

MAHLERFEST XXXI

Das Lied von der Erde

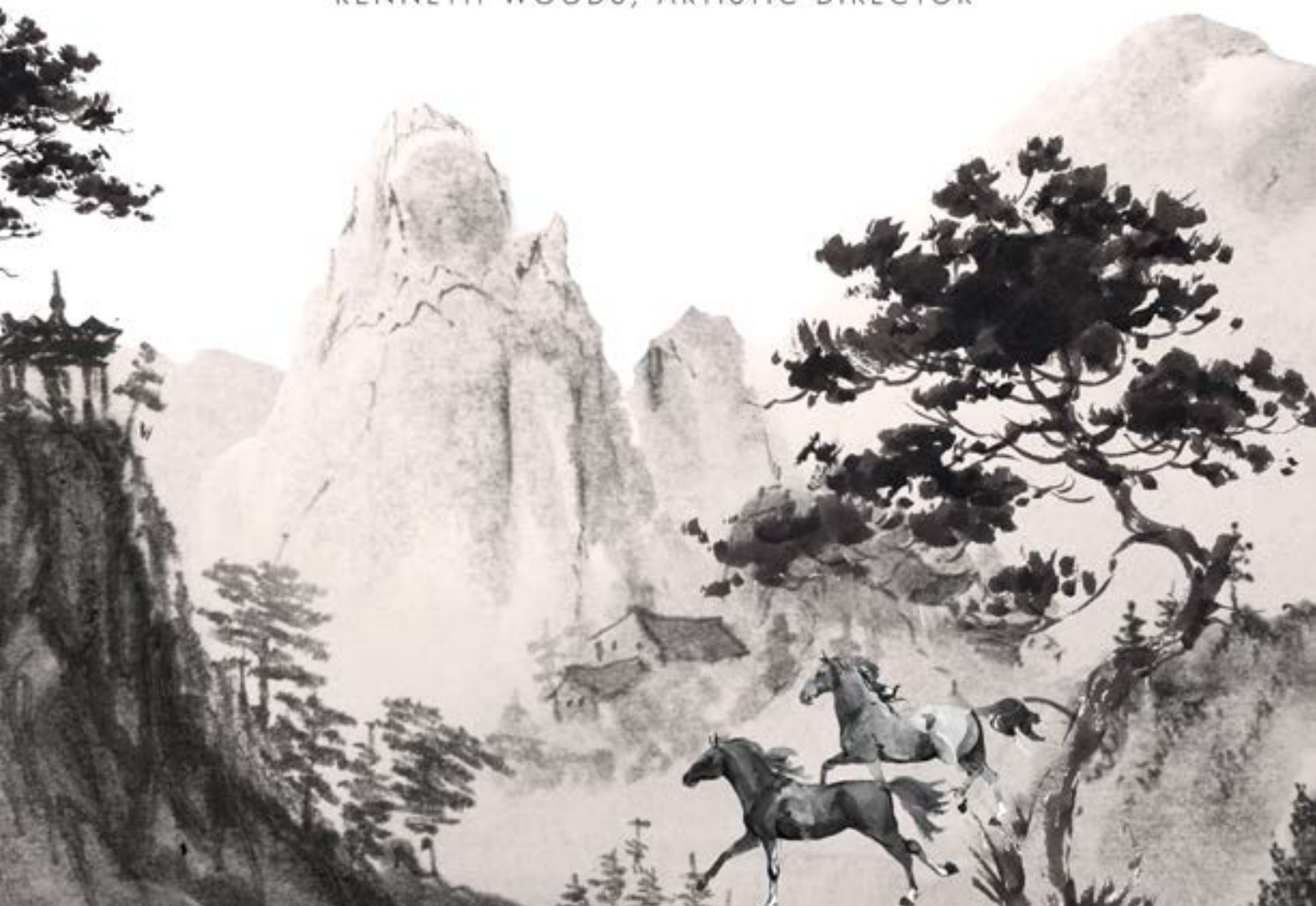
(THE SONG OF THE EARTH)

Sibelius: Symphony No. 7 in C, Op. 105

MAY 14-20, 2018

COLORADO MAHLERFEST ORCHESTRA

KENNETH WOODS, ARTISTIC DIRECTOR



SCHEDULE OF EVENTS

MAY 14 AND 17, 7:00 PM, AND MAY 15 AND 18, 6:00 PM [Open Rehearsals] Macky Auditorium, University of Colorado Boulder, 1595 Pleasant St.

TUESDAY, MAY 15, 12:00 PM [Concert] Canyon Theater at the Main Boulder Library, 1001 Arapahoe Ave.

- Jesse Jones (*Mandolin*) and Craig Butterfield (*Double bass*)

WEDNESDAY, MAY 16, 7:30 PM [Concert] Gordon Gamm Theater at The Dairy Center for the Arts, 2590 Walnut St.

- R. Strauss: Sextet for Strings from *Capriccio*, Op. 85
- J. McCabe: *Pilgrim* – Sextet for Strings (U.S. Premiere)
- J. Brahms: Quintet for Clarinet and Strings, Op. 115

Jorja Fleezanis and Karen Bentley Pollick (*Violin*), Erika Eckert and Lauren Spaulding (*Viola*), Parry Karp and Andrew Brown (*Violoncello in Capriccio*), Parry Karp and Kenneth Woods (*Violoncello in Pilgrim*), Daniel Silver (*Clarinet*)

THURSDAY, MAY 17, 1:30 PM [Master Class] Atonement Lutheran Church, 685 Inca Parkway

- G. Mahler: *Das Lied von der Erde* – Chamber version (Schoenberg, Riehn)
The Conducting Fellows, Kenneth Woods, and chamber orchestra

FRIDAY, MAY 18, 2:00 PM [Concert] The Academy, 970 Aurora Ave.

- A. Zemlinsky: *Three Pieces for Cello and Piano*
- J. Brahms: Sonata No. 2 for Cello and Piano in F major, Op. 99
- J. Jones: *Phantasma* for Solo Cello
- G. Enescu: Sonata No 3. for Violin and Piano in A minor, Op. 25
Karen Bentley Pollick (Violin), Parry Karp (Violoncello), Jennifer Hayghe (Piano)

SATURDAY, MAY 19, 9:00 AM [Symposium] C-199, Imig Building, University of Colorado Boulder, 1020 18th St.

- Stephen E. Hefling (Case Western Reserve University, Emeritus): “‘The most personal thing I have yet created’: Mahler’s *Lied von der Erde*”
- Ofer Ben-Amots (Chair, Department of Music, Colorado College): “Time Formation in Mahler’s Compositional Technique”
- Kenneth Woods (Artistic Director and Conductor, Colorado MahlerFest): “Conducting Mahler and Sibelius”
- Jack Sheinbaum (Lamont School of Music, University of Denver): “Suspension, Fulfillment, and *Fin de Siècle* Orchestral Timbre in *Das Lied von der Erde*”
- David Auerbach (President, Colorado MahlerFest Board of Directors): “Sibelius and His Seventh Symphony”
- Juha V. Mäkilalli (Honorary Consul of Finland, Colorado): “Sibelius and His Importance to the Finnish People – Historical and Modern”

SATURDAY, MAY 19, 7:30 PM [Orchestral Concert] Macky Auditorium, University of Colorado Boulder

SUNDAY, MAY 20, 3:30 PM [Orchestral Concert] Macky Auditorium, University of Colorado Boulder

Pre-concert Lecture by Kenneth Woods at 6:30 PM on Saturday and 2:30 PM on Sunday

- J. Sibelius: Symphony No. 7 in C major, Op. 105
- G. Mahler: *Das Lied von der Erde*
Stacey Rishoi (Mezzo-soprano) and Brennen Guillory (Tenor), Kenneth Woods conducting the Colorado MahlerFest Orchestra

All venues are located in Boulder, CO.

Major Funding Provided by the
Daniel W. Dietrich II Foundation



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PRESIDENT'S GREETING

Welcome to MahlerFest XXXI – I would like to thank our dedicated and gifted MahlerFest orchestra and festival musicians, our generous supporters, and our wonderful audience. I also want to acknowledge the immense contributions of my fellow board members and Kenneth Woods that not only make this festival possible but also facilitate its evolution. MahlerFest has always been more than two performances of a Mahler symphony including a symposium, films, open rehearsals, and chamber music. For MahlerFest XXXI, we have added a second chamber program and an innovative Tuesday Library concert.

This year, we are presenting two symphonies each written toward the end of the respective composer's creative output and in Mahler's case, his life. Whenever I think about *Das Lied von der Erde*, I reflect on the fact that Mahler never had the opportunity to hear this masterpiece. How privileged we are to have that chance.

Both Mahler's *Das Lied von der Erde* and the Sibelius Seventh stretch our understanding of the symphony with both composers choosing to name their work as such. Each reflects the writer's philosophy of what a symphony should encompass. To me, each symphony represents the composer at his highest level of creativity and brilliance.

Performing the Sibelius Seventh is very appropriate this year as December 6, 2017, marked the 100th anniversary of Finnish independence from Russia.

As announced as an annual tribute during the 2017 festival, the Saturday night concert is dedicated to the memory of former board president and dear friend Stan Ruttenberg. He set an inspired standard we all try hard to meet. Stan loved Sibelius as well as Mahler. I believe he would have been pleased with this year's festival.

Again welcome to MahlerFest XXXI and thank you to all.



David Auerbach
President, Colorado MahlerFest

COLORADO MAHLERFEST

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

BRIEF HISTORY OF THE COLORADO MAHLERFEST

David Auerbach

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 Symphony No. 5 played during the funeral procession of the Austrian president.

On his return to the United States, 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 chamber concerts, group dinners, open rehearsals, and a hospitality suite. There have been films, ballets, and art exhibitions related to Mahler's music.

The first MahlerFest, featuring Mahler's Symphony No. 1, 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 Ruttenberg joined the MahlerFest board for MahlerFest IV. The following year, Stan was elected President of the Board of Directors, a position he held for 15 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 Symphony No. 10. 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 20 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 performances of *Das Lied von der Erde*. While in Boulder, Hampson held a well-attended master class with four students from the College of Music at CU Boulder. MahlerFest XXVI honored the over 20 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 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 28 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 Symphony No. 7, the MahlerFest orchestra joined Kenneth in the U.S. 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 workshop with three talented conductors studying with Kenneth and Kurt. The workshop culminated in a free public master class at the Boulder Public Library.

MahlerFest XXX was dedicated to the memory of Stan Ruttenberg, MahlerFest president and president emeritus and one of the two pillars on which MahlerFest was built. The 2017 festival featured Mahler's Symphony No. 10 in the Cooke III realization and an arrangement for string orchestra by David Matthews of Elgar's String Quartet, Op. 83. David, who worked with Deryck Cooke on the Mahler Tenth, was in attendance and spoke at the symposium. The symposium also featured a presentation by Frans Bouwman on his extensive study of the different realizations of the Tenth and a powerful presentation by Jerry Bruck and Louise Bloomfield on Jerry's encounter with Alma Mahler and his long-term relationship with Mahler's music. The symposium ended with a showing of 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. Over the years, the Colorado MahlerFest has been privileged to show all of Jason's Mahler films. The festival included the second conducting workshop and master class and a chamber concert featuring the works of Mahler, Schnittke, Kurtág, D. Matthews, and Schubert.

MAHLERFEST XXXI

Kenneth Woods,
Artistic Director and Conductor

Symphony Concerts

The Colorado MahlerFest Orchestra, Kenneth Woods, conductor

Saturday, May 19, 2018 7:30 PM | STAN RUTTENBERG MEMORIAL CONCERT

Sunday, May 20, 2018 3:30 PM

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

Mackay Auditorium, University of Colorado, Boulder

Jean Sibelius

Symphony No. 7 in C major, Op. 105

- INTERMISSION -

Gustav Mahler

Das Lied von der Erde (The Song of the Earth)

1. *Das Trinklied vom Jammer der Erde* (The Drinking Song of Earth's Sorrow)
2. *Der Einsame im Herbst* (The Lonely One in Autumn)
3. *Von der Jugend* (Of Youth)
4. *Von der Schönheit* (Of Beauty)
5. *Der Trunkene im Frühling* (The Drunk in Springtime)
6. *Der Abschied* (The Farewell)

Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen Pokale,
doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch
klingen.
Wenn der Kummer naht, liegen wüst die Gärten der Seele,
welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
das sind die Dingen, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig, und die Erde
wird lange fest steh'n und aufblüh'n im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
an all dem morschen Tande dieser Erde!
Seht dort hinab! Im Mondschein auf den Gräbern
hockt eine wild-gespensische Gestalt –
Ein Aff'ist's! Hört ihr, wie sein Heulen
hinausgellt in den süßen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

Der Einsame im Herbst

Herbstnebel wallen bläulich überm See;
vom Reif bezogen stehen alle Gräser;
man meint, ein Künstler habe Staub von Jade
über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist verflogen;
ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh', ich hab' Erquickung Not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe willst du nie mehr scheinen,
um meine bittern Tränen mild aufzutrocknen?

The Drinking Song of Earth's Sorrow

Now the wine beckons in the golden goblet,
but do not drink yet, first I'll sing you a song!
The song of sorrow, bursting with laughter,
shall resound in your soul. When sorrow comes,
then lie waste the gardens of the soul,
then dry up and die both joy and singing.
Dark is life, and also death.

Master of this House!
Your cellar harbors the wealth of golden wine!
Here, this lute I call mine!
To stroke the lute and empty the glasses,
Those are the things that go together well.
A brimming cup of wine at the right time
is worth more than all the riches of this earth!
Dark is life, and also old Death!

The heavens are ever blue, and the earth
will long abide and blossom forth in spring.
But you, O man, how long then do you live?
Not even for a hundred years may you delight
in all the rotten trumpery of this earth!
Look down there! In the moonlight on the graves
crouches a wildly-ghostlike-erie figure!
It's a monkey! Just hear how his howling
shrieks forth into the sweet scent of life!
And now for the wine, now it is time, comrades!
Empty your golden cups to the bottom!
Dark is life, and also death.

The Lonely One in Autumn

Autumn hazes well up bluish o'er the lake,
covered with frost stands all the grass;
one would think an artist had strewn a jade powder
over the fine blossoms.

The sweet scent of the flowers has vanished;
a cold wind bends their stems down.
Soon will the withered, golden petals
of the lotus blossoms float upon the water.

My heart is tired. My little lamp
went out with a crackle; it reminds me of sleeping.
I come to you, beloved resting place!
Yes, give me peace, I have need of refreshment!

I weep a great deal in my loneliness.
The autumn in my heart goes on too long.
Sunlight of love, will you never again shine,
my bitter tears thus gently to dry up?

Von der Jugend

Mitten in dem kleinen Teiche
steht ein Pavillon aus grünem
und aus weißem Porzellan.
Wie der Rücken eines Tigers
wölbt die Brücke sich aus Jade
zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
schön gekleidet, trinken, plaudern.
manche schreiben Verse nieder.
Ihre seidnen Ärmel gleiten
rückwärts, ihre seidnen Mützen
hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
in dem Pavillon aus grünem
und aus weißem Porzellan;
wie ein Halbmond steht die Brücke,
umgekehrt der Bogen. Freunde,
schön gekleidet, trinken, plaudern.

Von der Schönheit

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
sammeln Blüten in den Schoß und rufen
sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
spiegelt sich im blanken Wasser wider,
Sonne spiegelt ihre schlanken Glieder,
ihre süßen Augen wider,
und der Zephir hebt mit Schmeicheln das Gewebe
ihrer Ärmel auf, führt den Zauber
ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
dort an dem Uferrand auf mut'gen Rossen?
weithin glänzend wie die Sonnenstrahlen;
schon zwischen dem Geäst der grünen Weiden
trabt das jungfrische Volk einher!
Das Roß des einen wiehert fröhlich auf
und scheut und saust dahin,
über Blumen, Gräser, wanken hin die Hufe,
sie zerstampfen jäh im Sturm die hingesunk'nen Blüten,
hei! Wie flattern im Tummel seine Mähnen,
dampfen heiß die Nüstern!

Of Youth

Midway in the little pond
stands a pavilion made of green
and white porcelain.
Like the back of a tiger
arches the jade bridge
to the pavilion over there.

In the cottage friends sit,
beautifully dressed, drinking, chatting,
several are jotting down verses.
Their silken sleeves slide
backwards, their silk caps
crouch amusingly low on the nape of the neck.

On the little pond's still
water surface, everything appears
curious in mirror image.

Everything is standing on its head
in the pavilion of green
and white porcelain;
like a half-moon glimmers the bridge,
its arch upside-down. Friends,
beautifully dressed, drinking, chatting...

Of Beauty

Young maidens are picking flowers, picking lotus blossoms
on the shore's edge. Amidst bushes
and leaves they sit, collecting
blossoms in their laps and calling
teasing banter to each other.

Golden sunlight weaves about the figures,
mirroring them upon the smooth water.
The sun reflects their slender limbs,
mirrors their sweet eyes,
and the zephyr, with coaxing caresses lifts up the fabric
of their sleeves, and wafts the magic
of their lovely scent through the air.

O see, how they romp about, the handsome lads
there at the shore's edge on high-spirited horses,
gleaming far off like the sun's rays;
now among the boughs of the green willows
the fresh young clan is trotting over here!
The horse of one starts neighing joyfully,
and balks, and dashes off, with
grass and flowers under staggering hooves
that quickly trample in tumult the downfallen blossoms,
Ho! how frenzied flutters his mane
and hotly steam his nostrils!

Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer großen Augen,
in dem Dunkel ihres heißen Blicks
schwingt klagend noch die Erregung ihres Herzens nach.

Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
weil Kehl' und Seele voll,
so tauml' ich bis zu meiner Tür
und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert: Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
der Vogel singt und lacht!

Ich fülle mir den Becher neu
und leer' ihn bis zum Grund
und singe, bis der Mond erglänzt
am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
so schlaf' ich wieder ein.
Was geht mich denn der Frühling an!?
Laßt mich betrunken sein!

Der Abschied

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
mit seinen Schatten, die voll Kühlung sind.

O sieh! Wie eine Silberbarke schwebt
der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
hinter den dunklen Fichten!

Golden sunlight weaves about the figures,
mirroring them upon the smooth water.
And the loveliest of the maidens casts
long glances of yearning after him.
Her proud demeanor is merely pretence.
In the sparkling of her wide eyes,
in the darkness of her hot glance
still lingers plaintively the arousal of her heart.

The Drunk in Springtime

If life is but a dream,
why then toil and torment?
I drink 'til I no longer can,
the whole livelong day!

And when I can drink no more
Since throat and soul are full,
then I stagger up to my door
and sleep wonderfully!

What do I hear upon awakening? Listen!
A bird is singing in the tree.
I ask him whether it's spring already.
For me it's like being in a dream.

The bird twitters: Yes! Spring is here,
it's come overnight!
In deepest gazing I eavesdropped on him,
the bird sings and laughs!

I fill myself another cup
and empty it to the bottom
and sing until the moon appears
in the dark heavens!

And when I can sing no more,
then I fall asleep again!
What's spring got to do with me!?
Let me be drunk!

The Farewell

The sun departs behind the mountain.
Into all valleys the evening descends
with its shadows that are filled with coolness.

O see! how like a silver ship soars
the moon, up from below, upon the blue lake of heaven.
I sense the breath of a gentle wind
behind the dark pine trees!

Der Bach singt voller Wohllaut durch das
Dunkel.
Die Blumen blassen im Dämmerchein.

Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
die müden Menschen geh'n heimwärts,
um im Schlaf vergess'nes Glück
und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.

Ich sehne mich, o Freund, an deiner Seite
die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du läßt mich lang allein!

Ich wandle auf und nieder mit meiner Laute
auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens – Lebens – trunk'ne
Welt!

Er stieg vom Pferd und reichte ihm den Trunk
des Abschieds dar. Er fragte ihn, wohin
er führe und auch warum es müßte sein.
Er sprach, seine Stimme war umflort. Du, mein Freund,
mir war auf dieser Welt das Glück nicht hold!

Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.

Ich wandle nach der Heimat! Meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu!
allüberall und ewig blauen licht die Fernen!
ewig... ewig...

The brook sings, full of melodious sound, through the
darkness.
The flowers pale in the twilight.

The earth breathes full of peace and sleep.
All yearning will now dream,
the tired men go homeward,
thus in sleep to learn anew
their forgotten happiness and youth!
The birds crouch silently on their branches.
The world falls asleep!

It wafts cool in the shadow of my pine trees.
I stand here and wait for my friend.
I await his last farewell.

I long, O friend, at your side
to enjoy the beauty of the evening.
Where are you? You leave me long alone!

I wander to and fro with my lute
on paths swelling with soft grass.
O Beauty, O, through eternal love-and-life, drunken
world!

He dismounted from the horse and offered him the drink
of farewell. He asked him where
he was going and also why, why it had to be. He
spoke, his voice was veiled: You, my friend,
to me in this world fortune was not favorable!

Where am I going? I go and wander in the mountains,
I seek peace for my lonely heart!

I wander to the homeland, my abode!
I will nevermore roam in the distance.
Still is my heart, and awaits its hour!

The beloved earth all over everywhere
blossoms forth in spring and greens up anew!
Everywhere and forever brightly blue the horizons,
eternally... ever...

English translation by Stephen E. Hefling ©2010

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 (United States), Royal Philharmonic, Cincinnati Symphony, BBC National Orchestra of Wales, Budapest Festival Orchestra, Royal Northern Sinfonia, and English Chamber Orchestra. He has also appeared on the stages of some of the world's leading music festivals, 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 (ESO), 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's 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's Third Symphony in February 2017.

KENNETH WOODS, MAHLERFEST ARTISTIC DIRECTOR

A respected conducting pedagogue who has taught at conservatories and festivals in the United States, Canada, and United Kingdom, 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's 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's 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.

In 2018, Woods was named as the founding Artistic Director of the Elgar Festival, the official annual celebration of the legacy of Britain's leading composer in his home town of Worcester, presented in partnership with the Elgar Society and the Elgar Birthplace.



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Jem Bradley (S)
AnnaGrace Strange (S)
Laura Johnson
Mary Mathews (S)
Leah Quiller (S)
Lydia Oates (S)
Grace Hemmer (S)
Josh Steinbecker
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Rebecca Rutenberg (S)
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Dario Landazuri (S)
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David Cher (S)
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Meryl Geib (S)
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Mathieu D'Ordine (S)
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William Todd (S)
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Kathryn Hendrickson-Eagles (3rd/Piccolo)
Sophia Tegart (Piccolo) (S)

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Victoria Brawn (S) *
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Marilyn Johnson (English Horn)

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Maggie Greenwood
David Leech (4th/Eb Clarinet)
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Daniel Mills (S-only)
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NATURE MORTE – DAS LIED VON DER ERDE

Ron Nadel

“Oh my beloved Earth, when, oh when, will you take the forsaken one to your breast? ...Mankind has banished him... Oh care for the lonely one, the restless one, Universal Mother!”

– 19-year-old Gustav Mahler, writing to his friend Josef Steiner

Humanity’s fate as a part of nature and yet fundamentally isolated, and nature as a source of renewal for modern man, were two important themes of Mahler’s life and work.

To begin with, the unconscious associations acquired growing up in his Bohemian family of Orthodox Jews, the early loss of siblings, a young friend’s descent into insanity, the artistic implications of Beethoven’s apocryphal Fifth Symphony, and the real calamities of 19th century life all made impressions on Mahler’s deeply Romantic nature, stamping him with a record of his personal experiences and reactions to fate.

Mahler sought refuge in nature as a rejuvenating outlet for his restless, peripatetic soul during his summer composing “vacations” in the mountains, where, almost daily, he would take long hikes and swim.

Mahler would be absorbed by those Romantic themes of nature and human fate, and that is reflected in his music.

Mahler clearly represented nature in several key works. His song “Ich ging mit Lust durch einem grünen Wald” is about the joy of a hike in the woods. The sounds of sunrise, birds, and forest animals are illustrated in his First Symphony. His Third Symphony is a paean to nature, with the first three movements inspired by the arrival of summer, the flowers in the meadow, and the animals of the forest. The andante of his Sixth Symphony is itself a solitary hike in the mountains, complete with cowbells depicting a distant herd of cattle, and replete with a sense of isolation.

Mahler unflinchingly contemplated, and depicted, fate. His Symphony No. 2 is a careening and profound survey of emotional responses to mortality: violent anger, consoling nostalgia, bitterness, acceptance, and finally transcendence. Likewise, his Symphony No. 5 begins with a funeral march introduced by an ominous four-note fanfare, à la Beethoven, and convulses with furious orchestral outbursts of rage and weeping; emerging triumphantly in an exultant finale. No other music approaches the heartbreaking frankness of his *Kindertotenlieder* (Songs on Dead Children). His Symphony No. 6 is nicknamed “Tragic” due to its menacing and inexorable marching, leading to a devastating finale containing three hammer blows of fate, which stagger and eventually destroy the “hero.”

Although those moving masterpieces demonstrate his preoccupation with fate and the solace provided by nature, contrary to our tendency

to divine autobiographical content in his works, these pieces did not illustrate, nor emanate from, events in Mahler’s life. For example, Symphony No. 5, *Kindertotenlieder*, and Symphony No. 6 were all composed during a period of relative contentment: his marriage to Alma Schindler, the birth of two daughters, the growing popularity of his music, and rise of his international stature as composer and conductor.

It is an utterly different matter with respect to the origins and character of his symphonic songs, *Das Lied von der Erde* (The Song of the Earth).

By 1907, political opposition to Mahler’s leadership of the Vienna Opera, fueled by anti-Semitism, had become overt to the extent that Mahler’s position was genuinely threatened. He had fewer friends in high places, and he had begun to wonder if the battle was worth it. By summer of that year, Mahler resigned the position for which he had converted to Catholicism.

Summer was when Mahler and his family would vacation, and this was also the time when he could concentrate on composing. But that summer, soon after their vacation began, Mahler’s oldest daughter contracted scarlet fever, which became complicated by diphtheria. After a nightmarish two-week vigil, little Maria, five years old and the apple of her father’s eye, succumbed to her illness. Mahler and his wife Alma were devastated and bereft.

“Fate had not done with us,” Alma states in her memoirs. Two days later, upon seeing the little coffin loaded into a hearse, Alma fainted and the doctor was summoned. She recovered and, to ease her distress, Mahler joked that the doctor should really examine *him*. It was then the doctor found that Mahler had an untreatable heart valve defect. In those days, the recommended course of treatment was the near-complete avoidance of exercise or exertion. Mahler was 47 and now knew his own fate. To make matters worse, he could no longer take refuge in his favorite activities of hiking and swimming, or bicycling.

Until now, fate and mortality were matters for Mahler’s incessant Romantic contemplation; themes for artistic elaboration. Suddenly and completely, they became personal reality.

Mahler had recently received, from a family friend, a collection of Chinese poems translated into German. The poems of *The Chinese Flute* were, by turns, bitter, melancholic, ironic, and nostalgic. Having himself suffered three very real blows of fate, Mahler now turned to these poems and within a year had composed *Das Lied von der Erde*.

Mahler selected and adapted seven poems from *The Chinese Flute* for a six-movement song-symphony. The content of the poems, their musical setting, and their sequence, are experienced as the succession

NATURE MORTE – DAS LIED VON DER ERDE

Ron Nadel

of human emotions following a death sentence for which there is no appeal: defiant rage, denial, nostalgia, bitter judgment of life's futility, love for life's transient happiness, and, ultimately, acceptance and transcendence. Mahler's Symphony No. 2 presented a similar series of emotional responses to mortality, and most of Mahler's symphonies trace a dramatic arc that begins with struggle and ends in, usually, triumphant resolution. But, as musicologist Deryck Cooke said, "If his earlier works had been full of *images* of mortality, this one is permeated with the bitter *taste* of mortality." Thematically and musically, it represents the very pinnacle of Mahler's handling of emotional responses to fate and solace in nature.

While *Das Lied von der Erde* is not called a symphony, Mahler thought of it as a symphony. At the very least it is a true, and unique, hybrid; the first complete integration of song and symphony, which would be adopted by later generations of composers. And there is much validity in considering the work as a symphony. It traces a similar dramatic arc to many of Mahler's other works. It begins in anguish, and the slow second movement contrasts the momentum of the first, as does the slow movement of a traditional symphony. The inner movements progress dramatically, as the movements of a symphony have done ever since Beethoven. The melodic material is treated symphonically within each movement, although not with the use of the classical forms of Haydn and Mozart. And the finale provides musical and dramatic resolution.

The first movement is "Das Trinklied vom Jammer der Erde" (The Drinking Song of Earth's Sorrow). It begins angrily, and becomes a mocking, ironic toast to human frailty. Nature here provides no solace, but is instead a source of envy, for contrasting man's short existence, the sky is eternally blue and the earth renews itself each year. Man is simply a vulnerable animal, like an ape in the moonlight. Repeatedly, bitterly, we are reminded, "Dark is life, dark is death."

"Der Einsame im Herbst" (The Lonely One in Autumn) is the slow movement, evoking the fading colors and chill of autumn as symbols for approaching old age. Nature here does not mock man's short existence, but reflects it; providing no comfort either. Where Mahler elsewhere illustrated love as a consolation to fate, here the singer is alone. The anger of the first movement has burned itself out, replaced here by listlessness and resignation.

"Von Der Jugend" (Of Youth) describes a pleasant scene of young people enjoying themselves in a pavilion, set in the middle of a pond, like a moment within memory. Mahler presents a peaceful moment of solace found through pleasant nostalgia. Here, he evokes the Far East with the use of pentatonic melody and flutes. The effect of looking backward in time is echoed by the images of the young people reflected upside down on the water. The movement ends as does a memory.

"Von der Schönheit" (Of Beauty) evokes coy, sensual vigor. It is set amid colorful references to nature with imagery of fertility. Beautiful girls sit amid lush greenery, lotus flowers lay in their laps evocatively, and golden sunlight is reflected in their eyes and on their skin. Their perfume wafts through the air. Nearby are handsome boys on prancing, neighing horses; represented musically and suggestively of the youth's physicality and arousal. The two groups exchange meaningful glances.

"Der Trunkene im Frühling" (The Drunk in Springtime) is a lively movement, manic in its many key changes, musically and harmonically symbolic of the tottering thoughts and movements of someone pleasantly inebriated. Elsewhere, Mahler had represented life cynically, as a meaningless joke and source of bitterness. Here, if life is meaningless, one can gain mastery over despair, with the temporary relief of pleasant detachment and denial.

Acceptance and transcendence come in the finale, "Der Abschied" (The Farewell), for which Mahler combined two of the seven poems. Nothing Mahler wrote before this, nor anything composed by anyone else, approaches its direct communication of somber loneliness, bittersweet yearning, and resigned leave-taking.

The opening evokes the heaviness of time with tolling on resonant harp and tam-tam (a type of large gong), which is immediately followed by sharp pangs on the oboe accompanied by woeful French horns. Mahler instantly creates the solemn atmosphere that envelops the entire movement, which is as long as all the previous movements combined. The alto sings of the sun setting behind the mountains, followed by a loving description of the moon in the night sky. If night is death, it is embraced. Mahler's metaphor for lonely isolation is his sparse orchestration throughout, as in the moments featuring just a flute and basses. The singer is waiting for a friend, anxious to say goodbye before it is too late. More tolling and then a melancholy march-like orchestral interlude takes up the thread and leads us onwards, to where, we know not. It builds to a loud tolling and then descent into crashing darkness, followed by near silence, and the hushed narrative continues, now in third person. The friend has arrived and bids farewell, nevermore to wander. The weary friend looks back lovingly at bittersweet life one final time as the earth vexingly blooms and grows green. Here the text is Mahler's own. The earth renews itself, the singer tells us with unsatisfied longing, "eternally.... eternally.... eternally."

JEAN SIBELIUS, THE SEVENTH SYMPHONY, AND MAHLER

David Auerbach

When, in 1924, Sibelius conducted the orchestra in his new work, the Stockholm audience heard what was billed as his *Fantasia sinfonica No. 1*. They were unaware that the composer was actually introducing them to what would, within a year, be relabeled his Seventh Symphony, a title that would avoid any programmatic implications. What was to be the first in a new series of symphonic fantasies, instead was his final symphony and one of his last new works. Two years after the premiere of the Seventh, Sibelius wrote his final major orchestral piece, *Tapiola*, Op. 122. He worked, under both self-imposed and external pressure, on an Eighth Symphony but it was never completed and it is proposed that he burned what there was in his stove. He claimed to be composing constantly but he left nothing new, with the exception of a couple of minor works for violin, between 1926 and his death in 1957.

It was not that his music was not admired and appreciated during his lifetime; quite the opposite. Many of his works were well received on the continent, the United Kingdom, and in the United States. In a 1935 poll of the New York Philharmonic radio audience, Sibelius was ranked as the greatest composer that ever lived, surpassing (or equaling) Beethoven.

Jean Sibelius was born on December 8, 1865, in the Grand Duchy of Finland, an autonomous part of the Russian Empire. Initially planning a career as a concert violinist, Sibelius soon focused on composing. Some of his early works (for example *Finlandia*, the *Karelia Suite*, and *Lemminkäinen*) drew inspiration from sources that would stay with Sibelius throughout his life: nature, Nordic mythology, and Finnish nationalism. By mid-career, he began to also create traditional works – a quartet, a concerto, and symphonies. Often struggling with self-doubt and alcoholism, the latter causing relationship strain with his wife, Aino, Sibelius took years to complete some works. Early source material for the Seventh can be traced back to the time of the Fifth Symphony, over a decade before the work was completed.

Although not the first composer to do so, Sibelius experimented with nonstandard symphonic form in his Third and Fifth Symphonies – in each combining what were traditionally separate movements into a single continuous movement. Sibelius's Seventh Symphony is the logical culmination of Sibelius's entire symphonic series. The concentration of material resulted in a single continuous movement lasting just over 20 minutes (revolutionary in the early 1920s). Envisioned first as a three-part work (1918), the work morphed into a four-part work (in the early 1920s) before Sibelius chose portions of two of the movements to create the single movement form of the Seventh (in 1923).

The Seventh Symphony fuses elements of a slow movement, a hymn, a scherzo, and a grand symphonic coda into one movement, and it does so with smooth transitions, creating a work that is constantly but seamlessly developing and evolving. Sibelius composed for a

simple orchestra, attaining extraordinary orchestra tone and color, with subtle string writing (the interplay between the celli and bass in the opening scale), beautiful music in the winds and brass, and a particularly wonderful passage for solo trombone that is heard at three key moments in the piece. The trombone passage is labeled Aino, Sibelius's wife. The work's ending, in which agonizing suspensions finally lead to a C major chord, is one of the most powerful in all symphonic music.

Mahler and Sibelius met once in Helsinki in 1907. Mahler was at the height of his conducting career, had just finished his monumental Eighth Symphony, and his earlier works were available for study. We know Sibelius heard and studied Mahler's Fifth Symphony. Sibelius had completed his Third Symphony and was no longer just a Finnish nationalist composer. Unfortunately, Mahler's only exposure to Sibelius's music was two "lighter" nationalist pieces. Mahler quite unfavorably placed Sibelius in with other nationalistic composers and called his music "kitsch." During their meeting, according to the later recollection of Sibelius, he stated: "I admire the symphony's style and severity of form, as well as the profound logic creating an inner connection among all of the motives," whereupon Mahler responded: "The symphony is like the world; it must embrace everything." They did share some common problems. When Sibelius complained that the reception of his Third Symphony was disappointing because the audience was expecting that it would be like the Second, Mahler responded that "with each new symphony you always lose listeners who have been captivated by previous symphonies" (recalled by Sibelius in 1943).

They were in part contemporary but by the time Sibelius was working on his Seventh Symphony, Mahler had been dead for ten years. In the interim, Stravinsky had premiered his *Le sacre du printemps* and Schoenberg, extending the harmonic inventiveness of Mahler, his *Five Pieces for Piano*, Op. 23, an early twelve-tone row work. Sibelius was aware of these musical trends, recognized their potential importance, but chose not to embrace them. Instead, he created something new without abandoning the old and affirmed the power of tonality at a time when the traditional concepts of tonality were being challenged. Ralph Vaughan Williams said that only Sibelius could make C major sound completely fresh.

Sibelius was prolific, composing more than 150 works in many genres: chamber music, songs, choral works, piano pieces, tone poems, a violin concerto, and seven symphonies. Rarely do audiences get a chance to hear live performances of his profound Symphony No. 4, his sublime Symphony No. 6, and this beautiful and moving Symphony No. 7. The finale of the Seventh, with its struggled and unsettling final transition in the strings to the normally benign C major, signals an abrupt and powerful conclusion to a brilliant symphonic series.

RECOVERY AND RENEWAL

Kenneth Woods

Gustav Mahler's *Das Lied von der Erde* is a work that ends with the beginning of a journey.

Across the first five movements, and through much of the sixth, the narrative voices we hear are passive ones. In the third and fourth songs, the poetry of Li T'ai-po observes youth and beauty, but as if through a glass wall. In the second song, "The Lonely One in Autumn," Chang Tsi describes a soul paralyzed by grief and isolation. In the first and fifth songs, Li T'ai-po brings us into the nihilistic world of a heroic figure reduced to seeking consolation in endless drink. "Dark is life, is death" laments the poet, "Let me be drunk!"

The sixth song of *Das Lied von der Erde*, "Der Abschied" (The Farewell), is as long as the other five put together. For much of the song, the poet speaks of an atmosphere of expectant but doom-laden waiting. "I stand here and await my friend for a final farewell," says the poet. There follows a long funeral march, after which the long-awaited friend arrives. And it is here that the piece turns. The voice of the friend and that of the narrator quickly blur. "Fortune was not kind to me in this world! Where do I go? I walk, I wander in the mountains. I seek peace for my lonely heart. I go to my homeland, my abode." For a piece which has mostly existed in the realms of observation or emotional paralysis, *Das Lied von der Erde* ends with a renewed sense of purpose, agency, and the beginning of a new, eternal journey.

"Fortune was not kind to me in this world" is a line which could have been autobiographical at the time Mahler set it. As most Mahlerians will know, Mahler had just experienced his famous "three blows of fate" in the summer of 1907. He had been forced from his position at the Vienna Opera by anti-Semitic intrigues, he had lost his beloved daughter Maria to scarlet fever, and he had been diagnosed with a serious, potentially fatal heart condition. This series of tragedies brought on a creative crisis, leaving Mahler temporarily unable to compose.

When he finally broke his silence, it was not without effort. "I have lost everything I have gained in terms of who I thought I was, and have to learn my first steps again like a newborn," he wrote to Bruno Walter. The first music he wrote after those three blows was the desolate second song of *Das Lied von der Erde*, "Der Einsame im Herbst" (The Lonely One in Autumn). However, much like the narrator of "Der Abschied," once the new journey was begun, Mahler never looked back, and his final creative chapter, comprising *Das Lied* and the Ninth and Tenth symphonies, was to be his greatest. *Das Lied von der Erde* is on one level about loss and departure, but, on another, it is about recovery and renewal.

Mahler was by no means alone among great composers in reaching a point of creative crisis before a final, late burst of inspiration and energy. Beethoven went through nearly seven years of creative paralysis between his middle and late periods. In Mahler's case, it was the discovery of Hans Bethge's translations of ancient Chinese

poetry, *Die chinesische Flöte*, somehow gave Mahler a much-needed source of poetic inspiration.

Of course, not all poetic inspiration comes from poetry. In 1890, Johannes Brahms wrote his String Quintet in G major, Opus 111, and declared his intention to forever set down his pen. "I have worked enough; now let the young ones take over," he said. Poetic inspiration came in the form of the clarinetist Richard Mühlfeld, for whom Brahms wrote the Clarinet Quintet we perform on our Chamber Music Concert this year. The inspiration of Mühlfeld elicited from Brahms not only the four great works for clarinet (including the Clarinet Trio and the two Clarinet Sonatas), but a great, final flowering of autumnal masterpieces, including songs, piano works, and an astonishing set of chorale preludes for organ. The composer Hans Gál wrote of the music of Brahms's last five years that "Imperceptibly the first day of winter had arrived; the sun was low over the horizon. In 1891 the music his last period began... what it may lack in gushing fullness is replaced by an indescribably noble, spiritual concentration of technique and expression."

Richard Strauss and Brahms were very different men, but Gál's touching description of Brahms's final period also provides a very apt description of the music of Strauss's last years. At his peak, Strauss was perhaps the most public musician in the world – a composer of gargantuan works for the concert hall and the opera house which attracted huge audiences and fed longstanding public debates. He was a conductor of international standard. Yet, in his later years, as the culture which had nourished him throughout his life collapsed into madness and catastrophe, Strauss turned inward. His final opera, *Capriccio*, is a work of great wisdom and beauty, but hardly a natural piece for the theater. It is an examination of the age-old philosophical question, "which is the greater art, poetry or music?" Strauss no longer seemed to need or want his public, and his late works are touchingly introspective. It is no accident that his last opera begins not with a grand overture, but with a beautiful piece of pure chamber music, the Sextet which opens our annual Chamber Music Concert. Again, what Gál said of the aging Brahms could apply equally well to the elderly Strauss, "The man had calmed down and withdrawn into himself."

Die chinesische Flöte was the last of many literary works, ranging from Goethe's *Faust* to the folk poetry of *Des Knaben Wunderhorn*, which helped shape not only Mahler's vocal music but his symphonic output throughout his life. The British composer John McCabe was, like Mahler and Strauss, both a performer and a composer of genius. As a pianist he was not only a noted advocate for a huge range of 20th century works, but also the first artist to record the complete piano sonatas of Haydn. McCabe's 1998 work *Pilgrim*, given its North American premiere on our chamber concert this year, was inspired by John Bunyan's classic novel *Pilgrim's Progress*. Originally composed in the sextet version you will hear this week, McCabe later orchestrated it for double string orchestra, in the process giving us

RECOVERY AND RENEWAL

Kenneth Woods

one of the very greatest works in the rich tradition of English string orchestra music, worthy of placement alongside Elgar's *Introduction and Allegro* and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*. The themes McCabe found most inspiring in *Pilgrim* bear a remarkable similarity to those which make *Das Lied von der Erde* so rich. "It made a great impression," wrote McCabe, "not least because of its theme of a journey of self-discovery, and a recovery or renewal of faith. These are ideas which have a strong interest for me, not in religious terms but in their application to every aspect of human life (including great journeys), and this piece reflects my response in musical terms to this concern. One feature which, upon completion of the score, struck me with some force, which is that almost all the thematic material is essentially striving upwards – there is a constant upward movement (sometimes over a lengthy period) throughout the work."

Richard Strauss and Mahler were both friends and rivals. Zemlinsky and Mahler were probably more rivals than friends, at least where love was concerned. The glamorous Alma Schindler had been Zemlinsky's lover before dumping him in favor of Mahler, who she considered clearly the greater talent. Zemlinsky was a major figure, however, and it is wonderful that we can hear his youthful *Three Pieces for Cello and Piano* on this year's Afternoon Recital. Like Mahler, Strauss, and McCabe, George Enescu was a multifaceted genius as both performer and composer. Hailed recently in *Musical Opinion* as "almost certainly the greatest composer to have not yet been fully embraced in the pantheon of the giants," Enescu's musical gifts seem almost superhuman. He was said to be able to recall and write down every note of every piece Bach ever composed, and was equally proficient as both a violinist and pianist. As a child prodigy he found early inspiration in a meeting with his idol, Brahms. Just as Brahms had often turned to Gypsy and Hungarian folk music for inspiration, much of Enescu's music was inspired in part by the folk music of his native Romania, including his Violin Sonata No. 3, "dans le caractère populaire roumain." Brahms's Cello Sonata No. 2 was one of the last works he completed before the pause which preceded the late clarinet works. Our Afternoon Recital also includes *Phantasma* by our 2018 visiting composer, Jesse Jones, perhaps the only composer I know of to be a virtuoso mandolin player as well as a conductor and pianist.

If Strauss and Mahler were the two dominant composer-conductors of their day, Sibelius and Mahler were certainly the dominant symphonists of their generation. The popular anecdote about their friendly debate over the nature of the symphony tells only part of the story of how their work as symphonists compares. Sibelius said of their discussion about the nature of the symphony that: "I admired its style and severity of form, and the profound logic that created an inner connection between all the motives.... Mahler's opinion was just the opposite. 'No!' he said, 'The symphony must be like the world. It must be all-embracing.'"

Of course, an examination of both composers' output reveals that this supposedly antipodal approach was more a social misunderstanding than anything else. Although there are obvious differences in scale, language, and orchestration, Mahler's music is every bit as rigorous and logical as Sibelius's. *Das Lied von der Erde* is a perfect embodiment of a "profound logic that create(s) an inner connection between all the motives."

Likewise, Sibelius's music could, like Mahler's, be both simultaneously all-embracing and painfully personal. He was no stranger to the kinds of personal creative crises which gripped Mahler and Brahms before they entered their late periods. Sibelius had one of the most distinctive and instantly recognisable voices of any composer, but his refusal to repeat himself meant that most of his major works came at great personal cost. His wife, Aino, despaired at his dependence on alcohol as a compositional aid. But when inspiration came, the results were staggering. So it was when Sibelius composed his *Fantasia sinfonica* in 1924. That year saw both Sibelius and his marriage to Aino in crisis. "Aino... is at the end of her tether... I am on the wrong rails. Alcohol to calm my nerves and state of mind. How dreadful old age is for a composer! Things don't go as quickly as they used to, and self-criticism grows to impossible proportions." The texts of Mahler's two harrowing drinking songs in *Das Lied von der Erde* could well have been autobiographical sketches of Sibelius's life at the time of the composition of the Seventh Symphony.

Aino, disgusted by his drunken state during a recent trip to Gothenburg, refused to accompany Sibelius to the triumphant premiere of the *Fantasia sinfonica*. In the end Sibelius found the strength to conduct a triumphant concert, and Sibelius quickly realised that the *Fantasia sinfonica* was really meant to be his Seventh Symphony. We have here "an indescribably noble, spiritual concentration of technique and expression," but, as with Brahms, "of winter had arrived; the sun was low over the horizon."

Renewal came harder to Sibelius than to Mahler or even Brahms. In the end, he had two more masterpieces to give the world after the Seventh, his final tone poem, *Tapiola*, and his music for *The Tempest*. Years of struggle on an Eighth Symphony ended when Sibelius burned the manuscript in his dining room. Other than that, the last 30 years of Sibelius's life seem to have been creatively barren. Was there somewhere an instrument of poetic inspiration that could have unleashed his genius once more as *Die chinesische Flöte* had for Mahler's?

Or was the cause of Sibelius's final silence simpler? "If I cannot write a better symphony than my Seventh," he told a friend, "then it shall be my last." To better Sibelius's last symphony is a harrowing benchmark, one I'm not convinced any composer before or since has convincingly achieved. It is to every perceptive listener's great regret that Sibelius had "withdrawn into himself" 30 years before his death, but the legacy he left us is more than worthy to set aside that of his friend and sometime antipode.



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SOLOISTS



Brennen Guillory

Tenor Brennen Guillory has become known for his powerful, dramatic voice and thoughtful interpretations of both operatic and concert music. He has performed a number of operatic leads but it is in the concert hall that he has focused his efforts since becoming a pastor in 2006.

Since returning to the Northwest, he has appeared with companies on both coasts, performing *Das Lied von der Erde*, Beethoven's Symphony No. 9 and *Fidelio*, Mendelssohn's *Die erste Walpurgisnacht*, as well as concert excerpts ranging from *Carmen* to *Lohengrin*. In 2010 he performed and recorded *Das Lied von der Erde* with the Orchestra of the Swan in the United Kingdom.

He continues to sing abroad in galas and concerts in Toronto, England, and the United States, performing Britten's *Serenade*, Finzi's *Dies Natalis* and a revival of Sullivan's *Golden Legend*. Closer to home Mr. Guillory recently gave his first performance as the Don in *Don Giovanni*, as well as the titular role in Mozart's *La Clemenza di Tito*, and appeared in Eugene Opera's *Lucia di Lammermoor*.



Stacey Rishoi

Stacey Rishoi has received critical acclaim on concert stages and opera houses across North America for the beauty and power of her mezzo-soprano voice. Her 2017–18 season includes several performances of Verdi's Requiem with the Columbus Symphony Orchestra (Georgia), the Greenville Symphony Orchestra, the West Virginia Symphony Orchestra, and the Springfield Symphony Orchestra.

Ms. Rishoi recently returned to Cincinnati Opera to sing the title role of Carmen, and Maddalena in *Rigoletto*; Komponist in *Ariadne auf Naxos* with Toledo Opera and Calgary Opera; Amneris in *Aida* with Opera Tampa; Dalila in *Samson et Dalila* with Opera Grand Rapids and Nashville Opera, and Adalgisa in *Norma* with Virginia Opera. Of her Adalgisa, *The Washington Post* stated, "It was Rishoi's Adalgisa, however, who nearly stole the show with a performance that was convincing and unwavering from start to finish.... Rishoi commanded the stage with a lustrous voice graced with natural expression and a surprising clarion projection."

Recent concert performances include mezzo-soprano soloist in Mozart's Requiem with the Buffalo Philharmonic Orchestra under JoAnn Falletta; Beethoven's Symphony No. 9 with the Virginia Symphony Orchestra, Eugene Symphony, and Jacksonville Symphony; Mahler's Symphony No. 8 with the National Symphony Orchestra; Handel's *Messiah* with Virginia Symphony Orchestra; Mozart's Requiem with the Atlanta Symphony Orchestra; Mahler's Symphony No. 3 with the Greenville Symphony Orchestra; Verdi's Requiem with the Duke Chapel Choir, and Bel Canto Chorus as soloist in Dvořák's *Stabat Mater*. Ms. Rishoi can be heard on the world premiere recording of Liszt's *St. Stanislaus*, conducted by James Conlon on the Telarc label.



FESTIVAL ARTISTS

Karen Bentley Pollick

Karen Bentley Pollick champions a wide range of repertoire onstage and through her Just Plain Folks award-winning record label Ariel Ventures. She received a grant from the National Endowment for the Arts for *Solo Violin and Alternating Currents*, and continues her multimedia collaborations with *Violin, Viola & Video Virtuosity*. While residing in Vilnius, Lithuania, she debuted *Resonances from Vilna* with pianist Jascha Nemtsov, *Nothing Is Forever* with actor Aiste Ptakauske, and premiered David A. Jaffe's violin concerto *How Did It Get So Late So Soon?* with the Lithuanian National Opera & Ballet Theatre Orchestra. Pollick received a grant from New York Women Composers toward concerts in Seattle, CCRMA, and SPECTRUMNYC in spring 2018.

Victoria Brawn

Victoria Brawn is a professional oboist with the Orchestra of the Swan. She was formerly principal with the Hong Kong Philharmonic. She is also a recitalist, soloist, and teacher.

Craig Butterfield

Craig Butterfield is Professor of Double Bass and Jazz Studies at the University of South Carolina, where he directs one of the largest double bass programs in the Southeast. Comfortable in many styles of music, Butterfield has performed extensively as a jazz artist as well as a classical soloist and clinician.

Lydia van Dreel

Lydia Van Dreel is Associate Professor of Horn at the University of Oregon. Prior to that appointment, she held a ten-year tenured position as Co-Principal Horn of the Sarasota Orchestra in Sarasota, Florida.

Erika Eckert

Erika Eckert, Associate Professor of Viola at University of Colorado Boulder, and summer faculty member at Brevard Music Center in North Carolina, also has served on the faculties of The Cleveland Institute of Music and Chautauqua Institution. As co-founder of the Cavani Quartet, she performed on major concert series worldwide.

Jorja Fleezanis

Jorja Fleezanis holds the Dorothy Richard Starling Chair in Violin at Indiana University and serves as Head Coach and Creative Director of Orchestral Studies. She was concertmaster of the Minnesota Orchestra from 1989 to 2009 – the longest-tenured concertmaster in the orchestra's history and only the second woman in the United States to hold the title of concertmaster in a major orchestra when appointed. Prior to Minnesota, she was associate concertmaster with the San Francisco Symphony for eight years.

Jennifer Hayghe

Jennifer Hayghe is Associate Professor of Piano at the University of Colorado Boulder. She has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe, and Asia. She has performed with orchestras throughout the United States and abroad, and in major chamber music series. Hayghe has also taught chamber music throughout the United States and Central America.

Jesse Jones

Composer, conductor, and mandolinist Jesse Jones is an American artist of wide-ranging tastes and influences. His music has been performed extensively across North America, Europe, and Asia. Jones has received numerous accolades as both a composer and performer. Jones is Assistant Professor of Composition at the Oberlin Conservatory.

Parry Karp

Cellist Parry Karp is Artist-in-Residence and Professor of Chamber Music and Cello at the University of Wisconsin-Madison, where he is director of the string chamber music program. He has been cellist of the Pro Arte Quartet for the past 41 years, the longest tenure of any member in the quartet's over 100-year history. Karp is a active solo artist, performing numerous recitals annually in the United States.

Daniel Silver

Daniel Silver is Professor of Clarinet at the University of Colorado Boulder. Praised by the *Washington Post* for his "sense of freedom and extraordinary control," Silver is active as a soloist, chamber musician, orchestral performer, clinician, and teacher. He has served as principal clarinet of the Baltimore Opera Orchestra, the Washington Chamber Symphony (Kennedy Center), and the National Gallery Orchestra.

SYMPOSIUM SPEAKERS



David Auerbach

David Auerbach's degree is in Mathematics with a strong minor in music. Until 2009, he worked in the computer and telecommunications industry; most recently developing international standards and architectures for voice over IP. He holds multiple patents in key internet voice technologies.

In high school, David was introduced to classical music by a musician and aspiring composer friend. While working his way through the record section at his local library, he discovered a Bruno Walter recording of the Mahler Second. Of all those found in that library, it was with this recording that he most connected. Since then, he has explored and studied all categories of classical music including 20th century music.

While on a two-year work assignment in France, David discovered the on-line world of Mahler and realized that there were many others that shared his passion for the composer. It was through this connection that he learned about the Colorado MahlerFest and began his cherished friendship with Stan Ruttenberg. Upon relocating back to California at the beginning of 2003 he immediately flew out to Boulder for his first MahlerFest (the Sixth Symphony). His association with MahlerFest progressed from attendee to volunteer to board member (starting in 2009) and finally to board president.

David is an amateur naturalist and was a docent at Big Basin Redwood State Park in California where he led hikes and taught plant identification, fire ecology and geology. He continues to enjoy hiking and traveling and is a participant in the Boulder Cosmology and Particle Physics study group.



Ofer Ben-Amots

Born in Haifa, Israel, in 1955, Ofer Ben-Amots gave his first piano concert at age nine and at age sixteen was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland. There he studied with Pierre Wismer and privately with Alberto Ginastera. Ben-Amots is an alumnus of the Hochschule für Musik in Detmold, Germany, where he graduated with degrees in composition, music theory, and piano. Upon his arrival in the United States in 1987, Ben-Amots

studied with George Crumb at the University of Pennsylvania, where he received his Ph.D. in music composition. Currently Chair of the Music Department at Colorado College, Dr. Ben-Amots teaches composition, music theory, and a wide variety of liberal arts subjects.

Ofer Ben-Amots's compositions are performed regularly in concert halls and festivals Worldwide. His music has been performed by such orchestras as the Zürich Philharmonic, Munich Philharmonic, the Austrian Radio Orchestra, Bruckner Orchestra, Moscow Camerata, Heidelberg, Erfurt, Brandenburg, the Filarmonici di Sicili, Milano Chamber Orchestra, Brooklyn Philharmonic, the Concerto Soloists of Philadelphia, Portland Chamber Orchestra, and the Colorado Springs Philharmonic among others. His compositions have been professionally recorded by the Gewandhaus Orchestra of Leipzig, the Munich Chamber Orchestra, the Barcelona Symphony, Odessa Philharmonic, the BBC Singers, and the renowned Czech choirs Permonik and Jitro. Ben-Amots has received commissions from the MacArthur Foundation, Fulbright Foundation, Amado Foundation, Schleswig-Holstein Musikfestival, Fuji International Music Festival in Japan, Assisi Musiche Festival, the Geneva Camerata, and many others.

Ofer Ben-Amots has received multiple international prizes and awards. His innovative multimedia opera, *The Dybbuk*, has been produced in over ten different productions in the United States, Germany, and Israel. The opera has been described as "a uniquely beautiful and powerful new work" and its production as "a service to music and to what is best in our humanity" (*Listen for Life Reviews* by Donna Stoering, September 30, 2016). More information can be found at www.oferbenamots.com.



Stephen Hefling

Stephen E. Hefling received the A.B. in music from Harvard and the Ph.D. from Yale, with a dissertation examining Mahler's "Totenfeier" movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor Emeritus of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College Conservatory. Prof. Hefling has published numerous articles and book chapters in *Musical Quarterly*, *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *Rethinking Mahler* (Oxford, 2017), *Gustav Mahler: Interpretationen seiner Werke* (Laaber, 2011), *Mahler im Kontext / Contextualizing Mahler* (Vienna, 2011), *German Lieder in the Nineteenth Century* (Routledge, 2008), *The Cambridge Companion*

SYMPOSIUM SPEAKERS

to *Mahler* (Cambridge, 2007), *Mahler and His World* (Princeton, 2002), *The Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc.

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

For his work on Mahler, Professor Hefling has been awarded grants from The Baker-Nord Center for the Humanities, The Freedman Foundation, The Kaplan Foundation, The Martha Baird Rockefeller Foundation, and the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale University; he has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, Guildford, and Boulder. Also a specialist in baroque performance practice, Professor Hefling has performed widely with early music ensembles in the northeastern United States, 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 generally considered the standard reference on that topic.



Jack
Sheinbaum

Jack Sheinbaum is Associate Professor of Musicology and Associate Director for Academic Affairs at the University of Denver's Lamont School of Music. He holds a B.A. from Brown University, and an M.A. and Ph.D. from Cornell University, where he wrote a dissertation on cultural readings of form and musical color in Mahler's symphonies. Sheinbaum teaches and writes about classical and popular music, particularly the history of cultural values surrounding various repertoires. His research has appeared in numerous scholarly journals

and collections of essays. He is the author of *Good Music: What It Is and Who Gets to Decide* (forthcoming, University of Chicago Press).



Juha V.
Mäkikalli

Appointed to serve as the Honorary Consul of Finland for the State of Colorado in 2010, Juha Mäkikalli assists Finnish citizens and supports Finland's interests in promoting business, cultural, economic, educational, and research relations in Colorado.

A native of Finland, Juha received a Master of Science in Economics and Business Administration degree from the Turku School of Economics and Business Administration, Finland. Juha worked in sales and account management at Finnish companies operating internationally before relocating to Colorado in 2000 to establish a U.S. subsidiary for Novo Group, a Finnish information technology company. Following Novo's merger with WM-Data of Sweden, he decided to stay in Colorado.

Juha joined Jeppesen (a subsidiary of Boeing) in 2006 as a Business Development Executive. Since 2010, he has been working as a Project/Program Manager on a number of strategic initiatives typically involving a cross-organizational and cross-cultural team with participation from multiple organizational levels. Juha's decade of Jeppesen and Boeing experience includes a variety of projects and programs in the areas of business development, M&A integration, divestitures, organizational changes, and internal process improvement.

Music has been a major interest for Juha since early childhood. He is a classically trained amateur pianist and a former member of the YL Male Voice Choir (Finland), Tokai Male Choir (Japan), and the Sound of the Rockies (Colorado). More recently, Juha has focused on supporting his three sons in their music endeavors including the Colorado Children's Chorale and other choirs. Additionally, he frequently enjoys the performances of the Colorado Symphony Orchestra and various other local ensembles.

MAHLER CONDUCTING FELLOWS



Edo
Frenkel

Edo Frenkel is a conductor, composer, and pianist whose work spans the repertoire of the standard western cannon, opera, and contemporary music. His work has been described as “groundbreaking ... an integration of raw emotion and music” (*Rochestariat*). His compositions have been lauded as “A kind of Edgar Varèse-esque cacophony for the Digital Age” (*Democrat & Chronicle*) that “leaves you aghast” (kwadratuur.com).

As a conductor, Frenkel has guest conducted Ensemble Mise-en, the Composer’s Ensemble at University of Buffalo, and was the assistant conductor to Franck Ollu at the Klangspuren Festival with Ensemble Modern Akademie. Frenkel served as Barbara Hannigan’s rehearsal pianist, collaborating on the Satie: Socrate project at the Ruhrtriennale Festival in Bochum, Germany and at the Park Ave. Armory in New York City. He served as the assistant music director of Eastman Opera Theatre from 2015–2017 and has worked as the assistant conductor to Brad Lubman and the Eastman Musica Nova ensemble since 2014.

Additionally, Frenkel has appeared in performances and workshops with such notable groups as Tonkünstler Orchester-Neider Österreich, Ensemble Intercontemporain, Ensemble Meitar, JACK quartet, Ulysses Ensemble, and the String Orchestra of Brooklyn. He has worked in masterclasses with artists such as Susanna Mälli, David Zinman, Pierre-André Valade, Tito Muñoz, and Peter Eötvös.

Frenkel’s music has been performed in international festivals by artists such as Talea Ensemble, EXAUDI vocal ensemble, JACK quartet, Tonkünstler-Orchester Niederösterreich, and Ensemble Paramirabo. His music has been performed in the United States, Canada, Japan, and various countries in Europe. He has been featured in such festival’s as Royaumont Voix Nouvelles (France), CEME (Israel), and the ME_MMIX festival (Spain).

Upcoming engagements include David Lang’s *Are You Experienced* with members of New World Symphony and serving as Conducting Fellow at the Lucerne Festival.



Pak Lok,
Alvin Ho

Pak Lok, Alvin Ho is a young dynamic conductor from Hong Kong who is seen on stages from the United States to Europe. Recently, Ho was among the eight young conductors around the globe to be invited to work with Maestro Bernard Haitink and Lucerne Festival Strings at Easter Lucerne Festival 2018. In May 2017, Ho was also chosen as one of the semi-finalists at the “Das Kritische Orchestra Berlin” by members of major German orchestras such as Berlin Philharmonic, Staatskapelle Berlin, and Sächsische Staatskapelle Dresden, among many others.

Ho has conducted Lucerne Festival Strings, Das Kritische Orchestra Berlin, Gstaad Festival Orchestra, MÁV Symphony Orchestra (Budapest), Bloomington Symphony Orchestra, and Indiana University Jacobs School of Music Orchestra. At 24, he is currently assistant conductor at the Indiana Opera and Ballet Theater, with repertoire including Mozart’s *Don Giovanni*, Strauss’s *Ariadne auf Naxos*, and Benjamin Britten’s *Peter Grimes*. Recently Ho was seen as music director for The Celebration of Pas de deux at Indiana Opera and Ballet Theater in collaboration with the Indiana University Ballet Theater (2017). His mentors include Neeme Järvi, Daniele Gatti, Ludovic Morlot, Lothar Zagrosek, Johannes Schlaefli, Carl St. Clair, Thomas Wilkins, and Federico Cortese. Ho has assisted or cover-conducted for Fabio Mechetti, Christoph Perick, Paul Nadler, and Daniel Boico.

Ho is currently a Doctoral candidate and holds a Masters’s degree in Orchestral Conducting from Indiana University Jacobs School of Music, studying under Arthur Fagen, David Effron, and Thomas Wilkins.



Delyana
Lazarova

Praised for her passionate performances and dynamic presence, Bulgarian-born conductor and violinist Delyana Lazarova is a young artist with a quickly growing international career. Lazarova is the recipient of the Bruno Walter Conducting Scholarship for the Cabrillo Festival, 2017. Recently she has been awarded the Special Commendation at the Beethoven Conducting Competition in England, performing with London Classical Soloists.

MAHLER CONDUCTING FELLOWS

Lazarova has appeared as a soloist and conductor with prestigious orchestras in Europe, Asia, and North America. She has worked and studied with such artists as Paavo Järvi, Leonard Slatkin, Cristian Măcelaru, Larry Rachleff, Joshua Bell, and Mauricio Fuks.

Lazarova completed her Bachelor's and Master's degree from Indiana University, where she received a special scholarship for artistic excellence.

From 2013 to 2015, Lazarova served as the Concertmaster and Artist in Residence of the Montgomery Symphony Orchestra. Recently she was invited to serve as the guest concertmaster for the Lubbock Symphony Orchestra for the 2017–2018 season.

Lazarova's future engagements include concerts with Pazardjik Symphony Orchestra in 2018 and 2019. She has been also invited to attend the Southbank BBC Symphony Orchestra Women Conductors Workshop with Marin Alsop in February and Daniele Gatti's Conducting Masterclass with the Royal Concertgebouw Orchestra.



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FRIDAY, MAY 25, 2018, 7:30 PM

SATURDAY, MAY 26, 2018, 7:30 PM

SUNDAY, MAY 27, 2018, 1:00 PM

Colorado Symphony Orchestra — Brett Mitchell, Conductor

Symphony No. 1 in D major

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

THURSDAY, JULY 5, 2018, 7:30 PM

Colorado Music Festival Orchestra — David Danzmayr, Conductor

Symphony No. 1 in D major

(with Mozart: Piano Concerto No. 20, K. 466, in D minor)

SATURDAY, JULY 7, 2018, 6:00 PM

The Philadelphia Orchestra — Stéphane Denève, Conductor

Symphony No. 1 in D major

(with Beethoven: Piano Concerto No. 5, "Emperor")

SUNDAY, JULY 29, 2018, 7:30 PM

Colorado Music Festival Orchestra — Peter Oundjian, Conductor

"Der Abschied" from *Das Lied von der Erde*

SUNDAY, AUGUST 5, 2018, 4:00 PM

Aspen Festival Orchestra — Patrick Summers, Conductor

Das Lied von der Erde

TUESDAY, AUGUST 14, 2018, 4:00 PM

Aspen Conducting Academy Orchestra

Symphony No. 4 in G major



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<i>Aria from Die Tote Stadt</i> (Korngold) 1999	<i>Lied</i> (Schumann) 2001	Songs to Poems by Rückert 1989, 1997
<i>Aus Goethe's Faust Op. 75, No. 3</i> (Beethoven) 2009	<i>Lied</i> (Friedrich Silcher) 2001	Songs, Opus 3 (Grosz) 1998
<i>Bei Mondaufgang</i> (Wolfes) 1998	<i>Lieder</i> (Richard Strauss) 1993, 1995, 1998, 2000, 2001, 2016	Songs, Opus 8 (Wellesz) 1998
<i>Blumine</i> (Mahler) 2006	<i>Lieder</i> (Wolf) 1995, 2000	<i>Song to the Moon from Rusalka</i> (Dvorak) 2000
<i>Brettlieder</i> (Schoenberg) 1995	<i>Lieder</i> from Opus 2 (Zemlinsky) 1995, 2003	String Quartet Op. 83 (Elgar/D. Matthews) arr. for String Orchestra 2017
<i>Clarinet Quintet</i> (Brahms) 2018	<i>Lieder und Gesänge aus der Jugendzeit</i> (Mahler) 1988, 1993, 1997, 1999, 2008	String Quintet in C D. 956, Op. posth.163 (Schubert) 2017
<i>Das Klagende Lied</i> (two-part version) 1991	<i>Lieder eines fahrenden Gesellen</i> , voice & piano, 1988, 1993, 1995, 2005, 2008, 2013	Symphony #1 1988, 2006
<i>Das Klagende Lied</i> (original three-part version) 2008	<i>Lieder eines fahrenden Gesellen</i> , with orchestra, 2006	Symphony #1 (Hamburg Version 1893) 1998
<i>Das Lied von der Erde</i> 1998, 2007, 2018	<i>Lieder eines fahrenden Gesellen</i> , with chamber orchestra, 2017	Symphony #2 1989, 1999, 2012
<i>Das Lied von der Erde, Der Abschied</i> (voice & piano version) 1998	<i>Lied Lynceus des Türmers</i> Op. 79, No. 28 (Schumann) 2009	Symphony #3 1990, 2000, 2010
<i>Das Lied von der Erde</i> (I, III, V) (voice & piano version) 2005	Mephistopheles's Song in Auerbach's Tavern (Mussorgsky) 2009	Symphony #4 1991, 2001, 2013
<i>Das Lied von der Erde</i> , VI, (choreographed) 1994	Marches & Ländler by Schubert 2000	Symphony #4, IV (Mahler performing on piano) 1994
<i>Das Lied von der Erde, Der Abschied</i> , 2013	<i>Nachtmusiken</i> (Schwertsik) 2016	Symphony #4, IV (Schoenberg Society arrangement) 1991
<i>Des Knaben Wunderhorn</i> (with orchestra) 2001	<i>Non piu andrai</i> (Mozart) 2000	Symphony #5 1992, 2002, 2011
<i>Entr'acte</i> from Die drei Pintos (Weber/Mahler), 2011	Phantasma for Solo Cello (J. Jones) 2018	Symphony #6 1993, 2003, 2014
<i>Es war ein König in Thule</i> (Franz Liszt) 2009	Piano Quartet in A minor (Mahler) 1988, 1997, 2004, 2017	Symphony #6 (I) two piano version (Zemlinsky) 1993
Fanfare: "Our Time Has Come" (John David Lamb) 2006	Prelude to <i>Die Meistersinger</i> (Wagner) 2004	Symphony #7 1994, 2004, 2016
<i>Faust et Hélène</i> (Lili Boulanger) 2009	<i>Romanza</i> for Violin and Piano (D. Matthews) 2017	Symphony #8 1995, 2009
<i>Faust songs</i> (Schubert) 2009	<i>Rückert Lieder</i> (Mahler) 2006, 2014, 2016(pf)	Symphony #9 1996, 2005, 2015
Five Poems, Opus 10 (Griffes) 1998	<i>Sieben frühe Lieder</i> (Berg) 1990	Symphony #10, J. H. Wheeler version 1997
Four Early Lieder (Mahler) 1996	Sextet from <i>Capriccio</i> (R. Strauss) 2018	Symphony #10, Deryck Cooke III version 2017
<i>Fuge</i> (John David Lamb) 2001	Sextet "Pilgrim" (McCabe) 2018	Symphony #10, Adagio only, 2007
<i>Galgenlieder</i> (Graener) 1995	Signs, Games, Messages (Kurtág) 2017	Symphony #7 (Sibelius) 2018
<i>Greeting from Arias and Barcaroles</i> (L. Bernstein) 1997	Suite from BWV 1067 and BWV 1068 (Bach/Mahler) 1989	<i>Three Pieces for Cello and Piano</i> (Zemlinsky) 2018
<i>Hochsommer</i> (Felix Weingartner) 1997	Sonata No. 2 for Cello and Piano in F, Op. 99 (Brahms) 2018	<i>Totenfeier</i> (2007)
<i>Hütet euch!</i> (Zemlinsky) 1997	Sonata No. 3 for Violin and Piano in a, Op. 25 (Enescu) 2018	Tragic Overture, Op. 81 (Brahms) 2005
<i>Kindertotenlieder</i> , voice & piano, 1990, 1996, 2006	Song (Arnold Bax) 2000	<i>Verklärte Nacht</i> , Op. 4 (Schoenberg) 2016
<i>Kindertotenlieder</i> , voice & orchestra, 2002	Song (Claude Debussy) 2000	<i>Vier Lieder</i> , Op. 2 (Schoenberg) 1996
<i>Klavierstück</i> , Opus 19, No. 6 (Schoenberg) 1997	Songs (Kurt Weill) 2000	<i>Vier Stücke für Klarinette and Klavier</i> (Berg) 1990
<i>Lebe hoch</i> , Gustav! (John David Lamb) 2010	Song (Roger Quilter) 2000	<i>Der Zwerg</i> final scene (Zemlinsky) 2002
<i>Lieder</i> (Berg) 1996	Song (Sergei Rachmaninoff) 2000	
<i>Lieder</i> (Brahms) 2000, 2001, 2016	Songs and Movie Songs (Korngold) 1999	
<i>Lied</i> (Humperdinck) 2001	Songs (Joseph Marx) 1998, 1999	
<i>Lied</i> (Josephine Lang) 2001	Songs from <i>Des Knaben Wunderhorn</i> , voice & piano 1989, 1994, 1997, 1999, 2003, 2005	
<i>Lieder</i> (Alma Mahler) 1991, 1992, 2003	Songs from Land of Smiles (Franz Lehar) 1998	
<i>Lied</i> (Mendelssohn) 2001		
<i>Lieder</i> (Louise Reichart) 2001		
<i>Lied</i> (Max Reger) 2001		
<i>Lieder</i> (Schoenberg) 2001		
<i>Lieder</i> (Schubert) 2000, 2001, 2004, 2016		

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