

**KENNETH WOODS,
INAUGURAL FESTIVAL**

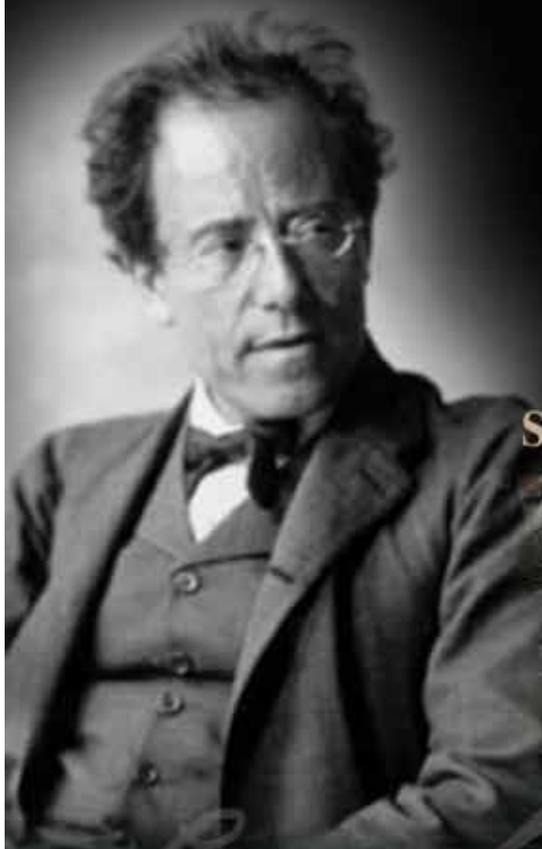


MAHLERFEST XXIX

**MAY 16 - 22, 2016
BOULDER COLORADO**

Colorado MahlerFest Orchestra

**Mahler: Symphony No. 7
Schwertsik: Nachtmusiken (US Premiere)**



Gustav Mahler



Schedule of Events

Monday – May 16 – 6:30pm - Film – Boulder Public Library

- “Of Love, Death and Beyond – Exploring Mahler’s Resurrection Symphony”
- A film by Jason Starr

Wednesday – May 18 – 7:30pm – Concert – The Academy Chapel

- G. Mahler – *Rückert Lieder*
- F. Schubert – *Nacht und Träume and An den Mond, D. 296*
- J. Brahms – *Die Mainacht*
- R. Strauss – *Die Nacht and Winternacht*
- A. Schoenberg – *Verklärte Nacht, Op. 4 (version for String Sextet)*

Thursday – May 19 – 1:30pm – Master Class - Boulder Public Library

- The Conducting Fellows, Kenneth Woods, Kurt Schwertsik and Mahler specialists.
- Mahler: Symphony No. 4 – Chamber version (Stein)

Friday – May 20 – 2:00pm - Film – Boedecker Theatre at the Dairy Center, Boulder

- “7” – A ballet set to Mahler’s Symphony No. 7 - Ballett am Rhein Düsseldorf and the Düsseldorfer Symphoniker.
- Video Interview with the Choreographer Martin Schläpfer

Saturday – May 21 – Symposium (speaker order subject to change)

Morning Session – 9:00am – C-199 – Imig Building, University of Colorado

- Dr. Stephen Hefling, Case Western Reserve University, Cleveland, OH
“Was kost’ die Welt? Mahler’s Enigmatic Seventh”
- Peter Davison, Artistic Consultant to The Bridgewater Hall , Manchester, UK
“The Seventh Symphony as a Bridge between the despairing conclusion of the Sixth and the spiritual optimism of the Eighth”
- Kenneth Woods, Artistic Director and Conductor, Colorado MahlerFest
“A Conductor’s Perspective of the Seventh Symphony”

Lunch – Atrium Lobby, ATLAS building, University of Colorado

Afternoon Session – 1:00pm C-199 – Imig Building, University of Colorado

- Dr. Anna Stoll-Knecht, University of Oxford (Jesus College), Oxford, UK
“ A Reinterpretation of the Finale of the Seventh Symphony”
- Kurt Schwertsik, Composer, Vienna, Austria
“The Impossibility of Avoiding Mahler as a Viennese”
- Cory Oldweiler, Author, Boulder, CO
- Roundtable moderated by Dr. Marilyn McCoy, Columbia University, NYC

Saturday – May 21 – 7:30 pm – Orchestral Concert – Macky Auditorium, University of Colorado

Sunday – May 22 – 3:30 pm – Orchestral Concert – Macky Auditorium, University of Colorado

- Schwertsik: *Nachtmusiken, Op. 104*
- Mahler: *Symphony No. 7*
- Kenneth Woods conducting the Colorado MahlerFest Orchestra
- Pre-concert Lecture by Kenneth Woods at 6:30pm on Saturday and 2:30pm on Sunday

Visit us at www.mahlerfest.org, Like us on FaceBook, follow us on Twitter @co_mahlerfest

Cover designs by Mindy Porche

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From the Artistic Director

Sometimes chance leads us to a better, or more truthful, outcome than common sense or careful planning might.

I am very excited to begin my affiliation with the Colorado MahlerFest this week. Common sense or careful planning might have argued for starting that affiliation in the most logical place, with Mahler's First Symphony. A sense of occasion might have led us to start with one of Mahler's most grandly theatrical works like the Second or Eighth Symphony.

As it happens, ever since Bob Olson set up MahlerFest twenty-nine years ago, the festival has worked carefully through cycles. Bob left here in triumph last spring after a hugely moving performance of Mahler's Ninth Symphony, but MahlerFest's third cycle remains incomplete. And so here we are, not with the logical First or the ceremonial Second or the popular Fifth, but with the craggy, mysterious, perplexing and beguiling Seventh.

And what a perfect piece with which to begin our adventure together.

Mahler is the composer of contradictions and paradoxes, and no work of his embodies this aspect of his nature better than the Seventh. He was the quintessential Romantic composer and who seemed to see himself as a prototypical artist-hero, and yet he was one of the first great artists of his generation to abandon Romanticism's reassuring certainties and stark dualities of dark and light, good and evil, suffering and salvation, and embrace and evoke the messy complexity and vexing uncertainty of the human condition.

The Seventh Symphony contains more purely Romantic symbolism than almost any of his works. There are the nocturnal

grotesqueries of the demonic Scherzo, the sensual and decadent lover's serenade of the fourth movement and the characteristic heroic striving which marks so much of the first movement. And yet, the Seventh is a piece in which the hero's fate is unclear, in which the lover's wooing seems to lead nowhere, and where the goblins and ghouls of the Scherzo turn out to have been nothing more dangerous than shadows. The finale of Mahler's Seventh Symphony doesn't offer us the victory of the First Symphony, the apotheosis of the Second or Third Symphonies, or even the grim final tragedy of the Sixth. Instead, it marks the beginning of a new day, a reassertion of the vibrant, messy, chaotic, dazzling force of life in all its untamed glory. It is some of Mahler's wisest, wildest, funniest and most honest music.

For perhaps the first time in his symphonic output, Mahler ends a work with a gleeful acceptance of the fact that in art, and in life, it may be more truthful to recognise that we can not know what the new day will bring, but that this uncertainty is itself cause for celebration. As we embark on our first concerts together neither the musicians nor I know where our journey will take us, but this moment, when everything is both unknown and possible, is one to savour and celebrate.

Such a moment is only possible because of the incredible dedication of Colorado MahlerFest's Board of Directors and the generosity and commitment of our musicians. My thanks to them all for all they do.

Welcome to Mahlerfest XXIX



There would not be a Colorado MahlerFest without the monumental effort made by our gifted orchestra and dedicated MahlerFest board and without the loyalty of our supporters and audience. To all a heartfelt thank you.

Last year, we celebrated the immeasurable contributions of festival founder and now artistic director emeritus Maestro Robert Olson. I personally want to thank Bob for twenty-eight amazing years and for creating an important festival that has been a part of my life for almost fifteen years. In 2016 we celebrate the inaugural festival of our new artistic director. Welcome Maestro Kenneth Woods!

I want to express gratitude to Steven Bruns for his twenty-eight-year contribution to the festival and for all of the excellent symposia. A thank you also to two former board members, Keith and Rowanna Bobo. In addition to contributing as vice-president and secretary respectively, Keith's photographs and designs have been featured in our mailings and posters and have enhanced the pages of the program books that were created by Rowanna.

In the past year, MahlerFest has lost a number of important family members: David Hummer, the festival's first president, Gilbert Kaplan, a major influence in the Mahler world, and Gerald Fox. Jerry participated as pre-concert lecturer and symposium speaker

and it was Jerry that first made the international music community aware of our festival with his article in the American Record Guide following MahlerFest VI.

And then there is Daniel Dietrich.

Dan had been a cherished member of the MahlerFest family and its greatest supporter for the past twenty years. He was always there to provide wisdom, guidance and inspiration and always there when MahlerFest needed him. Each year, Dan spoke at the orchestra reception, an event that he sponsored as a way of saying thank you from all of us for the intense efforts and magical results created by Maestro Olson and the MahlerFest orchestra. His words were always intelligently chosen and beautifully and passionately spoken.

Dan's warmth and kindness, and the inspiring and moving past expressions of his deep love for our festival and for the music, will be with us for as long as there is a Colorado MahlerFest.

MahlerFest XXIX is dedicated to the memory of Daniel Dietrich.



President, Colorado MahlerFest

MahlerFest XXIX

Kenneth Woods,
Artistic Director and Conductor

SYMPHONY CONCERTS

The Colorado MahlerFest Orchestra, Kenneth Woods, conductor

DEDICATED TO THE MEMORY OF DANIEL DIETRICH II

Saturday, May 21, 7:30 PM

Sunday, May 22, 3:30 PM

Macky Auditorium, University of Colorado, Boulder

Pre-concert lecture by Maestro Woods one hour before each performance

Kurt Schwertsik

Nachtmusiken, Op. 104 (US Premiere)

1. *Janáček ist mir im Traum erscheinen. Ruhig bewegt*
2. *Wienerlied. Langsamer Walzer - Zeit lassen - Wieder im Zeitmass - Zeit lassen*
3. *... for David Drew. Ruhig bewegt und innig gesungen - Wieder etwas vorbereitern*
4. *Geschwindmarsch. In rasender Wut*
5. *Flucht. Ruhig gehend - Vorwärts streben - Zeit lassen - Schnell*

- INTERMISSION -

Gustav Mahler

Symphony No. 7 in E Minor

1. *Langsam - Allegro risoluto, ma non troppo*
2. *Nachtmusik I. Allegro Moderato*
3. *Scherzo & Trio. Fleissend, aber nicht schnell*
4. *Nachtmusik II. Andante Amoroso*
5. *Rondo-Finale. Allegro ordinario-- Allegro moderato ma energico*

The Complete Mahler

Maestro Emeritus Olson

MahlerFest is pleased to make available a compilation of the “best of the MahlerFest” from over 28 years of performances. In one, small thumb drive, you can hear practically every note Mahler ever wrote, played with the “magic and devotion” that has come to be synonymous with the MahlerFest orchestra. While over the years, we have performed many pieces by any number of composers—those influenced by Mahler, or who lived during Mahler’s time—we have chosen to include only Mahler’s original compositions. Thus, we are not including our performance of Mahler’s “arrangement” of the Bach Suite, but are including his brief entr’acte to the von Weber opera *Der Drei Pintos*. And while the Hamburg version of Symphony No. 1 is very close to his final product, we included it for those of you who want to “hunt down” the minor differences.

Naturally, expressions of gratitude must go to all the wonderful artists and musicians who are responsible for this impressive collection, but the MahlerFest is much more than 100 to 500 musicians on stage, devoting a minimum of eight days of their busy lives to the preparation of Mahler’s “next” symphony. Recognition must also go to the singers, dancers, scholars, authors, program designers, recording engineers, photographer, donors, and the Board of Directors, to name a few. In order to recognize all of them, you have copies of every program from the twenty-eight years of MahlerFest included on this thumb drive. It includes some terrific program notes, background stories, and the personnel list from every orchestra since its inception. Please note also the list of contributors who have been instrumental in our success, in particular Dan Dietrich and the Dietrich Foundation of Philadelphia.

I hope you enjoy this collection as much as I did putting it together. When one considers the fact that the MahlerFest orchestra consists of 100% volunteers and “non-professionals,” it is an incredible testament to MahlerFest’s history and passion.

You can see the entire list of works and purchase The Complete Mahler by visiting our website at www.mahlerfest.org

Colorado MahlerFest

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Robert Olson

MahlerFest acknowledges with sincere thanks the cooperation of the College of Music, University of Colorado, Robert Shay, Dean.

Kenneth Woods, MahlerFest Artistic Director

“Woods has been making a considerable name for himself as a Mahler interpreter both in the UK and on the west coast of America, and listening to this new disc it is not hard to hear why” *Classical Recordings Quarterly*

“...something that every lover of Mahler should hear.” *MusicWeb-International*

“... an absolutely astonishing recording in many respects... This is a most important issue, and all Mahlerians should make its acquisition an urgent necessity.” *International Record Review*

Hailed by Gramophone as a “symphonic conductor of stature,” conductor, cellist, composer and author Kenneth Woods has worked with the National Symphony Orchestra (USA), 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, such as Aspen, Scotia and Lucerne. In 2013, he took up a new position as Artistic Director and Principal Conductor of the English Symphony Orchestra, succeeding Vernon Handley. In 2015 he was made the second Artistic Director of the Colorado MahlerFest.

Gustav Mahler’s music has been a lifelong source of inspiration for Kenneth Woods, who has conducted acclaimed performances of the symphonies and songs across the Americas and Europe. In 2011, Somm Records released Woods’ first recording of the music of Gustav Mahler, Schoenberg’s chamber ensemble versions of *Das Lied von der Erde and Lieder eines fahrenden Gesellen*, which won the coveted IRR Outstanding rosette from International Record Review. Off the podium, Woods is also 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 2010-11.

Kenneth Woods was appointed Principal Guest Conductor of the Stratford-upon-Avon based Orchestra of the Swan in 2010. He and the orchestra have recorded the first complete cycle of the symphonies of Austrian composer Hans Gál, paired with those of Robert Schumann for Avie Records. This series has been among the most widely praised classical recording projects in recent years, highlighted in National Public Radio’s All Things Considered, Performance Today, BBC Radio 3, the Sunday New York Times, the Sunday Telegraph, Washington Post, and was an Editor’s Choice in Gramophone and won the prestigious Diapason d’or in France. Among his other recordings are “Spring Sounds, Spring Seas” (for MSR), a MusicWeb ‘Record of the Year’, orchestral music of Philip Sawyers, another MusicWeb Record of the Year, for Nimbus, music of Brahms and Schoenberg for Somm, a disc of new works for violin, cello and narrator for Avie, string trios by Schnittke, Penderecki, Kurtág and Weinberg, and a Signum disc of contemporary trumpet concerti by John McCabe, Robert Saxton and Deborah Pritchard with trumpeter Simon Desbruslais. His debut CD with the English String Orchestra, Deborah Pritchard’s “Wall of Water,” was shortlisted for Gramophone Critic’s Choice



of 2015, and in 2016, he releases volume one in a new series exploring the orchestral music of Ernst Krenek for Toccata, and two major discs for Avie: the world-premiere recording of the Hans Gál Piano Concerto, and the new orchestral version of the Elgar Piano Quintet arranged by Donald Fraser.

A respected conducting pedagogue who has taught at conservatories and festivals in the USA, Canada and UK, Woods was asked in 2005 by the musicians of the Rose City (Oregon) Chamber Orchestra to found a new professional training institute for young conductors. In just a few years under his leadership, the Rose City International Conductor’s Workshop became widely recognized as one of the leading training centers for young conductors, drawing students from the world’s leading conservatories and nations as diverse as Argentina, Japan, Korea, Germany, Spain, Israel, Mexico, Brazil, Russia and Canada. 2016 sees the launch of MahlerFest’s Mahler Conducting Fellows program, offering outstanding young conductors from across the world the chance to immerse themselves in the musical and technical challenges unique to Mahler’s works.

As a cello soloist and chamber musician, Woods’ collaborators have included members of the Toronto, Chicago and Cincinnati symphonies, the Minnesota, Gewandhaus and Concertgebouw orchestras and the La Salle, Pro Arte, Tokyo and Audubon quartets. He is currently cellist of the string trio Ensemble Epomeo, whose debut CD for Avie records was a Gramophone Critic’s Choice.

A widely read writer and frequent broadcaster, Woods’ blog, A View from the Podium, is one of the 25 most popular classical blogs in the world. Since 2014, he has been Honorary Patron of the Hans Gál Society

Colorado MahlerFest XXIX Orchestra

Violin I

AnnaMaria Karacson * (28)
 Concertmaster
 Yenlik Weiss ** (3)
 Associate Concertmaster
 Paul Trapkus (3)
 Stephanie Garvey (2)
 Charles Ferguson (23)
 Jill Maret Ferguson (23)
 Martha Dicks (29)
 Susan Hall (29)
 Laura Johnson (4)
 Cynthia Sliker (9)
 Christine Lynn Short (1)
 Bailee Mulholland (1)
 Crystal Schneckenburger (1)

Violin II

Michael Brook * (2)
 Rebecca Ruttenberg ** (23)
 Jane Uitti (20)
 Linda Wolpert (23)
 Rob Rubin (11)
 Dario Landazuri (12)
 Michelle Segal (8)
 David Cher (3)
 Jeralyn Friedli (20)
 Carol Osborne (1)
 Dennis Ferrigno (1)
 Elizabeth Potter (1)

Viola

Lauren Spalding * (3)

Kyla Witt ** (4)
 Alyssa Bell (3)
 Doug Westervelt (1)
 Andrew Grishaw (1)
 Marilyn de Queiroz (5)
 Joanna Malm (4)
 Conrad Sclar (1)
 Brightin Schlumpf (1)
 Denise Jones (1)

Cello

Andrew Brown * (2)
 Joseph Howe ** (3)
 Rowanna Bobo (18)
 Ezgi Karakus (2)
 Meryl Geib (2)
 Monica Smiley (2)
 Timothy Johnson (3)
 William Todd (2)
 Ryan Farris (1)
 Elisabeth Murphy (1)

Bass

Jared Connor * (12)
 Jennifer Motycka ** (29)
 Dale Day (27)
 Michael Geib (3)
 Tyler Honsel (1)
 Jason Thompson (1)
 Megan Gore (2)
 Noah McNair (1)

Flute/Piccolo

Kay W. Lloyd * (22)

Jonathan Borja ** (7)
 Peggy Bruns (17)
 Alexandra Aguirre (4)
 Sophia Tegart (2)

Oboe

Kim Brody * (9)
 Gregory Stead ** (2)
 Michael Sax (2)
 Marilyn Johnson (3)

Clarinet/Eb/Bass Clarinet

Jake Beeman * (4)
 Jason Richard Olney ** (7)
 Maggie Greenwood (1)
 David Leech (Eb) (1)
 Nathaniel Berman (bass) (3)

Bassoon/Contrabassoon

Sarah Fish * (1)
 Ben Cefkin (5)
 Joshua Draves-Kellerman (1)
 Kyle Sneden (contra) (1)

Horn

Scott Höhn * (3)
 Jason Friedman (1)
 Brian Kilp (5)
 David Wallace (9)
 Matt Taylor (2)

Trumpet

Daniel Kelly * (1)
 Dustin Williams ** (1)
 Jennifer Fox Oliverio (1)

Tenor Trumpet

Chris Van Hof (1)

Trombone

Nathan Gonzales * (8)
 William Combs ** (2)
 Daniel J. Morris (7)

Tuba

Thomas Stein * (29)

Timpani

Alan Yost * (28)

Percussion

Con Pappas * (7)
 Amy Hearting ** (5)
 Lindsey Höhn (3)
 Julia Thompson (5)
 Brian LaGuardia (3)

Harp

Tonya Jilling * (1)
 Jenilee Elsbernd (2)

Guitar

Keith Barnhart (1)

Accordion

William Morse (1)

Mandolin

Emily Fenwick (29)

* Principal

** Assistant Principal

() Number of years participated

Master Class Musicians (Mahler Symphony 4 – Stein chamber version)

Jonathan Borja, Flute
 Kim Brody, Oboe
 Jake Beeman, Clarinet/Bass
 Clarinet

Con Pappas, Percussion
 Amy Hearting, Percussion
 Joshua Horsch, Piano
 Jessica Nilles, Piano

Katie Wise, Harmonium
 Annamaria Karacson, Violin 1
 Yenlik Boudabay, Violin 2

Lauren Spalding, Viola
 Andrew Brown, Cello
 Jared Connor, Bass
 Christina Adams – voice

Vocal / Chamber Recital Musicians

Joshua DeVane – baritone
 Joshua Horsch – piano

Renée Patten – violin
 Ryan Jacobsen – violin

Stephanie Mientka – viola
 Anne Ainomae – viola

Andrew Brown – cello
 Trevor Minton – cello

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LIMITED SEATING

A Tale of Two Symphonies - Mahler's Symphony No. 7

Ron Nadel

"In the summer [of 1905] I had planned to complete Symphony VII... Two weeks long I tortured myself to distraction until I fled to the Dolomites! There the same struggle, until finally I gave up and headed home in the conviction that the summer was lost to composition."

- Mahler recalling his struggle with the Seventh Symphony

Mahler isn't the only one to struggle with his seventh symphony; his most advanced, inventive and complex, and his least emotionally distressing and heartrending. In the world of commentary generated by admirers, critics, professionals, and his friends, there is little consensus on the meanings behind Mahler's individual works. But about his Symphony No. 7 there seems to be general agreement on one thing: it is the most puzzling, unlike any of his other symphonies.

The great Mahler proponent and British musicologist Deryck Cooke felt there is *"something irreducibly problematic about this symphony... it presents an enigmatic and inscrutable face to the world"*, judging it as *"undoubtedly the Cinderella among Mahler Symphonies."* American musicologist James Zychowicz notes that the seventh is *"a controversial - sometimes castigated work."* And music scholar and noted Mahler commentator Donald Mitchell called the symphony Mahler's *"problem child"* which seems to *"arouse patent bewilderment, skepticism, and hostility."*

The last work of Mahler's so-called middle period, which includes his fifth and sixth symphonies, his seventh clearly bears resemblance to the others. Like the fifth symphony, it is in five movements and progresses from struggle to victory, from minor to major, and concludes with a rousing rondo. Like the sixth, the orchestration is brilliant and innovative with even wider array of unusual instruments and techniques, and it continues some of the same musical themes. And like both those symphonies, it is purely instrumental and more tautly conceived than earlier ones.

The great life-long Mahler scholar and biographer Henry-Louis de la Grange, in his essay "The Riddle of the Seventh", noted that it *"... does not seem, as with other Mahler symphonies, to have a grand design of general intention, which supports an overall impression and the bizarre details."* Similarly, Music scholar Niall O'Loughlin says *"The overall meaning of The Seventh Symphony has consistently baffled analysts and musicologists."*

Mahler's younger admirers Arnold Schoenberg, Anton Webern, and Alban Berg praised the symphony, declaring it Mahler's most advanced precisely for its relative lack of programmatic dependency or meaning; which they may have perceived as Mahler's trending toward neo-classicism, as they were. Yet, in his letter to Mahler regarding the seventh, Schoenberg wrote, *"...I have the impression of perfect repose based on perfect harmony. I have put you with the classical composers - but as one who to me is still a pioneer. I mean, there is surely an improvement in being spared all extraneous excitement..."* And later he said, *"Which of*

the movements did I like best? Each of them!" One gets the overall feeling Schoenberg was tip-toeing around. He liked that the symphony had less of Mahler's usual narrative ego, but did he like the symphony? Musicologist Theodore Adorno, Mahler's friend and admirer, did not; noting the *"disproportion between the splendid exterior and the meager content of the whole."* More recently, Ivan Hewett, music critic for The Telegraph, echoed Adorno, describing the symphony as *"amazingly inventive", but overall having the sense "of being the second or even third pressing of the grape skins."*

Ambivalence and inconsistency: evidently, Mahler's seventh presents a work that is startlingly inventive and complex, has great expressiveness but unexpected features, and lacks substance and unifying concept. Apparently, it sounds like a Mahler symphony but does not *feel* like one. When delving into a Mahler symphony, it is tantalizing, and often the instinctive approach, to look to his life story for clues; even though it is hazardous, and very often misleading to try to map biography on top of creativity. But Mahler's letter to his wife Alma, quoted above, sheds some light on the nature of this symphony.

Mahler was a very busy conductor and composed only in the summers, in the mountains. He began to compose the two middle movements of his seventh, which he called *Nachtmusiken* (night musics), in summer of 1904. There are indications that he began to compose the first *Nachtmusik* while still completing his sixth symphony; that same summer. This was a bit unusual. The following summer is when Mahler had difficulty trying to resume work on the other movements. He was literally trying to compose the work from the inside out, having composed the 2nd and 4th movements, he needed to create the 1st, 3rd, and 5th, one year later.

Mahler had composed the movements of a symphony out of order before; his fourth. He took an unused seventh movement from his third symphony (feeling he had too many) and used that as the *finale* of his fourth symphony. He then composed the other movements in *reverse order*. But in that case, he knew how the symphony would end and composed the other movements in sequence organically; the symphony then seemed to progress naturally, movement to movement from beginning to end.

It was different with the seventh. Mahler had to turn the two core movements into a full-scale symphony. He didn't have an ending to build up to, and whatever ending he would write would need to follow naturally from the beginning and middle movements, but the 1st movement hadn't been written yet, and neither had the 3rd! No surprise that Mahler spent fruitless weeks trying to find a beginning.

Mahler almost gave up for the summer. He came down from his mountain retreat and needed to take a boat across the Worthersee lake. In that letter to Alma, Mahler recalled, *"I entered the boat*

to be rowed across the lake. At the first dip of the oars I found my theme (or better, the rhythm and manner) of the introduction to the first movement.” Mahler was then able to complete the other three movements in a month!

As musicologist and editor Hans Redlich said, “...the solution on which Mahler eventually hit necessitated keeping the middle movements (with their connecting link - the shadowy Scherzo) an isolated island of experience separated from the flanking movements by the unbridgeable gulf of stylistic incompatibility.” It was like parts of two different symphonies in one. Mahler may have sensed this. In her memoirs, his wife Alma mentions, “Even at the final rehearsal [of the seventh] he was aware of a lack of balance and never ceased making alterations in the proof...”

But if Mahler had difficulty with the symphonic framework, he nonetheless surpassed himself with a dazzling elevation of ingenious orchestration and effects. His imaginative use of unusual instruments (guitar, mandolin, tenor horn, cowbells) and grouping of instruments, novel applications of familiar ones, and abrupt harmonic changes, all create effect after effect, like an orchestral chameleon showing off. The listener is fairly overwhelmed by the rapidity and variety of aural impressions—between movements and within them. This is where the seventh symphony stands out from all his others. And in recent decades, conductors seem more willing, even eager, to take Mahler on his own terms, and audiences are being won over by the force of Mahler’s expressiveness. The result is the seventh is being performed more frequently and is receiving critical appreciation as a truly awe-inspiring experience.

In a 2006 review of a concert of the seventh, New York Times music critic Anthony Tommasini concluded, “I’m still not sure I get the Mahler Seventh. But I was too engrossed by the music during this remarkable performance to care.” The great BBC commentator, Stephen Johnson says the seventh is “a very beguiling problem,” noting it is “awkwardly structured, difficult in its conception... but nevertheless a symphony of stunning brilliance.” The MusicWeb International reviewer Tony Duggan asserts that, despite its reputation “...it is one of the most extraordinary pieces of music Mahler ever wrote.”

The long first movement seems to have trouble getting started. Strings trudging gloomily (oars?) are followed immediately by a stark summons on an ominous tenor horn. Woodwinds and brass worry this into a near crisis. The anxiety ebbs but then surges again, like the internal dialog of a distressed mind battling to compose itself. But out of the gloom there is a surge, finally, into action with an urgent galloping main theme that seems to take up the battle from the finale of the sixth symphony. Also like the sixth, the second theme is a sort of sweeping, romantic contrast to the driving first theme. Sweep and gallop alternate in fits and starts, keeping the mood unsettled. The music is a perfect analogy for the state of mind Mahler found himself in

when trying to resume composition a year after having started it. Martial trumpets call a truce that leads to a beautiful moment of respite, passionately building to a lovely climax. But dark brass threaten to obstruct progress. A bright galloping climax hints at victory. This leads to a moment of intoxicated celebration, but it is premature, the struggle is not yet over, though victory is in sight. Small skirmishes continue that are swept aside as the movement races to a powerful, triumphant conclusion.

The second movement is the first part of the symmetrical 3-movement core. Mahler began composing it while completing his tragic sixth symphony. Horns call to each other as if across wide open spaces, the sounds of birds and nature permeate the air, and we are off on a hike! This first *Nachtmusik* is again one of his more fantastic offerings, in both senses of the word. It’s almost as if Mahler, with the tragedy of the sixth out of his system, felt able to take a carefree march in the mountains. Our hike takes us past grazing cattle (via cowbells) and one can’t help but feel buoyed by the music. Yet, despite the cheerful atmosphere and invigorating pace, there is the eerie sense that something menacing is following, just out of sight.

In the third movement *Scherzo*, one of Mahler’s greatest creations, the menace is no longer just out of sight. It’s as if our hike brought us to a spooky place, uninvited, and now we may not leave. We are pulled in to a grotesque revelry. Deryck Cooke described it as “A whirling, ghostly dance... pervaded by spasmodic rhythms.” The things that go bump in the night live here. Imagine dancing while filled with deepening apprehension. Most Mahler symphonies have similar dances with fate. Here, a combination of dread and forced gaiety finally erupts in a grotesque waltz. Somehow we manage gradually to excuse ourselves, and... go.

The fourth movement is the second *Nachtmusik*. Having beat a hasty retreat we find ourselves in an altogether warmer setting. Mahler evokes a tranquil moment that gladdens us, with violin, mandolin, and clarinet; like the feeling of being surrounded by good friends, serenaded at an intimate café. In their company we can feel passion, tenderness, happiness, and security; it’s good to be alive!

We are jerked out of our reverie by a boisterous fanfare on timpani and brass in the *Rondo-Finale* fifth movement. There are unmistakable links between this movement and the opening movement. Again, Mahler is intent on dazzling us, this time with an explosion of orchestral effects, and thematic shards from the first movement, one following rapidly upon the other in a musical barrage. Even the contrasting quieter moments pace and stride, unable to contain the energy. Mahler explores a variety of combinations and dynamics, and we are along for the roller coaster ride. As Stephen Johnson said, this is “the closest Mahler came to writing a concerto for orchestra.” And with a flourish, it’s over.

Nachtmusiken, op. 104 (2009)

KURT SCHWERTSIK (b. 1935)

Nobody reads Edward Young, the 18th-century moralist-poet, any more. Yet his insupportably long *The Complaint: Night Thoughts on Life, Death and Immortality* (usually called *Night Thoughts*), was long admired as a classic, and has left its imprint on our store of epigram and apothegm – ‘procrastination is the thief of time’, and so forth. Under the cloak of the ‘sable goddess ... [who] stretches forth / Her leaden sceptre o’er the slumbering world’, Young offered a seductive mix of passion, sorrow, melancholy and metaphysical speculation. Kurt Schwertsik’s *Nachtmusiken* seems to be composed in a similar spirit. The title evokes the two ‘Night Music’ movements of Mahler’s Symphony No. 7 – islands of calm and sentiment in a very spooky setting – and further back, and perhaps not wholly ironically, the *Eine kleine Nachtmusik* of Mozart. But Schwertsik’s *Nachtmusiken* is more symphony than serenade, and the night of which it sings is a dark one, though peopled by departed spirits and kindly ghosts.

His own poetic programme-note gives some context, at least, and is worth reproducing in full:

‘The night was dark when I was a child: during the war we had to hide from the bombs, after the war electricity was scarce & frequently broke down completely. I loved to move in the darkness! The faint glow behind windows suggested a cosy togetherness of contented people. I was outside; but it was possible to be inside! This childish nostalgia is still with me. For me, even ugly cities acquire a poetic aura when people begin to enlighten their flats & life radiates through windows into the dark. Enigmatically unreachable, but nevertheless familiar, the mundane chores of unknown city dwellers shed light on one’s existence. Not only in the loneliness of the woods do the secrets of the night whisper: & metaphysical thoughts prefer to roam in the dark. I love to move through the night: a dreamy vision, a fragmented melody blown away, a drunken discussion, & sadness that David Drew – who cared – has left.’

Schwertsik’s ‘night thoughts’, then, are a series of urban nocturnes; elegies, memories and philosophizings under the cloak of darkness.

In the first movement, Leoš Janáček appears to the composer in a dream. So the title tells us: but the music tells us too. The glowing woodwind lines, the obstinate four-note motif of the viola, the rippling and shimmering wind-in-the-trees figuration, the melodic figures suggesting the rhythms of speech, the yearning brass – all these are recognizably in the manner of the Moravian master, like reflections in a dark glass of his Sinfonietta, *The Cunning Little Vixen* or *The Makropulos Case*. There are however no exact quotations: this is simply the way the music arose in Schwertsik’s mind.

We are nearer to the world of Mahler in the following ‘Wienerlied’, which is a gently inebriated slow waltz or Ländler, its songful sentimentality disrupted by a few stumbles in the bass. The

accordion takes the lead, ending in a duet with the trumpet, and in the final bars seems to transform itself into a bird (or a bat?) and fly away in a high, squeaky cadenza.

The third movement is a deeply-felt elegy for David Drew, the British writer, critic and entrepreneur, who died suddenly in July 2009. As well as being the world’s leading authority on Kurt Weill, in his role as Publications Director for Boosey & Hawkes Drew was the chief architect of Schwertsik’s international career; he was also a close friend. The initials DD perhaps prompt the fact of a piece in D; a quartet of cellos, frostily etched by glockenspiel, speaks the eulogy. A quicker, more convivial central section no doubt recalls endless unfinished conversations, but subsides back into the *innigkeit* (intimate depths) of the cello quartet, sounding on into the silence.

The German term ‘Geschwindmarsch’ just means a quick march (cf Beethoven, Schumann, Hindemith); Schwertsik marks his *In rasender Wut* – ‘in furious rage’. He may subliminally have been thinking of Beethoven’s famous rondo *Wut über den verlorenen Groschen* (‘Rage over a lost penny’), of which his friend HK Gruber once made a surreal version for chamber ensemble, for his march has a similar manic energy and obsessiveness. But it is not funny. Its anger is palpable. The trumpets, the side-drum, the xylophone should make us think rather of Shostakovich: Schwertsik wanted to capture here something of his caustic spirit. But in truth this march enshrines the nightmares of any composer who has lived in a militarized society.

‘Flucht’ in German means flight, in the sense of fleeing, escape; ‘Fuga’ in Italian means the same thing, and Schwertsik’s finale begins as a fugue, or rather a series of elegiac fugal expositions on related themes. The pace quickens, a ghost of Mahler’s First Symphony arises, and then the work ends with furious fanfare-figures and a quick *pizzicato diminuendo* into thin air.

Program notes by Calum MacDonald



Martin Schlöpfer's Ballet "7", Filmed by Ralph Goertz

Music: Symphony No 7 E minor by Gustav Mahler

Choreography: Martin Schlöpfer

Conductor: Axel Kober

Set and costume design: Florian Etti

Lighting design: Volker Weinhart

Ballett am Rhein Düsseldorf Duisburg

Düsseldorfer Symphoniker

World premiere: 26 October 2013, filmed at the final dress rehearsal on 24 October 2013

Video: Ralph Goertz, IKS – Institut für Kunstdokumentation und Szenografie

"To me writing a symphony means constructing a world with all the technical means available" – Mahler

"In Martin Schlöpfer's ballet the world becomes a stage on which the challenges of life are literally embodied – both with seriousness and with humour. In this full-length ballet, recorded by the German filmmaker Ralph Goertz, the anguish and poignant beauty of Mahler's Symphony seem to be written into the bodies of the dancers... Just as Mahler speaks many "musical languages", picking up cadences from one musical environment and reworking them – from the sounds of nature through folk songs, quotations and echoes of other artistic music – so Martin Schlöpfer's choreography also speaks many languages of movement and allows highly emotional, gestural and, in their narrative character, quite concrete images to encounter pure dance scenes."



Martin Schlöpfer: 7 – Ensemble © Photo: Gert Weigelt

Excerpt from program notes for The Ballett am Rhein.

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Principal Participants



Peter Davison is Artistic Consultant to The Bridgewater Hall, Manchester UK where, since 1994, he has created a high quality classical music program, including the hall's International Concert Series. He studied Musicology at Cambridge University, writing a thesis on the *Nachtmusiken* from Mahler's Seventh Symphony, which led to an invitation to speak about his research at the 1989 Mahler Symposium in Paris. He also contributed to the *Festschrift* for Henri Louis de la Grange's Seventieth birthday in 1994. In 2001, he edited *Reviving the Muse*, a book about the future of musical composition, and in 2010 published *Wrestling with Angels* about the life and work of Gustav Mahler to accompany The Bridgewater Hall's acclaimed Centenary Symphony Cycle.

For the Colorado MahlerFest, Peter Davison will explore how the Seventh Symphony acts a bridge between the despairing conclusion of the Sixth and the seeming spiritual optimism of the Eighth. He will explore how the imaginative world of the German poet and novelist Eichendorff infuses more than just the two *Nachtmusik* movements, but provides a narrative framework for the entire work, albeit with an inevitable Mahlerian twist. The Seventh is often considered the Cinderella of the Mahler symphonies, but Davison will argue that its humor, extravagant symbolism and meeting of opposites makes it a characteristic work, while also being one of his most innovative compositions.

Stephen E. Hefling received the A. B. in music from Harvard and the Ph. D. from Yale, with a dissertation examining Mahler's "*Todtenfeier*" movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor Emeritus of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College Conservatory.



Prof. Hefling has published numerous articles and book chapters in *Musical Quarterly*, *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *Gustav Mahler: Interpretationen seiner Werke* (Laaber, 2011), *Mahler im Kontext / Contextualizing Mahler* (Vienna, 2011), *German Lieder in the Nineteenth Century* (Routledge, 2008), *The Cambridge Companion to Mahler* (Cambridge, 2007), *Mahler and His World* (Princeton, 2002), *The Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc. He rediscovered Mahler's manuscript version of *Das Lied von der Erde* for voices and piano,

and edited that work for the *Kritische Gesamtausgabe* (Vienna, 1989/rev. 2012). His monograph on *Das Lied* appeared in the Cambridge Music Handbooks series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez, Lorin Maazel, and Manfred Honeck. Hefling has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth-Century Chamber Music* (New York, 1998/2003). He is a Vice President of the Internationale Gustav Mahler Gesellschaft in Vienna and Co-director of the Mahler Neue Kritische Gesamtausgabe (New Complete Critical Edition). In addition, Hefling is completing The Reilly Digital Catalogue of Mahler's Musical Manuscripts, which is now a functional database. He is also writing a two-volume study entitled *The Symphonic Worlds of Gustav Mahler* for Yale University Press.

For his work on Mahler, Prof. Hefling has been awarded grants from The Baker-Nord Center for the Humanities, The Freedman Foundation, The Kaplan Foundation, The Martha Baird Rockefeller Foundation, and the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale

Anna Stoll Knecht is currently a British Academy postdoctoral fellow at the University of Oxford (Jesus College), Anna Stoll Knecht conducts research on Mahler's interpretation of Wagner, both as a conductor and as a composer. Her publications include a monograph on Mahler's Seventh Symphony (Oxford University Press, *Studies in Musical Genesis, Structure & Interpretation*, forthcoming); book chapters in *Rethinking Mahler* (ed. Jeremy Barham, Oxford University Press, forthcoming) and in *Naturlauf: Scholarly Journeys Toward Gustav Mahler, Essays in Honour of Henry-Louis de La Grange at His Ninetieth Birthday* (ed. Paul-André Bempéchat, Peter Lang, forthcoming); and a study of Henri Dutilleux's *Métaboles* (*Annales Suisses de Musicologie*, 2006).



MahlerFest XXIX Abstract :

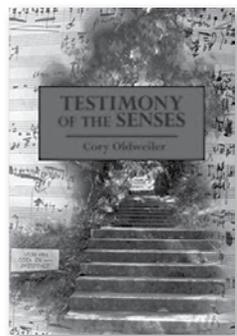
The Finale of the Seventh has been often perceived as the most "problematic" of its movements. Anna Stoll Knecht offers a reinterpretation of the Finale based on a close reading of the score combined with an analysis of the sketches. In attempting to come to terms with its complex structure – a diabolic rondo constantly interrupted by heavily rhetorical moments that seem to announce the entrance of a new character – Stoll Knecht examines the interactions of numerous musical allusions to opera (Wagner's *Die Meistersinger von Nürnberg*, Mozart's *Die Entführung aus dem Serail*) and operetta (Offenbach's *Orphée aux Enfers*, Lehár's *Die Lustige Witwe*), asking what these allusions can tell us about the Seventh as a whole, as well as about Mahler's relationship to the operatic world.

Marilyn L. McCoy is Adjunct Assistant Professor of Music Humanities at Columbia University in New York, where she has taught since 2009. She completed her doctorate at the University of Chicago with a dissertation entitled “Gustav Mahler’s Path to the New Music: Musical Time and Modernism.” Her research explores the ways in which Mahler evokes a sense of timelessness in his music. 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). She was recently appointed to the Advisory Board of *The Reilly Catalogue of Mahler’s Musical Manuscripts*, an online database being compiled under the direction of Professor Stephen E. Hefling of Case Western Reserve University.



Professor McCoy is much in demand as a pre-concert lecturer. She is especially proud of her long association with the Colorado MahlerFest, where she served as pre-concert lecturer (2003 – 2015) and as a regular symposium participant (2002 – 2016). In February 2012 she gave several lectures at Disney Hall as part of the Los Angeles Philharmonic’s “Mahler Project,” led by Maestro Gustavo Dudamel.

Though primarily a Mahler Scholar, Professor McCoy was Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years before it moved to Vienna, Austria. In addition to “A Schoenberg Chronology,” which appeared in *Schoenberg and His World*, ed. Walter Frisch (Princeton University Press, 1999), she and Elizabeth Keathley of the University of North Carolina at Greensboro are currently compiling a translation of the correspondence between Alma Mahler and Arnold Schoenberg, part of the *Schoenberg in Words* project, ed. Severine Neff and Sabine Feisst (forthcoming, Oxford University Press).

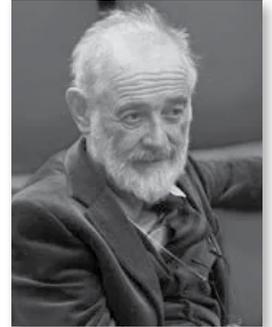


Cory Oldweiler is a local Boulder author who has written a new novel with a deep connection to Mahler and specifically Mahler’s Symphony No. 7. Mr. Oldweiler will discuss his novel as part of the MahlerFest XXIX symposium.

The book is titled “Testimony of the Senses” and is the story of Emilio Tramonti, a boy who grows up believing his father died before he was born. On his seventeenth birthday, Emilio learns that his life has been predicated on a lie—his father is actually alive. He leaves home, seeking to understand, and eventually to confront, the man who ran rather than raise his child. There is nothing quotidian in the telling of this tale. Emilio is conducted toward

his fate by an omnipresent companion, Gustav Mahler’s Seventh Symphony, which premiered on the date of his birth and provides the aural architecture of his life.

Kurt Schwertsik studied composition with Joseph Marx and Karl Schiske, and horn at the Vienna Academy of Music. In 1958, with fellow composer Friedrich Cerha, he co-founded the new music ensemble ‘die reihe’. Schwertsik attended the Darmstadt Summer Courses at their peak around 1960, and was a pupil there and in Cologne of Karlheinz Stockhausen. However, the influence of John Cage and other American composers, together with Schwertsik’s friendship with Cornelius Cardew, opened up alternative creative paths, leading to his ultimate rejection of serialism and reorientation towards tonality as a means of musical communication. In 1965 with the composer/pianist Otto Zykan he co-founded the ‘Salon Concerts’ in Vienna, and published a manifesto attacking certain aspects of the post-war avant-garde.



Over the past 30 years Schwertsik has attracted a reputation as one of Austria’s leading composers, cutting a mercurial figure in Viennese musical life. In recent years he has been a featured composer at the Almeida Festival in London in 1987, the Brisbane Musica Nova Festival in 1990, and was honoured in his home city with the largest retrospective of his music at Wien Modern in 1992. Works by Schwertsik were included in the Alternative Vienna festival, presented by the South Bank Centre and the London Philharmonic Orchestra in 1995.

Schwertsik’s most significant compositions include the fantasy opera *Fanferlieschen Schönefüßchen*, commissioned by the Stuttgart Opera in 1983 for its new Kammertheater, and the cycle of five orchestral works *Irdische Klänge*, heard for the first time in its complete form at Wien Modern in 1992. Concertos by Schwertsik include those for violin, timpani, guitar, double bass, alphon, trombone, and *Instant Music* for flute and wind orchestra. He has collaborated with the noted choreographer Johann Kresnik on the four ballets *Macbeth*, *Frida Kahlo*, *Nietzsche* and *Gastmahl der Liebe*.

Schwertsik is also active as a song composer, having written a number of cycles including *Starckdeutsche Lieder und Tänze* for baritone and orchestra to texts by Matthias Koeppel. With his wife, Christa, Schwertsik has presented highly successful Lieder evenings at many major music festivals.



Mahler Conducting Fellows

Boon Hua LIEN hails from Singapore and currently serves as the Eastman Conducting Fellow of the Rochester Philharmonic Orchestra and Assistant Conductor of the Eastman Philharmonia. His artistic achievements have earned him the prestigious Walter Hagen Conducting Prize, Bruno Walter Conducting Scholarship and was named winner of The American Prize in Orchestral Conducting in 2015. Lien was invited to participate in masterclasses with distinguished conductors during major festivals, such as Stefan Asbury at the Tanglewood Music Festival, Bernard Haitink at the Lucerne Festival, and Marin Alsop at the Cabrillo Festival of Contemporary Music. He was also recently named an inaugural Mahler Conducting Fellow at the Colorado MahlerFest. Presently, Lien is a doctoral candidate in orchestral conducting at the Eastman School of Music and also holds degrees from the University of Cincinnati College-Conservatory of Music and Yong Siew Toh Conservatory of Music, with additional studies at the Peabody Conservatory of Music

Francis Scully is the founder and music director of New Orleans-based chamber orchestra New Resonance Orchestra. The ensemble collaborates with theater, dance, literary, and visual artists to create interdisciplinary performances which relate the emotions of classical music directly to the lives of the audience. Praised by the *N.O. Times-Picayune* as a “forward-looking chamber orchestra,” this award-winning ensemble invigorates the classical music community in New Orleans and demonstrates

the relevance of classical music in today’s world. Scully shares his passion for music in a variety of educational roles. In 2016, Scully will conduct the Louisiana Philharmonic Orchestra as part of their “Band Together” educational series. As a lecturer in music at University of Holy Cross, Scully inspires new listeners in courses on music appreciation, 20th Century music, and history of Rock. He holds an M.M. in Conducting from Peabody Conservatory where he studied with Gustav Meier and Markand Thakar.

Michael Young is co-founder and Artistic Director of the Beethoven Orchestra for Humanity, a crowd-funded, elite London-based chamber orchestra ‘fusing topical talk and classical music for today’s world.’ He has been Music Director of Charities Philharmonia, London Youth Opera, Little Operations and founding conductor of the Vanbrugh Ensemble. Michael has won several prizes at the Leeds Conductors’ Competition and the Ninth International Pedrotti Conducting Competition. In the UK Michael has worked with the English National Opera, London Philharmonic Orchestra, Grange Park Opera, Fabulous Beast Company, Sinfonia Viva and the Orchestra of Opera North. He has also assisted Vladimir Jurowski, Bernard Haitink and Ed Gardner. Overseas Michael has conducted orchestras including the Orquesta Sinfónica Nacional del Perú, Orquesta Ciudad de Granada, Ruse Philharmonic Orchestra, Orchestra Haydn di Trento e Bolzano and the Ensemble Zandonai.

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Mozart &
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NOV. 6, 7 PM
Mozart's Sinfonia
Concertante
**Edward
Dusinberre, violin
Geraldine
Walther, viola**
Works by Adès &
Beethoven

The Nutcracker Ballet

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Wicked Good Christmas

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Brahms & His World

JAN. 14, 7:30 PM

Smyth's Concerto
for Violin and Horn
**Jennifer
Frautschi, violin
Eric Ruske, horn**
Works by Brahms &
Schumann

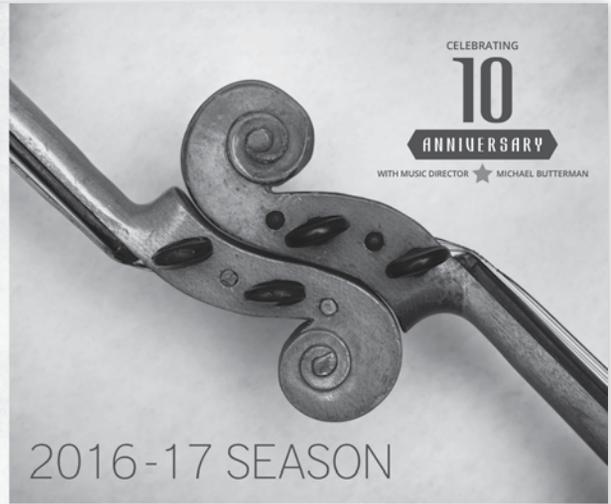
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Works by Stravinsky,
Berio, Verdi & Puccini

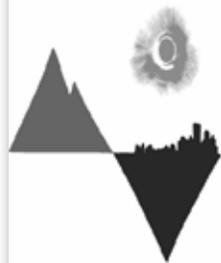


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Brief History of the Colorado MahlerFest

In 1973, Robert Olson received a Fulbright scholarship to study conducting in Vienna with Hans Swarowsky, who had previously mentored Claudio Abbado and Zubin Mehta. While in Vienna, Olson was deeply moved by the funeral march of Mahler's Fifth Symphony played during the funeral procession of the Austrian president.

On his return to the USA, Olson took a position at the College of Music at the University of Colorado (CU) in Boulder. He became the music director and conductor of the opera program and associate conductor of the orchestras. One day, Olson was reading a Mahler biography while sitting at the shore of Lake Dillon near Breckenridge, Colorado; a favorite spot framed by magnificent 14,000-foot peaks of the Rockies. He realized that this beautiful landscape was like Mahler's summertime composing environs; it was then that he conceived the Colorado MahlerFest.

MahlerFest has grown from, but remained true to, Maestro Olson's founding principles. The festival presents one symphony each year performed by the best musicians from the local area and around the world. In addition to the two orchestral concerts and symposium, there are free chamber concerts, group dinners, open rehearsals, and a hospitality suite. Over the years, there have been films, ballets, and art exhibitions related to Mahler's music.

The first MahlerFest, featuring Mahler's First Symphony, occurred on January 16–17, 1988 and included performances of the Piano Quartet movement and *Lieder und Gesänge aus der Jugendzeit*. It also featured a lecture on Mahler's early works by Dr. Steven Bruns who continued to coordinate the symposia.

Patricia and Stanley Ruttenburg joined the MahlerFest board for MahlerFest IV. The following year, Stan was elected President of the Board of Directors, a position he held for fifteen years. With the exception of Maestro Olson, no other person was more crucial to the success of MahlerFest than Stan, who was designated as President Emeritus in honor of his indispensable leadership over the many years.



The Colorado MahlerFest gained much wider recognition after MahlerFest VI due to an article by Gerald Fox in the American Record Guide. Two years later, a spectacular performance of Mahler's Eighth resulted in an excellent recording which helped to reinforce MahlerFest's international reputation. The Eighth marked the beginning of the long-term association with Daniel and Jennie Dietrich.

MahlerFest X in 1997 featured a performance of Joe Wheeler's completion of Mahler's Tenth symphony. Olson and a small international team of Mahler scholars spent more than a year editing and preparing the Wheeler realization. Expert guidance was provided by the foremost authority on Mahler's manuscripts, the late Edward Reilly, and Frans Bouwman, Dutch expert on the Tenth. MahlerFest XI (*Das Lied von der Erde* and the 1893 Hamburg *Symphony No. 1*) included a multi-day symposium organized by Steven Bruns with over twenty experts on Mahler's life and music.

In 2005, the Colorado MahlerFest received the Mahler Gold Medal from The International Gustav Mahler Society in Vienna. Maestro Olson and Stan Ruttenberg attended the award ceremony. In celebration, Seattle-based composer John David Lamb composed a new fanfare *Our Time has Come*, which was performed during MahlerFest XIX.

For MahlerFest XX in 2007, internationally famous baritone Thomas Hampson and tenor John Garrison joined Maestro Olson in two unforgettable performances of *Das Lied von der Erde*. While in Boulder, Hampson participated in the symposium and held a well-attended master class with four students from the College of Music at CU Boulder.

MahlerFest XXVI honored the more than twenty years of collaboration of renowned mezzo-soprano Julie Simson with the festival. Simson, now on the faculty at Rice University, has appeared with MahlerFest more often than any other soloist.

MahlerFest XXVIII in 2015 was a very special, bittersweet milestone. On Sunday night, when Maestro Olson lowered his baton after an emotionally powerful Mahler Ninth, it was his final performance as artistic director and conductor of the Colorado MahlerFest Orchestra. After founding the festival and leading it for twenty-eight years of inspired and memorable performances, with artistic and scholarly dedication to the music as written by Gustav Mahler, Maestro Olson retired. MahlerFest XXVIII was a wonderful celebration of, and tribute to, this unique and astounding achievement.

It is the goal of Kenneth Woods and everyone associated with the Colorado MahlerFest to honor Maestro Emeritus Olson's legacy.

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Karina Gauvin, soprano - Michelle DeYoung, mezzo-soprano

Colorado Symphony Orchestra Chorus - Duain Wolfe, director

Aspen Music Festival

www.aspenmusicfestival.com/

Friday, July 15, 2016 6pm

Aspen Chamber Symphony - Robert Spano, Conductor

Symphony No. 4 in G

(With Saint-Saëns: Violin Concerto No. 3 in b, op. 61)

Wednesday, August 17, 2016 6pm

Aspen Philharmonic Orchestra - Christian Arming, Conductor

Symphony No. 1 in D

(With Mozart: Piano Concerto No. 22 in Eb, K. 482)

Wednesday, August 24, 2016 6pm

Pittsburgh Symphony Orchestra - Manfred Honeck, Conductor

Symphony No. 5 in c#

(With Mozart: Clarinet Concerto in A, K. 622)

Colorado Music Festival

www.comusic.org

Thursday, August 4, 2016 7:30pm

Das Lied von der Erde

CMF Orchestra - Jean-Marie Zeitouni, Conductor

Kelley O'Connor, mezzo-soprano - Richard Cox, tenor

(With Debussy: Nocturnes)

Colorado Symphony

www.coloradosymphony.org

Friday, May 19, 2017 7:30pm

Saturday, May 20, 2017 7:30pm

Sunday, May 21, 2017 1:00pm

Andrew Litton, conductor

Michelle deYoung, mezzo

Colorado Symphony Chorus - Colorado Children's Chorale

Symphony No. 3 in d

Colorado Springs Philharmonic

<http://www.csphilharmonic.org>

April 22, 2017 at 7:30 pm

April 23, 2017 at 2:30 pm

Josep Caballé-Domenech conductor

Symphony No. 6 in a

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- Aria from *Die Tote Stadt* (Korngold) 1999
Aus Goethe's Faust Op. 75, No. 3 (Beethoven) 2009
Bei Mondaufgang (Wolfes) 1998
Blumine (Mahler) 2006
Brettli-lieder (Schoenberg) 1995
Das Klagende Lied (two-part version) 1991
Das Klagende Lied (original three-part version) 2008
Das Lied von der Erde 1998, 2007
Das Lied von der Erde, Der 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
Das Lied von der Erde, Der Abschied, 2013
Des Knaben Wunderhorn (with orchestra) 2001
Entr'acte from Die drei Pintos (Weber/Mahler), 2011
Es war ein König in Thule (Franz Liszt) 2009
Fanfare: "Our Time Has Come" (John David Lamb) 2006
Faust et Hélène (Lili Boulanger) 2009
Faust songs (Schubert) 2009
Five Poems, Opus 10 (Griffes) 1998
Four Early Lieder (Mahler) 1996
Fuge (John David Lamb) 2001
Galgenlieder (Graener) 1995
Greeting from Arias and Barcaroles (L. Bernstein) 1997
Hochsommer (Felix Weingartner) 1997
Hütet euch! (Zemlinsky) 1997
Kindertotenlieder, voice & piano, 1990, 1996, 2006
Kindertotenlieder, voice & orchestra, 2002
Klavierstück, Opus 19, No. 6 (Schoenberg) 1997
Lebe hoch, Gustav! (John David Lamb) 2010
Lieder (Berg) 1996
Lieder (Brahms) 2000, 2001, 2016
Lied (Humperdinck) 2001
Lied (Josephine Lang) 2001
Lieder (Alma Mahler) 1991, 1992, 2003
Lied (Mendelssohn) 2001
Lieder (Louise Reichart) 2001
Lied (Max Reger) 2001
Lieder (Schoenberg) 2001
Lieder (Schubert) 2000, 2001, 2004, 2016
Lied (Schumann) 2001
Lied (Friedrich Silcher) 2001
Lieder (Richard Strauss) 1993, 1995, 1998, 2000, 2001, 2016
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995, 2003
Lieder und Gesänge aus der Jugendzeit (Mahler) 1988, 1993, 1997, 1999, 2008
Lieder eines fahrenden Gesellen, voice & piano, 1988, 1993, 1995, 2005, 2008, 2013
Lieder eines fahrenden Gesellen, with orchestra, 2006
Lied Lynceus des Türmers Op. 79, No. 28 (Schumann) 2009
Mephistopheles' Song in Auerbach's Tavern (Mussorgsky) 2009
Marches & Ländler by Schubert 2000
Nachtmusiken (Schwertsik) 2016
Non piu andrai (Mozart) 2000
Piano Quartet in A minor (Mahler) 1988, 1997, 2004
Prelude to Die Meistersinger (Wagner) 2004
Rückert-Lieder (Mahler) 2006, 2014, 2016(pf)
Sieben frühe Lieder (Berg) 1990
Suite from BWV 1067 and BWV 1068 (Bach/Mahler) 1989
Song (Arnold Bax) 2000
Song (Claude Debussy) 2000
Songs (Kurt Weill) 2000
Song (Roger Quilter) 2000
Song (Sergei Rachmaninoff) 2000
Songs and Movie Songs (Korngold) 1999
Songs (Joseph Marx) 1998, 1999
Songs from *Des Knaben Wunderhorn*, voice & piano 1989, 1994, 1997, 1999, 2003, 2005
Songs from *Land of Smiles* (Franz Lehar) 1998
Songs to Poems by Rückert 1989, 1997
Songs, Opus 3 (Grosz) 1998
Songs, Opus 8 (Wellesz) 1998
Song to the Moon from Rusalka (Dvorak) 2000
Symphony #1 1988, 2006
Symphony #1 (Hamburg Version 1893) 1998
Symphony #2 1989, 1999, 2012
Symphony #3 1990, 2000, 2010
Symphony #4 1991, 2001, 2013
Symphony #4, IV (Mahler performing on piano) 1994
Symphony #4, IV (Schoenberg Society arrangement) 1991
Symphony #5 1992, 2002, 2011
Symphony #6 1993, 2003, 2014
Symphony #6 (I) two piano version (Zemlinsky) 1993
Symphony #7 1994, 2004, 2016
Symphony #8 1995, 2009
Symphony #9 1996, 2005, 2015
Symphony #10, J. H. Wheeler version 1997
Symphony #10, *Adagio* only, 2007
Totenfeier (2007)
Tragic Overture, Op. 81 (Brahms) 2005
Verklärte Nacht, Op. 4 (Schoenberg) 2016
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette and Klavier (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002



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