

MahlerFest XVII

Prelude to Richard Wagner's *Die Meistersinger*
Gustav Mahler's Symphony No. 7
The Song of the Night

Boulder, Colorado
January 13-18, 2004

Robert Olson
Artistic Director & Conductor

MAHLERFEST XVII

Schedule of Events

CHAMBER CONCERTS

Tuesday, January 13, 7:00 PM

Boulder Public Library Auditorium, 9th & Canyon

Friday, January 16, 7:30 PM

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

Songs & Chamber Music of Franz Schubert & Gustav Mahler
Schubert: *Der Tod und das Mädchen* — Song and 2nd movement from Quartet
Mahler: *A-Minor Piano Quartet* & Early Songs
Franz Lehar — Waltz from *The Merry Widow*

SYMPOSIUM

Saturday, January 11, 10:00 AM

Imig Music Building, Room C199

Dr. Evaline Nikkels — Why *Meistersinger* and the Mahler VII?

Is there an Answer to this Riddle?

Dr. Stephen Hefling — What's the World Cost? Mahler's Enigmatic Seventh

Film — *Schattenhaft* from the Seventh

Joe Monzo — Speculations on Mahler's 7th Symphony and its "Hidden" Program

Panel Discussion, moderated by Prof. Marilyn McCoy

SYMPHONY CONCERTS

MahlerFest Orchestra, Robert Olson, conductor

Saturday, 16 January

Sunday, 17 January

Mackay Auditorium, CU Campus, Boulder

See page 3 for details

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

The Boulder Arts Commission, an agency of the Boulder City Council
The Scientific and Cultural Facilities District, Tier III, administered by the Boulder County Commissioners
The NEODATA Foundation, administered by the Boulder County Arts Alliance
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Many music lovers of the Boulder area and also from many states and countries.



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MAHLERFEST XVII

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

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

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

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



Robert Olson, Artistic Director and founder

Welcome to Mahler's Triumphant March to the Day

The young Gustav Mahler knew death well—he saw eight of his siblings die, most of them at an early age. In his Sixth Symphony performed last year, the marches seem to me to be more of a triumph over life's challenges. After the catharsis of the Sixth, Mahler wrote one of his sunniest works, albeit replete with parody, the Seventh. The Notes and a short essay later in this book will reveal the details. But be prepared for Mahler's wildest romp—the final movement opens with what must be a unique passage, an exuberant theme on timpani followed by echoing horns. From that point on we know that we are in for much joyful music making. It is a Romp! Then, at the very end, essentially everything but the kitchen sink appears in the jubilant coda.

We invite you to be thrilled by one of Mahler's most interesting creations—The Seventh—introduced by Wagner's sunny Prelude to his only comedy, *Die Meistersinger*. Mahler uses a theme from this opera in the finale of the Seventh.



Stan Ruttenberg, President

MAHLERFEST XVII

**Robert Olson,
Artistic Director and Conductor**

CONCERTS

Saturday, January 16, 7:30 PM

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

Sunday, January 17, 3:30 PM

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

Mackay Auditorium, CU, Boulder

**The Colorado MahlerFest Orchestra
Robert Olson, conductor**

Richard Wagner: Prelude to *Die Meistersinger*.

**Mahler: Symphony No. 7
*The Song of the Night***

- I. *Langsam — Allegro risoluto ma non troppo***
- II. *Nachtmusik, Allegro moderato***
- III. *Scherzo, Schattenhaft***
- IV. *Nachtmusik, Andante amoroso***
- V. *Rondo — Finale***

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

MAHLERFEST XVII

CHAMBER RECITAL

Tuesday, January 13, 2004;

Boulder Public Library; 7:00pm

Friday, January 16, 2004, Rocky Mountain Center
for Musical Arts; 7:30pm

PROGRAM

Franz Schubert:

Song: *Der Tod und das Mädchen*,

Patrick Mason, baritone

Quartet in D-minor, D810, *Der Tod und das Mädchen*

II. *Andante con moto*

The Razumovsky Quartet, Jill Conklin, violin 1;

Monica Brooks, violin 2;

Debbie Corisis, viola; Margaret Smith, cello

Gustav Mahler

Early songs, soloists to be announced

Piano Quartet in A-Minor, First Movement

(the only movement extant)

Razumovsky Quartet, with Kelly Dean Hansen, piano

Franz Lehar, *The Merry Widow Waltz*

arranged for quartet by Debbie Corisis

Note, This work is included because Lehar's popular operetta was completed in the same summer as Mahler's Seventh, and there is a tune in the last movement of the symphony that bears a striking resemblance to the Waltz. However, Mahler could not have seen nor heard this music before he finished his symphony, but he and Alma liked to dance to this waltz.

The Razumovsky Quartet is deeply appreciative to Dr. Alexandra Eddy for her coaching.

In loving memory of Terese (Terrie) Stewart, our MahlerFest pianist for many years, who succumbed to breast cancer in April 2002.

Colorado Mahlerfest

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

Colorado MahlerFest XVII Orchestra

Violin I

Annamarie Karacson,
Boulder, concertmaster
Kai Lin Yong, Boulder,
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Alexis John, Aurora
Hannah Kuchar, Lafayette
John Leininger, Littleton
Adwyn Lim, Boulder
Eileen Saiki, Louisville
Erin Wight, Kansas City
Dawn Whipp, Katy, Texas

Cello

Lara Turner*, Westminster
Yoriko Morita**, Louisville
Rowanna Bobo, Louisville
Eileen Farnsworth, Loveland
Nada Fisher, Berthoud
Rebecca Flintoff, Boulder
Richard von Foerster, Denver
Sandy Miller, Golden
Heather Plattenberger, Boulder
Beth Rosbach, Boulder

Bass

Todd Lockwood*, Boulder
Jennifer Motycka**, Longmont
Jared Conner, Aurora
Suzanne Ford, Boulder
Erik Habbinga, Loveland
Nicolai Jacobsen, Kansas City
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**Principal; **Associate Principal*

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MAHLERFEST XVII

Mahler, Mahler, Everywhere in 2004

Timberline Symphony Orchestra, March 6, **Symphony No. 4**, Julie Simson, mezzo-soprano;
call 720 352-5790 for ticket and location information

Colorado Symphony, March 19, 20, 21, **Symphony No. 7**, Marin Alsop conducting;
Pre-concert lectures by Stan Ruttenberg.

Web surfers can find concert performances in most cities by visiting: www.culturefinder.com

MahlerFest Record of Works Performed

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

Thank You!

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

**Your contributions of any amount are significant, and highly prized.
For those we offer our heartfelt thanks!**

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Dwayne Wolff, Karen Poulson (Extraordinary art work!)

Visualizing Mahler - 2004

Visualizing Mahler is a cooperative, Boulder County-wide project to enlist visual artists to create a work of art inspired by the music of Gustav Mahler.

Mahler's music, so expressive of the unanswerable questions of life, stimulates vivid visual images and strong emotions in listeners. Mahler himself wrote "What is most important is not in the notes." Since Mahler was closely connected to the artists of the Secessionist period of cultural enrichment at the turn of the 19th century, and since we consider his music so broadly interpretative of life itself, it seems fitting that Visualizing Mahler affords artists the opportunity to express their impressions of his music.

In 2003, the first year of the Visualizing Mahler project, more than 60 artists received CD recordings of the MahlerFest Orchestra performance of Mahler's Sixth Symphony and produced nearly 100 works of art inspired by that music that were shown in seven art galleries throughout the county.

In 2004, Boulder County artists were invited to enter a juried competition, with the resulting exhibit of art inspired by Mahler's Seventh Symphony to be displayed at the Boulder Public Library during the months of January and February. Art Affaire in Louisville and the Muse Gallery in Longmont will also have exhibits of artists participating in the Visualizing Mahler project. Pueblo Bank and Trust will also host an exhibit of Visualizing Mahler art-work.

Jurors for the exhibit were Ted Jobe, Industrial Design Manager, StorageTek; Alison Moore, Director, Boulder County Arts Alliance; Karen Ripley, Director of Cultural Programs, Boulder Public Library, and Ed Trumble, Chairman and Founder, Leanin' Tree and the Leanin' Tree Museum of Western Art.

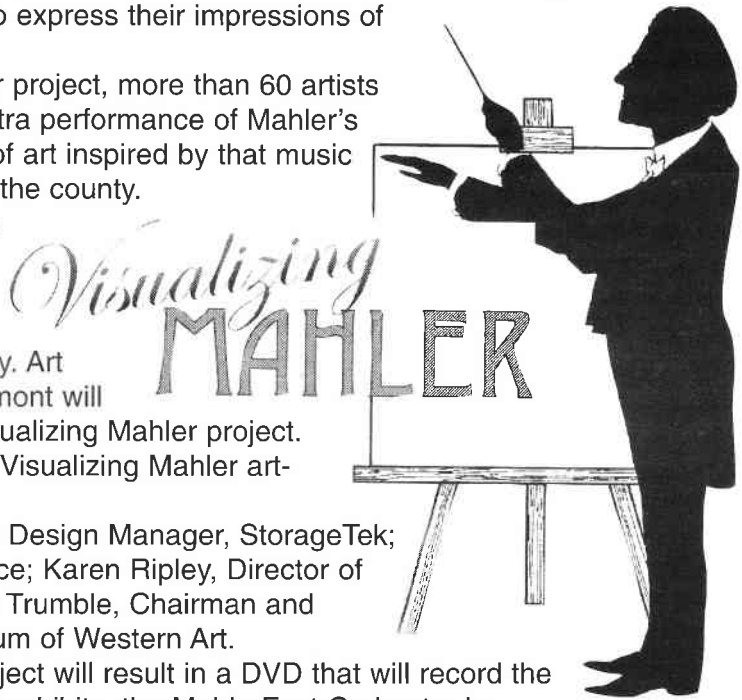
Beyond the immediacy of the art work, the project will result in a DVD that will record the participating artists at work in their studios, the art exhibits, the MahlerFest Orchestra in rehearsal and in performance with the idea of communicating the inspiration musicians and artists alike derive from the music of Gustav Mahler. The DVD will be distributed free of charge to Boulder Valley schools and will provide educators with a professionally developed audio/visual project, with suggested lesson plans, that art and music departments can use to explore cooperative projects of their own.

MahlerFest views the Visualizing Mahler project as a way to educate young people about Mahler's music, bolster under-appreciated school art and music programs, develop future audiences for classical music, and expose visitors to the creativity of Boulder County artists.

Media used by Visualizing Mahler artists include acrylic, oil, gouache, and watercolor painting, pastels, photography, sculpture, ceramics, collage, glass, jewelry, and mixed media.

Please visit the Visualizing Mahler exhibits to explore the various and exciting artworks created for this cooperative community project:

- **January 13-February 28— The Boulder Public Library** Exhibit Space at 9th and Canyon Blvd. (303-441 3100)
- **January 3-January 24— the Muse Gallery** at 521 Main Street in Longmont (303-698 7869)
- **January 10-January 31— Art Affaire** at the SE corner of Front and Elm in Louisville (303-665 2074)
- **January – Pueblo Bank and Trust**, 30th and Pearl Streets, Boulder (303-413-3400)



Robert Olson, MahlerFest Artistic Director

"Electrifying! The most exciting musical experience I've had in eight years here. Period." wrote the *Kansas City Star*;

"One of the major American conductors" wrote *Musique in Belgium*

"The orchestra loved you, the public loved you." Karlovy Vary Symphony Orchestra, Czech Republic

"Magnificent! A fine orchestra and an outstanding conductor." wrote the *Longmont Times-Call*

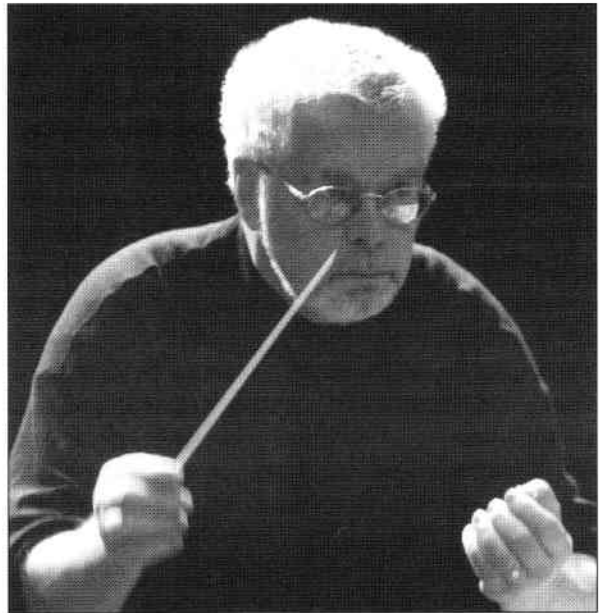
Such is a sampling of reviews of Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception sixteen years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, encompassing the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

Currently a resident of Kansas City, Olson holds posts with three other orchestras. He is the conductor for the Kansas City Ballet, a post he has held since 1992, having conducted more than 400 performances with the Kansas City and St. Louis symphonies. He is Director of Orchestras/Opera at the University of Missouri-Kansas City where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *Midsummer's Night Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 21-year tenure, the orchestra, named "the best community orchestra in the state", is now performing the most difficult repertoire for orchestras at consistently high levels. They were recently featured in a state-wide broadcast of a live performance of Prokofiev's *Fifth Symphony* on KVOD.

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

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

An active guest conductor, he has guest conducted many orchestras in the United States and made his European debut in 1990 in Belgium. This resulted in engagements in Venezuela, return invitations to Belgium, Bergamo and Milan, Italy, the Czech Republic, the Ljubljana Music Festival, the National Symphony of China, the Des Moines Symphony and Porto, Portugal. In February of 2001 he conducted



four major Stravinsky works in a Stravinsky Festival sponsored by the Kansas City Symphony and 5 performances for the Miami City Ballet. In April he is conducting the National Symphony of Korea in a country-wide televised "Korean Premiere" of Wagner's *Ring Without Words*.

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

He is married to Victoria Hagood-Olson and has two beautiful children, Tori (16) and Chelsea (13), both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 sixteen years ago, has been nourished to become not only "one of Boulder's most valuable cultural assets", but a world class festival, dedicated to the cultivation of all things Mahler.

RECORDINGS OF THE SEVENTH

Leonard Bernstein, New York Philharmonic. First recording in 1965, Sony; and the second in 1986, DGG; and an underground recording of a broadcast in 1986 at the time of the DGG recording. The last is the best, in my opinion, but not readily available. Between the two commercial recordings I would choose the earlier one, on Sony, as it is less restrained. Here, Bernstein is at his best, less interventionist than in any other of his Mahler recordings, but full of life. In all three recordings, however, he cannot resist messing up the penultimate chord — always Bernstein, ruining a good idea with a better one.

Jascha Horenstein, concert performance with the New Philharmonia, 1969, with some brass clams and other warts, but a deeply thoughtful and wonderful performance. Available on Descant label, but only from Berkshire Record Outlet (www.broinc.com) and recently on BBC Legends. This belongs in the library of every serious Mahler enthusiast.

Vaclav Neuman conducting the Leipzig Gewandhaus Orchestra, Berlin Classics, 1968. Aside from a weak timpani bang in the second movement, this is a fine reading, with a very exuberant final movement.

Georg Solti conducting the Chicago Symphony, London. This is one of Solti's most satisfying Mahler readings, tempo changes not extreme, well recorded and played. In fact, it is one of the few recordings where the 1/32nd notes in the lower strings can be heard in the first movement. Brass is strong, as expected, but not brash. Last movement opens briskly but well controlled, and the tumultuous coda is excellent.

Otto Klemperer conducting the Philharmonia, EMI, 1969. This is the slowest 7th on record, but it does not drag. Klemperer had a talent for moving very slowly but making it majestic and noble, and you get a chance to hear much music that flies by in faster performances

Hermann Scherchen, Toronto Symphony, concert performance. Avoid this one, even at a bargain price, as it is very uneven — speed'em up, slow'er down! Sound is uneven.

Two recent recordings are recommended for sane, but invigorating performances in excellent sound:

Claudio Abbado conducting the Berlin Philharmonic, DGG, 2002. This must be similar to the Salzburg per-

formance that Donald Mitchell admired. Well played and recorded, and has no faults.

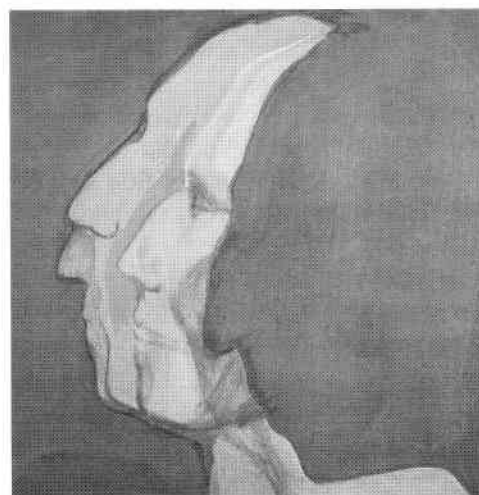
Michael Gielen conducting the SWF-Sinfonieorchester Baden-Baden, 1993. Much inner detail is heard and, in fact, this is the ONLY recording I have heard where the 1/32 notes in the upper strings near the opening are heard clearly. Most conductors finesse these difficult passes by having the orchestra play tremolo instead. A sane but intense performance.

Michael Tilson-Thomas conducting the London Symphony Orchestra, 1999. I cannot recommend this performance, though sound is quite good, as MTT divides the music up into episodes and loses the grand architecture.

As a footnote, if you want to hear the Prelude to *Die Meistersinger* played to perfection, find a transfer of the performance by **Willem Mengelberg** and the **Concertgebouw Orchestra** of Amsterdam — a truly thrilling and powerful performance, in good sound for one made circa 1942!

Apologies to those whose favorite performances I have overlooked.

❖ Stan Ruttenberg



Artwork by Karen Poulson

© Karen Poulson

MAHLERFEST XVII

Our Principal Participants

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 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 written numerous articles and book chapters for *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *A 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). He introduced the *Abschied* from the piano version which was performed at MahlerFest XI. 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 and Lorin Maazel. Recently he has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth-Century Chamber Music* (New York, 1998).

For his work on Mahler, Prof. Hefling has been awarded grants from The Martha Baird Rockefeller Foundation and the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale University; he has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, and Boulder.

Also a specialist in baroque performance practice, Prof. Hefling has performed widely with early music ensembles in the northeastern US, and has served as director of the Yale Collegium Musicum and the Cleveland Baroque Soloists; his book *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York, 1994) is widely regarded as the standard reference on that topic.

Prof. Hefling was one of our guest lecturers for the Symposium during MahlerFest XI, appeared in our MahlerFest XIV and XVI symposia and we are delighted to welcome him back for MahlerFest XVII.



Evaline Nikkels is a graduate of the Sweelinck Conservatory of Music in The Netherlands, and has been active in arranging Dutch Mahler events, e.g., the 1995 *MahlerFeest*, in which all of Mahler's works were performed in an 18-day period, with lectures and films to provide one of the most wide-ranging Mahler events in recent years. She also arranged an outstanding symposium in Den Haag in 2002 on *Das Lied von der Erde*, which featured lectures by outstanding experts, and two performances of this work, one the full score, and then a reduction for chamber orchestra by a member of the Hague Residentie Orchest, in which a young Dutch mezzo-soprano, Margriet van Reisen, reduced the audience to tears of joy with her interpretation. Dr. Nikkels is also active in the Dutch Mahler Society, and is responsible for its excellent publication *Mahler Nieuws*.

Dr. Nikkels participated in the MahlerFest XI Symposium, and we are delighted to welcome her back for the discussion of the Seventh, one of her specialties.



Marilyn L. McCoy is Assistant Professor of Music at the University of New Hampshire, Durham. Though primarily a "Mahler Scholar," she worked at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998), serving as Assistant Archivist and co-author of *A Preliminary Inventory of Schoenberg Correspondence*. In addition to her contributions to *Schoenberg and His World*, edited by Walter Frisch, and *The Reader's Guide to Music: History, Theory, Criticism*, edited by Murray



Steib, she has also published articles on Mahler, Wolf, Wagner, Debussy, and musical time. Dr. McCoy presented an authoritative lecture on the *Mahler Symphony No. 5* at MahlerFest XV and lecture on the Sixth last year. She will moderate a Panel Discussion this year and present the pre-concert lectures.

Joe Monzo, born in Philadelphia in 1962, learned to play the clarinet at age 10, and had decided by the time he was 13 that he wanted to be musician. At

that age he discovered Mahler and also began composing. Mahler has remained his idol ever since.

He attended Manhattan School of Music in New York for two years, which is where he was first exposed to Harry Partch's theories of just-intonation. This resulted in a lifelong interest in tuning, about which he has published many papers on the internet. Subsequent years were spent in New Jersey and then again in Philadelphia, and he has made his home in San Diego since 2000.



In addition to the theoretical work he has published on the Internet on tuning, Monzo is also the author of "A Century of New Music in Vienna", which charts the course of musical experimentation from Beethoven to Webern and is centered mainly on Mahler's life.

The Razumovsky String Quartet, organized by Debbie E. Corisis (member of the MahlerFest orchestra), plays regularly in the Boulder/Denver Metro area



at various social functions and concerts. They volunteered to perform Franz Schubert's difficult work *Der Tod und das Mädchen* for the MahlerFest chamber concerts this year and they are performing the Andante movement from this work along with Mahler's only surviving chamber work in those

concerts. The members are: Jill Conklin, violin 1; Monica Brooks, violin 2; Debbie Corisis, viola; and Margaret Smith, cello. The quartet wishes to acknowledge with deep appreciation the coaching provided by Dr. Alexandra Eddy.

Debbie E. Corisis received the M.A. and M.M. in Musicology and Music Composition/Theory in 1991 at the University of Utah. She is currently nearing the completion of her Ph.D. in Musicology at the University of Colorado in Boulder. Ms. Corisis has taught college music courses for over twelve years both in Colorado and in Salt Lake City, Utah. In addition to playing the viola and managing the Razumovsky String Quartet, she currently teaches a variety of music courses at Regis University in Denver and at CU in Boulder. Ms. Corisis also plays in the Colorado MahlerFest Orchestra and in the Longmont Symphony Orchestra, and serves on the board of the MahlerFest. She is currently doing dissertation research on the history of the string quartet.

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



HAROLD FEDER MEMORIAL

MahlerFest lost a good friend, Harold Feder, in 2003.

We wish to thank Harold's friends and family for their generous contributions to MahlerFest in memory of Harold Feder:

Judy & Jim Bauer
Ellis N Cohen MD
Melody Durham
Zetta F Feder
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Marches, Songs, and Dances of the Night: A Listener's Guide to Mahler's Seventh Symphony

Kelly Dean Hansen

FIRST MOVEMENT: Langsam - Allegro risoluto, ma non troppo

4/4 and 2/2 Meter, later 3/2. B Minor - E Minor.

The first movement of the Seventh is the most harmonically and tonally ambiguous movement Mahler ever wrote. It begins and ends in different (but related) tonal centers, and because it opens the work, this makes the Seventh the most difficult Mahler symphony to assign a "central" key. The extended introduction is in B minor, the main section in E minor, and the secondary theme initially in C Major (which is the symphony's ultimate goal, also the key of *Nachtmusik I*). More interesting is the fact that the entire 24-minute movement largely remains in these three key centers—B, E, and C, plus two more, G and E-flat. This reveals that the movement is built upon third relationships: C-E (or E-flat)-G-B, with C and G secondary to E and B. The sonata form is also fluid, since the opening of the development resembles a varied repeat of the exposition. Mahler also uses time signatures to delineate the characters of the basic ideas. Cut time is used for the faster sections, and 4/4 for the introduction and the slower secondary theme. Although an Allegro movement, there is perhaps an equal amount of slow and fast music.

The long introduction consists of two main ideas. First, over the dotted rhythms inspired by oars in the water, the jagged arioso of the tenor horn is played "with great tone." This instrument, whose distinctive sound somewhat resembles a cross between a horn and a trombone, is only used in the introduction and its later reprise. After the tenor horn melody is developed extensively by various instruments, the second idea, a memorable march tune, emerges that will return in the main body of the movement. A brief but forceful move to E-flat minor anticipates the main Allegro theme, and the tenor horn itself (back in B minor) returns to round off the introduction. The "rowing" dotted rhythms gradually increase in speed and intensity, introducing the main theme and moving from B minor to E minor.

It is not difficult to tell that the main Allegro theme is closely related in both character and contour to the tenor horn arioso of the introduction. The dotted rhythm even remains as a background, and the second half of the theme briefly turns back from E to B. Introduced by the strings, it now has a martial char-

acter. Before long, the momentum subsides in preparation for the secondary theme in C major, a beautiful melody played by the violins accompanied by horns. The full potential of this theme is not immediately obvious, and will be revealed at the end of the development. The melody contains several fermatas, or pauses, lending it an intensely yearning character. After reaching a climax, it is succeeded by the third or closing theme, which is none other than the march theme from the introduction, now in G major.

The march leads back to E minor and a nearly literal repetition of the main theme. De La Grange noted that this passage is both a varied exposition repeat and the beginning of the development section. Floros actually analyzes it as part of the exposition, beginning the development midway through de La Grange's "varied repeat," at the point where the repeat begins to vary. Here, the music moves to the opening B minor and remains there for some time, working with both the main and secondary themes, as well as the introduction material. Midway through the development (and the movement!), after La Grange's "varied repeat," comes the most interesting section of the movement, and clearly its "center." The music moves subtly back to 4/4 in preparation for another slowing of tempo. The tonality shifts away from B toward G. The closing or "march" theme suddenly appears, followed by previously unheard trumpet fanfares and signals.

These signals include the famous chains of fourths that sounded so modern to Schoenberg. They lead to a real slowing of the tempo, a return of the dotted rhythm, and the first motion to the key of E-flat. The march/closing theme is magically transformed into a solemn chorale, which Floros called a "religious vision." The chorale is interrupted twice, first by the fanfares that introduced it, and then by a brief quick passage in G for solo violin based on the main theme. The "religious vision" returns more intensely after this interruption, complete with fanfares and fourth figures. Here, the fourths sound even more modern, eerily anticipatory of now clichéd music often associated with space and science fiction TV and movies! In the midst of this, a harp glissando leads to the opening tonality of B, but it is now a resplendent B major, a broad and radiant transformation of the yearning secondary theme with continuing harp figures and undulating arpeggios in the low

strings. If the previous passage was a “religious vision,” than surely this B-major passage is heaven itself!

Just when it appears that this heavenly music is going to land on a satisfying cadence, it is interrupted in the most jarring manner possible—with the dotted rhythm and repeated notes of the introduction. Or is it so jarring? The music is already in B, the key of the introduction, and the dotted rhythms had been in the background of the entire “religious vision.” Nonetheless, the interruption of the cadence abruptly ends the glimpse of heaven. The tenor horn returns for its *arioso*, and new solos on the trombone make the atmosphere more solemn than the opening of the movement—as it should be after the preceding music. Floros ends the development here, but de La Grange considers this reprise of the introduction to be a transition to the recapitulation, not part of it. This seems to have merit, for the introduction is not only highly varied, but the march theme does not appear at all. In addition, references to the secondary theme appear that were not in the original introduction, and the music remains largely in B major, not minor. The buildup to the fast tempo and the main theme is also much more full and rich.

The recapitulation of the main theme itself is also much grander than before, beginning with references to the “heavenly” music in the background. The second theme, having been transformed at the end of the development, retains much of the character of that transformation in its reprise, now not in C, but the other “secondary” key of G major. The march, previously in G, returns after a final turn to E. The majestic coda begins with a broadening of the meter to 3/2 coinciding with the appearance of the snare drum and other percussion. The dotted rhythm of the opening pervades this passage, the brass presenting the broadened main theme against high woodwind figures. The 3/2 passage concludes with a broadly triumphant rising trumpet figure, introducing the final flourish with the return to duple meter. A similar rising figure in the trumpet precedes the final joyous turn to major for the final five bars.

SECOND MOVEMENT: Nachtmusik I. Allegro moderato

4/4 Meter. C Minor/Major.

Rembrandt’s “Night Watch” and the poetry of Eichendorff are often cited as indicators of the mood of this first “night music” movement. More a nocturnal march than a serenade, it is admired for its fine orchestral color and for its neat symmetrical form. The evocative introductory bars recur at important

points, helping to delineate this symmetry. The main march sections alternate with two contrasting trio sections according to the following scheme where “I” indicates the introductory music: I-A-B-I/A-C-I-C-I/A-B-A-I. The sections marked “I/A” indicate that these particular returns of the main material are preceded by brief transitions based on the introduction. The movement also marks the closest link to the previous symphony, including two appearances of the cowbells and three of the “major-minor” chord motion that recurred as a motto throughout the Sixth.

The introduction itself consists of two elements: first, a set of horn calls and their answers, specifically marked by Mahler. The answers are given by a muted horn, creating the illusion of distance. Second, a distinctive “bird-call” music from the woodwinds. These bird songs increase in intensity, and are then combined with the “horn call” music, now given by the tuba. The introduction culminates in a huge descending chromatic scale over the first appearance of the “major-minor” motto. The bird call music will gain in importance over the course of the movement, trumping the highly distinctive main march theme in the end.

This main march is a pleasant tune which simply cannot be assigned to either the major or the minor mode. It is in C, but the tune uses the notes from the minor and major scales in about equal proportion. First given by the horns and imitated by the cellos, it is accompanied by a distinctive rhythmic pattern: DUM-da-da-DA-DA-DUM. First heard in the strings, playing with the backs of their bows, this rhythm had been previously used as the driving force behind the song “Revelge” from *Des Knaben Wunderhorn*. The march has a contrasting element that is first heard in the low strings. Almost more “march-like” than the main melody, this element will also gain in importance. Finally, the original march is given by the full orchestra before settling back down.

The first trio section, in the key of A-flat major, is in the character of a popular song. It is played by the cellos and accompanied at first by triplet rhythms in the horns. The song is in three distinct “verses” which are similar but not identical. It comes to a complete close and is followed by the first of the thinly scored “transition” sections based on the introduction. The horn calls and their answers return, and they are now accompanied by the first appearance in the symphony of the cowbells, far in the distance. A variant of the contrasting element of the main march overlaps the cowbells, and introduces the return of the march itself, now accompanied by figuration in the low strings derived from the “bird call” music.

The “Revelge” rhythm is present again. The second half of the march moves to the violins, with the clarinets playing the bird calls, which continue as an introduction to the second trio after the march again subsides.

Trio II is in F minor and is a plaintive duet between the two oboes with the “Revelge” rhythm really coming into its own, now played by the horns. The clarinets again intrude with the bird calls, now more in the style of fanfares, and lead to a large interruption of the oboe duet. This interruption consists of the entire second part of the introduction, again leading to the chromatic scale and the major-minor motto. It also marks the center of the symmetrical movement. The oboe music returns after the scale, now in the home key of C, and incorporating the English horn. The clarinets are even more assertive with their fanfares.

The transition back to the main section is perhaps the most magical passage of the movement. The low-string contrasting element of the march begins to assert itself quietly against fragments of the bird calls in the flute and strange interjections from the harp. Out of this, the march returns in a new splendor, played by the full orchestra. There are of course variations. The full woodwinds enter at a climactic point with a huge counterpoint of the birdsong music, and the march itself eventually acquires a new dotted-rhythm variant. The low-string element is heard again, with the bird calls now in the violins, the main march music in the winds, and the “Revelge” rhythm quite unexpectedly on the harp. The clarinets later take this rhythm, then the bird calls again.

The return of the first trio, again in A-flat, is also varied, and now includes the “Revelge” figure, which had been excluded from this section before, as well as a new countermelody in the winds that develops yet again into the bird calls. The main melody is played by the violins, then the flutes, the accompanying triplets taken by pizzicato violas. The entire section is much more rich and full than it was the first time around. At the climax, the cowbells make their second and last appearance, now within the orchestra. After a final abbreviated statement of the main march featuring the new dotted variant, the introduction music interrupts a final time, now serving as the movement’s coda. The final statements of the “Revelge” rhythm are heard in the English horn and bassoons, and then the bird calls, now explicitly marked as such by Mahler, are heard in flutes, clarinets, and low strings. Finally, they pass to plucked violins and cellos, which are heard together with the final major-minor motto in the trumpets. This eerie

and unexpected transformation of the music that has so pervaded and punctuated this movement leads to its close. Strokes on the cymbal and gong over a very low horn note are followed by a high unresolved “G” played as a harmonic overtone by the cellos. Since G is the note providing the strongest expectation of resolution in the key of C, this ending is not only strange, but seemingly incomplete. The march and the bird calls have been transformed in anticipation of the spookier mood of the following movement, the Scherzo.

THIRD MOVEMENT: Scherzo. Schattenhaft 3/4 Meter. D Minor.

While there are several Mahlerian symphonic movements that could accurately be described as “strange,” some of them scherzo-type movements, it would be difficult to argue against the description of the Seventh’s scherzo as the strangest of all. The German tempo marking means “shadowy,” and coming between the two night pieces, it perhaps represents the darker, more eerie aspects of the nocturnal journey. The movement is also a “shadow” of the scherzi from the previous two symphonies. Formally simpler and much shorter than either, it incorporates both the wild dances typical of the Fifth’s huge central scherzo and the “spooky” or “eerie” qualities of the one from the Sixth. To these it adds perhaps his most creative and colorful orchestration.

The form of the piece is much closer to the three-part classical scherzo than its predecessors in the Fifth and Sixth. The primary difference is that the entire main scherzo is given a varied repetition before the entry of the central trio section. The explicit “Trio” label found here is unusual for Mahler, and is also not to be found in the previous two symphonies. The trio is followed by a threefold reprise of the scherzo material, the last one gradually taken over by the trio music before the end.

The scherzo music consists of four elements. First is the skeletal introduction, beginning with an unusual duet between timpani and cello/bass pizzicato. The former plays on the third beat of each measure (including the very opening upbeat), the pizzicato strings on the downbeats. Mahler is very careful to differentiate between accented and unaccented notes. Gradually, wind instruments begin to enter on the middle beats before the violins begin the main scherzo theme. These few introductory notes, presented in the weirdest way possible, are enough to outline the primary key of D minor. The main theme (second element) consists of rapid and quiet triplet scale figures in the violins against a dotted rhythm in

the winds and lower strings. More motivic than thematic, this material rises quickly to a brief climax before settling back down.

The third element enters against the continuing string triplets. It is a plaintive melody marked “*klagend*” (“lamenting”), presented by flute and oboe. The fourth and final element is a waltz, clearly identified by the characteristic repeated chords on beats two and three. It is a rather grotesque waltz, though, making the corresponding waltz theme from the Fifth’s scherzo sound like Johann Strauss by comparison. As with so many other passages in this symphony, the waltz is in a mixture of major and minor modes. The first presentation of the major-minor waltz is rather short, and it is followed by a varied repetition of all four elements. This time, the introduction introduces a bit more rhythmic variety, as well as the interesting tone color of horns playing with the timpani beats. The main theme features another strange sound, that of a solo string bass, and underneath the “*klagend*” melody, the principal violist plays the first of three large solo passages in the movement. The major-minor waltz is now expanded, incorporating the other two elements of the scherzo and rounding off with a new and very distinctive descending figure, passing from oboes to clarinets to bassoons and given the extraordinary marking “*kreischend*” (“shrieking”). The “*kreischend*” figure will gain importance in the trio and then the return of the scherzo. A brief return to the string triplets of the main theme after the “shrieking” serves as a transition to the trio.

The trio seems at first to be completely removed from the scherzo, with its sweet oboe melody in the major mode. This melody is however a clear variant of the “*klagend*” theme from the main section. Two phrases of the trio theme are presented, each one followed by a parenthetical reference to the “*kreischend*” figure just heard. Then comes a surprise. A new element, serving as the central section of the trio, is a clear reference to the primary rhythm of the first movement! This reference provides a continuous link through the odd-numbered movements, since the finale also makes reference to the first movement at the end. In addition to the first movement reference, this new element is also clearly linked to the major-minor waltz from the main scherzo. It includes the second large viola solo, and incorporates a few more references to the “*kreischend*” figure before the principal theme of the trio returns, played in a new and even warmer variant by the cello section. It is yet again rudely interrupted by the “*kreischend*” material, which ends the trio section.

The reprise of the main scherzo section is threefold, but only the second of these repetitions is complete. Talia Berio calls the first and third ones “false recapitulations.” Indeed, the first of these, immediately following the trio, includes only a brief statement of the main triplet material (and none of the introduction) before a variant of the “*klagend*” melody is heard in E-flat minor, amazingly the first divergence from the home tonality of D. This motion away from D, and the absence of the waltz, make this return “false.” The “true” reprise comes with a very loud timpani stroke and the introduction material, now including descending chromatic scales played by pizzicato strings. The main triplet element is presented by the solo viola’s last and largest appearance. The “*klagend*” passage reverses the roles of the instruments, the strings now taking the lamenting melody and the winds continuing the triplet motion. The major-minor waltz is again extended with material from the other two elements, but now moving briefly to B-flat minor, the second and final divergence from D. As expected, it is rounded off with the “*kreischend*” figure again.

The third reprise (the second “false” one) begins with the most extraordinary orchestral gesture of all. The cellos and basses are instructed to play a pizzicato B-flat and to pluck the strings so hard that they rebound against the fingerboard. This technique, now known as the “Bartók pizzicato” because that composer used it so much, is used here for the first time in western music history, long before Bartók made it his own. Mahler marks the stroke *fffff*, a Tchaikovsky-like superlative that is very atypical of Mahler. It precedes another brief passage of the main triplet material, and the “*klagend*” phrase is omitted. The major-minor waltz, however, is now combined with the final version of the trio theme that had been played by the cellos, now rather coarsely transformed as it is blasted by trombones and tuba against the waltz theme in the strings. With the trio music introduced, it now provides the material for the rest of the movement. While the rhythm of the waltz remains in force, the reference to the first movement, which was clearly related to the waltz in the trio, is now heard, along with the “*kreischend*” figure, before the trio theme returns for a final time, now again in the cellos and with the original warmth. This warmth dissipates quickly now, as the waltz rhythm, the first movement references, and shadows of “*kreischend*” become more and more skeletal and bare. The final sound is the same as that which opened the movement: a timpani stroke followed by pizzicato strings (now a chord from the violas rather than a single note from the lower strings), a final punctuation after the music dies away.

FOURTH MOVEMENT: Nachtmusik II. Andante amoroso

2/4 Meter. F Major.

If the first “Night Music” is a nocturnal march or patrol, and if the Scherzo is a stylized picture of the spooky or “shadowy” elements of the night, then this second Night Music is an even more stylized serenade. It is so stylized, refined, subtle, and delicate, in fact, that its pure “serenade” character seems to be almost a parody of itself. This creates a certain emotional detachment that sets the movement apart from, say, the overt intimacy of the Fifth Symphony’s Adagietto movement. Nowhere was Mahler more understated or masterful in his orchestration than here. The bright brass, except for horns, as well as all percussion, are entirely absent, and the winds, though prominent, are reduced. Most notably, Mahler for the first time calls for the “intimate” plucked-string instruments—guitar and mandolin. As noted by Schoenberg, who greatly admired this movement, while the parts for these are not at all virtuosic or brilliant, their sound is vital for the character of the piece, and far more than mere “color” or “effect.” The harp sometimes works with them to create a “plucked trio” in addition to playing its usual role.

The form of the piece, while clear-cut, is difficult to define. It has elements of both sonata and ternary form. There is a development section, but there is also a contrasting “trio,” and while the trio is not a tonally closed section (as would be expected in a ternary form), the main section is (which would not be expected in a sonata structure). This creates a similar ambiguity in structure as was seen in the Scherzo. An expanded ternary form with an added development and a modulating trio section is probably the most accurate description of the form. The outer sections themselves reveal a clear A-B-A -C-A structure. As in *Nachtmusik I*, there is a mixed major-minor feel to these main sections, but it is not as pronounced as it was there.

One of the most stylized elements of the piece is the opening string “refrain” beginning with a sweeping octave leap and coming to a complete close in three measures. This refrain marks important structural points in the outer sections, and while often varied, is always recognizable. Following the first refrain, the guitar and harp provide a background to fragmentary accompanying figures in the clarinet and bassoon. When the actual main “theme” (A) is finally heard from the horn and oboe, it is clear that these fragments, which resemble birdsong (a connection to the first “*Nachtmusik*”), are both anticipatory and deriva-

tive of that theme. The refrain, hinted at by the cello, appears again played by the solo violin and oboe, introducing the second element (B), which is a warm string melody. The third refrain is played by solo cello, and is followed by a slightly varied statement of A with the mandolin making its first appearance. Now the refrain is heard again, but higher and with more intensity, from the first violin, and section C, marked “*Graziosissimo*,” follows. It is characterized by octave leaps and rapid descending figures, with prominent repeated C’s from the guitar. The final appearance of A in the closed structure is played by the oboe, and is melodically inverted while the figures from C continue from the solo violin. Right before the end of the main section comes a remarkable chromatic solo violin passage marked “*melancolisch*” and then “*veloce*.” This quick acceleration, with a clarinet interjection at the end, leads to a sudden pause before the music resumes and comes to a calm close in F.

The development section begins as the serenade reaches its final cadence. The first section begins with a low chromatic progression in both bowed and plucked strings based on the first three notes of the principal theme. This continuous half-step motion is quite unusual for Mahler, and creates a darker atmosphere as the distinctive fragments of the inverted form of the serenade theme enter. Here is the first time we hear the three plucked-string instruments (including harp) playing together, the mandolin introducing its distinctive tremolo for the first time. In the outer sections, the guitar is more prominent, but in the development and trio, the mandolin comes to the fore. The middle part of the development marks the first major modulation, to A-flat major, and introduces a new and brighter melody, the mandolin actually playing a melodic role here. The music reaches its first climax before moving to G-flat major for a return of the low chromatic progression, which closes the section.

The arrival of the contrasting “trio” section after the development represents a sudden shift of color from the dark ending of the inserted development. The horn and cello play a new and broadly flowing melody in the new key of B-flat, the clarinets introducing a new “birdsong” with repeated notes and the harp becoming very prominent. Like the development section, the trio is in three parts. Here the middle section moves to E-flat minor and the violins play an expressive passage in their lower register, the mandolin making its only appearance in the trio (from which the guitar is absent). The return of flowing melody, now in the home key of F, leads to a radiant moment, with harp arpeggios, that comes to rest on

an unexpected A-major chord.

From this transfigured moment, the emergence of the opening refrain, introducing the return of the main serenade, seems jarring, being completely unprepared. The restatement of the main section follows the same pattern as before (A-B-A-C-A), but there are of course major differences. Notable among these are the augmented note values of the refrain preceding section B, and most importantly, the working up of the C section to a huge and exhilarating climax. This culminates in a high chromatic trill progression in the violins and abruptly recedes, a high C emerging in the violins, which is then rapidly repeated against the backdrop of horn, mandolin, and the final return of the inverted A melody in the oboe. The accelerating “melancholy” passage is significantly omitted.

De La Grange calls the coda one of the greatest by a master of coda composition. The main melody is played by the cellos as the clarinets and bassoon begin to play trills and arpeggiated chords are heard from the guitar. A high F is then sustained by the violins against thematic fragments from English horn, clarinets, and bassoons. This dies away, and the high F is repeated, staccato, like the C that emerged from the earlier climax. The bassoon plays one last shadow of the accompanying figures before the clarinet, so predominant in the movement, begins a last low, sustained trill. The low strings and flutes interject into this trill, and as the clarinet rounds it off, dying away, horns and bassoon help punctuate two final strummed chords from the guitar. This is the most peaceful moment in the symphony, a point of complete repose. No greater contrast could be imagined for the exuberant daybreak of the finale that immediately follows.

FIFTH MOVEMENT: Rondo-Finale. Allegro ordinario

4/4 Meter, also 2/2, 3/2. C Major.

The Rondo Finale is the most controversial movement Mahler ever wrote. Its checkered reception history is dealt with in Stan Ruttenberg’s essay. Clearly the daybreak after the marches, songs, and dances of the night, it is also ambiguous in almost every way possible. It is both simple and complex, profound and banal, joyous and disturbing. The rondo structure is very clear, much more so than in the corresponding movement of the Fifth. Rondo form is based on a continual return of the “main theme,” and the rondo theme group is heard no less than eight times. There are really only two episodic themes that alternate with this rondo group, regularly “taking

turns” except for the brief developmental passage following the fourth rondo section. But the rondo itself is so rich in material and diverse that each repetition is vastly different from the others. Some commentators try to differentiate between “variations” and “refrains,” but this is really not necessary. What we have is a simple rondo structure introducing more and more variation on each return. The bright C-major tonality resolves the ambivalence of the C minor/major of the first *Nachtmusik* and completes the “progressive” move from B to C. While C major dominates the movement, A major and minor are also very important, as are four more distant “flat” keys (A-flat, G-flat, B-flat, and D-flat).

The rondo theme consists of four main elements: (1) an introductory fanfare section presented first by the timpani, then the horns. Tonally ambiguous, the C major is not confirmed until the entry of the (2) joyful principal melody in the trumpets. This is immediately followed by the (3) horn chorale reminiscent of Wagner’s *Meistersinger* and accompanied by rushing woodwind figures. Finally, there is a (4) downward broken scale figure, again initially presented by the horns, that will be varied greatly in the course of the movement and whose “banality” and possible overuse is the most criticized element of the movement. The initial statement of the rondo material closes with more fanfares derived from the introduction.

The first episodic theme (“B”) is a pastoral, almost musette-like melody, whose similarity to Lehar’s *Merry Widow* waltz has drawn some unfortunate and unfair derision. Its first entrance is in the key of A-flat, which follows the C-major ending of the rondo with a shocking abruptness without mediating modulation. The second return of the rondo theme returns to C major and begins with the *Meistersinger* quotation and includes a quicker 3/2 string variant of the broken scale theme. 3/2 meter is also used for the second episodic theme (“C”), whose first appearance, also in C, is marked *Grazioso* and almost seems like a parody of a minuet. This second subsidiary theme is almost always associated with the broken-scale figure, which accompanies it here. After a brief move to D major that develops the broken-scale passage, the third rondo section follows. More developed than the second, it features a strong statement of the broken-scale figure in the strings. The second statement of the pastoral theme B is radically changed and appears in the closely related key of A minor (the first of a very few appearances of minor in this movement). It now also incorporates the ubiquitous broken-scale figure, which is now associated with all three themes.

The fourth rondo statement is quite short, begin-

ning with the “Meistersinger” theme and using the fast version of the broken scales. Here the alternating pattern of episodic themes is broken for the most developmental passage of the movement. Both B and C are heard, the former in an abbreviated form of its A minor version, and the “minuet” C, also in A (major), using less of the broken scales than before and presented on strings instead of winds. A sudden loud interruption of the introductory fanfares diverts the music to the distant D-flat major, which will be an important key later and where the minuet continues for a few bars before the loud intrusion moves suddenly back to A. Now comes a forceful return of the broken scales in unison on the strings, leading into a flurry of scales and arpeggios. Back home in C major, what sounds like a new statement of the main rondo turns out to be the only real development section, combining the rondo, the fanfares, and the “minuet.” But this is a very brief “development” indeed, which does not even move away from the home key.

The next three statements of the rondo theme, however, are not in that home key. The first (fifth overall) is in A, where all three themes have now been heard. It rather remarkably combines the fanfares, the main rondo melody, and the broken scale figures vertically, even including an “intruding” statement of the “minuet” on the trumpet. The fourth and final statement of “B” is in the distant key of G-flat. Closer to its original form, it is extended joyfully. The sixth rondo statement, in B-flat, brings the first introduction of the unpitched “low bell sounds” familiar from the sixth symphony. Rather short, it includes the strong unison statement of the broken scales and the succeeding scale/arpeggio rush. The minuet “C” now makes its third appearance. The trumpets almost mockingly play it in B-flat before a motion to C, where it is extended, the broken scale still making its mark. The main rondo theme makes an intrusion on the trumpet before the minuet ends, and yet another unison statement of the broken-scales follows, now with “Meistersinger” interjections from the horns.

The seventh rondo statement in D major again uses the loud bells, and the end is now near, but the inevitable surprise must come first. The rondo theme has barely begun before we hear something that should be familiar—the main theme of the first movement! Remaining in its original minor mode, its presentation is the most modulatory in the whole movement. Moving down the chromatic scale, it is heard in D, C-sharp, and C minor. While the first-movement theme is clearly recognizable, the broken scales are almost continually present under it. The “key descent” continues after some bell-ringing with

the final unison broken-scale statement in B major and the first-movement theme, gaining energy, in B-flat minor, where the descent ends with a turn to D-flat major. The first-movement theme is now played radiantly (“strahlend”) in what sounds like a final apotheosis. But the music must return home to C, and the way this is done is the final surprise: the minuet theme “C” jarringly shifts both key and character in a manner similar to the first appearance of “B.” The interruption of the huge cadence with the quiet minuet is very disconcerting, but it doesn’t last long. With the home key now reached, the minuet is interrupted as rudely as it had entered with a huge descending D-flat scale—Mahler couldn’t resist one more brief key shift. Now the entire rondo theme is heard in the first full statement since the beginning, crowned at the end by the first-movement melody and the ringing of not only the “low bells,” but also the cowbells, heard for the first time since *Nachtmusik I*. Mahler plays a final joke with the very last chord, introducing a rogue G-sharp and a quick decrescendo before the final C-major punch.

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Mahler's Seventh An Enigma, or Unique Work?

Stan Ruttenberg

Even die-hard Mahlerites like to denigrate the Seventh. Deryck Cooke, for example, in his book on the symphonies, accuses Mahler of writing, in the last movement, "music that he despised the most —

"*Kappelmeistermusik*." A good friend, and in fact my Mahler mentor, said of this movement — "It is badly composed." Others are puzzled by it — it seems so "un-Mahlerian."

Donald Mitchell, in his extensive writings on Mahler, pays little attention to the Seventh. However, he recently wrote an extensive essay on the Seventh, called "Mahler on the Move: His Seventh Symphony," having been inspired, he said, by a performance at Salzburg, conducted by Claudio Abbado. Here is a short excerpt from the introduction:

"Is it the case that all great composers turn out to have given birth to a 'problem child' among their works? If so, then there can be little doubt that it is Mahler's Seventh Symphony that fits the bill. In terms of public reception and affection — and, indeed comprehension — it has to be conceded that the Seventh has remained something of an enigma, though in fact the critical reception it was given at its première in Prague, in 1908, was generally positive, even enthusiastic. It was later performances elsewhere that seemed to arouse patent bewilderment, scepticism and hostility. However, although the Vienna première was not conducted by Mahler himself, it prompted a letter to him from Arnold Schoenberg who, up to this point, had been notably reserved in his response to Mahler's music. This, oddly, was contrary to the almost unbounded respect and admiration Schoenberg's own pupils — among them Berg, Webern and Erwin Stein — had for Mahler, the man and his works.

"I have often wondered how it was that the *conservative* composer who was Schoenberg co-existed with the *radical* composer of the same name. Was it the *radical* Mahler who, for an appreciable period, Schoenberg found problematic? Whatever the reason for the paradox, the moment came when, by way of a much earlier positive impression (in 1904) of the Third Symphony, the younger composer's doubts, for the first time, were altogether stilled. The work that finally precipitated a dramatic change in attitude was the Seventh. This is how the letter of 29 December 1909 — it has since become famous — ended:

As for which movement I liked best: All of them! I cannot prefer any one to the others. Perhaps I was rather indifferent at the beginning of the first movement. But anyway only for a short time. And from then on steadily warming to it. From minute to minute I felt happier and warmer. And it did not let go of me for a single moment. In the mood right to the end. And everything struck me as pellucid. Finally, at the first hearing I perceived so many formal subtleties, while always able to follow a main line. It was an extraordinarily great treat. I simply cannot understand how I was not won over to this before.

"Schoenberg's 'conversion', and that it was the Seventh that specifically activated it, has proved to be of historic significance. For here, surely, we have the 'radi-

cal' Schoenberg — and by 1909, the date of his letter, Schoenberg had already embarked on his revolutionary Expressionist period (*Erwartung*, for example, was composed in the same year) — reacting to a symphony that, as time has shown, has to be counted among Mahler's most radical and still provocative works.

"Today, at the beginning of the twenty-first century, it has become virtually received opinion that the Seventh represents Mahler at his most 'modern', as one of the prime makers of the 'new' music that was to startle the world post-1900; and I have no doubt that it was the then novel presence of the fourth [interval] that suggested to listeners that the old euphony was on the brink of abandonment; add to that the peculiarly shrill and piercing character of Mahler's instrumentation of the first movement, for the woodwind especially, and it is scarcely surprising that the symphony's problematic reputation has persisted."

Later in this essay, Dr. Mitchell makes the argument that Mahler was a great traveler, in his music, that is. There always seems to be a goal towards which Mahler is striving. Thus, in the Seventh, Mahler's journey from the aspects of night towards the day, and finally getting there in a blaze of glory, fits this notion.

An English colleague, Tony Duggan, who writes record reviews for an internet site, has quite the opposite of Cooke's view of the Seventh, and especially the final movement. Here is what he says, as introduction to his overview of recordings of this work:

"The Seventh Symphony is often talked of as Mahler's least popular work, the one even some die-hard supporters have problems with. But it needn't be like that. Indeed it shouldn't be like that. You can't take Mahler *à la carte*, and to those who say this is the Mahler symphony they pass on I say they're missing an important chapter in his musical life story and, most important of all, the experience of one of the most extraordinary pieces of music he ever wrote...

"The first music he wrote straight after finishing the deeply tragic and grandly sinister Sixth was the second movement of the Seventh. Seen like this, the movement emerges as a kind of therapy for all the terror, pain and catastrophe in the former and, I think, gives vital clues to the latter. Not only that, since movements 2 and 4 were composed first, it was movements 1, 3 and 5 that had to wait another year before being completed, and Donald Mitchell even brings forward evidence that the first movement may have been written last of all. So I believe the fact of the two *Nachtmusik* movements "in search of a symphony" for a whole year clinches it that it's THEIR mood that must be taken as paramount here, along with the Scherzo third movement which is another *Nachtmusik* in all but name.

"So, to the extent that any work of Mahler's middle period is "about" anything, this is a symphony about Night and responses to it. But this is too often taken to mean that 'Night' for Mahler means emotional darkness: night as metaphor for tragedy and despair. This is not necessarily so. Night is also Evening when we relax and turn off from the day; Night is when we sleep for refreshment; Night is when we dream, and most dreams are not nightmares. There is also one more important aspect to Night and that's the promise of the return of Day followed by the Day itself. The two outer movements, the first and fifth, set this frame for the pattern of 'Night and the return of Day' and the three central movements depict what Night can hold: convivial evenings with friends, walks at dusk, telegrams from

Vienna, news of loved ones far away, and (in the 4th movement) nights of love. Also that all-important promise that a new day will finally come. I may be being more descriptive and programmatic than Mahler would want me to be, but I don't think a little imagination here can do any harm.

"People often cite the *Scherzo* third movement as proof that Mahler is, in fact, still in nightmare territory. Maybe he is and maybe they have a point, but don't you find the spooks and ghosts in the *Scherzo* rather stylised, not meant to be taken too seriously, especially when framed by their counterparts? It's a view not universally accepted, but it's one I'm prepared to defend, even though I can be persuaded otherwise in the presence of one particular approach to the work and by one particular conductor. But that is often the way when cracking the Mahlerian 'code'.

"The riotous pageant of the last movement is a problem for many. There are plenty of explanations as to what Mahler was aiming for in a movement that can seem out of place, but success in performance certainly depends on making the movement emerge naturally out of what has gone before and by playing it for all it's worth: no apologies for its weaknesses, whatever the philosophy behind the conductor's conception of the rest. It's a collage of colour, energy and celebration. It's 'the return of Day' into which you can read what you wish. As with the *Scherzo*, there is another explanation which can underpin the most exuberant of performances... There are links to other works and composers here too. There's a near quote from Lehar's *The Merry Widow*, which premiered in December 1905 and which Mahler and his wife enjoyed [actually, probably not, because *The Merry Widow* was composed while Mahler was composing the Seventh in a different part of Austria—SR]. There is also, I think, a reference to Mozart's *Il Seraglio*. And, of course, there is Wagner's *Mastersingers of Nuremberg* with its celebratory major chord optimism [opening scene in the Church, and also just before the Song contest scene—SR]. In early performances Mahler actually preceded the symphony with the Overture, perhaps as a kind of balance with the last movement [actually, only in his last performance of the Seventh—SR]. Try playing Wagner's overture and then Mahler's symphony and see how the Wagner sets up what you are going to be aiming at by the time Mahler's work ends—a fact Mahler surely meant us to understand.

"Since I believe Mahler is in more relaxed mood in the Seventh, he can also take time to experiment. Hence the wonderful orchestration, the exotic instrumental plumage, the feeling of the orchestra pushed to some kind of limit and quite often, as a result, broken down into unusual groupings. So let the wonderful sounds wash over you, pick out the colours and textures that you like and have a good wallow. Mahler is showing off but in so doing is showing himself attached to the new trends bubbling around him which would usher in the worlds of Schoenberg and his associates. No surprise that this is the work that convinced Schoenberg of Mahler's greatness. One other aspect of the special orchestration as a sidelight is that a lot of it is very detailed and 'thick'. I think this becomes almost an unconscious metaphor for the times. Webern is around the corner and his use of extreme formal compression, the antidote to what Mahler represented, is about to impinge. So Mahler's Seventh is the old Viennese style at its limit, the textures almost sickly, like

the sickly society they came from and, like them, pregnant with change."

Mention is also made in the literature that Mahler was influenced by Rembrandt's famous painting "The Night Watch," which Mahler saw on his many visits to Amsterdam. As is so often the case, once a "good story" starts, it is too often picked up as "true history." Here is what Henry-Louis de La Grange wrote to me about this matter:

"Rembrandt's painting is mentioned by Mengelberg in his 'program' which he claims to be based on Mahler's own statements during the October 1909 rehearsals. But more important still is the statement below by Alphons Diepenbrock, who was a dear friend and loyal admirer of GM, and who attended the Amsterdam rehearsals and also discussed the work with Mahler. He recalls the composer's reluctance to provide 'keys' or programmatic associations for his *Nachtmusik I*: 'It is not true that he [Mahler] had tried to depict the 'Night Watch'. He mentioned this picture only as a point of comparison. It is a night walk, and he says himself that he was thinking of a patrol (*Scharwache*). Besides, he says something different each time. What is certain is that it is a march in a fantastic kind of chiaroscuro, hence the analogy with Rembrandt. The fantastic colours are enough in themselves to carry the imagination back into the past, suggesting a tableau of soldiers and mercenaries."

Thus, let us forget the controversies about this work and just enjoy it as a joyous romp.

Note: Those with quick ears will recognize in the first movement a tune that resembles uncannily the much later popular tune, *Copa Cabana*, which also appears in the final movement. Then, in the second movement there is a direct allusion to one of the march tunes in the first movement of Mahler's Third. In the final movement, we certainly hear almost a direct quote from *Die Meistersinger* (the opening chorus in Act I, and also at the end of the singing of a portion of the final version of Walter's Prize Song just before the principals leave for the Song Contest.) Moreover, one might think one hears an allusion to Lehar's *Merry Widow Waltz*, in a much slower tempo; however, this cannot be so as both Mahler and Lehar were hard at work in the same summer, in different parts of Austria, on these two works. Mahler and Alma, however, liked to dance to the *Merry Widow Waltz*, and there is the story that after attending a performance, Alma went to a music store, found the score and memorized it, and played it at home for Gustav on her piano. With just a little imagination, one also hears a passage somewhat like *Baa Baa Black Sheep*, and the end of the Snickersnee patter song from Gilbert and Sullivan's *Mikado*:

*To sit in solemn silence in a dull dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chipper chopper on a big black block.*

This work was introduced in London in 1885, and Mahler was in London some ten years later to conduct two cycles of Wagner's *Der Ring des Nibelungen* at Covent Garden. Perhaps he attended a revival performance of *Mikado*?

Longmont Symphony
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Robert Olson, Music Director & Conductor
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February 1 — Family Concert **Vivid Images**, Robert Olson, Conductor, 2:00 PM — Longmont Youth Symphony, Brian St. John, conductor
 Young Artist winner, concerto to be announced; Alexandr Borodin, *Polovstian Dances*;
 Modest Mussorgsky/Maurice Ravel, *Pictures at an Exhibition*

March 13 — **Rediscover the Classics, Old and "New"**, Robert Olson, Conductor; 7:30 PM
 John Adams, *Short Ride on a Fast Machine*;
 Richard Strauss, *Death and Transfiguration*;
 Sergei Rachmaninoff, *The Bells*, with Soloists and Choruses

April 17 — **French Impressionism**, Robert Olson, Conductor, Mark Wait, piano, 7:30 PM
 Claude Debussy, *Prelude to the Afternoon of a Faun*;
 Maurice Ravel, *Piano Concerto in G Minor*;
 Claude Debussy, *Nocturnes*; Longmont Chorale
 Maurice Ravel, *La Valse*

May 8 — **POPS Concert**, Hazel Miller & Band, Robert Olson, conductor, 7:30 PM
 Antonin Dvorak, *Carnival Overture*;
 Ralph Vaughn Williams, *Fantasia on a Theme of Thomas Tallis*;
 Charles Ives/W. Schuman, *Variations on America*
 Hazel Miller & Band, Pieces to be Announced from Stage



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music on their FM channel — news and other non-music programs are
carried on their two AM channels,*

1340 KHz and 1490 KHz.

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*KVOD 90.1 MHz, carries broadcasts of the Metropolitan Opera, Colorado
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