



"Imagine the universe bursting into song."

Gustav Mahler

mahler 8

"Symphony of a Thousand"

MahlerFest XXII

May 13 - 17, 2009

Boulder, Colorado

Robert Olson, Artistic Director and Conductor

The Colorado MahlerFest Orchestra

Cherry Creek Chorale, Larimer Chorale, Colorado Children's Chorus

MahlerFest XXII

Schedule of Events

TERESE STEWART MEMORIAL CHAMBER CONCERT

Wednesday, May 13, 2009, 7:00 PM

Boulder Public Library Canyon Theater, 9th & Canyon

Friday, May 15, 7:30 PM

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

Program: Musical Settings of Passages from Goethe's *Faust*,

by Beethoven, Schubert, Schumann,

Liszt, Mussorgsky, and Lili Boulanger

Katherine Montgomery, mezzo soprano; Joel Burcham, tenor;

Patrick Mason, baritone; Christopher Zemliauskas, piano

SYMPOSIUM

Saturday, May 16, 9:00 AM – 3:30 PM

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

Marilyn McCoy, Boston, Massachusetts

"Coaxing the Universe to Resound and Ring:

A Look at Some Climactic Moments from Mahler's Eighth Symphony"

Robert Olson, Artistic Director, Colorado MahlerFest

"A Conductor's Perspective on Mahler's Eighth Symphony"

Jane K. Brown, University of Washington (Seattle)

"Ever Onward: Goethe's *Faust* around 1900"

Stephen E. Hefling, Case Western Reserve University, Cleveland, Ohio

"*Accende lumen sensibus*: A Great Bearer of Joy, A Gift to the Nation"

SYMPHONY CONCERTS

Saturday, May 16 & Sunday, May 17, 2009

Mackay Auditorium, CU Campus, Boulder

The Colorado MahlerFest Orchestra, Robert Olson, conductor

See page 2 for details.

Funding for MahlerFest XXII has been provided in part by grants from:

The Scientific and Cultural Facilities District, Tier III, administered by the Boulder County Commissioners;

Avenir Foundation; Dietrich Foundation of Philadelphia; Boulder Public Library Foundation; Boulder Arts Commission;

and Berg Hill Greenleaf & Ruscitti LLP.



Berg Hill Greenleaf & Ruscitti LLP congratulates Colorado MahlerFest on its 22nd festival year.



Boulder County
Arts Alliance



Boulder Public Library Foundation

As we conclude our second cycle

It is almost impossible to fully comprehend the fact we are completing our second complete cycle this year of all of Mahler's works. Twenty-two years of Mahler! To say the MahlerFest has exceeded my expectations would be the understatement of the year!

From very humble beginnings in 1987, to receiving the Mahler Gold Medal in 2005, to performing *Das Lied* with Thomas Hampson, there is much to be thankful for, and many people to whom I could not possibly express sufficient gratitude.

Our accomplishments are many, our goals humble but noble. We want to continue experiencing a composer whose music touches us in ways that few other do, and wish to share this experience with others, which is why so many wonderful musicians volunteer their precious time year in and year out, and why we have created our own small "Mahler community" from across the land, to gather in Boulder every January (or May!) to celebrate that which binds us all.

And what better way to complete the cycle than the one piece which simply must be experienced live, in the concert hall, not at home listening to a CD! For Mahler's "Symphony of a Thousand" is not just an amazing piece of music, it is an event! It is the original surround sound!

Since the conclusion of the very first year, I am constantly asked, "What about next year?" Since I never dreamed we would conclude our first cycle, let alone the second, I am hesitant but excited to confess that if our devoted musicians and Board members, and you, our public, remain the supporters you have been, the MahlerFest will continue in its unique explorative path, spreading the "Mahler word," and bathing in the incredible sounds of Mahler's great music as we undertake our third cycle beginning in 2010!

Thank you from the bottom of my heart,



Robert Olson

Dear MahlerFest Friends,

Welcome to MahlerFest XXII. Whether you are new to MahlerFest or a returning visitor, we're glad you're here!

With each passing year, this special gathering becomes more like a family reunion, and with this year's rare performances of Mahler's monumental Eight Symphony—the "Symphony of a Thousand"—MahlerFest truly becomes an extended family reunion.

In addition to the Mahler Eighth on Saturday and Sunday, our free chamber concerts on Wednesday and Friday present vocal music of Mahler and other composers inspired by the Faust legend. We also invite you to attend our annual Symposium during the day on Saturday. This event—also free—offers a unique opportunity to delve deeper into Mahler, Faust, and the conductor's world. 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.

Finally, a word about funding: As you can imagine, Mahler's Eighth represents a huge stretch for any music festival, and that is particularly true for a "back-of-the-envelope" conspiracy like MahlerFest. Presenting Mahler's Eighth this year required doubling our usual budget—a significant risk for any music festival...and the risk is even greater in these difficult economic times. Hundreds of people have made this year's events possible: marvelous volunteer musicians in the orchestra and choruses, impressive soloists, world-class scholars, and a dedicated volunteer board that has worked very hard in the face of some daunting challenges. If you come away from MahlerFest impressed, uplifted, or otherwise inspired, and if your circumstances permit, we ask that you consider a contribution to help defray the considerable expenses we've incurred this year.

With warmest regards,



Mike Smith, President

MahlerFest XXII

Robert Olson,
Artistic Director and Conductor

SYMPHONY CONCERTS

Saturday, May 16, 2009, 7:30 PM

Pre-concert lecture by Dr. Marilyn McCoy, 6:30 PM
"Barnum and Bailey Circus—or the Music of the Spheres?
Chaos versus Divine Order in Mahler's Eighth Symphony"

Sunday, May 17, 2009, 3:30 PM

Pre-concert lecture by Dr. Marilyn McCoy, 2:30 PM

Macky Auditorium, CU Campus, Boulder

Gustav Mahler

SYMPHONY NO. 8 IN E-FLAT MAJOR

("Symphony of a Thousand")

Part I. Hymnus - *Veni, creator spiritus*

Part II. Final Scene of Goethe's *Faust*

Soloists

Cynthia Lawrence, soprano: *Magna Peccatrix*

Rebecca Copley, soprano: *Una poenitentium*

Szilvia Schranz, soprano: *Mater gloriosa*

Julie Simson, alto: *Mulier Samaritana*

Jacalyn Kreitzer, alto: *Maria Aegyptiaca*

Jon Garrison, tenor: *Doctor Marianus*

Keven Keys, baritone: *Pater ecstaticus*

Ashraf Sewailam, bass-baritone: *Pater profundus*

Colorado MahlerFest Orchestra

Cherry Creek Chorale – Brian Patrick Leatherman, Artistic Director and Conductor

Larimer Chorale – Michael T. Krueger, Artistic Director and Conductor

Colorado Children's Chorale – Deborah DeSantis, Artistic Director and Conductor

MahlerFest XXII

Terese Stewart Memorial Chamber Concert

Wednesday, May 13, 7:00 PM
Boulder Public Library Canyon Theater
9th & Canyon, Boulder

Friday, May 15, 7:30 PM
Rocky Mountain Center for Musical Arts
200 E. Baseline Road, Lafayette

Aus Goethes Faust Op. 75, No. 3
Ludwig van Beethoven
(1770-1827)

Gretchen am Spinnrade
Franz Schubert
(1797-1828)

Szene aus Faust
Franz Schubert

Gretchens Bitte
Franz Schubert

Lied Lynceus des Türmers Op. 79, No. 28
Robert Schumann
(1810-1856)

Es war ein König in Thule
Franz Liszt
(1811-1886)

Mephistopheles' Song in Auerbach's Tavern
Modest Mussorgsky
(1839-1881)

INTERMISSION

Faust et Hélène
Lili Boulanger
(1893-1918)

Katherine Montgomery-mezzo soprano
Joel Burcham-tenor
Patrick Mason-baritone
Christopher Zemliauskas-piano

Colorado MahlerFest

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Patrick Mason

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Ira Becker

PHOTOGRAPHER

Keith Bobo

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

Colorado MahlerFest XXII Orchestra

Violin I

Annamarie Karacson,
Concertmaster, Boulder
Susie Peek, Denver**
Martha Dicks, Longmont
Ruth Duerr, Westminster
Charles Ferguson, Denver
Jill Ferguson, Denver
Kare Gerth, Boulder
Susan Hall, Boulder
Esther Olson,
Overland Park, KS
Matthew Olson,
Overland Park, KS
Jane Uitri, Louisville
Min Tze Wu, Lyons

Violin II

Gyongyver Petheo*, Lafayette
Rebecca Ruttenberg**, Boulder
Gwyneth Ayers, Longmont
Cherilynn Cathey, Boulder
Emily Fenwick, Loveland
Jeralyn Friedli, Boulder
Dario Landazuri, Austin, TX
Marilyn Maxvold, Loveland
Rob Rubin, Ridgewood, NJ
Susan Schade, Boulder
Michelle Segal, Boulder
Lisa Sprengeler, Denver
Elaine Taylor, Boulder
Linda Wolpert, Boulder

Viola

Ethan M. Hecht*, Boulder
Isaac Olson**,
Overland Park, KS
Christine Arden, Boulder
Judy Cole, Boulder
Debbie Corisis, Boulder

Suzie Doyle, Golden
Ben Gauss, Longmont
Alexis John, Northglenn
Hannah Kuchar, Lafayette
Adwyn Lim, Boulder
Carin Ramirez, Denver
Miguel Ramos, Boulder
Eileen Saiki, Louisville

Cello

Carole Whitney*, Boulder
Rowanna Bobo, Louisville
Rebecca Holley, Louisville
Mathieu D'Ordine, Boulder
Bernard Phillips, Aspen
Heather Plattenberger, Broomfield
Annastasia Psitos, Burke, VA
Beth Rosbach, Westminster
James Shonkwiler, Westminster
Carmen Olquin-Taylor, Longmont
Megan Titensor, Louisville

Bass

Jared Conner*, Aurora
Jennifer Motycka**, Longmont
Dale Day, Boulder
Erik Habbinga, Broomfield
Karina Ogilvie, Boulder
Antonio Ortiz, Boulder

Harp

Tashianna Zentner*, Longmont
Paul Wren, Aurora

Flute/Piccolo

Kay Lloyd*, Longmont
Peggy Bruns, Longmont
Jonathan Borja, Kansas City
Melissa Lotspeich, Lakewood
Lisa Phillips, Boulder
Carolyn Keyes, Westminster

Oboe/English Horn

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

Clarinet/Eb Clarinet/Bass Clarinet

Renee Kershaw, Boulder
Carolyn Smith, Ft. Collins
Danielle Haas, Boulder
Leah Biber (Eb), Boulder
Brian Collins (Bs), Nederland

Bassoon/Contrabassoon

Yoshi Ishikawa*, Boulder
Brian Jack, Rochester, NY
Tori Olson, Pittsburgh, PA
Michael Christoph, Boulder
Ethan Turner, Boulder

Horn

Kelly Drifmeyer*,
Potsdam, NY
Catherine Hill, Potsdam NY
Curtis Vellenga, Lenexa, KS
David Wallace, Lafayette
Melissa Derechailo,
Wayne, NE
Rachel Cauley, Erie
Alexander George, Louisville
John Gough, Greeley
Keyondra Price,
Potsdam, NY

Trumpet

Keith Benjamin*, KC, MO
Kenneth Aikin, Boulder
Leah Schuman, Chicago
Sean Butterfield, Boulder

T. J. Menges, Lenexa, KS
Maragaret Van Sistine, Boulder
David Bohnert, Wayne, NE
Jame Tyser, Kansas City

Trombone

John Neurohr*, Boulder
Nathan Dishman,
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Herb Harvey, Louisville
Lindsey Gardner, Westminster
Beth Smulow
Nathan Gonzalez
Daniel Morris, Grand Junction

Tuba

Thomas Stein*, Kansas City

Timpani

Alan Yost*,
North Andover, MA

Percussion

Andy Anderson*,
Mobile, AL
Ed Blasewicz, Boulder
James Clanton,
Pittsburgh, KS

Organ/Harmonium

Denise Lanning, Denver

Piano

Adam Haas

Celeste

Art Olsen

Mandolin

Amelia Ransom, Boulder

*denotes principal,

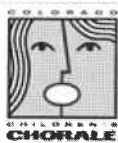
** denotes associate principal

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

Alton (IL.) Symphony • American Chamber Players • Anchorage Symphony • Ann Arbor Symphony • Arapaho Philharmonic • Aspen Chamber Ensemble
• Austin Civic Orchestra • Bay Area Women's Orchestra • Berkeley Symphony Orchestra • Boulder Bach Festival • Boulder Chamber Orchestra • Boulder
Philharmonic Orchestra • Bowling Green Symphony • Centennial Symphony Orchestra • Central City Opera Orchestra • Charlottesville Symphony (VA)
• Cheyenne Symphony Orchestra • Chicago Symphony Orchestra • Cincinnati Symphony and Pops • Civic Orchestra of Chicago • Civic Orchestra of KC,
Colorado Ballet Orchestra • Colorado Music Festival • Colorado Springs Symphony • Colorado Symphony Orchestra • Columbine Chamber Orchestra •
Concord (MA) Orchestra • Conservatory of Music, University of Missouri 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 • Greater Lansing Symphony • Greeley Philharmonic • Greensboro Symphony Orchestra • Illinois Philharmonic Orchestra
• Jefferson Symphony Orchestra • Jerusalem Symphony • Kansas City Ballet Orchestra • Kansas City Civic Orchestra • Kansas City Symphony • Keweenaw
Symphony Orchestra • Lakewood Symphony • Las Cruces Symphony • Liberty Symphony (MO) • Longmont Symphony Orchestra • Marquette Symphony
Orchestra • Mansfield (OH) Symphony • Merced Symphony Orchestra • Meridian (MS) Symphony Orchestra • Midland-Odesa Symphony Orchestra •
Mississippi Symphony • Mostly Strauss Orchestra • National Repertory Orchestra • New England Philharmonic (Boston) • New Jersey Symphony • New
Orleans Philharmonic • New World Symphony • North Carolina Symphony • Northeast Symphony Orchestra (Oklahoma) • Northwest Indiana Symphony
• Northwest Sinfonia Recording Orchestra • Northwest Mahler Festival • Northland Symphony (Missouri) • Norwegian Chamber Orchestra • Oberlin
Conservatory Orchestra • Oklahoma City Philharmonic • Orcas Island Chamber Music Festival • Pasadena Symphony • Pet Sounds Orchestra • Reno
Philharmonic • Ridgewood Symphony (NJ) • Rocky Mountain Symphony • Salt Lake Symphony • Sandpoint Music Festival • San Juan Symphony • Santa
Fe Opera Orchestra • St. Joseph (MO) Symphony • St. Petersburg State Chamber Orchestra (Russia) • Sinfonia of Colorado • Sioux City Symphony • South
Dakota Symphony • Spokane Symphony • Spoleto Festival Orchestra • Steamboat Springs Chamber Orchestra • Strauss Symphony of America • Niwot
Timberline Orchestra • Tucson Opera Orchestra • Tucson Symphony • University of Colorado Orchestra • University of Northern Colorado Orchestra • Utah
Festival Opera • Westminster Symphony • Windsor (Ontario) Symphony



The Colorado Children's Chorale



Under the leadership of Artistic Director Deborah DeSantis and Executive Director Diane Newcom, the Colorado Children's Chorale annually trains 400 members between the ages of 7 and 14 as part of their Performance Program and works with teachers and students across the country in their Education Program.

The Chorale collaborates with symphony and opera companies and has performed with world renowned artists such as Placidio Domingo. The Chorale's internationally acclaimed Tour Choir has performed all over the United States and across Europe and Asia, including the White House, Lincoln Center and St. Peter's Basilica in Rome. Their performance training underscores the Chorale experience and reaches students in under-resourced schools all over the country through workshops and residencies.

The Chorale sang the Mahler Eighth at MahlerFest VIII in 1995, and Mahler's Third Symphony at MahlerFest XIII, 2000.

The Cherry Creek Chorale



Now in its 29th season, the Chorale, under the musical direction of Brian Leatherman, is one of the Denver area's premier choral groups, performing four concerts per year in addition to their February Showcase Concert. They frequently collaborate with other vocal and instrumental groups, elementary through adult, to bring to our listening community a wide variety of outstanding choral music. Members of the Chorale sang in MahlerFest XII, 1999, in the great choral finale. Greg Marsh, Associate Conductor for Mahler preparation (photo at right).



The Larimer Chorale, Fort Collins



Conductor and Artistic Director, Dr. Michael T. Krueger. The largest classical choral group in northern Colorado, founded in 1977, the Chorale features over 120 talented voices. Its repertoire includes works by the masters of classical choral music, including Bach, Mozart, Brahms, and Beethoven, as well as 20th-century composers.

In the past 30 years, the Chorale has performed with numerous orchestras and choirs, including the Boulder Philharmonic, the National Repertory Orchestra in Breckenridge, the Breckenridge Music Festival Orchestra, the Cheyenne Symphony, the Fort Collins Symphony Orchestra, the Colorado Wind Ensemble, the Cherry Creek Chorale, and the Pueblo Chorale. The Larimer Chorale has participated in Fort Collins' First Night Celebrations, the grand opening and anniversary celebration of the Lincoln Center, the Fort Collins Symphony Orchestra's Cranberry Pops Concert, and the St. Luke's Bach Festival.

About Gustav Mahler

Gustav Mahler was born in 1860 to a German-speaking family in a small village in Bohemia, part of the Austro-Hungarian Empire. Soon after, his family moved west to a larger town, Iglau, in Moravia, where Mahler grew up, although he always called himself a Bohemian. He showed musical talent early, started piano lessons as a young boy, and began composing small works and songs. While he was not a particularly good student, his musical talent enabled him to enroll as a teenager in the Vienna Conservatory of Music.

Mahler's family belonged to the Iglau synagogue, his father being an elder for business purposes, but Gustav didn't like the Jewish services nor the music. Instead, he joined the chorus of the nearby Catholic cathedral and was attracted to the mysticism of the Catholic catechism. He never participated in organized religion, but all his life he was an ardent lover of Nature, perhaps his true religion.

Born as a Jew, Mahler was exposed to anti-Semitism all his life. The official (and anti-Semitic) press in Vienna excoriated him for his music and his directorship of the Vienna Opera. Later in his life he said that he "was thrice homeless, as a Bohemian in Austria, as an Austrian among Germans, and as a Jew throughout the world. Everywhere an intruder, never welcomed."

Upon graduating from the Vienna Conservatory, Gustav began his professional life as a conductor in a small summer resort town, moved to some larger posts, and soon became accepted as a major opera conductor in Leipzig, Prague, Budapest, and Berlin. His goal to join the Vienna Court Opera was realized in 1897, when was appointed to be one of the conductors, with the requirement that he convert to Catholicism, the official State religion. Within a year he became the Director General. During his ten years "Herr Director," he expanded repertoire, raised artistic standards, exacted perfectionism, but also worked hard to improve the salaries of the musicians and stage hands. His summers were spent composing in idyllic mountain settings.

In 1902, he married Alma Schindler (1879-1964), a musician and composer twenty years his junior. They had two daughters, Maria (1902-1907), and Anna (1904-1988). Maria's death of diphtheria/scarlet fever in

1907 was a huge blow, followed that same year by Mahler being diagnosed with a faulty mitral heart valve, a condition that could, in those pre-antibiotic days, lead to a heart infection.

As 1907 continued, Mahler, weary of the administrative burdens of the Vienna Opera, accepted an attractive offer from the Metropolitan Opera in New York that included a larger salary, no administrative duties, and far more time for composing. The next few years would see him conduct the New York Philharmonic and establish it as the major full-time orchestra of New York. He would also score his greatest success with the 1910 premiere of his Symphony No. 8, in Munich.

Following his youthful cantata "Das klagende Lied" (The Song of Lamentation), conceived when he was a student, Mahler completed nine numbered symphonies, two of which featured vocal soloists and choruses, and one with solo voice. The unnumbered Symphony *Das Lied von der Erde* (The Song of the Earth), composed between his Eighth and Ninth Symphonies, was a setting for alto (or baritone) and tenor of seven early Chinese poems translated into German. He died before he could fully orchestrate his Tenth Symphony. Composed in the summer of 1910, the Tenth was interrupted by the revelation of Alma's infidelity with the German architect Walter Gropius.

Mahler's forty songs included song cycles, *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), and *Kindertotenlieder* (Songs on the Death of Children), and two sets of songs entitled *Des Knaben Wunderhorn* (The Youth's Magic Horn), and *Lieder nach Rückert* (Songs after the poet Rückert). Best known in his lifetime as a leading orchestral and operatic conductor, Gustav Mahler's compositions were never fully understood or accepted by the musical establishment in Vienna. Mahler himself realized this, and said, "My time will yet come."

Now acknowledged as one of the most important late-romantic composers, his works continue to be recorded, his music continues to draw audiences, and musicologists still study and edit his scores—his time is now, and will continue into the future.

Robert Olson, MahlerFest Artistic Director

"He may be more steeped in Mahler's music than any other American." - *New York Times*

"This Eighth is in the same class as the best on records." - *American Record Guide*

"Legendary" - *FANFARE Magazine*

"Maybe the finest performance of this symphony (#8) ever put to disc." - *Chicago Daily Herald*

"Robert Olson strikes me as being one of those rare beings among conductors, a man who puts the music first.

And so were some of the other greats: Szell, Mengelberg, Beecham." - *Tony Duggan, Staffordshire, UK*

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

"... The greatest musical event in Boulder to date!" "Astonishing ability" - *Boulder Daily Camera*

Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception twenty-two 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.

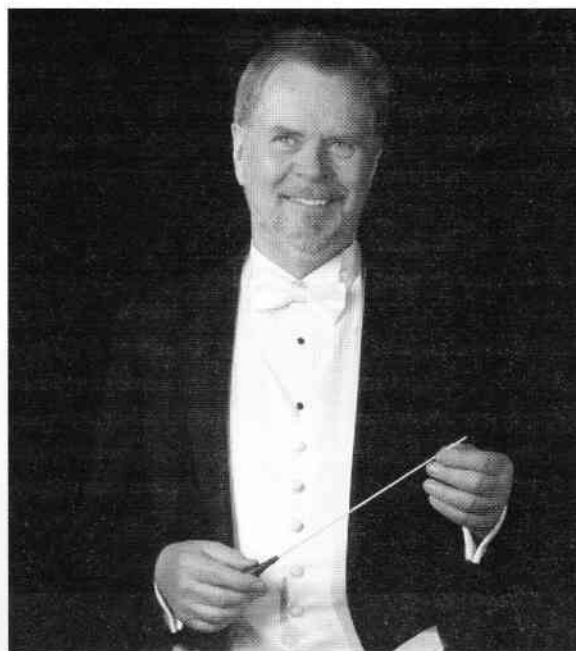
Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With 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



"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 biography *Mahler*

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.

Part 1. Hymnus—VENI, CREATOR SPIRITUS

Veni, Creator Spiritus
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.

Qui diceris Paraclitus
Altissima donum Dei,
Fons vivus, ignis, caritas
Et spiritalis unctio.

Infirma nostri corporis
Virtute firmans perpeti,
Accende lumen sensibus,
Infunde amorem cordibus.

Hostem repellas longius
Pacemque dones protinus,
Ductore sic te praeviso
Vitemus omne pessimum.

*Come, Creative Spirit,
May Thy Spirit visit these souls,
And fill them with heavenly Grace
Whom Thou hast created.*

*Thou, our appointed Intercessor,
Highest Gift of God,
Life's Fountain, Fire, Compassion,
And the Soul's anointing.*

*Our frail Bodies
With eternal virtues endow;
Our Minds with Reason enlighten,
With love our Hearts enlarge.*

*Drive the Enemy far away,
Grant us perpetual peace.
Through all Perils guide us
That we may be spared all evil.*

Tu septiformis munere,
Digitus paternae dexteræ

Per te sciamus da Patrem,
Noscamus [atque] Filium,
[Te utriusque] Spiritum
Credamus omni tempore

Da gaudiorum praemia,
Da gratiarum munera,
Dissolve litis vincula,
Adstringe pacis foedera.

Gloria Patri Domino
Deo sit gloria et Filio
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

*Thou, of seven fold Grace,
Finger of God's right hand,*

*Through thee, may we know the Father,
By your Spirit, may we know the Son,
May we experience the Essence of both
And come to believe.*

*Grant to us the Joy of Heaven,
Bestow upon us the Gift of Grace,
Unloosen the fetters of strife,
And assist us to preserve Peace.*

*Glory be to the Father, our Sovereign Lord,
Glory be to God, and to the Son,
In Flesh incarnate, who died and
Was resurrected as an Intercessor
For this age and ages to come.*



Detail from the "Triumph of Death" fresco (14th C.) in the Campo Santo, Pisa, Italy--demons and angels contending for the souls of the dead--which inspired Goethe's setting of the final scene of *Faust*, Pt. II.

PART II. FINAL SCENE FROM GOETHE'S FAUST

(Mountainous ravines, forest, great crags and wilderness. Holy Anchorites, sheltered in the clefts of rocks, are positioned at various heights along the jagged cliffs.)

Choir of Anchorites and Echo

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

*Forests waft upwards,
Granite rocks weigh them down,
Roots entwine themselves
On the thickly growing trunks.
Wave after wave splashes in,
Deepest caverns afford shelter.
Lions, who silently prowls,
Are friendly as they come near us,
Honoring this sacred place,
Love's hallowed Hermitage.*

Pater ecstaticus (wafting up and down)

Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringt mich,
Lanzen, bezwingt mich,
Keulen, zerschmettert mich,
Blitze, durchwertert mich
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern
Ewiger Liebe Kern!

*Eternal rapturous Fire,
Incandescent bonds of Love,
Pain that lances my Breast,
Glowing, divine Desire;
Arrows, pierce through me!
Spears, bring me to submission!
Cudgels, break me!
Lightning, shatter me
That all vanities, as Nothingness,
Will be swept aside.
O Radiance of the steadfast Star,
Eternal Love's essence!*

Pater profundus (in the lower region)

Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der
Flut,
Wie strack, mir eigner kräft'gen
Triebe,
Der Stamm sich in die Lüfte trägt,
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!

*As rocky chasms at my feet
Rest heavily on the deep gorges below,
As a thousand sparkling streams flow
Toward the Cataract's earthward
plunge.
As the trunk, by its own strength
Thrusts itself into the air,
Even so is Omnipotent Love,
Which creates and sustains all.
About me is a barbarous raging
As if Forest and Chasm were
groaning!*

Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wässern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug

*Yet, the waterfall for all its furor,
Cascades lovingly downward,
Appointed to water the Valley below.
The Lightning, striking earthward,
Cleanses the Atmosphere
Of the poisonous vapors held to its
bosom:*

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,

*These are Love's messengers, they tell
Of the Eternal Creation around us.
May my innermost Spirit be thus
kindled*

Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,

*Where my Soul, confused and lifeless,
Held in narrow Bonds of dulled
inspiration,*

Scharf angeschloss' nem
Kettenschmerz.

Is imprisoned by chains of Grief.

O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

*O God! Soothe my Thoughts,
Enlighten my troubled Heart!*

[The following two choruses are sung simultaneously.]

Choir of Angels

(winging their way into the ether, bearing Faust's immortal soul)

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

*A noble member is rescued
From the Evil One's spirit world:
Whoever earnestly strives
Him can we redeem,
And if he has been granted Love
Imparted from on high,
The heavenly Hosts await him
With heartfelt welcome.*

Choir of Blessed Boys (circling the towering peaks)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belehret,
Dürft ihr vertrauen,
Den ihr verehret,
Werdet ihr schauen

*Enclasped your Hands
Joyfully in a ring,
Bestir yourselves and sing
With holy Ecstasy.
Divinely instructed,
You may trust confidently
In Him whom you worship,
You shall behold Him.*

Chorus of Younger Angels

Jene Rosen aus den Händen
Liebend-heil'ger Büsserinnen,

*Those Roses from the Hands
Of penitent Women, compassionate
and holy,*

Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden

*Aided us in winning Victory
And brought the holy Mission to
completion*

Diesen Seelenschatz erbeuten
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen

*Of winning this precious Soul.
Evil beings, we forced to disperse,
Devils fled, as we struck them.
Instead of Hell's fierce torments
The Spirits felt pangs of Love;
Even the Prince of Darkness, himself,
Was pierced through by searing Pain.
Rejoice greatly! We are victorious!*

The More Perfect Angels (Chorus with Alto Solo)

Uns bleibt ein Fadenrest
Zu tragen peinlich
Und wär' er von Asbest,

*To us remains a remnant of Earth
That must be painfully endured,
And even though it were made of
Asbestos,*

Er ist nicht reinlich.
Wenn starke Geisterkraft
Die Elemente an sich heran gerafft,
Kein Engel trennte
Geeinte Zweinatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

*It is not unalloyed.
When a powerful spiritual Force
Has captured the Elements unto itself,
No Angel could divide
The inseparably twin Natures
Intimately conjoined;
Eternal Love, alone,
Has power to separate them.*

[The following two Choruses and the first eight lines of Doctor Marianus are sung simultaneously.]

The Younger Angels

Ich spür soeben
Nebelnd um Felsenhöf,
Ein Geisterleben,
Regend sich in der Nah'.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obren Welt.
Sei er zum Anbeginn,
Steigendern Vollgewinn,
Diesen gesellt!

*I sense, just now,
Amid the fog-enshrouded rocky Peaks,
Some form of spiritual Being,
Making itself felt nearby.
I see a moving host
Of Blessed Boys,
Freed from Earth's limitations,
Grouped in a Circle,
Who refresh themselves
With Spring and the Adornments
Of the ethereal World.
Let him, from the very beginning,
With measured achievement,
Join them!*

Choir of The Blessed Boys

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpand
Löst die Flocken los,
Die ihn umgeben.
Schon ist er schön und gross

*With Joy we receive him,
In this Chrysalis form;
Thereby we can redeem
The Angels' pledge.
Break away the Cocoon of Mortality
That envelops him.
He is even now made beautiful and
imposing
By his holy Life.*

Von heiligem Leben.

By his holy Life.

Doctor Marianus (in the highest and purest realm)

Hier ist die Aussicht frei,
Der Geist erhoben.
Dort Ziehen Frauen vorbei,
Schwebend nach oben;

*Here, the panorama is unobstructed,
The Spirit exalted.
Women, floating past,
Drift upward;*

Die Herrliche mittenin,
Im Sternenkranz,
Die Himmelskönigin,
Ich seh's am Glanze!
Höchste Herrscherin der Welt,
Lass mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge was des marines Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt.
Unbezwänglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

*The Glorious One, in their midst,
Garlanded with Stars,
The Queen of Heaven,
I see with Radiance surrounded.
All-Highest Empress of the World,
Grant to me, that in the azure-blue
Infinite Panoply of Heaven,
I might perceive your Mystery.
Affirm that which deeply
And tenderly moves the Heart of Man;
And with Love's sacred Joy
Bear him up unto you.
Invincible is our Courage
Should you summon us to you;
Just as suddenly, our impassioned
Ardour
Is tempered when you bid us be
peaceful.*

Doctor Marianus and Choir

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

*Virgin, pure in the highest sense,
Mother, worthy of honor
Our chosen Queen,
The equal of other gods.*

Chorus (Mater gloriosa rises into the universe)

Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten;
Wer zerreisst aus eigener Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefern, glattem Boden?

*Immaculate One, is it
Not overwhelming
That those, so easily seduced by evil
Can trustingly come to you;
Captive to their Weaknesses
They are difficult to rescue;
Who is able, with his own Strength
To break asunder the chains of Vice?
Is the Foot not easily tripped
On steep and slippery Ground?*

Chorus of Penitent Women and Una poenitentium

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnegleiche!

*You, who ascend into
The highest Realm of Heaven,
Receive our Supplications;
You, wholly merciful one!
You, without equal!*

Magna Peccatrix (St. Luke, vii. 36)

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so reichlich
Tropfte Wohlgeruch hernieder;
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder--

*By the Love, that at the Feet
Of your divinely transfigured Son
Caused Tears to flow like Balm
In spite of the Pharisees' contempt;
By the Urn, that so liberally
Poured forth its costly ointment;
By the Tresses, that so tenderly
Dried the sacred Limbs...*

Mulier Samaritana (St. John, iv)

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen;
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;

*By the Well, to which in days of yore
Abraham's flocks were herded;
By the Water-vessel,
Whose coolness touched the Saviour's
lips;*

Bei der reinen reichen Quelle,

*By the Springwaters, pure and
abundant,*

Die nun dorthier sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fliesset--

*That from that place issued forth,
Overflowing and forever sparkling,
Flowing through the entire Universe...*

Maria Aegyptiaca (Acta Sanctorum)

Bei dem hochgeweihten Orte
Wo den Heim man niederliess;
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess,
Bei der vierzigjäh' gen Busse,
Der ich treu in Wüsten blieb;
Bei dem sel' gen Scheidegrusse,
Den in Sand ich niederschrieb...

*By that most sacred of Places
Where the Lord's body was laid to rest;
By the Arm, that by way of warning,
Thrust me back from the Gate;
By the forty years of Penance
I faithfully endured in the Desert;
By the hallowed word of Farewell
That I inscribed on the Sand...*

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,

*You, who have never denied
Your Presence to women who have
sinned,
Raising a Suppliant
To the eternal Realms of Bliss,
Grant, also, to this worthy Soul,
Who, just once, fell from grace,
Not knowing that she sinned,
Your complete Forgiveness!*

Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auc' dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

Una poenitentium

(A Penitent, once called Gretchen, kneeling before the Virgin)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!

*Incline,
Oh, You, without compare,
Oh, You, full of Radiance, may your
Countenance look favorably on my
Joy!
My dearly beloved of former days,
No longer burdened with Remorse,
Returns to me.*

Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück

The Blessed Boys (approaching in a circle)

Er überwächst uns schon
An mächt' gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt:
Er wird uns lehren.

*He has already outgrown us
In the power of his limbs;
For the faithful care he has received
He will amply reward, in kind
We were prematurely removed
From the Land of the Living;
But, he has learned much:
And he will teach us.*

Una poenitentium (Gretchen, stepping forward)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,

*Surrounded by the noble Spirit-Choir,
This new Arrival has little sense of
himself,*

Er ahnet kaum das frische Leben,

*He scarcely comprehends his new
Essence*

So gleicht er schon der heil'gen Schar.

*That already is like that of the holy
Throng.*

Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft.

*Behold, each earthly Vestment, each
Old Garment that bound him is
removed.*

Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,

*And in ethereal Robes
He steps forth in youthful Vigour!
Grant my request that I may teach
him,*

Noch blendet ihn der neue Tag!

*The light of this new Day confounds
him.*

Mater gloriosa and Choir

Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

*Come! Rise to higher Spheres!
If he senses your presence, he will
follow.*

Komm! Komm!

Come! Come!

Doctor Marianus and Choir

Blicket auf zum Retterblick,
Alle reuig Zarten,
Blicket auf! Blicket auf!
Euch zu sel' gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

*Raise your eyes to see Salvation's face,
All you gentle Penitents,
Look up! Look up!
Thankfully, to you it is to be granted
A blissful Destiny!
Let every noble Feeling
Be dedicated to your Service;
Virgin, Mother, Queen of Heaven,
Goddess, May your Mercy continue!*

Chorus Mysticus

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

*All Things that are transitory
Are only outward Symbols;
That which is inadequate,
Here, will be sufficient;
The Inexpressible,
Here, is made manifest;
The Eternal-Feminine
Leads us higher.*

Mahler and the Eighth Symphony

Stan Ruttenberg

SOME HISTORY

While still a student at the Vienna Conservatory, Mahler began his serious composing career with a work using large vocal forces, *Das klagende Lied*. Much later Mahler was inspired to create the Eighth, again a predominantly vocal work, using a greatly enlarged orchestra, a pipe organ, a piano, a celeste, extra percussion, and an offstage brass band of seven players; the vocal forces comprised two adult choruses with 250 singers in each, a children's chorus of 350 voices, and eight soloists.

In the summer of 1907 Mahler wrote, "when I entered my composing hut in Austria's Tyrol region, the medieval hymn *Veni, creator spiritus*, shook me with a hold so great that I could not resist. I have just completed my Eighth—it is the greatest thing I have done so far. Just imagine that the universe is beginning to sound and ring. It is no longer human voices, but circling planets and suns." He worked feverishly for some six weeks to complete the first draft, without even having the text to guide him, but he had known the hymn for some time, having read it earlier in a German translation by Goethe. When he had finished the first draft, he telegraphed a friend in Vienna to send him by post a copy of the actual text, and found that the music that had poured from him matched the Latin words almost perfectly.

Mahler settled on the closing section of Goethe's *Faust* to complete the symphony. An epic drama in two parts, *Faust* was Goethe's magnum opus, and it preoccupied him for much of his long and prolific life. Mahler was a devoted fan of Goethe's works, especially of *Faust*, possibly recalling as well Goethe's connection with the hymn.

FAUST

The human subject of Goethe's work was actually real; there were several medieval persons named Faust (Faustus)—alchemists, necromancers, soothsayers, etc. Much of the Faust legend is the invention of various writers, of which the most famous works were the play *Dr. Faustus* by Shakespeare's contemporary Christopher Marlow, and Gotthold Lessing's story (1784). Goethe was familiar with the work *Magia Naturalis et Innaturalis* (Natural and Unnatural Magic), in the grand-ducal library of Goethe's home town, Weimar. This text includes Faust's bargain with the devil. He also visited the cemetery at Pisa, Italy, which contained large frescos of Faust and others being rescued by angels and taken to heaven. In one of these, a demon fights with an angel for the soul of a departed one. These frescoes were nearly destroyed by bombing raids in the 1940s, but are now being recreated based on photos and drawings from pre-war days.

MUNICH PREMIERE

The premiere of the Eighth was brought about by some interesting circumstances. As Henry-Louis de La Grange writes in the fourth volume (2008) of his monumental biography, a series of large cultural events were planned and a large exhibition hall was constructed to celebrate the 750th anniversary of Munich. In 1910 the first performance of the Eighth was arranged for that large exhibition hall. The impresario, Emil Gutmann, was so taken by the magnitude of the work that he gave the symphony its nickname, "Symphony of a Thousand," somewhat to Mahler's distress. Mahler asked some

colleagues to help with the preparation, e.g., Otto Klemperer rehearsed the choruses, and Oskar Fried helped with the orchestral rehearsals. Mahler himself rehearsed the children's chorus, coping with a pianist who could not read the score, but winning the hearts of the children. Many luminaries, politicians, heads-of-state, fellow composers, along with music critics from Germany, France, Austria and the United States attended the premiere. The performance was Mahler's greatest public success—more curtain calls than he had ever had before. When the tumult died down, the 350 children crowded around Mahler, waving their scores, pressing flowers into his hands, shouting, "Our Mahler, Our Mahler!" and presenting him with a laurel wreath, against his explicit instructions! A second performance took place the next day, to the same public acclaim. The music press was divided, many of them enthusiastic, but some brought up the old refrain of anti-Semitism.

Mahler was totally exhausted by the rehearsals, confrontations with the less-than-stellar Munich orchestra, and, as he himself said, the "Barnum and Bailey" atmosphere of the premiere. Several friends noted his wan appearance and one member of the audience commented to his companion, "He will die soon." Prior to the rehearsals and performances, Mahler had had a series of "sore throats," doubtless some of them being streptococcal infections, as well as tonsillitis. One of his close friends and colleagues, the singer Lilli Lehmann, noted that after the premiere "he was febrile," i.e., feverish. We all know that in 1907 Mahler was diagnosed with a damaged mitral heart valve, and was told by one physician to cease his vigorous exercise; another physician told him to carry on as usual but not tire himself too much. Mahler listened to the pessimist, and thus perhaps he lost his strength and compromised his immune system. In any case, after the Munich triumph he arrived in New York City in a weakened state, collapsed on the stage in April 1911, and succumbed to a heart infection of streptococcus viridians.

THE MUSIC

What is it all about? An old hymn and a dramatic poem? Pentecost and Faust? Or "the invocation of divine fire by all of humankind and, in reply, the opening of heaven in all its glory!" Surely it is "The Choral Symphony of the Twentieth Century," as Deryck Cooke proposed. The two texts of the symphony were written a thousand years apart, yet Mahler connected them spiritually and musically. Enormous as it is, the entire symphony is bound together in all its details. The opening *Veni* theme and its many variations are heard again and again, and the other thematic material is developed in similarly complex ways.

Part I: Hymnus: *Veni, creator spiritus* (attributed to Hrabanus Maurus, Archbishop of Mainz, 9th Century). The music opens with a *ff* pedal chord on which is then superimposed a full chord; Mahler marked this chord "full stops." The Choruses blast out the *Veni, creator spiritus*, and then trumpets and trombones make it clear that this is Mahler! The first two lines of the hymn present the two main musical themes of the movement. Words and notes are repeated in a variety of permutations and variations, with a great double fugue and wonderful descending chords on trombones. It ends with a mighty choral and orchestral climax, joined by the offstage brass.

Part II: Final Scene from Goethe's *Faust*. Faust makes a pact with Mephistopheles. The terms: Mephistopheles serves Faust as long as Faust continues striving, expressing no satisfaction with his situation. After that, Faust must die and serve Mephistopheles forever. Faust debauches and dishonors the innocent Gretchen, leaving her to die in prison. Faust then lives many years of devil-assisted striving, destroying individuals and empires in the process. The aged Faust finally expresses satisfaction, and dies.

In the next-to-last scene, Mephistopheles marshals his satanic forces to battle the angels for possession of Faust's soul. In a recasting of the metamorphosis metaphor, the soul is depicted as a cocoon with wings, which hides in the corpse until driven out by putrefaction. Mephistopheles must await that moment, present his blood-signed contract, pull off the wings, and consign the worm-like soul to hell. If, however, he misses that opportunity, angels can bear the soul to heaven, where it will burst its pupal shell and mature to perfection. Mephistopheles is carnally attracted to the angels, imagines them naked beneath their flowing robes, and tries to glimpse their bare backsides as they retreat. He realizes that the angels have won and are returning to heaven with Faust's soul, as in the Pisa fresco.

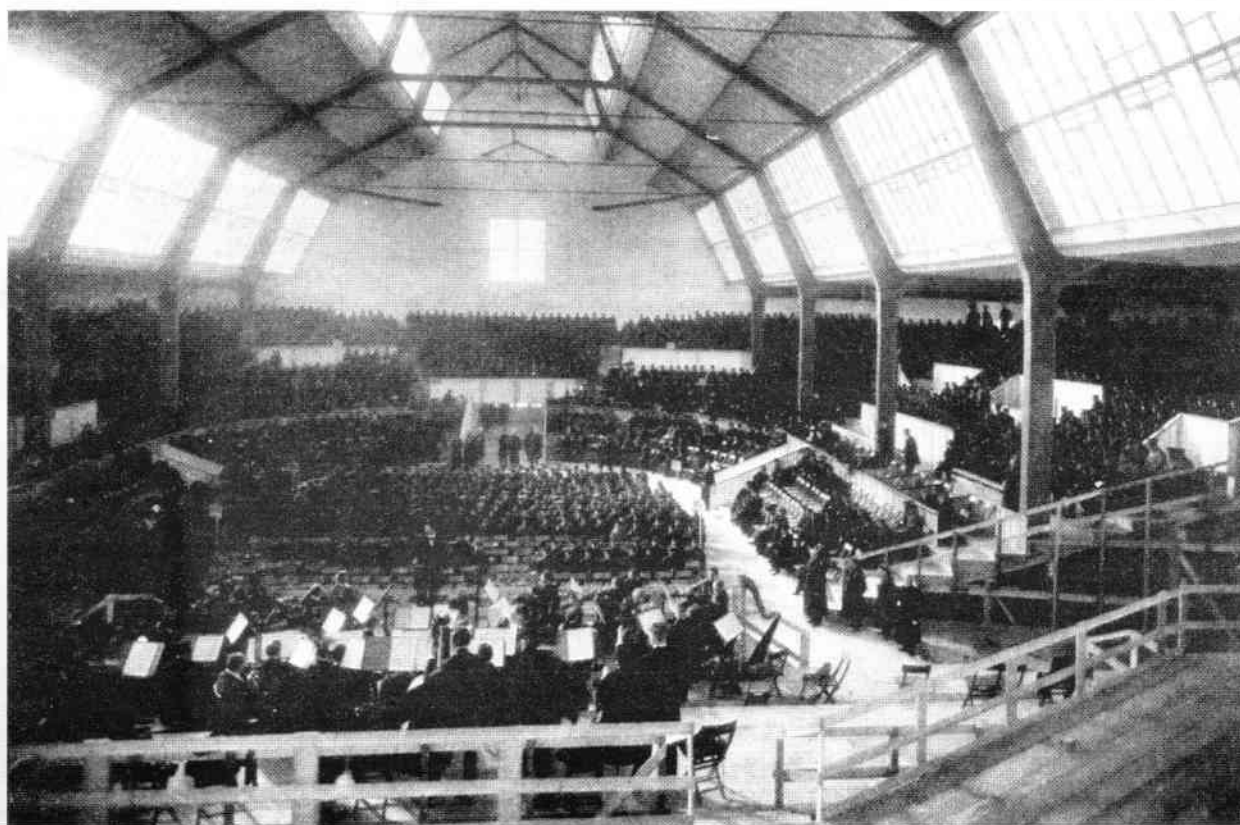
Mahler opens Part II with a musical depiction of Goethe's stage directions for the final scene, as depicted in the Pisa frescos: "Mountain gorges; Forest; Cliff; Wilderness; Holy Anchorites living in caves up the mountainside and stationed in the ravines." The anchorites are hermits, entirely occupied by their devotions. The highest of these holy places provides a glimpse into heaven above. The music starts very sparsely. Light orchestral sections generally begin with a cymbal brush, quavering

violins, low pizzicato strings and high legato winds. The inner parts of the sections vary in length, complexity, and scoring. Beginning with the third, most of the sections end with a "signature" five-note turn just before the next cymbal brush. This orchestral interlude ends with a lush theme in trumpet. The next section brings in the choruses in hushed tones, followed by two solos, the first by baritone, the second by the bass. The words echo each other with hushed staccato syllables, describing the woods, cliffs, roots, trunks, waves, and caves of this wilderness.

Several dramatic vocal sections follow and we hear an invocation by the tenor to Mater Glorioso (the Virgin). Then Goethe invokes biblical scenes, starting with Abraham and ending in Egypt. Gretchen appeals to the Virgin for mercy and help. The tenor appeals to all to "Raise your eyes," followed by various orchestral and choral statements, including a magnificent, Brucknerian brass chorale. Arpeggios by piano and celeste end this section to introduce the final section, *Chorus Mysticus*, the two adult choruses entering almost inaudibly. They sing the profound final lines of Goethe's *Faust*. The music gradually builds in intensity, and finally reprises the great themes from Part I to close the work in a magnificent climax of the orchestra and offstage brass.

When you experience it, you will understand the genuine intensity of the audience reaction to the Munich premiere.

Stan Ruttenberg. I am indebted to former MahlerFest Board member and treasurer, L. David Lewis, for his insightful and sometimes irreverent essay on the Mahler Eighth written for the program Book of MahlerFest VIII, 1995, from which I have borrowed liberally, adding my own observations.



Gustav Mahler conducts the premiere of the Eighth Symphony,
Munich, September 12, 1910

The Fate of the Faustian

Wesley V. Blomster

In discussing Mahler's Ninth Symphony in his 1976 Norton Lectures at Harvard, Leonard Bernstein spoke of "three kinds of death" that the infirm composer envisioned at that late point in his career: "First, his own imminent death of which he was acutely aware. And second, the death of tonality, which meant the death of music as he had known and loved it. . . . And finally, his third and most important vision, the death of society, of our Faustian culture."

Although there had been *Fausts* before Goethe, it was Germany's greatest writer (1749-1832) who, in the two-part drama that occupied him during 60 years of his long life, gave definitive definition to the concept of the Faustian. It was Goethe who made Faust the quintessential modern man. And here, too, Mahler writes a final chapter, taking the Faustian to its ultimate limit in the Eighth Symphony, while simultaneously holding the concept up to criticism. It is this double perspective that makes Mahler the pivotal figure in Western music that he is.

When one speaks of Faust today, it is Goethe's enlightened professor who lurks in the back of the mind. As Kierkegaard noted in *Either/Or*, each generation will write its own *Don Giovanni*; but when Faust is the subject, Goethe's incarnation of him remains unique and forever valid. It is thus not surprising that when Faust appears in music—Berlioz, Gounod, Liszt—the story comes from Goethe. And, referring back to Bernstein, it is typical of Mahler that his "Faust" drama, the Eighth Symphony, appears at a turning point in human history. As always, Mahler is both end and beginning. It is he who questions and offers insights valid for the modern age.

The experience of Mahler's Eighth Symphony thus brings a direct confrontation with the cultural imprint of that concept, perhaps the major heritage of the age of enlightenment and revolution. In Goethe's *Faust* we encounter the dynamic—and daemonic—drive that sent man to the New World and to the Moon. It also, however, sent him to Auschwitz and Hiroshima. And it was a Faust of the Frontier for whom manifest destiny justified the killing of many to spread the blessings of his culture from sea to shining sea. Be that as it may, Mahler's setting of the final eight lines of Goethe's *Faust* is the most Faustian music ever written, and in listening to it one must today be aware of the dark side of the Faustian.

But what is Faustian culture, and who is, or was, Faustian man?

Goethe's first *Faust* appeared in 1774 and was a product of the Storm and Stress period (*Sturm und Drang*), and the spirit of revolutionary awakening informs the brief play. In his desire "to know what holds the world together at its very center" Faust, a still youthful academic, is driven by the dynamic quest that was the essence of 18th-century Enlightenment and the 150 years that were to follow.

Key to this quest is the word that Goethe uses to define the knowledge that he seeks: ". . . dass ich erkenne, was die Welt im Innersten zusammenhält," he says. For "Erkenntnis" is not mere book-



Faust and Mephistopheles

learning; that in German is "Wissen," as peddled in the classroom. Faust has read all the books and not found the insight he seeks. Central to this discussion is the fact that the Tree of Knowledge, that source of temptation in the Garden of Eden, was translated by Luther as "der Baum der Erkenntnis." And it is, as we know, a tree whose fruit one eats at great risk, for it brings with it guilt and self-knowledge. Indeed, the eating marks the beginning of individual self-consciousness. It is the first and necessary stepping stone for the Faustian; it marks the beginning of his development and is essential to the concept of progress.

The problem today is whether the Faustian has reached its limits, and this brings Mahler back into focus. The Faustian was founded on easy confidence in the infinite. Faust could go on striving in the security that there would always be something more to discover, to learn, to experience—more oil to exploit. Small wonder, therefore, that the Faust figures of the last hundred years are either perversions of the Faustian—Hitler is the obvious example—or parodies of it. Several American presidents come to mind.

Then, however, comes the turning point: the 1960's that marked not merely the rediscovery of Mahler, but his elevation to a major figure in western art music. And one must not forget that it was Leonard Bernstein who did more than anyone to put Mahler on a sweatshirt, a space previously reserved for Beethoven and Mozart. The 60's—recall at this point the unkempt kids of the decade as they, disillusioned by the mini-Fausts who designed Vietnam, embarked upon a journey to the East that was in essence a rejection of the Faustian. Many, however, were too busy smoking pot and reading Hermann Hesse to discuss

things objectively from that perspective. Yet that too is in Goethe, who undoubtedly never chanted "Om" nor sought to enhance his life with illegal substances.

In reflecting upon the Faustian today the exact terms of the pact that Faust signed with Mephistopheles—almost always overlooked—call for careful examination. Goethe's Faust did not ask for wealth, power, or knowledge, or even for an all-fulfilling woman. (That comes only in the asexually abstract "Ewig-Weibliche" that concludes the Eighth.) No, his desire was much simpler than that: "If," he tells his Tempter, "I ever experience a single moment to which I can say: 'Linger on; you are so beautiful! you will have won.'"

Surprising words from Faustian lips! All that Faust, this dynamic adventurer of body and intellect, wants is a single moment of beauty so intense that he would like it to be perpetual. All his dynamic striving gives way to quiescence, and leads directly to the lingering "ewig" that concludes Mahler's *Lied von der Erde* and to the final movement of his Ninth Symphony. The lines of the pact are so magnificently troubling precisely because they contradict the Western concept of progress that can take place only within time. There is no longer the bigger-and-better or the graph marking growth on the wall. The Dow grows dim.

This strange Faustian desire that time might have a stop finds resonance in a few lines written by Nietzsche a century after Goethe's first version of *Faust*. And it's hardly surprising that Nietzsche—who after all saw life as "justifiable only as an aesthetic phenomenon" and viewed art as "the unique metaphysical activity of human existence"—should have been the man to turn his back upon Faust's striving.

This all comes out in a single line of one of Zarathustra's many "Night Songs": "Denn alle Lust will Ewigkeit." It's a difficult line to translate. "Lust" is best understood as pleasure, as Freud uses the word in "Lustprinzip" ("The Pleasure Principle"). Thus: "For all pleasure seeks to be eternalized"—or, allowing a bit of liberty—"the experience of beauty seeks to be made perpetual, to last forever." Nietzsche might have been listening in on Faust and Mephistopheles when he wrote that line. And, of course, it is no surprise that Mahler chose this "Night Song" for the mezzo-soprano solo in his Third Symphony, for, from a larger perspective, are not Mahler's lengthy symphonic statements all efforts to make beauty eternal?

This leads, in turn, to two lines from the final pages of Goethe's *Faust*, Part II, sung in the Eighth by the More Perfect Angels:

"Uns bleibt ein Erdenrest
Zu tragen peinlich."

Translators, misled by the seemingly apparent association between "pein" and "pain," invariably offer a negative reading of these lines: "To us a fragment of the earth remains that we are to bear with pain." That, alas, is not at all what Goethe says.

The poet rather places high value on this precious bit of earth that remains with us and stresses that we are to hang on to it, treasure it and treat it "with great care" or "with maximum attention." Thus we hear here the resonance of a Song of the Earth, for these lines offer an affirmation of man as an earthly being, of the earth as his cherished home and his necessary realm of activity.



Johann Wolfgang von Goethe, 1749-1832

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MahlerFest Das Lied von der Erde with Julie
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Born in Egypt, received Doctorate in Music from
University of Colorado College of Music, Debuted
with Opera Colorado, sings with Boulder Bach
Festival, Seattle Opera, debut recital at Lincoln
center, NYC.



Will appear again with Seattle Opera, Israel
Opera, Colorado Music Festival, and has recorded
a solo recital for Bridge Records.

Taught at American University, Cairo,
and has dubbed parts into Arabic for
Walt Disney Productions

Stephen E. Hefling is among America's leading
Mahler specialists. 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*, *German Lieder in
the Nineteenth Century* (Routledge, 2009), *The
Cambridge Companion to Mahler* (Cambridge,
2007), *Mahler and His World* (Princeton, 2002),



The Mahler Companion (Oxford, 1999), *The Nineteenth-Century Symphony*
(New York, 1997), etc. He rediscovered Mahler's manuscript version of *Das
Lied von der Erde* for voices and piano, and edited that work for the *Kritische
Gesamtausgabe* (Vienna, 1989). His monograph on *Das Lied* appeared in
the Cambridge Music Handbooks series in 2000. Currently he serves as
program annotator and pre-concert lecturer for the complete Mahler cycle
being presented by the Pittsburgh Symphony Orchestra under their new
music director, Manfred Honeck.

Prof. Hefling is a frequent visitor to MahlerFest and his symposium talks
are always eagerly received.



Jane K. Brown, who received her B.A. from Harvard and her Ph.D. from Yale, is the Joff Hanauer Distinguished Professor of Western Civilization at the University of Washington, where she teaches Germanics and Comparative Literature. She has also taught at the University of Colorado (Department of English), the University of Virginia (Department of German), and Mount Holyoke College. She has held visiting appointments at UC Irvine, Munich, Tübingen, Yale, and Rutgers. A former president of the Goethe Society of North America, she is

best known for Goethe's *Faust: The German Tragedy* (Cornell University Press, 1986). Other books include three further books on Goethe, most recently *Ironie und Objektivität: Aufsätze zu Goethe* (Königshausen & Neumann, 1999). Her current project is a book on Goethe and the invention of psychoanalysis. She serves on the editorial boards of various journals, book series, and of the University of Washington Press.

We welcome Prof. Brown as a first-time participant in MahlerFest.

Marilyn L. McCoy, completed her doctorate at the University of Chicago with a dissertation entitled "Gustav Mahler's Path to the New Music: Musical Time and Modernism." Dr. McCoy is Visiting Professor of Music History at Clark University, Worcester, Massachusetts. She continues to be fascinated with the ways in which Mahler's music manipulates the listener's experience of time, an enigma she pursues through exacting musical analyses of Mahler's works, and re-evaluation of the ways in which events in the composer's life became intertwined with his creative impulses. Dr. McCoy has served on the music faculties of the New England Conservatory of Music, Boston University, Brandeis



University, the Massachusetts Institute of Technology, and the University of New Hampshire. Though primarily a "Mahler scholar," she served as Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-98) until the archive moved to its present location in Vienna, Austria. Schoenberg, in his Vienna years, was a friend and admirer of Mahler both as a person and composer.

Dr. McCoy is much in demand as a lecturer. She is especially proud of her special relationship with the Boulder MahlerFest, where she has served as pre-concert lecturer since 2003, and as Symposium participant since 2002. Recently she made her New York debut with lectures at Carnegie Hall and the Mostly Mozart Festival at Lincoln Center.

Steven Bruns is Associate Dean of Graduate Studies in the College of Music



at the University of Colorado, where he has taught since 1987. From 2001-04 he was chair of the composition and theory faculty. As an NEH Summer Seminar participant, 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, and he has lectured at scholarly conferences and festivals in Europe and North America. His essays have appeared in several recordings, most recently

Margaret Leng Tan's CD & DVD recordings of Crumb's *Makrokosmos I & II* (Mode Records 2004) and Vols. 6 and 9 of the complete George Crumb Edition (Bridge Records, 2003 & 2005); the latter recording was nominated for a 2006 Grammy Award. He edited and contributed to 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.

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Aria from Die Tote Stadt (Korngold) 1999
 Aus Goethe's Faust Op. 75, No. 3 (Beethoven) 2009
 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
 Es war ein König in Thule (Franz Liszt) 2009
 Fanfare: "Our Time Has Come" (John David Lamb) 2006
 Faust et Hélène (Lili Boulanger) 2009
 Faust songs (Schubert) 2009
 Five Poems, Opus 10 (Griffes) 1998
 Four Early Lieder (Mahler) 1996
 Fuge (John David Lamb) 2001
 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
 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
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 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, 2008
 Lieder eines fahrenden Gesellen, voice & piano,
 1988, 1993, 1995, 2005, 2008, 2009

Lieder eines fahrenden Gesellen, with orchestra, 2006
 Lied Lynceus des Türmers Op. 79, No. 28 (Schumann) 2009
 Mephistopheles' Song in Auerbach's Tavern (Mussorgsky) 2009
 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, 2009
 Symphony #9 1996, 2005
 Symphony #10, J. H. Wheeler version 1997
 Symphony #10, Adagio only, 2007
 Todtenfier (2007)
 Tragic Overture, Op. 81 (Brahms) 2005
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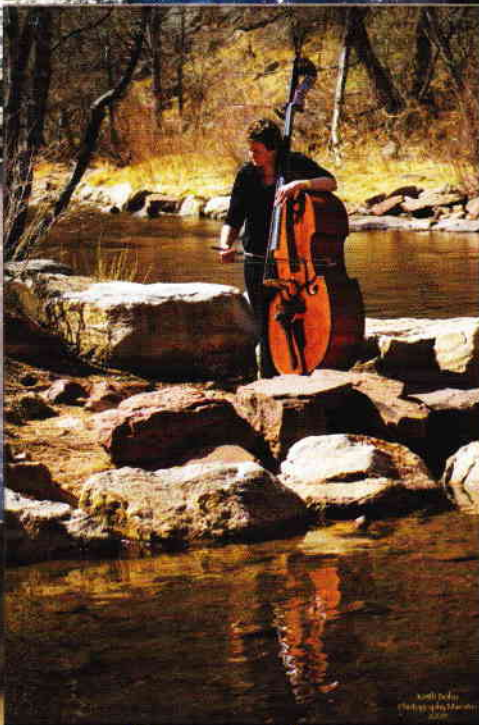


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