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

SYMPHONY CONCERTS
Saturday, May 16 & Sunday, May 17, 2009
Macky 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.
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 Eighth 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

Gretchen's 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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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
- Suzie Peck, Denver**
- Martha Dicks, Longmont
- Ruth Duerr, Westminster
- Charles Ferguson, Denver
- Jill Ferguson, Denver
- Kate Gerth, Boulder
- Susan Hall, Boulder
- Esther Olson, Overland Park, KS
- Matthew Olson, Overland Park, KS
- Jane Utrie, Louisville
- Min Tze Wu, Lyons

Violin II
- Gyongyver Petheo*, Lafayette
- Rebecca Rutenburg**, Boulder
- Gwiyeth Ayers, Longmont
- Cherilyn Cathey, Boulder
- Emily Fenwick, Loveland
- Jeraly 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 Corsis, Boulder

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

Cello
- Carole Whitney*, Boulder
- Rowanna Bebo, Louisville
- Rebecca Holley, Louisville
- Mathieu D'Ordine, Boulder
- Bernard Phillips, Aspen
- Heather Plattenberger, Broomfield
- Annastasia Piotos, Burke, VA
- Beth Rosbach, Westminster
- James Shenklinser, Westminster
- Carmen Oquinn-Taylor, Longmont
- Megan Tietson, Louisville

Bass
- Jared Conner*, Aurora
- Jennifer Motycka**, Longmont
- Dale Dale, Boulder
- Erik Hahbing, Broomfield
- Karina Ogbzie, Boulder
- Antonio Ortiz, Boulder

Harp
- Tashiana Zentner*, Longmont
- Paul Ween, 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 Weiss, Boulder
- Kathryn Blose, Boulder
- Kimberly Brody (EH), Boulder

Clarinet/Eb Clarinet/Bass Clarinet
- Renee Kershaw, Boulder
- Carolyn Smith, Ft. Collins
- Danielle Haas, Boulder
- Leah Weber (EB), Boulder
- Brian Collins (Be), 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 Vellenge, Lenexa, KS
- David Wallace, Lafayette
- Melissa Derechudo, Wayne, NE
- Rachel Cauley, Erie
- Alexander George, Louisville
- John Gough, Greeley
- Keayonda Price, Potsdam, NY

Trumpet
- Keith Benjamin*, KC, MO
- Kenneth Atkin, Boulder
- Leah Schuman, Chicago
- Sean Butterfield, Boulder
- T. J. Menges, Lenexa, KS
- Maragar Van Sistine, Boulder
- David Bohmer, Wayne, NE
- Jane Tyler, Kansas City

Trombone
- John Neurohr*, Boulder
- Nathan Dishman, Scottsbluff, NE
- Herb Harvey, Louisville
- Lindsey Gardner, Westminster
- Beth Smuok
- Nathan Gonzalez
- Daniel Morris, Grand Junction

Tuba
- Thomas Stein*, Kansas City

Timpani
- Alan You*, North Andover, MA

Percussion
- Andy Anderson*, Mobile, AL
- Ed Blasewitz, 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
- Arapahoe 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
- Columbus 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
- Kewanee Symphony Orchestra
- Lakehead Symphony
- Las Cruces Symphony
- Liberty Symphony (MO)
- Longmont Symphony Orchestra
- Marquette Symphony Orchestra
- Mansfield (OH) Symphony
- Merced Symphony Orchestra
- Meridian (MS) Symphony Orchestra
- Midland-Odessa Symphony Orchestra
- Mississippi Symphony
- Mostly Strauss Orchestra
- National Repertory Orchestra
- New England Philharmonic (Boston)
- New Jersey Symphony
- New 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

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The Colorado Children's Chorale

Under the leadership of Artistic Director Deborah DeSantis and Executive Director Diane Newcomb, 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 Placido 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 teaches students in under-resourced schools all over the country through workshops and residencies.


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 Cherry Creek Chorale

The Cherry Creek Chorale

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 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 he 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 repertory, 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 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.
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.

Thou, of seven fold Grace,
Finger of God’s right hand.
Through thee, may we know the Father,
By Thy 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.

Veni, Creator Spiritus
Mentes tuorum visita,
Impia superna gratia,
Quae tu creasti pectora.
Qui diceris Paraclitus
Alitissima donum Dei,
Fons vivus, ignis, caritas
Et spiritalis unctio.
Infirma nostri corporis
Virtute firmans perpeti,
Accende lumen sensibus,
Instinde amore cordibus.
Hostem repellias longius
Pacemque dones prout,
Ductore sic te praevio
Vitemus esse pessimum.

Tu septiformis munere,
Digitus paternae dexterae
Per te sciamus da Parrem,
Noscamus [atque] Filium,
[Te utrisque] Spiritum
Credamus omni tempore
Da gaudiorum praemia,
Da gratiarum munera,
Dissolve litis vincula,
Adstringe pacis foedera.
Gloria Patri
Domino
Deo sit gloria
er Filio
Natoque,
qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

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 Anchories, sheltered in the crevices 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,
Höhe, die nieste, schützt,
Löwen, sie schlichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

Pater ecstasius (waving up and down)

Ewiger Wonnebrand,
Gleihendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Götterlust.

Pfeile, durchdringet mich,
Lanzen, bewegt mich,
Keulen, zerschmettert mich,
Blitze, durchwirrt mich.

Dass ja das Nichtige
Alles verfluchtig,
Glänze der Dauerstern
Ewiger Liebe Kern.

Pater profundus (in the lower region)

Wie Felsenablagn mit zu Füssen
Auf tiefem Abgrund fast ruht,
Wie tiefen Breche strahlend fliessen
Zum grausen Sturz des Schaus der Flur.

Wie strack, mir eigem kräftigem Trieb,
Der Stamm sich in die Lüfte trägt,
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hütet.

Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!

Und doch stärkt, liebevol im Saussen,
Die Wasserfälle sich zum Schlund,
Berufen gleich das Tal zu wässern;
Der Blitz, der blaffend niederschlag,
Die Atmosphäre zu verbessern.

Die Gift und Dunkel im Busen trug

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Innern möge es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,

Scharf angeschoss'n dem Kettenschmerz.
O Gott beschwichtigte die Gedanken,
Erleuchte mein bedürftig Herz!

(The following two choruses are sung simultaneously.)

Choir of Angels

Winging their way into the ether, bearing Faust's immortal soul

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

Choir of Blessed Boys (circling the towering peaks)

Hände verschlingter euch
Freudig zum Ringverein,
Regt euch und singet
Heilig in heil'ger Sternheit.

Göttlich beliebet,
Dürft ihr vertrauen,
Denn ihr verlaufen,
Werdet ihr schauen

Chorus of Younger Anges

Jene Rosen aus den Händen
Liebend-heiliger Büsserinnen,
Halben uns den Sieg gewinnen
Und das heil'ge Wort vollenden.

Diesen Seeleinschuss erheben
Böse wichen, wie wir streiten,
Teufel fliehen, wir trafen
Statt gewöhnlicher Hüllenstraten

Fühlen Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spinter Pein durchdrungen.
Jauchzet auf! es ist gelungen.

The More Perfect Angels (Chorus with Alto Solo)

Us bleibt ein Fadennetz
Zu tragen peinlich
Und wir er von Asbest.

Er ist nicht peinlich,
Wenn starke Geisterkraft
Die Elemente an sich heran gerafft,
Kein Engel trest.

Gerettet sind die engsten
Brusten der Erdenkraft

Der innen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

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

The Younger Angels

Ich spür sein
Nebelung um Felsenhöhe,
Ein Geisterleben
Regend sich in der Nacht.

Seliger Knab,
Sel' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,

Die sich erheben
Am neuen Lenz und Schmack
Der oberen Welt,
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Choir of The Blessed Boys

Freudig empfangen wir
Diesen in der Herrenstand;
Also erlangen wir
Englischen Unterstand

Der Flocken los,
Die ihn umgen.
Schön er sich erhebt und gross,
Von heiligem Leben.

Doctor Marianus (in the highest and purest realms)

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

With joy we receive him,
In this Chrysippus form;
We may redeem
The Angel's pledge;
Break away the Gown of Mortality
That envelopes him.
He is even now made beautiful and imposing
By his holy Life.

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

With joy we receive him,
In this Chrysippus form;
We may redeem
The Angel's pledge;
Break away the Gown of Mortality
That envelopes him.
He is even now made beautiful and imposing
By his holy Life.

Here, the panorama is unobstructed,
Jungfrau, rein im schönsten Sinne, 
Mutter, Ehre würdig, 
Uns erwählte Königin, 
Göttern ebensbürtig.

Doctor Marianus and Choir

Chorus (Mater gloriosa rises into the universe)

Dir, der Unberührbaren, 
Ist es nicht benommen, 
Dass die leicht Verführbaren 
Trauflig zu dir kommen, 
In die Schwachheit hingerafft, 
Wer zerreiss aus eigner Kraft, 
Der Gelenke Kerten? 
Wie entleert schnell der Fuss 
Schleim, glattem Boden?

Magna Peccatrix (St. Luke, vii. 36)

Bei der Liebe, die den Füssen 
Deines getreuen Sohnes 
Tränen liest zum Balsam fließen. 
Trotz des Pharisäer-Hohnes; 
Beim Gesät, das so reichlich 
Tropfte Wohlgeruch hernieder; 
Bei den Locken, die so weichlich 
Trockneten die heil'gen Glieder-

Muier Samaritana (St. John, iv)

Bei dem Bronn, zu dem schon weiland 
Abrahams flocken waren herded; 
Beim dener, der dem Heiland 
Kühl die Lippe durft' berühren; 
Bei der reinen reichen Quelle, 
Die nun solcher sich ergießt, 
Oberflussig, ewig helle, 
Rings durch alle Welten fließet-

Maria Aegyptica (Acta Sanctorum)

Bei dem hochgeweihten Orte 
Wo der Heim man niederlie; 
Bei dem Arm, der von der Flurere 
Warnd mich zurücke stieß, 
Bei der vierzahlig' gen Busse, 
Der ich treu in Würsanblys; 
Bei dem sel' gen Scheidgrusse 
Den in Sand ich niederschrieb...

The Glorious One, in their midst, 
Girded 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. 
Aflint that deeply 
And tenderly moves the Heart of Man; 
And with Love's sweet joy 
Bear him up unto you. 
Invincible is our Courage 
Should you summon us to: 
Just as suddenly, our impassioned 
Aurora 
Is tempered when you bid as be 
peaceful.

Chorus of Penitent Women and Una poenitentium

Du schwieze zu Höhen 
Der ewigen Reiche, 
Vernimm das Flehen, 
Du Gnadenreich! 
Du Ohngleich!

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

Alles Vergängliche 
Ist nur ein Gleichheits; 
Das Unzulängliche, 
Hier wird's Ereignis; 
Das Unbeschreibliche, 
Hier ist's getan; 
Das Ewig-Weilliche 
Ziehst uns hinan.

All Three Women

Die du grossen Sünderinnen 
Deine Nähe nicht verweigerst, 
Und ein büssendes Gewissen 
In die Ewigkeiten steigert, 
Gött aus dieser guten Seele, 
Die sich einmal nur vergessen, 
Die nicht ahnte, dass sie fehle, 
Dein Verzeihen angemessen!

Una poenitentium

(Vom edlen Geisterchor umgeben, 
Wird sich der Neue kaum gewahr, 
Er ahnt kaum das frische Leben.

So gleicht er schon der heil'gen Schar. 
Sich, wie er jedem Erdenbande 
Der alten Hülle sich entfahrt.

Und aus ätherischem Gewande 
Hervortritt erste Jugendkraft! 
Vergnöre mit, ihn zu belehren.

Noch blendet ihn der neue Tag!

Mater gloriosa and Choir

Komm! Hebe dich zu höheren Sphären! 
Wenn er dich ahnt, folgt er nach.

Komm! Komm!

Doctor Marianus and Choir

Blicker auf zum Retterblick, 
Alle relig. Zarten, 
Blick in aufblicken! 
Euch zu sel'gem Glück 
Dankend umzuarbeiten! 
Werde jeder bess're Sinn 
Dir zum Dienst erbötig, 
Jungfrau, Mutter, Königin, 
Gottin, bleibe gnädig!

Chorus Mysticus

Alles 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.

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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 klageende 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 frescos 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 Guttmann, 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 feverish,” 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 viridans.

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 fresco: "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 Gloriosa (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 choral. 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-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 Faustian figures of the last hundred years are either perversion 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 1960s 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 60s—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 "Oni" 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](image-url)
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Ashraf Sewailam--Bass, Pater profundus
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. Helling is among America’s leading
Mahler specialists. Currently Professor of Music
at Case Western Reserve University, he has also
taught at Stanford and Yale Universaries as well as
Oberlin College Conservatory. Prof. Helling has
written numerous articles and book chapters for
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.
Pro. Helling 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 Objektiivität: Aufsätze zu Goethe (Konigshausen & 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.

**MAHLER, MAHLER EVERYWHERE**

**Sat. May 30 8 pm: Sun May 31, 2:30 pm, Pikes Peak Center for the Performing Arts (190 S. Cascade Ave, Colorado Springs): Colorado Springs Philharmonic, Lawrence Leighton Smith, cond.**

Blumine: Symphony No. 9 http://www.csphilharmonic.org

**Fri, June 5 7:30 pm, Sat June 6 7:30 pm, Sun Jun 7 2:30 pm, Boettcher Concert Hall, Denver: Janice Chandler-Eteme (soprano), Sasha Cooke (mezzo soprano), Colorado Symphony Orchestra and Chorus, Jeffrey Kahane, cond.**

Symphony No. 2, "Resurrection" http://www.coloradosymphony.org

**Sun, June 28, 4:00 pm: Aspen Music Festival, Aspen: Aspen Music Festival Orchestra, David Zinman, cond.**

**Symphony No. 5** http://www.aspenmusicfestival.com

**Thu, July 16, Fri, July 17, 7:30 pm, Chautauqua Auditorium, Boulder: Jessica Rivera (soprano), Colorado Music Festival Orchestra, Michael Christie, cond.**

**Symphony No. 4** http://www.coloradomusicfest.org

**Wed, July 8, 6 pm, Vail Music Festival, Vail: Dallas Symphony Orch., Jaap van Zweden, cond.**

**Symphony No. 5**

**Fri, July 24, 6 pm, Vail Music Festival, Vail: New York Philharmonic, Alan Gilbert, cond.**

**Symphony No. 1**

http://www.vailmusicfestival.org/season_info/upcomingSeason.php

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**Longmont Symphony Orchestra**

**2009-2010 Concert Season • Dr. Robert Olson, Conductor**

**October 10, 2009**

A Salute to Abraham Lincoln

**November 14, 2009**

Brahms and Dvorak

Larry Grodsky, piano

**December 5 and 6, 2009**

Nutcracker Ballet

Boulder Ballet

**January 30, 2010**

Family Concert

Humor in Music

www.vailmusicfestival.org/season_info/upcomingSeason.php
Lieder einge wandert (Mahler) 2000
Lieder (Korngold) 1999
Lieder (Korngold) 1999

Lieder (Schoenberg) 1995
Das Klagende Lied (two-part version) 1991
Das Klagende Lied (original three-part version) 2008
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 Wanderhorn (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
Fugue (John David Lamb) 2001
Galgenlieder (Grieg) 1995
Greeting from Arias and Barcaroles (L. Bernstein) 1997
Hochsommer (Felix Weingartner) 1997
Hüttet euch! (Zemlinsky) 1997
Kindertotenlieder, voice & orchestra, 2002
Klaviersstück, Opus 19, No. 6 (Schoenberg) 1997
Lieder (Berg) 1996
Lieder (Brahms) 2000, 2001
Lied (Humperdinck) 2001
Lied (Josephine Lang) 2001
Lied (Mendelssohn) 2001
Lieder (Louise Reichard) 2001
Lied (Max Reger) 2001 Lieder (Schoenberg) 2001
Lieder (Schubert) 2000, 2001, 2004
Lied (Schumann) 2001
Lied (Friedrich Silcher) 2001
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995, 2003

Lieder eines fahrenden Gesellen, with orchestra, 2006
Lied Lyceum des Türlern, Op. 79, No. 28 (Schumann) 2009
Mephistopheles’ Song in Auerbach’s Tavern (Mussorgsky) 2009
Marches & Ländler by Schubert 2000
Non più 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 (Josef Marx) 1998, 1999
Songs from Des Knaben Wanderhorn, voice & piano
Songs from Land of Smiles (Franz Lehár) 1998
Songs to Poems by Rückert 1989, 1997
Songs, Opus 3 (Gross) 1998
Songs, Opus 8 (Wellens) 1998
Song to the Moon from Rusalka (Dvořák) 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 (1) 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
Todtenfer (2007)
Tragic Overture, Op. 81 (Brahms) 2005
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette und Klavier (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002
MahlerFest salutes these musicians for playing 22 years of MahlerFest concerts

Martha Dicks - Violin
Susan Hall - Violin
Jennifer Motycka - Bass
Elaine Taylor - Violin
Emily Fenwick - Violin

No photographs available for Adwyn Lim, Thomas Stein, and Alan Yost
Photography by Keith Bobo, Photography Maestro