

# MahlerFest XIX

Recipient of the 2005 Mahler Gold Medal



**Gustav Mahler, *Blumine***  
**Gustav Mahler, *Lieder eines fahrenden Gesellen***  
**Gustav Mahler, Symphony No. 1**

**Boulder, Colorado**  
**January 11-15, 2006**

**Robert Olson**  
**Artistic Director & Conductor**

# MahlerFest XIX

## Schedule of Events

### CHAMBER CONCERTS

Wednesday, January 11, 7:00 PM  
Boulder Public Library Auditorium, 9<sup>th</sup> & Canyon

Friday, January 13, 7:30 PM  
Rocky Mountain Center for Musical Arts, 200 E. Baseline Rd., Lafayette

Lieder on texts of Friedrich Rückert including Mahler's  
*Kindertotenlieder* and *Rückert Lieder*

### SYMPOSIUM

Saturday, January 14, 10:00 AM - 4:00 PM (Lunch 12:00 - 1:30 PM)  
Music Theater in Imig Music Building (lower level, northeast corner)

Robert Olson, Artistic Director & Conductor, Colorado MahlerFest:  
"Thoughts on Preparing and Conducting Mahler's First Symphony"  
Marilyn McCoy, Newburyport, Mass.:

"More Than a Walk in the Meadow: Premonition, Quotation, and Transformation in the Opening Movement  
of Mahler's First Symphony"

James L. Zychowicz, A-R Editions (Madison, Wisconsin):  
"From Symphonic Poem to Symphony: The Evolution of Mahler's First Symphony"

Panel Discussion: "Exploring Mahler's First Symphony"

Stanley Ruttenberg, moderator; Panelists: Jerry Fox (President, Gustav Mahler Society of New York), Jeffrey  
Gantz, Marilyn McCoy, Joe Monzo (independent Mahler enthusiast, California), & James L. Zychowicz

### SYMPHONY CONCERTS

Saturday, January 14

Sunday, January 15

Macky Auditorium, CU Campus, Boulder

Margaret Lattimore, mezzo-soprano  
MahlerFest Orchestra, Robert Olson, conductor

*See page 2 for details.*

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

*The Boulder Arts Commission, an agency of the Boulder City Council  
The Scientific and Cultural Facilities District, Tier III, administered by the Boulder County Commissioners  
The Dietrich Foundation of Philadelphia  
The Boulder Library Foundation  
The Van Dyke Family Foundation*

*Many music lovers of the Boulder area and also from many states and countries*



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# MahlerFest XIX

Not only has Mahler's music "begun to find a home," he 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. As the writer David Hall 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."

Nineteen 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. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit that compels each of its creative participants to be a part of this unique and highly personal experience.

Mahler performances are not all that rare anymore, but MahlerFest in Boulder — the only one of its kind in the world, a multi-media Festival with a full program of Mahler's music and talks by the world's leading Mahler experts — continues to present his works in sequence, many of which are rarely heard. "A symphony is like the world. It must embrace everything ..." Mahler once declared to Jan Sibelius. Boulder's MahlerFest brings that Mahlerian world to our audiences.

Early every January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!



Robert Olson, Artistic Director and Founder

## *Colorado MahlerFest Brings Home the Gold*

The International Gustav Mahler Society, Vienna, was founded in 1955 by Prof. Erwin Ratz for the purpose of promoting the music of Mahler and compiling "critical" editions of his music — a most difficult task as Mahler was always modifying his scores and often marked changes on his scores that were meant for that performance only. The fact that he almost never dated any of his scores makes the task of deciding which changes were meant to be permanent even more daunting. In addition to this huge project, the IGMG has chosen to issue Mahler Gold Medals to musicians actively performing Mahler's music and to scholars contributing to better understanding of Mahler as a person and as a composer/conductor.

Since 1958, 35 medals have been awarded, including three to Americans: Leonard Bernstein in 1967, Prof. Edward R. Reilly in 1997, and Thomas Hampson in 1999, the last year in which these medals were awarded until 2005. Imagine our astonishment when this summer I heard from the IGMS that they had decided to award four more recipients: The New York Philharmonic, which Mahler conducted for three seasons; The Mahler Committee of Toblach/Dobbiaco (where Mahler spent his last summers and composed the Ninth Symphony, *Das Lied*, and worked out in much detail his Tenth Symphony); Prof. Henry-Louis de La Grange, Mahler's foremost biographer; and last but not least, the Colorado MahlerFest. We are indeed honored to be included in such prestigious company, past and present.

Last year Bob Olson and I prepared "A Short History of the MahlerFest," concluding with the remark that some dreams do indeed come true. In 2005 we realized a dream that we never even imagined — recognition by the prestigious IGMS. The Certificate of this honor and photos of the Mahler Gold Medal are contained in this Program Book.

It is my own personal feeling that this great honor belongs to all of us — our founder Robert Olson and the magnificent MahlerFest Orchestra which he has built over the years; to all the soloists and choruses who have performed with us; our lecturers; past and present members of our Board of Directors; our many public, private and individual sponsors; and certainly to you, our loyal audiences over the years whose continuing appreciation of our performances make it all worth while.



Stan Ruttenberg, President

# MahlerFest XIX

**Robert Olson**  
**Artistic Director and Conductor**

## **SYMPHONY CONCERTS**

**Saturday, January 14, 7:30 PM**

Pre-concert Lecture by Prof. Marilyn McCoy, 6:30 PM

**Sunday, January 15, 3:30 PM**

Pre-concert Lecture by Prof. Marilyn McCoy, 2:30 PM

**Macky Auditorium, CU, Boulder**

**The Colorado MahlerFest Orchestra**  
**Margaret Lattimore, mezzo-soprano**  
**Robert Olson, conductor**

**John David Lamb: Fanfare: "Our Time Has Come"**

**Mahler: *Blumine***

**Mahler: *Lieder eines fahrenden Gesellen***

Intermission

**Mahler: Symphony No. 1**

***I. Langsam. Schleppend.—Immer sehr gemächlich.***

***II. Kräftig bewegt.***

***III. Feierlich und gemessen, ohne zu schleppen.***

***IV. Stürmisch bewegt.***

*MahlerFest XIX is dedicated to the memory of our dear friend Stuart Feder, who died on July 29, 2005.*

*Dr. Feder was a distinguished practicing psychiatrist and also a fine musician, having earned a degree in music from Harvard.*

*He lectured at Harvard and also at the Juilliard School of Music, New York.*

*He was with us first for MalherFest XI, and was an active and enthusiastic participant many times thereafter.*

MahlerFest also pays special thanks to so many of our friends who donate funds to support these concerts, as well as to our community and foundation donors, without whose help MahlerFest could not continue to provide you, our audience, with the wonders of Mahler's music.

# MahlerFest XIX

## **Terese Stewart Memorial Chamber Concerts**

Wednesday, January 11, 7:00 PM  
Boulder Public Library Auditorium  
9th & Canyon, Boulder

Friday, January 13, 7:30 PM  
Rocky Mountain Center for Musical Arts  
200 E. Baseline Road, Lafayette

## **Songs on Poems of Friedrich Rückert**

**Patrick Mason, Baritone**  
**Mutsumi Moteki, Piano**  
**Marilyn McCoy, Speaker**

In addition to the Mahler works listed below, the program includes Rückert songs by Robert and Clara Schumann, Brahms, and others.

### ***Kindertotenlieder***

[Songs on the Deaths of Children]  
Gustav Mahler (composed 1901–04)

Nun will die Sonn' so hell aufgeh'n!  
Nun seh' ich wohl, warum so dunkle Flammen  
Wenn dein Mütterlein  
Oft denk' ich, sie sind nur ausgegangen!  
In diesem Wetter!

### ***Fünf Lieder nach Rückert***

[Five Rückert Songs]  
Gustav Mahler (composed 1901–02)

Blicke mir nicht in die Lieder  
Ich atmet' einen linden Duft  
Um Mitternacht  
Liebst du um Schönheit  
Ich bin der Welt abhanden gekommen

## **Colorado Mahlerfest**

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MahlerFest acknowledges with sincere thanks collaboration with the University of Colorado's College of Music, Dean Daniel Sher, and administrative assistance from the Boulder Philharmonic

# Colorado MahlerFest XIX Orchestra

<p><b>Violin I</b>            Annamaria Karacson,            Boulder, concertmaster            Susie Peek, Denver,            assistant concertmaster            Jennifer Bourianoff, Austin, TX            Cherilynn Cathey, Boulder            Martha Dicks, Longmont            Charles Ferguson, Denver            Jill Ferguson, Denver            Susan Hall, Boulder            Tracy LaGuardia, Aurora            Leah McGougan, Florissant, MO            Esther Olson, Overland Park, KS            Isaac Olson, Overland Park, KS            Matthew Olson, Overland Park,            KS            Christine Short, Boulder            Jane Uitti, Louisville</p> <p><b>Violin II</b>            Deborah Fuller*, Lakewood            Rebecca Ruttenberg**, Boulder            Gwyneth Ayers, Louisville            Fiona Collins, Longmont            Jeralyn Friedli, Boulder            Edward Goldson, Denver            Tom Hagerman, Denver            Dario Landazuris, Austin, TX            Marilyn Maxvold, Loveland            Tanya Ramond, Louisville            Rob Rubin, Ridgewood, NJ            Susan Schade, Boulder            Lisa Sprengeler, Denver            Elaine Taylor, Boulder            Linda Wolpert, Boulder</p>	<p><b>Viola</b>            Ethan M. Hecht*, Boulder            Christine Arden, Boulder            Judy Cole, Boulder            Deb E. Corisis, Boulder            Carin DePue, Denver            Suzie Doyle, Golden            Emily Fenwick, Loveland            James Knowles, Boulder            Hannah Kuchar, Lafayette            John Leininger, Littleton            Adwyn Lim, Berthoud            Miguel Ramos, Boulder            Eileen Saiki, Louisville</p> <p><b>Cello</b>            Marcelo Sanches*, Westminster            Beth Ringel**, Boulder            Rowanna Bobo, Louisville            Eileen Farnsworth, Loveland            Nada Fisher, Berthoud            Rebecca Flintoft, Lafayette            Phil Norman, Boulder            Mathieu D'Ordine, Boulder            Heather Plattenberger, Boulder            Misti Shaw, Denton, TX            David Short, Cheyenne</p> <p><b>Bass</b>            Todd Lockwood*, Bloomington,            IN            Jennifer Motycka**, Longmont            Jared Connor, Aurora            Dale Day, Boulder            Erik Habbinga, Loveland            Nicolai Jacobsen, Kansas City</p>	<p>Cameron Miller, Highlands Ranch            Tom Virtue, Denver            Erica Schmitt, Thornton</p> <p><b>Harp</b>            Rachel Starr Ellins*, Longmont            Tonya Jilling, Boulder</p> <p><b>Flute/Piccolo</b>            Kay Lloyd*, Longmont            Peggy Bruns, Lafayette,            Sasha Garver, Golden            Jennifer Merrill, Erie</p> <p><b>Oboe/English horn</b>            Margaret R. Davis*, Englewood            Christa Garvey, Eau Claire, WI            Jennifer Johnson, Boulder            Kimberly Brody (EH), Boulder</p> <p><b>Clarinet/Eb Clarinet/            bass clarinet</b>            Aaron Diestel* Kansas City            Kylee San Miguel, Denver            Brian Collins (Bs), Nederland            Michelle Eudekik (Eb), Morrison</p> <p><b>Bassoon/Contrabassoon</b>            Yoshi Ishikawa*, Boulder            Darrel Hale, Boulder            Brian Jack, Boulder</p> <p><b>Horn</b>            Richard Oldberg*, Estes Park            Ralph B. Robison, Longmont            Kelly Drifmeyer, Potsdam, NY</p>	<p>David Wallace, Lafayette            Christopher Leuba, Seattle            Maddie Levinson, Boulder            Andrew Houde, Boulder</p> <p><b>Trumpet</b>            Keith Benjamin*, Kansas City            Leah Schuman, Chicago            T. J. Menges, Lenexa, KS            Cami Kaye, Longmont</p> <p><b>Trombone</b>            JoDee Davis*, Kansas City            John Neurohr, Boulder            Daryl Burghardt, Boulder</p> <p><b>Tuba</b>            Thomas Stein*, Kansas City</p> <p><b>Timpani</b>            Alan Yost*, North Andover, MA            James Clanton, Kansas City</p> <p><b>Percussion</b>            Andy Anderson*, Kansas City            Ed Blasewitz, Boulder,            James Clanton, Kansas City</p> <p>*Principal            **Associate principal</p>
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## Orchestra Affiliations (recent past and present) of the Members of the MahlerFest Orchestra

Alton (IL) Symphony • American Chamber Players • Ann Arbor Symphony • Arapaho Philharmonic • Aspen Chamber Ensemble • Austin Civic Orchestra • Bay Area Women's Orchestra • Bergen Philharmonic • Boulder Bach Festival • Boulder Philharmonic Orchestra • Centennial Symphony Orchestra • Central City Opera Orchestra • Cheyenne Symphony Orchestra • Chicago Symphony Orchestra • Cincinnati Symphony and Pops • Civic Orchestra of Chicago • Colorado Ballet Orchestra • Colorado Music Festival • Colorado Springs Symphony • Colorado Symphony Orchestra • Columbine Chamber Orchestra • Columbus (IN) Philharmonic • Concord (MA) Orchestra • Conservatory of Music, University of Missouri Kansas City • Corpus Christi Symphony • Des Moines Symphony • Eau Claire Chamber Orchestra • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Flagstaff Symphony • Ft. Collins Symphony Orchestra • Ft. Worth Symphony • Four Seasons Chamber Orchestra • Fresno Philharmonic • Gateway Festival Chamber Orchestra • Greeley Philharmonic • Greensboro Symphony Orchestra • Illinois Philharmonic Orchestra • Jefferson Symphony Orchestra • Jerusalem Symphony • Kansas City Ballet Orchestra • Kansas City Chamber Orchestra • Kansas City Civic Orchestra • Kansas City Symphony • Kenosha Symphony • Las Cruces Symphony • Liberty Symphony (MO) • Longmont Symphony Orchestra • Lyric Opera of Chicago • Mansfield (OH) Symphony • Merced Symphony Orchestra • Meridian (MS) Symphony Orchestra • Midland-Odessa Symphony Orchestra • Mississippi Symphony • Mostly Strauss Orchestra • National Repertory Orchestra • New England Philharmonic (Boston) • New Jersey Symphony • New Mexico Symphony • New Orleans Philharmonic • New Zealand Symphony • North Carolina Symphony • Northeast Symphony Orchestra (OK) • Northwest Indiana Symphony • Northwest Mahler Festival • Northland Symphony (MO) • Norwegian Chamber Orchestra • Oberlin Conservatory Orchestra • Orchestra of Northern New York • Pasadena Symphony • Portland (OR) Opera Orchestra • Reno Philharmonic • Ridgewood Symphony (NJ) • Rocky Mountain Symphony • Salt Lake Symphony • Santa Fe Opera Orchestra • Seattle Symphony • St. Joseph (MO) Symphony • St. Petersburg State Chamber Orchestra (Russia) • Sinfonia of Colorado • Sioux City Symphony • Spokane Symphony • Spoleto Festival Orchestra • Strauss Symphony of America • Terre Haute Symphony Orchestra • Timberline Orchestra • Tucson Opera Orchestra • Tucson Symphony • U.K. Philharmonic • University of Colorado Orchestra • University of Northern Colorado Orchestra • Utah Festival Opera • Westminster Symphony

*The Colorado MahlerFest is pleased to include some string players from the Boulder Youth Symphony in its performance of Blumine. The Boulder Youth Symphony's young musicians are chosen from 38 different public and private schools in this region. The musicians range in age from middle school through high school and also include a few college-age mentor musicians. Their Director is Paige Vickery. For more information, see their web site, <http://www.boulderyouthsymphony.org>.*

# MahlerFest XIX

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

- Aria from *Die Tote Stadt* (Korngold) 1999  
*Bei Mondaufgang* (Wolfes) 1998  
*Blumine* (Mahler) 2006  
*Brettli-lieder* (Schoenberg) 1995  
*Das Klagende Lied* (two-part version) 1991  
*Das Lied von der Erde* 1998  
*Das Lied von der Erde, Abschied* (voice & piano version) 1998  
*Das Lied von der Erde* (I, III, V) (voice & piano version) 2005  
*Das Lied von der Erde*, VI, (choreographed) 1994  
*Des Knaben Wunderhorn* (with orchestra) 2001  
    Fanfare: "Our Time Has Come" (John David Lamb) 2006  
Five Poems, Opus 10 (Griffes) 1998  
Four Early Lieder (Mahler) 1996  
*Galgenlieder* (Graener) 1995  
*Greeting from Arias and Barcaroles* (L. Bernstein) 1997  
*Hochsommer* (Felix Weingartner) 1997  
*Hütet euch!* (Zemlinsky) 1997  
*Kindertotenlieder*, voice & piano, 1990, 1996, 2006  
*Kindertotenlieder*, voice & orchestra, 2002  
*Klavierstück*, Opus 19, No. 6 (Schoenberg) 1997  
*Lieder* (Berg) 1996  
*Lieder* (Brahms) 2000, 2001  
*Lied* (Humperdinck) 2001  
*Fuge* (John David Lamb) 2001  
*Lied* (Josephine Lang) 2001  
*Lieder* (Alma Mahler) 1991, 1992, 2003  
*Lied* (Mendelssohn) 2001  
*Lieder* (Louise Riechart) 2001  
*Lied* (Max Reger) 2001 *Lieder* (Schoenberg) 2001  
*Lieder* (Schubert) 2000, 2001, 2004  
*Lied* (Schumann) 2001  
*Lied* (Friedrich Silcher) 2001  
*Lieder* (Richard Strauss) 1993, 1995, 1998, 2000, 2001  
*Lieder* (Wolf) 1995, 2000  
*Lieder from Opus 2* (Zemlinsky) 1995, 2003  
*Lieder und Gesänge aus der Jugendzeit* (Mahler) 1988, 1993, 1997, 1999  
*Lieder eines fahrenden Gesellen*, voice & piano, 1988, 1993, 1995, 2005  
*Lieder eines fahrenden Gesellen*, with orchestra, 2006  
*Marches & Ländler* by Schubert 2000  
*Non piu andrai* (Mozart) 2000  
*Piano Quartet in A minor* (Mahler) 1988, 1997, 2004  
*Prelude to Die Meistersinger* (Wagner) 2004  
*Rückert Lieder* (Mahler) 2006  
*Sieben frühe Lieder* (Berg) 1990  
*Suite from BWV 1067 and BWV 1068* (Bach/Mahler) 1989  
*Song* (Arnold Bax) 2000  
*Song* (Claude Debussy) 2000  
*Songs* (Kurt Weil) 2000  
*Song* (Roger Quilter) 2000  
*Song* (Sergei Rachmaninoff) 2000  
*Songs and Movie Songs* (Korngold) 1999  
*Songs* (Joseph Marx) 1998, 1999  
*Songs from Des Knaben Wunderhorn*, voice & piano 1989, 1994, 1997, 1999, 2003, 2005  
*Songs from Land of Smiles* (Franz Lehar) 1998  
*Songs to Poems* by Rückert 1989, 1997  
*Songs*, Opus 3 (Grosz) 1998  
*Songs*, Opus 8 (Wellesz) 1998  
*Song to the Moon* from *Rusalka* (Dvorak) 2000  
*Symphony #1* 1988, 2006  
*Symphony #1* (Hamburg Version 1893) 1998  
*Symphony #2* 1989, 1999  
*Symphony #3* 1990, 2000  
*Symphony #4* 1991, 2001  
*Symphony #4, IV* (Mahler performing on piano) 1994  
*Symphony #4, IV* (Schoenberg Society arrangement) 1991  
*Symphony #5* 1992, 2002  
*Symphony #6* 1993, 2003  
*Symphony #6 (I)* two piano version (Zemlinsky) 1993  
*Symphony #7* 1994, 2004  
*Symphony #8* 1995  
*Symphony #9* 1996, 2005  
*Symphony #10*, J. H. Wheeler version 1997  
*Tragic Overture*, Op. 81 (Brahms) 2005  
*Vier Lieder*, Op. 2 (Schoenberg) 1996  
*Vier Stücke für Klarinette and Klavier* (Berg) 1990  
*Der Zwerg* final scene (Alexander von Zemlinsky) 2002

# Thank You!

Presenting our annual MahlerFest is a labor of love for our volunteer MahlerFest Orchestra, Board of Directors and other volunteers. However, not all expenses are met by ticket sales and grants, and audience donations are a crucial and significant component of our funding base.

Your contributions of any amount are critical to our future success.  
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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Tom Karpeichik (Web Design)  
AES Consulting & Michael Komarnitsky, Komar Consulting Group (Web-hosting)  
Frank Merrem (Digital Image Editing)  
Ann Alexander Leggett (Graphics Design & Production)



## Robert Olson, MahlerFest Artistic Director

"Electrifying! " The most exciting musical experience I've had in eight years here. Period." *The 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." Karlowy Vary Symphony Orchestra, Czech Republic  
"Magnificent! A fine orchestra and an outstanding conductor." *Longmont Times-Call*.

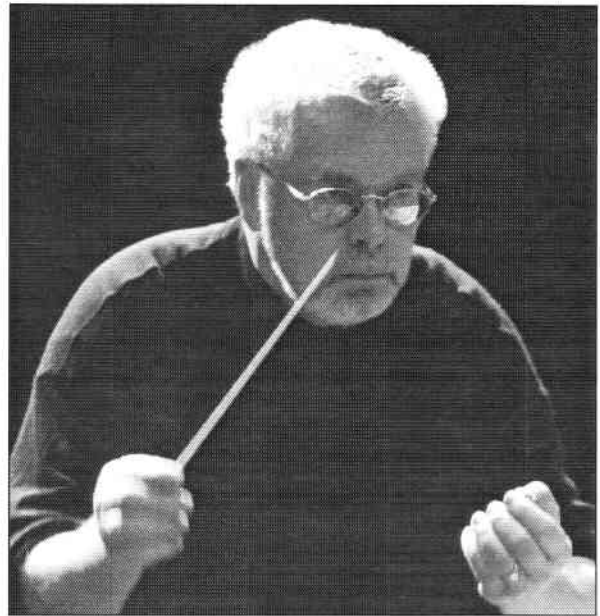
Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception eighteen years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, encompassing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

Currently a resident of Kansas City, Dr. Olson holds posts with three other orchestras. He is the conductor for the Kansas City Ballet, a post he has held since 1992, having conducted more than 400 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 opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, his recent productions include *Turandot*, *A Midsummer's Night Dream*, *Manon*, *Ariadne auf Naxos*, and many 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 23-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences.

Prior to his move to Kansas City he was on the faculty of the University of Colorado/Boulder 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, Bergamo and Milan, Italy, the Czech Republic, the Ljubljana Music Festival, Oporto, Portugal, and the National Symphony of China in Beijing. In February of 2001 he conducted four major Stravinsky works in a Stravinsky Festival sponsored by the Kansas City Symphony as well as five performances for the Miami City Ballet. In April of 2004 he took "first place" conducting the Korean National



Symphony in a 10-member orchestra competition, a concert that was televised live over much of Asia.

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. His recording of the same symphony records with the Polish National Radio Orchestra for Naxos was released in May, 2002 to such reviews as "second only to Rattle and Berlin". He is also recorded on the CRS label.

He is married to Victoria Hagood-Olson and has two children, Tori (18) and Chelsea (15), both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 nineteen years ago, has become not only "one of Boulder's most valuable cultural assets," but a world-class festival, confirmed by the awarding of the Mahler Gold Medal from the Vienna International Gustav Mahler Society in September, 2005 at the same time that the medal was also awarded to the New York Philharmonic.

## Praise for Robert Olson Colorado MahlerFest Conductor

"He may be more steeped in Mahler's music than any other American."

Steven Kinzer, *New York Times*, Jan 17, 2002

"This great performance is the equal of any Eighth I've ever heard."

*Fanfare Magazine*

"This Eighth is in the same class as the best on records."

Jerry Fox, *American Record Guide*

"Legendary."

*Fanfare Magazine*

"Maybe the finest performance of this symphony (#8) ever put to disc."

*Chicago Daily Herald*

"But the palm goes to Olson who chooses ideal tempi ... and has a real sense of the long line. How I look forward to hearing him in other Mahler."

Jonathan Carr, author of the biography *Mahler*

"Robert Olson strikes me as being one of those rare beings among conductor, a man who puts the music first. And so were some of the other greats: Szell, Mengelberg, Beecham."

Tony Duggan, Staffordshire, UK

"Exquisite ... breathtaking ... spiritual ... noble."

*American Record Guide*

"Olson, MahlerFest set new performance standards" (headline) *Boulder Daily Camera*

"A world class performance."

*On the Air magazine*

"Spectacular results" "A triumph for Olson"

*Denver Post*

"Robert Olson is now regarded as a major Mahler master both in this country and in Europe, and

the care with which he led over 300 musicians through the Second (Symphony) makes clear why." *Boulder Daily Camera*

"... The greatest musical event in Boulder to date!" "Astonishing ability"

*Boulder Daily Camera*

"Small wonder that critics of previous MahlerFest performances rank Olson with Leonard Bernstein ..."

Wes Blomster, *Boulder Daily Camera*

"The entire evening was a triumph for Olson, whose pacing and control of often tricky rhythms was expert and who personally corrected every page of the score."

*Denver Post*

"Now that I have five complete works of Mahler conducted by Olson, I am more convinced than ever of his superiority over every other living Mahler conductor. He really understands the essentials of Mahler's unique creative world. And, most importantly, he makes the music sound fresh and new, not mainstream like Levine or Abbado." Remo Mazzetti, one of the four men in the world who has prepared a "realization" of Mahler's Tenth Symphony.

"... the main hero has to be Robert Olson, whose note by note familiarity with the vast Mahler output and admirable taste in transforming his knowledge into orchestral splendor should earn him medals and decorations from the Boulder community."

Blair Chotzinoff, *Boulder Planet*

"Olson has summoned a weight and poignancy that move one close to tears at the end of this farewell to life." (Symphony #10)

## Program Notes

### Fanfare for the Mahler Gold Medal: "Our Time Has Come"

John David Lamb

Late last summer, when Stan Ruttenberg learned that the International Gustav Mahler Society was awarding their Gold Medal to the Colorado MahlerFest, he asked me if I would compose a special fanfare to introduce the presentation ceremony in Boulder. It sounded like an exciting project, and with the approval of Robert Olson and the Board, I started writing. Fanfares ought to be bright, joyful, and short; this I tried to do. I did not base the fanfare on Mahler themes, though I did use some characteristic Mahlerian gestures: the opening unison horn call, the military march, the high E-flat clarinet — to mention only a few. The piece is a straightforward ABA form scored for the wind and percussion players of the MahlerFest orchestra who are already on the stage for the concert. The A parts are in B-flat major presenting a simple melody in vigorous march rhythm. The B section shifts to C-lydian and exploits the brass in typical fanfare-like calls. The march tune returns in a slightly altered guise leading to a noisy coda where you will hear the trumpets quote a brief motif from "Lieder eines fahrenden Gesellen" to the accompaniment of enthusiastic horn whoops. It is a privilege to be able again to make a contribution to this Festival, which has come to mean so much to my wife and me during the last ten years.

### Missing Movement?

#### The provenance of *Blumine* in Mahler's First Symphony

Jeffery Gantz

It seemed a Mahler event of the first order: the rediscovery, in 1966, of the First Symphony's discarded Andante, a piece of music that had not been heard since 1894. It had been the second movement of Mahler's "symphoniai költemény két részben" ("symphonic poem in two parts") when the composer gave the work its premiere in Budapest on November 20, 1889. It was still there, now called *Blumine*, when Mahler conducted his "Titan, eine Tondichtung in Symphonieform" in Hamburg on October 27, 1893, and the following year, on June 3, in Weimar. But by the time of this work's fourth performance, in Berlin on March 16, 1896, Mahler had removed *Blumine*, along with the name *Titan* and the program, from what was now called a "Symphony in D-dur für großes Orchester." When this symphony was finally published, by Josef Weinberger in 1899, it had just four movements. *Blumine* thus never made it into print and, since the various manuscripts the First went

through seemed not to have survived, the movement was considered lost.

In 1959, however, a manuscript of the First was offered to Sotheby's by John C. Perrin, who had got it from his mother, Jenny Feld, whom Mahler had tutored at the Vienna Conservatory in 1878. It was purchased by Mrs. James M. Osborn and donated to the Osborn Collection of Yale University, where it attracted little attention until 1966, when Mahler biographer Donald Mitchell recognized it as a copy of the Hamburg version, complete with *Blumine*. Benjamin Britten gave the movement its 20th-century premiere at the Aldeburgh Festival on June 18, 1967. Alan Blyth wrote in the *Daily Express*: "This is an exquisite Andante, and is shot through with the same sense of resignation and regret so dear to the composer. Nowhere else did he capture this feeling more succinctly." William Mann wrote in the *Times*, "It was a strange and touching experience, like a vivid dream in which one meets a long-dead friend. I can see that 'Blumine' contributes positively to the corpus of the First Symphony, and I look forward to a performance which will include it."

Mann did not have long to wait: on April 19, 1968, Frank Brieff and the New Haven Symphony Orchestra performed the 1906 revision with *Blumine* inserted as the second movement (on March 11 of the following year they did the five-movement 1893 Hamburg version), and they made the premiere recording of this hybrid score for Columbia's budget Odyssey label. Shortly afterward, the 1906 version with *Blumine* marked the debut of Eugene Ormandy and the Philadelphia Orchestra on RCA. And in 1970, Wyn Morris and the New Philharmonia Orchestra recorded the 1893 Hamburg version for London's Pye label.

But the most-respected Mahler conductors of that time — Jascha Horenstein, Otto Klemperer, John Barbirolli, Leonard Bernstein, Georg Solti, Rafael Kubelik, and Bernard Haitink — declined to perform *Blumine* Mahler had discarded the movement, and they respected his judgment. So did the composer's two most eminent biographers. Henry-Louis de La Grange argued, "There can be no doubt as to the authorship of 'Blumine,' and yet few other arguments can be stated in its favor. It is the music of a late-nineteenth-century Mendelssohn, pretty, charming, lightweight, urbane, and repetitious, just what Mahler's music never is." And though Donald Mitchell allowed, "I can see no harm in an occasional performance of the symphony with the Andante installed as its second movement: this, more or less, was the shape in which this familiar piece was launched at Budapest in 1889," he continued, "There can be no grounds at all for attempting a restoration of the movement, which would be a demonstrably anti-musical act and fly in the face of Mahler's wishes in this matter. Mahler enthusiasts pursuing this course only show that they rate their own opinions higher than the composer's, an evaluation the rest of the world is unlikely to follow."

The rest of the world has not followed. Since Morris in 1970, there have been just three recorded Hamburg Firsts: Hiroshi Wakasugi with the Tokyo Symphony Orchestra (Fontec, 1989); Ole Kristian Ruud with the Norrköping Symphony Orchestra (Simax, 1997); Zsolt Hamar with the Pannon Philharmonic Orchestra (Hungaroton, 2005). A few conductors have included *Blumine* in their recordings of the 1906 version; rather than performing it in sequence, however, most have placed it before or after the now standard four movements.

But is the rest of the world right? Mahler's First Symphony was a love letter prompted by his affection for a blonde singer and a Romantic writer who shared names: Johanna Richter and Johann Paul Friedrich Richter, who wrote as Jean Paul. Jean Paul's *Titan* is a crazy quilt of a novel in which a romantic young man, after a couple of false starts, finds the love of his life. In the last movement of Mahler's symphony, one can hear sentimental Liane (Johanna?) and strident Linda merging triumphantly in Idoine, and in the Funeral March there are hints of Albano's alter ego, Roquairol, whom Bruno Walter remembers discussing with Mahler. ("His giving the name 'Titan' to his First Symphony signaled his love of Jean Paul; we often talked about this great novel, and especially about the character of Roquairol, whose influence is noticeable in the Funeral March.") Jean Paul's novel and Johanna Richter are the seeds from which Mahler's *Titan* grew. In Mahler's subsequent symphonies, moreover, *Blumine* continued to flower.

[For Gantz's complete exegesis of how *Blumine* did indeed flower in many of Mahler's other works (e.g., the rest of M1, LefG, M2, M3, M9 and even a suggestion in M10), please see his complete article contained in our web-site, [www.mahlerfest.org](http://www.mahlerfest.org).]

## The *Gesellen* Songs: The Most Mahlerian Work of All?

Mitchel N. Friedfeld

Mahler's *Lieder eines fahrenden Gesellen*—Songs of a Wayfarer—often are overlooked. A product of his early, pre-symphonic days, this four-song cycle is one of his less-heard concert works. The conventional wisdom is that they lack the maturity of his other vocal masterpieces, which all belong to his middle or late periods. The songs composed by the 24-year-old Mahler are perceived as having neither the intellectual or artistic weight of the *Kindertotenlieder* nor the inner-focused spirituality of the *Fünf Lieder nach Rückert*; both of these latter collections, as Colorado MahlerFest attendees know, were composed in the early 1900s, nearly twenty years after the Wayfarer songs and midway through the Mahler era at the Vienna Opera. And to compare the Wayfarer songs to the sublime achievement that is *Das Lied von der Erde*, the critics continue, is to show just how far Mahler traveled in a comparatively brief composing career.

Although they have been recorded dozens of times in all sorts of variations—male and female voices, and piano, orchestral, and chamber ensemble arrangements—the Wayfarer songs nevertheless give

the impression of being a Mahlerian stepchild. Lasting around 17 minutes, they are never the "A side" of a recording. And because they have such an intimate relationship with Mahler's First Symphony—the featured work on this weekend's program—it often feels like they are tacked on to recordings of the Symphony as an afterthought, mere filler.

A piece by a youthful composer; a work that seems to lack the gravity of a signature composition. So how can anybody say these songs might be the most Mahlerian works of all?

Mahler wrote to a friend in 1885, "The songs are planned as a whole in such a way that it is as if a fated traveling journeyman now sets out into the world and wanders aimlessly." In other words, exactly like Schubert's traveler. There can be no doubt that the Schubert works are cycles, what with the physical journey taken by the protagonist in *Winterreise* and the psychological journey taken by the miller in *Die schöne Müllerin*. Yet the feeling of a journey in the *Gesellen* songs—with the constant key and tempo changes demonstrating that things are changing for the traveler—is strong enough so that the idea of a "cycle" is not out of place even in a work this short. That Mahler could compose an accomplished lieder cycle at such a young age comes as no surprise: he was an early gifted practitioner of this art form, so much so that his student friends in the Conservatory called him "our Schubert."

When hearing these pieces on the piano the listener almost inevitably fills in the orchestration that is more commonly heard; the songs "feel" symphonic even if they were originally composed for a more intimate setting. The feeling of intimacy is appropriate, as Mahler composed the songs in the wake of a failed relationship with an opera singer, Johanna Richter. And the issue of orchestration is crucial.

One of the clichés one hears about Mahler is that he often uses his songs as the basis of some symphonic movements—listeners not attracted to his music charge that a lack of symphonic ideas forced him to recycle the songs into the symphonies. This recycling is nowhere more evident than in the relationship of the *Gesellen* songs to the First Symphony: song 2, *Ging heut' morgen über's Feld*, is the basis of the symphony's first movement, and its melody is recalled in the finale; song 4, *Die zwei blauen Augen*, is prominent in the third movement, after the celebrated passages of the huntsman's funeral and the so-called Jewish wedding music; and echoes of the *Gesellen* songs are heard in other parts of the symphony as well. So the idea of the songs germinating the symphonies is accurate, but does not go far enough. Mahler was to continue to incorporate song into his symphonies, and the culmination of this idea was the creation of a new art form, the Song and Symphony—not, Mitchell maintains, a Song-Symphony. The building blocks of *Das Lied von der Erde*, often considered as Mahler's crowning achievement, were first put in place with the *Gesellen* songs. Attentive listeners will see the similarity between the ending of *Gesellen* song 4, *Die zwei blauen Augen*, and *Der Abschied*, the concluding song of *Das Lied von der Erde*. The feeling of dissolving resignation is too similar to be coincidental. References such as this can be seen throughout Mahler's composing career. Such cross-references

lead at least some people to consider Mahler to be the composer of one giant symphony with vocal interludes, and Mitchell suggests it is not inaccurate to think of the *Gesellen* songs as the vocal introduction to all of the work that was to come. So it does matter that the *Gesellen* songs are termed a cycle, as the idea is an early manifestation of the overarching strategy that the composer followed throughout his entire creative life.

But the quality of the *Gesellen* songs that possibly make them the most Mahlerian work of all is the fact that not only did Mahler have the artistic, musical, and biographical blocks in place, but he also composed most of these poems himself. The first song has been shown to be quite similar to a poem in the *Wunderhorn* collection of German folk poetry, and there can be no doubt that Mahler was familiar at least with the *Wunderhorn* atmosphere and style even in those early years. The rest of the lyrics, however, apparently came from him, in mourning over the failed relationship with Johanna Richter.

So now we see why the *Lieder eines fahrenden Gesellen* are so significant. They show all the qualities that were to characterize Mahler's work for the rest of his life: nature motifs, marches, autobiography, continual cross-referencing and allusion through infinite contrast and variety, and, of course, the prominence given to the human voice. It was all there in 1884. When the *Lieder eines fahrenden Gesellen* were completed, Mahler had lived almost half his life. He was still three years away from composing his first symphony.

*Wenn mein Schatz Hochzeit macht*—This song, "When My Love Becomes a Bride," sets the traveler on his way. The relationship is already over and his beloved is marrying someone else. It is much like Mahler and Johanna Richter, whose affair blew up under unknown circumstances possibly on Christmas Day, 1883—it is amazing how little we know even now about one of the most celebrated artistic figures in history, and it is noteworthy that the two major biographers of Mahler's life disagree on when the cycle was composed. *Wenn mein Schatz* is really two songs in one. The first part is a lament as the traveler sets out. Note the irregular rhythms at the start—two repeated, alternating measures of 4/8 and 3/8—which signify the stumbling start of the journey. The second part is the Wayfarer's attempt to recover from his tragedy. Starting with *Blümlein blau* (little blue flower), it shows the importance of nature for the composer. The traveler takes additional consolation from birdsong. The calm interlude does not last long, however, and the traveler continues his lament: "Do not sing! Do not bloom! Spring is done, all singing is over. In the evening when I go to sleep, I'll think of my sorrow, only of my sorrow." It should be noted here that Mahler was criticized strongly by parts of the Vienna press for having his birds sing in fourths when in real life they sing in thirds; such was the nature of the attacks that Mahler endured in Vienna. Listen for echoes of this song in the first movement of the symphony, which is also replete with falling fourths and birdcalls.

*Ging heut' Morgen über's Feld*—This song, "As I walked this morning through a field," is the basis for the first movement of the symphony, and makes one think that perhaps the traveler can overcome his misfortune. It is bright and cheerful, the sounds of nature

awakening. Note how effective this song is in focusing the activity in the symphony. The symphony starts with the famous "tuning of the universe," seven octaves in A. Then come the offstage trumpet calls "from very far away" and "from far away." We are getting closer. Then dawn, birdcalls, and finally mankind in nature. In this song, the Wayfarer is enjoying the day, and life. An upward modulation reinforces the positive inclination of the song, and we nod in agreement when the traveler says, "*Blum' und Vogel, Gross und Klein! Guten Tag! Ist's nich eine schöne Welt?*" (Flower and bird, things great and small. Good Day! Isn't this a beautiful world?). But the traveler knows this is not for him. Reality intrudes with the last two lines, "Will my happiness now flower too? No, no! Well I know that it can never bloom!"

*Ich hab' ein glühend Messer*—"I have a burning knife," an internalized burning knife of despair, that is, as the traveler lashes out at fate. This is the least folklike song of the cycle, and makes the listener feel that Mahler—even if he did compose the cycle for voice and piano—had a symphonic structure in mind all the while. Note the short phrases, as if the traveler is searching desperately here and there for answers. But there will be no relief: the many repetitions of "*O weh!*" (Woe is me) prove that. It's not as if he doesn't try, however. There is an interlude of calm in which the traveler attempts to find some peace in nature. But the scenes inevitably make him recall his beloved: the golden fields remind him of her blond hair, and when he looks upward he sees not the heavens, but her blue eyes. The similarity to *Kindertotenlieder* song 2, *Nun seh' ich wohl, warum so dunkle Flammen*, is unmistakable and is another indication of the "one giant symphony" idea. The song concludes with a dramatic leap upward, but one that is retraced in a downward lament that leaves no doubt: the Wayfarer has reached bottom. He is climbing into his coffin, never to look at his beloved's eyes again.

*Die zwei blauen Augen*—"My love's blue eyes" have sent the Wayfarer out into the world. Like the traveler in *Winterreise*, the Wayfarer begins his journey at night; also like Schubert's traveler, Mahler's will find respite at a linden tree. But where Schubert's protagonist found consolation and sweet memories in this most German tree of all, Mahler's will find only death. This song, as Henry-Louis de La Grange points out, is the first of Mahler's songs to exploit a form he would use throughout his career, the march. The song's similarities to the concluding song of *Das Lied von der Erde*—the tolling harp, the feeling of intimacy amid an orchestral background, and the quintessential Mahlerian gesture of concluding the cycle not in an orchestral blaze but in a totally appropriate atmosphere of quiet resignation—are unmistakable. The Wayfarer has finally come to terms with what has happened to him. Under the linden tree, as he lies down in hopes of forgetting life's pain, he is overcome by his thoughts: *Lieb' und Leid, und Welt und Traum!* (love and grief, my world, my dreams). Unlike Schubert's traveler, who continues on his journey, Mahler's Wayfarer lies down to die. The significance of this song and this cycle—both autobiographically and musically—for what was to come make the *Gesellen* songs, for me, the most Mahlerian work of all.

-Program Notes continued on page 14

# Lieder eines fahrenden Gesellen

*(Songs of a Wayfarer)  
Poems of Friedrich Rückert*

## Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!  
Blümlein blau! Verdorre nicht!  
Vöglein süß! Du singst auf grüner Heide.  
Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!  
Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus.  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leide.  
An mein Leide!

## Ging heut morgen übers Feld

Ging heut morgen übers Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, kling! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles Ton und Farbe gewann  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
"Guten Tag, ist's nicht eine schöne Welt?  
Ei du, gelt? Schöne Welt?"  
Nun fängt auch mein Glück wohl an?  
Nein, nein, das ich mein',  
Mir nimmer blühen kann!

## When my darling has her wedding-day

When my darling has her wedding-day,  
her joyous wedding-day,  
I will have my day of mourning!  
I will go to my little room,  
my dark little room,  
and weep, weep for my darling,  
for my dear darling!  
Blue flower! Do not wither!  
Sweet little bird - you sing on the green heath!  
Alas, how can the world be so fair?  
Chirp! Chirp!  
Do not sing; do not bloom!  
Spring is over.  
All singing must now be done.  
At night when I go to sleep,  
I think of my sorrow,  
of my sorrow!

## I walked across the fields this morning

I walked across the fields this morning;  
dew still hung on every blade of grass.  
The merry finch spoke to me:  
"Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it becoming a fine world?  
Chirp! Chirp! Fair and sharp!  
How the world delights me!"

Also, the bluebells in the field  
merrily with good spirits  
tolled out to me with bells (ding, ding)  
their morning greeting:  
"Isn't it becoming a fine world?  
Ding, ding! Fair thing!  
How the world delights me!"

And then, in the sunshine,  
the world suddenly began to glitter;  
everything gained sound and color  
in the sunshine!  
Flower and bird, great and small!  
"Good day, is it not a fine world?  
Hey, isn't it? A fair world?"  
Now will my happiness also begin?  
No, no - the happiness I mean  
can never bloom!

### Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! Das schneid't so tief  
In jede Freud' und jede Lust.  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh', nimmer hält er Rast,  
Nicht bei Tag, noch bei Nacht, wenn ich schlief.  
O Weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen stehn.  
O Weh! Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn.  
O Weh!

Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern' Lachen,  
O Weh!  
Ich wollt', ich läg auf der schwarzen Bahr',  
Könnt' nimmer die Augen aufmachen!

### Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da mußst ich Abschied nehmen vom  
allerliebsten Platz!  
O Augen blau, warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt.  
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles, Lieb und Leid  
Und Welt und Traum!

### I have a red-hot knife

I have a red-hot knife,  
a knife in my breast.  
O woe! It cuts so deeply  
into every joy and delight.  
Alas, what an evil guest it is!  
Never does it rest or relax,  
not by day or by night, when I would sleep.  
O woe!

When I gaze up into the sky  
I see two blue eyes there.  
O woe! When I walk in the yellow field,  
I see from afar her blond hair  
waving in the wind.  
O woe!

When I start from a dream  
and hear the tinkle of her silvery laugh,  
O woe!  
Would that I lay on my black bier -  
Would that I could never again open my eyes!

### The two blue eyes of my darling

The two blue eyes of my darling -  
they have sent me into the wide world.  
I had to take my leave of this  
well-beloved place!  
O blue eyes, why did you gaze on me?  
Now I will have eternal sorrow and grief.

I went out into the quiet night  
well across the dark heath.  
To me no one bade farewell.  
Farewell! My companions are love and sorrow!

On the road there stands a linden tree,  
and there for the first time I found rest in sleep!  
Under the linden tree  
that snowed its blossoms onto me -  
I did not know how life went on,  
and all was well again!  
All! All, love and sorrow  
and world and dream!

# Birth of the “Breakthrough”—Mahler’s First Symphony

Kelly Dean Hansen

Getting lost in all of the stories about Jean Paul’s “Titan” and a woodcut of a hunter’s burial, it is easy to miss the fact that Mahler’s First and shortest symphony is also perhaps the most thematically unified of all. Musically, the most distinctive aspect of the symphony is the onset of the “breakthrough,” a translation of the German word “Durchbruch,” coined by Paul Bekker and memorably expounded by Theodor Adorno. The “breakthrough” is a sudden moment of triumph—one that arrives unmistakably after much struggle. The “breakthrough” is a climax that is truly earned, often seeming to come from another world. The First is not the only symphony to present a “preliminary” breakthrough before the final one. Here, the moment of triumph in the first movement uses the same buildup as that in the finale—but where the first movement simply returns to its dominant song theme and eventually “runs off laughing,” the finale’s “breakthrough” leads to the apotheosis of a simple motive that is extremely prominent in all four movements—the interval of a descending fourth. While the Mahlerian “Durchbruch” remained a signature throughout the rest of his symphonies, its use is never more distinctive than here in the First, the work where it was born.

## FIRST MOVEMENT: Langsam. Schleppend—Im Anfang sehr gemächlich

4/4 Meter (Introduction)—2/2 Meter or Cut Time (Main movement). D Major

The opening tempo translates as “slow and dragging,” to which Mahler originally added “Like a sound in nature” (“Wie ein Naturlaut”). The sustained A in all the strings, playing with the ethereal sound of the technique of “harmonics,” stretching over six octaves at times, may be among the more familiar openings to any composer’s symphonic output. Only after the Budapest premiere did Mahler find that the harmonics produced the sound he wanted.

The elements of the introduction are put together quite carefully, to delay the establishment of A as the dominant and D as the “home” key for as long as possible. Despite the one-flat key signature, the music never really touches D minor. If anything, the initial descending wind fourths imply a center on A, while the following clarinet fanfare almost suggests B-flat major. The second fanfare, played by offstage trumpets, again seems to assert A (major), but not conclusively, as the frequent B-flats just preceding it are foreign to the key.

Only after the violins begin to participate in the descending fourths, and the clarinets play a distinct cuckoo call (derived from prominent fourth figures), does a richly harmonized horn song establish D major. The B-flat in the key signature, rather than implying D minor, serves only to prevent us from hearing the sus-

tained A as the “home” pitch. Cuckoo calls and the trumpet fanfare interrupt the horn melody, along with some rather violent plucked string notes against wind octaves. Finally, the higher strings drop out entirely. Some of the cellos and basses maintain the A, while others begin an ominously rising, very chromatic tune over a timpani roll, the fourths continuing in the winds.

The descending fourths again become cuckoo calls, the sustained A finally dissipates, and the main movement seamlessly emerges. It is, of course, based on the second of the “Lieder eines fahrenden Gesellen,” the melody of which begins with the same descending fourth of the cuckoo calls. “Very leisurely in the beginning” is the translation of the new tempo. The song provides all of the material for the exposition, which is virtually monothematic. After an initial statement of the opening melody of the song in D, the music moves almost immediately to A major and remains there until the exposition ends. This is a very early motion to the dominant key, and the ensuing music is not from the opening of the song, but is an almost complete statement of the music from its third verse.

The music of the third verse is followed immediately by a full statement of the *first* verse, which had been briefly implied in the aborted opening D-major statement. Now Mahler directs the tempo to very gradually pick up until, at the end of the verse, a “fresh, lively” tempo has been achieved. The closing group in this tempo is mostly derived from the trill-like figures of the song, with an occasional interjection of the opening gesture. The short, exhilarating rush ending the exposition is given the brakes by cuckoo calls and octaves, and the sudden emergence of the opening A in the violins. Both the repeat of the exposition and the beginning of the development emerge quite naturally from this point.

The development section begins with a highly varied repeat of the introduction in the slow tempo. The sustained A is there, as are the cuckoo figures and descending fourths, but the fanfares are absent. Added are the trill figures from the end of the exposition and the hint of a melody in the cellos. Halfway through, the sustained A makes a sudden, unexpected drop to F, as the tuba enters. As the cuckoo calls and chromatic melody lead back to the faster tempo, this F makes the re-emergence of D major a rather magical event, similar to a daybreak.

We now hear a completely new idea—a bright D-major fanfare in the horns. Then comes a complete statement of the cello melody hinted at in the preceding “introduction” music. It serves as the “second theme” that was missing in the exposition. While not derived from the song music, it is in the same vein, and indeed the song music soon joins in, with its prominent five-note trill-turn figure. The song melody and the cello melody now embark on a long development moving through several broad, clearly defined key areas (A, D-flat, A-flat, C, and F major).

The last of these keys is significant. It shifts to an ominous F minor, a key that will play a major role in the finale. The ensuing passage transforms the cello melody and joins it to something new—the eventual main “inferno” theme of the finale. The passage itself is directly lifted from the finale. There, as here, it represents another gradual, but huge buildup. The trumpet fanfare from the introduction is heard as the inten-



sification reaches its peak. Eventually, a descending three-note figure in the bass is repeated several times, then sped up through reduction of note value. At this point, the horns and trumpets enter and the music rapidly rises in volume.

The peak arrives with the home key of D major. The trumpet fanfares, joined by the horns and then the other winds, erupt in full glory over the same sustained A from the beginning. This is the first “break-through” event, and is truly impressive—so much so that it is amazing that Mahler is able to use the same music again in the finale to lead to an even greater, final breakthrough.

Here, it leads to the recapitulation, which is greatly varied from the exposition. It begins with the horn fanfare that emerged from the introduction music in the development, and continues with the “cello” melody (now played by such instruments as the trumpet), and the song material juxtaposed so seamlessly that it seems they were always together. Mahler again directs a gradual increase in tempo, but much earlier than in the exposition, and it continues even through the closing material, so that by the final cadence, an almost feverish, but controlled, speed is achieved.

All that remains is a very brief coda. The cuckoo calls, at the rapid speed, are transferred to the timpani, and then there is a brief, but screeching halt. Three interjections, interrupted by the timpani, each longer than the last, give the impression of laughter. Mahler indeed said that the hero “breaks into laughter and runs away.” The timpani hold the secret—the same descending fourths from the beginning of the introduction, as utterly transformed as they could possibly be.

## **SECOND MOVEMENT: Kräftig bewegt; Trio: Recht Gemächlich**

3/4 Meter. A Major

One of Mahler’s shortest symphonic movements, this scherzo foreshadows similar and much larger combinations of waltz and Ländler (German dance) in the Fifth and Ninth symphonies. This is as close as Mahler ever came to classical scherzo/trio form. The first section is about as long as that of a typical romantic scherzo, modulates to the dominant (E), as it should, and even has a conventional repeat sign. It is in the second, developmental part of the scherzo proper that Mahler modestly expands the expected boundaries. The tempo translates as “with powerful motion.”

The descending fourth in the bass is, of course the same as that in the introduction to the first movement, even at the same pitch level, although the key of A is here immediately established. The first section introduces all of the building blocks of the main movement. The “cheering” octaves in the higher strings are a typical gesture of the Ländler. These continue as the bass sticks to the “oom-pah” descending fourths. The winds then present the main, lusty melody in rich harmonization, the triangle adding a distinctive timbre. Then the roles are reversed, the winds taking the “cheers” and the violins the melody. Toward the end of the section, two ideas important to the following development are introduced: a step-

wise rising fifth in the trumpets and seven-note rhythm beginning with a triplet (replacing the oompahs in the bass) in the violins.

The following developmental section concentrates on this last seven-note figure, as well as the rising trumpet motto. Coarse punctuations from stopped horns are also introduced. The harmony moves from E, where the first section ended, through D and then C-sharp, where the music remains for some time and where Mahler introduces a stormy string passage marked “wild.” The music of the main section returns via a quiet, but intense transition in the low strings, and it promptly picks up speed, accelerating to an exciting conclusion that includes the rhythmic trick of implied duple meter toward the end.

The trio section is somewhat tamer, marked “quite leisurely.” It replaces the rustic Ländler with the more refined waltz. It begins after a brief “lead-in” from the horn. The first section is in F major and is characterized by downward sweeping octaves and sixths. A full close in F is reached. The remainder of the trio is less stable, beginning in D and moving gradually to C major. A new, yearning cello melody is now heard, which moves to the violins. Most surprisingly, the rising trumpet motto from the main Ländler intrudes in the remote key of F-sharp in a briefly “fresher” tempo. When the “yearning” melody is heard a second time, the flutes play a melody reminiscent of the “seven-note figure” from the Ländler.

After the trio ends with a full close in C, a horn (leading “out” from the trio as it had led into it) enters on E octaves in the “oom-pah” rhythm, introducing a very abbreviated return of the main scherzo, or Ländler. Mahler rather ingeniously combines the first section with the accelerating close, skipping all of the developmental material. The scoring is fuller as well, and at the end, the trumpets, which had previously played rapid repeated notes, join the rest of the winds in a humorous trill.

## **THIRD MOVEMENT: Feierlich und gemessen, ohne zu schleppen.**

4/4 Meter. D Minor

The “Funeral March in Callots Manner,” as Mahler once called it, may be, along with the Adagietto from the Fifth, one of the most well-known and recognized movements in Mahler. A parody itself, it has also been parodied and put to use in films and other media.

Mahler spoke of “heart-rending, tragic irony.” The movement effectively juxtaposes disparate elements and moods without sounding like a collage. The transitions are masterful, the orchestration even more so. The opening canon on “Brother Martin, Are You Sleeping?” (“Frère Jacques”) is only one example of his careful assignment of instruments. The canon is natural, given that the source song is a round. The parody lies in the minor key and in the constant timpani ostinato. The tempo translates as “Solemn and measured, without dragging.”

That ostinato, two measures of which open the movement, is the familiar descending fourth, on the same pitches, D and A, where the same drums played it at the end of the first movement in a much different context. Here the fourth persists through the entire canon. The “Brother Martin” tune is presented in what may be the most well known double bass solo in the

literature, made more effective by being muted. The canonic entries begin over the last two measures of the solo. Each is spaced at two measures (as in the original round), except between the second and third.

The entries are: (1) bassoon, (2) muted cellos, (3) tuba, (4) bassoon and clarinet, (5) muted violas and cellos, the full bass section, playing in pizzicato, now joining the timpani in the ostinato (6) horn, (7) flutes, (8) English horn, clarinets, and bass clarinet, (9) divided violas and cellos, adding an upper octave, and (10) horns and harp. These timbral differences make each entry distinct and unique. Mahler adds to this by presenting a march-like counterpoint of five measures against the fifth and tenth entries, first with the distinctive sound of the oboe, then combined with the even more biting sound of the high E-flat clarinet. The violins only enter briefly, in pizzicato, toward the end. After the final entries complete the round, the skeletal note D is heard twice from plucked basses, horns, and harps, then two more times from the harp.

In the following episode, oboes play in thirds, and trumpets in thirds respond, a very striking combination. The rocking melody is accompanied by plucked strings similar to the timpani ostinato, but faster. This short passage provides a bit of a transition to the sudden entrance, marked "with parody," of a deliberately banal A-major interruption. The winds play trivial figures against *col legno* strings (still rocking) and a bass drum-turkish cymbal combination that is reminiscent of klezmer music.

The rocking melody in thirds interrupts again, the violins leading the trumpets this time, followed by other woodwinds, and then the klezmer parody makes a final appearance before a version of the rocking melody leads to a tragic reminiscence of the "Brother Martin" music in flute, oboe, and bassoon. Violas and cellos play the march-like counterpoint originally heard from the oboe. The music dies down over repetitions of the fourth, then the single note D from timpani and harp. The latter leads to the contrasting middle section in G major.

This middle section is nothing less than a wholesale transfer of the final stanza of "Die zwei blauen Augen von meinem Schatz," the last of the *Lieder eines fahrenden Gesellen*. The melody is largely given to muted, divided violins, except for the one passage of minor (corresponding to the words "hat mir niemand Ade gesagt"), where the oboe joins poignantly. The transfer of this song material to the symphony is highly appropriate. Not only is the pizzicato accompaniment similar to the ostinato in the canon, but the final flute figures, which actually belong more appropriately to the other verses of the song, are three rising notes, like the beginning of the "Brother Martin" tune.

The return of that tune after those flute notes is striking for being in the wrong key. E-flat minor is a half-step removed from the expected D minor, and its entry is jarring. The march-like tune plays a larger role, entering after only two statements of the round melody. A new lamenting trumpet melody in thirds, quite distinct from the earlier rocking melody, is now played against the round tune. The klezmer parody makes a sudden entrance in B-flat, and the *col legno* strings finally lead to D minor.

As the "Brother Martin" tune is played in the home key, the lamenting trumpet melody is again played against it. This time, a third idea enters a measure later in the high woodwinds, reminiscent of the klezmer

music and marked "suddenly much faster" as the trumpet melody and "Brother Martin" continue. For the first time, the tragic and the trivial are heard simultaneously. When the slow tempo returns, it is for the epilogue based on the rocking melody and the round. The final statement of the march-like tune is given to the bassoon, but completed by violas and cellos. Throughout the "return" section following the song-based middle section, the cymbals and tam-tam have been more prominent than before. They still play as the timpani ostinato dies to nothing against two final fourths from the bass clarinet. Tam-tam beats play against the two last D's from the plucked basses.

#### **FOURTH MOVEMENT: *Stürmisch bewegt*** ***2/2 Meter (Cut time). F Minor-D Major***

Mahler's first symphonic finale is another prototype of what would come later. It is by far the longest movement of the symphony, but if the repeat is taken in the first movement, the real-time balance is actually quite appropriate. Two deviations from the norm of a sonata-form movement should be noted. First, the movement begins and spends much time in a completely different key from that of the entire symphony. Second, the order of the two principal themes is reversed in the recapitulation. Mahler followed both precedents in another giant finale, that of the Sixth, although there the opening "foreign" key does not stay in force nearly as long as F minor does here. The tempo marking is translated "with stormy motion."

Mahler reserves the descending fourth so that it will have its full impact later. Following immediately on the hushed ending to the funeral march, the opening outcry is a genuine shock—a cymbal crash, a dissonant wind chord, and a drum roll, followed by and intense string flourish. This is actually the beginning of a long introduction that will introduce the basic building blocks, largely played by the brass. These include rapidly descending, diabolical triplet figures, as well as the so-called "cross figure" supposedly borrowed from Liszt. A rising second followed by an ascending third, in minor at first, this figure is the head of the eventual main subject. The second part of that subject is soon blasted by trumpets and trombones, and should be somewhat familiar as it was heard in the "buildup" section of the first movement (which, of course, will be literally repeated here later on).

More wailing and statements of the "cross" figure finally lead to the main exposition of the principal subject in F minor, which could clearly be associated with the "inferno" in Mahler's original program. Marked "energetic," it is first presented by horns against a continual, rapid violin accompaniment. The presentation of the "inferno" theme is extensive and well developed. It is finally interrupted by swelling brass sounds marked "with great wildness." These gradually become shorter, separated by small pauses. Things finally quiet down, but not without an interruption from the diabolical triplets of the introduction.

After a transition to D-flat major, we hear the secondary theme. It is songful and beautiful, in stark contrast to the F-minor material. Presented as a violin cantilena with syncopated accompaniment from the horns, it leads to a full, warm climax and cadence, dissipating in a pitch alteration of the sixth and fifth scale

degrees that some see as an anticipation of the Second Symphony.

The exposition has an epilogue that should be familiar, as it is a reminiscence of the introduction to the first movement. The fourths are played by a clarinet against the ominous chromatic bass melody from the end of that introduction. But now the "cross" figure and the descending triplets from the present movement intrude. Also, the sustained note is now D instead of the original A.

A string tremolo begins unobtrusively against this music, but it suddenly increases rapidly in volume. A statement of the "cross" figure ushers in the development section, beginning in G minor with a stormy entry not unlike the beginning of the movement. Horns blast out a passage from the lyrical second theme against the general wildness.

A sudden turn to C major introduces, unexpectedly, the "cross" figure with an important difference: it is now in major. Instead of the "inferno" theme, it introduces a new rising idea, one that will eventually be associated with "paradise." The following horn and timpani figures are again suggestive of the second symphony. A descending four-note march tune is subtly interrupted by the "inferno" theme, which cuts off the brief vision of paradise.

The music turns to C minor, and the stormy development continues with soaring horn figures and trumpet calls. The diabolical triplets appear with a vengeance, followed by repeated loud statements of the familiar minor form of the "cross" motive. As the music reaches a climax, the major version of that motive suddenly emerges again in a blaze of brightness that seems to banish the preceding minor version. As the following rising "paradise" motive plays, Mahler wrenches the music to D major in a very sudden and unconventional modulation whose significance lies in the fact that this is the first entry of the symphony's "home" key in the final movement.

This bright arrival, preceded by an explicitly marked and dramatic "Luftpause" (breath break) and entering with fanfares and beats timpani beats on the descending fourth, certainly sounds like a "breakthrough," and continues as such. It is also (in significant hindsight) the near-exact midpoint of the movement. The descending march tune that had been interrupted now plays against martial figures from timpani and low strings. The "inferno" melody attempts to interrupt again, but it is banished. What follows is the promised apotheosis of the descending fourth, or at least an anticipation thereof. The fourths from the introduction of the first movement are transformed into a joyous, life-affirming melody as the low strings play slow trill figures. It sounds as if there will be a triumphal arrival, but that does not happen. Suddenly, the 6-5 alternation that had followed the second theme arrives, and the music subdues itself. The short trill figures in the bass become quiet and more widely spaced and, suddenly, almost without warning, another reminiscence of the first movement's introduction is heard.

What has happened? Quite simply, the "breakthrough" has not yet been earned. The recapitulation has not happened, nor has the "buildup" music heard in the first movement. Its arrival was too sudden. Mahler has more to say. When the real breakthrough comes, it will be truly rewarding.

This new recall of the symphony's opening incor-

porates the old fanfares, on such instruments as horns and clarinets, adds a quail call to the cuckoo figures, and hints at the present movement's secondary theme in the cellos as the music slows down to a near halt. The sustained note is again D, but this time it slides down to C. The chromatic bass melody ends this reminiscence as usual, leading directly to the recapitulation.

As stated above, this begins with the secondary theme. It is presented in a new key, F major, over the continuing sustained C from the previous music, much more hesitantly than before. It then rather suddenly breaks out in a faster, more passionate statement that is again quickly subdued.

When the sustained C is finally released after the music dies away, the violas rather rudely intrude. The three-note figures they play are nothing more than the minor version of the "cross" figure that begins the "main" inferno theme. They are presented rapidly at first, gradually slowing down to the speed of the theme. It is in F minor, as before, and since the second theme in this recapitulation was also in F, it is reasonable to assign that key center as the "principal" one of this movement.

There is something strange, however. This "inferno" theme, so wild before, is now presented in a skeletal version, as if from a distance, played by strings instead of brass. It does not last nearly as long. Imperceptibly, the passage that was "lifted" into the first movement arrives. Because it is so seamless, it is hard to believe that it is identical to what we heard three movements ago. Because we have heard it, and the way it gradually intensifies, we know where it will lead.

It leads, in fact, to the final "breakthrough" of D major. This begins, as in the first movement, with the old fanfare motives. Now, however, instead of material from the first movement, the fanfares are followed by the major version of the "cross" figure and the music heard at the "false" breakthrough in the development. Whereas its arrival had been sudden before, it now grows smoothly out of the fanfares. The descending fourths now truly reach their apotheosis, presented as a grand chorale in the horns, which are directed to overpower all the other instruments. Mahler even asks them to stand, suggesting adding additional players if necessary. The trumpets continue to play the "cross" figure, but Mahler wants the horns to overpower them.

This triumphal music continues at some length before reaching a cadence, something it had not been allowed to do after the "false" breakthrough. Mahler follows this with a coda that intensifies things even further, beginning with brass swells against the continuing short trills in the bass, drum rolls, and cymbal crashes, and opening into the final fanfares and jubilant rising horn figures against rapid string arpeggios. The drum rolls continue through a pause and a final chord, and are cut off by descending unison octave D's. The "breakthrough" has brought triumph, and unified the four movements by deriving that triumph from the simple descending fourth so important to all of them.

# MahlerFest XIX

## Our Principal Participants



Acclaimed mezzo-soprano **Margaret Lattimore** has sung with the Metropolitan Opera, New York City Opera, Washington Opera, Dallas Opera, Michigan Opera Theatre, Berkshire Opera, Florida Grand Opera, Central City Opera, San Diego Opera, Opera Festival of New Jersey, Austin Lyric Opera, and Netherlands Opera, amongst others. After winning

the Metropolitan Opera National Council Auditions in 1993, Miss Lattimore became a member of the Lindemann Metropolitan Opera Young Artist Development Program. In October of that same year, she made her Metropolitan Opera debut as Dorotea in *Stiffelio* with Placido Domingo. Other Metropolitan Opera roles include Meg Page in *Falstaff* and Jordan Baker in *The Great Gatsby*. In reviewing her performance for the New York Times, Anthony Tommasini wrote, "The mezzo-soprano Margaret Lattimore as Jordan is ideal in voice and bearing for the character: stately, athletic, confident." Ms. Lattimore's New York recital debut under the auspices of the Marilyn Horne Foundation led to her engagement by Carnegie Hall for her Weill Recital Hall debut in 1999. Other recital engagements include appearances at Chicago's Ravinia Festival, the Covent Garden Festival in London, New York's Morgan Library and 92nd Street Y, the Library of Congress, and her native Long Island. Ms. Lattimore has appeared with the New World Symphony, Indianapolis Symphony, New York Philharmonic, Boston Symphony Orchestra, The Orchestra of St. Lukes, Saint Paul Chamber Orchestra, Minnesota Orchestra and the Hong Kong Philharmonic and has performed with conductors that include James Levine, Bernard Haitink, Kurt Masur, James Conlon, Andrew Davis, Michael Tilson Thomas and Nicholas McGegan to name just a few. Miss Lattimore is the 1997 recipient of the prestigious George London Award and has received both the Eleanor McCollum Award from the Houston Grand Opera Studio and a Jacobson Study Grant from the Richard Tucker Foundation.

In the fall of 2005 Miss Lattimore joined the voice faculty at the University of Colorado as an Assistant Professor of Music. Her schedule for the 2005-2006 season includes performances of Handel's *Agrippina* with Boston Baroque, Rossini's *Il Barbiere di Siviglia* with Kentucky Opera, Verdi's *Requiem* with the New Haven Symphony, Prokofiev's *Alexander Nevsky* with the Honolulu Symphony and concerts at Carnegie Hall with American composers Jake Heggie and Ricky Ian Gordon. Miss Lattimore is a graduate of the State University of New York at Potsdam where she studied with Patricia Misslin. She currently resides in Colorado.

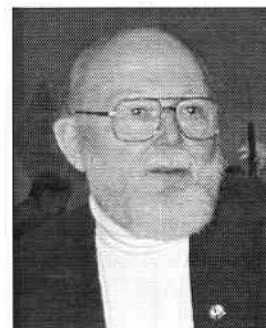
**James L. Zychowicz** is a musicologist whose specialization is nineteenth-century music, especially the works of Gustav Mahler. He holds a Ph.D. in musicology from the University of Cincinnati, and during his studies was awarded a Fulbright Grant to do research in Vienna. His publications include the monograph *Mahler's Fourth Symphony*, in the series of *Studies in Musical Genesis and Structure* published by the Oxford University Press, as well as articles and reviews in the *Journal of the American Musicological Society*, *Music Library Association Notes*, the *Journal of Musicology* and other scholarly periodicals.



Zychowicz is also the editor of the two-volume critical edition of Mahler's score for Weber's opera *Die drei Pintos*, which was published in the series of *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*. In Summer 2002 he organized and chaired the session on "Music Reinventing Itself: Reworkings and Arrangements as Genre" at meeting of the International Musicological Society in Leuven, Belgium. In Fall 2002 he gave the pre-concert talk before the American premiere of his edition of *Die drei Pintos* at Lincoln Center in New York.

Most recently Zychowicz presented new research on the topic of "Other Tristans," that is musical settings of the Tristan story by composers other than Richard Wagner, at the 2004 International Medieval Congress held at Western Michigan University. His recent publications include the article on the songs of Mahler and Strauss in *The Cambridge Companion to the Lied*, edited by James Parsons, and an essay on Mahler's manuscripts in *Perspectives on Gustav Mahler*, edited by Jeremy Barham (2005). He is active in the American Musicological Society, the Midwest Chapter of the AMS, the Tristan Society, and other organizations, and participates regularly in various professional meetings.

**John David Lamb** was born in Portland, Oregon in 1935. He was raised in Yakima, Washington, where he received a public school education. He received a B.A. from San Francisco State University in 1956, and an M.A. from the University of Washington in 1958, majoring in composition and conducting. He studied composition with Latvian



nationalist composer, Volfgangs Darzins, Seattle, 1956-1960. David taught in the Seattle Public Schools from 1960 until his retirement in 1996. His compositions for orchestra and chamber works include a *Wunderhorn* song sung by Patrick Mason on the chamber concerts of MahlerFest XIV. David and his wife, Mary, were married 1954, and they have two daughters, one of whom is the well-known Nashville musician Barbara Lamb. David and Mary have attended MahlerFest for the past ten years.

**Marilyn L. McCoy** is a musicologist, teacher and lecturer active in the Boston area. Since moving to New England from California in 1999, she has served on the music faculties of the University of New Hampshire and the Massachusetts Institute of Technology. Though primarily a "Mahler Scholar," she worked at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998), serving as Assistant Archivist and co-author of *A Preliminary Inventory of Schoenberg Correspondence*. In addition to her contributions to *Schoenberg and His World*, edited by Walter Frisch, and *The Reader's Guide to Music: History, Theory, Criticism*, edited by Murray Steib, her article "'It is my very self': The Multiple Messages of Gustav Mahler's 'Ich bin der Welt abhanden gekommen,'" was published in *Music Observed: Studies in Memory of William C. Holmes*, ed. Colleen Reardon and Susan Parisi (Harmonie Park Press, 2004). Dr. McCoy presented authoritative lectures on the Mahler Symphonies No. 5 and 6 at MahlerFest XV and XVI, and has acted as pre-concert lecturer since 2003. This year she will take part in the Festival Symposium and present the pre-concert lectures.

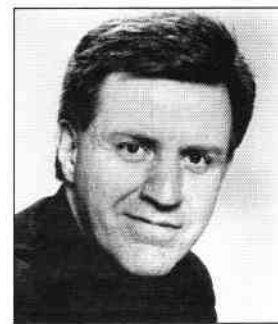


**Kelly Dean Hansen** is a graduate student in musicology at CU's College of Music, working on his Doctorate. He has a Bachelor's Degree in piano from Utah State University and a Master's degree in musicology from CU. Hansen serves as a member of the board of directors of MahlerFest. He has a special interest in Mahler, but also Brahms and Dvorak. He writes concert reviews for the Boulder *Daily Camera* and the Longmont *Times Call*, and gives pre-concert lectures during the summer for the Colorado Music Festival. He hails from St. George, Utah.

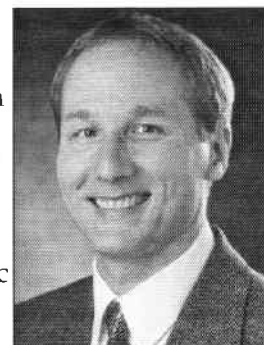


**Patrick Mason**, a baritone on the faculty of the University of Colorado, performs operatic and concert repertoire throughout the world. Most recently he has been heard in recitals at the Library of

Congress and in the Cairo Opera House in Egypt, in contemporary music at New York's Alice Tully Hall and in a leading role in the new opera Sara McKinnon in Las Cruces, New Mexico. In October of 2000 he sang the New York premiere of the opera, *Black Water*, by John Duffy and Joyce Carol Oates at the Cooper Union. Mr. Mason has been a guest soloist with the Syracuse Symphony, the Rochester Philharmonic and the Colorado Springs Symphony. He has recorded music from tenth-century chant to songs by Stephen Sondheim for Sony, Vox, l'Oiseaux Lyre and Erato. His two most recent CD releases on the Bridge Records label are Schubert's *Winterreise* (BCD 9053) and French Melodies (BCD 9058) by Ravel, Fauré, Dutilleux and Poulenc. Having been born and raised in the low clay hills above the Ohio River, his passions are (naturally) hiking and ceramics.



**Steven Bruns** is Associate Professor at the University of Colorado-Boulder, where he has taught since 1987. From 2001-04 he was chair of the composition and theory faculty. As an NEH Summer Seminar member, he studied Wagner's operas with Robert Bailey (NYU, 1990) and German modernism with Walter Frisch (Columbia, 1994). His research has focused on the music of Schubert, Mahler, Alma Schindler Mahler, and song analysis. His research has been presented at scholarly conferences and festivals in Europe and North America. His essays have appeared in several recordings, most recently Vols. 6 and 9 of the complete George Crumb Edition (Bridge Records, 2003 & 2005) and Margaret Leng Tan's CD & DVD recordings of Crumb's *Makrokosmos I & II* (Mode Records 2004). He is the co-editor, with Ofer Ben-Amots, of a new book, *George Crumb & the Alchemy of Sound; Essays on His Music* (Colorado College Music Press, 2005).



Bruns has been on the Board of Directors of the Colorado MahlerFest since 1991. He was a founding board member of the Rocky Mountain Center for Musical Arts, Lafayette, CO, 1995-2000.

## A Golden Visit to Vienna

### International Gustav Mahler Society (IGMS)

The IGMS was organized in 1955, at the suggestion of the Vienna Philharmonic Orchestra, Mahler's orchestra for the Hofoper, the Imperial Court Opera. The VPO was also an independent organization (of the same musicians), which "elected" their own conductor. When Mahler came to Vienna for the Hofoper, the VPO invited him to be their conductor, a relationship that lasted two years, after which there were also many special performances and read-through sessions.

The first President of the IGMS was Prof. Erwin Ratz, while Bruno Walter was Honorary President and Alma Mahler, then living in New York, was Honorary Member. As stated in their web-site ([www.gustavmahler.org/English](http://www.gustavmahler.org/English)), their principal goals are: "creating a library and archives as a basis for the Critical Edition of the Complete Works; restoration and opening to the public of the memorial sites, and 'popularizing' the still little-known composer in concerts and publications." In 1958 the IGMS established the awarding of a Mahler Gold Medal, which might arguably be called the "Nobel Prize of Mahler," to musicians and organizations that had a history of promoting Mahler through concerts, festivals, publications, etc. Since then, until 1999, 29 additional Gold Medals have been awarded.

### MahlerFest Wins the Gold!

When the IGMS Vienna invited Colorado MahlerFest to receive one of the four Mahler Gold Medals to be awarded in 2005, on the occasion of the formal opening of a new Mahler exhibit at the Jewish Museum, Bob Olson and I decided that both of us would attend this most special occasion. Our decision was verified by the warm reception we received in Vienna, a chance to meet many important Mahlerites, and an opportunity to stroll around the Opera where Mahler himself walked. We bought several of the newer Critical Editions for future MahlerFests, including Mahler's First Symphony in its latest edition, and *Das Klagende Lied* in its original 3-part version.

Bob and I arrived a day apart, but both of us were met at the airport by Dr. Reinhold Kubik, a Vice-President of the IGMS, and the editor of their critical editions, even though he was very busy with the final set-up for the new Mahler exhibit chosen by the IGMS for our totally unexpected date with Mahler destiny. The Director of the Museum, Dr. Carl Weinberger, graciously hosted a small dinner at one of the non-tourist *Heuriger*.

The next evening we attended the invitational opening of the extensive Mahler Exhibit, which was very tastefully done, and even included special wall paper with a Mahler portrait motif. The Mahler Welte-Mignon piano roll was playing in an authoritative setting—a Steinway Grand with a *vorsetzer* playing the music. One could imagine Mahler at the piano, so life-like was the sound. During Mahler's playing of his song *Ich ging mit Lust durch einen grünen Wald*, a soft ethereal voice from a balcony above sang the words, the voice belonging to Margit Legler, wife of Dr.

Kubik. The exhibit itself comprised many Mahler scores with his markings, photos, and informative text. There was also a listing of all recipients of the Mahler Gold Medal. It was a special thrill to see Colorado MahlerFest listed among such illustrious company.

The Medal Presentation Ceremony took place the next evening during the public opening of the exhibit. Many speeches were given but, *natürlich*, they were in German. Bob's German, from his year in Vienna many decades earlier, allowed him to follow the gist of the talks, and he gave his short acceptance and thanks speech in German. In my short speech I made it clear that MahlerFest is a collaborative endeavor, made possible by a largely volunteer core of orchestra players and singers with participation of professional soloists made possible by grants from a few public agencies and donations from a large number of private individuals. An extensive community of Mahler performers and lovers of his music thus shares the honor bestowed by the IGMS.

After the ceremony, we had an opportunity to see more of the exhibit and chat with many Mahler enthusiasts. It was a great pleasure to once more greet with affection Alma Mahler, the elder granddaughter, and we met a granddaughter of Prof. Erwin Ratz, the founder of the IGMS. We also got a chance to become acquainted with the genial President of the IGMS, Dr. Reiner Bishof, and meet in person Dr. Martin Solvek, who has written extensively on the third symphony. I introduced Bob to Thomas Hampson, also a Vice-President of the IGMS who remembered our conversations in Paris a few years ago and said, "Well now, Stan, we really must do it," i.e. perform together *Das Lied*.

After the museum closed, Bob and I and the Kubiks joined the staff of the Museum for a leisurely dinner at one of Vienna's many *gemütliche* restaurants for good food, wine, and just the kind of camaraderie that makes the annual Colorado MahlerFest such a great joy. Bob had to leave the next day for a performance of the Mahler Symphony No. 1 at UMKC but I lingered on to enjoy another day in Vienna and a quiet evening at home with the Kubiks. There, Hampson and I spoke by phone about possible dates for him to perform with MahlerFest in Boulder. After checking his schedule he suggested that 2007 would be the most convenient for him. So now more formal negotiations are underway to bring this great artist to Boulder for MahlerFest XX.

The flight home allowed time for reflection on the great success of MahlerFest that has led to this international recognition, and the warmth and cordiality of our Viennese colleagues. As I wrote for the 2004 MahlerFest program book, "Some dreams do indeed come true."

**Stan Ruttenberg, President**

## Recipients of the Mahler Gold Medal

The Mahler Gold Medal was introduced in 1958 by Erwin Ratz of the International Gustav Mahler Society in order to promote the understanding and knowledge of Mahler's works, and also to make the public more aware of the activities of the Society. The medal is awarded to worthy persons or institutions by vote of the Society's Board of Directors.

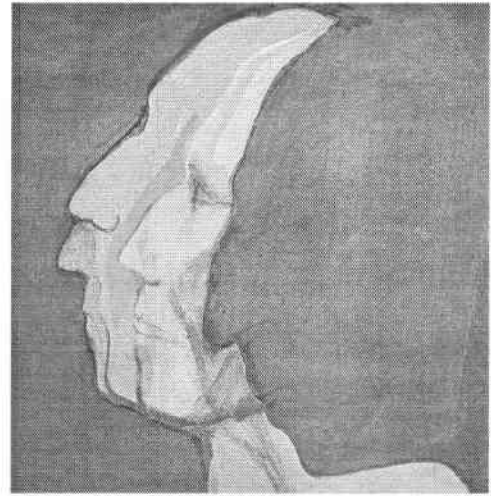
1958	Carl Schuricht	1980	Dietrich Fischer-Dieskau
1958	Eduard van Beinum	1980	Carlo Maria Giulini
1958	Concertgebouw Orchestra of Amsterdam	1981	Symphony-Orchestra of Münster
1958	Rotterdam Philharmonic	1981	GMD Alfred Walter
1958	Eduard Flipse	1982	Vaclav Neumann
1958	Herman J. Nieman	1982	Eleonore and Prof. Bruno Vondenhoff
1960	Rafael Kubelik	1984	Prof. Federico Sopena y Bañez
1960	Dimitri Mitropoulos	1985	Claudio Abbado
1966	Utrecht Orchestra	1985	GMD George Alexander Albrecht
1966	Dresden Philharmonic	1985	Lower-Saxony State Orchestra, Hannover
1967	Leonard Bernstein	1987	Dr. Donald Mitchell
1969	Vienna Symphony	1996	Marjana Lipovsek
1971	Bernard Haitink	1996	Rafael Frühbeck de Burgos
1974	Kyrill Kondraschin	1997	Edward R. Reilly
1974	Joseph Krips	1999	Thomas Hampson
1974	Hans Swarowsky	2005	New York Philharmonic
1979	Residentie-Orchestra of The Hague	2005	Prof. Henry-Louis de La Grange
1980	Vienna Philharmonic	2005	Colorado MahlerFest
1980	Alice Strauss – posthum. Dr. Franz Strauss	2005	Mahler Committee of Toblach-Dobbiaco
1980	Christa Ludwig		



*Robert Olson, Stan Ruttenberg, and IGMG's Reinhold Kubik at the Gold Medal ceremony in Vienna, Sept. 20, 2005*

# Visualizing Mahler

After a year's hiatus, Colorado MahlerFest is proud to welcome back the talented artists of Boulder County in a marvelous display of creative artwork inspired by Gustav Mahler's music. Many artists came forward to ask that Visualizing Mahler be presented again in this year's MahlerFest. One artist, Diane Wood, of Longmont, enormously energetic and organized, was assisted by Holly Wolff, president of the Longmont Council for the Arts, in producing this year's community-wide exhibit of art by 74 artists in 15 venues throughout the county. MahlerFest followed the tradition of presenting each artist who wished to participate with a CD of the music from MahlerFest's earlier performances of *Symphony No. 1*, *Blumine*, and *Lieder eines fahrenden Gesellen*--the music of this year's performance. Working in all media, the artists have created artwork directly influenced by listening to the CD. MahlerFest is excited to recognize the following artists and participating exhibit spaces for Visualizing Mahler and our deep appreciation goes to Diane Wood and Holly Wolff.



*"Mahler Profile" © Karen Poulson, Acrylic Collage*

Various artists will be exhibiting works in Visualizing Mahler in the following locations. Please call for hours the exhibits are open or for directions.

## Visualizing Mahler Venues

A Spice of Life Event Center  
6333 Arapahoe St.  
Boulder CO 80302 303-444-3452

Borders Books  
1600 Pearl St.  
Boulder CO 80302 720-565-6069

Boulder Arts & Crafts  
1421 Pearl Street Mall  
Boulder CO 80302 303-443-3683

Boulder School of Music  
1320 Pearl St. Suite 108  
Boulder CO 80302 303-402-1500

Norlin Library at University of Colorado  
234 UCB  
Boulder CO 80309 303-492-1462

Daily Camera  
1048 Pearl St.  
Boulder CO 80302 303-442-1202

Exhibitrek  
1711 15th St. & Arapahoe Ave  
Boulder CO 80302 720-565-2763

Marisol Imports  
915 Pearl Street  
Boulder CO 80302 303-442-3142

The Great Frame Up  
1674 30th Street  
Boulder CO 80301 303-444-7172

Hard Copy Solutions  
454 Main Street  
Longmont CO 80501 303-772-2902

Longmont Free University  
505 Main Street  
Longmont CO 80501 303-702-1500

Old Firehouse Art Center  
667 4th Avenue  
Longmont CO 80501 303-651-2787

Rockin' Rose Gallery  
338 Main Street  
Longmont CO 80501 303-772-7224

Ron R. Fine Jewelry  
452 Main Street  
Longmont CO 80501 303-651-1125

The Muse Gallery  
356 Main Street  
Longmont CO 80501 303-678-7869



# Visualizing Mahler Artists

Susan Albers  
 Andy Bachmann  
 Albert Barcilon  
 Mary Baron  
 Donna Boyd  
 Gerri Bradford  
 Lynn Brown  
 Polly Brumder  
 Danice Crawford  
 D J Donovan-Johnson  
 Caroline Douglas  
 Ben 3 Eagles  
 Becky Everitt  
 Ray Geier  
 Anne Gifford  
 Jane Glotzer

Theresa Hartmann  
 Maya Heneghen  
 Letitia Hess  
 Merlyn Holmes  
 Doreen Hupscher  
 Markus Hughes  
 Bonnie Iris  
 Bill King  
 Cathy Lecce-Chong  
 Jose Lopez  
 Drew Mebane  
 Leah Fanning Mebane  
 Wade McCulloch  
 Lisa McDonough  
 Marilyn Mull  
 Eve Naia

Elizabeth Nissley  
 David Norrie  
 Donna Mae Norris  
 Annie O'Brien  
 Paula Peacock  
 Dorothy Pecina  
 Astrid Paustian  
 Laurie Peters  
 Karen Poulson  
 Robert Power  
 Sue Rigdon  
 Bonnie Robb  
 Martha Rohde  
 Ann Root  
 Sharon Schaffner  
 Annie Shutan

Ron Smalley  
 Gail Smith  
 Martha South  
 Tony Umile  
 Maggie Van Vliet  
 Dwayne & Fred Wolff  
 Gretel Wolniewicz  
 Diane Wood  
 Charlotte Ziebarth

## Longmont Symphony

### *The Power & Drama of Music — 2006*

**Robert Olson, Music Director & Conductor**

Vance Brand Auditorium, 600 East Mountain View Ave., Longmont

**January 29 — A Musical Storybook.** Brian St. John, conductor, with the Longmont Dance Theater and Longmont Youth Symphony. Prokofiev, *Peter and the Wolf*; Saint-Saëns, *Carnival of the Animals*; Young Artists Winner. 3:00 PM.

**March 11. — Drama on the High "Cs";** Longmont Chorale, Maureen Stevenson, soprano & Steven Taylor, baritone; Robert Olson, conductor: Hovhaness, *And God Created Great Whales*; Vaughn Williams, Symphony No. 1, *A Sea Symphony*. 7:30 PM

**April 15 — Classical Drama: The Best of the Best.** Robert Olson, conductor, Annamaria Karascon, violin; Charles Lee, cello; Larry Graham, piano: Mussorgsky: Entr'acte from the opera *Khovanchina*; Beethoven, Triple Concerto; Brahms, Symphony No. 4. 7:30 pm

**May 13 — POPS Concert,** The Queen City Jazz Band.

Call 303-772-5796 for information & tickets  
[www.longmontsymphony.org](http://www.longmontsymphony.org)



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DAILY CAMERA

Colorado MahlerFest wishes to recognize radio stations KGNU (88.5), KUNC (91.5), and KVOD (90.1) for continuing the tradition of playing important classical music, including MahlerFest recordings of the Mahler Symphonies and Songs.

Die  
Internationale Gustav Mahler Gesellschaft  
in Wien

ehrt das

**Colorado MahlerFest**  
Boulder, Colorado, USA

in Würdigung seiner vieljährigen Verdienste um  
das Werk Gustav Mahlers durch die Verleihung der

**Gustav Mahler Medaille  
in Gold**

Dieser Beschluss wurde in der Generalversammlung der  
Gesellschaft am 8. Juni 2005 gefasst.

Der Präsident:

  
Dr. Rainer Bischof

Wien, im Juni 2005



# MahlerFest

# XXIV

## the titan

### **Symphony No. 1 *The Titan***

Colorado MahlerFest Orchestra  
Robert Olson, Conductor  
recipients of the 2005 International  
Gustav Mahler Society Gold Medal

### **Blumine**

### **Songs of a Wayfarer**

Margaret Lattimore, mezzo-soprano

Free Chamber Concerts & Symposia

January 11-15, 2006 Boulder, Colorado

Tickets at Boulder Philharmonic Box Office  
303-449-1343 or any Front Range King Scoopers

Information: 303 447 0513 [www.MahlerFest.org](http://www.MahlerFest.org)

Image courtesy NASA/JPL/Space Science Institute design by Michael Arnold Mages

***The Colorado MahlerFest 2006 poster was created and designed for poster production and advertising by Michael Arnold Mages.***



*My Time Will Yet Come*

The International Gustav Mahler Society, Vienna  
Honors the  
Colorado MahlerFest, Boulder, Colorado  
Through the Awarding of the  
**Gustav Mahler Gold Medal**

In recognition of their many years of service to the work of Gustav Mahler.



Photo: Keith Bobo

***Robert Olson conducting the Mahler Ninth at MahlerFest XVIII***

## MahlerFest XIX Program – Errata and Addenda

- Page 2     **Symphony Concerts**  
          The first composition performed is:  
          John David Lamb: Fanfare: “Our Time Is Now” (world première)
- Page 3     **Chamber Concerts**  
          *Kindertotenlieder* will not be performed.
- Page 4     **Colorado MahlerFest XIX Orchestra -- Additional Players**  
          Oboe:                             Angela Schmid  
          Contrabassoon:                 Kirsten Boldt  
          Horn:                            Curtis Vellenga  
          Eb Clarinet:                    Jake Beeman  
          Trumpet:                        Sean Butterfield
- Boulder Youth Symphony** players in *Blumine*  
          Violin I:                         Lisa Brownstone  
          Violin II:                        Vicki Li  
          Viola:                            Kelsey Batson  
          Cello:                            Jamie Clark  
          Cello:                            Ana McIntosh
- Page 9     **Fanfare for the Mahler Gold Medal**  
          The fanfare title is “Our Time Is Now”.
- Page 12    **Lieder eines fahrenden Gesellen**  
          “Poems of Friedrich Rückert” is incorrect.  
          “Texts by Gustav Mahler” is customary, although eight lines in the first  
          song are adapted from *Des Knaben Wunderhorn*.

We apologize for our errors, and hope that these corrections and additions are satisfactory.

# MahlerFest XIX

*Teresa Stewart Memorial Chamber Recital*

Wednesday, January 11, 7:00 PM; Boulder Public Library  
Friday, January 13, 7:30 PM; Rocky Mountain Center for the Musical Arts

## **Songs on the poems of Friedrich Rückert**

### **Lieder by Robert Schumann (1810-1856)**

Widmung Op. 25, No 1  
Mein schöner Stern Op. 101, No 4  
Aus den östlichen Rosen Op. 25, No 25

### **Lieder by Clara Schumann (1819-1896)**

Er ist gekommen in Sturm und Regen Op. 12, No 2  
Warum willst du and're fragen Op. 12, No 11  
Liebst du um Schönheit Op. 12, No 4

## **INTERMISSION**

### **Lieder by Gustav Mahler (1860-1911)**

Ich atmet einen Lindenduft  
Blicke mir nicht in die Lieder  
Liebst du um Schönheit  
Um Mitternacht  
Ich bin der Welt abhanden gekommen

Patrick Mason, baritone  
Mutsumi Moteki, piano  
Marilyn McCoy, guest speaker

## **Translations**

### **Widmung (Dedication)**

You're my soul, you're my heart, you're my joy, you're my pain. You are the world I live in, you're the sky where I soar so high. You are my grave, and down inside it I've placed my grief forever more. You're my peace and rest, you've been given me from above. The love you show me makes me worthy, I'm transfigured by your glance. You lift me lovingly above myself, my good spirit, my better self! You're my soul...

### **Mein schöner Stern**

My lovely star! I beg you, don't allow your cheering light to be dimmed by the blustering power in me but rather, my lovely star, help turn that energy to light. My lovely star! I beg you, don't descend to earth because you see me down here; but rather lift me up to the heavens, my lovely star, where you abide.

### **Aus den östlichen Rosen**

I send a greeting like the scent of roses; I send it to a rosy face. I send a greeting like Spring caresses, I send it to eyes full of Spring's light. Of the storms of pain that roar through my heart, I send only a breath - its harshness will not disturb you! If you think about this joyless being, the heaven of my nights will become bright.

### **Er ist gekommen in Sturm und Regen**

He came in storm and rain and his oppressed heart met mine. How could I guess that our paths would cross? He came in storm and rain and took my bold heart. Did he take mine? Did I take his? The two hearts found each other. He came in storm and rain! The blessing of Spring has come and my friend cheerfully goes forth as I behold his departure, I know that he remains with me over life's pathways.

### **Warum willst du and're fragen**

Why do you wish to question others who are not honest with you? Do you not believe what these two eyes tell you? Don't believe strangers or your own delusions. Do not read into my actions but rather look into my eyes! If lips are silent after your questions, or if other lips slander me, no matter what they say, look well into my eyes, I love you!

### **Liebst du um Schönheit**

If you love because of beauty, then do not love me! Love the sun, it has golden hair! If you love because of youth, then do not love me! Love the Springtime, it is your every year. If you love because of treasures, then do not love me! Love the mermaid, she has many shining pearls. If you love for love, O then do love me, love me forever, for I love you for eternity.

### **Ich atmet' einen Lindenduft**

I breathed a gentle scent. In the room stood a branch of linden, a gift from a dear hand. How lovely was the scent of linden. How lovely is the scent of linden, the sprig of linden you gathered gently! I breathe softly amid the scent of linden love's gentle scent.

### **Blicke mir nicht in die Lieder**

Do not look at my songs! My eyes I lower, like caught in an evil act. I do not dare myself, to watch their growing. Do not look at my songs! Your curiosity is betrayal! Bees, when they build cells, won't permit a watcher either, they themselves do not look on. When the rich honeycombs are brought into daylight by them then be the first to take you fill, take your fill!

### **Liebst du um Schönheit (see above)**

### **Um Mitternacht**

At midnight I have been awake and I looked up at the sky; no star amid the swarm of stars has smiled at me at midnight. At midnight I have sent my thoughts out into dark confines. At midnight. No shining thought has brought me consolation at midnight. At midnight I took account of the beats of my heart; a single pulse of sorrow was aflame at midnight. AT midnight I fought the battle, O humanity, of your suffering; I could not bring it to an end in my power at midnight. AT midnight I have given the power into your hands; Lord! Lord over life and death, you are standing on guard at midnight!

### **Ich bin der Welt abhanden gekommen**

I am become lost to the world on which I have formerly wasted so much time; it has heard nothing for so long from me, it may well believe that I have died! I do not care at all if it considers me as dead. I also cannot contradict it for really I have died, died to the world. I have died to the world's turmoil and rest in a silent domain. I live alone in my heaven, in my love, in my song.