.” The marking *lustig* (merrily) occurs three times. The piece ends in C Major, not minor, yet the harmonies are of a very ambiguous nature in the final cadence.

Third Movement. This is one of Mahler’s finest slow movements. It is a set of double variations in G Major. Two theme complexes are presented and developed in alternation. The first complex is restful and soft, while the second is quite different, of a lamenting quality and in a minor key (the relative E Minor moving to D Minor). Each theme group has three parts in a structure similar to a chorale: an opening theme, a varied repetition of that theme, and a closing section made up of new material. The first theme complex features a singing cello line and bell-like motifs in pizzicato double basses. The final part of the theme features an almost direct quotation of a theme from the finale of the Second Symphony that is associated with eternity. The second theme group is far more tense, and it builds to a collapse-like climax before settling back down. There then follows a variation of the first theme group in a more-lively *Allegretto* tempo that Mahler directs should gradually become more lively as the variation progresses. As expected, the second, lamenting theme group is then varied, and in new keys (G, C-sharp, and F-sharp Minor). The collapse-like climax is heard again, and after the music settles down, Mahler returns to the first theme group for more variation. This time, he presents four variations of increasing tempo on the first part of the theme, moving from *Andante* to *Allegretto* (both now in triple meter) and then to an *Allegro* tempo followed by an *Allegro molto* (both in duple meter). Each tempo shift is very sudden, and after the very brief *Allegro molto* reaches a climax, the opening tempo returns just as suddenly and the

calm final part of the theme brings the complex to a close. The third variation (*Allegro*) is significantly in E Major.

The most magnificent music of the movement is in the coda following these last variations. In a sudden sweep, the full orchestra bursts forth with new material in the key of E Major. This outburst is punctuated by statements in the horns of the music that will become the introduction to the song-finale. It is very closely related to the theme from the development of the first movement that was derived from the finale. Since the finale follows very closely after this, the relationships of all of these themes become more noticeable. E Major is the “heavenly” key of the end of the finale. After this foreshadowing outburst, the music subsides rapidly and moves back to G Major. The motives from the second symphony are heard again. A series of soft chords fades gradually away, ending in a state of ethereal suspension.

Fourth Movement. Growing immediately out of the suspended ending of the slow movement, we have arrived at the answer, the goal, and the source of everything that has preceded it. Most of this final song is in the main key of the symphony, G Major, but it ends in the “heavenly” E Major that has already been foreshadowed in the slow movement. If the two theme complexes of the third movement represent heavenly joys and earthly sorrows, respectively, then the end of that movement and this finale provide the answer as to which will prevail, as Mahler himself hinted. If the first movement reached to millions and millions, then here we have the return to the simplicity of its opening. Even the eerie “friend death” of the second movement is overcome by the heavenly joys. The structure is very simple. A prelude with a solo clarinet presents the music from the final climax of the third movement. There are four musical verses sung by the soprano soloist and separated by interludes. These interludes consist of the bell music from the very beginning of the first movement, and always begin forcefully rather than gently. The first verse is gentle and begins with the music of the prelude, becoming more lively at *Wir führen ein englisches Leben*; It ends with a chorale-like phrase at the mention of St. Peter. The second verse is more troubled, including text mentioning the butcher Herod and the slaughter of the lamb. It ends, however, with the same chorale-like phrase that ended the first verse. It is music from this second verse that also appears in the fifth movement of the third symphony, a setting of another “angelic” text, and the text that is set to that music in that movement is also the most troubled of the piece. The third verse is longer, incorporating two verses of text. It begins like the first, but then develops independently, including rapid text declamation describing the food present at the heavenly feast. Like the first two verses, it settles to the chorale like phrase at the line describing Martha as the cook. I have not seen this mentioned elsewhere, but I notice a distinct affinity between this verse and music from another movement of the Third Symphony: the *scherzo* depicting animal life. The text of the verses here lend some credence to this speculation.

After the final bell interlude, the music moves to E Major, the key in which the movement and the symphony will end. It becomes very tender and soft, featuring prominent harp and English horn. This is the “heavenly music” to which the trio sections of the *scherzo* alluded, and in the key associated with the heavenly life. The final verse begins like the first, but turns to the music of the preceding interlude, reaching a high point, significantly, at the mention of the smiling of St. Ursula. The text refers to the heavenly music, awakening everything to joy. It is perhaps fittingly incongruous that the final word sung is *erwacht* (awakens) just as the music is dying away. The final sounds are soft, nearly inaudible harp strings.

Des Knaben Wunderhorn

Mahler set a total of fourteen large-scale songs with orchestral accompaniment to texts from the folk collection *Des Knaben Wunderhorn*. Two of these, *Urlicht* and *Das himmlische Leben*, found their final forms as movements of the Second and Fourth Symphonies, respectively. An additional, fifteenth *Wunderhorn* setting for solo alto and women's chorus, *Es sungen drei Engel* became the fifth movement of the Third Symphony. The remaining twelve songs are usually grouped together under the banner of *Wunderhorn-Lieder*, yet they do not form a unified song cycle. They are, however, highly effective when performed together. In general, the songs can be divided into two types: songs of a military nature and those of a pastoral, romantic, or quasi-religious nature. Ten of the songs were composed between 1888 and 1893, preceding the first symphonies. The final two settings were written in 1899 and 1901 in close proximity to the fifth and sixth symphonies and the songs to texts by Rückert. The subject matter of both of these songs involves a doomed drummer boy. They are more extended than the earlier songs. The Second, Third, and Fourth Symphonies are often called the *Wunderhorn* symphonies because of their use of some of these songs as movements. There are also purely orchestral symphonic movements in the Second, Fifth, and even the Tenth Symphonies that are clearly related to certain *Wunderhorn* songs. Mahler did not specify in his scores whether the songs were to be sung by a man or a woman, although the military songs are clearly more effective when sung by a man. Similarly, some of the pastoral songs are best served by a woman's voice. A few of the songs are in a sort of dialogue form between male and female speakers. There is no evidence that Mahler ever intended these dialogue songs to be sung as duets, but this practice has become widespread in recent years. Following strong advice of the two leading Mahler experts, Donald Mitchell and Henry-Louis de La Grange, however, they are presented here as single-voice songs, as Mahler himself performed them. Maestro Olson's division of the songs on the two programs between the two singers represents a balance of the styles. He ends each set with one of the two later and more extended “drummer boy” songs.

Saturday Program.

Der Schildwache Nachtlied is a complex military-style song with trumpet calls and drum rolls, but it is also a dialogue song. The sentinel's defiant rejection of joy and love is three times interrupted by more tender music setting words of his beloved. He rejects these, becoming more defiant and firm, building to an actual sentinel's call. It is the music of the rejected home and love that ends the song, however.

Verlorene Müh' is another dialogue song, and it is in the distinctive Swabian dialect. It is a sort of fruitless serenade in a playful 3/8 rhythm. It is quite similar to the famous song by Brahms called *Vergebliches Ständchen*, but with a reversal of gender roles. The foolish girl makes numerous attempts to entice a young lad, but is summarily rejected each time. As she persists, his rejections become louder and more forceful and he has the last word.

Trost im Unglück describes the feelings of somebody trying to move past a lost or rejected love, comforting himself with the assurance that he loved her out of foolishness and can live without her. Mahler clearly reads this text ironically and provides a setting that is similar in style to the military songs, with rushing string figures and rapid snare drum rolls.

Wer hat dies Liedlein erdacht is another pastoral setting and, as *Verlorene Müh'*, it is in 3/8 meter. It is a typical rustic scene involving admiration of an innkeeper's daughter living on a hill. The song is reflexive however, and ends by asking the question of who came up with this little ditty. The outward simplicity of the setting in relation to the other songs masks the fact that it is extraordinarily difficult to sing. The singer is twice asked to tackle long, rapid, and intricate *melismas* (passages of many notes on one vocal syllable) imitating figures played by the strings and winds.

Das irdische Leben is a grim little piece, perhaps providing the negative counterpart to *Das himmlische Leben*, the song that became the finale of the Fourth Symphony. The music is of a decidedly eerie nature, employing divided strings in a quiet perpetual motion. Some of the string parts play pizzicato figures along with woodwind interjections into the background of the weird perpetual motion. Again, the text is a dialogue, this time between a mother and child. The hungry child repeatedly asks for food, only to be reassured by the parent that it is coming soon. The repeated pleas of “give me bread or else I die!” are set with very widely spaced and dissonant intervals. The comforting nature of the parent's entreaties to wait is belied by the continuing presence of the eerie perpetual motion in the accompaniment. The child's pleas increase in intensity, and death of course arrives just as the bread has been baked. The figuration of this song is remarkably similar to that of the *Purgatorio* movement of the Tenth Symphony and the song is almost certainly the source for that aptly named piece. Perhaps “earthly life” is indeed seen by Mahler as purgatory.

Revelge is the most intense and manic of the *Wunderhorn* settings, and also by far the most extended. It is a persistent march of a magnitude matching the great march movements of the symphonies. The speaker is a fallen drummer boy whose comrades pass him by on the march and leave him for dead. For most of the song, a persistent military rhythm in the trumpets is omnipresent, becoming obsessive in its insistence. Only when the drummer is pleading with his brothers not to pass him by does it occasionally let up. The ironic cries of “Tra-la-li, Tra-la-ley, Tra-la-lera” add to the unrelenting nature of the song. Woodwind trills and figures are as persistent as the trumpet tattoos. As the music reaches its climax, the string figures and drum rolls become more violent, and at the end, the frightening nature of the song is taken even further with the use of *col legno* string playing.

Sunday Program

Des Antonius von Padua Fischpredigt, in 3/8 time, is best known as the source for the music of the *scherzo* of the Second Symphony. Its music employs strings and winds in perpetual motion as well as interjecting woodwind figures. The ironic text describes a saint who, on finding an empty church, goes to the water and preaches to the fishes. The fishes listen in rapt enjoyment, but after the sermon they, like humans, remain the sinners they once were. Perhaps this was the message Mahler was trying to assign to mortal existence when he used it in his symphony.

Rheinlegendchen is perhaps the most tender of the settings and, as many others of a pastoral nature, employs a 3/8 meter. It is quite lightly scored and very leisurely in pace. It describes the story of a girl who throws her ring into the sea hoping that her true love will find it. The ring is swallowed by a fish, which ends up on the King’s table. Upon opening the fish, the ring is discovered and claimed by the girl’s lover. All of this is of course a dream of the girl, who is thinking of ways to keep her sweetheart by her side.

Lied des Verfolgten im Turm is very similar to *Der Schildwache Nachtlied*, but now the protagonist is a prisoner. Again, the style is military. The burden of the song is the refrain that thoughts are free, despite the fact that he himself is not. Again, this is a dialogue song. The prisoner’s sweetheart speaks to him in contrasting music through the prison walls of the open world and the wish that they were together, all of which he rejects with the words that his thoughts are free. In trying to stoically accept his fate, he rejects his sweetheart, who cannot cope, as he sees it. In fact, he shows that his thoughts are just as fettered as he is, as he has actually given up hope with his “free thoughts” and turned his beloved away.

Wo die schönen Trompetten blasen is another rather sad, but achingly beautiful song. This song combines elements of the military and the pastoral. The trumpet and horn calls are soft, however, and we are dealing with a meeting of two lovers before the man goes off to war. The horn call music contrasts

with the warm dialogue of the lovers in triple time. There is a sort of musical catharsis as the young man describes his house where the bright trumpets play, but this is immediately dispelled by the mention of the green grass, implying that his future home is the grave.

Lob des hohen Verstandes is, like the *Fischpredigt*, a satirical song. It is of a jolly nature, describing a singing contest between the cuckoo and the nightingale. The judge of the contest is an ass. The ass of course declares the cuckoo the winner. The musical painting of the cuckoo’s call and the ass’s bray is wonderful. They are combined in the last line, the cuckoo’s being immediately followed by the final “I-yah.” Is this Mahler’s retort to the many critics of his music? The opening woodwind figures of this song were the source for some of the motives of the joyful finale of the Fifth Symphony.

Tamboursg’sell is the last composed of Mahler’s *Wunderhorn* settings. Like *Revelge*, it is sung by a doomed drummer. Rather than lying in the field, however, this drummer lies in prison. Where *Revelge* was manic, this song is more heavy and mournful. The drum rolls here are slower and more deliberate, and are balanced by lamenting woodwind trills. The song itself is most effective at a slow tempo. It is in the character of a slow funeral march, and like *Revelge*, it is very long. The final invocations of *Gute Nacht!* rival the final moments of the Sixth Symphony as the most shattering music Mahler ever wrote. As he had done in *Revelge*, he employs *col legno* at the end to intensify the tragic effect.

Symphony No. 4 — A Brief Essay Mahler’s Heavenly Symphony Stan Ruttenberg

Commentators often characterize this as Mahler’s most accessible symphony; or as Mahler’s break with the *Wunderhorn* period, afterwards becoming polyphonic in his writing; or as Mahler’s most classical symphony; or as childlike and innocent; or some combinations of these elements. In fact, there is partial truth in these assertions, but they should not be taken at face value. There are many much more complex facets to this Mahler work, as the great experts have explained. I rely for this essay on the following four: Donald Mitchell, our honored guest at MahlerFest XIV, *Gustav Mahler: The Wunderhorn years*, 1981 revised edition, University of California Press, and his latest work *The Mahler Companion*, Oxford University Press 1999; Henry-Louis de La Grange, our honored guest at MahlerFest XI, *Gustav Mahler — Vienna: The Years of Challenge (1897-1904)*, Oxford University press 1995; Constantin Floros, *Gustav Mahler: The Symphonies*; 1994; and Theodor Adorno, *Mahler: A Musical Physiognomy*, University of Chicago Press, 1992. These works are highly recommended for more detail and insight than can be offered here. I am also indebted to Jonathan Carr for his insightful comments; his

book, *Mahler: A Biography*, is a fine introduction to Mahler the man and musician.

Accessibility: This assertion is more truth than myth. The Fourth is about the same in duration as the First, averaging about 55 minutes, but, of course, conductors vary all over the place in their tempi in both symphonies. The Fourth is also the most lightly scored of the Mahler symphonies — no heavy brass, i.e., trombones or tuba, and there are fewer horns, trumpets and woodwinds than usual, and a slightly smaller string section. The musical character tends to be light and serene, with some playful moments, but a few moments of darkness appear. It is perhaps the shortness of the work, the lightness of the orchestration, and the wonderful tunes throughout that, starting in the 1940s, helped to make this work the beginning of the wide acceptance of Mahler in our times.

The structure of the Fourth, however, is anything but simple — counterpoint in the first movement, extensive variations in the third movement, and a fourth movement which seems to have the kernels of some major thematic elements of the preceding three movements, as Kelly D. Hansen explains in his *Notes*. After the Vienna première, a hostile critic complained: “This symphony has to be read from back to front like a Hebrew bible.” He did not understand that his distress was really at the core of the symphony’s genesis and structure. The reason may well be that Mahler composed the fourth movement first, the *Wunderhorn* song *Das himmlische Leben*, in 1892, at the time he was reworking his First Symphony, well before he started to work on the earlier movements; the Symphony No. 4, was not completed until 5 August 1900.

Polyphony (counterpoint): Many commentators insist that Mahler’s polyphonic writing starts with his Fifth Symphony. Mitchell remarks in the *Mahler Companion* that this is merely a careless repeat of an old canard, as Mahler’s symphonic works till then were certainly not devoid of counterpoint. Mitchell notes, in the *Companion*, that it is in the first movement of the Fourth that for the first time in a Mahler symphony we are confronted by a show of that hyperactive motivic counterpoint which, in the succeeding instrumental symphonies, was to be a hallmark of his ‘new’ polyphonic orchestral style. Mahler remarked, as de La Grange writes: “that he thought that he had never before made quite as much use of polyphony. ‘The thousand little pieces of mosaic that make up the picture are shaken up and it becomes unrecognizable, as in a kaleidoscope, as though a rainbow suddenly disintegrated into millions of dancing drops so that the whole edifice seems to rock and evolve.’” On the other hand he remarked to his confidante, Natalie Bauer-Lechner, that part of the first movement had given “untold trouble,” and that every “student who has been trained in it [counterpoint] would use it at this point with the greatest of ease.” Mahler is not known for being 100% consistent.

Classical form: The first movement, indeed, has sonata

form in its structure, but the ironic scherzo is scarcely the innocent dance of Haydn or Mozart. The third movement, variations, the only symphonic movement Mahler wrote in this style, does fit the classical form. But a song for a fourth movement! That scarcely fits into the “classical” mold. Is this, then, Neo-classical, a call back to the past, as later evinced by Hindemith, Stravinsky, or Prokofieff’s “Classical Symphony”? Mitchell, in the *Companion* argues: No. He writes, in *The Wunderhorn Years*, after discussing the complexities of the first movement, “Undoubtedly the complexity of this passage [first movement, bars 233-8] was part of the aesthetic game that Mahler was playing in his Fourth Symphony: an outwardly simple-minded, even backward-looking symphony (an early manifestation of neoclassicism?), that creates a peculiar world of its own by contradicting, in developments of a demanding complexity and sophistication, the anticipation of simplicity and guilelessness that the very opening of the work seems to arouse (though only momentarily)” [e.g., the sleigh bells against a simple theme in woodwinds].

Mitchell then remarks in *The Companion*, “The Fourth, to my mind, represents a manifestation of Neo-Classicism peculiar to Mahler himself, an awareness of and reflection on the role he himself and his work(s) in progress might play in the still evolving history of the idea of the symphony. The Fourth, or one significant dimension of it, spells out the impossibility of rolling history back or complacently attempting to continue in the line of — wake of, rather — the Great Tradition.” So much for this being a “classical” symphony.

Childlike: Adorno, in his provocative but dense little book, argues the thesis that Mahler’s symphonies are like novels — the themes are characters, who appear, disappear, and appear later in much transformed guises. He also characterizes the Fourth as representing “innocence, e.g., the innocence of the child who describes heaven in the Fourth movement, and experience.” Mitchell, as seen above, argues that the innocence only seems to be innocence, and as the symphony is indeed composed backwards, then why does experience come first, followed in the last movement by innocence?

Adorno has a somewhat non-conventional idea that the sleigh bells at the beginning are really “a fool’s bells, which, without saying it, say: none of what you now hear is true.” Jonathan Carr points out to me “as for why the whole thing begins in a very complex way and becomes simple, may be the philosophical/religious/metaphysical point behind the whole work: ‘Except that ye become as little children ye shall not enter the Kingdom of Heaven.’”

The music is, itself, easy to listen to, and that perhaps is why the Fourth is one of the most played of all the Mahler Symphonies. Mahler’s friend and great champion, Willem Mengelberg, conducted a total of over 400 concerts with the Amsterdam Concertgebouw Orchestra in which a Mahler work was featured. In over 200 of these concerts, it was the Fourth Symphony!

continued on page 15

Das Himmlisches Leben

Wir geniessen die himmlische Freuden,
d'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen em englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen, wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasstet,
der Metzger Herodes drauf passet!
Wir führen em geduldig's, unschuldig's, geduldig's
ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
ohn' einig's Bedenken und Achten,
der Wein kost kein Heller im himmlischen Keller,
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen und was wir nur wollen!
Ganze Schüsseln you sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
die Gartner, die Alles erlauben!
Willst Rehbock, willst Hasen auf offener Strassen
sie laufen herbei! Sollt em Festtag etwa kommen
alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Elf tausend Jungfrauen zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!
Die englischen Stimmen muntern die Sinnen,
dass Alles für Freuden erwacht.

Life in Heaven

We enjoy the heavenly delights,
therefore do we shun the earthly.
No worldly tumult is heard in heaven!
All live in balmiest peace!
We lead an angelic life!
But we are quite merry at the same time!
We dance and skip, we frisk and sing!
Saint Peter in heaven looks on!

John lets out the little lamb,
The butcher Herod lies in wait for it!
We lead a patient, innocent, patient,
darling little lamb to its death!
St. Luke slaughters the ox
without any hesitation or concern,
the wine costs not a penny in the heavenly cellar,
the angels bake the bread.

Good vegetables of every kind
grow in the heavenly garden!
Good asparagus, beans and whatever we may desire!
Whole tureens-full are prepared for us!
Good apples, good pears and good grapes!
the gardeners make room for everything!
If you want deer or hare, they come running to you
along the open road! Should a fast day arrive,
all the fish swim by at once gladly!

There runs Saint Peter already with net and with bait
into the heavenly fishpond.
Saint Martha must be the cook!

There is truly no music on earth
with which ours can be compared.
Eleven thousand virgins venture to dance!
Saint Ursula herself laughs to see it!
There is truly no music on earth
with which ours can be compared.
Cecilia and her relatives
are excellent court musicians!
The angel voices enliven the senses,
So that everyone awakes for joy.

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 première performance at MahlerFest X in 1997 after Olson and a small international team spent over a year editing and preparing the Wheeler realization. He has recorded the work again for Naxos records with the Polish National Radio Orchestra to be released late this year. He is also recorded on the CRS label.

He is married to Victoria Hagood and has two beautiful children, Tori (13) and Chelsea (10), 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!

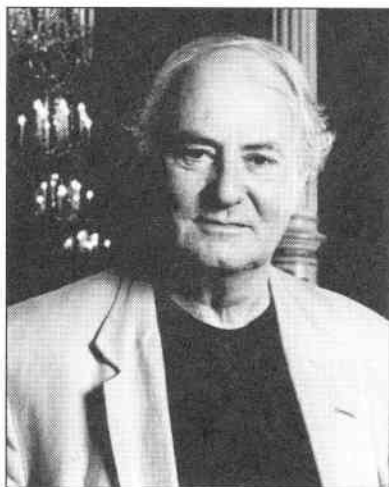
Colorado MahlerFest XIV

Our Principal Participants

Donald Mitchell, born in 1925, devoted most of his work to three composers who have been central to his thinking and writings on music: Mozart, Gustav Mahler and Benjamin Britten. His three studies of Mahler, *The Early Years* (1958), *The Wunderhorn Years* (1975), and *Songs and Symphonies of Life and Death* (1985), are among the enduring monuments of the post-war Mahler literature. A final volume in the Mahler series remains to be completed.

In 1997, he edited for the Royal Concertgebouw

Orchestra, Amsterdam, a monograph on Mahler's Fifth Symphony, *New Sounds, New Century*, to which he contributed a unique analytic interpretation of the work. The full version of that text was published for the first time in his most recent Mahler enterprise (1999), *The Mahler Companion*, jointly edited with Andrew Nicholson. Dr. Mitchell has written many radio and television programs on music, consulted on the BBC documentary film on Mahler, and has written



Donald Mitchell

many program notes for recordings. He played a central role in the organization of, and presented several lectures during the 1995 Mahler Festival in Amsterdam. This event comprised performances of all of Mahler's music by distinguished soloists and many famous European orchestras that knew Mahler himself as conductor. The 1995 Festival celebrated the 100th anniversary of directorship of the Concertgebouw Orchestra of Willem Mengelberg, Mahler's most fervent champion during Mahler's lifetime and the 75th anniversary of Mengelberg's first Mahler Festival in 1920.

Dr. Mitchell, a long-time friend and colleague of Benjamin Britten, is Trustee Emeritus of the Britten-Pears Foundation and Life President of the Britten Estate. He was Founder Professor of Music at the University of Sussex (1971-1976) and is currently Visiting Professor at Sussex, York, and King's College, London, where for a number of years he taught an acclaimed Mahler course with Michael Fend.

He was awarded the Gustav Mahler Medal of Honor of the Bruckner Society (U.S.A.) in 1961, and the Gustav Mahler Medal of Honor of the International Gustav Mahler Society, in 1957 in Vienna. In the national New Year Honors List (UK) for the year 2000 he was appointed C.B.E for services to musical scholarship. He is married to Kathleen Mitchell, a distinguished teacher and educator.

Ann Schmiesing, Assistant Professor of German and Scandinavian Studies at the University of Colorado at Boulder, received her doctorate in German literature from Cambridge University in 1996. Her research interests include Norwegian literature of the nineteenth and twentieth centuries

and German Enlightenment drama and moral philosophy. Having recently completed a book manuscript on the German dramatist and critic Gotthold Ephraim Lessing, she is currently writing a history of the Norwegian theater in the nineteenth century.



Ann Schmiesing

Stephen E. Hefling received the B.A. in music from Harvard and the Ph. D. from Yale, with a dissertation examining Mahler's

Todtenfeier movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College Conservatory.

Prof. Hefling has written numerous articles and book chapters for *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *The Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc. He rediscovered Mahler's manuscript version of *Das Lied von der Erde* for voices and piano, and edited that work for the *Kritische Gesamtausgabe* (Vienna, 1989). He introduced the *Abschied* from the piano version which was performed at MahlerFest XI.



Stephen E. Hefling

His monograph on *Das Lied* appeared in the *Cambridge Music Handbooks* series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez and Lorin Maazel. Recently he has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth-Century Chamber Music* (New York, 1998).

For his work on Mahler, Prof. Hefling has been awarded grants from The Martha Baird Rockefeller Foundation and

the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale University; he has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, and Boulder. Also a specialist in baroque performance practice,

Prof. Hefling has performed widely with early music ensembles in the northeastern US, and has served as director of the

Yale Collegium Musicum and the Cleveland Baroque Soloists; his book *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York, 1994) is widely regarded as the standard reference on that topic.

Prof. Hefling was one of our guest lecturers for the Symposium during MahlerFest XI, 1999.

Julie Simson, mezzo-soprano, has sung with opera companies throughout the United States including Houston Opera, Dallas Opera, Santa Fe Opera, Opera Memphis, and Opera Colorado performing such roles as Hansel in *Hansel and Gretel*, the Composer in *Ariadne auf Naxos*, Suzuki in



Julie Simson

Madama Butterfly, and Magdalena in *Die Meistersingers*. She has also performed as soloist in major oratorio works with the Denver, Colorado Springs, Cedar Rapids, and Milwaukee Symphonies and at the Boulder Bach Festival. Miss Simson was the recipient of a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. She was also a finalist in the Luciano Pavarotti International Competition in Philadelphia and

the C. B. Dealey National Awards in Dallas.

After winning 1st Prize at the 1989 East & West Artists International Competition, she made her New York recital debut at Carnegie Hall. She was the 2nd place winner of the 1990 National Association of Teachers of Singing Artist Award Competition and a finalist in the 1995 International Marian Anderson Competition. Miss Simson was recently featured in two concerts at the International George Crumb Festival in Prague. Her recordings include Mahler's 8th Symphony with the Colorado Mahler Fest and Horatio Parker's *Hora Novissima* on the Albany label. Miss Simson holds degrees from Western Michigan University and the University of Illinois. She is currently Artist/Teacher of Voice at the College of Music, University of Colorado-Boulder.

Philip Kraus, baritone, is currently one of the most versatile artists on the American music scene, having appeared as soloist with numerous orchestras and opera companies throughout the United States in a wide variety of standard and adventurous repertoire.

Mr. Kraus has been on the roster of the Lyric Opera of Chicago since 1990, performing numerous roles including Dulcamara in *L'Elisir d'amore*, Dr. Bartolo in *The Barber of Seville*, the Sacristan in *Tosca*, Elder MacClean in *Susannah*, Antonio in *The Marriage of Figaro*, Benoit/Alcindoro in *La Boheme* as well as featured roles in *The Gambler*, *Candide*, *The Bartered Bride*, *Tristan und Isolde* and *Andrea Chenier*. Additionally he sang the Southern Senator in the world premiere of *Amistad* at Lyric. Mr. Kraus made his debut with the Minnesota Opera in 1995 in the title role in Verdi's *Rigoletto* and made his Cleveland Opera debut in 1994 as the Vicar in *Albert Herring*. Additionally, he has performed Germont in *La Traviata* and Alfio in *Cavalleria Rusticana* with the Missouri



Philip Kraus

Symphony, Scarpia in *Tosca* with Chamber Opera Chicago and the Battle Creek Symphony and Taddeo in *L'Italiana in Algeri* with Chicago Opera Theater, the Hawaii Opera Theater and the Pamiro Opera.

Comfortable in both the serious and comic repertoires, Mr. Kraus has made a specialty of two title roles, Verdi's *Falstaff* and Puccini's *Gianni Schicchi*, the latter most recently at Chicago Opera Theater in 2000 to rave notices. No stranger to unusual repertoire, Mr. Kraus performed Mangus in the American premiere of Sir Michael

Tippett's *The Knot Garden* and portrayed the tortured Salieri in Rimsky Korsakov's *Mozart and Salieri* with Concertante di Chicago and the Fort Wayne Philharmonic. Mr. Kraus is equally at home in the light opera repertoire having portrayed leading roles in the major Gilbert and Sullivan and Viennese operettas. He scored a critical coup in 1989 with his acclaimed portrayal of Russell Paxton in the first major revival of Kurt Weill's *Lady in the Dark* with Light Opera Works.

Solo engagements with conductor Margaret Hillis led to his Chicago Symphony debut in Handel's *Dettingen Te Deum* and Russell Woollen's *In Martyrium Memoriam* after which Sir Georg Solti engaged him for Carnegie Hall performances and recording of *Fidelio*. A frequent concert artist, Mr. Kraus has appeared as soloist with the Cleveland Orchestra, the Dallas, Milwaukee, Omaha, Colorado, Santa Barbara, Richmond, Roanoke, Grant Park, Jacksonville, and Madison Symphonies, and the Rochester and Fort Wayne Philharmonics under conductors Erich Leinsdorf, Eduardo Mata, Zdenek Macal, Leonard Slatkin, David Zinman, Claudio Abbado, James Levine, James Paul, Mark Elder, Anton Coppola, Gisele Ben-Dor, Eduard Tschivzhel and Marin Alsop. His wide concert repertoire includes a quartet of Requiems; the Verdi, Brahms, Faure and, Mozart; Orff's *Carmina Burana*, Beethoven's Ninth Symphony, Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Lord Nelson Mass*, Bach's *B Minor Mass* and *Magnificat*, Vaughan Williams' *The Sea Symphony* and Shostokovich's Fourteenth Symphony. Mr. Kraus has also been a frequent guest of choral ensembles including the Bel Canto Chorus of Milwaukee, Chicago's Apollo Chorus, the Bach Festival of Winter Park, Music of the Baroque and the Calvin College Oratorio Society.

Patrick Mason, baritone, 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



Patrick Mason

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. In 1999, he gave recitals in New York and conducted master classes in Egypt.

Terese Stewart, pianist, has performed solo and chamber music in Germany, Austria, Canada, and throughout the United States. She has appeared as guest artist at Musikhervst Festival in Wiesbaden, Germany, the American Institute for Musical Studies in Graz, Austria, and at Berlin's Hochschule für 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.

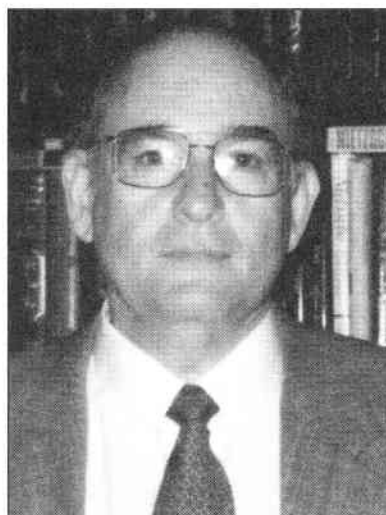
Ms. Stewart was principal pianist of the Denver Chamber Orchestra and has performed with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, Colorado MahlerFest, and the National Touring Company of *Les Misérables*. She has served as official accompanist 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.



Terese Stewart

Lewis M. Smoley practices law in New York, but is also a trained musician and conductor. He received his musical training at Queens College and the Julliard School. Smoley



Lewis Smoley

has written and lectured extensively on Mahler's music and has performed and conducted with The Town Hall Orchestra of New York and the Suffolk Chamber Orchestra. He is the author of two extensive critical reviews of the recordings of Mahler's symphonies, the latest one published in 1996 by Greenwood press, Westport Connecticut, *Gustav Mahler's Symphonies: Critical Commentary on Recordings Since 1986*. Mr. Smoley is Vice-President of the Gustav Mahler Society, New York.

Gerald Fox has been a member of the Gustav Mahler Society of New York since 1976, and president since 1987. A retired electrical engineer, Mr. Fox has been involved in music since his early teens, and he has served on the boards of the Nassau Symphony, the Long Island Symphony, and the New York Virtuosi Chamber Symphony, and he is an Honorary Member of the MahlerFest Board. He has reviewed concerts and recordings for the *American Record Guide* since 1968 and has been associate editor for four years.

Fox has lectured on Mahler's music at Yale, the Boston Harvard Club, Queen's College, NY, at the Colorado MahlerFest IX, at the Omaha Symphony's performance of the Eighth in 1995, at a performance of the Eighth in Kennedy Center, Washington, DC, on the Mahler Fifth at Albuquerque, NM, and at the Julliard School of Music, New York. Fox has been involved with Colorado MahlerFest since MahlerFest VII, 1994.



Gerald Fox

Kelly Dean Hansen is originally from St. George, Utah. He graduated from Utah State University in 1998 with degrees in piano performance and German. He is currently working on a Master's degree in Musicology from the University of Colorado at Boulder, with the specialty is 19th Century Germanic music, particularly the music of Johannes Brahms and Gustav Mahler. He holds a graduate assistantship in the musicology department. He has written highly praised program notes for musicologist/pianist Charles Rosen, among others, and has given pre-concert lectures on Mahler and Mendelssohn for the Colorado Music Festival.

Brief history: Mahler was happy with this work, confident that he had produced a symphony that everyone could understand and like. However, the Fourth met hostility from the critics from the beginning. They had been used to Mahler's providing a "program," but except for the words of the fourth movement, he did not for this one. The public also took its time to warm up to it. After the gigantic Second and Third, what could they make of a simple opening of sleigh bells, with flutes 1 and 2 mimicking them and flute 3 playing a "naive" little tune? The one success Mahler enjoyed with the Fourth is when, at the invitation of Mengelberg, he conducted it twice in one concert. Alma was confused later when, in her writings, she said that Mahler conducted it once and Mengelberg the second time, another myth repeated too many times by careless commentators.

Mahler revised the Fourth constantly after rehearsals and performances. Mahler's last correction happened at a rehearsal in New York a few weeks before he became too ill to conduct and then left for Vienna to die of a streptococcus infection in his heart, the bacilli having localized in his defective mitral valve. During the rehearsal, Mahler heard a "wrong" note. He stopped the orchestra and asked who had played incorrectly. It turned out that the "wrong" note was in the score of one of the orchestral parts. Mahler immediately asked that the publisher be cabled with the correction.

There are many printed editions which do not conform well with the final, "Critical," edition prepared by the Mahler Society in Vienna and published in 1963. Even that edition had mistakes in spelling, placement of clefs, etc., but no wrong notes. Just published, James Zychowicz's book (Oxford University Press), *Mahler's Fourth Symphony*, describes the evolution of the score through the various manuscripts and versions. His final chapter contains fourteen pages of changes and corrections, e.g., reducing woodwind doublings and changes or clarifications of both dynamics and tempo markings. It is the "final" and best corrected edition which Robert Olson conducts at MahlerFest XIV.

St. Ursula: Mahler described the sunny third movement as "having St. Ursula's character written all over it." Mitchell remarks that it is clear that Mahler did not know the legend of this saint or he could not have made such a mistake. In the Fourth movement, the *Wunderhorn* poem says, "Eleven thousand virgins are set dancing, and St. Ursula herself laughs to see it." Why is she, the most serious and dour of all the saints, so happy?

The legend of St. Ursula stems from an inscription in the choir of a church in Cologne, built by the wealthy Roman merchant, Clematius, possibly in the memory of the virgins who suffered under the Emperor Diocletian. In about 1105, when the walls of Cologne were extended, a lot of bones presumed

to be those of the virgins were dug up, in a location which had hitherto been beyond the perimeter.

DIVINIS FLAMMEIS VISIONIB. FREQUENTER ADMONIT. ET VIRTUTIS MAGNÆ MAI IESTATIS MARTYRII CAELESTIVM VIRGIN IMMINENTIVM EX PARTIB. ORIENTIS EXSIBITVS PRO VOTO CLEMATIVS V. C. DE PROPRIO IN LOCO SVO HANC BASILICA VOTO QVOD DEBEBAT A FVNDAMENTIS RESTITVIT SI QVIS AVTEM SVPER TANTAM MAIESTATEM HVIVS BASILICÆ VBI SANC TAE VIRGINES PRO NOMINE. XPI. SAN GVINEM SVVM FVDERVNT CORPVS ALICVIIVS DEPOSVERIT EXCEPTIS VIRCINIB. SCIAT SE SEMPITER-NIS TARTARI IGNIB. PVNIENDVM.

BY DIVINE FLAMING VISIONS OFTEN WARNED, AND THROUGH THE GREAT MAJESTY OF THE MARTYR-SITES OF THE HEAVENLY VIRGINS, WHO URGED HIM WITH THREATS, COMING FROM THE EAST, CLEMATIUS, ACCORDING TO OATH — HE A MAN OF CONSULAR RANK — OUT OF HIS OWN MEANS ON HIS OWN ESTATE, REBUILT THIS BASILICA FROM THE GROUND IN CONSEQUENCE OF A VOW. SHOULD ANY ONE LAY THE BODY OF ANY ONE HERE, OTHER THAN THE VIRGINS, ON ACCOUNT OF THE GREAT MAJESTY OF THE BASILICA, LET HIM KNOW THAT HE WILL BE PUNISHED WITH ETERNAL FIRES.' [Translation by Jonathan Carr.]

According to *Encyclopedia Britannica*, the legend started with a pilgrimage of some virgins to Rome in the fourth century. They were killed by Huns in the vicinity of Cologne on their return. The legend grew in the 8th century or so to a few thousand virgins. The final version is that Ursula, a British Princess, betrothed to a pagan king, wanted to escape this fate. The King allotted her ten handmaidens and eleven ships, each to contain 1,000 virgins, and one year to "think it over." Thus Ursula and the ten handmaidens took 11,000 virgins to Rome in the 11th century (think of the logistical nightmare!) to be blessed. Huns killed them all on their return. However, in the cold reality of history, the Huns were long gone by 1100.

Thus, the 11,000 virgins ended up in Heaven, all happy to be with the saints, to eat the cooking by St. Martha, eat the bread baked by the saints, and have all the fresh vegetables, meats, and cheap wine they wanted. No wonder they danced! No wonder that St. Ursula laughed to see her girls so happy! Well, make of it what you will, that is my interpretation.

Thanks again to Jonathan Carr, I close with his remarks. "How much Mahler knew of all this [Ursula and the virgins] is not at all clear. But, *pace* Adorno, I cannot believe that Mahler meant the work and its last movement in particular to be ironic. What did he write to Alma? — 'My Fourth ... is all humour, naive etc. It is that part of me which is still the hardest for you to accept and which in any case only the fewest of the few will comprehend for the rest of time.'"

But whatever, this is a lovely work, to be enjoyed just for its sheer beauty, without need to "understand" it.

Colorado MahlerFest XIV

Recital Program

(Provisional as of 27 November)

Boulder Public Library, 9 January, 7:30 PM

Rocky Mountain Center for Musical Arts, 200 E. Baseline, Lafayette, 12 January, 7:30

Kara Guggenmos - Soprano
Holly Wrensch - Mezzo soprano
Daniel Schmoranz - Tenor
Patrick Mason - Baritone
Terese Stewart - Piano

Wachtelwacht
Käuzlein
Hier Liegt ein Spielmann Begraben

Daniel Schmoranz
Kara Guggenmos
Patrick Mason

Louise Reichardt

Wachtelschlag (S. F. Sauter)

Daniel Schmoranz

Franz Schubert

Jagdlied

Patrick Mason

Felix Mendelssohn

Dort hoch auf jenem Berge

Holly Wrensch

Josephine Lang

Käuzlein
Marienwürmchen
Die Schwalben

Daniel Schmoranz
Patrick Mason
Kara Guggenmos & Holly Wrensch

Robert Schumann

Duet from Hansel und Gretel

Kara Guggenmos & Holly Wrensch

Engelbert Humperdinck

— INTERMISSION —

Der Überläufer
Liebesklage des Mädchens

Patrick Mason
Kara Guggenmos

Johannes Brahms

Das Ringlein
Rheinlegendchen

Daniel Schmoranz
Holly Wrensch

Volksweise
Gustav Mahler

Fuge

Patrick Mason

John David Lamb

Hat gesagt - bleibt's nicht dabei

Holly Wrensch

Max Reger

Wie Georg von Frundsberg
von sich selber sang

Patrick Mason

Arnold Schoenberg

Hat gesagt - bleibt's nicht dabei
Junggesellenschwur
Für fünfzehn Pfennige

Kara Guggenmos
Daniel Schmoranz
Kara Guggenmos

Richard Strauss



Heidelberg, bey Mohr und Zimmer 1808

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 crucial to keep us in the black, enabling us to plan programs that get better each year. The MahlerFest Cycle II will continue in 2002 with the magnificent Symphony No. 5 (with the famous "Adagietto" movement), and the beautiful orchestral song cycle, *Kindertotenlieder*.

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

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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• Westminster Symphony • Windsor (Ontario) Symphony

Colorado MahlerFest

Mahler, Mahler, Everywhere

The Colorado Symphony has no more Mahler scheduled for its 2000-2001 season. Information is as yet unavailable for the summer music festival Breckenridge, but it seems that no Mahler is scheduled this summer for Aspen or the Colorado Music Festival, in Boulder.

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



MahlerFest Record of Works Performed

<i>Aria from Die Tote Stadt</i> (Korngold)	1999	Song by Claude Debussy	2000
<i>Bei Mondaufgang</i> (Wolfes)	1998	Songs by Kurt Weil	2000
<i>Brettli-lieder</i> (Schoenberg)	1995	Song by Roger Quilter	2000
<i>Das Klagende Lied</i>	1991	Song by Sergei Rachmaninoff	2000
<i>Das Lied von der Erde</i>	1998	Songs and Movie Songs (Korngold)	1999
<i>Das Lied von der Erde</i> (choreographed)	1994	Songs by Joseph Marx	1998, 1999
Five Poems, Opus 10 (Griffes)	1998	Songs from <i>Das Knaben Wunderhorn</i>	1989, 1994, 1997, 1999, 2001
Four Early Lieder (Gustav Mahler)	1996	Songs from <i>Land of Smiles</i> (Franz Lehar)	1998
<i>FunfLieder</i> (Alma Mahler)	1991	Songs to Poems by Rückert	1989, 1997
<i>Galgenlieder</i> (Graener)	1995	Songs, Opus 3 (Grosz)	1998
<i>Greeting from Arias and Bacarroles</i> (L. Bernstein)	1997	Songs, Opus 8 (Wellesz)	1998
<i>Hochsommer</i> (Felix Weingartner)	1997	<i>Non piu andrai</i> (Mozart)	2000
<i>Hütet euch!</i> (Zemlinsky)	1997	Rusalka's <i>Song to the Moon</i> (Dvorak)	2000
<i>Kindertotenlieder</i>	1990, 1996	Symphony #1	1988
<i>Klaviersütck</i> , Opus 19, No. 6 (Schoenberg)	1997	Symphony #1 (Hamburg Version)	1998
<i>Lieder</i> (Berg)	1996	Symphony #2	1989, 1999
<i>Lieder</i> (Brahms)	2000, 2001	Symphony #3	1990, 2000
<i>Lied</i> (Humperdinck)	2001	Symphony #4	1991, 2001
<i>Lied</i> (Josephine Lang)	2001	Symphony #4, IV, Mahler performing piano version	1994
<i>Lied</i> (Mendelssohn)	2001	Symphony #4, IV, (Schoenberg Society arrangement)	1991
<i>Lied</i> (Louise Riechart)	2001	Symphony #5	1992
<i>Lied</i> (Max Reger)	2001	Symphony #6	1993
<i>Lied</i> (Schoenberg)	2001	Symphony #6, two piano version (Zemlinsky)	1993
<i>Lieder</i> (Schubert)	2000, 2001	Symphony #7	1994
<i>Lied</i> (Schumann)	2001	Symphony #8	1995
<i>Lied</i> (Friedrich Silcher)	2001	Symphony #9	1996
<i>Lieder</i> (Richard Strauss)	1993, 1995, 1998, 2000, 2001	Symphony #10, J. H. Wheeler version	1997
<i>Lieder</i> (Wolf)	1995, 2000	<i>Vier Lieder</i> (Alma Mahler)	1991
<i>Lieder</i> from Opus 2 (Zemlinsky)	1995	<i>Vier Lieder</i> , Op. 2 (Schoenberg)	1996
<i>Lieder und Gesänge</i>		<i>Vier Stück für Klarinette und Klavier</i> (Berg)	1990
<i>auf den Jugendzeit</i>	1988, 1993, 1997, 1999	<i>Des Knaben Wunderhorn</i> , orchestral version	2001
<i>Lieder eines fahrenden Gesellen</i>	1988, 1993, 1995		
Marches & Ländler by Schubert	2000		
Piano Quartet in A minor	1988, 1997		
<i>Sieben Frühe Lieder</i> (Berg)	1990		
Suite from BWV 1067 and BWV 106 (Bach/Mahler)	1989		
Song by Arnold Bax	2000		

Longmont Symphony — The Artistry of Music
Robert Olson, Music Director & Conductor
Vance Brand Auditorium, Longmont

February 4 — Brian St. John, Conductor, *Family Concert: Music South of the Border*; 3:00 PM.
Aaron Copeland's *El Salon Mexico*; works by Mexico's Moncayo and Spain's de Falla, Young Artist Winner;

March 17 — Robert Olson, Conductor; Ann Schein, piano. 7:30 PM
Brahms, Piano Concerto No. 2; Janacek, *Taras Bulba*

April 28 — Robert Olson, Conductor, Shunsake Sato, violin, 7:30 PM
Wagner, overture to *Rienzi*, Brahms, concerto for violin; Ravel, Suite #2 from *Daphnis & Chloé*

May 12 — POPS Concert with Longmont Barbershop Quartet; Lillie Betts & Denver Gospel Singers
July 4, Summer concert at Thompson park



Call 303-772-5786 for information & tickets

The Arts & Local Economics



You all have seen the SCFD Bear logo on many music and other arts events. What is SCFD and what does it mean to the local economies of Colorado?

SCFD stands for: Scientific & Cultural Facilities District, which includes the counties of Boulder, Jefferson, Adams, Denver, Arapaho, and Douglas, i.e., those counties within the RTD district. On every sales tax purchase of \$10, \$0.01 is collected for SCFD. Organizations benefiting from SCFD are the four mandated Tier I organizations – the Denver Zoo, Art Museum, Museum of Natural History and the Botanical Gardens, all

of which have "free" days owing to SCFD support. Tier Two organizations are elected by formula, i.e., those organizations that have earned and contributed cash incomes greater than a set amount. There are nearly 60 Tier II organizations, including the Colorado Symphony Orchestra, Colorado Ballet, the Boulder Philharmonic/Peak Arts, the Colorado Music Festival (Boulder).

Tier III organizations are funded through Citizen's Cultural Committees in each County, making their decisions based on local arts and cultural needs. This year, Boulder County distributed some \$500,000 dollars to 113 groups, including the Colorado MahlerFest and the Longmont Symphony, for example. A study just completed, and supported by the Colorado Business Committee for the Arts, shows again that the Arts organizations in the SCFD district have a far greater economic impact than does all the professional sports teams combined! For example, the audiences at all SCFD arts events was over 9,300,000 happy people, while the combined attendance at the Rockies, Nuggets, Avalanche, and the Broncos was about 5,500,000. Of the 9,300,000 arts attendees, some 7,100,000 were fully paid, while the rest, thanks to SCFD, were free or discounted. Attendance at the SCFD arts events attracted over 1,100,000 visitors from out of state.

The bottom line is that the relatively modest support by SCFD for arts and cultural events (think of the staggering advertising revenues obtained by the sports groups and the astronomical salaries compared with the arts groups!) triggers or helps support some \$844,000,000 cash flow into the local economies of the SCFD counties. So not only does SCFD help us bring pleasure and joy to our attendees, but the Arts are a significant force in the economy of the area, by SCFD's calculations being the 11th largest non-government employment group.

Visit www.cbca.org for more detailed information.

THE ARTS REALLY DO COUNT!

**Colorado MahlerFest proudly announces
New radio partnerships with:**

KUNC, FM Greeley — 91.5 MHz

KUNC has quite good reception in Boulder and towards Denver. Several translators cover other areas.

*KUNC carries the NPR morning and afternoon talk shows,
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Diverse music, including classical selections.*

*They collaborate with us in Public Service Announcements, and ticket giveaways.
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*KCME can be heard from south of Colorado Springs to South Denver
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*KCME broadcasts 24-hour music —
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MahlerFest XIV is pleased to be one of their sponsors.*



We understand that KVOD, 1280 KHz AM, is being sold to a new owner, and that broadcasting of classical music will cease as soon as transfer arrangements will have been completed.

We bid a most fond farewell to this landmark station which has brought great joy to the Denver area music-loving public through over 30 years of 24-hour music. KVOD also has joined with many groups in support of the cultural arts in Denver. Thank you Gene Amole and John Wolff for your pioneering efforts in support of the Denver cultural scene, and to Jim Condor, Betsy Schwarm, Chris Mohr, and all your colleagues past and present for maintaining this wonderful tradition. We wish all of you the best for whatever you plan to do next.

There are plans for KCFR FM, 90.1 MHz, to acquire an AM station at 1340 KHz for broadcast of classical music, but details are not clear at this time. We wish them well.

Colorado MahlerFest XIV

The Wunderhorn Texts in Song

Wachtelwacht
Kaeuzlein
Hier Liegt ein Spielmann Begraben

Louise Reichardt

Der Wachtelschlag (S. F. Sauter)

Franz Schubert

Jagdlied
Dort hoch auf jenem Berge

Felix Mendelssohn
Josephine Lang

Käuzlein
Marienwürmchen
Die Schwalben

Robert Schumann

Duet from *Hansel und Gretel*

Engelbert Humperdinck

INTERMISSION

Der Überläufer
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Johannes Brahms

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Volksweise
Gustav Mahler

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John David Lamb
Max Reger
Arnold Schoenberg

Hat gesagt – bleibt's nicht dabei
Für fünfzehn Pfennige

Richard Strauss

Kara Guggenmos – Soprano
Holly Wrensch – Mezzo soprano
Daniel Schmoranz – Tenor
Patrick Mason – Baritone
Terese Stewart – Piano

Tuesday, January 9, 7:30pm
Boulder Public Library Auditorium

Friday, January 12, 7:30pm
Rock Mountain Center for Musical Arts

TRANSLATIONS

Wachtelwacht/Watch of the Quail

Hear how lovely the quail sings in the meadow, Praise God! Praise God! No terror comes nigh me, she says; she flies from one green field to the next and proclaims to us the growth of the fruit, call to all with joy and delight; thank You, God, thank You, God, who gives me this time.

In the morning she calls even before daybreak, good day! good day! awaits the sunrise. once the sun has risen, she exclaims for joy, rustles her feathers and stretches her body, turns her eyes towards the sky; thanks to God, thanks to God! You who have given me rest.

Now that the harvest is done, hard times, hard times, the winter is already coming. She rises above the land to start her journey toward a more joyous place. Meanwhile she wishes the land: God keep you, God keep you! and flies away in peace.

Kaeuzlein/Little Screech-Owl

Poor little screech-owl, where shall I fly; I'm so alone in the night, so full of fear, because of the big misshapen owl and her continual wailing.

I will fly to the tree in the green wood and listen to the birds sing in all their different ways. Above all I love the nightingale, and she loves me!

The children below think that I mean them evil. They would drive me away so that I cry no more; if I should sound evil, I'm sorry, but my song truly brings no joy.

The branch where I like to rest is gone, its little leaves all withered. Mrs. Nightingale took them. The big owl has tricked me and has stolen all my joy.

Hier liegt ein Spielmann begraben/

Here Lies a Musician

Good morning, musician, where have you been? Down there and up there the Swabians danced with a little killekeia and big kum kum!

There come the women with sickle and discs, wanting to stop the Swabian men from dancing, with a little killekeia and a big kum kum!

The men run and fall into a ditch. They say, there's a musician buried here, with a little Killekeia and a big Kum Kum!

The men run off, the women follow them beyond the county line with sickle and scythe: Good morning musicians, now get back to the harvest!

Der Wachtelschlag/Song of the Quail

Ah, how sweet that sound from yonder:

'Fear God! Fear God!' The quail cries into my ear sitting amid the greenery, hidden by the corn, It exhorts the listener in the field: 'Love God! Love God!' He is so gracious and so kind.

Again its leaping calls echoes: 'Praise God! Praise God!' For he can praise you. Do you see the wonderful fruits of the field? Reflect on them in your hearts, dwellers on this earth. 'Thanks to God! Thanks to God!' For He nourishes and sustains you.

If the Lord of nature terrifies you in the storm, "Pray to God! Pray to God!" He spares the fields when they call to Him. If the perils of warriors make you fearful, "Trust in God! Trust in God!" See, He does not tarry long.

Jagdlied/Hunting Song

As I merrily rode through a green wood, There I heard three shapely birdlings singing. And if they're not three birds, but are three graceful girls, should one of them not be mine my life will be at stake.

The rays of evening spread a golden net over the wood, and against it contend the birds, that are still singing. I stand on watch, I wait for the dark night: the magic thrill of evening has certainly softened their hearts.

I blow my jubilant horn, the firmament clears, I dismount from my steed and count the flock of birds. One is dark-haired Annie, the second Barbara, the third has no name, but she shall be my own.

Dort hoch auf jenem Berge

High up on every hill goes the millwheel! It grinds only love, night and day. The mill is demolished, love is ended! So God bless you, my dear love! I'm off to my misery!

Marienwürmchen/Ladybird

Sit on my hand, ladybird, I won't hurt you. I only want to see your pretty wings.
 Ladybird, fly away home; your house is on fire, your children are crying. The wicked spider has caught them in her web.
 Fly to the children next door, ladybird. They won't hurt you; they want to see your wings, too.

Die Schwalben/The Swallows

Two swallows fly into their neighbor's house, now high, now low. They return in a year and look for their former home.
 They go into a new country and pass over it quickly; yet they come back, as everyone knows.
 When they return to us, the farmer goes out to meet them. They bring him many greetings, prosperity and good fortune!

Evening Prayer

Hansel: Sandman was here!

Gretel: Let us say our evening prayers.

Both: Evenings, when I go to sleep, fourteen angels stand around me: two at my head, two at my feet, two to my right, two to my left, two to cover me, two to wake me, two to lead me to Heaven's Paradise.

Der Überläufer/The Turncoat

Let's go into the garden where the beautiful roses are; there are too many roses there; I will pluck one, any one I want.
 We often sat side by side; how faithful my darling was to me; I would never have imagined that my darling could be so false.
 Don't you hear the huntsman blowing in the forest on the green sward, the huntsman with the green hat, who is taking my darling away from me, my dearest?

Liebesklage des Mädchens

The Lovelorn Girl's Lament

Whoever wishes to see two living fountains, should look at my two saddened eyes that have almost dried up with weeping.
 Whoever wants to see many large and deep wounds, should take a look at my sorely wounded heart; that is how love wounded me to the roots of my soul.

Rheinlegchen/Rhine Legend

Now I mow by the Neckar, now I mow by the Rhine; now I have a sweetheart, now I'm alone!

What good is mowing if the sickle doesn't cut; what good is a sweetheart if he doesn't stay with me!

So should I then mow by the Neckar, by the Rhine; then I will throw my little gold ring in!

It will float in the Neckar, it will float in the Rhine, it shall swim right down into the deep sea.

And when it swims, the little ring, then a fish will eat it! The fish will land on the King's table!

The King would ask, whose ring can it be? Then my sweetheart would say: "The ring belongs to me!"

My sweetheart would spring uphill and downhill, would bring back to me the fine little gold ring.

You can mow by the Neckar, you can mow by the Rhine! You can always toss in your little ring to me!

Fuge/Fugue

A musician wanted to be happy and was successful, sitting down with a good glass of wine and singing merrily.

It is widely known that wine grown up and down the Rhine valley modulates your morals and often leads many astray. He writes a little song about it, well-considered, mixed with good fugues; no one could blame him.

He thinks to himself; hey, if a thousand crowns were mine and every year I had a great barrel of wine, how many good fugues could I write!

Hat gesagt – bleibt's nicht dabei

Saying Isn't Doing

My father told me I should rock the baby,
and then this evening he'd boil me three
goose eggs; if he boils me three, he'll eat
two of them, and I won't rock a cradle for
just one egg.

My mother told me I should sneak on the
girls, and then this evening she'd roast me
three fowls; If she roasts three for me, she'll
eat two of them, and for just one fowl I
won't do any sneaking.

My sweetheart told me I should think of
him, and then this evening he'd give me
three kisses; if he gives me three he won't
stop at that; why should I worry about the
fowl, what's an egg to me?

**Wie Georg von Frundsberg von sich
selbst sang/How George von Frundsberg
Sang of Himself**

My diligence and toil I have never spared,
and always mindful of my Lord, to the best
of my ability I have submitted myself to
Him; Grace, unhopèd-for, yet my heart to
the court often turns.

He who buys a place for himself runs far
ahead, and raises himself up, yet he who
fights long for honor must go far away. That
grieves me much, my precious service
remains unrecognized.

No thanks nor reward from it I bring, they
count me little, and have quite forgotten me
indeed; great grief, danger I have undergone.
What joy shall I have from it?

Für fünfzehn Pfennige/For Fifteen Pence

The girl wants a suitor, even if she has to dig
one out of the ground, for fifteen pence.

She dug right down, she dug right up, and
all she dug was a scribe, for fifteen pence.

The scribe was rolling in money, he bought
the girl whatever she wanted, for fifteen
pence.

He bought her a narrow belt covered all over
in gold, for fifteen pence.

He bought her a big hat that was just right
for the sun, for fifteen pence.

“Good for the sun, good for the wind, do
stay with me, my dear child, for fifteen

pence. You stay with me, I stay with you,
I'll give you all I have – just fifteen pence.”

Keep your wealth, leave me with my wits,
no one else will take you, for fifteen pence.

“I don't want your good will, and you
certainly don't get true love, for fifteen
pence. Your heart is like a dove-cote; as one
goes in, another leaves – for fifteen pence!”

TRANSLATIONS FOR SATURDAY'S CONCERT

Der Schildwache Nachtlied

Sentinel's Night Song

I cannot and will not be cheerful! When everyone is asleep! Then I must keep watch, yes, watch! Must be sorrowful! Ah, lad, you mustn't be sad! I'll wait for you in the rose-garden! In the green clover!

To the green clover I do not come! To the weapon's-garden full of halberds I am posted!

If you are on the battlefield, God help you! On God's blessing is everything dependent! Whoever believes it!

He who believes it is far away! He is a king, an emperor! he wages war! Halt! Who goes there! Patrol! Stand back!

Who sang here? Who sang just now? A solitary field sentinel sang it at midnight!

Midnight! field sentinel!

Verlorne Müh'!

Labour Lost

She: Laddie...laddie, we want to go out! Shall we? Look at our lambs? Come, dear laddie!

Come, I beg you!

He: Silly lassie, I won't go out with you at all!

She: You want perhaps? You want a bit to nibble? Fetch yourself something out of my bag! Fetch it, dear laddie, fetch it, I beg you!

He: Silly lass, I'll nibble nothing of yours at all!

She: You mean I should... I should give you my heart? Always you will want to think of me? Always? Take it, dear lad, take it, I beg you!

He: Silly lass, I don't care for it at all! Nothing!

Trost im Unglück

Solace in Misfortune

Hussar: Now then, the time has come! My horse it must be saddled! I've made up my mind, I must ride away! Off you go! I have my due! I love you only in folly! Without you I can well live, yes, live! Without you I can well exist! So I'll sit on my horse and drink a glass of cool wine, and swear by my little beard, to be true to you forever!

Maiden: You think you are the handsomest in the whole wide world and also the most pleasant! But you are far, far off the mark! In my father's garden there's a flower growing: I'll keep waiting till it is bigger. And off you go! I have my due! I love you only in folly! Without you I can well live! Without you I can well exist!

Both: You think I'm going to take you! That I will not think of for a long time! I must be ashamed of you when I am in public!

Wer hat dies Liedlein erdacht?!

Who Thought up this Little Song?!

Up there on the mountain, in the high house! in the house! There peers out a fine, dear maiden! There is not her home! She is the innkeeper's daughter! She lives on the green heath!

My heart has a wound! Come sweetheart, make it well! Your dark brown little eyes, they have wounded me! Your rosy mouth makes hearts well! It makes young people rational, brings the dead back to life, makes the ill healthy, yes, healthy!

Who then thought up this pretty, pretty little song? Three geese have brought it over the water! Two grey and one white! And whoever cannot sing this little song, to him they will whistle it! Yes...

Das irdische Leben

The Earthly Life

"Mother, oh Mother, I'm hungry! Give me some bread or I shall die!"

"Just wait, just wait, my child!

Tomorrow we shall hurry to harvest!"

And when the grain was harvested the child still cried out: "Mother, oh mother, I'm hungry! Give me some bread or I shall die!"

"Just wait, just wait, my child!

Tomorrow we shall hurry and go threshing!"

And when the grain was threshed, the child still cried out: "Mother, oh Mother, I'm hungry! Give me some bread or I shall die!"

"Just wait, just wait, my child!

Tomorrow we shall hurry and bake!"

And when the bread was baked, the child lay on the funeral bier!

Up and down he beats the drum, they are again before their billets, trallali, trallaley, trallali, trallaley, clearly out into the alley! They draw before sweetheart's house, trallali, trallaley, trallali, trallaley, trallalera, they draw before sweetheart's house, trallali.

In the morning there stand the skeletons in rank and file, they stand like tombstones, in rank, in rank and file. The drum stands in front, so that it can see him, trallali, trallaley, trallali, trallaley, trallalera, so that it can see him!

Revelge / Reveille

In the morning between three and four, we soldiers must march up and down the alley, trallali, trallaley, trallalera, my sweetheart looks down!

Oh brother, now I've been shot, the bullet has struck me hard, carry me to my billet, trallali, trallaley, trallalera, it isn't far from here!

Oh brother I can't carry you, the enemy has beaten us, may the dear God help you! trallali, trallaley, trallalera, I must march on till death!

Oh brothers, oh brothers, you go on past me, as if I were done with, as if I were already done with! trallali, trallaley, trallalera, you're treading too near to me!

Trallali, trallaley, trallali, trallaley. I must nevertheless beat my drum, trallali, trallaley, trallali, trallaley, they battle and they strike their enemy, trallali, trallaley, trallaleralala, a terror smites the enemy!

TRANSLATIONS FOR SUNDAY'S CONCERT

Des antonius von Padua Fischpredigt / *St. Anthony of Padua's Sermon to the Fish*

At sermon time St. Anthony finds the church empty! He goes to the rivers and preaches to the fish! They flap with their tails! They gleam in the sunshine! The carp with roe have all congregated; their jaws gaping, intent on listening. Never did a sermon so please the fish! Sharp-snouted pike that fence continually, swam up in a hurry to hear the holy man! Even those odd creatures that continually fast: I mean the codfish, appear for the sermon! Never did a sermon so please the codfish! Good eels and sturgeon that people of quality relish, even they condescend to attend the sermon. Crabs too, and turtles, usually slowboats, climb hurriedly from the depths to hear this voice! Never did a sermon so please the crabs! Fish big and fish small! Of quality and common! They raise their heads like rational creatures! At God's command they listen to the sermon. The sermon finished, each one turns away! The pike remain thieves, the eels great lovers, the sermon was pleasing, they all stay the same! The crabs go backwards, the cod stay fat, the carp gorge a lot, the sermon's forgotten! The sermon was pleasing, they all stay the same!

Rheinlegенchen/Rhine Legend

Now I mow by the Neckar, now I mow by the Rhine; now I have a sweetheart, now I'm alone!
What good is mowing if the sickle doesn't cut; what good is a sweetheart if he doesn't stay with me!
So should I then mow by the Neckar, by the Rhine; then I will throw my little gold ring in!

It will float in the Neckar, it will float in the Rhine, it shall swim right down into the deep sea.

And when it swims, the little ring, then a fish will eat it! The fish will land on the King's table!

The King would ask, whose ring can it be? Then my sweetheart would say:
"The ring belongs to me!"

My sweetheart would spring uphill and downhill, would bring back to me the fine little gold ring.

You can mow by the Neckar, you can mow by the Rhine! You can always toss in your little ring to me!

Lied des Verfolgten im Turm

Song of the Persecuted in the Tower

Prisoner: Thoughts are free, who can guess them; they rush past like nocturnal shadows, no man can know them, no hunter can shoot them; it remains thus: thoughts are free!

Maiden: Summer is a time for merriment, on high, wild heaths. There one finds a green place, my heartily loving little sweetheart, from you I do not wish to part!

Prisoner: And if they lock me up in a dark dungeon, all this is but effort in vain; for my thoughts tear the bars apart and the walls in twain, thoughts are free!

Maiden: Summer is a time for merriment on high wild mountains. There one is always quite alone, on high, wild mountains. There one hears no children yelling. There the air invites one to himself, the air invites one to himself.

Prisoner: So may it be the way it is! And if it happens, may it all happen in the silence, only everything in the silence! My wish and desire can be restrained by no one! It remains thus, thoughts are free!

Maiden: My sweetheart, you sing as cheerfully here as a little bird in the

grass; I stand so sadly at the prison door,
if I only were dead, if I only were with
you, alas, must I always then complain?
Prisoner: And since you complain so, I'll
renounce love, and if I dare, then
nothing can worry me! Then in my heart
I can always laugh and be jovial; it
remains thus, thoughts are free!
Thoughts are free!

Wo die schönen Trompeten blasen

Where the Fair Trumpets Sound

Who then is outside and who is
knocking that can so softly awaken me?
It is your dearest darling, get up and let
me come to you! Why should I go on
standing here? I see the red of morn arise,
the red of morn, two bright stars. I long
to be with my sweetheart! With my
dearest darling!

The maiden got up and let him in, she
bade him welcome too. Welcome, my
fine lad! You have been standing so
long!

She offered him too her snow-white
hand. From far away the nightingale
sang, then began she too, to weep.

Ah, do not weep beloved mine! After a
year you will be my own. My own you
shall certainly become, as is no other on
earth! Oh love on the green earth.

I'm off to war on the green heath; the
green heath is so far away! Where there
the fair trumpets sound, there is my
home, my house of green grass!

Lob des hohen Verstands

Praise of Lofty Judgement

Once in a deep valley the cookoo and the
nightingale struck a wager: whoever
sang the masterpiece, whether won by
art or won by lick, thanks would he take
away.

The cookoo spoke: "If you agree, I have
chosen the judge." And he at once
named the ass, "For since he has two

large ears, he can hear all the better! and
recognize what is right!"

Soon they flew before the judge. When
he was told the matter, he decreed that
they should sing.

The nightingale sang out sweetly! The

ass spoke: "You muddle me up!

Heehaw! Heehaw! I can't get it into my
head!" There upon the cookoo began
quickly his song in thirds and fourths

and fifths. It pleased the ass, he spoke

but, "Wait! I will pronounce thy

judgement, yes pronounce.

You have sung well nightingale! But,

cookoo, you sang a good chorale! And

hold the beat precisely! I speak from my
higher understanding! And even if it cost

a whole country, I thus pronounce you

the winner!" Cookoo, cookoo! Heehaw!

Der Tambour'sell

The Drummer Boy

I, poor drummer boy! They are leading
me out of the dungeon! If I'd remained a
drummer, I would not lie imprisoned!

Oh gallows, you tall house, you look so

frightening! I don't look at you

anymore! Because I know that's where I
belong!

When soldiers march past, that are not

billeted with me, when they ask who I

was: Drummer of the first company!

Good night, you marble rocks! You

mountains and hills! Good night, you

officers, corporals and musketeers!

Good night you officers, corporals and

grenadiers!

I cry out with a clear voice: I take leave
of you! Good night!