

Mahler 3

"...in which the whole world is mirrored."

MahlerFest XXIII
May 18-23, 2010

MahlerFest XXIII

Schedule of Events

TERESE STEWART MEMORIAL CHAMBER CONCERT

Tuesday, May 18, 2010, Noon

Boulder Public Library Canyon Theater, 9th & Canyon

Wednesday, May 19, 7:30 PM

First Congregational Church, Broadway & Pine, Boulder

Friday, May 21, 7:30 PM

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

Program:

Songs by Mahler, Gabriel Faure, Rachmaninoff, Humperdinck, Hugo Wolf, Frederick Delius, Amy Beach, and Friedrich Nietzsche
Jennifer Bird-Arvidsson, soprano; Patrick Mason, baritone;
Mutsumi Moteki, piano

SYMPOSIUM

Friday, May 21, 1:30 - 4:00 PM

ATLAS 100, CU Campus, Boulder

Jason Starr, New York, NY

Discussion: *The Resurrection of Gustav Mahler*

Showing: *What the Universe Tells Me*

David Auerbach, San Jose, CA

Mahler in Popular Media

Saturday, May 22, 9:00 AM - 4:00 PM

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

Morten Solvik, IES, Vienna

Cosmology and 'Science' in Gustav Mahler's Third Symphony

Stephen E. Hefling, Case Western University, Cleveland, OH

Out From Under the Shadow: This Third is no 'Eroica'!

Robert Olson, MahlerFest Artistic Director, Kansas City, MO

A Conductor's Perspective on Mahler's 3rd

Marilyn McCoy, Columbia University, New York, NY

Temporality Unbound: Gustav Mahler's Sketches for 'O Mensch, Gib Acht'

Catherine Keller, Drew University, Madison, NJ; Stephen E. Hefling, Morten Solvik, Jason Starr

Panel Discussion: *Philosophical and Theological Influences on Mahler at the time of the 3rd*

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

The Scientific and Cultural Facilities District (SCFD), Tier III, administered by the Boulder County Commissioners; the Dietrich Foundation, Philadelphia; the Boulder Public Library Foundation; and the Boulder Arts Commission



Boulder Public Library Foundation

Cycle No. 3

As I wrote this note a year ago, I had no idea what the future would bring for the MahlerFest: Would we graciously close our doors after the mighty *Eighth*? Would we charge forward with a complete third cycle? To be honest, I thought the former was more likely than the latter.

But no one could anticipate the incredible success of the MahlerFest XXII last year, from the first chamber music note to the final words of the symposia. The energy created from last year's festival could have heated Denver's homes for a complete winter, and the Board and I were thrilled to consider the possibility of a third cycle.

Twenty-three years of Mahler! 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 year to celebrate the composer who binds us all.

For those of you counting, we technically began cycle three during MahlerFest XXI with Mahler's *Klagende Lied* and our third performance of his *First Symphony*, then returned to complete cycle two with the *Eighth* last year. With May, 2011 being the 100-year anniversary of Mahler's death, it seemed particularly appropriate to do his *Resurrection Symphony* that year. And so ... here we are ... *Symphony No. Three*, the second year into cycle three.

But we need your help! Help us keep this unique Mahler Diaspora alive, spreading the "Mahler word" and bathing in the incredible sounds of Mahler's great music for another complete cycle three! Arts organizations always need money, but what we really need more than anything else right now are dedicated folks like you to give a bit of yourself during the year to help us keep the organization afloat. The workload for the small number of working Board members is too much, but if we could recruit a half dozen volunteers to do small projects here and there, it is manageable. May I encourage you to complete the enclosed "expression of interest" insert and either mail it or give it to someone from the MahlerFest.

Thank you from the bottom of my heart,



Robert Olson

Dear MahlerFest Friends,

July 7, 2010 is the 150th anniversary of Mahler's birth (in 1860). Coincidentally, it is the 50th anniversary of my own discovery of Mahler's music. The two anniversaries are related—a flurry of new recordings celebrating Mahler's centenary appeared in 1960, including the one that provided my introduction to Mahler. Those of you who have attended our Saturday symposium in past MahlerFests might have been present for one of our occasional "Mahlerites Anonymous" confessionals—in which we Mahler addicts are encouraged to stand and relate the stories of how we discovered the music of Mahler. For probably more than any other composer, the moment and circumstances of the discovery of the music of Mahler seems to be seared into the memories and souls of those who have fallen under the spell of this great music. Here is my story.

In May of 1960, I was a senior in high school in the Washington, D. C. area. My father had a classical music background, having studied piano for many years—my family grew up on Beethoven, Brahms, Mozart and Schubert, and occasionally attended concerts of the National Symphony Orchestra. We listened to Washington's classical music station, WGMS ("Washington's Good Music Station"). One warm May evening I was studying for my physics final, and had WGMS on the radio next to my bed. I fell asleep with my physics book on my chest. In the middle of the night, I awoke with a lilac-scented breeze blowing in the curtains, and the most beautiful music I had ever heard playing softly on the radio. I lay in the moonlight, entranced, as the music swelled to one excruciatingly beautiful climax after

another. Then, the movement ended, and the next movement began with a child-like soprano voice singing a lovely German song, interspersed with beautiful solos from the woodwinds. I was completely hooked—I had never heard anything like this before. I stayed awake to hear the recording announced, and discovered that I had been listening to a new recording of Mahler's Fourth Symphony, Fritz Reiner conducting the Chicago Symphony Orchestra, with Lisa Della Casa, soprano. The next day I took my physics final, and on the way home from school stopped at the record store and bought this recording, and thus began a lifetime of discovery. Hundreds of recordings later, I still treasure this one, and the indelible experience of its discovery. (By the way, I received the highest score in my class on the physics final—could Mahler be credited??)

Now, fifty years later, we are celebrating Mahler's sesquicentennial. This summer there are many events in Europe and America planned, and no doubt many new and re-issued Mahler recordings will appear. All of this activity will provide opportunities for more people to discover Mahler. Perhaps fifty years from now, one of you—a young person in our audience—will still treasure the experience of discovering Mahler via MahlerFest's live performance of Symphony No. 3, and will relate your experience at the MahlerFest XXIII symposium!



Barry Knapp, President

MahlerFest XXIII

Robert Olson,

Artistic Director and Conductor
Boulder Chorale, Boulder Children's Chorale,
Niwot 9th Grade Treble Choir

HAPPY 150th BIRTHDAY, GUSTAV!

SYMPHONY CONCERTS The Colorado MahlerFest Orchestra

Saturday, May 22, 2010, 7:30 PM

Pre-concert lecture by Dr. Marilyn McCoy, 6:30 PM
Mahler's Third Symphony: Creating a Cosmos in Sound

Sunday, May 23, 2010, 3:30 PM

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

Mackay Auditorium, CU- Campus, Boulder

John David Lamb— *Lebe hoch, Gustav!*

Gustav Mahler at 150

John David Lamb, conductor

THERE WILL BE NO INTERMISSION

Gustav Mahler — *Symphony No 3*

Julie Simson, mezzo-soprano, soloist

Robert Olson, conductor

Part I

I. Summer marches in. — *Kräftig. Entscheiden*

Part II

II. What the flowers in the meadow tell me. — *Tempo di Menuetto, Sehr mässig.*

III. What the animals in the forest tell me. — *Comodo. Scherzando. Ohne Hast.*

IV. What night tells me — *Sehr langsam. Misterioso. Durchaus ppp.* (Alto solo)

V. What the morning bells tell me — *Lustig im Tempo und keck im Ausdruck.*

VI. What love tells me. — *Langsam. Ruhevoll. Empfundener.*

MahlerFest XXII

Terese Stewart Memorial Chamber Concert

Tuesday May 18, Noon

Boulder Public Library—Canyon Theater

Wednesday, May 19, 7:30 pm

First Congregational Church

Friday, May 21, 7:30 pm

Rocky Mountain Center for the Musical Arts


Jennifer Bird-Arvidsson – soprano

Patrick Mason – baritone

Mutsumi Moteki - piano

PROGRAM

<i>Ging heut morgen übers Feld</i>	Gustav Mahler
<i>Dans le foret de septembre</i>	Gabriel Faure
<i>The Summer Wind</i>	Amy Beach
<i>Nachtzauber</i>	Hugo Wolf
<i>V molchan'I nochi taynoy</i> (In the Silent Night)	Sergei Rachmaninoff
<i>Duet from Hansel und Gretel</i>	Engelbert Humperdinck
<i>Nachspiel (A. Petofi)</i>	Friedrich Nietzsche
<i>Liebst du um Schönheit</i>	Gustav Mahler
<i>Auf einer Wanderung</i>	Hugo Wolf
Prelude and Idyll (Walt Whitman)	Frederick Delius



Jennifer Bird-Arvidsson received a Rotary International Scholarship to study in Germany in 1995. Her performances in Europe and the US include over 50 roles in opera, operetta, oratorio, musicals, and recitals. Highlights are title roles in *Lulu* and *Lucia di Lammermoor* in Coburg, *Gilda* in *Rigoletto* and *Violetta* in *La Traviata* in Bremer, soprano in Handel's *Messiah*

with the Berlin Symphony Orchestra, Konstanz in *Die Entführung aus dem Serail*, at Mannheim, gala performances at Stuttgart and Luxembourg, and at Carnegie Hall with the US Army Band. She debuted at Alice Tully Hall at Lincoln Center as soprano in *Carmina Burana*, and has been the winner of the Sylvia Gesty Competition, the Robert Stolz Competition and the Elise Meyer Foundation Competition. She is now on the voice faculty at the University of Colorado at Boulder.

Mutsumi Moteki attended college in Tokyo, and has trained extensively in vocal coaching/accompanist at Westminster Choir College and University of Michigan as well as at the Music Academy of the West, Steans Institute for Young Artists, Franz-Schubert-Institut in Baden bei Wien, and Conservatoire de musique in Genève. She has taught at Hochschule für Musik "Hans Eisler" in Berlin, Kobe College in Japan and at University of Miami's Salzburg Summer Program. Currently an associate professor at the University of Colorado at Boulder, she teaches singing diction, vocal repertoire, heads the musical staff of CU Opera, and is a member of the newly formed Collaborative Piano Faculty.



Colorado MahlerFest

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Ira Becker

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Keith Bobo

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

Colorado MahlerFest XXIII Orchestra

Violin I

Annamarie Karacson,
Concertmaster, Boulder
Susie Peek, Denver**
Emily Deppa, Denver
Martha Dicks, Longmont
Charles Ferguson, Denver
Jill Ferguson, Denver
Gwen Gravagno, Denver
Susan Hall, Boulder
Esther Olson, Eastsound, WA
Isaac Olson, Eastsound, WA
Mary Matthews, Nashville, TN
Gyongyver Petheo, Lafayette
Jane Uitti, Louisville

Violin II

Deborah Fuller*, Lakewood
Rebecca Ruttenberg**, Boulder
Cherilynn Cathey, Boulder
Emily Fenwick, Loveland
Jeralyn Friedli, Boulder
Edward Goldson, Denver
Stefan Hlouschko, Toronto
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

Miguel Halverson-Ramos**,
Longmont
Christine Arden, Boulder
Judy Cole, Boulder
Debbie Corisis, Boulder
Suzie Doyle, Golden
Ben Gauss, Longmont
Fred Jewell, Longmont
Hannah Kuchar, Lafayette
John Leininger, Littleton
Adwyn Lim, Boulder
Carin Ramirez, Denver
Eileen Saiki, Louisville
Nicole Taylor, Boulder

Cello

Charles Lee*, Boulder
Eleanor Wells**, Boulder
Rowanna Bobo, Louisville
Rebecca Flintoft, Lafayette
Mathieu D'Ordine, Boulder
Bernard Phillips, Aspen
Heather Plattenberger,
Broomfield
Annastasia Psitos, Burke, VA
James Shonkwiler, Westminster
Carmen Olquin-Taylor,
Longmont
Megan Titensor, Louisville
Miranda Wilson, New Zealand

Bass

Jared Conner*, Aurora
Jennifer Motycka**, Longmont
Dale Day, Boulder

Ross Gullo, Boulder
Erik Habbinga, Broomfield
Kelsey McIsaac, Denver
Scott Mehring, Boulder
Stephanie Mientka, Boulder

Harp

Paul Wren*, Aurora
Flute/Piccolo
Kay Lloyd*, Longmont
Peggy Bruns, Longmont
Lisa Phillips, Boulder
Sasha Garver, Santa Fe, NM

Oboe/English Horn

Margaret R. Davis*, Englewood
Daren Weissfisch, Boulder
Lindsey Huzjak, Boulder
Steven Maijala, Boulder (EH)
Clarinet/Eb Clarinet/Bass

Clarinet

Yi-Hsin Weng*, Boulder
Renee Kershaw, Boulder
Carolyn Smith, Ft. Collins (Eb)
Jason Richard Olney,
Louisville (Bs clar)
William Moser, Westminster (Eb)

Bassoon/Contrabassoon

Yoshi Ishikawa*, Boulder
Kaori Uno, Tokyo
Patricia Fagan, MD
Michael Christoph, TN (cfg)

Horn

Kelly Drifmeyer*, Potsdam, NY

Young Kim**, Boston, MA
Keyondra Price, Allston, MS
Curtis Vellenga, Leneza, KS
John Gough, Greeley
Kelly Tindalls, Lafayette
Rachel Seay, Phoenix, AZ
David Wallace, Lafayette
Rachel Cauley, Erie

Trumpet

Doug Reneau*, New Orleans, LA
Leah Schuman, Chicago, IL
Sean Butterfield, Denver
George Voellinger, Meridian, ID
Trombone
John Neurohr*, Boulder
Sean Keenan, Athens, GA
Nathan Gonzales, Broomfield
Lindsey Gardner, Westminster

Tuba

Thomas Stein*, KC, MO

Timpani

Alan Yost*, North Andover, MA
Stan Pappas, Wheatridge

Percussion

James Clanton*, Pittsburgh, KS
Julia Thompson, Raleigh, NC
Amy Heartling, Lenexa, KS
Sandy Fauth, Evergreen
Steve Schob, Seattle

*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 Orch • Bay Area Women's Orch • Berkeley Symphony Orch • Boulder Bach Festival • Boulder Chamber Orch • Boulder Philharmonic Orch • Bowling Green Symphony • Centennial Symphony Orch • Central City Opera Orch • Charlottesville Symphony (VA) • Cheyenne Symphony Orch • Cincinnati Symphony and Pops • Civic Orch of Chicago • Civic Orch of KC • Colorado Ballet Orch • Colorado Music Festival • Colorado Springs Symphony • Colorado Symphony Orch • Columbine Chamber Orch • Concord (MA) Orch • Conservatory of Music, University of Missouri KC • Corpus Christi Symphony • Des Moines Symphony • Estes Park Chamber Orch • Evergreen Chamber Orch • Fayetteville (NC) Symphony • Ft. Collins Symphony Orch • Ft. Worth Symphony • Four Seasons Chamber Orch • Fresno Philharmonic • Greater Lansing Symphony • Greeley Philharmonic • Greensboro Symphony Orch • Illinois Philharmonic Orch • Jefferson Symphony Orch • Jerusalem Symphony • Kansas City Ballet Orch • Kansas City Civic Orch • Kansas City Symphony • Keweenaw Symphony Orch • Kingston Symphony Orch • Lakewood Symphony • Las Cruces Symphony • Liberty Symphony (MO) • Longmont Symphony Orch • Louisiana Philharmonic • Mansfield (OH) Symphony • Marquette Symphony Orch • Merced Symphony Orch • Meridian (MS) Symphony Orch • Midland-Odessa Symphony Orch • Mississippi Symphony • Mostly Strauss Orch • National Repertory Orch • New England Philharmonic (Boston) • New Jersey Symphony • New Orleans Philharmonic • New World Symphony • New Zealand Symphony • North Carolina Symphony • Northeast Symphony Orch (OK) • Northwest Indiana Symphony • Northwest Mahler Festival • Northwest Sinfonia Recording Orch • Northland Symphony (MO) • Norwegian Chamber Orch • Oberlin Conservatory Orch • Opera Company of NC • Orcas Island Chamber Music Festival • Pasadena Symphony • Pet Sounds Orch • Reno Philharmonic • Ridgewood Symphony (NJ) • Rocky Mountain Symphony • Salt Lake Symphony • Sandpoint Music Festival • San Juan Symphony • Santa Fe Opera Orch • St. Joseph (MO) Symphony • St. Petersburg State Chamber Orch (Russia) • Sinfonia of Colorado • Sioux City Symphony • South Dakota Symphony • Spokane Symphony • Spoleto Festival Orch • Steamboat Strings Chamber Orch • Strauss Symphony of America • Timberline Orch • Topeka Symphony • Tucson Opera Orch • Tucson Symphony • University of Colorado Orch • University of Northern Colorado Orch • Utah Festival Opera • Westminster Symphony • Windsor (Ontario) Symphony



Julie Simson has appeared throughout the nation in roles with the Houston Opera, Dallas Opera, Santa Fe Opera, Opera Memphis, and Opera Colorado; also as soloist in major oratorio works with the Denver, Colorado Springs, Cedar Rapids, Omaha and Milwaukee Symphonies and in Boulder at MahlerFest and Bach Festival. Miss Simson studied and performed in Europe and won the prestigious Mozart Prize in Vienna, then made her New York recital debut in Weill Hall at Carnegie Hall. Featured at the International George Crumb Festival in Prague, and at the *Hochschule für Musik Hans Eisler* in Berlin, she has recorded *Nixon in China* with Opera Colorado and the Colorado Symphony, Mahler's *Symphony #8* with the Colorado MahlerFest, Horatio Parker's *Hora Novissima*, and songs of American composer Richard Faith. Renowned for her teaching of Voice, she received the Berton Coffin Faculty Fellowship Endowment and has been a Master-Teacher in the NATS Intern Program. Miss Simson has degrees from Western Michigan University and University of Illinois, and is Professor of Voice at University of Colorado-Boulder.

Timothy Snyder

begins his tenth season with the Boulder Chorale this year, having formerly served on the faculties of Connecticut College and the Yale School of Music. During recent seasons he has led the Chorale to acclaimed performances of Fauré, Mozart, Bach, Handel, and Beethoven with the Boulder Philharmonic Orchestra—collaborations hailed as “a series of artistic triumphs” by the Boulder Camera. Mr. Snyder was honored with a 2008 Boulder County Pacesetter Award “in recognition of significant contributions to the arts and entertainment in the community.” His musical studies were completed at the University of Colorado-Boulder (DMA), Yale University (MM), and Colorado State University (MM; BM).



The Boulder Chorale is proud to be Boulder's oldest and largest community choral organization, and has collaborated with regional ensembles including the Boulder Philharmonic Orchestra, the Colorado MahlerFest, Longmont, Jefferson and Timberline Symphony Orchestras, Denver's Mercury Ensemble, Kutandara Marimba, and the Colorado Hebrew Chorale. While deeply rooted in the community, the Boulder Chorale also enjoys a tradition of international touring and has traveled to China, Greece, and Italy where the group was invited to sing Vespers at St. Peter's Basilica. The Chorale each season also presents concerts of smaller and intriguing works, including new music of living composers and unaccompanied choral gems from the 16th to 21st centuries.

The Boulder Chorale

Esri Allbritten	Debra Coulter	Christi Gubser	Trisha Lovejoy	Sherril Potter	Roselyn Strommen
Sarah Amirani	Cheryl Cox	Elaine Gutscher	Ann Lumia	Christie Randolph	Katie Swayne
Cynthia Anderson	River Cummings	Linda Haertling	Kelly McCready	Tambre Rasmussen	Emily Thompson
Patricia Anderson	Vici DeHaan	Diane Hagelstein	Nani McPherson	Lessa Redding	Debby Vink
Ruth Arnold	Elsbeth Pryer Diehl	Karen Haimes	Laura Meyers	Sandra Hardy Reigel	Kristin Vreedevoogd
Judith Auer	Diana Doyle	Julie Hale	Nina Hanorah Meyers	Bonnie Richards	Stephanie Wanek
Beth McDowell Baldwin	Christie Evenson	Molly Hardman	Anne Miller	Sue Robinson	Lucy Warner
Inger Gallo Barron	Laurel Fanning	Birgit Hassler	Kathy Minter	Liz Rowland	Mary Weisbach
Jamie Beachy	Katie Fillius	Jeannette Hillery	Jane Bender Moore	Rosalie Royere	Judy White
Karen Bell	Maria Forlenza	Elizabeth Hitchcock	Jennifer Murphey	Bunny Rosenthal Rubin	Emily Whitsett-Pickett
Risa Booze	Dominique Paul Fratkin	Linda Jacobson	Kristi Neff	Susan Scheeres	Sharman Wilson
Ania Borysiewicz	Kathy Frebel	Sarah Keenan	Sara Neustadt	Elaine Schnabel	Lori Winsor
Ellen Bossert	Judy Fritz	Crystal Kerr	Mary O'Brien	JoAn Segal	Rosemary Wrzos
Susan Brehm	Sharon Gabriel	Sandi Klatt	Patricia Oveson	Laurel Seppala-Etra	Deanna Young
Josephine Bynder	Patricia Gaggiani	Becky Korte	Judith Owens	Nancy Sheffield	Anna Zeldina
Dorothy Ciarlo	Pauline Gee	Margot Krimmel	Amy Palmer	Judy Snook	
Marjanne Claasen	Peg Gorce	Diane LaTourette	Shaun Patterson	Maureen Solomon	
Jeanne Clifton	Suzan Grenier	Baiba Sube Lennard	Debby Porreco	Katie Stenzel	



Kimberly Watkins completed dual master's degrees in music education and vocal performance at the University of Colorado-Boulder. Her professional experience includes ten years of secondary choral teaching in Colorado and in North Carolina public school systems. She has been honored as *Teacher of the Year*, *Jaycee Young Educator of the Year*, and featured in *Who's Who Among American Teachers*. In 2003, Kimberly advanced as a finalist in voice competitions sponsored by the *Denver Lyric Opera Guild* and the *National Association of Teachers of Singing*. Mrs. Watkins is currently Director of Choral Music at Niwot High School, where she serves six choirs with a combined membership of 250 students.

The Boulder Children's Chorale

Leigha Amick	Elizabeth Clifton	Natalia Howard	Meredith Marshall	Sabrina Ruiz	Diana Wohler
Laura Brack	Harper Corum-Var	Katie Hughes	Katie Moran	Becca Smith	Derek Zhang
Samantha Bradley	Jessica Evelyn	Jessie Jong	Clara Pradeau	Delanie Smither	
Allison Clifton	Matthew Harlan	Emily Locker	Michaela Ringelmann	Samantha Wallace	

Niwot High School Treble Choir

Raven Baca	Elisabeth Brondum	Nancy Chavez	Tess Haifley	Natalie Negrelli	Katelyn Scoma
Tiffany Beadnell	Kirsten Brostrom	Paige Donovan-Hawkes	Jessica Landreth	Ana Nunez Cordero	Devon Wright
Jocelyn Beausire	Jordan Brothers	Rashel Felton	Mariah Lopez	Juliet Pilewskie	Kristina Wright
Lily Bodden	Kassi Butler	Margaret Graham	Keeli Mallory	Jessica Rodriguez	

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*

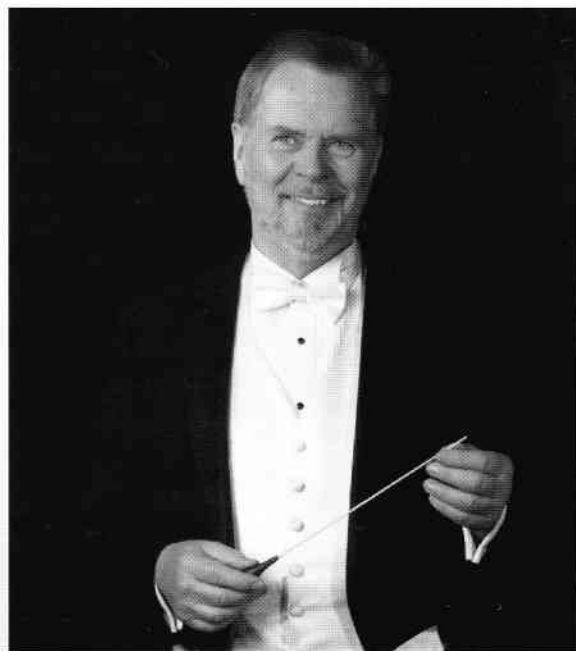
Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception 23 years ago. He brings an amazingly active and varied career to the podium encompassing the entire spectrum of the concert stage, including symphony, opera, 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 27-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. Other conducting posts include 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.

He made his European debut in 1990 in Belgium, which 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.



"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*

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."

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.

MahlerFest XXII Principal Participants



John David Lamb, born Portland, Oregon, 1935. Raised in Yakima, Washington. Married, two daughters. B.A. San Francisco State; M.A. University of Washington, major in composition and conducting. Composition study with Latvian nationalist composer, Volfgangs Darzins, Seattle, 1956-1960. Teacher in Seattle Public Schools 1960-1996. Compositions include orchestral, chamber, and choral works including a *Wunderhorn* song sung by Patrick Mason on the chamber concerts of MahlerFest XIV. His fanfare *Our Time is Now* was performed at MahlerFest XIX to commemorate the

Mahler Gold Medal awarded by the International Mahler Society of Vienna. David and Mary Lamb have attended MahlerFest for the past thirteen years.

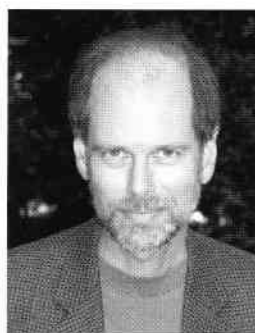
A native of Norway, **Morten Solvik** grew up and received his education in the US (Cornell and University of Pennsylvania) before moving to Austria, where he currently lives with his wife and two children. Solvik's research focuses on the tantalizing connections between music and culture, especially with regard to Gustav Mahler and the turn of the century. Essays on Mahler have appeared in *The Mahler Companion* (Oxford, 2002), *Perspectives on Gustav Mahler* (Ashgate, 2005), and the *Cambridge Companion to Mahler* (2007), and he has also published on Schubert and Bruckner. He is the Center Director of IES Abroad Vienna where he also teaches music history.



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, Yale Universities, and Oberlin College Conservatory. Prof. Hefling's essays appear in 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 it for the *Kritische Gesamtausgabe* (Vienna, 1989). Currently he serves as program annotator and pre-concert lecturer for the complete Mahler cycle presented by the Pittsburgh Symphony Orchestra

Dr. Marilyn L. McCoy is Visiting Professor of Music History at Clark University, Worcester, Massachusetts, and 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 was Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles (1995-98) until the archive's relocation in Vienna. Schoenberg, in his Vienna years, was a friend and admirer of Mahler. Pre-concert lecturer at MahlerFest since 2003, and Symposium participant since 2002, Dr. McCoy recently presented lectures at Carnegie Hall and Lincoln Center.



Jason Starr has produced and directed over a hundred television programs for PBS, CBC, A&E, BRAVO, and European networks. His production, *What the Universe Tells Me: Unraveling the Mysteries of Mahler's Third Symphony*, won the 2004 Maui Film Festival "Visionary Filmmaker Award," was a selection of the 2005 Montreal International Festival of Films on Art. As producer of the PBS series *Backstage/Lincoln Center*, Jason created programs exploring performance and creativity with artists Emanuel Ax, Alfred Brendel, Sarah Chang, Yo-Yo Ma, Kurt Masur, members of the New York

Philharmonic, Chamber Music Society of Lincoln Center, Mostly Mozart Festival, and the New York City Opera. Jason holds a BM in composition from Hartt School of Music and a MM from Manhattan School of Music. He resides in New York City where he formed the not-for-profit Cultural Media Collaborative to create performing arts films and interactive media. He is currently working on a documentary entitled *The Resurrection of Gustav Mahler*.

Catherine Keller is Professor of Constructive Theology in the Graduate Division of Religion of Drew University. She teaches, writes and lectures in the intersections between postmodern, feminist and ecological theology, with an emphasis on the ties between aesthetics, music and spirituality. She is the author of several books, including *On the Mystery: God and Power: Face of the Deep: a Theology of Becoming*; and *From a Broken Web: Separation, Sexism and Self*. Catherine Keller has co-edited several volumes from the Transdisciplinary Theological Colloquium series, which she directs, including *Towards a Theology of Eros and Ecospirit*.



Patrick Mason, a baritone on the University of Colorado faculty, performs operatic and concert repertoire throughout the world, including recitals at the Library of Congress and in the Cairo Opera House in Egypt, at New York's Alice Tully Hall, in a leading role in the new opera *Sara McKinnon*, and in the New York premiere of the opera *Black Water*, by John Duffy and Joyce Carol Oates. Mr. Mason has recorded music from tenth-century chant to songs by Stephen Sondheim. His recording, *Songs of Amy Beach*, was nominated for a Grammy Award. At the composer's request, Mason premiered a new song

cycle by George Crumb, *Voices from a Forgotten World*. Born and raised in the low clay hills above the Ohio River, his passions are (naturally) hiking and ceramics.

David Auerbach's degree is in mathematics with a minor in music. He has worked in the computer and telecommunications industry, developing international standards and architectures for voice over IP. He holds multiple patents in key internet voice technologies. While in high school, David discovered and connected intensely with a Bruno Walter recording of the Mahler 2nd. Since then, he has studied all categories of classical music. David discovered the on-line world of Mahler and Colorado MahlerFest while working in France. Returning home in 2003, he immediately flew to Boulder for Mahlerfest XXVI. In 2009, David joined the Mahlerfest board of directors. He is an amateur naturalist and a docent at Big Basin Redwood State Park in California, where he leads hikes and teaches plant identification, fire ecology and geology.





With appreciation to Maurice Sendak

Symphony No. 3
Fourth Movement
 (from Freidrich Nietzche's *Also sprach Zarathustra*)
Zarahthustras Mitternachtslied

O MENSCH

O Mensch! Gib Acht!
 Was spricht die tiefe Mitternacht?
 "Ich schlief, ich schlief –"
 Aus tiefem Traum bin ich erwacht!
 Die Welt ist tief!
 Und tiefer als der Tag gedacht!

O Mensch! O Mensch!
 Tief, tief ist ihr Weh!
 Lust, Lust – tiefer noch als Herzeleid!
 Weh spricht, "Vergeh!"
 Doch alle Lust will Ewigkeit!
 Will tiefe, tiefe Ewigkeit!

Oh, mankind! Take heed!
 What does the deep midnight say?
 "I sleep, I sleep –"
 From deep dream I am awakened!
 The world is deep!
 And deeper than the day conceives!

Oh, mankind! Oh, mankind!
 Deep, deep is its woe!
 Joy, joy deeper still than heartache!
 Woe cries, "Be lost!"
 But all joy seeks eternity!
 Seeks deep, deep eternity!

Fifth Movement

ES SUNGEN DREI ENGEL

KNABENCHOR

Bimm, bamm, bimm, bamm, ...

FRAUENCHOR

Es sungen drei Engel einen süßen Gesang;
mit Freuden es selig in dem Himmel klang,
sie jauchzen fröhlich auch dabei,
dass Petrus sei von Sünden frei.
er sei von Sünden frei, von Sünden frei.
Und als der Herr Jesus zu tische sass,

mit zwölf Jüngern das Abendmahl ass:
Da sprach Herr Jesus, Herr Jesus,
"Was stehst du denn hier?
Wenn ich dich anseh' so weinest du mir!"

ALTO

"Und sollt' ich nicht weinen, du gütiger Gott.
Ich hab' übertreten die zehn Gebot."

CHOR

Du sollst ja nicht weinen! Sollst ja nicht weinen!

KNABEN und CHOR

Bimm, bamm, bimm, bamm, ...

ALTO

"Ich gehe und weinen ja bitterlich."

CHOR

Du sollst ja nicht weinen!
Sollst ja nicht weinen!

ALTO

"Ach komm' und erbarme dich,
Ach komm' und erbarme dich über mich."

KNABEN und CHOR

Bimm, bamm, bimm, bamm, ...

CHOR

Has du denn übertreten die zehn Gebot,
so fall auf die Kniee und bete zu Gott!
Liebe nur Gott in alle Zeit!

KNABEN over CHOR

Liebe nur Gott!
Die himmlische Freud' ist eine selige Stadt
Die himmlische Freud', die keine Ende mehr hat!
Die himmlische Freude war Petro bereit't,
durch Jesum, und Allen zur Seligkeit.

CHOR

So wirst du erlangen die himmlische Freud',
die Himmlische Freud', die selige Stadt
die himmlische Freude war Petro bereit't,
war Petro betreit't,
durch Jesum und Allen zur Seligekeit,
durch Jesum und Allem zur Seligkeit.

KNABEN und CHOR

Bimm, bamm, bimm, bamm. ...

CHILDREN'S CHOIR

Bimm, bamm, bimm, bamm, ...

WOMEN'S CHOIR

Three Angels were singing a sweet song:
With joy it resounded blissfully in heaven
They shouted happily as well,
That Peter was free of sin,
He was free of sin, of sin was free.
And when the Lord Jesus sat at the table

and ate supper with his twelve Apostles,
The Lord Jesus spoke:
"Why do you stand here like that?
When I look at you, you weep at me!"

ALTO

"And shouldn't I weep, you merciful God?
I have broken the Ten Commandments."

WOMEN

You should not weep, should not weep!

CHILDREN and WOMEN

Bimm, bamm, bimm, bamm, ...

ALTO

"I go and weep so bitterly."

WOMEN

You should not weep!
Should not weep!

ALTO

"O come and be merciful,
O come and have mercy for me."

CHILDREN and WOMEN

Bimm, bamm, bimm, bamm, ...

WOMEN

Have you then broken the Ten Commandments?
Then fall on your knees and pray to God!
Love only God always!

CHILDREN with WOMEN

Love only God!
Heavenly joy is a blessed state
Heavenly joy, that has no end!
Heavenly joy was prepared for Peter,
Through Jesus, to all men for eternal bliss.

WOMEN

Then you will attain heavenly joy,
Heavenly joy, the blessed state
Heavenly joy was prepared for Peter,
Was prepared for Peter,
Through Jesus, to all men for eternal bliss,
Though Jesus, to all men for eternal bliss.

CHILDREN and WOMEN

Bimm, bamm, bimm, bamm, ...

Mahler's Symphony No. 3

History of Composition

Most commentators write that Mahler composed this work in 1895-96; however, he may have started to compose some music for the Third while he was finishing the Second. The evidence lies in the collection of sketches from the collection of Natalie Bauer-Lechner, now in the Stanford Library; some pages are dated 1895 while a few are dated (but not in Mahler's own hand) 1893. He was spending his summers then at a comfortable *Gasthaus* (hotel or inn) in the mountains near Salzburg, on the shore of beautiful Attersee. He had a composing cabin (*Häuschen*) built by the shore itself, somewhat removed from the *Gasthaus*. Today, that establishment is still in the hands of the same Föttinger family that gave Mahler his summertime shelter for his composing work on Symphonies 2, 3, and Part of 4. Post WW-II progress came to this naturally beautiful spot in the form of extensive summer tourist development for which the *Häuschen* was converted to a laundry and latrine. Under the auspices of the International Gustav Mahler Society in Vienna, and with international financial support, the *Häuschen* was moved back to its original location and restored as a splendid little museum of Mahleriana.



Anyone who loves Mahler's Second and Third Symphonies should visit this idyllic place, where you will enjoy comfortable lodging, fine cuisine, a modest collection of Mahleriana, and the genial hospitality of the Föttingers. You will also see the stunning beauty of the lake and surrounding mountains, and appreciate the cogency of Mahler's remark to Bruno Walter at his first visit upon gazing at the surrounding mountain scenery:

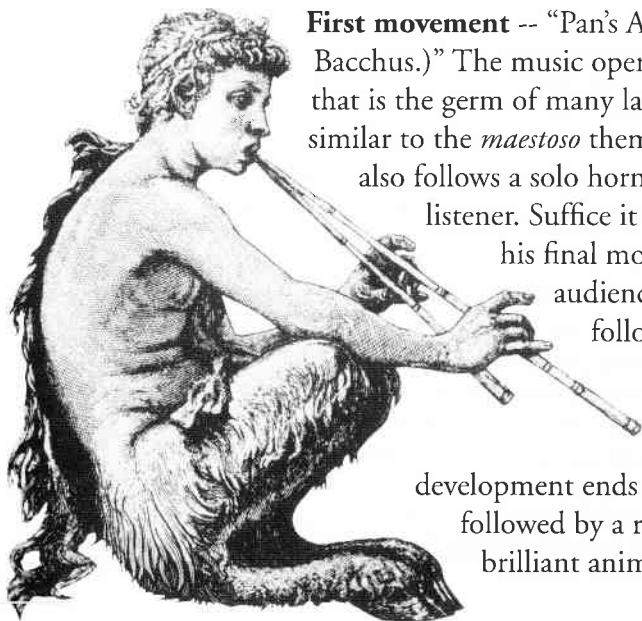
"No need to look at that, I have already composed it all."

Mahler first conceived of the Third as a work in seven movements and the following work, the Fourth, as a symphony in six movements. According to Mahler's original plan, the *Wunderhorn* song, *Das himmlisches Leben*, (The heavenly life) was to be the concluding movement of the Third. Mahler considered this song as elemental to his new symphony; in an early sketch he included some of its themes in the first movement, which he later removed, but kept very clear thematic material from the song in the fifth movement. Mahler then rethought the structure of the Third Symphony and concluded that the light-hearted song would not be a fitting end to such an involved paean to nature. Later he also revised his ideas of the Fourth Symphony and it became a symphony in four movements, culminating in the song originally composed in 1892, *Das himmlisches Leben*, which describes a child's view of heaven.

As the scaffold upon which to base the thematic ideas for his Third, Mahler wrote extensive notes and gave fanciful titles to the movements. Later, he removed these notations and withdrew his descriptions but his titles, having been published and widely circulated, survived. Mahler tried to avoid such programmatic descriptions from then on.

The Music

First movement -- "Pan's Awakening" and then "Summer Marches In (Procession of Bacchus.)" The music opens with a bold statement by eight horns, playing in unison a theme that is the germ of many later variations, some in march form. This theme is also somewhat similar to the *maestoso* theme of the fourth movement of Brahms' First Symphony, which also follows a solo horn theme. Just what this may mean is left to the imagination of the listener. Suffice it to say that while Brahms achieved a gentle pastoral opening for his final movement, Mahler evidently wanted the immediate attention of his audience. The music gradually subsides into percussion and low strings followed by impressive growls in trombones – indicated in the score as *portamenti*. March themes develop into a wild Bacchanalian climax that brings to mind a mob scene; in fact, in an early draft, Mahler called this section *Der Gesindde* (The Mob). This development ends abruptly with the snare drum announcing a change of scene, followed by a repeat, but not exactly, of the opening sections, ending with a brilliant animated coda.



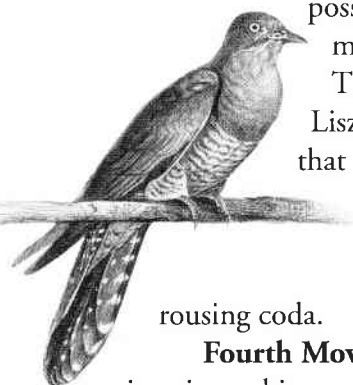
Second movement -- “What the flowers in the field tell me.” In the uplands near Attersee, there are beautiful pastoral meadows with many wildflowers, contrasting with the stark stony cliffs of the mountains. The sound of cowbells grazing on the lush grasses speaks of the calm pastoral nature of the area. Mahler captures the scene in what Mahler’s great biographer, Henry-Louis de La Grange, describes as a series of episodes, with one depicting an “icy autumn wind” breaking and withering the flowers. He writes that “the closing episode is a coda of great lyrical beauty. In all of Mahler’s output there are few such idyllic pieces.”

Third Movement -- “What the animals in the forest tell me.” The opening theme (and development) is that of Mahler’s song to the *Wunderhorn* text *Ablösung im Sommer* (Changing of the Guard in Summer). The song text laments the death of cuckoo, which has fallen to its death from a willow tree. Who, the text asks, will help us pass the time now? The answer is: Lady Nightingale. After the song, a new set of themes is introduced, which Mahler scored originally for a posthorn—an open (no valves) trumpet-like instrument, sometimes long and straight, sometimes curled. This horn was a common instrument to signal the arrival/departure of the carriages (postillon) carrying the mail, or sometimes was used simply as a signaling device in mountainous areas. In an early version of the score, Mahler calls for a flügelhorn but later editions call for a trumpet played like a posthorn. Some players have used a trumpet with a flügelhorn mouthpiece. The tune Mahler assigns to this instrument greatly resembles a tune in Franz Liszt’s piece “Rhapsodie Espagnol” (circa 1863) and a similar tune in a piece called “Jota Aragonesa” by Michael Glinka, composed later. According to Morten Solvik (Vienna), Ferruccio Busoni, composer and great pianist, orchestrated the Liszt piece and proposed to Mahler that they perform it in a concert. Mahler and Busoni were frequent collaborators in Europe and in New York. In brief, the orchestrated Liszt work was played by Busoni with Mahler at a concert on October 22 1894, in Hamburg, in the very period in which Mahler was composing his Symphony No. 3. However, we now have some evidence that Mahler



possibly heard this melody much earlier. My Dutch friend, the late Willem Smith, informed me of his research on tunes played by postillon drivers in the former Bohemia and Moravia. The drivers played their own favorite tune to identify their coach. The Spanish tune that Liszt and Glinka used was one of their favorites! Some travelers (documented in letters) noted that to meet friends at a country inn (in Vlassim Park) Mahler took a postillon, the driver of which often played this Spanish tune. So, the Liszt-Busoni piece might have reinforced in Mahler’s memory that tune, which then found its way into the Third Symphony. Then the song motive reappears and after a loud orchestral *tutti*, the movement closes with a

rousing coda.



Fourth Movement -- “What night tells me” (text by Friedrich Nietzsche). This short song sung by alto is quiet and introspective. Nietzsche questions Light, Clarity, the Sun, and denounces the Search for Truth. In this movement Mahler introduces a theme for the oboe, marked “as if a call of nature, drawn upward.” However, he does not mark it *portamento* as he does in many other works. A few conductors ask the oboist to play a *portamento*, often resulting in a sound as if a peacock were having its neck wrung.

Fifth Movement -- “What the morning bells tell me,” again, a song, *Es sangen drei Engel einen süßen Gesang* (Three angels sang a sweet song), for children’s and women’s chorus, alto soloist, and reduced orchestra (no violins). This is a *Wunderhorn* text and is the only one of Mahler’s texts to name Jesus. The text relates the story of Saint Peter who confesses to Jesus that he has broken the Ten Commandments. Jesus advises Peter to fall on his knees, pray and love God, and then be forgiven. The children open the movement by mimicking the tolling of church bells -- “bim, bam,” etc. The women and alto tell the story, with the children joining in for one line of text. The movement ends with the children repeating softly “bim bam” which fades immediately into the final movement.

Sixth Movement -- “What love tells me.” This beautiful slow movement, is thought by some authors to be a kind of rondo, but thought by others to be a sequence of variations. Mahler’s great biographer, Henry-Louis de La Grange, writes of this movement: “A case can be made of either of the two descriptions;” and, “At this stage in his creative evolution Mahler’s inexhaustible imagination never stopped transforming melodies and the task of the analyst thus becomes increasingly complex. The whole movement pours out in one great flow, and it is hard to determine sections.” After moving slowly but majestically toward resolution with a few sub-climaxes and a short pause, the coda based on the opening theme of the movement becomes a long tonic chord held by the whole orchestra, while the string basses and timpani (two sets in unison) hammer out a steady tonic-dominant rhythm. While this coda may well be the

father of the striking and very loud coda of Shostakovich's Fifth, Mahler in his score calls for a "grand tone" and a dynamic of *f* i.e., NOT *ff* hammer blows, but far too many conductors ignore Mahler's instructions. (Note: Shostakovich, while a student at the St. Petersburg conservatory, discovered Mahler and bought all the available scores to study.)

The Premières

While Mahler finished his Third Symphony in 1896, the first complete performance had to wait until 1902, which turned out to be an occasion that had remarkable consequences for Mahler's acceptance. But in the meanwhile, Felix Weingartner premiered three movements - II, III and VI - in Berlin in 1897. Mahler was present and wrote to his protégée, and sometime lover Anna von Mildenburg:

"Today I was engaged in two battles: the dress rehearsal and the concert. Unfortunately, I must report that the enemy won. The applause was very warm, but the opposition was powerful too. Cat-calls and acclamation! When Weingartner finally brought me on to the stage, the audience really broke loose. The press will tear me to pieces."

Weingartner wrote that he "found in Mahler a musicality more authentic than that in the symphonic poems of Strauss" and "a strong profound nature that can and should express itself in its own way." Weingartner evidently was a strong follower and early champion of Mahler, but he had his own bitter experiences later with the Fourth.

While in Berlin, Mahler met Richard Strauss, another event that was to influence Mahler's career. Strauss, besides being a composer of rank, was a conductor and program organizer of note, and had organized many special concerts. Mahler and Strauss became friends and mutual supporters. One series of special concerts organized by Strauss was at the small Rhenish town, Krefeld. Strauss arranged for Mahler to premiere there in 1902 his complete Third Symphony.

The reception at Krefeld was quite another story from the occasion at Berlin. Alma, his bride of 3 months, wrote:

"The performance was awaited with breathless suspense, for the rehearsals had done something to reveal the greatness and significance of the work. A tremendous ovation broke out at the end of the first movement. The enthusiasm rose higher with each movement, and at the end the whole audience got up from their seats in a frenzy and surged to the front. The hearing of this work finally convinced me of Mahler's greatness, and that night I dedicated to him my love and devotion with tears of joy. I saw what hitherto I had only surmised."

This from the young woman who had characterized Mahler's first symphony as a hodge-podge of styles and mostly noise. This was also the same young woman who was moved to bitter tears on receiving Mahler's letter, shortly after they were engaged, in which he enjoined her to cease her own composing, and suggesting that she devote her life to him and his music. She was advised by her mother to break the engagement but, after pondering the night through, she



wrote in her diaries (just recently available in English) wondering how it would be to devote her life to Mahler in true love. Her epiphany at Krefeld evidently led her to do just that, at least for some time.

The Krefeld concert also had another quite unexpected bearing on Mahler and his musical life. Present in the audience was Willem Mengelberg, a young conductor who had taken over in 1895 the leadership of the Amsterdam Concertgebouw Orchestra newly, formed circa 1893. Mengelberg was, in a word, bowled over by Mahler's music and musicality, and he became a champion of Mahler's music, organizing in 1920 the First Mahler Festival in Amsterdam and even daring to perform the First Symphony at Salzburg after the Nazis took control. He invited Mahler to Amsterdam to conduct and meet the Dutch musical community. Mahler visited Amsterdam three times, staying with Mengelberg in his lovely townhouse near the Concertgebouw. Mahler conducted many times in many locales in The Netherlands, and was moved to say that after he retired he wanted to live in Amsterdam where he found the musical atmosphere so congenial.

Concluding Notes

In Peter Fülöp's 1994 "Mahler Discography," compiled mostly from his private collection, 50 complete recordings are listed. Since then there have been perhaps a dozen or even a few dozen more. The first recording was issued under a rare label, Paragon, Italy: The Vienna Symphony, conducted by Hermann Scherchen, recorded at a Vienna concert. The second recording, issued on LP by The Society for Participating Artists (SPA), the Vienna Philharmonic conducted by F. Charles Adler, was re-issued circa 1978 in a 3-CD set by Conifer, with notes on the Third by Mahler's widow Alma; this set also contains the first recording of Symphony No. 6, and the *Adagio* and *Purgatorio*, Symphony No. 10, from Mahler's MS, as edited by Schalk and Krenek.

The Conifer CD set may still be found and is a worthwhile historic addition to any Mahler collection, as it contains highly useful notes by Gerald Fox, now President emeritus of the Gustav Mahler Society, New York. Fox includes notes by Mahler's widow, Alma Mahler Werfel, as she signed herself in those days; Fox was able also to find some of Mahler's own comments on his Symphony No. 3, published for the Krefeld premiere in 1902 and then later retracted by Mahler. While I was writing this short note, I listened to Adler's reading of the Third; alas, the original tapes had been lost in a fire but the Conifer engineers were able to find a proof copy of the LP discs and accomplished a quite acceptable sound.

Alma Mahler Werfel: "Gustav Mahler described to me the feelings of horror and turmoil that came over him as he entered for the first time the lonely, secret house that he had built for him high up in the woods,

"It stood invisible but not too far from the newly finished cottage on the Wörthersee and could only be reached by climbing high on untrodden paths. It consisted of a single large room furnished with only a concert grand, the complete edition of Bach's works together with those of Kant and Goethe. In front of the door stood a wooden bench and table.

"As he stood for the first time before this hut, Nature began to murmur at him, then to storm, and to scream. It was the full heat of noonday. Pan had awakened. Feverishly excited, Gustav Mahler started his *Summer March*, whose theme and rhythm lie over the whole swirling first movement."

Gustav Mahler: "It is frightening, the way this music keeps growing and expanding so far beyond anything I have ever composed before. I am seized with horror when I realize where all this is leading... To my surprise, and also to my delight, I see that in this movement ... there is the same structure and the same foundation (without my having wanted and even thought about it) which is found in Beethoven. It was really devised by old Haydn, and must, I think, be determined by profound and eternal laws."

The second movement was described by Mahler as "carefree, as only flowers are. Everything floats on the height with lightness and suppleness, like flowers waving on their stems in the breeze. It all turns suddenly dark and threatening as a wind-storm blows across the field. They groan and whimper on their stems, as if pleading with a higher power for deliverance."



Stan Ruttenberg

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BOULDER INN

Gustav Mahler (1860 - 1911)

On July 7th, 2010 we will celebrate the 150th anniversary of the birth of Gustav Mahler.

During Mahler's lifetime, he was best known as an operatic and orchestral conductor and director, and his reputation for being one of the finest at those professions still stands today. Mahler composed ten complete symphonies, a substantial part of an 11th, and many songs set to both orchestral and piano accompaniment. He was both an important late-Romantic composer as well as a bridge to the music of the 20th century.

The Mahler family came from eastern Bohemia which was then part of the Austro-Hungarian Empire. At the time of his birth, Gustav Mahler's father Bernhard, an innkeeper, and mother, Marie, lived in the town of Kalischt (now Kališt in the Czech Republic). They were married in 1857 and Marie gave birth to their first of 14 children a year later. That son died in infancy. A year later their second son, Gustav, was born.

In December 1860, the Mahlers moved across the border into the town of Iglau in Moravia (now Jihlava in the Czech Republic), where Mahler's father was able to build up a successful distillery and tavern business. Of the twelve children that followed, only six survived infancy. Iglau was then a thriving commercial town with a strong tradition of choral singing and a municipal theatre capable of full scale opera productions. In this environment Mahler's earliest introductions to music were through the popular tunes of the day, folk songs, dances, and regular concerts given by the local military garrison's band; many of these elements would later become parts of the composer's standard musical vocabulary.

Mahler received his principal music training at Vienna conservatory where he studied piano and composition. Unfortunately, few of his student compositions have survived. It was at the conservatory that he had his first exposure to conducting. Following his departure from the Conservatory in 1878, he taught piano and continued to compose. The dramatic cantata in three parts, *Das klagende Lied* (The Song of Lamentation), completed in 1880, is the first complete Mahler composition to survive. It would later be revised into a shorter two-part version. The rarely performed three-part version was featured at MahlerFest XXI in 2008.

Mahler actively read and studied theology and philosophy and was influenced by Siegfried Lipiner, Arthur Schopenhauer, Gustav Theodor Fechner, Rudolf Hermann Lotze, and Frederick Nietzsche. The impact of the latter is directly seen in the 3rd Symphony.

To earn a living, Mahler turned to conducting. Starting in 1880, he held a series of minor positions before obtaining positions in Prague and Leipzig. During this time period, Mahler composed the song cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), his First Symphony, and completed Carl Maria von Weber's opera *Die drei Pintos* (The Three Pintos), a critical success. It was also at this time that Mahler discovered the German folklore collection, *Des Knaben Wunderhorn* (The Youth's Magic Horn). This collection would influence his first four symphonies including the 3rd movement of the Third Symphony. In 1888, Mahler resigned from his post in Leipzig and accepted a position at the Budapest Royal Hungarian Opera.

In February 1889, Mahler's father, Bernhard, died. Later that year, in the autumn, Mahler lost his sister, Leopoldine, and his mother. In November 1889, the first public performance of the First

Symphony was not well-received by public and critics.

In May 1891, Mahler resigned his Budapest post and accepted a position in Hamburg. From 1893 to 1896, Mahler took summer vacations at Steinbach am Attersee in Upper Austria, where he revised and edited his Symphony No. 1, completed his Symphony No. 2, sketched his Symphony No. 3, and wrote most of the song collection *Lieder aus "Des Knaben Wunderhorn"* (Songs from 'The Youth's Magic Horn').

In 1897, Mahler, then 37, was offered the directorship of the Vienna State Opera, the most prestigious musical position in the Austrian Empire. Never a strong adherent to any classic religion, accepting the directorship forced Mahler to convert from Judaism to Roman Catholicism, for a Jew was forbidden to hold the official government positions. Mahler worked at the opera for nine months of each year, leaving his summers free for composing. Requiring total silence for his composing time, Mahler always had a small composing hut constructed at his summer residences. At this time, the summers were spent mainly at Maiernigg, on the Wörthersee in Austria, and it was there that he composed his Fifth to Eighth Symphonies, the *Rückert Lieder*, and *Kindertotenlieder* (Songs on the Death of Children).

In March of 1902, Mahler married the much younger Alma Schindler. They had two daughters; Maria Anna ('Putzi'; 1902–07) and Anna Justine ('Gucki'; 1904–88).

In 1907, Putzi, age four, died of diphtheria. This was the first of three major events to impact Mahler that year. He was diagnosed with a heart disease (bacterial endocarditis) forcing him to cut back on one of his favorite activities, hiking in the Austrian Alps. After ten years at the Vienna Opera, weary of the administrative conflicts and pressures of the job, coming under increasing anti-Semitic criticism in the local papers, and having received a generous offer from the Metropolitan Opera in New York City, Mahler resigned his directorship. A mentor to the younger artists, in the minds of many of his contemporaries, his departure from Vienna marked the beginning of the end of that city's artistic glory.

Over the next few years, Mahler would accept conducting positions at the Metropolitan Opera and the New York Philharmonic. He would witness his greatest public success as a composer with the premiere of his monumental 8th Symphony. He would learn of his wife's infidelity with the architect Walter Gropius and have a single consultation with Sigmund Freud.

During this time, Mahler completed *Das Lied von der Erde* (The Song of the Earth) and his 9th Symphony and started his 10th. None of these last works would be performed in his lifetime.

His health deteriorating, Mahler conducted his last concert in New York City in February 1911 and returned to Vienna. He died of an infection in his heart in Vienna on 18 May 1911, at the age of 50.

Next year, 2011, marks the 100th anniversary of his death.



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MahlerFest Record of Works Performed

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
Lebe hoch, Gustav! (John David Lamb) 2010
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
Lied (Schumann) 2001
Lied (Friedrich Silcher) 2001
Lieder (Richard Strauss) 1993, 1995, 1998, 2000, 2001
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995, 2003
Lieder und Gesänge
 aus der Jugendzeit (Mahler) 1988, 1993, 1997, 1999, 2008
Lieder eines fahrenden Gesellen, voice & piano,
 1988, 1993, 1995, 2005, 2008

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, 2010
 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
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette und Klavier (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002

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PROGRAM

Ging heut morgen über's Feld	Gustav Mahler
Dans le foret de septembre (Catulle Mendès)	Gabriel Fauré
The Summer Wind (Walter Learned)	Amy Beach
Nachtzauber (Joseph von Eichendorff)	Hugo Wolf
V molchan'! nochi taynoy (Afanasy Fet) (In the Silent Night)	Sergei Rachmaninoff
Duet from <u>Hänsel und Gretel</u>	Engelbert Humperdinck
Nachspiel (A. Petofi)	Friedrich Nietzsche
Liebst du um Schönheit	Gustav Mahler
Auf einer Wanderung (Eduard Mörike)	Hugo Wolf
Prelude and Idyll (Walt Whitman)	Frederick Delius