

MAHLERFEST XXX

KENNETH WOODS, ARTISTIC DIRECTOR

Symphony No. 10

PERFORMING VERSION BY DERYCK COOKE



MAY 15-21, 2017

COLORADO MAHLERFEST ORCHESTRA

Boulder, Co

SCHEDULE OF EVENTS

WEDNESDAY, MAY 17, 7:30PM [Concert] Gordon Gamm Theater at The Dairy Center

- G. Kurtág: Signs, Games, Messages (Jelek, Játékok és Üzenetek)
- D. Matthews: Romanza for Violin and Piano, op 119a (U.S. Premiere)
- G. Mahler/A. Schnittke: Piano Quartet in a (fragments)
- F. Schubert: String Quintet in C, D. 956, Op. posth. 163

THURSDAY, MAY 18, 1:30PM [Master Class] Boulder Public Library

- The Conducting Fellows, Kenneth Woods, David Matthews and Mahler specialists.
- Mahler: *Lieder eines fahrenden Gesellen*– Chamber version (Schoenberg)

FRIDAY, MAY 19, 2:00PM [FILM] BOEDECKER THEATRE AT THE DAIRY CENTER, BOULDER

- Ken Russell's Mahler

SATURDAY, MAY 20, [Symposium] (speaker order subject to change)

- Morning Session – 8:30am – C-199 – Imig Building, CU Boulder
 - Frans Bouwman *"Transcribing Mahler 10: what does it show?"*
 - David Matthews *"Mahler's 10th Symphony – Restored to Life"*
 - Kenneth Woods, Artistic Director and Conductor, Colorado MahlerFest
"A Conductor's Perspective on the Tenth Symphony"
 - Jerry Bruck assisted by Louise Bloomfield *"In Search of Mahler: A Personal Recollection"*
- Lunch – Atrium Lobby, ATLAS building, University of Colorado
- Afternoon Session – 1:30pm - Rm 102 – ATLAS Building, CU Boulder
 - Panel Discussion with David Matthews, Kenneth Woods and Donald Fraser
 - Jason Starr's *"For the Love of Mahler – The Inspired Life of Henry-Louis de La Grange"*
Presented in Memory of Henry-Louis de La Grange

SATURDAY, MAY 20, 7:30 PM [Orchestral Concert] Macky Auditorium, University of Colorado

SUNDAY, MAY 21, 3:30 PM [Orchestral Concert] Macky Auditorium, University of Colorado

- Sir Edward Elgar (arr. David Matthews): String Quartet in e, opus 83
– arranged for string orchestra (2010) (US Premiere)
- Gustav Mahler: Symphony No. 10
- Kenneth Woods conducting the Colorado MahlerFest Orchestra
- Pre-concert Lecture by Kenneth Woods at 6:30pm on Saturday and 2:30pm on Sunday

FROM THE ARTISTIC DIRECTOR

In the 100+ years since his death, Mahler's 10th Symphony has become possibly the most famous, perhaps even infamous, unfinished work of art in Western civilisation. For over 50 years, it was a work shrouded in rumor and myth, as famous for Mahler's various written outbursts in the manuscript as for its musical message. Music lovers everywhere owe a great debt of gratitude to Deryck Cooke, who was the first to make it possible for music lovers to hear Mahler's final musical thoughts. His efforts opened the door to performances of completions and performing versions by Remo Mazzetti, Clinton Carpenter, Rudolf Barshai, Yoel Gamzou and Joe Wheeler, whose realisation of the Tenth was given its world premiere here at Colorado MahlerFest in 1997 under the baton of Robert Olson.

Mahler was always a composer of contradictions and extremes, and the Tenth, perhaps more than any of his other works, encourages us to contemplate the most pressing questions of life and death, of love and betrayal, and even to think about the question of what makes a work of art. When does an idea for a symphony become a symphony? This week we also contemplate what it means when music goes unheard by composer or audiences. Most of us think

of sound as the essence of music, and yet this week we perform several works that existed only silently, on paper, for decades. We contemplate why some works of art are left unfinished, and whether an unfinished work should remain unheard, and, of course, whether a "finished" work need stay forever in a single, fixed form.

My heartfelt thanks to the MahlerFest Board of Directors and David Auerbach, board President, who work year round to make this week of music possible. Thanks also to MahlerFest founder Robert Olson who did so much to lay the foundations of the festival and to make the transitions of the last few years so smooth and successful. Finally, a word of acknowledgement for Stanley Ruttenberg, MahlerFest's long-time President and guiding light who passed away this year. I am so grateful that I got to know Stan last year during my first festival. His legacy here will live on in perpetuity.

Thank you all for joining us. Welcome to MahlerFest XXX



PRESIDENT'S GREETING

Welcome to MahlerFest XXX - a milestone that would not be possible without the immense contributions of our dedicated and gifted MahlerFest orchestra, the MahlerFest board, our generous supporters, and our wonderful audience. Thank you to all.

This year, we are presenting a very special symphony. Mahler never completed his 10th and it was left to scholars, musicologists and composers to realize the various performance versions. No one believes that what you will hear today (or in any realization) is what Mahler would have left us had he finished the work. But our orchestra will have the opportunity to play, and our audience will have the opportunity to hear, some astoundingly beautiful and daringly innovative music; music that helps close the Romantic era and usher in the music of the 20th century. Many notable conductors will never play the entire 10th and therefore there are orchestras and audiences that will not have the experience that we will have this weekend.

In the past year, the Mahler world has lost two brilliant and pivotal people. In January, Henry-Louis de La Grange, the foremost Mahler biographer, passed away. No one had done more to educate the world about Mahler's life and music. I have fond memories of his generous warmth and of the times we met and discussed Mahler, music in general, and a variety of other subjects.

For MahlerFest and its family, there could be no greater loss than

the passing in February of President Emeritus Stan Ruttenberg. Stan was for many years the voice and face of MahlerFest, its guidance, its inspiration, its hardest worker, and its greatest contributor. At some point over the past thirty years, Stan performed every task required to make MahlerFest a success including serving as President for fifteen years. Along with Maestro Robert Olson, Stan was one of the two pillars on which MahlerFest was built, and the festival would not be here today, nor be what it is today, without the immeasurable contributions made by Stan. It was because of Stan that MahlerFest received the International Gustav Mahler Society's Gold Medal and that Thomas Hampson gave his memorable performance of *Das Lied von der Erde* at MahlerFest XX.

Stan was a truly wonderful man and a very dear friend. The Colorado MahlerFest will always be in his debt.

MahlerFest XXX is dedicated to the memory of Stanley Ruttenberg.



President, Colorado MahlerFest

MAHLERFEST XXX

Kenneth Woods,
Artistic Director and Conductor

Symphony Concerts

The Colorado MahlerFest Orchestra, Kenneth Woods, conductor

DEDICATED TO THE MEMORY OF STAN RUTTENBERG

Saturday, May 20, 2017 7:30 PM

Sunday, May 21, 2017 3:30 PM

Macky Auditorium, University of Colorado, Boulder

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

Edward Elgar

String Quartet in E Minor, Op. 83
Arranged for string orchestra by David
Matthews (US Premiere)

1. Allegro moderato, 12/8

2. Piacevole (poco andante), 3/8

3. Allegro molto, 4/4

- INTERMISSION -

Gustav Mahler

Symphony No. 10 in F-Sharp Major

1. Adagio

2. Scherzo

3. Purgatorio, Allegro Moderato

4. Scherzo

5. Finale

COLORADO MAHLERFEST'S GUIDING LIGHT



Stan Ruttenberg

(MARCH 12, 1926 - FEBRUARY 12, 2017)

In Stan's professional life, he was a geophysicist. He was also a Renaissance Man seeking meaning in everything that interested him, whether it was culture, fine dining or the great outdoors. It is of no surprise that the music of Gustav Mahler spoke to him, though he admitted to having to work at first to understand it. From his teen-age years in Pittsburgh (through the collection of 78 RPM records at the local library) through his graduate years studying physics at UCLA (where he was exposed to the vibrant Hollywood music scene of the mid-40s) he continued to expand his Mahler listening as (even in pre-Bernstein days) the world was catching on.

After his time at UCLA, he moved with his new wife to Washington, DC where he launched his professional career at the National Academy of Sciences. Early on, he learned the value of collaboration and cooperation as he took part in the International Geophysical Year, an effort that brought scientists together across political boundaries. He also learned the value of personal interaction, developing contacts that brought him to the newly-formed National Center of Atmospheric Research in Boulder, CO. As Personal Assistant to founder Walt Roberts and subsequent NCAR directors and UCAR presidents, Stan helped to shape policy and direction in the early years, then branched out to serve on international committees where he honed his diplomatic skills (his grant-writing ability was said to be legendary). A high honor was given when he was chosen by his colleagues to be the Secretary General of the International Association of Meteorology and Atmospheric Physics, a position that he held for 12 years through three international conferences.

Stan's work took him to many corners of the world, where he continued his cultural education through local performances and cuisine. But it was in his own hometown where he found his second calling - a venue to combine his work experience with his passionate avocation - that of President of the Colorado MahlerFest. Under his vision and leadership, MahlerFest grew from a provincial festival to international renown.

In both his science and MahlerFest careers, Stan recognized the value of bringing people together to allow ideas to develop into the unforeseen end result that was greater than the sum of its parts. Stan never sought the limelight - he always knew that he was a part of something bigger than himself - but he had an uncanny knack to be there at the right place at the right time to provide a guiding hand to

keep the process moving forward to a goal that was never limited by

any pre-conceived notions.

Here is a narrative to illustrate this process: Shortly after assuming the presidency, Stan reached out to the Gustav Mahler Society of New York and invited its President, Gerald Fox, to attend MahlerFest VII in 1994. Fox wrote a rave review for the American Record Guide. With the unprecedented full performance of the Mahler 8th (Symphony of a Thousand) set for the following MahlerFest, Fox introduced Jerry Bruck, a recording engineer who specialized in Mahler, to make a professional recording, which was released on CD to critical acclaim. As MahlerFest was now grinding its way towards the unfinished 10th Symphony, Bruck approached Stan to suggest to Maestro Robert Olson that they consider the Joe Wheeler realization, which Bruck had recorded decades earlier in New York.

Olson realized that the un-published Wheeler version needed clarifications, corrections and changes. He researched earlier work done by Clinton Carpenter and Remo Mazzetti, then worked closely with Frans Bouwman and Edward Reilly to bring about the version that was performed at MahlerFest X in 1997. Stan's role in providing the framework to bring this about earned him a citation in Mahler biographer Henry-Louis de La Grange's "Gustav Mahler, A New Life Cut Short".

Stan was active on the Internet Mahler lists, gaining him visibility to invite international Mahler experts to participate in MahlerFest symposia. That plus the success of MahlerFests VIII and X attracted the attention of the International Gustav Mahler Society, whose president contacted Stan to offer him the IGMS Gold Medal as part of their 50th anniversary celebration. With characteristic humbleness, Stan credited the MahlerFest for launching his presence in the Mahler world, and suggested that MahlerFest itself be awarded the medal. In 2005, Stan and Olson travelled to Vienna to accept the award - where they met acclaimed baritone and previous Gold Medal winner Thomas Hampson. Stan proposed to Hampson "how about a two gold-medal Das Lied?" which was realized two years later at MahlerFest XX. Stan then stepped down from day-to-day activities but remained involved as President Emeritus.

Stan had continued his travels, now to attend Mahler performances, meet Mahler scholars and trace Mahler's footsteps across Europe. He was accompanied on occasion by de La Grange, who preceded Stan in death by two weeks and two days. Let us imagine the two of them now looking down on Toblach while deep in conversation - and smile.

VISIT THE MAHLERFEST STORE

- The MahlerFest online store features the following items:
- A flash drive of the “Best of MahlerFest I – XXVIII”
- CD recordings of many previous MahlerFest Orchestra performances
- MahlerFest gift items (umbrellas, t-shirts, flashlights, etc.)
- DVD and Blu-Ray versions of the wonderful Mahler-related films by Jason Starr

MahlerFest is pleased to make available a flash drive compilation of the “Best of the MahlerFest” from the first twenty-eight years of performances by the Colorado MahlerFest Orchestra under Artistic Director Emeritus, Robert Olson.

The flash drive features almost 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, MahlerFest performed many pieces by various composers—those influenced by Mahler or those who lived during Mahler’s time—this flash drive includes only Mahler’s original compositions including his brief Entr’acte to the von Weber opera *Die drei Pintos* and the Hamburg version of Symphony No. 1. The music is formatted in .wav files.

PDF files containing the program books for the first twenty-eight years of MahlerFest are included on the flash drive. These books include 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 the success of MahlerFest, in particular the late Dan Dietrich and the Daniel W. Dietrich II Foundation.



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

Kenneth Woods

"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 released volume one in a new series exploring the orchestral music of Ernst Krenek for Toccata (chosen by the Sunday Times as one of the Best Recordings of 2016), and two major discs for Avie: the world-premiere recording of the Hans Gál Piano Concerto (a Critic's Choice for 2016 in Gramophone Magazine), and the new orchestral version of the Elgar Piano Quintet arranged by Donald Fraser. Woods and the ESO have just released their first operatic recording- the world premiere of John Joubert's opera Jane Eyre, recorded live in October 2016, a performance hailed as "Premiere of the Year" in Classical Music Magazine, and the "highlight of an incredible year of music in Birmingham" by the Birmingham Post. Among his most important initiatives at the ESO is the 21st Century Symphony Project, a multi-year endeavor to commission, premiere and record nine symphonies by nine different composers, beginning with the triumphant premiere of Philip Sawyers' Third Symphony in February, 2017.

KENNETH WOODS, MAHLERFEST ARTISTIC DIRECTOR

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. 2016 saw 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.



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COLORADO MAHLERFEST XXX ORCHESTRA

VIOLIN I

AnnaMaria Karacson ♦
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 James Stern ♦
 Associate Concertmaster
 Yenlik Weiss ♦
 Assistant Concertmaster
 Paul Trapkus
 Laura Johnson
 Mary Mathews
 Bailee Mulholland ♦
 Leah Quiller ♦
 Allison Rickel
 Grace Hemmer
 Lydia Oates
 Josh Steinbecker
 Bélen Hernández

VIOLIN II

Karen Bentley Pollick ♦*
 Rebecca Ruttenberg ♦**
 Jonathan Gray ♦
 Elizabeth Lenz
 Rob Rubin ♦
 Dario Landazuri
 David Cher ♦
 AnnaGrace Strange
 Jeralyn Friedli ♦
 Carol Osborne
 Sam Langer
 Mitchell Reilly ♦

VIOLA

Lauren Spalding ♦*
 Kyla Witt ♦**
 Alyssa Bell ♦
 Doug Westervelt ♦
 Andrew Grishaw ♦
 Marilyn de Queiroz

Joanna Malm
 Conrad Sclar
 Ethan M. Hecht
 Denise Jones
 Ana Montenegro
 Alice Sprinkle

CELLO

Parry Karp ♦*
 Andrew Brown ♦**
 Rowanna Bobo ♦
 Lydia Hynson
 Meryl Geib
 Monica Smiley
 Mattieu D'Ordine
 William Todd
 Angela Langemann
 Nicholas Gusias ♦

BASS

Miriam Bijkerk ♦*
Jennifer Motycka ♦**
 Noah McNair
 Michael Geib
 Sélyne Tibbetts-Pagán ♦
 Chris Kay
 Zuri Kargbo

FLUTE/PICCOLO

Kay W. Lloyd *
 Leanne Hampton
 Margaret Sloyer
 Alexandra Aguirre (picc)

OBOE/ENGLISH HORN

Kimberly Brody *
 Kristin Weber
 Kim Foskett
 Marilyn Johnson (EH)

CLARINET/EB/BASS CLARINET

Daniel Silver *
 Steven M. Bass **
 Maggie Greenwood
 David Leech (Eb)
 Nathaniel Berman (bass)

BASSOON/CONTRABASSOON

Sarah Fish *
 Ben Cefkin
 Joshua Draves-Kellerman (contra)
 Kyle P. Sneden (contra)

HORN

Lydia Van Dreel *
 Travis Howell **
 Gavin Betterly
 Brian T. Kilp
 Matt Taylor

TRUMPET

Daniel Kelly *
 Jennifer Oliverio **
 Ryan Spencer
 Colton Crandell

TROMBONE/BASS TROMBONE

William Combs *
 Evan Johnson **
 Holly Amend
 Daniel J. Morris (bass)

TUBA

Thomas Stein *

TIMPANI

Alan Yost *

PERCUSSION

Amy Hearting *
 Christopher Eagles
 Sandra Fauth

HARP

Kathryn Harms *

COLORADO MAHLERFEST XXX MASTERCLASS CHAMBER ORCHESTRA

Joshua DeVane, Baritone	Michael Young, Piano
Alexandra Aguirre, Flute	Laura Moylan, Harmonium
Dan Silver, Clarinet	Annamaria Karacson, Violin 1
Amy Hearting, Percussion	Karen Bentley Pollick, Violin 2

Lauren Spalding, Viola
 Andrew Brown, Cello
 Noah McNair, Bass

CHAMBER CONCERT MUSICIANS

James Stern, Violin	David Yang, Viola
Karen Bentley Pollick, Violin	Jennifer Hayghe, Piano

Parry Karp, Cello
 Kenneth Woods, Cello

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* = Principal

** = Assistant Principal

Bold = Played in all Thirty MahlerFests

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CURRICULUM VITAE - MAHLER'S SYMPHONY NO. 10

Ron Nadel

*"The Devil dances it with me. Madness, seize me, the accursed!
Destroy me, so that I may forget that I exist!"*

"Oh God, why have you forsaken me?"

"To Live for you! To die for you! Alma!"

- Notes in Mahler's sketches of Symphony No. 10

Mahler's symphonies are powerfully evocative works emanating from his personal experiences and extrapolated into musical statements and illustrations of universal human existence. He had much personal experience throughout his life to draw upon: the suicide of a beloved sibling and loss of several others in infancy, his parents' turbulent relationship and scenes of domestic violence, life in anti-Semitic Vienna and his conversion to Catholicism, the agonizing death of a young daughter and the diagnosis of his own incurable heart valve disease. As a result, his works are often interpreted as autobiographical narrative and revelation. But, as musicologist and philosopher Theodore Adorno wrote, Mahler *"was not content with first persons."* In addition, Mahler's many correspondences about program music, and the program notes to his early symphonies (later withdrawn), taken with the documented facts of his life, largely contradict any specifically autobiographical interpretations of his works; with the possible exception of his Tenth Symphony.

Mahler began composing the Tenth in the summer of 1910, after a successful and demanding 46-concert season as conductor of the New York Philharmonic. Working in his composing hut in Toblach (now Dobbiacho) in the Tyrolean mountains of northern Italy, he sketched a five-movement symphony, arranged initially in two parts. Each movement was contained in its own folder. He was at the height of his compositional powers and his fame was now international. Mahler found new inspiration in the New World and seemed to be entering a new phase in his career. But his personal life would be wrenched into devastating turmoil.

Part I of the symphony would consist of a long opening adagio and second-movement scherzo. Part II of the symphony would consist of a short movement titled "Purgatorio", followed by another scherzo, and conclude with another long adagio. This arrangement was thus symmetrical, with two long adagios and two scherzos mirroring each other around a short central movement. There is a symmetry to the music as well.

Mahler's wife Alma took ill that summer and was advised to take a rest cure. Mahler took her to the Tobelbad spa in Graz, Austria. He returned to Toblach to continue his work. Meanwhile, back at Tobelbad, Alma met the young architect Walter Gropius and found

an outlet for emotional needs which had gone unaddressed for too long. The two began an affair. At the end of her stay, she returned to Mahler at Toblach. Gropius sent her love letters, but one letter was addressed to Mahler himself, and thus he discovered his wife's infidelity.

Mahler was shaken out of his self-absorption and down to his foundation. He confronted Alma, and they met with Gropius at Mahler's insistence. Alma expressed her unhappiness. Mahler even sought a meeting with Sigmund Freud. When pressed to choose, Alma said she would stay with Mahler. Amid all this, he was able to complete sketches of his tenth symphony. In Autumn, he went to Holland to give the premiere of his mighty Eighth Symphony, and from there back to New York, with Alma, for his third season. He seems already to have had strep throat on the voyage to America. People with heart valve disease were prey to coronary infection in those pre-penicillin days. Mahler's condition deteriorated, and he died in Vienna on May 18, 1911. He was never able to return to his sketches of the tenth.

There is much speculation as to how much these events influenced Mahler's sketches. After all, he began the symphony before the terrible discovery. What were his thoughts and objectives then? Yet, there are several emotional, intriguing notes written throughout the sketches, and some suggestive differences between his three versions of sketches, contributing to compelling evidence that, whatever his initial objective was, Mahler also injected musical representations of this shock into the score right after the unhappy revelation.

Most of Mahler's previous symphonies communicate, not events, but emotional responses to fate and adversity in general, and the consolations derived from love, nature, and nostalgia, almost always rallying to uplifting triumph - illustrating human experience in symphonic form. Listening to any of the performing "realizations" of the Tenth leaves one with the impression that it picks up where the Ninth left off (with its sense of leave-taking), but, with many references to several of his own symphonies (at least seven of his previous nine are alluded to), it's not unreasonable to surmise Mahler had been contemplating the common experience of taking stock of one's life. Aided by allusions to his own works and their individual themes, the Tenth feels like a summing up, looking back over the events defining one's life, but ending with a bottomless yearning for more time and another chance.

CURRICULUM VITAE - MAHLER'S SYMPHONY NO. 10

Ron Nadel

The first movement, the only one fully orchestrated by Mahler himself, opens with a kind of preamble, in the violas, so that when the main theme begins, it feels like a story unfolding in flashback. The melody rises slowly, communicating a sense of self-reflection. Like a ray of sunshine, Mahler quotes a playful motif from the third movement of his Third Symphony, which took inspiration from experiences with nature. Later, dense harmony reminds one of Wagner's *Tristan und Isolde*. Almost imperceptibly, the music settles into a very quiet moment of anticipation and then, from out of nowhere, an eruption: three dissonant chords piled on top of each other, like a cry of agony. It is one of the most shattering moments in the symphonic repertoire. There is evidence Mahler added this right after discovering Alma's affair. These chords do not appear in Mahler's first draft. After that subsides, the opening melody of the adagio is reversed, sweeping downwards; reflection becomes regret. All energy seems drained.

The second movement Scherzo bubbles up energetically and with purpose. Bustling like big city life, it is very reminiscent of the cynical third movement Rondo Burlesque from the Ninth. But, quite unexpectedly, we are transported to a country dance by one of Mahler's many lovely Ländler. Lullaby-like, it evokes feelings of nostalgia and a simpler life, as Mahler often did. The melody swirls with references to the whirlwind finale of his Seventh Symphony. When the Ländler returns, violins provide accompaniment similar in effect to the fiddling in the second movement of his Fourth Symphony, Mahler's paean to the world of the child, where it was like a dance with the devil or fate. Nostalgia and bustling vie for expression. The movement builds and surges to a victorious conclusion, in the same fashion as the scherzo from Mahler's Fifth Symphony; a work that begins with a funeral march, but ends in triumph.

Mahler labeled the third movement Purgatory - Inferno, and then crossed out Inferno at some point. Several scholars have suggested this movement was written or added only after Mahler's discovery of Alma's affair. Whatever the case, the sketch is practically littered with Mahler's comments in the margins. At one point he wrote *Tod! (Death!)*. And, further on, *Oh God! Why have you forsaken me?* The movement opens with a motif similar to the beginning of Mahler's Fourth Symphony and his song *Earthly Life* (both written in the same year). The ominous movement echoes the cynicism of Mahler's song, in which a hungry child is told to wait for food, only to succumb just as it is ready. There are melodic hints of the fifth movement finale to come, and the movement ends, somewhat abruptly, like someone shutting off the lights. In the margin, Mahler wrote *Thy will be done!*

The fourth movement Scherzo begins with a short fanfare, swooping downward like the main theme from the first movement of Mahler's

Seventh Symphony (another of his symphonies which begins apprehensively, but ends victoriously). It is another dance, one of several where Mahler seems to say Life is a dance with Fate. In the margins, Mahler wrote *The Devil dances it with me...* Again there are references to the Scherzo of the Fifth, and also a brief, urgent motif akin to one in the Resurrection Finale of his Second Symphony. Short melodies follow rapidly one after the other, unsettled like Mahler's Seventh Symphony, until there is a stab of pain, and later another one; not quite as shattering as in the first movement, perhaps referring to another of his many other real encounters with fate. The death of his daughter comes to mind. There is an ethereal moment alluding to the spooky Scherzo from the Seventh Symphony, and finally the movement seems to settle down, uneasily, ending with a sudden, muted blow. Beneath it, Mahler notes: *You alone know what it means...* When Mahler and Alma were in New York in 1908, they were witness to a dismaying occurrence in the street below their 11th floor hotel room. It was a funeral procession for a fire chief who perished in the line of duty. Alma, in her memoirs, relates how the cortege halted below them as they looked out their windows. After a brief statement and a pause, there was a loud blow on a muffled drum, and the cortege moved on. Thus, Mahler brings an experience of fate and mortality directly into this symphony.

The finale begins without a pause between movements. A deep melody (given to the tuba in Deryck Cooke's version), lumbers upwards out of the depths; a menacing version, in minor key, of a similar melody heard in the opening of the Resurrection finale of Mahler's Second Symphony (his great symphony of death and transcendence). But upward progress is interrupted each time by more jarring blows on muted bass drum. A consoling, tender melody emerges and soon the mood brightens. More drum blows; death interrupting. But the mood quickly becomes lighthearted with aid of a soaring melody. Those familiar with Mahler's Sixth Symphony will recognize it as the same theme Mahler used to represent Alma in the first movement of that work. Her theme soon leads directly to another piercing, agonizing orchestral scream, the mirror image to the one from the first movement. Following a sustained high A on trumpet (for Alma?), we are brought back to the very beginning with the opening preamble, now on horns, as if our flashback story has been brought up to the present moment. The front end of Alma's theme is subtly transformed into an expression of regret and yearning; for lost love, for more life and another chance. The music slowly dies away, seemingly resigned. And then an intense cry of anguished yearning swoops up out of the orchestra, accompanying the words in the margin, *To live for you! To die for you! Alma!*

ELGAR: STRING QUARTET, OP.83

arranged for string orchestra by David Matthews

Although Elgar was a highly accomplished violinist, he wrote no mature string chamber music until, at the end of his creative life, he produced three major works: a violin sonata, a piano quintet and a string quartet. His creativity was incapacitated by the First World War: "I cannot do any real work with the awful shadow over us", he wrote to his friend Sidney Colvin. He was living in his grand Hampstead house and much of the time was ill and deeply depressed. But in 1917 his wife found an isolated cottage, Brinkwells, near Fittleworth in Sussex. It was here, in the autumn of 1918, his spirits revived, that Elgar worked on the three new pieces, and also made sketches for his last major completed work, the Cello Concerto. These sketches were originally intended for string quartet, and the Quartet proper begins with similar E minor material. Both outer movements are full of mercurial changes of mood; both end at the last minute in the major,

the finale with an exhilarating display of renewed energy. In between comes an intermezzo marked 'Piacetole', 'peacefully' - a pastoral C major interlude between the two stormy outer movements. Alice Elgar was particularly fond of this movement, and it was played at her funeral in 1920.

In 2002, I arranged the slow movement for string orchestra and George Vass conducted it that year at the Deal Festival. The remainder of the Quartet was orchestrated in 2010. The substantial part of the arrangement is the addition of a double bass part, but I have also thickened the upper parts in a number of places. At two points in the first movement and at the end of the Andante I have preserved the original writing for solo strings. The arrangement was commissioned by the John S. Cohen Foundation. - David Matthews



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UNFINISHED/UNHEARD

Kenneth Woods

Mahler never had the satisfaction of hearing any part of the Tenth, or for that matter his Ninth and *Das Lied von der Erde*. When Mahler ended his last summer holiday in 1910, he made sure that the Tenth was complete in one very important respect- it existed as an unbroken musical structure from beginning to end. This marks a fundamental difference from other unfinished works such as the Mozart Requiem, Bruckner's Ninth Symphony and Bach's Art of Fugue, each of which was left structurally incomplete at the time of each composer's death. Much work remained to be done on the Tenth when Mahler died—most of the piece still needed to be orchestrated, and in places the continuity of the work is maintained only by the most tenuous of threads, but Mahler went back to New York in the Autumn of 1910 with the Tenth Symphony very much a complete and coherent musical and philosophical statement.

Mahler had suffered his famous “three blows of fate” in the summer of 1907—the death of his daughter Maria, the loss of his position as director of the Vienna State Opera and the diagnosis of a serious heart condition. In the months following his diagnosis Mahler was deeply concerned about his new physical frailty. Over the course of the next few years, however, he had largely moved on to a new life, making a huge success in New York with the New York Philharmonic and the Metropolitan Opera and his compositional powers had continued to grow. Just as he had recovered from the near-fatal haemorrhage that had preceded the composition of his Fifth Symphony, it looked like Mahler had once again overcome a devastating turn of events and moved forward with renewed strength and conviction, and ever-greater artistic confidence, into a new chapter of life. Of his final three works, the Tenth is actually in many ways the least valedictory- Mahler in this work is no longer contemplating the terrifying prospect of his own death so much as he is the terrifying prospect of a life without Alma.

Many now believe that Schubert learned he was dying of syphilis around the time he wrote the torso of his own Unfinished Symphony in 1882-3. Like Mahler, in the last years of his life, Schubert's creative powers continued to grow at an astounding pace after being confronted with his own imminent mortality. Benjamin Britten once said that “It is arguable that the richest and most productive 18 months in music history was the time when Beethoven had just died, when the 19th century giants Wagner, Verdi and Brahms had not yet begun; I mean the period in which Schubert wrote *Die Winterreise*, the great C Major symphony, his last three piano sonatas, the C Major String Quintet, as well as at least a dozen other glorious pieces. The very creation of these works in that space of time hardly seems credible, but the standard of inspiration, of magic, is miraculous and past all explanation.” The Quintet in C major was one of his last works (it was his final chamber work) and for me, as for many other musicians, it is the Everest of chamber music, a work of unmatched beauty, spirituality and profundity. Just as Mahler never heard his last three works, Schubert never heard the Quintet,

nor most of his other late works. The Quintet was finally performed in 1850 and published in 1853. Between Schubert's death and its revival, it was nothing more than dots on the page- silent, unheard, unknown.

More often than not, a composer's final musical thoughts were part of a work he or she was composing at the time of their death- hence the unfinished nature of not only Mahler's Tenth, but Bruckner's Ninth, the Mozart Requiem and the Bartók Viola Concerto. Other composers chose silence long before their death- so it was with both Sibelius and Elgar. Elgar found the disintegration of the world he grew up in during World War I deeply troubling, and the musical revolutions of Schönberg, Stravinsky and the new avant garde left him feeling irrelevant. During the War, he retreated to a cottage at Brinkwells in Sussex, where he completed his last four major works—the autumnal Cello Concerto and his only three mature chamber works: the Piano Quintet, the Violin Sonata and the String Quartet. These four works were his farewell to composition though he lived, in good health, another fifteen years. We're very excited to present the US Premiere of the new string orchestra version of Elgar's String Quartet by our Visiting Composer, David Matthews, who also played such an important role in the orchestration and refinement of the Cooke Performing Version of Mahler's Tenth Symphony.

Matthews became involved in the revisions of the Tenth when he and his brother reached out to Deryck Cooke as, in his words, “teenage Mahler fanatics.” David Matthews would go on to become one of the leading British composers of his own generation and a formidable symphonist in his own right. He has just completed his own Ninth Symphony, which my colleagues in the English Symphony Orchestra and I will premiere in 2018. Just as Mahler couldn't resist the opportunity to put his mark as an orchestrator on Beethoven's String Quartet in F minor (“Serioso”) or Schubert's *Death and the Maiden*, Matthews' work on the Elgar reminds us that a work need not be unfinished to invite further creative engagement from another composer. His *Romanza* for Violin and Piano, given its US Premiere on the 17th of May, is one of his works in which Mahler's influence is most apparent, particularly in the delirium of the Viennese Waltz which forms the climax of this powerfully expressive work.

Mahler's influence has also continued to be felt among composers across Europe and Russia. György Kurtág, now 91 years old and still going strong, has been writing his series *Signs, Games and Messages*, for decades now. It is both his musical diary and his magnum opus, and it is a work that will forever be, by definition, unfinished. Where Mahler was a composer who always seemed to need to work in enormous forms, Kurtág is the greatest of miniaturists- everything in his music is distilled down to miraculously potent essentials. However, like Mahler, Kurtág is fascinated by contradictions in both life and music, and so in the selection of movements we present



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Alfred Schnittke was another composer for whom Mahler's influence was incredibly important. His adaptation of the fragment of the second movement of Mahler's uncompleted youthful Piano Quartet is just the most obvious example of Schnittke's reverence for Mahler. Where Cooke, Goldschmidt and the Matthews brothers went to great lengths to make their Performing Version of the Tenth as true to Mahler's soundworld as they could, Schnittke's approach to the Quartet fragment is unashamedly interventionist. He plays with the youthful Mahler's musical ideas as a cat plays with a caught mouse. It is also fascinating also to hear the more-or-less complete first movement of the Quartet, the earliest music of Mahler's generally performed today, alongside his final work. It is not hard to see why Mahler never finished this piece- it shows he was still very much learning the art of composition- and yet his personality is very much there. The intensity, the honesty, the passion and the confessional nature of the music in the Quartet is not far at all from that in the Tenth, and yet Mahler grew, changed and reinvented his language throughout his career. It is fascinating to see the astounding growth in technique and confidence between the Piano Quartet and the *Lieder eines fahrenden Gesellen*, Mahler's first mature song cycle, which we showcase in this year's conducting masterclass. And in a year in which we contemplate so many late and final works of great artists at the ends of their lives and careers, it is wonderful to see the future of our art-form in the hands of artists like our three gifted Mahler Conducting Fellows. Creating opportunities for deserving emerging artists will be an ever-greater part of the mission of MahlerFest in years to come.





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Frans Bouwman

When Frans Bouwman heard the Adagietto from Gustav Mahler's Fifth Symphony in a recording by the Dutch conductor Willem Mengelberg and the Royal Concertgebouw Orchestra, it led to a lifelong passion for the music of the Mahler.

At the age of 14, Bouwman started piano lessons and five years later he entered the class of Gerard Hengeveld at the Royal Conservatory of The Hague. While working at the municipal library, Bouwman discovered a facsimile edition of Mahler's 10th Symphony, published in 1924 by Paul Zsolnay. At that time, British musicologist Deryck Cooke was already on his way to complete what would become the first performing version of the symphony. The Cooke version, which to this day remains the standard performing version of the symphony, would be published in 1976, but the young Bouwman was already corresponded with Cooke by the end of the 1960s.

During his studies at the conservatory, Frans Bouwman completed an arrangement of Mahler's 10th for two pianos. The premiere was performed by Bouwman and his wife, the pianist Katy Satur. He completed his piano studies in 1975, the same year in which Deryck Cooke's performing version received its Dutch premiere by the The Hague Residentie Orchestra under the baton of Jean Martinon. After completing his piano studies, Bouwman went on to study at the University of Utrecht, where he studied with Marius Flothuis. He received his Bachelor degree in musicology.

In 1986, a Mahler X Symposium was held in Utrecht, Netherlands. During this symposium, the performing versions of Mahler's 10th Symphony by Deryck Cooke and Clinton Carpenter were programmed as well as the premiere of a new version by Remo Mazzetti. Bouwman was engaged to proof read both the full score and the individual orchestra parts of the Mazzetti version using his copy of Mahler's manuscript to find and rectify many errors.

In 1997, Bouwman received an invitation to collaborate on the Joseph Wheeler performing version at the Colorado MahlerFest in Boulder Colorado. After this collaboration, the conductor Rudolf Barshai invited Bouwman to work with him on his performing version. It would mark the beginning of a long collaboration that ultimately resulted in the Barshai version of Mahler's 10th Symphony. More recently it was the young Israeli conductor Yoel Gamzou who also drew on the extensive and intimate knowledge that Bouwman possesses of Mahler's unfinished symphony, leading to the publication of the Gamzou version in 2010.

Bouwman collaborated on the book "Perspectives on Mahler" and

has been published in The Musical Times and in the International Gustav Mahler Society's publication "Mahler News". The focus of Frans Bouwman's scholarly work has been the creation of a complete and annotated transcription of all the surviving sketches of the unfinished manuscript of Gustav Mahler's 10th Symphony. In this critical edition, all the surviving manuscript pages in their various compositional stages will be presented for the first time in their entirety and in one comprehensive edition. The British composer Colin Matthews, who collaborated with Deryck Cooke on his performing version back in the 1960s, supports Bouwman in his efforts. The publication of the critical edition is planned for 2017.

For his MahlerFest XXX presentation, Frans will focus on the following areas:

1. His years of involvement with the piece.
2. A survey of his cooperation with Cooke et al, Mazzetti, Wheeler, Barshai and Gamzou and his work on their performing versions.
3. An explanation of his original three part transcription project: diplomatic, emended and critical.
4. A list of discrepancies between Mahler's early and late sketches and different editions (the core of his lecture).
5. A survey of piano versions old and new (Block, Shostakovich, La Grange, Scarpini, White as well as Bouwman's three versions).



Jerry Bruck

Since arriving in New York in 1961—as performances of Mahler's music in America began to gain a foothold at last—Jerry Bruck has cemented a reputation as a recording engineer specializing in classical music.

Jerry is also a founding member of the Gustav Mahler Society of New York and a member of the Internationale Gustav Mahler Gesellschaft in Vienna. He recorded most of the MahlerFest concerts between 1995 and 2015.

In 1962, Jerry presented the first radio broadcast cycle of Mahler's music over New York's WBAI-FM. These 14 two-hour programs featured extensive biographical material, including interviews with musicians and other people who knew Mahler. Research for this project led him to Mahler's widow, Alma. In April 1963, with Jack Diether and conductor Harold Byrns, he played for Alma the tape of the BBC's broadcast lecture and performance—now known as Cooke I—that eventually convinced her to lift her ban on completions of her husband's Tenth Symphony. A few months later, with WBAI music director John Corigliano, Jr., he recorded an interview of Alma and Anna Mahler, nearly a year before Alma's death.

PRINCIPAL PARTICIPANTS

With that interview Jerry began a lasting friendship with Mahler's daughter, Anna, who gave him the legal rights to Mahler's early Piano Quartet. He has a small collection of Mahler memorabilia, some original manuscript pages he received from Anna, a few letters, and a plaster cast he laboriously remolded from Mahler's death mask (which Dika Newlin had preserved among her artifacts).

Jerry agreed to allow Mahler's early Piano Quartet to be performed at Lincoln Center, with Peter Serkin and the Galimir Quartet. Later, with Anna's approval, Jerry was directly responsible for the release of *Waldmärchen*, Mahler's suppressed first movement of his cantata *Das klagende Lied*. He also helped bring about American premieres of both the Wheeler and the Cooke realizations of Mahler's Tenth Symphony. He produced and engineered the first commercial recording of Mahler's five-movement First Symphony (with the *Blumine* movement) for CBS/Odyssey. Decades later, he and Peter McGrath recorded it with James Judd and the Florida Philharmonic.

In 1971, Jerry was awarded the Mahler Medal of the Bruckner Society of America, presented to him by Jack Diether.

In addition to many classical records and CDs, Jerry Bruck has recorded sound for a variety of Mahler-related film and video projects. His recording of Wheeler's performing version of Mahler's Tenth Symphony (for which he wrote the liner notes) is available from the Colorado MahlerFest. By now he has recorded all of Mahler's symphonies, *Das klagende Lied*, and *Das Lied von der Erde* in live concerts, including CD releases of the Third and Sixth Symphonies for Titanic Records (which included Jerry's liner notes). Jerry recorded the concert performances featured in Jason Starr's three documentaries on Mahler works: *Of Love, Death and Beyond: Exploring Mahler's 'Resurrection' Symphony*; *What the Universe Tells Me*, on Mahler's Third Symphony; and *Everywhere & Forever: Mahler's Song of the Earth*.

Jerry Bruck's monograph on the movement order in Mahler's Sixth Symphony, entitled "Undoing a 'Tragic' Mistake," was published and distributed worldwide by the Kaplan Foundation in *The Correct Movement Order in Mahler's Sixth Symphony* (2004). Intended to restore the correct order of the symphony's inner movements in modern performances and recordings, it was the basis for the reversed inner-movement order in the New Critical Edition of the Sixth, published by C. F. Peters in 2010.

Jerry's wife, Louise Bloomfield, is a longtime devotee of Mahler's music. After attending Oberlin College she pursued a career in trade and educational reference publishing, in London and then in New York, where her first job was helping to edit *The New Grove Dictionary of American Music*. Her father, Theodore Bloomfield, conducted Clinton Carpenter's realization of Mahler's Tenth Symphony at the 1986 Utrecht Mahler Tenth festival and symposium, and wrote *In Search of Mahler's Tenth: The Four Performing Versions as Seen by a Conductor* (*The Musical Quarterly* 74 (1990)). A passionate choral singer, Louise was thrilled to participate in the MahlerFest

performances of the Eighth Symphony in 2009.



Donald Fraser

British born, now a permanent US resident, British Academy Award winning Donald Fraser lives and works from his home outside of Chicago. Donald entered the Royal College of Music at age seventeen to study composing and conducting.

His principal tutors were Sir Adrian Boult, Humphrey Searle and Alexander Goehr. He also studied with Nadia Boulanger. In his second year he was awarded all five composition prizes and a Cobbett Prize for conducting. At nineteen he began writing for film and television and, subsequently became resident composer at the Royal College of Art Film School and composer, conductor and Artistic Associate for the Old Vic Theatre Company. Donald has also created and produced TV, Film and Theatre programmes and many sound recordings for RCA, BMG, EMI, Philips, the BBC, Thames TV, PBS, Channel 4 and independent production companies. He has composed scores for over 30 documentaries, several feature films and TV series as well as more than 120 commercials, many radio dramas and music for the concert hall. Donald's music has been heard at many of the world's major festivals including Edinburgh, Istanbul, Perth (Australia), Hong Kong as well as on theatrical tours to the United States, China, Japan and many European countries.

His studio is a converted barn and he uses Sibelius software for scoring and publishing, ProTools for recording and mixing and Avid Media Composer for film and video.

His music has been widely performed and recorded by, among others:

Artists: Yehudi Menuhin, Jessye Norman, Sir Thomas Allen, Sir Andrew Davis, Maxim Vengarov, Andrew Litton, Sir Alexander Gibson, Peter Donohoe, Sarah Brightman, Eugenia Zuckerman, Anton Armstrong, Josephine Lee, Duain Wolfe, Grant Gershon, John Scott, Constance Chase, Lea Salonga, Daniel Rodriguez, Julie Covington, Jim Litton, Lionel Friend, Matthew Oltman and Robert DeCourmier.

Orchestras, Choirs and Ensembles: Chicago Symphony Orchestra and Donald Fraser.

Chorus, Dallas Symphony Orchestra and Chorus, BBC Symphony Orchestra, the Bournemouth Symphony Orchestra, the English Chamber Orchestra, Sinfonia of London, National Orchestra of Mexico, Orchestra of St Luke's, Colorado Symphony, National Philharmonic Orchestra, Mendelssohn Chamber Orchestra,

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Hollywood Chamber Orchestra, Los Angeles Opera Orchestra, Augusta Symphony and Opera Company, the Prague Symphony Orchestra, the Shanghai, Chillingirian and Medici String Quartets, Canadian Brass, Atlantic Brass, ECO (cont.) Brass, the American Boychoir, the New York Choral Society, Chicago Symphony Singers, the Choirs of St. Olaf's College, West Point Glee Club, the Cheyenne Chamber Singers, Boston Gay Men's Chorus, The Empire City Men's Choir, Turtle Creek Men's Chorus, the Chicago Gay Men's Chorus, the Chicago Childrens' Choir, the Choir of St. Paul's Cathedral and literally more than a thousand church and community choirs around the world.



David Matthews

David Matthews was born in London in 1943 and started composing at the age of sixteen. He read Classics at the University of Nottingham – where he has more recently been made an Honorary Doctor of Music. In music, he was mainly self-taught, though he studied privately with Anthony Milner and was greatly helped by Nicholas Maw and Peter

Sculthorpe. He also learned much from being an assistant to Benjamin Britten for three years in the late 1960s.

David collaborated with Deryck Cooke on the performing version of Mahler's Tenth Symphony.

His large output includes nine symphonies, five symphonic poems, six concertos, fourteen string quartets and many chamber and vocal works. Many of his works are available on CD, most recently the fourth volume of a complete recording of his string quartets by the Kreutzer Quartet (on Toccata Classics), and his large-scale oratorio Vespers, coupled with the Seventh Symphony (Dutton Epoch).

A number of his works are inspired by landscapes and seasons, by paintings and literary texts (recently Goethe, Ted Hughes and Boethius) and by collaborations with instrumentalist friends. He has also written books on Tippett and Britten, and has worked extensively as an arranger, especially for the Nash Ensemble. Recent orchestral premieres include his Eighth Symphony, played by the BBC Philharmonic at the Bridgewater Hall, Manchester, in April 2015; and Toward Sunrise, played by the City of Birmingham Symphony Orchestra at the Lichfield Festival in July 2015. The Kreutzer Quartet will premiere his new 14th Quartet in May.

For more information, please see

<http://www.fabermusic.com/composers/david-matthews/biography>

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Peter Wadl

Peter Wadl is Founder and Music Director of Cambridge Camerata and has been conductor of both the Chiltern Philharmonia and Rutland Sinfonia. He is also Director of Music at St Andrews Chesterton in Cambridge where recently his choir sang the Duruflé Requiem.

He studied with George Hurst and Christopher Zimmerman and continues to study with Sian Edwards and Mark Elder.

Recent concerts with Cambridge Camerata have included the last three symphonies of Mozart, Mahler/Stein Symphony No.4 and Beethoven Symphony No.2. In 1989 he made his debut with the Chiltern Philharmonia Orchestra with two performances of Mahler Symphony No.6.

Recently named as a Mahler Conducting Fellow at the Colorado MahlerFest, he has assisted Daniel Harding (Swedish Radio Symphony Orchestra, Berlin Philharmonic Orchestra and Orchestre de Paris), Zubin Mehta (Staatskapelle, Berlin), Markus Stenz (Leipzig Gewandhaus Orchestra), Nicholas Collon (City of Birmingham Symphony Orchestra) Yannick Nézet-Séguin (Rotterdam Philharmonic Orchestra and Bavarian Radio Symphony Orchestra) and Simon Rattle (London Symphony Orchestra).

Aside from his career as a conductor, Peter works as a free-lance music typesetter and editor, recently completing new orchestral parts of Messiaen and Mahler which have been used by orchestras worldwide.

Dean Whiteside


Dean Whiteside, a native of New York City, is in his first season as the New World Symphony's Conducting Fellow. He leads a variety of performances, including the NWS' Encounters and PULSE series, as well as serving as assistant to Artistic Director Michael Tilson Thomas. Additionally, he appears on select subscription concerts at the New World Center and Arsht Center for the Performing Arts, sharing the podium with such conductors as Michael Tilson Thomas, Peter Oundjian, Robert Spano, and Osmo Vänskä.

Mr. Whiteside is founder and director of the Nashville Sinfonietta, hailed by John Pitcher of NPR as "a virtuoso band." He served as a Conducting Fellow at the 2014 Castleton Festival, where he studied with Lorin Maazel and substituted for the ailing Maestro on tour with the Castleton Festival Orchestra.

Mr. Whiteside came to international attention by winning 2nd Prize, the Zagreb Philharmonic Orchestra Prize, and the Croatian Composers' Society Award at the 6th International Competition of Young Conductors Lovro von Matacic in October 2015. He received the 2017 Mahler Conducting Fellowship at Colorado MahlerFest as well as the 2015 David Efron Conducting Fellowship at the Chautauqua Institution Music Festival. His European debut came in 2011 after winning the Jorma Panula Blue Danube Masterclass and Competition. He has led the Aspen Festival Orchestra, the Chautauqua Music School Festival Orchestra and the Vanderbilt Orchestra on a five-city tour of China as well as many other prestigious orchestras in the US and overseas. He conducted the

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MAHLER CONDUCTING FELLOWS

Tonhalle Orchestra Zurich at the 6th International David Zinman Masterclass, the Danish National Symphony Orchestra at the Malko Competition, and the Juilliard Orchestra as assistant to Fabio Luisi.

Mr. Whiteside studied with Simeon Pironkoff and Yuji Yuasa at the famed University of Music and Performing Arts Vienna, where he graduated with distinction. He has participated in masterclasses led by such conductors as Bertrand de Billy, Mark Elder, Fabio Luisi, Jun Märkl, Kurt Masur, and Jorma Panula. He began his conducting studies with Robin Fountain at Vanderbilt University, where he won the David Rabin Performance Prize and graduated cum laude with a double major in viola and philosophy.

Tal Samuel

Tal Samuel is a native of Israel. She is fast earning a reputation as one of the most promising young Israeli conductors in the field, performing regularly in concerts and operas through North America, Europe and Israel.

Her recent work and appearances won her prizes by the America-Israel Cultural Foundation, the Sylvia Borger Fund and a grant for a promising young conductor by her hometown orchestra, the Haifa Symphony Orchestra.

Besides her guest conducting appearances, Samuel is currently serving as Music Director of the Meytar Music Festival (MMF)

which she founded in 2010 in Israel and as an Assistant Conductor at the Bloomington Opera and Ballet Theater in Indiana.

Samuel's recent engagements include the Lucerne Strings Festival Orchestra, New World Symphony, Fort Worth Symphony, Cabrillo Music Festival Orchestra, the Berlin Sinfonietta, Haifa Symphony Orchestra, Israeli Chamber Orchestra, Israel Sinfonietta Bee'r-Sheva Orchestra and the Herzliya Chamber Orchestra.

Tal Samuel was invited to participate in highly selective conducting master classes including workshops with Bernard Haitink, Michael Tilson Thomas, Jorma Panula, Yoel Levi, Asher Fisch, Marin Alsop, James Ross and Carl St. Clair.

Tal Samuel was born in Haifa, Israel. She studied piano since the age of six and viola since the age of ten with the latter becoming her main instrument. As an accomplished violist, she has performed with various chamber groups and orchestras in her home country and abroad and played under conductors such as Zubin Mehta, Kurt Masur, Helmuth Rilling and others.

Samuel holds a Master's degree in orchestral conducting from the Jacobs School of Music at Indiana University and a Bachelor's degree in Orchestral conducting, minoring in viola performance and composition from Tel-Aviv University. She is currently a Doctoral Candidate at the Jacobs School of Music where she studied under the tutelage of David Effron and Arthur Fagen.



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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 precession 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 the magnificent 14,000-foot peaks of the Rockies. He realized that this beautiful landscape was not unlike Mahler's summertime composing environs, and 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 at MahlerFest until 2015.

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 VII due to an article by Gerald Fox in the American Record Guide. One year later, a spectacular performance of Mahler's Eighth, produced an excellent recording that 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 over 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 Dutch expert on the Tenth, Frans Bouwman. 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, 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 over twenty years of collaboration between mezzo-soprano Julie Simson and the festival. Simson, now on the faculty at Rice University, has appeared with MahlerFest more often than any other soloist.

MahlerFest XXVIII in May of 2015 was a very special MahlerFest. On Sunday night, when Maestro Olson lowered his baton after an emotional Mahler Ninth it was after his final performance as the 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 a tribute to, this astounding achievement.

MahlerFest XXIX, dedicated to the memory of long-time supporter and family member, Daniel Dietrich, marked the start of a new era for MahlerFest when Kenneth Woods took the podium for his first festival. In addition to performing Mahler's 7th symphony, the MahlerFest orchestra joined Kenneth in the US premiere of Kurt Schwertsik's *Nachtmusiken* with the composer in attendance. In addition to films, a chamber concert and a symposium, MahlerFest XXIX included a week-long conducting workshop with three talented conductors studying with Kenneth and Kurt. The workshop, to be a yearly event, culminated in a free public master class at the Boulder Public Library.

It is the goal of Maestro Kenneth Woods and everyone associated with the Colorado MahlerFest to honor the legacy left to us by Maestro Olson.

MAHLER, MAHLER, EVERYWHERE

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THURSDAY, JULY 27, 2017 6PM

New York Philharmonic – Alan Gilbert, Conductor

Symphony No. 7 in e

Aspen Music Festival

www.aspenmusicfestival.com/

SUNDAY, JULY 2, 2017 4PM

Aspen Festival Orchestra - Robert Spano, Conductor

Symphony No. 1 in D

(With Mozart: Piano Concerto No. 9 in Eb, K.271)

TUESDAY, JULY 25, 2017 7:30PM

A Recital by Michelle DeYoung mezzo-soprano

Rückert Lieder

(With Timothy Collins: Desdemona and A Prokofiev Quartet)

FRIDAY, JULY 28, 2017 6PM

Aspen Chamber Symphony - Markus Stenz conductor, André Schuen baritone

Lieder eines fahrenden Gesellen

(With Beethoven: Pf Con No. 1 in C, op. 15 and Schumann: Sym No 1 in Bb, op. 38, "Spring")

Colorado Music Festival

<http://coloradomusicfestival.org/>

THURSDAY, JULY 13, 2017, 7:30PM

CMF Orchestra - Jean-Marie Zeitouni, Conductor

Lieder eines fahrenden Gesellen

(With Jolas: A Little Summer Suite and Beethoven: Symphony No. 9 in d, Op. 125)

THURSDAY, AUGUST 3, 2017 7:30PM

CMF Orchestra - Jean-Marie Zeitouni, Conductor

Symphony No. 9 in D

Colorado Symphony

www.coloradosymphony.org

FRIDAY, MAY 25, 2018 7:30PM

SATURDAY, MAY 26, 2018 7:30PM

SUNDAY, MAY 27, 2018 1:00PM

Brett Mitchell, conductor, Yumi Hwang-Williams, violin

Symphony No. 1 in D

(with Bernstein: Overture to Candide and Serenade (After Plato's Symposium))

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MAHLERFEST RECORD OF WORKS PERFORMED

<i>Aria from Die Tote Stadt</i> (Korngold) 1999	<i>Mephistopheles' Song in Auerbach's Tavern</i> (Mussorgsky) 2009
<i>Aus Goethe's Faust</i> Op. 75, No. 3 (Beethoven) 2009	<i>Marches & Ländler</i> by Schubert 2000
<i>Bei Mondaufgang</i> (Wolfes) 1998	<i>Nachtmusiken</i> (Schwertsik) 2016
<i>Blumine</i> (Mahler) 2006	<i>Non piu andrai</i> (Mozart) 2000
<i>Brettlieder</i> (Schoenberg) 1995	<i>Piano Quartet in A minor</i> (Mahler) 1988, 1997, 2004, 2017
<i>Das Klagende Lied</i> (two-part version) 1991	<i>Prelude to Die Meistersinger</i> (Wagner) 2004
<i>Das Klagende Lied</i> (original three-part version) 2008	<i>Romanza for Violin and Piano</i> (D. Matthews) 2017
<i>Das Lied von der Erde</i> 1998, 2007	<i>Rückert-Lieder</i> (Mahler) 2006, 2014, 2016(pf)
<i>Das Lied von der Erde, Der Abschied</i> (voice & piano version) 1998	<i>Sieben frühe Lieder</i> (Berg) 1990
<i>Das Lied von der Erde</i> (I, III, V) (voice & piano version) 2005	<i>Signs, Games, Messages</i> (Kurtág) 2017
<i>Das Lied von der Erde, VI</i> , (choreographed) 1994	<i>Suite from BWV 1067 and BWV 1068</i> (Bach/Mahler) 1989
<i>Das Lied von der Erde, Der Abschied</i> , 2013	<i>Song</i> (Arnold Bax) 2000
<i>Des Knaben Wunderhorn</i> (with orchestra) 2001	<i>Song</i> (Claude Debussy) 2000
<i>Entr'acte</i> from <i>Die drei Pintos</i> (Weber/Mahler), 2011	<i>Songs</i> (Kurt Weill) 2000
<i>Es war ein König in Thule</i> (Franz Liszt) 2009	<i>Song</i> (Roger Quilter) 2000
<i>Fanfare: "Our Time Has Come"</i> (John David Lamb) 2006	<i>Song</i> (Sergei Rachmaninoff) 2000
<i>Faust et Hélène</i> (Lili Boulanger) 2009	<i>Songs and Movie Songs</i> (Korngold) 1999
<i>Faust songs</i> (Schubert) 2009	<i>Songs</i> (Joseph Marx) 1998, 1999
<i>Five Poems, Opus 10</i> (Griffes) 1998	<i>Songs from Des Knaben Wunderhorn, voice & piano</i>
<i>Four Early Lieder</i> (Mahler) 1996	1989, 1994, 1997, 1999, 2003, 2005
<i>Fuge</i> (John David Lamb) 2001	<i>Songs from Land of Smiles</i> (Franz Lehar) 1998
<i>Galgenlieder</i> (Graener) 1995	<i>Songs to Poems by Rückert</i> 1989, 1997
<i>Greeting from Arias and Barcaroles</i> (L. Bernstein) 1997	<i>Songs, Opus 3</i> (Grosz) 1998
<i>Hochsommer</i> (Felix Weingartner) 1997	<i>Songs, Opus 8</i> (Wellesz) 1998
<i>Hütet euch!</i> (Zemlinsky) 1997	<i>Song to the Moon from Rusalka</i> (Dvorak) 2000
<i>Kindertotenlieder, voice & piano</i> , 1990, 1996, 2006	<i>String Quartet Op. 83</i> (Elgar/D. Matthews) arr. for String Orchestra 2017
<i>Kindertotenlieder, voice & orchestra</i> , 2002	<i>String Quintet in C D. 956, Op. posth.163</i> (Schubert) 2017
<i>Klavierstück, Opus 19, No. 6</i> (Schoenberg) 1997	<i>Symphony #1</i> 1988, 2006
<i>Lebe hoch, Gustav!</i> (John David Lamb) 2010	<i>Symphony #1</i> (Hamburg Version 1893) 1998
<i>Lieder</i> (Berg) 1996	<i>Symphony #2</i> 1989, 1999, 2012
<i>Lieder</i> (Brahms) 2000, 2001, 2016	<i>Symphony #3</i> 1990, 2000, 2010
<i>Lied</i> (Humperdinck) 2001	<i>Symphony #4</i> 1991, 2001, 2013
<i>Lied</i> (Josephine Lang) 2001	<i>Symphony #4, IV</i> (Mahler performing on piano) 1994
<i>Lieder</i> (Alma Mahler) 1991, 1992, 2003	<i>Symphony #4, IV</i> (Schoenberg Society arrangement) 1991
<i>Lied</i> (Mendelssohn) 2001	<i>Symphony #5</i> 1992, 2002, 2011
<i>Lieder</i> (Louise Reichart) 2001	<i>Symphony #6</i> 1993, 2003, 2014
<i>Lied</i> (Max Reger) 2001	<i>Symphony #6</i> (I) two piano version (Zemlinsky) 1993
<i>Lieder</i> (Schoenberg) 2001	<i>Symphony #7</i> 1994, 2004, 2016
<i>Lieder</i> (Schubert) 2000, 2001, 2004, 2016	<i>Symphony #8</i> 1995, 2009
<i>Lied</i> (Schumann) 2001	<i>Symphony #9</i> 1996, 2005, 2015
<i>Lied</i> (Friedrich Silcher) 2001	<i>Symphony #10, J. H. Wheeler version</i> 1997
<i>Lieder</i> (Richard Strauss) 1993, 1995, 1998, 2000, 2001, 2016	<i>Symphony #10, Deryck Cooke III version</i> 2017
<i>Lieder</i> (Wolf) 1995, 2000	<i>Symphony #10, Adagio only</i> , 2007
<i>Lieder from Opus 2</i> (Zemlinsky) 1995, 2003	<i>Totenfeier</i> (2007)
<i>Lieder und Gesänge aus der Jugendzeit</i> (Mahler) 1988, 1993, 1997, 1999, 2008	<i>Tragic Overture, Op. 81</i> (Brahms) 2005
<i>Lieder eines fahrenden Gesellen, voice & piano</i> ,	<i>Verklärte Nacht, Op. 4</i> (Schoenberg) 2016
1988, 1993, 1995, 2005, 2008, 2013	<i>Vier Lieder, Op. 2</i> (Schoenberg) 1996
<i>Lieder eines fahrenden Gesellen, with orchestra</i> , 2006	<i>Vier Stücke für Klarinette and Klavier</i> (Berg) 1990
<i>Lieder eines fahrenden Gesellen, with chamber orchestra</i> , 2017	<i>Der Zwerg</i> final scene (Alexander von Zemlinsky) 2002
<i>Lied Lynceus des Türmers</i> Op. 79, No. 28 (Schumann) 2009	

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MAHLERFEST XXXI



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