

# MAHLERFEST 36 & 37

## MAHLER & THE MOUNTAINS



### GUSTAV MAHLER:

SYMPHONY NO. 4

*DES KNABEN WUNDERHORN*, Selections

THE COLORADO MAHLERFEST ORCHESTRA  
KENNETH WOODS, ARTISTIC DIRECTOR AND CONDUCTOR  
APRIL FREDRICK, SOPRANO | BRENNEN GUILLORY, TENOR

MAY 2023 & MAY 2024



**COLORADO MAHLERFEST ORCHESTRA**  
**KENNETH WOODS, CONDUCTOR**  
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**Gustav Mahler: Symphony No. 4** MahlerFest 37 (2024)

- 1 *I. Bedächtig, nicht eilen* 16:52
- 2 *II. In gemächlicher Bewegung, ohne Hast* 10:16
- 3 *III. Ruhevoll, poco adagio* 20:04
- 4 *IV. Sehr behaglich* (April Fredrick) 9:01

**Gustav Mahler: Des Knaben Wunderhorn** MahlerFest 36 (2023)

- 5 *Lied des Verfolgten im Turm* (Song of the Persecuted in the Tower) (April Fredrick) 3:50
- 6 *Des Antonius von Padua Fischpredigt* (St. Anthony of Padua's Sermon to the Fish) (April Fredrick) 3:53
- 7 *Trost im Unglück* (Solace in Misfortune) (Brennen Guillory) 2:31
- 8 *Rheinlegendchen* (Little Rhine Legend) (April Fredrick) 3:32
- 9 *Der Schildwache Nachtlied* (The Sentinel's Nightsong) (April Fredrick) 6:24
- 10 *Der Tamboursg'sell* (The Drummer Boy) (Brennen Guillory) 5:44
- 11 *Revelge* (Reveille) (Brennen Guillory) 7:25

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# Childhood's End: Mahler's Symphony No. 4

By Ron Nadel

*"Today, I'm quite content to pour my message into traditional molds."*

*"Mysterious, intricate, and sinister, the Scherzo will make your hair stand on end!"*

~Mahler talking about his Fourth Symphony to Natalie Bauer-Lechner, 1900

There's an exception to every rule. Mahler's symphonies are long, unabashedly emotional, troubled, complex, and dramatic, driven by his obsessive ruminations on the fated calamities inherent in human existence, and his need to express it all with his heart on his sleeve, in music requiring huge orchestral and choral forces. But his Symphony No. 4 is widely held to be the exception. With classical four-movement structure, smaller orchestra (no trombones!), simpler melodies and harmony, and shorter duration, it's also tranquil, untroubled, genial—a child's vision of life and heaven. Or is it?

The symphony is certainly smaller in scope, but as renowned musicologist and Mahler scholar Deryck Cooke asserted, "Too much has been made of the untroubled character of The Fourth." The seemingly congenial mood notwithstanding, Mahler remained Mahler. Leonard Bernstein famously said Mahler composed symphonies that were like operas, and this is no less true of the deceptively "simple and untroubled" Fourth Symphony. Each movement contains a dramatic, dark menace hinting at something deeper.

Composed from 1899 to 1900, and premiering in 1901, Mahler's Fourth is the last of what are often referred to as his Wunderhorn symphonies, which contain music from his song cycle *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), based on an anthology of German folk poems of the same title. It marks the end of what is commonly called Mahler's early period.

Mahler's heaven-storming First Symphony gave notice that his music would be dynamic, passionate, innovative, complex, and daring—confounding audiences and critics alike. His powerful Second, lasting

90 minutes, has five movements, a huge choral finale, and portrays the spectrum of emotional responses to mortality and loss. His Third Symphony, a paean to nature, has six movements, two choruses, and is the longest in the repertoire at 100 minutes. It would have been even longer had he not removed a seventh movement. But the Fourth Symphony lasts only about an hour, and it contrasts the first three in interesting ways. The Third had not yet premiered (aside from some individual movements), but Mahler was very keen on having his Fourth Symphony be an unquestioned success, to be understood and appreciated by critics and audiences alike.

To begin with, Mahler returned to the traditional four movement structure, and employed “deliberate Classical gestures,” as Deryck Cooke put it, with simpler melodies, counterpoint, harmony, and orchestration. And, according to famed Mahler biographer Henry-Louis de La Grange, Mahler worried musicians and conductors would exaggerate his tempo markings. So, based on rehearsals, he made changes in the score, for example replacing “slow down gradually” with “don’t hurry.” Where he wanted a slight increase in tempo, he used “don’t drag” instead. He would even erase certain markings during rehearsals, if he felt musicians overemphasized them.

Mahler’s friend, chronicler, and sometime lover, violist Natalie Bauer-Lechner, related a similar situation. Mahler was playing a four-hand piano reduction of the new score with his friend composer Joseph von Wöss, “Mahler let Wöss take the initiative to see what he would make of the nuances, and if Wöss overemphasized one, Mahler simply erased it from the score.”

The Fourth’s simpler stylistic and structural character, and shorter length, attest to Mahler’s desire to be seen as less exaggerated and obscure; more approachable. But those departures didn’t extend to his *romantic* intentions. Writing to music critic Max Kalbeck, Mahler once said, “Beginning with Beethoven, there exists no modern music which hasn’t its inner programme.” The symphonies of Beethoven and The Romantics embodied feelings, ideas, nature, art, literature, events—extra-musical, programmatic content. Music scholar Donald Mitchell said Mahler’s Fourth is “...an outwardly simple-minded, even backward-looking symphony; the most perfect of Mahler’s programme symphonies.”

But, by then, Mahler wasn’t keen on explaining the “program” to his music. Going back to his First Symphony, he had become dismayed by friends and music critics clamoring for clarifications, program

notes, and verbal explanations of the inner meaning and intent of his symphonies. They were so dramatic and complex they must mean something. After many unsatisfactory attempts at providing program notes for his first three symphonies, he gave up; they'd contributed to confusion more than understanding. Yet, he provided an intriguing title for the second movement of the Fourth Symphony, used a tantalizing song finale, and very dramatic contrasts throughout. It seemed that it, too, embodied some extra-musical themes. As Cooke said, Mahler's Fourth was "developed in an entirely romantic way in the interest of expressing a vision." Mahler just expected his symphonies would be their own explanations.

Mahler took the excised seventh movement from the Third Symphony as starting point for his Fourth—his Wunderhorn song *Das himmlische Leben* (*The Heavenly Life*). But he used it as the finale. That is to say, he composed the Fourth Symphony *in reverse*, with the early movements being derived *from the finale* in such a way as to make it appear the finale *emerged organically from them*; prompting composer and musicologist Max Graf to comment in 1902, "The symphony should be read back to front, like the Hebrew Bible."

The first movement opens with a languid introduction on flutes, with sleigh bells,



which is a slowed derivation of the whirling, frenetic refrain from the finale, on piccolo and oboe.



It's just one example of Mahler's symphonic technique to "foreshadow" the finale. This is followed by a lovely melody in the strings, "childishly simple" Mahler said, evoking what Deryck Cooke referred to as a "pastoral sleigh ride through the countryside." Mahler used several classical techniques harkening back to Mozart and Haydn, but the apparent simplicity is deceptive. Describing the movement to Bauer-Lechner, Mahler emphasized the simplicity of the opening themes, but went on to say, "The blue sky... darkens and becomes phantasmagorical and terrifying." Donald Mitchell wrote, "The opening sets the expectation of simplicity, which will be contradicted in each movement; a kind of calculated disguise of his programmatic message to heighten the impact." The music indeed becomes dark, and grotesque, with an ominous trumpet fanfare (later used for the opening funeral march of Mahler's Fifth Symphony). But the "skies" suddenly clear and congeniality is restored. A classically Haydnesque cadence eventually brings the "ride" to a cheerful conclusion.

The second movement begins with one of Mahler's signature *Ländler*, or country waltzes. It forms the basis of the Scherzo, usually a three-part movement alternating a main theme with a central "trio" section. Mahler extended it to five parts with an additional trio. But the folksy atmosphere feels somehow sinister, tinged with minor-key unease. Mahler originally gave this movement the title, *Freund Hein Spielt Auf* (*Friend Hein Strikes Up*—i.e., begins to play). Friend Hein is a sinister figure in German folklore, similar to Death, characteristically represented playing a violin. According to Mahler's widow, Alma, he took inspiration for this movement from the 1872 painting *Self-Portrait with Death Playing the Fiddle*, by Swiss artist Arnold Böcklin. Mahler later removed the title. In the score, Mahler has the first violinist tune the violin up a whole step, creating the effect of a rustic fiddle. When he conducted, Mahler instructed the violinist to accentuate the sinister sound and "play it like a fiddle." The contrasting middle section, also a *Ländler*, in major key, is pleasantly nostalgic and rustic by turns. Mahler saw simple country life and nature as antidotes to the challenges of life. But the fiddle and a mocking horn lend a grotesque quality to this swaying dance movement. In several other Mahler symphonies, the *Ländler* evolves into something of a dance with Death, but here Mahler keeps the menace on the periphery, though it's always there.

The third movement is one of Mahler's most beautiful and comforting, like a cradle lullaby sung by a mother to her child—at least in the beginning. This is followed by a melancholy theme on oboe and then nostalgic strains in the violins, recalling the first movement (and hinting at the famous Adagietto of

Mahler's Fifth Symphony). Then, we are suddenly plunged into frightful darkness again—a nightmare perhaps, or the expression of a mother's anxiety. Mahler told Bauer-Lechner that, while composing this movement, he thought of his unhappy mother's sad face, smiling at him, as it were, through tears. The mood brightens, rocking us reassuringly. There is a sense of praying as the music alternates between these opposing moods. The music builds, "awakening" to an ecstatic, ringing climax, like a child waking to smiling faces. It was only a bad dream after all.

The finale is the lovely lilting song for soprano, based on the Wunderhorn poem *Das himmlische Leben*. In the score, Mahler instructs the conductor, "It is of the utmost importance that the singer is accompanied discreetly," and the soprano should sing, "with childishly gay expression." It is a child's vision of an abundant heaven. Fish and fowl, fruit and vegetables, bread and meat, all are described with relish and delight. Mahler treats us to a variety of colorful musical effects, too, accompanying each of the descriptions. In between these evocative verses, the contrasting refrain is the fierce, whirling version of the calm flute motif from the very opening of the symphony. Mahler does not disturb the child's vision. There are no dark intrusions. The movement ends softly, like the sleep of the innocent.

And yet, what child dreams of such a heaven? A starving one, perhaps. Mahler composed a kind of companion to *Das himmlische Leben* as part of the Wunderhorn cycle, titled *Das irdische Leben* (*The Earthly Life*). It is often called *The Hungry Child*. It is a song about a starving child begging to be fed, but being told repeatedly to wait while the wheat is sown, harvested, and threshed. The bread is finally baked, but too late to save the child. Perhaps, then, that whirling refrain is the starving child gobbling frantically. The Fourth ends as the music gradually dies away, and the harp intones a quiet steady pulse, ending imperceptibly. The musicologist Theodore Adorno felt it was ambiguous, with perhaps the child "...falling asleep forever."

The two worlds of Mahler's massive Second and Third symphonies are polar opposites of each other. The dramatic Second depicts, often violently, the struggles with loss, despair, and the futility of existence, while the Third is the true untroubled, idyllic Mahler symphony; a paean to life, love, and the joys experienced through nature.

With his Fourth, it seems he combined those two worlds. If the Fourth is set in the idyllic world of the

child, it is the world of the child as seen by an adult who can't help thinking about the calamities of adulthood awaiting childhood's end.

And what of Mahler's self-conscious efforts and methods to make his music less massive and more accessible?

Before they married, Mahler showed the score of his new symphony to his fiancée, Alma Schindler. He played some of it for her on the piano and asked her what she thought, "I feel Haydn has done that better," she replied.

At the Fourth Symphony's premiere concerts, in 1901, the audiences became restless and expressed a sense of confusion and disappointment. By the conclusion, there even was some booing. The Third Symphony had not yet premiered, so perhaps they expected another titanic work, another Second Symphony from the composer known for dramatically expansive, emotionally powerful works. To the critics, the general geniality was taken for naïveté, or worse, Mahler was purposely mocking the audience.

That Mahler continually persisted in the face of negativity is a testament to his faith in his abilities and goals. To a world raised on Haydn, Mozart, and Beethoven, Mahler seemed to come out of nowhere. He wanted to advance music as the masters before him had, but he didn't want to emulate them. He took their achievements as his jumping-off point. Emotionally charged, technically complex, and pregnant with intellectual subtext, Mahler's music had to wait for new generations. Contemplating his relative popularity compared to that of his contemporary Richard Strauss, in 1902, Mahler said, "My time will yet come."

## Mahler, Symphony No. 4, Fourth movement: *Das himmlische Leben*

Wir genießen die himmlischen Freuden,  
d'rum tun wir das Irdische meiden!  
Kein weltlich' Getümmel  
hört man nicht im Himmel!  
Lebt Alles in sanftester Ruh'!  
Wir führen ein englisches Leben!  
Sind dennoch ganz lustig daneben!  
Wir tanzen und springen,  
wir hüpfen und singen!  
Sankt Peter im Himmel sieht zu!  
Johannes das Lämmlein auslasset!  
Der Metzger Herodes drauf passet!  
Wir führen ein geduldig's,  
unschuldig's, geduldig's,  
ein liebliches Lämmlein zu Tod!  
Sankt Lucas den Ochsen tät schlachten  
ohn' einig's Bedenken und Trachten!  
Der Wein kost' kein Heller  
im himmlischen Keller!  
Die Englein, die backen das Brod!  
Gut' Kräuter von allerhand Arten,  
die wachsen im himmlischen Garten,  
gut' Spargel, Fisolen  
und was wir nur wollen,  
ganze Schüsseln voll sind uns bereit.

We enjoy the heavenly pleasures,  
so can dispense with earthly things!  
No worldly turmoil  
is to be heard in heaven!  
Everything lives in gentlest repose!  
We lead an angelic life!  
We are, however, at times quite merry!  
We dance and jump,  
we skip and sing!  
Saint Peter in heaven looks on!  
Saint John drains the blood of the little lamb!  
Herod, the butcher looks out for it!  
We lead a patient,  
innocent, patient,  
a lovable lamb to its death!  
Saint Luke slaughters the ox  
without giving it thought or mind!  
Wine costs not a penny  
in heaven's cellars!  
The angels, they bake the bread!  
Tasty herbs of every kind  
grow in heaven's gardens,  
good asparagus, beans  
and whatever we desire,  
Whole dishfuls are ready for us.

## Fourth movement: *Das himmlische Leben - continued*

Gut' Äpfel, gut' Birn' und gut' Trauben!  
Die Gärtner, die alles erlauben!  
Willst Rehbock, willst Hasen?  
auf offener Straßen sie laufen herbei!  
Sollt ein Fasttag etwa kommen,  
alle Fische gleich mit Freuden  
angeschwommen,  
dort läuft schon Sankt Peter  
mit Netz und mit Köder  
zum himmlischen Weiher hinein!  
Sankt Martha die Köchin muß sein!  
Kein' Musik ist ja nicht auf Erden,  
die unsrer verglichen kann werden.  
Elftausend Jungfrauen  
zu tanzen sich trauen!  
Sankt Ursula selbst dazu lacht.  
Kein' Musik ist ja nicht auf Erden,  
die unsrer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
sind tref-iche Hofmusikanten!  
Die englischen Stimmen  
ermuntern die Sinnen!  
Daß Alles für Freuden,  
für Freuden erwacht!

Good apples, good pears and good grapes!  
The gardeners, they let you have anything!  
Do you want roebuck or hare?  
In the middle of the street they come running to us!  
Should, perchance, a day of fasting occur,  
all the fish immediately swim up to us  
with joy,  
there's Saint Peter already running  
with his net and bait  
to the heavenly fishpond!  
Saint Martha must be the cook!  
No music on earth  
can compare with ours.  
Eleven thousand maidens  
are bold enough to dance!  
Even Saint Ursula herself laughs at the sight.  
No music on earth  
can compare with ours.  
Cecilia with her relatives  
are excellent court musicians!  
The angelic voices  
delight the senses!  
So that everything  
for joy awakens.

## *Des Knaben Wunderhorn (The Youth's Magic Horn), Selections*

### *Lied des Verfolgten im Turm (Song of the Persecuted in the Tower)*

#### DER GEFANGENE

Die Gedanken sind frei,  
Wer kann sie erraten;  
Sie rauschen vorbei  
Wie nächtliche Schatten.  
Kein Mensch kann sie wissen,  
Kein Jäger sie schießen;  
Es bleibet dabei,  
Die Gedanken sind frei.

#### DAS MÄDCHEN

Im Sommer ist gut lustig sein,  
Auf hohen, wilden Heiden,  
Dort findet man grün Plätzelein,  
Mein herzverliebttes Schätzelein,  
Von dir mag ich nicht scheiden.

#### DER GEFANGENE

Und sperrt man mich ein  
Im finstere Kerker,  
Dies alles sind nur  
Vergebliche Werke;  
Denn meine Gedanken  
Zerreißen die Schranken  
Und Mauern entzwei,  
Die Gedanken sind frei.

#### THE PRISONER

Thoughts are free,  
who can guess them;  
they rush past  
like nocturnal shadows,  
no man can know them,  
no hunter can shoot them,  
it remains thus:  
thoughts are free!

#### THE MAIDEN

Summer is a time for merriment  
on high, wild mountains.  
There one finds a green place,  
my heartily loving little sweetheart,  
from you I do not wish to part!

#### THE PRISONER

And if they lock me up  
in a dark dungeon,  
all this is but  
effort in vain;  
for my thoughts  
tear the bars apart  
and the walls in twain,  
thoughts are free!

### DAS MÄDCHEN

Im Sommer ist gut lustig sein,  
Auf hohen, wilden Bergen;  
Man ist da ewig ganz allein,  
Auf hohen, wilden Bergen;  
Man hört da gar kein Kindergeschrei,  
Die Luft mag einem da werden.

### DER GEFANGENE

So seis wie es will,  
Und wenn es sich schicket,  
Nur alles sei in der Stille,  
Mein Wunsch und Begehren,  
Niemand kann's wehren;  
Es bleibt dabei,  
Die Gedanken sind frei.

### DAS MÄDCHEN

Mein Schatz, du singst so fröhlich hier,  
Wies Vögelein in Grase;  
Ich steh so traurig bei Kerkertür,  
Wär ich doch tot, wär ich bei dir,  
Ach muß ich immer denn klagen?

### DER GEFANGENE

Und weil du so klagst,  
Der Lieb ich entsage,  
Und ist es gewagt,  
So kann mich nichts plagen,  
So kann ich im Herzen  
Stets lachen und scherzen.  
Es bleibet dabei,  
Die Gedanken sind frei.

### THE MAIDEN

Summer is a time for merriment,  
on high, wild mountains.  
There one is always quite alone,  
on high, wild mountains.  
There one hears no children yelling!  
There the air invites one to himself.

### THE PRISONER

So may it be the way it is!  
And if it happens,  
may it all happen in the silence,  
only everything in the silence!  
My wish and desire can be restrained by no one!  
It remains thus,  
thoughts are free!

### THE MAIDEN

My sweetheart, you sing as cheerfully here  
as a little bird in the grass.  
I stand so sadly at the prison door,  
if I only were dead, if I only were with you,  
alas, must I then always complain?

### THE PRISONER

And since you complain so,  
I'll renounce love!  
And if I dare,  
then nothing can worry me!  
Then in my heart I can always  
laugh and be jovial.  
It remains thus:  
Thoughts are free!

*Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fish)*

Antonius zur Predigt  
Die Kirche findt ledig.  
Er geht zu den Flüssen  
und predigt den Fischen;  
Sie schlagen mit den Schwänzen,  
Im Sonnenschein glänzen.

At sermon time Anthony  
finds the church empty!  
He goes to the rivers  
and preaches to the fish!  
They flap with their tails!  
They gleam in the sunshine, they gleam!

Die Karpfen mit Rogen  
Sind all hierher gezogen,  
Haben d'Mäuler aufrissen,  
Sich Zuhörens beflissen;  
Kein Predigt niemalen  
Den Karpfen so g'fallen.

The carp with roe  
have all congregated;  
their jaws gaping,  
intent on listening!  
Never did a sermon  
so please the fish!

Spitzgoschete Hechte,  
Die immerzu fechten,  
Sind eilend herschwommen,  
Zu hören den Frommen;

Sharp-snouted pike,  
that fence continually,  
swam up in a hurry  
to hear the holy man!

Auch jene Phantasten,  
Die immerzu fasten;  
Die Stockfisch ich meine,  
Zur Predigt erscheinen;  
Kein Predigt niemalen  
Den Stockfisch so g'fallen.

Even those odd creatures  
that continually fast:  
I mean the codfish,  
appear for the sermon!  
Never did a sermon  
so please the codfish!

Gut Aale und Hausen,  
Die vornehme schmausen,

Good eels and sturgeon  
that people of quality relish,

Die selbst sich bequemen,  
Die Predigt vernehmen:

Auch Krebse, Schildkroten,  
Sonst langsame Boten,  
Steigen eilig vom Grund,  
Zu hören diesen Mund:  
Kein Predigt niemalen  
den Krebsen so g'fallen.

Fisch große, Fisch kleine,  
Vornehm und gemeine,  
Erheben die Köpfe  
Wie verständge Geschöpfe:  
Auf Gottes Begehren  
Die Predigt anhören.

Die Predigt geendet,  
Ein jeder sich wendet,  
Die Hechte bleiben Diebe,  
Die Aale viel lieben.  
Die Predigt hat g'fallen.  
Sie bleiben wie alle.

Die Krebs gehn zurücke,  
Die Stockfisch bleiben dicke,  
Die Karpfen viel fressen,  
Die Predigt vergessen.  
Die Predigt hat g'fallen.  
Sie bleiben wie allen.

even they condescend  
to attend the sermon!

Crayfish, too, and turtles,  
usually slowboats,  
climb hurriedly from the depths  
to hear this voice!  
Never did a sermon  
so please the crayfish!

Fish big and fish small!  
Of quality and common!  
They raise their heads  
like rational creatures!  
At God's command  
they listen to the sermon.

The sermon finished,  
each one turns away!  
The pike remain thieves,  
the eels great lovers;  
the sermon was pleasing,  
they all stay the same!

The crabs go backwards;  
the codfish stay fat;  
the carp gorge a lot,  
the sermon's forgotten!  
The sermon was pleasing,  
they all stay the same!

*Trost im Unglück (Solace in Misfortune)*

HUSAR

Wohlan Die Zeit ist kommen,  
Mein Pferd das muß gesattelt sein,  
Ich hab mir's vorgenommen,  
Geritten muß es sein!

Geh' du nur hin, ich hab mein Teil,  
Ich lieb dich nur aus Narretei;  
Ohn dich kann ich wohl leben;  
Ohn dich kann ich wohl sein.

So setz ich mich aufs Pferdchen,  
Und trink' ein Gläschen kühlen Wein,  
Und schwör's bei meinem Bärtchen,  
Dir ewig treu zu sein.

MÄDCHEN

Du glaubst, du bist der Schönste  
Wohl auf der ganzen weiten Welt,  
Und auch der Angenehmste,  
Ist aber weit, weit gefehlt.

In meines Vaters Garten  
Wächst eine Blume drin:  
So lang' will ich noch warten,  
Bis die noch größer ist.

HUSAR

Now then! The time has come!  
My horse, it must be saddled!  
I've made up my mind,  
I must ride away!

Off you go! I have my due!  
I love you only in folly!  
Without you I can well live!  
Yes, live! Without you I can well exist!

So I'll sit on my horse  
and drink a glass of cool wine,  
and swear by my little beard,  
to be true to you forever!

GIRL

You think, you are the handsomest in the  
whole wide world,  
and also the most pleasant!  
But you are far, far off the mark!

In my father's garden  
there's a flower growing!  
I'll keep waiting  
till it is bigger!

Und geh' du nur hin, ich hab mein Teil!  
Ich lieb dich nur aus Narretei;  
Ohn dich kann ich wohl leben;  
Ohn dich kann ich wohl sein.

BEIDE

Du denkst, ich werd' dich nehmen,  
Das hab ich lang noch nicht im Sinn,  
Ich muß mich deiner schämen,  
Wenn ich in Gesellschaft bin.

And off you go! I have my due!  
I love you only in folly!  
Without you I can well live!  
Without you I can well exist!

BOTH

You think I'm going to take you!  
That I will not think of for a long time!  
I must be ashamed of you,  
when I am in public!

### *Rheinlegendchen* (Little Rhine Legend)

Bald gras ich am Neckar,  
Bald gras ich am Rhein,  
Bald hab ich ein Schätzel,  
Bald bin ich allein.

Was hilft mir das Grasen,  
Wenn d'Sichel nicht schneidt,  
Was hilft mir ein Schätzel,  
Wenn's bei mir nicht bleibt.

So soll ich denn grasen  
Am Neckar, am Rhein,  
So werf ich mein goldenes  
Ringlein hinein.

Es fließet im Neckar  
Und fließet im Rhein,  
Soll schwimmen hinunter  
Ins Meer tief hinein.

Und schwimmt es das Ringlein,  
So frißt es ein Fisch,  
Das Fischlein soll kommen  
Aufs Königs sein Tisch!

Der König tät fragen,  
Wems Ringlein sollt sein?  
Da tät mein Schatz sagen,  
Das Ringlein g'hört mein.

Now I mow by the Neckar,  
now I mow by the Rhine;  
now I have a sweetheart,  
now I'm alone!

What good is mowing  
if the sickle doesn't cut;  
what good is a sweetheart,  
if he/she doesn't stay with me!

So should I then mow  
by the Neckar, by the Rhine,  
then I will throw  
my little gold ring in.

It will float in the Neckar  
and float in the Rhine,  
it shall swim right down  
into the deep sea.

And when it swims, the little ring,  
then a fish will eat it!  
The fish will land  
on the king's table!

The king would ask,  
whose ring can it be?  
Then my sweetheart would say:  
'The ring belongs to me!'

Mein Schätzlein tät springen,  
Berg auf und Berg ein,  
Tät mir wiedrum bringen  
Das Goldringlein fein.

Kannst grasen am Neckar,  
Kannst grasen am Rhein,  
Wirf du mir nur immer  
Dein Ringlein hinein.

My sweetheart would spring  
up hill and down hill,  
would bring back to me  
my fine little gold ring!

You can mow by the Neckar,  
you can mow by the Rhine!  
You can always toss in  
your little ring to me!

*Der Schildwache Nachtlied (The Sentinel's Nightsong)*

"Ich kann und mag nicht fröhlich sein,  
Wenn alle Leute schlafen,  
So muß ich wachen,  
Muß traurig sein."

"Liebe Knabe, du mußt nicht traurig sein,  
Will deiner warten,  
Im Rosengarten,  
Im grünen Klee."

"Zum grünen Klee, da geh ich nicht,  
zum Waffengarten  
Voll Helleparten  
Bin ich gestellt."

"Stehst du im Feld, so helf dir Gott!  
An Gottes Segen  
Ist alles gelegen,  
Wer's glauben tut."

"Wers glauben tut, ist weit davon,  
Er ist ein König,  
Er ist ein Kaiser,  
Er führt den Krieg."

Halt! Wer da? Rund! Bleib mir vom Leib!  
Wer sang es hier? Wer sang zur Stund'?  
Verlorne Feldwacht  
Sang es um Mitternacht.  
Mitternacht! Mitternacht! Feldwacht!

"I cannot and will not be cheerful!  
When everyone is asleep, then I must keep watch!  
Yes, keep watch!  
Must be sorrowful!"

"Dear lad, you mustn't be sad!  
I'll wait for you in the rose-garden!  
In the green clover!  
In the green clover!"

"To the green clover, there I do not go!  
To the weapons garden! Full of halberds!  
I am posted!  
I am posted!"

"If you are on the battlefield, may God help you!  
On God's blessing is everything dependent!  
Whoever believes it!  
Whoever believes it!"

"He who believes it is far away!  
He's a king!  
He's an emperor!  
He wages war!"

Halt! Who's there!! Patrol! Stand back!  
Who sang here? Who sang just now?!  
A solitary field sentinel  
sang it at midnight!  
Midnight! Midnight! Field sentinel!

### ***Der Tamboursg'sell (The Drummer Boy)***

Ich armer Tamboursg'sell.  
Man führt mich aus dem G'wölb,  
Wär ich ein Tambour geblieben,  
Dürft ich nicht gefangen liegen.

O Galgen, du hohes Haus,  
Du siehst so furchtbar aus,  
Ich schau dich nicht mehr an,  
Weil i weiß, daß i g'hör dran.

Wenn Soldaten vorbeimarschieren,  
Bei mir nit einquartieren.  
Wenn sie fragen wer i g'wesen bin:  
Tambour von der Leibkompanie.

Gute Nacht, ihr Marmelstein,  
Ihr Berg und Hügelein,  
Gute Nacht, ihr Offizier,  
Korporal und Musketier,  
Gute Nacht, ihr Offizier,  
Korporal und Grenadier,  
Ich schrei mit heller Stimm,  
Von euch ich Urlaub nimm,  
Gute Nacht.

I, poor drummer boy!  
They are leading me out of the dungeon!  
If I'd remained a drummer,  
I would not lie imprisoned!

Oh, gallows, you tall house,  
you look so frightening!  
I don't look at you anymore!  
Because I know that's where I belong!

When soldiers march past,  
that are not billeted with me.  
When they ask who I was:  
Drummer of the first company!

Good night! You marble rocks!  
You mountains and hills!  
Good night, you officers,  
corporals and musketeers!  
Good night, you officers!  
Corporals and grenadiers!  
I cry out with a clear voice:  
I take leave of you!  
Good night!

### **Revelge (Reveille)**

Des Morgens zwischen drein und vieren,  
Da müssen wir Soldaten marschieren  
Das Gäßlein auf und ab;  
Tralali, Tralaley, Tralalera,  
Mein Schätzel sieht herab.

“Ach Bruder jetzt bin ich geschossen,  
Die Kugel hat mich schwer getroffen,  
Trag mich in mein Quartier,  
Tralali, Tralaley, Tralalera,  
Es ist nicht weit von hier.”

“Ach Bruder, ich kann dich nicht tragen,  
Die Feinde haben uns geschlagen,  
Helf dir der liebe Gott;  
Tralali, Tralaley, Tralalera,  
Ich muß marschieren bis in Tod.”

“Ach, Brüder! ihr geht ja an mir vorüber,  
Als wärs mit mir vorbei,  
Tralali, Tralaley, Tralalera,  
Ihr tretet mir zu nah.

“Ich muß wohl meine Trommel rühren,  
Tralali, Tralaley, Tralali, Tralaley,  
Sonst werd' ich mich verlieren,  
Tralali, Tralaley, Tralalera,  
Die Brüder dick gesät,  
Sie liegen wie gemäht.”

Between three and four of a morning  
We soldiers have to march  
Up and down the alleyway;  
Tralali, Tralaley, Tralalera,  
My love looks at me from her window.

“O comrade, I've been shot,  
The bullet's wounded me badly,  
Carry me back to camp.  
Tralali, Tralaley, Tralalera,  
It isn't far from here.”

“O comrade, I cannot carry you,  
The enemy have routed us,  
May dear God help you;  
Tralali, Tralaley, Tralalera,  
I must march on to meet my death.”

“Ah, comrades, you pass me by,  
As though I were done for,  
Tralali, Tralaley, Tralalera,  
You march too close to where I lie.

“I must now start to beat my drum,  
Tralali, Tralaley, Tralali, Tralaley,  
Or else I'll be lost for ever,  
Tralali, Tralaley, Tralalera,  
My comrades strewn so thick  
Lie like mown grass on the ground.”

Er schlägt die Trommel auf und nieder,  
Er wecket seine stillen Brüder,  
Tralali, Tralaley, Tralali, Tralaley,  
Sie schlagen ihren Feind,  
Tralali, Tralaley, Tralalera,  
Ein Schrecken schlägt den Feind.

Er schlägt die Trommel auf und nieder,  
Da sind sie vor dem Nachtquartier schon wieder,  
Tralali, Tralaley, Tralali, Tralaley,  
Ins Gäßlein hell hinaus,  
Tralali, Tralaley, Tralalera,  
Sie ziehn vor Schätzleins Haus.

Des Morgen stehen da die Gebeine  
In Reih und Glied sie stehn wie Leichensteine,  
Die Trommel steht voran,  
Daß sie ihn sehen kann.  
Tralali, Tralaley, Tralali, Tralaley, Tralalera,  
Daß sie ihn sehen kann.

Up and down he beats his drum,  
He wakes his silent comrades,  
Tralali, Tralaley, Tralali, Tralaley  
They fall upon their foe,  
Tralali, Tralaley, Tralalera,  
And terror strikes the foe.

Up and down he beats his drum,  
Soon they're all back at camp,  
Tralali, Tralaley, Tralali, Tralaley  
Out into the bright street  
Tralali, Tralaley, Tralalera,  
They pass before his sweetheart's house.

There in the morning lie their bones,  
In rank and file like tombstones,  
At their head the drummer-boy  
That she may see him there.  
Tralali, Tralaley, Tralali, Tralaley, Tralalera,  
That she may see him there.

A close-up portrait of Kenneth Woods, the Artistic Director of Colorado MahlerFest. He is wearing a dark fedora hat and glasses, and has a goatee. The portrait is partially obscured by a diagonal white line that separates it from the text on the right.

## Colorado MahlerFest | [MahlerFest.org](http://MahlerFest.org)

Colorado MahlerFest is the world's longest-running, annual celebration of the life, legacy, and music of composer Gustav Mahler. Mahler tells a story with his music that is easy for anyone to understand and relate to in a deep and profound way. His music illuminates our shared human experience and reminds us of how deeply we are connected to each other.

MahlerFest is one of only two North American organizations to receive the International Gustav Mahler Society's Golden Mahler Medal.

### **Kenneth Woods, Artistic Director**

Hailed by Gramophone as a "symphonic conductor of stature," conductor, cellist, composer, and author Kenneth Woods has worked with the National Symphony Orchestra (United States), Royal Philharmonic, Cincinnati Symphony, BBC National Orchestra of Wales, Budapest Festival Orchestra, Royal Northern Sinfonia, and English Chamber Orchestra. He has also appeared on the stages of some of the world's leading music festivals, including Aspen, Scotia, and Lucerne.

Woods has served as artistic director and principal conductor of the English Symphony Orchestra since 2013, as founding artistic director of the Elgar Festival in Worcester since 2018, and as principal guest conductor of the Stratford-upon-Avon–based Orchestra of the Swan from 2010 to 2014. In 2015, he was made the second artistic director of Colorado MahlerFest.

Gustav Mahler's music has been a lifelong source of inspiration for Woods, who has conducted acclaimed performances of the symphonies and songs across the Americas and Europe. In 2011, Somm Records released Woods's first recording of Schoenberg's chamber ensemble versions of Gustav Mahler's *Das Lied von der Erde* and *Lieder eines fahrenden Gesellen*, which won International Record Review's coveted IRR Outstanding Rosette. Off the podium, Woods is much in demand as an essayist and speaker on Mahler's life and music. He has given talks and participated in panel discussions on Mahler for the BBC and multiple festivals and orchestras, and was the official blogger of The Bridgewater Hall's Mahler in Manchester series in 2010–2011.



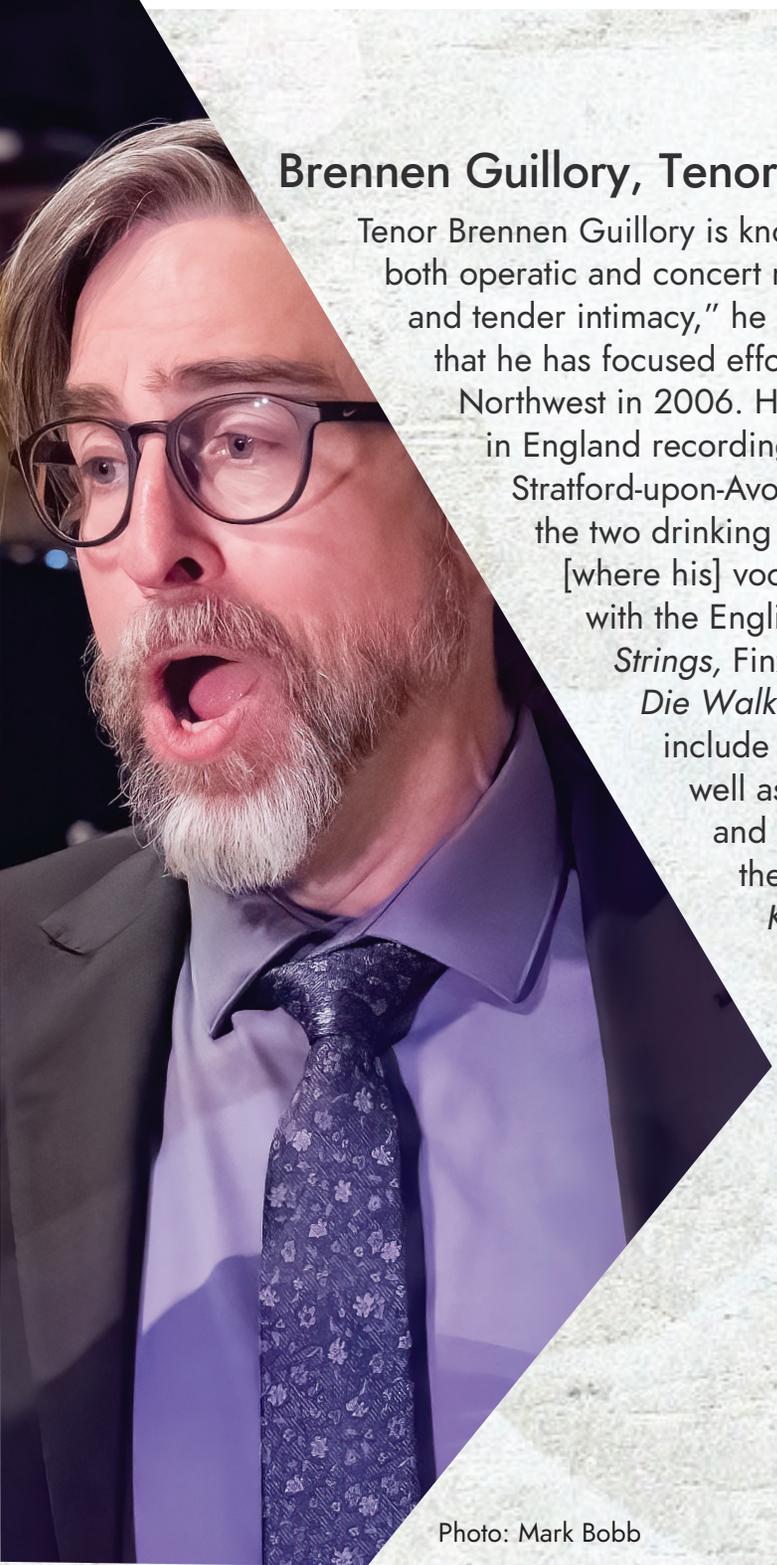
As a cello soloist and chamber musician, Woods has collaborated with, among others, members of the Toronto, Chicago, and Cincinnati symphonies; the Minnesota, Gewandhaus, and Concertgebouw orchestras; and the La Salle, Pro Arte, Tokyo, and Audubon quartets. Former cellist with the string trio Ensemble Epomeo, he cofounded the Briggs Piano Trio. Both trios' debut recordings received the prestigious Gramophone Editor's Choice.

A widely read writer and frequent broadcaster, Woods is also known for his blog *A View from the Podium*, one of the 25 most popular classical music blogs in the world.

## April Fredrick, Soprano

Soprano April Fredrick performs with a passion for nuance and text that reaches the heart of both music and character. Equally at home on the opera stage, concert hall, and recording studio, she recently premiered the title role of John Joubert's opera *Jane Eyre* in a live concert recording. A champion of new works, she also premiered Philip Sawyers's *Songs of Loss and Regret* and Laurence Osborn's *Micrographia*.

Her discography includes premiere recordings of Barber's *Knoxville: Summer of 1915* and Copland's *Eight Songs of Emily Dickinson*. Her recent performances include Strauss's *Vier Letzte Lieder* with the Cheltenham Symphony Orchestra and Vaughan Williams's *Sea Symphony* and Bach's *St. John Passion* with Dei Gratia Baroque. Having initially pursued violin, she began to train in voice at University of Northwestern St. Paul with Catherine McCord-Larsen, where her time as a violinist behind the baton shaped her attitude toward the role of a soloist as part of the ensemble. Her layered, in-depth preparation and close attention to vocal color were honed in her college choir, and her lifelong preoccupations with Mahler and the effect of World War I on British music and culture and her commitment to music in all its cultural and historical dimensions were also fired by her music-history training there.

A portrait of Brennen Guillory, a man with a beard and glasses, wearing a blue shirt and a patterned tie. He is looking slightly to the left with an open mouth, as if singing or speaking. The photo is set against a dark background and is partially obscured by a white diagonal shape that frames the text.

## Brennen Guillory, Tenor

Tenor Brennen Guillory is known for his powerful, dramatic voice and thoughtful interpretations of both operatic and concert music. Radiating what has been described as both “immense power and tender intimacy,” he has performed a number of operatic leads, but it is in the concert hall that he has focused efforts since becoming a pastor and moving back to his beloved Pacific Northwest in 2006. He has appeared internationally, in Canada performing gala concerts and in England recording Mahler’s *Das Lied von der Erde* with the Orchestra of the Swan in Stratford-upon-Avon, for which he was described as “barging his way deliriously through the two drinking songs and [being] heart-stopping in the visionary ‘Von der Jugend’ [where his] vocal range, control and power are quite something.” He has performed with the English Symphony Orchestra in Britten’s *Serenade for Tenor, Horn, and Strings*, Finzi’s *Dies Natalis*, a revival of Sullivan’s *Golden Legend*, and Wagner’s *Die Walküre*. He has sung on both US coasts in opera galas and concerts that include Verdi’s *Requiem* and Beethoven’s *Ninth Symphony* and *Fidelio*, as well as in concert excerpts ranging from *Carmen* and *La Traviata* to *Otello* and *Lohengrin*. For MahlerFest 2018 he sang *Das Lied von der Erde*, then returned in 2023 to perform *Die Walküre* and selections from *Des Knaben Wunderhorn*. He appears regularly as guest artist in workshops and masterclasses for singers, conductors, and composers, as well as in opera galas and song concerts performing music from the broad range of tenor repertoire.

## Colorado MahlerFest Orchestra (2024): Mahler, Symphony No. 4

### VIOLIN 1

Alan Snow  
Caroline Eva Chin  
Yenlik Weiss  
Stephen Cepeda  
Erick Ramos  
Cole Habekost  
James Nance  
Antonia Suarez Gomez  
Carlie Geyer  
Federico Orlando  
Laura Pérez Rangel  
Eli Pouliot  
Adam Galblum  
Imani Edwards

### VIOLIN 2

Sophia Ann Szokolay  
Emily Acri  
Holly Sidney  
Sergio Lozano  
Fred Jewell  
Dario Landazuri  
Jem Bradley  
Logan Indge  
Rebecca Ruttenberg  
Rob Rubin  
Lisa Marie Schoch  
Stacie Glowka  
Mary Hannig  
Adam Cecil

### VIOLA

Lauren Spaulding  
Aria Cheregosha  
Hollie Dzierzanowski  
Doug Westervelt  
Avedis Escandon  
Sarah Nichols  
Ben Pochily  
Sujin Kim  
Amanda Hamilton  
Heidi Snyder

### CELLO

Parry Karp  
Jeremy Cook  
Eleanor Christman  
Julia Emery  
Anthony Marchese  
Jarrod Tuikka  
Hayley Currin  
Monica Smiley  
Mathieu D'Ordine

### BASS

Michael Geib  
Jennifer Motycka  
Isaiah Holt  
Paul LePage  
Cristian Mazo  
Dusty Munger  
Jose Saavedra Diaz  
Dan Bolger

### FLUTE/PICCOLO

Hannah Porter Occeña  
Ysmael Reyes  
Elizabeth Robinson  
Brice Smith

### OBOE/ENGLISH HORN

Jordan Pyle  
Sophie Maeda  
Lisa Read

### CLARINET/BASS CLARINET

Gleyton Pinto  
Steven M. Bass  
Jacob Eichhorn

### BASSOON/

### CONTRABASSOON

Sarah Fish  
Christopher Pawlowski  
Kyle Sneden

### HORN

Lydia Van Dreef  
Lauren Griffith  
Matt Taylor  
Maddy Tarantelli  
Marie Lickwar

### TRUMPET

Daniel Kelly  
McKenna Hill  
Richard Adams  
Maximillian McNutt

### TROMBONE

Lucas Borges  
Jeremiah Umholtz  
Christopher Sharpe

### TUBA

Jesse Orth

### TIMPANI

Michael Baker

### PERCUSSION

Jack Barry  
Brian LaGuardia  
Matthew Dupree  
Adam Vera

### HARP

Kathryn Harms

Colorado MahlerFest Orchestra (2023): Mahler, *Des Knaben Wunderhorn*

VIOLIN I

Zachary De Pue  
Yenlik Weiss  
Hyeri Choi  
Holly Sidney  
Jessica Pytel  
Erick Ramos  
Sujin Kim  
Fred Jewell

VIOLIN 2

Stephen Cepeda  
Emily Acri  
Ania Holubecki  
Eli Pouliot  
Logan Indge  
Mary Hannig

VIOLA

Lauren Spaulding  
Aria Cheregosha  
Amanda Hamilton  
Samantha Peng

CELLO

Aaron Fried  
Anthony Marchese  
Julia Emery  
Tim Burton

BASS

Michael Geib  
Victoria Bakewell

FLUTE

Brice Smith  
Ysmael Reyes  
Elizabeth Robinson

OBOE/ENGLISH HORN

Jordan Pyle  
Alexandra Gordon  
Lisa Read

CLARINET/BASS  
CLARINET

Steven M. Bass  
Gleyton Pinto  
Jacob Eichhorn

BASSOON/  
CONTRABASSOON

Sarah Fish  
J.T. Holdbrooks  
Kyle Sneden

HORN

Mason Stewart  
Tina Herod  
Jonathan Glover  
Maddie Levinson  
Matt Taylor

TRUMPET

Richard Adams  
Seretta Hart  
Eddie Ludema

TUBA

Jesse Orth

TIMPANI

Michael Baker

PERCUSSION

Jack Barry  
Matthew Dupree  
Christian de la Torre  
Adam Vera

HARP

Kathryn Harms



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