

MAHLERFEST XXI

Gustav Mahler

Todtenfeier & Das klagende Lied

Robert Olson
Artistic Director & Conductor
Colorado MahlerFest Orchestra
Boulder Chorale
Timothy Snyder, Director

*Boulder Colorado
January 9 - 13, 2008*

MahlerFest XXI

Schedule of Events

TERESE STEWART MEMORIAL CHAMBER CONCERT

Wednesday, January 9, 2008, 7:00 PM

Boulder Public Library Canyon Theater, 9th & Canyon

Friday, January 11, 2008, 7:30 PM

Rocky Mountain Center for Musical Arts, 200 E. Baseline Rd., Lafayette

Program: Gustav Mahler's *Lieder und Gesänge aus der Jugendzeit*

Julie Simson, mezzo-soprano; Christopher Zemliauskas, piano

with additional singers from CU-Boulder's College of Music

SYMPOSIUM

Saturday, January 12, 9:00 AM – 4:00 PM

Chamber Hall, Room C-199, Imig Music Building (CU-Boulder)

Salvatore Calomino, University of Wisconsin-Madison, and Chicago, Illinois

"Sources, Versions, and Composition: Mahler's Path to *Das klagende Lied*"

Stephen E. Hefling, Case Western Reserve University, Cleveland, Ohio "Perspectives on *Todtenfeier*"

Marilyn McCoy, Newburyport and Boston, Massachusetts "Aspects of Rhythm in *Das klagende Lied*"

Robert Olson, Conductor and Artistic Director, Colorado MahlerFest "A Conductor's Perspective on *Das klagende Lied*"

James L. Zychowicz, Madison, Wisconsin, and Chicago, Illinois

"What *Das klagende Lied* Tells Us: Perspectives on Mahler's Opus One"

Symposium Moderator – Jack Scheinbaum, Associate Professor of Musicology, University of Denver

SYMPHONY CONCERTS

Saturday, January 12, 2008

Sunday, January 13, 2008

Macky Auditorium, CU Campus, Boulder

The Colorado MahlerFest Orchestra, Robert Olson, conductor

See page 2 for details.

Funding for MahlerFest XXI 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

Dietrich Foundation of Philadelphia, Boulder Library Foundation

Van Dyke Family Foundation, Avenir Foundation and many music lovers from the Boulder area and also from many states and countries



DAILY CAMERA

BOULDER INN

Boulder Public Library Foundation

Colorado MahlerFest

Mahler was the first composer to shatter the late-19th-Century intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame, all from the viewpoint of death, common to all of us.

Predictably, audiences at that time were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. Not only has his music "begun to find a home," Mahler has become the eleventh most performed composer in the repertoire, and this almost unbelievable explosion of popularity in the last three decades has, at its core, a fundamental reason. With Mahler, music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of life and death, of love and loss, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations.

The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine... Today, what were once Mahler's private anxieties and aspirations ... now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity... have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer."

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

Twenty years ago, performances of Mahler symphonies were the exception rather than the rule; one was likely to hear only the popular First and Fourth Symphonies with all but the major orchestras. Thus came the idea to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music. A Festival in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what are generally considered the greatest (and most difficult) symphonic creations in the repertoire. A Festival where one can perform the Sixth Symphony with the Scherzo as the second movement one night and with the Scherzo as the third movement the next day performance.

Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit which dwells in all its creative participants to be a part of this unique, "once-in-a-lifetime" experience. "A Symphony is like the world. It must embrace everything ..." Mahler once declared to Jean Sibelius. 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

Dear MahlerFest Friends,

On behalf of the Board of Colorado MahlerFest, welcome to MahlerFest XXI. We're glad you're here!

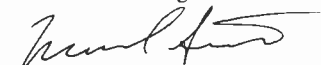
At a memorable MahlerFest XX this past January, we focused on late Mahler works: the *Adagio* of his unfinished 10th Symphony and *Das Lied von der Erde*. This year, we move back in time to Mahler's early career. Our two chamber concerts will feature many of Mahler's earliest songs in their first performances at MahlerFest, and at our two orchestra concerts, we will present two Mahler rarities: Mahler's *Todtenfeier*, the early tone poem that later became the 1st movement of his Symphony No. 2 ("Resurrection"), and Mahler's original, 3-part version of *Das klagende Lied*, about which Mahler said, "In it, I really came into my own as 'Mahler.'" What is even more unusual about our performances of *Das klagende Lied* is that we are presenting Mahler's original, 1880 versions of all three parts. As many of you know, *Das klagende Lied* is rarely performed, and, on those occasions, it is almost always presented in either the 2-part version—without the original part I, *Waldmärchen*, and using Mahler's revised, 1898 versions of parts II and III—or, even more rarely, as a "hybrid"—using Mahler's original part I and his revised versions of parts II and III. We believe that our performances may well be the U.S. premiere, at least between the coasts, of the original, three-part version of *Das klagende Lied* using Mahler's original orchestration across all three parts.

In our performances of *Das klagende Lied*, we are very fortunate to be joined by the Boulder Chorale, prepared for these concerts by their Music Director, Dr. Timothy Snyder.

In addition to these performances, may we also invite you to attend our annual Symposium on Saturday, January 12. The Symposium is a unique opportunity to dig deeper into Mahler, his world, and the works we will be performing this year. It is also a wonderful chance to begin new friendships, renew old ones, rub elbows with true "Mahlerians," and even risk becoming one yourself!

For additional details about all our performances and our Symposium, please consult the schedule and notes in this program book.

With warmest regards,



Mike Smith, President

MahlerFest XXI

Robert Olson,
Artistic Director and Conductor

SYMPHONY CONCERTS

Saturday, January 12, 7:30 PM

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

Sunday, January 13, 3:30 PM

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

Macky Auditorium, CU, Boulder

Todtenfeier (Funeral Rites)

Intermission

Das klagende Lied (Song of Lamentation)

I. *Waldmärchen* (Forest Legend)

II. *Der Spielmann* (The Minstrel)

III. *Hochzeitsstück* (Wedding Piece)

Kara Guggenmos, soprano

Lucille Beer, alto

Joel Burcham, tenor

Gregory Gerbrandt, bass

Colorado MahlerFest Orchestra

Robert Olson, conductor

Boulder Chorale

Knaben Soloists: Katie Fillius, soprano; Kristin Weisbach, alto

Timothy Snyder, director

MahlerFest XXI

Terese Stewart Memorial Chamber Concert

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

Friday, January 11, 7:30 PM
Rocky Mountain Center for Musical Arts
200 E. Baseline Road, Lafayette

Gustav Mahler

from *Lieder und Gesänge aus der Jugendzeit*

Julie Simson, mezzo-soprano
Christopher Zemliauskas, piano
with

Kristin Gornstein, Margaret Higginson, soprano
Wendy Buzby, Julia Tobiska, mezzo-soprano
Erik Angerhofer, Mario Diaz-Moresco, baritone
Chad Kranak, tenor; Matt hew Whitmore, bass-baritone

Im Lenz (Ms. Higginson)
Winterlied (Ms. Gornstein)
Maitanz im Grünen (Ms. Buzby)

Hans und Grethe (Ms. Tobiska)
Erinnerung (Mr. Diaz-Moresco)
Frühlingsmorgen (Ms. Tobiska)

Ich ging mit Lust (Ms. Tobiska)
Um schlimme Kinder (Ms. Gornstein)
Starke Einbildungskeit (Mr. Diaz-Moresco)

Serenade (Mr. Kranak)
Phantasie (Ms. Higginson)
Aus! Aus! (Mr. Angerhofer)

INTERMISSION

Zu Strassburg auf der Schanz' (Ms. Simson)
Ablösung im Sommer (Mr. Kranak)

Scheiden und meiden (Mr. Angerhofer)
Selbstgefühl (Ms. Buzby)
Nicht wiedersehen! (Mr. Whitmore)

Lieder eines fahrenden Gesellen
(Ms. Simson & Mr. Zemliauskas)
1. *Wenn mein Schatz Hochzeit macht*
2. *Ging heut' morgen über's Feld*
3. *Ich hab' ein glühend Messer*
4. *Die Zwei blauen Augen*

Colorado MahlerFest

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MahlerFest acknowledges with sincere thanks the cooperation of the College of Music, University of Colorado, Daniel Sher, Dean.

Colorado MahlerFest XXI Orchestra

Violin I

Annamarie Karacson*,
 Concertmaster, Boulder
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 Rob Rubin, Ridgewood, NJ
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Viola

Ethan M. Hecht*, Boulder
 Isaac Olson**,
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Christine Arden, Boulder
 Judy Cole, Boulder
 Debbie Corisis, Boulder
 Suzie Doyle, Golden
 Alexis John, Northglenn
 Julie Keller, Boulder
 James Knowles, Boulder
 Hannah Kuchar, Lafayette
 John Leininger, Littleton
 Adwyn Lim, Boulder
 Miguel Ramos, Boulder
 Anne Ristorcelli, Boulder
 Eileen Saiki, Louisville

Cello

Carole Whitney*, Boulder
 Karen Terbeek**, Denver
 Rowanna Bobo, Louisville
 Psyche Cassandra Dunkhase, Boulder
 Rebecca Flintoft, Lafayette
 Rebecca Holley, Louisville
 Mathieu D'Ordine, Boulder
 Heather Plattenberger,
 Broomfield
 James Shonkwiler,
 Westminster
 David Short, Cheyenne, WY
 Megan Titensor, Louisville

Bass

Jared Conner*, Aurora
 Jennifer Motycka**,
 Longmont
 Dale Day, Boulder
 Karina Ogilvie, Boulder
 Kevin Stiles, Longmont
 Tom Virtue, Denver
 Cameron Miller,
 Highlands Ranch

Harp

Rachel Starr Ellins*,
 Longmont
 Tanya Jilling, Boulder
Flute/Piccolo
 Kay Lloyd*, Longmont
 Peggy Bruns, Longmont
 Jennifer Merrill, Erie

Oboe/English Horn

Margaret R. Davis*,
 Englewood
 Christa Garvey,
 Eau Claire, WI
 Kimberly Brody (EH),
 Boulder

Clarinet/Eb Clarinet/Bass

Clarinet
 Brad Behn*, Ft. Collins
 Jacob Beeman, Boulder
 Brian Collins (Bs), Nederland

Bassoon/Contrabassoon

Yoshi Ishikawa*, Boulder
 Kaori Uno, Aichi, Japan
 Brian Jack, Rochester, NY

Horn

Kelly Drifmeyer*,
 Potsdam, NY
 Ralph B. Robison, Longmont
 Richard Oldberg, Estes Park
 Curtis Vellenga, Lenexa, KS

Trumpet

Keith Benjamin*,
 Kansas City
 T. J. Menges, Lenexa, KS
 Sean Butterfield, Boulder

Trombone

John Neurohr*, Boulder
 Matt Gardina, Boulder
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Tuba

Thomas Stein*, Kansas City

Timpani

Alan Yost*,
 North Andover, MA

Percussion

Andy Anderson*,
 Kansas City
 Ed Blasewitz, Boulder
 James Clanton,
 Pittsburgh, KS

*denotes principal, ** denotes
 associate principal

Off-Stage Band

Flute/piccolo: Krista Jobson, Jonathan
 Borja, Sofia Tegart
Clarinet: Mauricio Salguero, Susan
 Tanzia, Kurt Schoenrock, Mary
 Jackson, Kathryn Kalinowski
Bassoon: Michael Scott, Leia Barrett,
 James Keel Williams
Horn: Rob Detjen, Rachel French,
 Scott Connor, Elizabeth Dunning
Trumpet: Doug Reneau, Matthew
 Vangiel, Chris Lorios
Timpani: John Mann
Percussion: Mai Tadokoro, Jenny
 Wagner

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 Kansas City • Corpus Christi Symphony • Des Moines Symphony • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony
 • Ft. Collins Symphony Orchestra • Ft. Worth Symphony • Four Seasons Chamber Orchestra • Fresno Philharmonic • Greeley Philharmonic • Greensboro
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 • Northeast Symphony Orchestra (Oklahoma) • Northwest Indiana Symphony • Northwest Mahler Festival • Northland Symphony (Missouri) • Norwegian
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Boulder Chorale

Esri Allbritten	Diana Doyle	Sandy Hardy-Reigel	Raisa Lehtinen	Sara NeustadtI	Arthur Simmons
Ruth Arnold	Philip Ecklund	Chris Hassell	Baiba Sube Lennard	Ignacio Nojek	Judy Snook
Judith Auer	Sally Elliott	Paul Haynes	Miriam Lindahl	Amy Palmer	Sharon Soderlund
Dede Beardsley	Christie Evenson	Greg Herring	Jeff Livesay	Shaun Patterson	Clyda Stafford
Karen Bell	Dianne Ewing	Jeannette Hillery	Sharon Lynn	Kevin Pettit	Malcolm Stephens
Randy Bender	Crystal Farnsworth	Sue Hintz-Siegrist	Miki Magyar	Sherril Potter	Phil Straffin
Jack Biddle	Katie Fillius	Diane Hitchcock	Mike Malmer	Asta Rackauskaite	Lloyd (Tim) Timblin
Melissa Bonnette	Maria Forlenza	Dee Hogan	Jim Marlin	Christie Randolph	Debby Vink
Risa Booze	Joan Foutz	Kenneth Hotaling	Tim McCandless	Tambre Rasmussen	Brad Walters
Ania Borysiewicz	Joe Frank	Brad Hunting	Graham McClave	Sean Rice	Stephanie Wanek
Jim Bowen	Dominique Fratkin	Linda Jacobson	Beth McDowell Baldwin	Sam Richman	Kristin Weisbach
Joanne Bracken	Judy Fritz	Lindsay Jay	Linda McLane	Britt Ripley	Mary Weisbach
Josephine Bynder	Wren Fritzlun	Sarah Keenan	Nani McPherson	Sue Robinson	Emily Whitsett-Pickett
Cindy Carcy	Neville Gaggiani	Mary Lou Kizer	Ruth Merriman	Herb Rodriguez	Jan Wierzba
Dorothy Ciarlo	Patricia Gaggiani	Ray Knudson	Laura Meyers	Ron Roschke	Dick Williams
Jeanne Clifton	Mark Geiszler	Becky Korte	Nina Meyers	Emily Rucker	Gretchen Williams
Benjamin Cowan	Paul Gibb	Joy Lanzano	Inge Moorby	Courtney Schafer	John Williams
Alan Davis	Peg Gorce	Manuel Lara	Jane Moore	Robert Schafer	Seth Wilson
Tessa Davis	Suzan Grenier	Diane LaTourrette	Maile Morris	JoAn Segal	Sharman Wilson
Vici DeHaan	Karen Haimes	George Lawrence	Jennifer Murphey	Dan Seger	Rosemary Wrzos
Elsbeth Pryer Diehl	Jeff Hale	David Leander	Sarah Myers	Binx Selby	Franzi Zessin
Bob Dobransky	Julie Hale	John Lee	Estelle Nadel	Laurel Seppala-Etra	



Timothy Snyder, Artistic Director

Mr. Snyder begins his seventh season with the Boulder Chorale in 2007, having formerly served on the faculties of Connecticut College and the Yale School of Music. During recent seasons he has led the Chorale to acclaimed performances of Fauré, Mozart, Bach, Handel, and Beethoven with the Boulder Philharmonic Orchestra—collaborations hailed as “a series of artistic triumphs” by the Boulder Camera. Choruses under his direction have toured to most major cities of the United States, and internationally to Norway, France, Austria, Denmark, Sweden, Finland, Poland, Italy, and the People’s Republic of China. Mr. Snyder’s choral works are performed and recorded by some of the nation’s leading choirs, have earned recognition in competitions sponsored by the American Choral Directors Association, the Composer’s Guild, and Ithaca College, and are published by Hinshaw Music, Shawnee Press, Lawson-Gould, and Santa Barbara Music. Mr. Snyder is active as a guest conductor, clinician, and adjudicator of choruses, and has directed church music programs in Connecticut and Colorado. He is Director of Worship, Music, and Outreach at Atonement Lutheran Church in Boulder and is a candidate for the Doctor of Musical Arts degree at the University of Colorado, where he is a student of Joan Conlon and Lawrence Kaptein.

Das klagende Lied – “Knaben” Soloists

Katie Fillius, Soprano

Soprano and San Diego native Katie Fillius is a candidate for the M.M. in vocal performance and pedagogy at the University of Colorado, Boulder. She holds a B.A. in vocal performance from Gustavus Adolphus College in St. Peter, Minnesota, where she was featured as a soloist in the Gustavus Symphony Orchestra’s 2006 finale concert as a winner of the ensemble’s aria competition. She recently appeared as Teresita in *West Side Story* and in the chorus of *Orfeo ed Euridice* at the University of Colorado, and has also studied and performed in Vienna, Austria. Ms. Fillius currently maintains an active private studio of voice and piano students.

Kristin Weisbach, Alto

This is Kristin Weisbach’s first season singing with the Boulder Chorale, but she has previously performed in choirs in Washington, D.C., San Diego, CA, and London, England. Through her participation in these choirs, she has also performed in Romania, Bulgaria, and Greece. Ms. Weisbach has recently completed a master’s degree in Criminology and Forensic Psychology from London’s Middlesex University. Additionally, she holds a bachelor’s degree in Psychology from The George Washington University, where she minored in Music. Ms. Weisbach currently works as a special education para-educator for the Boulder Valley School District and as a receptionist at North Boulder Physical Therapy.

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:

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Daryl Burghardt (Web Design), Mindy Porche (Graphic Design & Publishing)

Robert Olson, MahlerFest Artistic Director

"Electrifying! The most exciting musical experience I've had in eight years here. Period." - *Kansas City Star*

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

"One of the major American conductors." - *Musique in Belgium*

"Exquisite Breathtaking. Spiritual. Noble." - *The American Record Guide*

"A world class performance." - *On the Air magazine*

"Magnificent! A fine orchestra and an outstanding conductor." - *Longmont Times-Call*

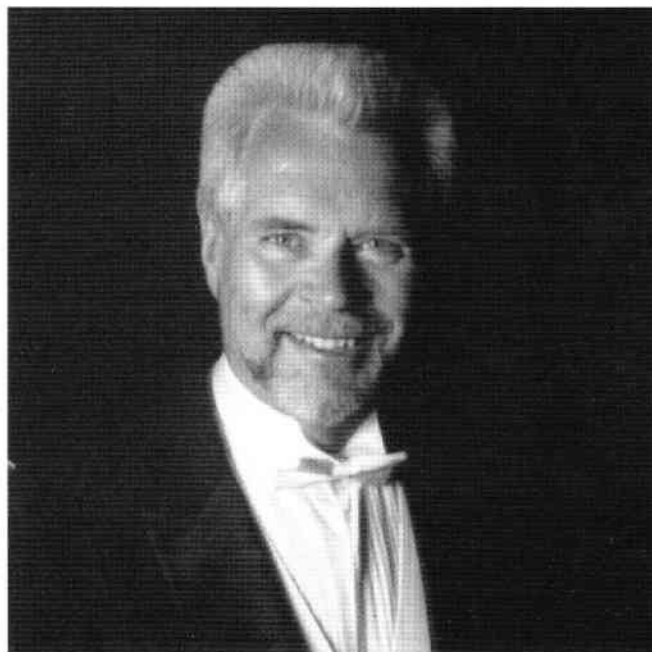
Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception twenty years ago. He brings an amazingly active and varied career to the podium encompassing the entire spectrum of the concert stage, including symphony, opera, and ballet.

Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *A Midsummer Night's Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony Orchestra in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 24-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences, and Colorado residents hear the orchestra regularly on KVOD.

Prior to his move to Kansas City he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the opera program and Associate Conductor of Orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert and Sullivan Festival.

Prior to this year he was conductor for the Kansas City Ballet for fourteen years, having conducted over 600 performances with the St. Louis and Kansas City Symphonies. He has held conducting posts with the Omaha Symphony, Boulder Baroque Chamber Orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, Colorado Lyric Theater, and the Rocky Ridge Music Festival.

An active guest conductor, he has led many orchestras in the United States. He 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, 2001, he conducted five 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, 2004, he took first place conducting the Korean National Symphony in a ten-contestant conducting competition in a concert that was televised live over much of Asia.

In addition to the success of his recording of Mahler's Eighth Symphony, Olson and a small international team of Mahler scholars spent over a year editing and preparing the Wheeler realization of Mahler's Tenth Symphony. He then recorded the world premiere of the Wheeler version, both with the MahlerFest Orchestra in 1997 and for Naxos records with the Polish National Radio Symphony Orchestra in 2002, to reviews such as "second only to Rattle and Berlin." His recordings of all the Mahler symphonies with the MahlerFest Orchestra are known throughout the world.

He is married to Victoria Hagood-Olson and has two daughters, Tori and Chelsea, both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 twenty 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 by the International Gustav Mahler Society in Vienna in September, 2005, an honor shared that year with the New York Philharmonic.

Das klagende Lied : 1. Waldmärchen

1. Forest Legend

Es war eine stolze Königin,
gar lieblich ohne Maßen;
kein Ritter stand nach ihrem Sinn,
sie wollt' sie alle hassen.
O weh, du wonnigliches Weib!
Wem blühet wohl dein süßer Leib!

There was a proud queen,
lovely beyond comparison;
no knight met her taste:
she was determined to hate them all.
Alas, rapturous woman,
For whom does your sweet body bloom!

Im Wald eine rote Blume stand,
ach, so schön wie die Königin,
Welch Rittersmann die Blume fand,
der konnt' die Frau gewinnen!
O weh, du stolze Königin!
Wann bricht er wohl, dein stolzer Sinn?

A red blossom grew in the wood,
Oh, as beautiful as the queen.
Whichever knight who found the blossom,
He would win the woman's hand!
Alas, you proud queen!
When will your proud resolve break?

Zwei Brüder zogen zum Walde hin,
sie wollten die Blume suchen:
Der Eine hold und von mildem Sinn,
der Andre konnte nur fluchen!
Ritter, schlimmer Ritter mein,
O liebest du das Fluchen sein!

Two brothers set out for the forest,
they intended to seek the flower:
One winsome and of innocent spirit,
the other could only swear!
Knight, my wicked knight,
If only you only forego swearing!

Als sie so zogen eine Weil',
da kamen sie zu scheiden:
das war ein Suchen nur in Eil',
im Wald und auf der Heiden.
Ihr Ritter mein, im schnellen Lauf,
wer findet wohl die Blume?

As they went a distance,
they became separated:
now began a hurried search,
in the forest and on the meadow.
You knights, in frantic search,
who will find the blossom?

Der Junge zieht durch Wald und Heid',
er braucht nicht lang zu gehn:
Bald sieht er von ferne bei der Weid'
die rote Blume stehn.
Die hat er auf den Hut gesteckt,
und dann zur Ruh' sich hingestreckt.

The young one went through forest and meadow,
he does not need to go far:
soon he sees from the distance by the willow
the red blossom standing.
He fastened it in his helmet,
and then stretched out to nap.

Der Andre zieht im wilden Hang,
umsonst durchsucht er die Heide,
und als der Abend herniedersank,
da kommt er zur grünen Weide!
O weh, wem er dort schlafend fand,
die Blume am Hut, am grünen Band!

The other proceeds on the wild ravine,
he combs the meadow in vain,
and as evening fell,
he came to the green willow!
Alas, for the one whom he found sleeping there
With the blossom on the helmet, on a green band!

Du wonnigliche Nachtigall,
und Rotkehlchen hinter der Hecken,
wollt ihr mit eurem süßen Schall
den armen Ritter erwecken!
Du rote Blume hinterm Hut,
du blinkst und glänzt ja wie Blut!

You delightful nightingale,
and red-robin behind the hedge,
will you with your sweet song
awaken the poor knight!
You, red blossom, behind the hat,
you glimmer and gleam like blood!

Ein Auge blickt in wilder Freud',
des Schein hat nicht gelogen:
ein Schwert von Stahl glänzt ihm zur Seit',
das hat er nun gezogen.
Der Alte lacht unterm Weidenbaum,
der Junge lächelt wie im Traum.

An eye spies in wild joy
Its appearance did not lie:
a sword of steel shines by his side,
that he has now brandished,
The older one laughs beneath the willow tree,
the younger smiles as if in a dream.

Ihr Blumen, was seid ihr vom Tau so schwer?
Mir scheint, das sind gar Tränen!
Ihr Winde, was weht ihr so traurig daher,
was will euer Raunen und Wähnen?

You, flowers, why are you so heavy with dew?
It appears to me that they are almost tears!
You winds, why do you blow so sadly,
What does your whispering and murmuring mean?

“Im Wald, auf der grünen Heide,
da steht eine alte Weide.”

“In the forest, on the green meadow,
there stands an old willow.”

2. Der Spielmann

2. The Minstrel

Beim Weidenbaum, im kühlen Tann,
da flattern die Dohlen und Raben,
da liegt ein blonder Rittersmann
unter Blättern und Blüten begraben.
Dort ist's so lind und voll von Duft,
als ging ein Weinen durch die Luft!
O Leide, weh! O Leide!

By the willow, in the midst of the cool pine forest,
there the crows and ravens are flapping,
there lies a fair knight,
buried under leaves and blossoms.
There it is mild and pleasingly fragrant,
as if sobbing were haunting the air!
O sorrow, alas! O sorrow!

Ein Spielmann zog einst des Weges daher,
da sah er ein Knöchlein blitzen;
er hob es auf, als wär's ein Rohr,
wollt' sich eine Flöte draus schnitzen.
O Spielmann, lieber Spielmann mein,
das wird ein seltsam Spielen sein!
O Leide, weh! O Leide!

A minstrel once went this way,
there he saw a little bone glistening,
he picked it up, as if it were a reed,
he wanted to carve out of it a flute.
O minstrel, my dear minstrel,
That will be a rare performance!
O sorrow, alas! O sorrow!

Der Spielmann setzt die Flöte an
und läßt sie laut erklingen:
O Wunder, was nun da begann,
welch seltsam traurig Singen!
Es klingt so traurig und doch so schön,
wer's hört, der möcht' vor Leid vergehn!
O Leide, Leide!

The minstrel places the flute to his lips
And lets it resound loudly:
O wonder, what now began,
Such rare, sad singing!
It sounds so mournful and yet so beautiful,
Whoever hears it might perish from sorrow!
O sorrow, sorrow!

“Ach, Spielmann, lieber Spielmann mein!
Das muß ich dir nun klagen:
Um ein schönfarbig Blümelein
hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
mein Bruder freit ein wonnig Weib!”
O Leide, Leide, weh!

“O minstrel, my dear minstrel!
that I must now lament to you:
Because of a beautifully colored blossom
My brother slew me!
My young body pales in the forest,
While my brother woos a lovely woman!”
O sorrow, sorrow, alas!

Der Spielmann ziehet in die Weit',
läßt' überall erklingen,
Ach weh, ach weh, ihr lieben Leut',
was soll denn euch mein Singen?
Hinauf muß ich zu des Königs Saal,
hinauf zu des Königs holdem Gemahl!
O Leide, weh, o Leide!

The minstrel sets off into the distance,
letting it resound all around,
Alas, alas, you dear people,
what do you think of my singing?
I must go up to the king's chamber,
up to the king's lovely bride!
O sorrow, alas, o sorrow!

3. Hochzeitsstück

3. Wedding Piece

Vom hohen Felsen erglänzt das Schloß,
die Zinken erschallen und Drometten,
Dort sitzt der mutigen Ritter Troß,
die Frauen mit goldenen Ketten.
Was will wohl der jubelnde, fröhliche Schall?
Was leuchtet und glänzt im Königssaal?
O Freude, heiah! Freude!

The castle glistens atop the high cliff,
the cornets and tambours resounding,
There sits the band of hearty knights,
along with ladies with golden chains.
What does the intensely jubilant sound mean?
What glistens and gleams in the king's chamber?
O joy, hei! Joy!

Und weißt du's nicht, warum die Freud'?
Hei! Daß ich dir's sagen kann!
Die Königin hält Hochzeit heut'
mit dem jungen Rittersmann!

And do you not know the reason for such joy?
Hei! That I can tell you!
Today the queen holds her wedding
With the young knight!

Seht hin, die stolze Königin!
Heut' bricht er doch, ihr stolzer Sinn!
O Freude, heiah! Freude!

See there, the proud queen!
Today it broke, her proud resolve!
O joy, hei! Joy!

Was ist der König so stumm und bleich?
Hört nicht des Jubels Töne!
Sieht nicht die Gäste stolz und reich,
sieht nicht der Königin holde Schöne!

Why is the king so silent and pale?
He does not hear the sound s of celebration!
He does not see the proud and mighty guests,
He does not see the queen's noble beauty!

Was ist der König so bleich und stumm?
Was geht ihm wohl im Kopf herum?
Ein Spielmann tritt zur Türe herein!
Was mag's wohl mit dem Spielmann sein?
O Leide, weh! O Leide!

Why is the king so pale and silent?
What affects his mind?
A minstrel steps through the door!
What does the minstrel want?
O sorrow, alas! O sorrow!

"Ach Spielmann, lieber Spielmann mein,
das muß ich dir nun klagen:
Um ein schönfarbig Blümelein
hat mich mein Bruder erschlagen!
Im Walde bleicht mein junger Leib,
mein Bruder freit ein wonnig Weib!"
O Leide, Leide, weh!

"Oh minstrel, my dear minstrel,
that I must now complain to you in my lament:
For the sake of a beautifully colored blossom
My brother slew me!
In the forest my young body bleaches,
While my brother woos a lovely woman!"
O sorrow, sorrow, alas!

Auf springt der König von seinem Thron
und blickt auf die Hochzeitsrund'.
Und er nimmt die Flöte in frevelndem Hohn
und setzt sie selbst an den Mund!
O Schrecken, was nun da erklang!
Hört ihr die Märe, todesbang?

The king jumps up from his throne
and looks all around the wedding party.
He takes up the flute in defiant scorn
And sets it himself to his mouth!
O horrors, what now resounds!
Do you harken to the fearsome story?

"Ach Bruder, lieber Bruder mein,
du hast mich ja erschlagen!
Nun bläst du auf meinem Totenbein,
des muß ich ewig klagen!
Was hast du mein junges Leben
dem Tode hingegeben?"
O Leide, weh! O Leide!

"Oh brother, my dear brother,
You have indeed slain me!
Now you blow on my bone,
About that I must eternally lament and accuse!
Why have you surrendered my young life
over to death?
O sorrow, alas! O sorrow!

Am Boden liegt die Königin,
die Pauken verstummen und Zinken.
Mit Schrecken die Ritter und Frauen fliehn,
die alten Mauern sinken!
Die Lichter verlöschen im Königssaal!
Was ist wohl mit dem Hochzeitsmahl?
Ach Leide!

The queen lies on the ground,
the drums and cornets silenced.
The knights and ladies flee in fear,
and the old walls are sinking.
The lights dim in the king's chamber!
What has become of the wedding feast?
Oh sorrow!

Gustav Mahler's *Todtenfeier*

Stephen E. Hefling

It is quite characteristic of Mahler that well before the jubilant D-major conclusion of his First Symphony was complete, he had already launched its polar opposite: *Todtenfeier* ("Funeral Rite," or literally "Celebration of the Dead"), the grim C-minor movement that would eventually serve as the opening of his Second Symphony, the "Resurrection." As so often in his career, the impulse to compose was intertwined with personal experiences. "My music is lived," he once said, and so it was with *Todtenfeier*. In January of 1888 Mahler, then assistant conductor at the opera in Leipzig, had realized his first public success as a composer (or more precisely, a co-composer) by transforming the sketches for Carl Maria von Weber's unfinished *Die drei Pintos* into a three-act opera that would remain in the repertoire for many years. Immediately after the *Pintos* premiere, Mahler began the opening funeral march of *Todtenfeier*, and was seized by one of the uncanny visions that occasionally gripped him: as his confidante and chronicler Natalie Bauer-Lechner reports, "He saw himself lying dead upon a bier under wreaths and flowers (which were in his room from the performance of the *Pintos*) until Frau von Weber quickly took all flowers away from him." Marion von Weber was the wife of Carl Maria von Weber's grandson; during the *Pintos* project Mahler and Marion fell in love. From various sources we know this Werther-like affair brought enormous strain to all three parties. Yet it also inspired Mahler to resume composing, which he had largely given up during his harried early years as a conductor: the first of his *Wunderhorn* songs were written for the Weber children, and by the end of March 1888 he had completed the First Symphony.

Mahler very likely adopted the title *Todtenfeier* from a fragmentary dramatic epic by the nineteenth-century Polish poet Adam Mickiewicz, which appeared in 1887 in a German translation by Mahler's longtime friend and mentor, Siegfried Lipiner (who also provided a lengthy introduction). In one section of the poem the protagonist, Gustav [!], has committed suicide after the marriage of his beloved, Marie, to another suitor. Thereafter Gustav's spirit is condemned to wander in the vicinity of his inamorata, whereby he becomes, in Lipiner's view, "a Werther sub specie aeternitatis [under the semblance of eternity]." Indeed, in Lipiner's reading, Gustav's suicide represents nothing less than "the Fall of man and its punishment." Thus it seems hardly coincidental that in the second half of the *Todtenfeier* development section Mahler quotes the *Dies irae* ("Day of Wrath") chant, which was obligatory in the Requiem Mass prior to Vatican II. It is heard shortly before the movement's shattering dissonant climax, an unforgettable denouement based on musical rhetoric from the third of Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), his earlier song cycle on the theme of unrequited love. *Ich hab' ein glühend Messer* (I have a burning knife) is the title of the song in question, and its explicitly suicidal text was written by the composer himself.

Since their student days, both Mahler and Lipiner had embraced a view of tragic art and redemption derived from the philosophical writings of Schopenhauer, Wagner, and Nietzsche, according to which Promethean defiance leads toward self-transcendence and redemption. So much is apparent from the lines of poetry—again the composer's own—with which Mahler at long last concluded his romantic and idiosyncratic fresco of Doomsday and Resurrection in the Second Symphony's finale, more than six years after its *Todtenfeier* movement was begun. Only one aspect of the symphony's long, sometimes tortuous completion can be touched upon here: as far as is known, Mahler never fully abandoned his original plan to place *Todtenfeier* at the head of a multi-movement symphony. During the six-year interim, however, he did campaign for both performance and publication of it (unsuccessfully in both cases, as things turned out). The score performed on these concerts is the Complete Works edition of his autograph manuscript, dated 10 September 1888 (and revised in part not long after that). On the whole, it presents the music we know as the first movement of the Second Symphony, but with some notable differences. The 1888 version contains two passages in the first half of the development, respectively of nine and twenty bars' duration, that Mahler ultimately cut. (The second of these contains a curious allusion, almost surely ironic, to the subject of Bach's "Little" G-minor organ fugue, BWV 578.) In the process of pruning this material Mahler tightened the movement's midpoint, which involves a false reprise of the opening fusillade for strings. Nevertheless, both versions in different ways manifest a structural and expressive conflict between two key centers a semitone apart—E and E-flat—that Mahler had in mind from the time of his earliest sketches for the piece. Indeed, such half-step juxtaposition is a recurring motive throughout *Todtenfeier*. As regards instrumentation, the 1888 score calls for triple winds, four horns, three each of trumpets and trombones, tuba, one harp, one timpanist, and percussion instruments (triangle, cymbals, tam-tam, bass drum), plus the usual strings. In his final version Mahler expands the forces to include an extra flutist (who, like the third flutist, also plays piccolo), two E-flat clarinets, a contrabassoon, two more horns, plus an additional trumpet, trombone, harp, timpanist (with more drums), and a higher-pitched gong. Yet size is not the only issue: although Mahler was a gifted orchestrator in 1888, his latest editing of the movement reveals an almost obsessive refinement in attempting to wrest from the orchestra precisely the sound colors he wants.

It was Mahler's "friendly rival" Richard Strauss who arranged for the first public hearing of this music. The occasion was a partial performance (the first three movements) of Mahler's Second Symphony by the Berlin Philharmonic in March 1895. At the shocking dissonant highpoint of *Todtenfeier*, Strauss reportedly raised his eyes heavenward, declaring that "there are no limits to musical expression," whereas seated next to him, the conductor Karl Muck could only hiss through his clenched teeth, "Scheusslich! [Hideous!]" But this is not the only moment that deeply impressed Strauss: just before the conclusion of the *Todtenfeier* movement, the last of its E–E-flat gestures produces a striking major-to-minor modal shift in the high range of the trumpet choir. Whether intentionally or subconsciously, Strauss chose just this motto for the now-famous "2001" opening of his next orchestral tone poem, *Also Sprach Zarathustra* (Thus Spoke Zarathustra), composed the following year (1896).

Gustav Mahler: *Das klagende Lied*

Salvatore Calomino and James L. Zychowicz

At a time when tone poems, fairy-tale operas, and popular taste rediscovered medieval culture, the music aesthetic of the late nineteenth century took inspiration from the fantastic. While Baroque composers attempted to put the exploits of Orlando Furioso, King Arthur, or other legendary characters on stage, the Romantic composers gave freer range to the imagination of their audiences in works that challenged some of the conventions of the past. Such is the case with *Das klagende Lied*, a story that involves knights on a quest, a beautiful queen, a treacherous murder, and the dissolution of a kingdom. While the narrative could extend to several acts of an opera, the various strands of this tale fill the comparatively shorter framework of a cantata in conveying the well-known story of "The Singing Bone."

The cantata *Das klagende Lied* (1880; rev. 1898-99) remains a unique accomplishment among both the early compositions and overall artistic career of Gustav Mahler (1860-1911). While it stands apart from the songs and symphonies that Mahler would compose later, *Das klagende Lied* indeed belongs to the tradition of the dramatic cantata that was favored from time to time in the nineteenth century. Beyond the dramatic scores that were intended as operas, composers like Berlioz and Schumann pursued such works in their individual settings of, for example, the Faust story. In fact, Brahms's cantata *Rinaldo*, based on yet another medieval source, shares common ground with Mahler's *Das klagende Lied*, since it, too, was intended for a competition. All of these works are efforts that suggest the dramatic venue associated with opera, but are intended, instead, as concert works. The drama plays upon the imaginations of the listeners and thus remains, ironically, perhaps stronger than any actual stage production could possibly be.

A Chronology of Mahler's *Das klagende Lied*

The various details about *Das klagende Lied* are well known, from the completion of the cantata for a student prize in 1880 to its revision and publication almost twenty years later in 1899, as Mahler's ideas about the work took shape in two versions of his original conception.

A timeline demonstrates the various bursts of effort on this large-scale work:

- 1878 Mahler completed the text of *Das klagende Lied* (18 March 1878)
- 1879 Completion of the first part (*Waldmärchen*) in Fall 1879
- 1880 Completion of the entire cantata *Das klagende Lied* (late 1880, possibly early 1881)
Failure of Mahler to win the Beethoven prize for this work
- 1891 Mahler contacts Schott (Mainz) about publishing *Das klagende Lied*
- 1892 Mahler revises the three-part cantata into a two-part work (December 1892 through 1893)
- 1893 Mahler continues to revise *Das klagende Lied*
- 1898 Mahler prepares the revised version of *Das klagende Lied*
 - 1899 Publication of revised (two-part) version of *Das klagende Lied* by Eberle/Weinberg (Vienna) both in full score and in a piano-vocal reduction (Wöss)
- 1901 Performance of the revised version in Vienna
- 1906 Mahler completes further revisions of the printed score
 - 1910 Eberle/Weinberg edition of *Das klagende Lied* taken over by Universal Edition
 - 1934 Premiere of the *Waldmärchen* on radio broadcasts (Brno and Vienna)
 - 1973 Publication of *Waldmärchen*, edited by David Stivender, by Belwin-Mills (New York)
 - 1978 Publication of the revised (two-part) version of *Das klagende Lied* in the *Gustav Mahler Gesamtausgabe*, edited by Rudolf Stephan
 - 1999 Publication of the three-movement version of *Das klagende Lied* in the Supplement to the *Gesamtausgabe*, edited by Reinhold Kubik

Both performances and scholarly discussions of *Das klagende Lied* have, invariably, confronted the decision of whether to focus on Mahler's original version of the cantata in three parts or, instead, on his subsequent bipartite revision of the work. Since Mahler did not destroy the original opening part of *Das klagende Lied*, the piece entitled *Waldmärchen*, it was possible to recover his initial three-part conception of the work, which he later saw into print in two parts. Notwithstanding the implications of the posthumous treatment of *Das klagende Lied*, the result is hence a work that is known in two versions. The three-part version is now hardly exceptional with regard to recent performances and recordings. Because of its reception and the history of performance, it is perhaps the three-part structure that offers the best way of approaching Mahler's score, since it also presents the story most explicitly.

In *Das klagende Lied* Mahler set his version of the traditional *Märchen* that the Brothers Grimm entitled *Der singende Knochen* ("The Singing Bone") and Ludwig Bechstein entitled *Das klagende Lied* ("The Song of Complaint"). The multiple versions of this folk-tale throughout popular and learned culture of the nineteenth century alone attest to its adaptability in regard to both formal and thematic creativity and experiment. While the story is known in many other versions and in various cultures, the prose renderings by the Brothers Grimm and Bechstein belong to the culture in which Mahler worked, and represent retellings that his audiences would have known. In keeping with the expected elements of traditional *Märchen* the plot is relatively simple, it features archetypal figures and is set in an unspecified time and place in the past. A mythical or moral import can be ascribed to the narrative, again emphasizing universal values or potentially supernatural elements. Yet the inherited or orally delivered folk-tale was often subjected to artistic enhancement. Since the time of the Enlightenment popular *Märchen* have been substantially revised or transformed into newly

invented literary pieces. Often the traditional tale was mined for thematic elements which could then reappear in altered interpretive readings of a familiar story. Ludwig Tieck, Clemens Brentano, and Friedrich de la Motte Fouqué were well-known exponents of such retellings, often referred to as *Kunstmärchen*, in German literature up to and beyond the mid-nineteenth century.

For Mahler the story of *Das klagende Lied* involves the struggle between two brothers for a flower with which only one of them can win the hand of a beautiful queen. One murders the other—it does not matter which brother—and the survivor buries his brother to hide the heinous fratricide. Even though the triumphant brother marries the queen and rules her kingdom, he is ultimately found out when a wandering minstrel picks up a bone that happened to come from the body of the slain brother. Once fashioned into a flute, the bone does not merely play music, but magically finds voice to sing its song of complaint that eventually impugns the murderer and with it destroys the kingdom. Other nineteenth-century versions derived from the central model of this folk-narrative register a modified personnel in addition to alternate motives for the crime committed; further, subsidiary characters show considerable invention, and the punishment exacted or final resolution—after the murderer's deed is revealed—takes a variety of differing forms. Rather than two brothers some reworkings have featured a brother and sister, in which versions the brother acts as the aggressor. Varying goals of a propitious marriage, substantial reward, or power to be gained have motivated the struggle between siblings. The intermediary figure who finds the bone that sings can be identified as a simple shepherd, a minstrel, or a knight. As a conclusion to the narrative, the punishment of the evil-doer may affect him alone or the surroundings in which he has ruled. Such modifications are consistent with the adaptations of popular fairy tales by writers and poets as noted above. Although the basic text of *Das klagende Lied* corresponds to the folk-tale type "Truth Comes to Light," the individual versions composed after the Grimms' "Singing Bone" diverge sufficiently to be considered individual *Kunstmärchen*. The story as told in various forms represents a stark tale, which stands out as part of the otherwise amusing and beneficent Household Tales of the Brothers Grimm. Because of its popularity it found its way into the dramatic stage and poetic life of Mahler's time and survives into the twenty-first century in Mahler's musical adaptation of the tale.

In *Das klagende Lied* Mahler found his early voice as both composer and poet. The medium in which he wrote the text of the cantata was a conscious attempt to transform the work both motivically and through the creation of his own verses. Just as multiple reworkings of the narrative with modifications were composed during the course of the nineteenth century, the literary form chosen as a means of expression could vary as well. Because of the motif of song associated with the object found, an element of poetry was consistently embedded in the narrative. Yet in keeping with the Grimms' version, Ludwig Bechstein retold the story in a prose account with numerous expansive details surrounding the song of lament performed by the bone.

An alternative, stanzaic version was published in various reworkings by Martin Greif, a poet and author of numerous historical dramas in the latter half of the nineteenth century. Mahler's own poetic version of *Das klagende Lied* reworked yet anew the story of deception and vindication, this time with the thorough integration of text and music. In fact, both versions of the revised two-part and the original three-part version of Mahler's *Das klagende Lied* are known in performance and on recordings. The revision itself reflects some aspects of Mahler's maturity, as he took forward this early work, the one, as he told the critic Max Marschalk, in which he found his own voice as a composer. Such a declaration of musical identity connotes a level of maturity on Mahler's part that allowed him to retain *Das klagende Lied* with his later scores, that is, the first three symphonies that he described to Marschalk as his major works. Yet the milieu of *Das klagende Lied* differs from those symphonic works almost in an inverse manner. While the symphonic works of Mahler's *Wunderhorn* period are inspired by the vocal music the composer brought into them, *Das klagende Lied* may be distinguished in the way its overtly vocal and poetic character is infused with symphonic elements.

Even in the first part, the *Waldmärchen*, that Mahler eventually cut when he revised the score, the piece opens with an extended symphonic introduction in which he establishes the sound-world of the entire work. He defines the musical space in a relatively short time, just as he would later do in *Der Spielmann*, the part with which the revised version begins. In both numbers, Mahler uses the instrumental idiom of the introduction to set the stage. Since explicit staging would not be part of the cantata, tone painting helps to set the stage, with the various motifs and melodic fragments that eventually take shape as the story plays out with orchestra, chorus, and soloists.

With its reliance on choral textures to convey its text, the *Waldmärchen* conveys the story of the two brothers who seek the flower with which one of them might win the hand of a haughty queen. The chorus functions as a narrator in telling the tragic story of the quest, which results in the murder of one of the knights. The concluding passage suggests that the story may not be resolved as easily as the victorious knight's snatching the flower from his brother.

The consequences of the crime begin to play out in the second part, *Der Spielmann*, in which the itinerant minstrel chances upon a bone of the murdered knight. In fashioning a flute from it, the innocent Spielmann has created a vehicle through which the wronged brother can tell his story: in the various passages that involve soloists, the instrument does not merely play, but it sings its lamenting song for all to hear.

The performative elements of the story fuel Mahler's conception of the work, as he used his musical imagination to give voice to the victim. The solo voice stands, then, in contrast to the choral forces that frame the narrative.

Such a wonder is not for the minstrel alone, and he takes the flute to court, where all assembled can apprehend the marvel. Yet he does not go to just any court, but arrives at the one where the murderous brother is about to marry the queen described in the first part. Again, Mahler has developed the narrative musically by using an off-stage band to suggest the nuptial celebration with which the *Hochzeitsstück* opens. In stark contrast to the festivities, the song of lament catches the king off guard, as no human in the room, but rather the disembodied lamenting bone, charges the groom with the murder. No mere curiosity to augment the festivities, this is the embodiment of truth willing out. Within the large-scale forces that frame the narrative, the knowledge profoundly affects the king, and in so doing brings down the castle and its court.

In telling this story, Mahler allowed the motifs to take shape into longer themes that recur throughout the work. Moving between vocal and instrumental textures, Mahler develops ideas that unite the three parts of *Das klagende Lied*. In some passages it is possible to hear music that Mahler would take up later, in works he would compose in the years to come. Elsewhere, off-stage fanfares and modal shifts suggest the emerging style of Mahler the symphonist, who would find his instrumental voice several years later in the First Symphony. Although performed less often than Mahler's symphonies, *Das klagende Lied* remains a significant work of Mahler's early years, and truly the Opus One he claimed it to be, the work in which he found his voice as a composer.

MahlerFest XXI Principal Participants



Kara Guggenmos, Soprano:

Kara Guggenmos received her Bachelor of Music degree in Sacred Voice Performance from Moody Bible Institute in 1996 as a student of Dr. Terry Strandt and then went on to receive her Master of Music degree in 2001 in Vocal Performance from the University of Colorado studying with Julie Simson and Dr. Robert Harrison. Awards and achievements include winning the NATSAA Competition in 2002, which led to her Carnegie Hall solo recital debut in June of 2003. Ms.

Guggenmos has also been a Metropolitan Opera

National Council Regional Finalist, the MONC Colorado/Wyoming District winner in 1999 and 2002, and a Denver Lyric Opera Guild competition finalist. Operatic roles include Donna Anna in *Don Giovanni* with Opera Fort Collins, the Countess in *Le Nozze di Figaro*, Hannah in the *Merry Widow*, and Gretel in *Hansel und Gretel* as a resident artist with Opera Colorado. Ms. Guggenmos has coached with such prestigious singers and coaches as Benita Valente, Martin Isepp and Ashley Putnam. Recent and upcoming engagements include singing with the Longmont Symphony, Littleton Symphony, Grand Junction Symphony and Colorado Springs Philharmonic as well as giving recitals and teaching Master Classes at colleges in the United States. Kara, her husband Neil, and their three sons reside in Longmont, Colorado where Kara is currently the Worship Director at Calvary Church and holds a private voice and piano studio.

Lucille Beer, Mezzo-Soprano:

Lucille Beer has received acclaim for her performances in opera houses and on concert stages around the world, in both the mezzo-soprano and contralto repertoires. She is widely praised, both for her superb musicianship and distinctive timbre critics describe as rare and memorable.

A native of New York City, Ms. Beer was a winner of the Metropolitan Opera National Council Auditions, followed by her debut with the Metropolitan Opera in Ravel's *L'Enfant et les Sortilèges*. Since then she has performed in numerous Met productions, most recently in Strauss's *Electra* with James Levine. She has appeared with the New York City Opera in Flotow's *Martha*, Massenet's *Cendrillon*, and Puccini's *Madama Butterfly* and with the Opera Theatre of St. Louis in Handel's *Alcina*. International opera appearances include engagements with L'Opera de Nice in Mozart's *Così fan Tutte* and *Mitridate Re di Ponto* with a return engagement in Wagner's *Tristan und Isolde*, Opera de Nantes in Wagner's *Siegfried* and concert performances of *Die Walküre* with the Orchestre Philharmonique de Strasbourg and *Tristan und Isolde* with the Prague Radio Symphony.

In addition to opera, Ms. Beer frequently performs in oratorio as well as a vast array of symphonic repertoire. The 2007-2008 season brings appearances in Bernstein's *Symphony No. 1, "Jeremiah"* and Beethoven's *Symphony No. 9* with the Albany Symphony, Mahler's *Das klagende Lied* with the Colorado MahlerFest and Mahler's *Symphony No. 2, "Resurrection"* with the Walla Walla Symphony. The 2006-2007 season included appearances in De Falla's *El Amor Brujo* with the Evansville Philharmonic and the Louisiana Philharmonic, Verdi's *Requiem* with the Columbia ProCantare and Handel's *Messiah* with the Albany Pro Musica. The 2005-2006 season brought appearances at Carnegie Hall in Handel's *Messiah*, with the Baltimore Symphony in "The Lure of the Diva", an evening of opera arias and duets, and Mahler's *Kindertotenlieder* with the Las Cruces Symphony. The 2004-2005 season included Bach's B Minor Mass with the Albany Pro Musica, Mahler's *Symphony No. 2* with the Canton Symphony, Prokofiev's *Alexander Nevsky* and De Falla's *El Amor Brujo* with the Albany Symphony, Verdi's *Requiem* with the Evansville Philharmonic, Mahler's *Das Lied von der Erde* with the Breckenridge, CO Music Festival and Vivaldi's

Gloria with the Spokane Symphony. She has sung with many of the leading symphony orchestras, including the New York Philharmonic, the St. Louis Symphony, the Houston Symphony, the National Symphony, the Detroit Symphony, the Minnesota Orchestra, the Ravinia Festival and Lincoln Center's Mostly Mozart Festival.



Joel Burcham, Tenor:

A tenor voice of iclarion tone and operatic power is quickly bringing Joel Burcham to the attention of conductors and directors throughout the Midwest. His growing list of venues includes Madison Opera, Cedar Rapids Opera Theatre, Opera Omaha, and Central City Opera. His Pang with Madison Opera received top marks for both musical capabilities and humor.

Mr. Burcham made his professional operatic debut when, as the understudy apprentice artist,

he was given the opportunity to sang Lindoro in *L'Italiana in Algeri* for Central City Opera. Other operatic roles include Ernesto in *Don Pasquale*, Ferrando in *Così fan tutte*, and Don Ramiro in *La Cenerentola*.

This season includes the tenor soloist in the Lloyd Webber *Requiem* with Wichita Symphony, his Madison Symphony debut as the tenor soloist in *Carmina Burana*, and the role of Philippe in Romberg's *The New Moon* at the Music by the Lake festival in Lake Geneva. In 2008, Mr. Burcham will return to Madison Opera to sing Martin in Copeland's *The Tender Land*.

Following his debut with the Utah Symphony in Beethoven's Mass in C he was asked to return for a performance of *Messiah*. He has also enjoyed a return engagement with the Omaha Symphony as a participant in their 2003 and 2005 Choral Collaborative, a concert featuring operatic excerpts for soloist and chorus. He has performed Britten's *Serenade for Tenor and Horn* with the Camerata Orchestra.

With degrees from Southern Illinois University - Edwardsville and the University of Arkansas, Mr. Burcham is soon to complete his Doctor of Musical Arts at the University of Wisconsin.

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Gregory Gerbrandt, Baritone:

Gregory Gerbrandt excitedly returns home from New York to Colorado! After growing up in Greeley and having graduated from the University of Northern Colorado in 1999, Gerbrandt performed in his first professional opera production, *Lelisir d'amore*, singing Belcore with Colorado Light Opera in Boulder. Coincidentally, Gerbrandt sings the same role with Opera Idaho next month. During the past year, Gerbrandt has performed around the country as Figaro in *Il barbiere di Siviglia* as well as Silvio in *Pagliacci*, both with Opera Fort Collins, The Revival Worker in Nashville Opera's world premiere of *Elmer Gantry*, Marcello in *La bohème* with Ash Lawn Opera in Virginia, and in concert singing Haydn's *Paukenmesse* with the Nebraska Choral Arts Society, and Composers & the Voice with American Opera Projects in NYC.

Future engagements consist of continued work with American Opera Projects in NYC, *Lelisir d'amore* with Opera Idaho, and both Bach's St. Matthew Passion (Jesus) and Handel's *Messiah* with the acclaimed Bethany College Oratorio Society.

Other recent engagements include performances of *The Pirates of Penzance* with Glimmerglass Opera, *The Mikado* with Central City Opera/Colorado Symphony Orchestra, and also with Opera Idaho, *Pagliacci* with Sarasota Opera, *Die Fledermaus* with Opera Fort Collins, the title role in Mendelssohn's *Elijah* with the Greeley Chorale and Orchestra, and as soloist in Fauré's *Requiem* and Rutter's *Mass of the Children* with West Nebraska Masterworks Chorale and Orchestra.





Julie Simson, Mezzo-Soprano, has sung with opera companies throughout the United States including Houston Opera, Dallas Opera, Santa Fe Opera, Opera Memphis, and Opera Colorado performing such roles as Hansel in *Hansel and Gretel*, the Composer in *Ariadne auf Naxos*, and Suzuki in *Madama Butterfly*. She has also performed as soloist in major oratorio works with the Denver, Colorado Springs, Cedar Rapids, Omaha and Milwaukee Symphonies and in Boulder at the MahlerFest and Bach Festival. Miss Simson was the recipient of a grant to

study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. After winning first prize at the East & West Artists International Competition, she made her New York recital debut at Carnegie Hall. She was the 2nd place winner of the National Association of Teachers of Singing Artist Award Competition and a finalist in the International Marian Anderson Competition. Miss Simson has been featured in concerts at the International George Crumb Festival in Prague Czech Republic, and in recital and masterclasses at the Hochschule für Musik Hans Eilser in Berlin Germany, as well as Sao Paulo Brazil. Her recordings include Mahler's 8th Symphony with the Colorado MahlerFest and Horatio Parkers' *Hora Novissima* on the Albany label, and an American Art Song CD on the songs of Richard Faith. She was last heard with the Colorado MahlerFest in the performance of *Des Knaben Wunderhorn* and Symphony No. 4. Miss Simson holds degrees from Western Michigan University and the University of Illinois. She is currently chair of the Voice Area, the recipient of the Berton Coffin Faculty Fellowship and Associate Professor of Voice at the University of Colorado-Boulder.

Stephen E. Hefling received the A.B. in music from Harvard and the Ph.D. from Yale, with a dissertation examining Mahler's *Todtenfeier* movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College Conservatory. Prof. Hefling has written numerous articles and book chapters for *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *A Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc. He rediscovered Mahler's manuscript version of *Das Lied von der Erde* for voices and piano, and edited that work for the *Kritische Gesamtausgabe* (Vienna, 1989). At MahlerFest XI, he introduced Patrick Mason and Terese Stewart's performance of "Der Abschied" from the piano version. His monograph on *Das Lied* appeared in the Cambridge Music Handbooks series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez and Lorin Maazel. Recently he has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and (New York, 1998). Hefling is currently writing a two-volume study entitled *The Symphonic Worlds of Gustav Mahler* (Yale University Press) and completing *The Reilly Source Catalogue of Mahler's Musical Manuscripts*, to be published in cooperation with IGMG.

For his work on Mahler, Prof. Hefling has been awarded grants from The Martha Baird Rockefeller Foundation and the American Philosophical Society, the Morse Junior Faculty Fellowship at Yale University, and the Baker-Nord Center for the Humanities at Case Western Reserve University. He has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, and Boulder.

Also a specialist in baroque performance practice, Prof. Hefling has performed widely with early music ensembles in the northeastern US, and has served as director of the Yale Collegium Musicum and the Cleveland Baroque Soloists; his book *Rhythmic Alteration in Seventeenth- and Eighteenth Century Music* (New York, 1994) is widely regarded as the standard reference on that topic.



Professor Hefling has been a guest lecturer for MahlerFest nearly every year since his first appearance at the international symposium held in 1996, during MahlerFest XI.



Salvatore Calomino is Associate Professor of German at the University of Wisconsin-Madison. He holds the Ph.D. degree from Harvard University. Among Dr. Calomino's primary areas of research are Middle High German language and literature, medieval religious literature, and hagiography. In the latter fields he has published a book-length study on the legend of Saints Barlaam and Josaphat, *From Verse to Prose: The Barlaam and Josaphat Legend in Fifteenth-Century Germany*. He has also worked on the development of the "Faust" theme in both

literary manifestations and its settings in music. On this topic Dr. Calomino delivered a lecture at the 2002 International Musicological Society Congress in Leuven. Dr. Calomino has further published on twelfth- and thirteenth-century narrative with a particular focus on Tristan, and on the settings of medieval hymns in early twentieth-century music. His contributions to research on Gustav Mahler include articles on the Eighth Symphony dealing with the setting of the hymn in Part I as well as the depiction of the anchorites in Part II (2004–05). He has also written on the interpretation of saints and devotional figures by Mahler in the texts of his early symphonies (2006). Dr. Calomino is co-translator of the libretto for the critical edition of the Mahler/Weber opera *Die drei Pintos* (2000).

Dr. James L. Zychowicz holds the Ph.D. in musicology from the University of Cincinnati, and has also pursued doctoral research in Vienna, Austria, through a Fulbright scholarship. His publications include a book-length study of Mahler's Fourth Symphony (Oxford University Press), a critical edition of Mahler's score for *Die drei Pintos*, and various other articles and editions. He lectures regularly on Mahler's works and related topics. Zychowicz is a member of the American Musicological Society, the Music Library Association, the Internationale Gustav Mahler Gesellschaft, the Tristan Society, and other organizations. He is currently president of the Tristan Society and editor-in-chief of *Naturlaut*, the quarterly journal on Mahler studies published by the Chicago Mahler Society. Zychowicz has served on various committees of the American Musicological Society and is currently assistant moderator of its Listserv AMS-L. His reviews appear in various journals, including *MLA Notes* and also online at *Opera Today* and the UK-based journal *Seen and Heard*.



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*. She contributed 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). Professor McCoy presented authoritative lectures on Mahler's Fifth and Sixth Symphonies at MahlerFest XV and XVI, and she has been a regular Symposium participant ever since. Her pre-concert lectures are a popular favorite at each MahlerFest.

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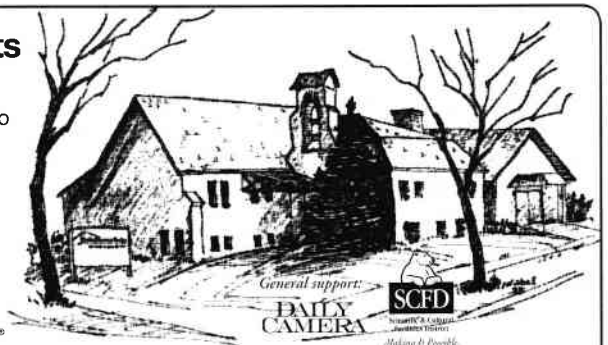
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Bei *Mondaufgang* (Wolfes) 1998
Blumine (Mahler) 2006
Brettli-lieder (Schoenberg) 1995
Das klagende Lied (two-part version) 1991
Das klagende Lied (original three-part version) 2008
Das Lied von der Erde 1998, 2007
Das Lied von der Erde, Abschied (voice & 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 Reichart) 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, 2007
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 Weill) 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
Symphony #10, Adagio only, 2007
Todtenfeier 2008
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

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