

MahlerFest XIX

Recipient of the 2005 Mahler Gold Medal



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

Boulder, Colorado
January 11-15, 2006

Robert Olson
Artistic Director & Conductor

MahlerFest XIX

Schedule of Events

CHAMBER CONCERTS

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

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

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

SYMPOSIUM

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

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

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

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

Panel Discussion: "Exploring Mahler's First Symphony"

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

SYMPHONY CONCERTS

Saturday, January 14

Sunday, January 15

Macky Auditorium, CU Campus, Boulder

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

See page 2 for details.

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

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

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



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MahlerFest XIX

Not only has Mahler's music "begun to find a home," he has become the eleventh most performed composer in the repertoire, and this almost unbelievable explosion of popularity in the last three decades has, at its core, a fundamental reason. With Mahler, music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of life and death, of love and loss, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations. As the writer David Hall stated, "I do not feel when I listen to Beethoven, Bach, Bruckner, or Sibelius that I am coming into a sort of psychic contact with the men behind the music. I recognize their tone, their style and technical setup, the idiom, and so on; but I do not get a sense of a personal presence. With Mahler, his music seems as though it is being projected or ejected from his very being, from his innermost nature, even as we are listening to it in a performance. It comes to us at times as a kind of ectoplasm of tone."

Nineteen years ago, performances of Mahler symphonies were the exception rather than the rule; one was likely to hear only the popular *First* and *Fourth* Symphonies with all but the major orchestras. Thus came the idea to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music. A Festival in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what are generally considered the greatest (and most difficult) symphonic creations in the repertoire. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit that compels each of its creative participants to be a part of this unique and highly personal experience.

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

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



Robert Olson, Artistic Director and Founder

Colorado MahlerFest Brings Home the Gold

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

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

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

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



Stan Ruttenberg, President

MahlerFest XIX

Robert Olson
Artistic Director and Conductor

SYMPHONY CONCERTS

Saturday, January 14, 7:30 PM

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

Sunday, January 15, 3:30 PM

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

Macky Auditorium, CU, Boulder

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

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

Mahler: *Blumine*

Mahler: *Lieder eines fahrenden Gesellen*

Intermission

Mahler: Symphony No. 1

I. Langsam. Schleppend.—Immer sehr gemächlich.

II. Kräftig bewegt.

III. Feierlich und gemessen, ohne zu schleppen.

IV. Stürmisch bewegt.

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

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

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

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

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

MahlerFest XIX

Terese Stewart Memorial Chamber Concerts

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

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

Songs on Poems of Friedrich Rückert

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

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

Kindertotenlieder

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

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

Fünf Lieder nach Rückert

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

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

Colorado Mahlerfest

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

Colorado MahlerFest XIX Orchestra

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

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

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

MahlerFest XIX

MahlerFest Record of Works Performed

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

Thank You!

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

Your contributions of any amount are critical to our future success.
For those we offer our heartfelt thanks!

**Please make your check payable to: Colorado MahlerFest, and send it to:
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Robert Olson, MahlerFest Artistic Director

"Electrifying! " The most exciting musical experience I've had in eight years here. Period." *The Kansas City Star*
"This great performance is the equal of any Eighth I've ever heard" *Fanfare* magazine
"One of the major American conductors" *Musique in Belgium*
"Exquisite Breathtaking Spiritual Noble." *The American Record Guide*
"A world class performance" *On the Air Magazine*
"The orchestra loved you, the public loved you." Karlowy Vary Symphony Orchestra, Czech Republic
"Magnificent! A fine orchestra and an outstanding conductor." *Longmont Times-Call*.

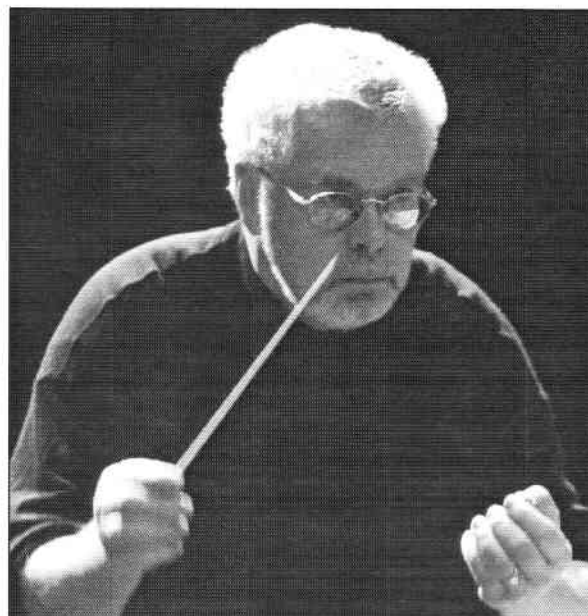
Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception eighteen years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, encompassing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

Currently a resident of Kansas City, Dr. Olson holds posts with three other orchestras. He is the conductor for the Kansas City Ballet, a post he has held since 1992, having conducted more than 400 performances with the Kansas City and St. Louis Symphonies. He is Director of Orchestras/Opera at the University of Missouri-Kansas City where his two orchestras and opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, his recent productions include *Turandot*, *A Midsummer's Night Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 23-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences.

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

He has held conducting posts with the Omaha Symphony, Boulder Baroque Chamber Orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, the Colorado Lyric Theater, and the Rocky Ridge Music Festival.

An active guest conductor, he has guest conducted many orchestras in the United States and made his European debut in 1990 in Belgium. This resulted in engagements in Venezuela, return invitations to Belgium, Bergamo and Milan, Italy, the Czech Republic, the Ljubljana Music Festival, Oporto, Portugal, and the National Symphony of China in Beijing. In February of 2001 he conducted four major Stravinsky works in a Stravinsky Festival sponsored by the Kansas City Symphony as well as five performances for the Miami City Ballet. In April of 2004 he took "first place" conducting the Korean National



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

In addition to the success of the *Mahler Eighth* CD, critiqued as "legendary" by several national publications, his concert recording of the Wheeler version of Mahler's *Tenth Symphony* was recently made available on CD from the Colorado MahlerFest. This work received its world première performance at MahlerFest X in 1997 after Olson and a small international team spent over a year editing and preparing the Wheeler realization. His recording of the same symphony records with the Polish National Radio Orchestra for Naxos was released in May, 2002 to such reviews as "second only to Rattle and Berlin". He is also recorded on the CRS label.

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

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

Praise for Robert Olson Colorado MahlerFest Conductor

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

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

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

Fanfare Magazine

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

Jerry Fox, *American Record Guide*

"Legendary."

Fanfare Magazine

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

Chicago Daily Herald

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

Jonathan Carr, author of the biography *Mahler*

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

Tony Duggan, Staffordshire, UK

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

American Record Guide

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

"A world class performance."

On the Air magazine

"Spectacular results" "A triumph for Olson"

Denver Post

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

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

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

Boulder Daily Camera

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

Wes Blomster, *Boulder Daily Camera*

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

Denver Post

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

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

Blair Chotzinoff, *Boulder Planet*

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

Lieder eines fahrenden Gesellen

(Songs of a Wayfarer)
Poems of Friedrich Rückert

Wenn mein Schatz Hochzeit macht

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

Ging heut morgen übers Feld

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

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

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

When my darling has her wedding-day

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

I walked across the fields this morning

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

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

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

Ich hab' ein glühend Messer

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

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

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

Die zwei blauen Augen von meinem Schatz

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

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

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

I have a red-hot knife

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

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

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

The two blue eyes of my darling

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

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

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

MahlerFest XIX

Our Principal Participants



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

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

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

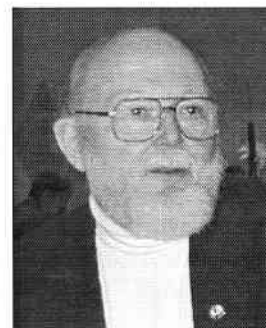
James L. Zychowicz is a musicologist whose specialization is nineteenth-century music, especially the works of Gustav Mahler. He holds a Ph.D. in musicology from the University of Cincinnati, and during his studies was awarded a Fulbright Grant to do research in Vienna. His publications include the monograph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



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

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

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



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

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

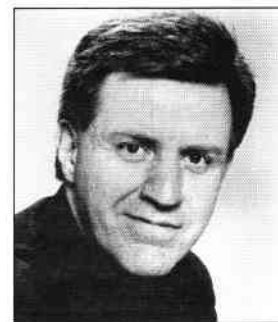


Kelly Dean Hansen is a graduate student in musicology at CU's College of Music, working on his Doctorate. He has a Bachelor's Degree in piano from Utah State University and a Master's degree in musicology from CU. Hansen serves as a member of the board of directors of MahlerFest. He has a special interest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

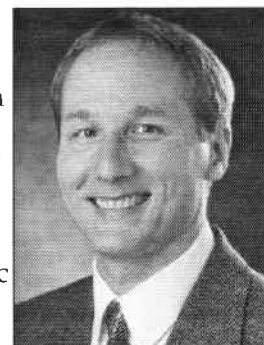


Patrick Mason, a baritone on the faculty of the University of Colorado, performs operatic and concert repertoire throughout the world. Most recently he has been heard in recitals at the Library of

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



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



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

A Golden Visit to Vienna

International Gustav Mahler Society (IGMS)

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

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

MahlerFest Wins the Gold!

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

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

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

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

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

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

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

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

Stan Ruttenberg, President

Recipients of the Mahler Gold Medal

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

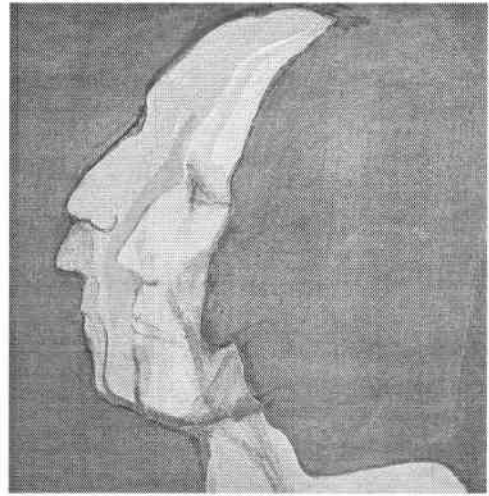
1958	Carl Schuricht	1980	Dietrich Fischer-Dieskau
1958	Eduard van Beinum	1980	Carlo Maria Giulini
1958	Concertgebouw Orchestra of Amsterdam	1981	Symphony-Orchestra of Münster
1958	Rotterdam Philharmonic	1981	GMD Alfred Walter
1958	Eduard Flipse	1982	Vaclav Neumann
1958	Herman J. Nieman	1982	Eleonore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



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

Visualizing Mahler

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



"Mahler Profile" © Karen Poulson, Acrylic Collage

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

Visualizing Mahler Venues

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Visualizing Mahler Artists

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

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

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

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

Longmont Symphony

The Power & Drama of Music — 2006

Robert Olson, Music Director & Conductor

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

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

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

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

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

Call 303-772-5796 for information & tickets
www.longmontsymphony.org



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DAILY CAMERA

WINTER/SPRING TERM RUNS JAN. 9-MAY 20, 2006

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

Die
Internationale Gustav Mahler Gesellschaft
in Wien

ehrt das

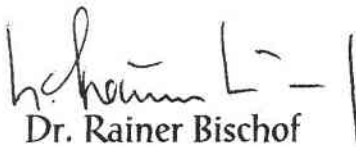
Colorado MahlerFest
Boulder, Colorado, USA

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

**Gustav Mahler Medaille
in Gold**

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

Der Präsident:


Dr. Rainer Bischof

Wien, im Juni 2005



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



My Time Will Yet Come

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

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



Photo: Keith Bobo

Robert Olson conducting the Mahler Ninth at MahlerFest XVIII

MahlerFest XIX

Teresa Stewart Memorial Chamber Recital

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

Songs on the poems of Friedrich Rückert

Lieder by Robert Schumann (1810-1856)

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

Lieder by Clara Schumann (1819-1896)

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

INTERMISSION

Lieder by Gustav Mahler (1860-1911)

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

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

Translations

Widmung (Dedication)

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

Mein schöner Stern

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

Aus den östlichen Rosen

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

Er ist gekommen in Sturm und Regen

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

Warum willst du and're fragen

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

Liebst du um Schönheit

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

Ich atmet' einen Lindenduft

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

Blicke mir nicht in die Lieder

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

Liebst du um Schönheit (see above)

Um Mitternacht

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

Ich bin der Welt abhanden gekommen

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