

August 24–28, 2021

Boulder, CO

MAHLER FEST XXXIV THE RETURN

Mahler's Fifth Symphony | 1920s: Decadence & Debauchery | Premieres



COLORADO
MAHLERFEST

KENNETH WOODS
ARTISTIC DIRECTOR

MAHLERFEST XXXIV FESTIVAL WEEK

TUESDAY, AUGUST 24, 7 PM | **Chamber Concert** | Dairy Arts Center, 2590 Walnut Street [Page 6](#)

WEDNESDAY, AUGUST 25, 4 PM | **Jason Starr Films** | Boedecker Theater, Dairy Arts Center [Page 9](#)

THURSDAY, AUGUST 26, 4 PM | **Chamber Concert** | The Academy, 970 Aurora Avenue [Page 10](#)

FRIDAY, AUGUST 27, 8 PM | **Chamber Orchestra Concert** | Boulder Bandshell, 1212 Canyon Boulevard [Page 13](#)

SATURDAY, AUGUST 28, 9:30 AM–3:30 PM | **Symposium** | License No. 1 (under the Hotel Boulderado) [Page 16](#)

SATURDAY, AUGUST 28, 7 PM | **Orchestral Concert Festival Finale** | Macky Auditorium, CU Boulder [Page 17](#)

Pre-concert Lecture by Kenneth Woods at 6 PM

ALL WEEK | **Open Rehearsals, Dinners, and Other Events**

See full schedule online



PRESIDENT'S GREETING

Welcome to MahlerFest XXXIV – What a year it's been! We are back and looking to the future with great excitement and hope. 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 Executive Director Ethan Hecht and Maestro Kenneth Woods that not only make this festival possible but also facilitate its evolution. MahlerFest has always been more than performances of a Mahler symphony—it is also a free symposium, films, chamber music, and the coming together of community.

This year, we are offering two very different orchestral concerts over the MahlerFest weekend, requiring an extraordinary effort from our musicians who assemble here for little more than a week each year. On Friday evening, at the Boulder Bandshell, a fun Roaring 20s Chamber Orchestra celebration will be presented free to the Boulder community. (music of Joplin, Blake, Milhaud, and more).

On Saturday, the Festival returns to a more traditional MahlerFest format: Mahler's Symphony No. 5 and the world premiere of the eminent British composer Philip Sawyers's Symphony No. 5. The Saturday evening concert is dedicated to the memory of former board president and dear friend Stan Ruttenberg. He set an inspired standard we continue to try to meet. Stan deeply loved the music of Mahler. I believe he would have been pleased with this year's festival.

Lastly, I would like to express my deep appreciation to the Colorado MahlerFest Board of Directors who have worked together through this pandemic year to ensure that our beloved Festival would survive and thrive, as well as to those who have generously donated to help make this festival happen.

Again welcome to MahlerFest XXXIV and thank you to all.

Les Ronick
President, Colorado MahlerFest

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HISTORY

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. On his return to the United States, Olson took a position at the College of Music at the University of Colorado in Boulder. Reading a Mahler biography while sitting on the shore of Lake Dillon near Breckenridge, Colorado, framed by the magnificent 14,000-foot peaks of the Rockies, a setting not unlike Mahler's summertime composing environs, he conceived of the Colorado MahlerFest.

MahlerFest has grown but remains true to its founding principles. The festival presents one Mahler symphony each year, performed by the finest musicians from the Colorado Front Range area and around the world. In addition to a full orchestral concert, a chamber orchestra concert, and other chamber concerts, the festival also includes a symposium, group dinners, and open rehearsals. The festival has presented films, ballets, and art exhibitions related to Mahler's music.

The first MahlerFest occurred on January 16–17, 1988, and included performances of Mahler's Symphony No. 1, his Piano Quartet movement, and his *Lieder und Gesänge aus der Jugendzeit*.

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. Stan's energy was crucial to the Festival's success and he was designated President Emeritus in honor of his indispensable leadership.

In 2005, the Colorado MahlerFest received the Mahler Gold Medal from the International Gustav Mahler Society in Vienna. MahlerFest XXVIII in May 2015 was a very special MahlerFest. When Maestro Olson lowered his baton after an emotional Mahler Ninth, it marked his final performance as the artistic director of Colorado MahlerFest.

MahlerFest XXIX, dedicated to the memory of long-time supporter Daniel Dietrich, was the start of a new era for

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MahlerFest, with Maestro Kenneth Woods taking the podium for his first festival. Maestro Woods has invited world-renowned Festival Artists, created innovative conducting workshops and masterclasses, and infused new energy and vision into our beloved festival.

The festival continues to grow and evolve and has become a globally recognized leader in Mahler performance practice, scholarship, and programming while remaining a treasured cultural institution in Boulder.

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

**Your contributions of any amount are critical to our future success.
For those we offer our heartfelt thanks!**

Please donate via our PayPal site (QR code provided), at MahlerFest.org, or make your check payable to Colorado MahlerFest and send it to:

Colorado MahlerFest, P.O. Box 1314, Boulder, CO 80306-1314

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KENNETH WOODS, MAHLERFEST ARTISTIC DIRECTOR

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

"...[S]omething that every lover of Mahler should hear." *MusicWeb-International*

"...[A]n 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.

Woods has served as Artistic Director and Principal Conductor of the English Symphony Orchestra since 2013, as founding Artistic Director of the Elgar Festival in Worcester since 2018, and as Principal Guest Conductor of the Stratford-upon-Avon-based Orchestra of the Swan from 2010 to 2014. In 2015, he was made the second Artistic Director of Colorado MahlerFest.

Gustav Mahler's music has been a lifelong source of inspiration for Woods, who has conducted acclaimed performances of the symphonies and songs across the Americas and Europe. In 2011, Somm Records released Woods's first recording of Schoenberg's chamber ensemble versions of Gustav Mahler's *Das Lied von der Erde* and *Lieder eines fahrenden Gesellen*, which won 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 2010–2011.

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. Formerly cellist of the string trio Ensemble Epomeo, he co-founded the Briggs Piano Trio. Both trios' debut CDs received the prestigious *Gramophone* Editor'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 music blogs in the world.



MAHLERFEST MISSION, VISION, AND VALUES

Colorado MahlerFest's mission is to celebrate the legacy of composer Gustav Mahler through an annual festival featuring all of Mahler's musical output, as well as contextual cultural and educational events.

Our **vision** is to be a recognized leader in performing and interpreting Mahler's works and to share world-class performance, educational, and cultural events that attract diverse audiences from Colorado and beyond.

VALUES:

The Mahler Legacy – We commit to preserving and expanding the legacy of Mahler as a composer by faithfully presenting all of his music while utilizing, promoting, and being an internationally important catalyst for research about his music, life, and world.

Inspirational Musicians – We commit to bringing world-class musicians to the festival to share their artistry and experience.

Aspirational Musicians – We commit to providing an opportunity for musicians of all types and ages to learn about and perform the works of Mahler.

Inclusivity – We commit to building and sustaining an inclusive audience for Mahler's music by offering all of our programming to the broadest community possible and by engaging with underserved populations.

“THE RETURN”: THE THREADS AND THEMES OF MAHLERFEST XXXIV

KENNETH WOODS

Gustav Mahler’s road to professional and artistic success was not an easy one. He had spent nearly 20 years rising through the ranks as a conductor, first in tiny provincial opera houses and later in major metropolitan centers like Hamburg and Budapest. Finally, in 1897, he took up the most prestigious conducting position in Europe as General Director of the Vienna Court Opera. By the beginning of the 20th century, he was one of the best-known and most influential musicians in the world.

Then, on February 24, 1901, disaster struck. Mahler suffered a serious hemorrhage. He had been noticeably unwell during his performance of *The Magic Flute* at the Court Opera that day, and, by the evening, surgeons were struggling to stop the bleeding and save his life. Once his condition was stabilized, he required two more serious operations to restore his health, and his recuperation took months. It was one of the most dramatic and serious of the many unexpected tragedies and challenges that Mahler experienced throughout his life.

However, Mahler always faced these setbacks with tremendous resolve and resilience. Within just a few months of that brush with death, Mahler had begun work on his Fifth Symphony, one of his most revolutionary and important works. After a decade in which his music had been permeated with the magical folktale world of the *Des Knaben Wunderhorn* songs and poems, Mahler’s Fifth Symphony stared boldly into the new century. Darker, more abstract, more contrapuntal, more modern in its use of form, it signalled a huge re-imagining of his creative language. In its final form, the Fifth Symphony charts a journey from darkness to light not unlike that of Beethoven’s Fifth, a work with which it is often compared. But where Beethoven’s Fifth ends in the unambiguous triumph of hope over despair, Mahler’s Fifth is more equivocal and more ambivalent. As Mahler began the new century, he seemed to be saying that tragedy and adversity are forever part of the human condition, that there can never be such a thing as “happily ever after,” but that when storms pass, we must embrace life, seize the moment, and celebrate.

For me, this makes Mahler’s Fifth the perfect work with which to celebrate our return to music making after the disruptions, disappointments, and tragedies of the Covid-19 era. The great setbacks that we have lived through—whether personal ones like Mahler’s hemorrhage, or societal ones like the pandemic—remind us of the fragility of life, and of the limitations of our ability to shape our destiny. But they also remind us to celebrate the joy of life and the beauty of the everyday.

Composer Philip Sawyers has become recognized as one of the most important symphonists of the past 50 years. Like so

many musicians, Sawyers saw many long-anticipated projects disappear overnight following the emergence of Covid-19. However, like Mahler, he has channelled his energies back into his creative work, and since then he has produced a new Viola Concerto, a Double Concerto for Violin and Cello, a string orchestra piece, and, most recently, his Fifth Symphony.

Whether by coincidence or design, Sawyers’s Fifth is also in five movements, and, like the Mahler, it shows a composer at the height of his powers exploring new musical territory. Sawyers has always had a readily identifiable musical personality, but there is much in this work that hints at new pathways for Sawyers to explore in the years to come. The draft of a Sixth Symphony is already on his desk.

In my programming for Colorado MahlerFest over the past few years, I have been keen to explore both the central role Mahler played in the cultural life of his time, and the profound influence he had on future generations. Our two chamber concerts this year, Mahler’s Contemporaries and Mahler’s Heirs, give us a wonderful chance to see the impact Mahler’s presence and ideas had on several generations of composers, and to explore how the historical events they all lived through shaped them in different ways.

Mahler was only 51 when he died in 1911, just a few years before World War I. With a dose or two of penicillin, he not only might have lived through World War I but also could have been a major figure in the musical revolutions of the 1920s, which we explore in our Friday night concert. In fact, his contemporary Richard Strauss would survive both world wars. What might Mahler have achieved in the 1930s and 1940s? How might the unspeakable tragedies and crimes of those two wars have affected him? His younger colleagues like Gál and Schulhoff were dragged into military life during World War I, and Schulhoff suffered terrible post-traumatic stress disorder as a result of what he experienced. Worse was, of course, to come, bringing exile for some and extermination for others in the 1930s and 1940s.

Almost as appalling as what this generation endured on a human level is the fate of their music in the years after World War II, when the music of Zemlinsky, Korngold, Gál, Schulhoff, and Kahn was met with little more than disdain, apathy, and derision. Within a generation, this incredible body of work was largely forgotten. I feel passionately that MahlerFest has an important role to play in celebrating this music, which is some of the most engaging and rewarding of the past century and which is an important part of the legacy of Gustav Mahler.



MAHLER'S CONTEMPORARIES

CHAMBER MUSIC AT THE DAIRY ARTS CENTER

2590 Walnut Street, Boulder, CO

Tuesday, August 24, 2021 | 7 PM

ALEXANDER ZEMLINSKY
(1871–1942)

Sonata for Cello and Piano (1894)

I. Allegro

II. Allegretto quasi andantino

III. Presto

Parry Karp, cello; Jennifer Hayghe, piano

ERICH KORNGOLD
(1897–1957)

Suite from *Much Ado about Nothing*, Op. 11, for violin and piano (1919)

I. Maiden in the Bridal Chamber

II. March of the Watch (Dogberry and Verges)

III. Garden Scene

IV. Hornpipe

Jessica Mathaes, violin; Jennifer Hayghe, piano

INTERMISSION

ROBERT KAHN
(1865–1951)

Trio for Piano, Clarinet, and Cello (1905)

I. Allegro

II. Allegretto quasi andantino

III. Presto

*Kellan Toohey, clarinet; Parry Karp, cello;
Jennifer Hayghe, piano*

Please join us in the lobby after today's concert.

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MAHLER'S CONTEMPORARIES

KENNETH WOODS

ZEMLINSKY: SONATA FOR CELLO AND PIANO (1894)

Although 11 years younger than Mahler, there is probably no one among Mahler's colleagues and contemporaries (with the possible exception of Richard Strauss) whose life and career intertwined more closely with Mahler's than Alexander Zemlinsky. As with Robert Kahn, Zemlinsky owed his early success primarily to Johannes Brahms, who took an interest in Zemlinsky's music after hearing a symphony and a string quartet in 1893. Zemlinsky established himself as an important teacher in Vienna. There he taught counterpoint to Arnold Schoenberg, who would become his brother-in-law. Among his students was the young Alma Schindler, with whom he fell in love. She reciprocated at first, but eventually left Zemlinsky for the older, more established, better-looking Mahler. Mahler also helped Zemlinsky's rise to prominence by conducting the premiere of Zemlinsky's opera, *Once Upon a Time*, at the State Opera. In 1907, he became part of the artistic team who took on the leadership of the State Opera following Mahler's resignation. Zemlinsky's most celebrated work, his Lyric Symphony, was directly inspired by Mahler's *Das Lied von der Erde*. Like so many Jewish composers of his generation, he was forced into exile by the Nazis in the 1930s. Zemlinsky settled in California but was unsuccessful at finding work, and his music largely fell into oblivion. He died in New York state in 1942, having given up composition in despair some years earlier.

The Cello Sonata is an early work, written around the time of Zemlinsky's fateful encounter with Brahms in 1894. For most of the 20th century, the work was believed to be lost. The Sonata's first performer and dedicatee was Friedrich Buxbaum, cellist of the Rosé Quartet and principal cellist of the Vienna State Opera under Mahler and his successors. It now emerges that the manuscript of the sonata remained with Buxbaum's family, who gave a photocopy of it to the well-known musician and humorist Fritz Spiegl, who 20 years ago had given this, in turn, to the pianist Peter Wallfisch, father of cellist Raphael Wallfisch, who made the first recording in 2007.

KORNGOLD: SUITE FROM "MUCH ADO ABOUT NOTHING," OP. 11, FOR VIOLIN AND PIANO (1919)

Erich Wolfgang Korngold was only ten years old when Mahler left the Vienna State Opera, so including him among "Mahler's Contemporaries" is possibly a stretch. Korngold was, of course, no ordinary child, but possibly the most extraordinary musical prodigy since Mozart. Erich was only nine years old when his father, Julius

Korngold (widely considered the most important music critic in Mahler's Vienna), brought him to meet Mahler. Mahler declared the younger Korngold a "musical genius" and sent him for lessons with Zemlinsky. By the age of 11, his ballet *Der Schneemann (The Snowman)* made him internationally famous following its premiere at the Vienna State Opera. His last encounter with Mahler was in 1910 during the rehearsals for the premiere of Mahler's Eighth Symphony in Munich.

Korngold would go from strength to strength during the 25 years after Mahler's death, with particularly significant success as an operatic composer. The *Anschluss* left him trapped in America, where he had gone to work on the score for *The Adventures of Robin Hood (1938)*, starring Errol Flynn. As long as Hitler remained in power, Korngold could not imagine writing music for the concert hall and, instead, directed all his energies to film composing. Long considered one of the founders of the art of film-scoring, Korngold's influence has been felt by almost everyone who has attended a film in the past 75 years.

With the end of World War II, Korngold stopped working in film and, once again, turned all his energies to concert music. Cruelly, the musical world had moved on, and his post-war music was treated with terrible critical scorn—an attitude that persisted well into the 1990s. Korngold's Violin Concerto, dedicated to Alma Mahler, led the way to a re-evaluation of Korngold, and is now considered a 20th century landmark. Korngold's Suite from *Much Ado about Nothing* comes not from a film score, but from incidental music written for a production of Shakespeare's play directed by Korngold's friend Max Reinhardt in 1920. Korngold's incidental music used a typically enormous symphony orchestra, as did his original Suite, which he had assembled even before the premiere of the play. Korngold later arranged the Suite for violin and piano. Festival Artist Jessica Mathaes included the work on her debut CD, *Suites and Sweets*.

KAHN: TRIO FOR PIANO, CLARINET, AND CELLO (1905)

Born in Mannheim in 1865 to a successful German-Jewish family of merchants and bankers, Robert Kahn was only five years younger than Gustav Mahler, but he would outlive his senior colleague by over 40 years.

Although Kahn was the younger man, he was, in many ways, much more a creature of the 19th century than Mahler. Kahn came into the orbit of Brahms during a visit to Vienna in 1887. Brahms was clearly impressed by Kahn, even offering to take him on as a student, and did what he could to support Kahn professionally. For Kahn, Brahms's music was the most

important and enduring influence on his musical language. Although Kahn died just a few months before Schoenberg in 1951, his music always retained its deep and affectionate connection to that of Brahms, Schumann, and Mendelssohn.

In many ways, Kahn was almost a mirror image of Mahler. Where Mahler's mature output is almost exclusively symphony and song, the bulk of Kahn's works are chamber music. Where Mahler was the visionary director of the world's largest opera company, Kahn served quietly as a *Korrepetitor* (rehearsal pianist) in Leipzig in his early career, and spent most of his working life as a professor at the Prussian Academy of the Arts in Berlin, where his students included some of the 20th century's greatest musicians. Forced into exile by the Nazis in 1938, he settled in Biddenden, Kent (only a few miles from the birthplace of composer Philip Sawyers), where he spent his last years composing over 1,000 works for piano.

Kahn enjoyed the support of many of the greatest instrumentalists of his time, and his Clarinet Trio, Op. 45 (1905), was dedicated to and premiered by the great clarinetist Richard Mühlfeld, who had previously inspired so many of Brahms's late chamber compositions.

MAHLERFEST ROARING TWENTIES DRESS UP AND WIN!

Join us on August 27 for our FREE Roaring 20s concert at the Boulder Bandshell!



All attendees are encouraged to dress up in 1920s garb. Prizes will be given for best costumes!

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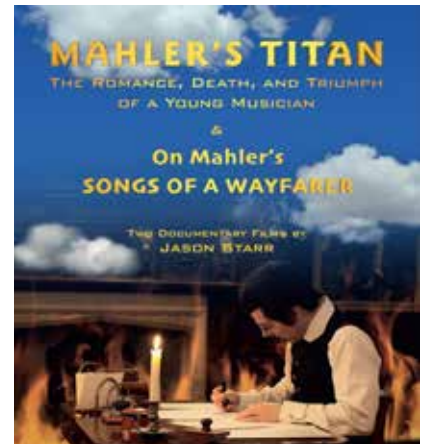
JASON STARR FILMS AT THE BOE

MAHLER'S TITAN: THE ROMANCE, DEATH, AND TRIUMPH OF A YOUNG MUSICIAN &
ON MAHLER'S SONGS OF A WAYFARER

Boedecker Theater at the Dairy Arts Center
2590 Walnut Street, Boulder, CO
Wednesday, August 25, 2021 | 4 PM

Jason Starr has become widely known for his movies about Mahler. Starr's newest movies had not been released when MahlerFest performed the First Symphony in 2019, but today MahlerFest presents the first showing of the movies outside of New York City. Musical examples in both films are performed by the Estonian National Symphony Orchestra under the direction of Neeme Järvi; Thomas Hampson sings the *Wayfarer* songs. The two movies run a total of 97 minutes.

A virtual Q&A with the filmmaker will be held after the showings.



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MAHLER'S HEIRS

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CHAMBER CONCERT AT THE ACADEMY

970 Aurora Avenue, Boulder, CO
Thursday, August 26, 2021 | 4 PM

Registration is required; see MahlerFest.org.

ERWIN SCHULHOFF
(1894–1942)

Duo for Violin and Cello (1925)

- I. Moderato*
- II. Zingaresca. Allegro giocoso*
- III. Andantino*
- IV. Moderato*

Suzanne Casey, violin; Kenneth Woods, cello

PHILIP SAWYERS
(b. 1951)

Sonata for Violin and Piano No. 1 (1969)

- I. Allegro*
- II. Andante*
- III. Allegro Scherzando*

Karen Bentley-Pollick, violin; Jennifer Hayghe, piano

GRAŻYNA BACEWICZ
(1909–1969)

Trio for Oboe, Violin, and Cello (1935)

- I. Gemäßigt*
- II. Scherzo. Schnell. Trio. Langsamer*
- III. Adagio*
- IV. Finale. Lebhaft bewegt*

Jordan Pyle, oboe; Suzanne Casey, violin; Andrew Brown, cello

HANS GÁL
(1890–1987)

Viola Sonata in A, Op. 101 (1941)

- I. Adagio*
- II. Quasi menuetto tranquillo*
- III. Allegro risoluto e vivace*

Lauren Spaulding, viola; Jennifer Hayghe, piano



MAHLER'S HEIRS

KENNETH WOODS

SCHULHOFF: DUO FOR VIOLIN AND CELLO (1925)

Of all of Mahler's musical heirs, none came from a background quite as similar to Mahler's as Erwin Schulhoff. Born in 1894, Schulhoff, like Mahler, came from a German-speaking Jewish family in the Czech Republic. Schulhoff grew up in the last, extravagant flowering of the Austro-Hungarian Empire and the Romantic era. As a young boy, he was introduced to Dvořák, a musician usually skeptical of child prodigies. However, Dvořák was as impressed with the ten-year-old Schulhoff as Mahler was with the nine-year-old Erich Wolfgang Korngold. Schulhoff's progress as both pianist and composer under the teaching of Debussy, Reger, and Fritz Steinbach was rapid. He won the Mendelssohn Prize twice, for piano in 1913 and for composition in 1918. In these early years, his main influences were Richard Strauss and Debussy, and the Romantic opulence of his early work reflects their influence.

After serving in the Austro-Hungarian army on the eastern front during World War I, Schulhoff's life took a tragic turn. He was seriously injured in combat and suffered extensively from what was then called "shell shock." As he recovered, his music turned in a more radical direction, embracing experimental techniques, Dadaism, and, particularly, jazz and ragtime. His Duo for Violin and Cello comes from the 1920s, when so much of his work was full of the rhythms and harmonies of African American music. However, the Duo sees Schulhoff looking more to the east than the west. The influence of the great violin and cello duos of Ravel and Kodály is easy to spot, but also that of Bartók and the folk music of Eastern Europe.

SAWYERS: SONATA FOR VIOLIN AND PIANO NO. 1 (1969)

Philip Sawyers's first Violin Sonata started life as a work for viola, written over the space of a few weeks in 1969 for a fellow Guildhall student, David Hume (who would go on to play professionally in the London Symphony Orchestra). Shortly afterwards, the piece was transcribed for the violin at the request of another fellow student. The new version worked so well, it became definitive. Based around the tonal center of E, the short work is in three movements, with the final two running without a pause. Opening with a haunting, reflective figure of rising fourths in the violin, a feeling of unease pervades the Allegro first movement. Written in 6/8, sudden changes of dynamic, register, rhythm, and the interplay between the two instruments are used to skillfully build successive waves of tension which are only fully released by the declamatory

unison gesture at the very end of the movement. A touching Andante forms the centerpiece of the work: dissonant harmonies are built up in layers and the spacing of each chord creates a wonderfully expressive bed of sound upon which Sawyers floats a beautiful violin melody. In fact, the harmonic language was inspired by a piece by Richard Rodney Bennett, *A Week of Birthdays*. Unease returns in the second half with turbulent piano triplets agitating the violin line before a cadenza-like passage—from first the piano, then the violin—ushers in the Allegro Scherzando without a break. The finale is bursting with playful rhythmic energy, and moments of calm fail to contain the pervading sense of bravura. A brief allusion to the triplet figure of the second movement is made before one final statement of the main theme brings the work to a triumphant close.

~Note by Nicholas Burns

BACEWICZ: TRIO FOR OBOE, VIOLIN, AND CELLO (1935)

Grażyna Bacewicz was born in Poland in 1909 and grew up in a multi-ethnic, musical family. With a Lithuanian father and a Polish mother, she could choose her national identity. Bacewicz chose to be Polish, while her brother, who also became an important composer, chose to identify as Lithuanian, going by the name of Vytautas Bacevičius. Bacewicz had her first lessons in piano and violin from her father, Wincenty. She was best known in her early career as a virtuoso violinist, but was equally accomplished as a pianist and had already begun composing. In addition to her solo career, she served as concertmaster of the Polish Radio Orchestra from 1936 to 1938. Following a serious car accident in 1954, she gave up performing, focusing exclusively on composition until her death in 1969.

Bacewicz completed her Trio for Oboe, Violin, and Cello—begun during a stay in Paris—in November 1935 in Warsaw. The following year, the work received a second prize (the first was not awarded), from Polish Radio, at a composition competition organized by the Polish Music Publishing Society in Warsaw. The Trio was first performed during a promotional concert of contemporary chamber music organized by the Polish Music Publishing Society at the Warsaw Conservatory in March 1936.

GÁL: VIOLA SONATA IN A, OP. 101 (1941)

Hans Gál was very much a child of Mahler's Vienna. Born on August 5, 1890, in Brunn am Gebirge, a village near Vienna, during the family's summer holiday, he grew up and received his musical

training in a world in which Mahler was a dominant musical presence. Like Mahler, Gál's roots were somewhat complex. Gál is a Hungarian name, and both his parents grew up in the Hungarian portion of the Austro-Hungarian empire. Gál's maternal grandfather was German, and the entire family was Jewish. Musically, however, Gál was very certain of who he was—a member of the Austro-German musical tradition that stretched from Mozart and Haydn through Beethoven and Schubert to Brahms, Mahler, and Bruckner. In his teens, Gál regularly attended Mahler's rehearsals at the Vienna State Opera, and was present for the first Viennese performance of the Sixth Symphony. Gál considered Mahler the greatest of all conductors, but his own music evolved away from Mahler's intensity and gigantism, embracing a unique melodic gift, an extraordinary contrapuntal technique, and a love of chamber music textures. Gál served in World War I, later joking that his unit took him off the front lines because "my weapon was a greater danger to them than to the enemy." By the 1920s, he had established himself as one of the most successful composers in Central Europe, with productions of his operas running in several cities and his First Symphony appearing in 1927 to great acclaim. In 1929, he was appointed director of the conservatory in Mainz at the recommendation of Richard Strauss and Wilhelm Fürtwängler.

Within days of the Nazis coming to power in 1933, Gál had lost his position in Mainz and all performances of his music were banned in Germany. There followed years of upheaval as the family first moved back to Vienna before fleeing to the United Kingdom, where Gál was then arrested and placed in an internment camp as a so-called "enemy alien." He finally settled in Edinburgh where he became a much-loved professor at Edinburgh University and helped to found the Edinburgh Festival. Although Gál's contributions to the musical life of Scotland and the wider United Kingdom were enormous, by the end of his long life his music was almost completely forgotten.

The Viola Sonata comes from 1942, possibly both the most personally difficult and artistically productive year of Gál's long life. In March 1942, his mother died. The following month, his aunt and sister took their own lives to avoid deportation to Auschwitz. The strain of such upheaval and tragedy evidently became too much for Gál's youngest son, Peter, who took his life in December 1942 at the age of only 18. Amid such protracted personal and professional struggle, it seems all the more remarkable that Gál had begun working on his Second Symphony, which he completed in 1943 and which many consider his masterpiece. The Viola Sonata was premiered by the violist Frieda Peters with Gál at the piano in Edinburgh in 1943, and they played it together several more times over the next few years. Although the Sonata has been one of Gál's more frequently performed works over the years, it was not recorded until 2019. We believe this performance to be its Colorado premiere.




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MUSIC OF THE ROARING 20s

CHAMBER ORCHESTRA CONCERT

Kenneth Woods, Conductor

Boulder Bandshell, Boulder, CO

Friday, August 27, 2021 | 8 PM

SCOTT JOPLIN
(1868–1917)
ARR. BY SCHULLER

Maple Leaf Rag (1899)

ERWIN SCHULHOFF
(1894–1942)

Suite for Chamber Orchestra, Op. 37 (1921)

I. Ragtime / II. Valse Boston / III. Tango /

IV. Shimmy / V. Step / VI. Jazz

JAMES EUROPE
(1881–1919)
ARR. BY SCHULLER

Castle House Rag (1914)

DARIUS MILHAUD
(1892–1974)

La Création du monde, Op. 81 (1923)

EUBIE BLAKE
(1887–1983)
ARR. BY SCHULLER

Charleston Rag (1917)

ERNST KRENEK
(1900–1991)

Fantasie from Jonny spielt auf (1926)

Did you dress up for tonight's concert? Prizes will be given out for the best and most elaborate costumes. Come get your photo taken with a Model A Ford (suggested donation \$5)!

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DECADE OF DECADENCE AND DEBAUCHERY

KENNETH Woods

Tonight's concert brings together works celebrating the musical legacy of an era very similar to our own. As the 1920s began, the world was emerging from a prolonged period of crisis. The previous decade had seen not only the immeasurable catastrophe of World War I, but also revolution, recession, and, yes, a terrible global pandemic on a scale not seen in 100 years. The decade that followed saw an explosion of creativity and innovation across many continents. For the first time, music, art, dance, and literature of African, African American, and South American origin exercised a profound and positive influence on European culture. It was a golden age for film, opera, dance, and literature that ought to inspire us to strive for similar creative breakthroughs in our own time. And it was an age of openness, during which society briefly embraced more tolerant attitudes toward sex, gender, race, religion, and political beliefs. It was an era of hedonism and playful transgression.

But the history of the 1920s also offers us a sober lesson and a stern warning. For all the innovation and energy of the time, it was also a decade of missed opportunities, of complacency, corruption, and economic injustice. Failure to confront the slowly metastasizing socioeconomic cancers eating away at the fabric of civilization ultimately led to worldwide economic collapse, the emergence of fascism and Stalinist totalitarianism, and ultimately to the previously unimaginable horrors of the next two decades—the Holocaust, World War II, and the use of the first nuclear weapon against the civilian populations of two cities. This tragic legacy ought to remind us that, in the aftermath of historic crises like those of the 1910s, there is, of course, a well-earned and badly needed time of celebration, but there must also be a commitment to reform and reconciliation before the next storm arrives.

JOPLIN/ARR. SCHULLER: MAPLE LEAF RAG (1899)

It may sound like hyperbole, but Scott Joplin's *Maple Leaf Rag* may well be the most influential piece of music written or recorded in the past 150 years. The success of this piece opened the ears of the world to the rhythmic intricacies and syncopations of African and African American music. From ragtime would grow Dixieland, jazz, swing, rock, funk, disco, and even hip-hop. Perhaps no other composer has so profoundly shaped the listening of so many people around the world. The *Maple Leaf Rag* was the most successful piece of sheet music ever published in its time, but Joplin saw little financial benefit from it. In 1903, the score of his first opera, *A Guest of Honor*, was confiscated along with most of his belongings by debt collectors. His second opera, *Treemonisha*, remained unperformed at the

time of his death in 1916 and was not produced until 1976.

SCHULHOFF: SUITE FOR CHAMBER ORCHESTRA OP. 37 (1921)

Schulhoff was one of the first European composers to embrace American music, and his Suite for Chamber Orchestra is a brilliant and witty romp with movement titles including "Shimmy," "Tango," and "Step."

Schulhoff's life story is one of the most dramatic, fascinating, and tragic of the 20th century. He was introduced to Dvořák as a child prodigy at the age of six, and later served in World War I, where he suffered what was then called "shell shock." Perhaps it was the trauma he endured in the war that led him to change course as composer, abandoning the post-Romantic influence of Richard Strauss and Debussy that had, up to that time, been the principal influences on his music. Instead, Schulhoff embraced jazz, ragtime, and cabaret culture. After rising to international fame in the 1920s with works like the Suite, he became one of the composers persecuted by the Nazis, both for his Jewish heritage and his left-wing views. He died in a concentration camp in Wülzburg, Bavaria, in 1942.

EUROPE/ARR. SCHULLER: CASTLE HOUSE RAG (1914)

The importance of the life and work of James Reese Europe to the future of 20th century music is, like that of Scott Joplin, hard to overstate. In 1910, Europe established the Clef Club, the first musical venue and fraternal organization in the United States for Black musicians. The Clef Club Orchestra was the first all-Black orchestra in the United States and, at its peak, numbered over 125 musicians. In 1912, Europe conducted the Clef Club Orchestra in a historic concert at Carnegie Hall. That program was notable for featuring only music by Black composers, including Samuel Coleridge-Taylor and Harry T. Burleigh (the man who had first introduced Dvořák to African American music a generation earlier). It was also the first time that an ensemble performed proto-jazz at Carnegie Hall, and the impact of the concert was enormous. Europe came to even wider fame as the bandleader for dance superstars Vernon and Irene Castle, but it was during World War I that he made some of his most lasting contributions, conducting the band of the Harlem Hellfighters in hundreds of concerts across war-torn France. Throughout his career, he remained committed to the idea of the importance, independence, and equality of African American music, saying, "We have developed a kind of symphony music that, no matter what else you think,

is different and distinctive. We colored people have our own music that is part of us. It's the product of our souls; it's been created by the sufferings and miseries of our race."

MILHAUD: LA CREATION DU MONDE, OP. 81
(1923)

While the jazz-inspired works of Krenek and Schulhoff languished in almost complete obscurity for decades after World War II, Milhaud was considered the most successful of any European composer in combining the music of the Americas and Europe, perhaps the only European composer whose jazz-inspired works could withstand comparison with those of George Gershwin. In the past 30 years, the revival of other composers of the so-called Lost Generation, including Schulhoff and Krenek, has led to a more nuanced understanding of Milhaud's place in the musical revolutions of the 1920s. None of that should diminish our admiration for works like *La Création du monde*, Milhaud's ballet from 1923. Milhaud had first encountered jazz in 1920 in London, but it was during a trip to Harlem in 1922 that jazz became a passion for him. The ballet's scenario depicts the creation of the world through the prism of the creation myths in African folklore.

BLAKE/ARR. SCHULLER: CHARLESTON RAG
(1917)

Eubie Blake was one of American music's most enduring figures, contributing to the ragtime revolution and the emergence of jazz, his performing career spanned almost the entire 20th century. Credited with coining the expression shortly after his 100th birthday "If I'd known I was going to live this long, I would have taken better care of myself," his *Charleston Rag* remains one of the cornerstones of American music. *Charleston Rag* was a huge hit in its time but was also a musically significant work, bringing bitonality and classical piano virtuosity into the world of ragtime.

KRENEK/ARR. BAUER: FANTASIE ON THEMES
FROM JONNY SPIELT AUF (1926)

By 1925, Krenek had staked out a reputation as a modernist firebrand—married for a time to Mahler's daughter and hailed by many as the heir to Schoenberg, or perhaps even Mahler himself. But when he embraced jazz in his opera *Jonny spielt auf*, he achieved a true *succès de scandale*, and the controversial opera would take Central Europe by storm, becoming the biggest hit of the 1920s before it was banned by Hitler in 1933. Krenek's opera was offensive to the Nazis not only because it included jazz-tinged music, but because the Black protagonist so clearly embodied a more vibrant new world than the decrepit and decadent European high society the

opera so ruthlessly lampoons. Because of the success of *Jonny*, Krenek was one of the few non-Jewish composers to be banned by the Nazis in the 1930s and eventually made his way to America. During his long life (he lived to be 91), his music explored many styles and languages while maintaining a strong personal fingerprint. This *Fantasia* seems to perfectly embody the eclectic, creative energy of the decade from which it sprang.



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License No. 1, 2115 13th Street, Boulder, CO
Saturday, August 28, 2021 | 9:30 AM – 3:30 PM
Space is limited. Consider a registration at MahlerFest.org.

9:30 AM PHILIP SAWYERS

Mahler and the Modern Symphonist

Composer Philip Sawyers speaks with Artistic Director Kenneth Woods about why the symphony remains an essential genre for him, and how the symphonic tradition, from Haydn to Mahler, continues to influence the music of our own time.

10:30 AM KENNETH WOODS

Interpreting Mahler

Conductor Kenneth Woods shares one musician's perspective on how musical analysis, study of performance practice, biography, knowledge of musical traditions, and the technical challenges of different instruments all feed into the mysterious process of "interpretation."

11:45 AM LUNCH

Pre-purchase lunch from License No. 1 at MahlerFest.org.

12:45 PM DAVID RAHBEE

How Did Mahler's Activity as a Conductor Influence His Symphonies?

The music of Gustav Mahler is not only influenced by the sounds of the many musical genres that surrounded him during his formative years, such as ethnic, folk, dance, and military music, but also significantly by the music that he was conducting in opera houses and concert halls throughout his career. This study focuses on tracing specific influences from Mahler's repertoire directly to his symphonies.

1:45 PM

TBA

2:15 PM JAY REISE

Mahler's Song of Himself – Why Has Mahler's Music Become So Easy to Understand?

Mahler's music was considered difficult in his time. Compare that to his enormous popularity now. What are some of the elements that have brought about such an extreme change?

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FESTIVAL FINALE: FIFTH SYMPHONIES

COLORADO MAHLERFEST ORCHESTRA
Kenneth Woods, Conductor

The Stan Ruttenberg Memorial Concert
Macky Auditorium, 1595 Pleasant Street, Boulder, CO
Saturday, August 28, 2021 | 7 PM
Pre-concert discussion with Kenneth Woods at 6 PM

PHILIP SAWYERS
(b. 1951)

Symphony No. 5 (2021)

World Premiere

I. Moderato

II. Allegro

III. Lento

IV. Presto

V. Allegro

INTERMISSION

GUSTAV MAHLER
(1860–1911)

Symphony No. 5 (1901/1902)

Part 1

I. Trauermarsch

II. Stürmisch bewegt, mit größter Vehemenz

Part 2

III. Scherzo

Part 3

IV. Adagietto

V. Rondo-Finale

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PHILIP SAWYERS: SYMPHONY NO. 5

My Fifth Symphony is in five movements. A rather sombre and, at times, intense first movement, (Moderato) is loosely based around a B-flat minor tonality. The harp has quite a prominent role throughout this movement. The opening 12-note theme pervades much of the movement with contrasting ideas first heard in the violins and developed as the movement continues.

The second movement (Allegro) is one of two short intermezzi that frame the central slow movement. It is both lively and has suggestions of English pastoralism in its opening flute theme. My only composition teacher, Helen Glatz, was a pupil of Vaughan Williams, and I still feel the connection.

The slow third movement (Lento) is in a form I have used before—a basic shape that one finds in Haydn symphonic slow movements. That is a calm major mode beginning and ending with a turbulent contrasting middle section in the minor mode.

Next comes the second intermezzo, a bustling presto movement in 9/8 time that—apart from a central trio section

where the brass is heard for the first time in this movement—is soft throughout.

An affirmative fortissimo B-flat major chord announces the start of the finale (Allegro) and lays to rest the ghosts of the quasi B-flat minor tragedy of the first movement. A second idea is first heard on the solo horn after the ebullient opening has run its course. Again my pastoral heritage is apparent in a theme which I hope will be found affecting and which counterpoints two complimentary melodic lines. This is interrupted by more symphonic argument and development before the pastoral themes return once more in a new key.

Now we are headed toward the coda of the movement with an extended return of the opening. At the very end, once B-flat major has been triumphantly affirmed, a gentle but persistent G-flat reminds us that this optimism has been hard won—the essence of any true symphonic journey. The harp has the final say on the matter, with wide-spread divided strings holding the B-flat major chord as the piece melts into silence.

~Note by the composer



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WHO'S THAT KNOCKING AT THE DOOR? – MAHLER'S FIFTH

RON NADEL

"Beginning with Beethoven there exists no modern music which hasn't its inner programme. But no music is worth anything if the listener must be instructed as to what is experienced in it."—Mahler, to music critic Max Kalbeck

"There are only two, Ludwig and Richard."—Mahler writing to his wife, Alma

Mention "Fifth Symphony" and the first thing likely to come to mind is Beethoven's Fifth. This must especially be true for any composer after Beethoven. So brilliantly conceived, so forceful, the subject of so much discussion and analysis; a composer approaching their fifth symphony could scarcely avoid thinking about *the* Fifth, and the desire to stretch one's self, to create something surpassing of their own. What about Mahler?

The year 1901 was a fateful one in Mahler's life. He'd been Director of the Vienna Philharmonic and Vienna Court Opera since 1899. Under his leadership, attendance had risen, but anti-Semitic sentiment continually dogged him. His own Symphony No. 4 was being prepared for premiere, and his fame as conductor and composer was on the rise. In February, after a minor surgery, Mahler suffered a sudden, near-fatal hemorrhage. His doctor told him he'd come within an hour of bleeding to death. That summer he began composing his fifth symphony, in his newly acquired mountain villa, and in November, he met Alma Schindler, who would become his wife the following March.

Mahler's first four symphonies, composed between 1887 and 1900, are known as his "*Wunderhorn* symphonies." He used melodic references to several of his own songs, written around the same time, derived from a collection of folk poems known as *Des Knaben Wunderhorn* (*The Lad's Magic Horn*).

Mahler's first two symphonies had seemed to come out of nowhere (his Third wasn't premiered until 1902). In form and content, they were astonishingly original, sophisticated, and powerful, as if the work of a mature composer. Their impact gave the impression that there were narratives underlying the music. Mahler gave subtitles to each of the movements of the First and Third, and used chorus with text in the Second and Third, and soprano soloist in the Third and Fourth. With the use of melodies from his songs (alluding to their texts), it seemed Mahler was communicating something extra-musical. He was hounded by critics and friends for the meanings of the symphonies. He at first demurred, but ultimately showed they were right; providing narrative program notes for subsequent concerts. This came to an end with his Fourth. Providing program notes proved unsatisfactory, and only

partially successful at best. Mahler's next three symphonies would exclude voice and text. They might have subtexts, but, going forward, listeners were on their own.

Mahler's Third and Fourth symphonies didn't contain the emotional extremes of the first two. Superficially, they seemed to express innocence through simplicity. But, a closer reading of the Fourth, and its link to the Fifth, contradict that impression.

Mahler's Fourth Symphony is casually referred to as "a vision of childhood," and it ends with a child's vision of heaven. But it's a vision seen through knowing adult eyes. The tranquility of each movement is briefly interrupted by sinister sounds; a child's life is *temporarily* free of the calamities of the fateful adulthood that awaits it. In the first movement of that symphony, the tranquil mood collapses with an ominous trumpet call:



The exact same trumpet call opens Mahler's Fifth:



While creating his own Fifth Symphony, Mahler, experienced conductor, devotee of Beethoven, clearly was paying homage to his hero; the pattern—*rest, three eighth notes, half note, rest*—is an echo of the famous opening of Beethoven's Fifth:



When Mahler worked on his Fifth, it was commonly believed that, as reported by Beethoven's secretary Anton Schindler, Beethoven had pointed to the opening of his Fifth Symphony and said, "Thus, Fate knocks at the door." Today, scholars discount Schindler's apocryphal tale. But it was widely accepted at the turn of the last century. Tchaikovsky, in writings to his pupil Sergei Taneyev and his patron Nadezhda von Meck, said his Fourth Symphony, of 1878, had a program "reflecting" Beethoven's Fifth, with its own opening Fate theme; calling it the kind of Fate that thwarts happiness. George Groves, in the Third Edition of his authoritative *Beethoven and His Nine Symphonies*, still quoted Schindler in 1898. The Fifth was thus seen as depicting struggle with Fate, ending in victory. To subsequent composers, Beethoven had established a model for providing meaning in an otherwise abstract art form.

Although Mahler never spelled it out, we may infer Fate provides a musical and conceptual link between the Fourth and Fifth symphonies, with the Fourth hinting at fateful adulthood to come, and the Fifth depicting struggle with Fate outright. Existential fate and the meaning of existence were defining *fin de siècle* topics, and calamity was never far from Mahler's thoughts; they were the underlying drama in his First, Second, Fourth, Fifth, Sixth, and Seventh symphonies, a sense of struggle—personal and universal—with adversity.

Mahler would have given thought to the pretense of emulating Beethoven, but it wouldn't have stopped him. He mentioned this regarding his Second Symphony, writing to Anton Seidl, conductor of the New York Philharmonic: "For a long time, I turned over in my mind the inclusion of a chorus in the last movement, and only the fear that this might be considered a superficial imitation of Beethoven made me hesitate." But it didn't stop him. As long as it consummated his larger vision organically, that's what mattered.

Meanwhile, new influences were fodder for Mahler's evolving art. He'd become interested in the writings of 19th century German poet Friedrich Rückert, and during this same period Mahler began to set many of Rückert's poems as songs. These poems, and Mahler's songs, are more sophisticated, personal, inward-looking, and heartbreaking. Mahler began working on the Fifth in the summer of 1901 and completed it in the summer of 1902. In between, he met, wooed, and married (a pregnant) Alma Schindler. That relationship changed his life significantly and provided a sounding board, as well as solace from doubt, professional isolation, and struggles; all of it subtext for his Fifth.

As will be evident, in his Fifth Symphony, Mahler pushed himself in every way: symphonic form, melodic development, harmony, orchestration; every element of his writing creatively committed to the goal of surpassing everything he had done up to then. In so doing, he entered what is viewed as his second period. And, so important was his Fifth Symphony, Mahler continually modified it until his death.

Mahler's Fifth is in five movements, arranged in three parts. Beethoven's Fifth had four movements, but can be viewed as in three parts; the last two movements being continuous, as one. There is no key designated for Mahler's symphony. His harmonic scheme doesn't fit a typical pattern. Asked to specify a key for the symphony, Mahler said it should have none.

Part I consists of the first and second movements.

The first movement is labeled *Trauermarsch (Funeral March)*, with the instruction to evoke the sense of a funeral cortège. With the opening trumpet call, Mahler telescoped the fatalistic musings of the Fourth. The title alone carries associations, but, Mahler further alludes to tragic fate by basing the funeral march, which follows the trumpet call, on the melody of his *Wunderhorn* song *Der Tamboursg'sell*

(*The Drummer Boy*). A young lad in the army was a coward in battle and is being marched to the gallows; wishing he had remained a drummer. After the opening trumpet call, the full orchestra responds sternly, and then we hear the slow procession. The trumpet call is heard again and the orchestra erupts into anger and anguished grief, the first of two interruptions to the funeral march, as the violas cry out a three-note motif (x), sweeping up, and then down:



This figure recurs throughout the movement, in different guises, providing a link to the second movement and Part II. In this figure, Mahler scholar Donald Mitchell finds an echo of the first of Mahler's *Kindertotenlieder (Songs on Dead Children)*, based on Rückert's poems. Angry echoes of the four-note trumpet call, but spread throughout the orchestra, also recur throughout the movement. Anger burns itself out and the funeral march continues. But the trumpet call, this time on timpani, leads to another interruption, at first somber, which builds to another outburst that evaporates. The movement ends in dejection.

The second movement is arranged as a mirror to the first, beginning angrily. Mahler's instruction is "Moving stormily, with the greatest vehemence." Violent anger is interrupted twice by a modification (i.e., a development) of the funeral march, and versions of figure x. The trumpet call provides another link, but this time spread around the woodwinds. A bright brass chorale (of figure x) brings a moment of premature optimism, replaced by weeping. Another rallying moment is also premature. It all ends in futility.

Mahler grappled with these first two movements, which received the majority of his continual modifications. He was most dissatisfied with his orchestration. He made repeated changes to lighten the texture; less doubling of melody between woodwinds and strings, or replacing a section with a soloist, etc. In a letter, as late as 1911, to friend and composer Georg Göhler, Mahler said, "I have finished my Fifth—it had to be almost completely re-orchestrated... All the experience I gained in the first four symphonies completely let me down—a completely new style demanded a new technique." The effects can be seen throughout the score; although the orchestra is massive, they rarely play all together. Mahler's form, too, is novel; not at all the traditional sonata-allegro first movement of a symphony—normally comprising three sections: an exposition of two contrasting themes, development of those themes, and recapitulation of the original themes. Mahler includes parts similar to those traditional sections, but spread out across two movements, with interruptions and changing emphasis. It's as if Mahler purposely frustrated the traditional form to further show "Man plans, and the gods laugh."

Part II consists of the third movement, labeled Scherzo.

An exuberant version of figure x, in major key, on horn, opens the third movement; a joyful *Ländler*, or country waltz (one of many in Mahler's music). If life is fraught with fateful events, they can at least be countered by sharing the simple pleasures. For Mahler, nature and country life were his antidote to the pressures and disappointments in life. Figure x, which had been used to express grief and anger, is transformed into an expression of elation, and is a recurring component of the melodic material throughout the movement. But, as with other Mahler *Ländler*, life itself is a dance—with fate. Here and there, minor-key variants of the waltz surface briefly. Throughout, Mahler uses a light orchestral texture. The central section, or Trio, is a contrast in rhythm and orchestration. In place of a flowing waltz, there is a choppy, urgent theme in the strings, which is shouted down suddenly by brass. The orchestration becomes transparent with solo brass or plucking violin, before the waltz (with figure x) returns triumphantly. The Trio returns briefly before the music sweeps us up, rushing to a brilliant conclusion. There's nothing like it in any of his other works.

Part III consists of the fourth and fifth movements, combining the usual slow movement and finale.

Like the first two movements, the last two are linked melodically. But unlike the first two, they are very different in mood. The most famous movement from this symphony is the fourth movement Adagio. It has been used in many films because of its overt romantic beauty; like a song without words. There is reason to believe that it was a love song to his future wife Alma. The renowned conductor, and Mahler's friend, Willem Mengelberg wrote in his copy of the score, "This Adagio was Gustav Mahler's declaration of love to Alma! Instead of a letter, he confided it in this manuscript without a word of explanation. She understood and replied... (I have this from both of them!)." Even if we hadn't known this, it sounds like a love song for strings. In life's struggle with fate, love is refuge and inspiration. Mahler says this, or at least implies it, with the inclusion of melodic material from his pensive song *Ich bin der Welt abhanden gekommen* (*I've Become Lost to the World*), which is based on a Rückert poem. In the song, the singer has turned away from the bustle of the world, seeking sanctuary in a quieter place. The Adagio and song begin similarly; opening with plucked harp and quiet strings, and both conclude with a recognizably similar descending scale in the lower strings. In the song, this feels like a sigh and comes with the words "I live alone in my heaven, in my loving, and in my song." Music also is a haven and source of renewal. In the Adagio, it is stirring, and leads directly to the victorious fifth movement Rondo-Finale without pause...

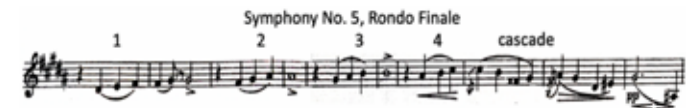
...beginning with woodwinds quoting Mahler's satirical

Wunderhorn song, from 1896, *Lob des hohen Verstandes* (*In Praise of Lofty Intellect*), about a singing contest between a cuckoo and nightingale, judged by a donkey. Here, Mahler is poking fun at his critics (at one point, Mahler called it "In Praise of Critics"), whom he expected to attack the symphony. The rondo theme takes flight with resolve and alternates with other themes. One, a flowing melody, in the strings, provides the link between the preceding Adagio and Rondo-Finale. It consists of four rising figures and a falling cascade.

In the slow Adagio, it feels like a tender caress:



In the driving Rondo, it becomes energetic, buoyant:



Love transforms into inspiration and *joie de vivre*; musically and conceptually. Beethoven, in his Fifth, similarly transformed the familiar "Fate knocking" motif into the victorious finale—Fate beaten with its own device. Mahler's Rondo melodies alternate, then build to a brassy climax, but the air is sucked out of it, momentarily mired. Under way again, it builds to a satisfying, climactic brass chorale, the familiar figure x as fanfare. Unstoppable now, Mahler sweeps us up in a breathless, whirlwind finish.

Mahler had high hopes for his symphony, and felt his music would eventually be seen as significant: "I wish I could conduct it 50 years after my own death."

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LUCAS BORGES

Festival Artist Lucas Borges is an Assistant Professor of Trombone at Ohio University (OU) and is a Conn-Selmer Performing Artist. He holds a Doctoral degree from the University of North Texas (UNT), Master's degree from Indiana University, and a Bachelor's degree from Universidade de Brasília (Brazil). Before his appointment at OU, Borges served as a teaching fellow at UNT for four years and maintained a private studio in the Dallas–Fort Worth area. He was also previously a faculty member at Escola de Música de Brasília. Additionally, he has been invited to teach and perform in international festivals such as Il Festival Internacional de Música Erudita de Piracicaba (2011), 35o Curso Internacional de Verão da Escola de Música de Brasília (2013), and XXV Festival Internacional de Música Colonial Brasileira e Música Antigua (2014) in Juiz de Fora, Brazil.



KAREN BENTLEY POLLICK

Festival Artist Karen Bentley Pollick champions a wide range of solo repertoire and styles on violin, viola, piano, and Norwegian hardangerfele. A native of Palo Alto, California, she received both Bachelor and Master of Music degrees in Violin Performance with a cognate in Choral Conducting. Concertmaster of the Junge Deutsche Philharmonie Kammerorchester and the New York String Orchestra, she has also participated widely in festivals around the world and has recorded with the Dave Matthews Band and Evanescence, as well as numerous film scores at Skywalker Ranch. She was a guest artist with the contemporary music group Opus Posthumous from Moscow, Seattle Chamber Players in their Icebreaker II: Baltic Voices Festival, and Ensemble for the Romantic Century in New York. She performs frequently with Valse Cafe Orchestra in Seattle. She received a Seed Money Grant for Disseminated Performances from New York Women Composers toward solo concerts with electronics in Seattle and Stanford University's CCRMA in spring 2018. She is represented on two tracks of Dorothy Hindman's *Tightly Wound*, released on Innova and winner of #1 Gold Medal in the Fall 2017 Global Music Awards.



ANDREW BROWN

MahlerFest Fellow Andrew Brown has served as the principal cellist of Aspen Music Festival's Opera and the Longmont Symphony, and has collaborated with The Playground Ensemble and Takács Quartet's Geraldine Walther. Dr. Brown is the first prize winner of the 2016 Ekstrand Competition at the University of Colorado Boulder and has previously been awarded first place in the Lamont Chamber Competition and was Lamont's Best Senior in Performance. As part of his doctoral dissertation, Dr. Brown published a recording of unaccompanied compositions for cello by American composers.



SUZANNE CASEY

Violinist and Festival Artist Suzanne Casey studied at the Royal Academy of Music in London and pursued her post-graduate study at Indiana University, after which she was invited to join Michael Tilson Thomas's national training orchestra for young musicians, the New World Symphony, and spent the following two years performing with that orchestra in Florida and San Francisco. In 2000, she moved back to Britain to take up a position in the BBC National Orchestra of Wales and enjoys a busy musical life with the orchestra as well as playing chamber music with friends and colleagues. She has also played with The Hallé, City of Birmingham Symphony Orchestra, Orchestra of the Swan, English Symphony Orchestra, and London Philharmonic Orchestra. She appears regularly as a soloist with orchestras in the United Kingdom and United States with a broad repertoire, ranging from mainstays by Beethoven and Mendelssohn to rarities like the Shostakovich Second Violin Concerto. In recent years, Casey, with her husband Kenneth Woods, has run an ongoing series of chamber music concerts at their home in Wales.



JENNIFER HAYGHE

Pianist and Festival Artist Jennifer Hayghe is an Associate Professor of Piano in the Roser Piano and Keyboard Area 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. Hayghe received her Bachelor's, Master's, and doctorate degrees in piano performance from the Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall. Hayghe's orchestral appearances include performances on numerous series with the National Symphony Orchestra, concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, and the Pensacola Symphony Orchestra, and performances with various other orchestras in the United States and abroad.



DANIEL KELLY

Festival Artist Daniel Kelly, a native of Charleston, South Carolina, is Associate Professor of Trumpet at Texas A&M University Commerce. He joined the A&M Commerce faculty in the fall of 2010 after serving on the faculty of Indiana State University and the University of Southern Mississippi. Kelly is a member of the Dallas Winds (formerly the Dallas Wind Symphony), has performed with a variety of symphony orchestras in the South and Midwest, and is a founding member of the Ambassador Brass Quintet.



JESSICA MATHAES

Concertmaster and Festival Artist Jessica Mathaes has been hailed as "a violinist like no other" (*The New York Times*) and enjoys an international career as a soloist, recording artist, educator, and concertmaster. In 2005 at the age of 25, Mathaes was appointed concertmaster of the Austin Symphony, becoming both the youngest and first female concertmaster of the orchestra in its over 100-year history. As a guest concertmaster, Mathaes has led the Royal Liverpool Philharmonic, the Bournemouth Symphony Orchestra, and the West Australian Symphony Orchestra. As a soloist, Mathaes has been broadcast live on "Performance Today" and Chicago Public Radio, and has performed throughout Singapore on a solo and masterclass tour sponsored by the U.S. Embassy. She has premiered works by many American composers, including Pierre Jalbert and Paul Reale, and has released solo albums on the Naxos and Centaur labels to critical acclaim in Gramophone.



PARRY KARP

Festival Artist and 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 42 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 with pianists Howard and Frances Karp and Eli Kalman. Karp has played concerti throughout the United States and gave the first performance in Romania of Ernest Bloch's *Schelomo* with the National Radio Orchestra in Bucharest in 2002. He is active as a performer of new music and has premiered dozens of works, many of which were written for him, including concerti, sonatas, and chamber music.

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HANNAH PORTER OCCEÑA

Hailed by the *New York Times* as possessing “rich tone and deft technique,” Festival Artist Hannah Porter Occeña is Assistant Professor of Flute at the University of Northern Iowa and Principal Flutist of the Topeka Symphony Orchestra (Topeka, KS). Previous positions include Principal Flute of the Midwest Chamber Ensemble (Prairie Village, KS) and Associate Principal Flute of the Bismarck-Mandan Symphony Orchestra (Bismarck, ND). The 2012 Irene Burchard prizewinner at the Royal Academy of Music, Occeña has performed as an orchestral soloist, recitalist, and clinician throughout the United States and abroad. Committed to the rich heritage and new horizons of the repertoire, Occeña strives to make classical works accessible and engaging to diverse audiences. Between her performance schedule and collegiate teaching responsibilities, Occeña participates in outreach concerts and programs at schools and community centers. Some of her most meaningful musical experiences have taken place during performances at special needs schools and concerts in association with Autism Speaks.



JORDAN PYLE

MahlerFest Fellow oboist Jordan Pyle’s love of music came at an early age when she fell in love with Mozart operas—dancing, singing, and acting out scenes from *The Magic Flute*. This passion for musical storytelling is the foundation of her oboe playing. Jordan plays second oboe/English horn with the Reno Philharmonic Orchestra and has held the position of Principal Oboe with the Las Colinas Symphony. She has performed as a substitute musician with the Dallas Symphony, Fort Worth Symphony, and Colorado Symphony and was a fellow with the National Repertory Orchestra and National Orchestral Institute and Festival. As a chamber musician, Jordan is a founding member of the Our Time Wind Quintet. Jordan received her Bachelor’s at the University of Colorado Boulder and her Master’s at Southern Methodist University, where she studied with Peter Cooper and Erin Hannigan, respectively.



DAVID RAHBEE

Symposium speaker David Alexander Rahbee is currently Senior Artist-in-Residence at the University of Washington School of Music in Seattle, where he is Director of Orchestral Activities and Chair of Orchestral Conducting. He is recipient of the American-Austrian Foundation’s 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, a fellowship from the Acanthes Centre in Paris (2007), and is first prize winner of the American Prize in conducting for 2020, in the college/university division.



JAY REISE

Award-winning composer Jay Reise wrote both the music and libretto for his opera *Rasputin* which was commissioned by the late Beverly Sills and premiered by the New York City Opera in 1988. The work was described in *The Washington Times* as “a spellbinding, challenging and profoundly beautiful creation.” He recently completed his third piano sonata “*The Inland Sea*,” and is currently working on an opera *Al Capone*. Deeply influenced by Carnatic (South Indian) music and jazz, the music of Jay Reise is characterized by rich harmonies, dramatic gestures, and vibrant rhythms. His music has been performed widely both in the United States and abroad, including an all-Reise retrospective concert in Moscow in 2000.



PHILIP SAWYERS

Visiting composer and symposium speaker Philip Sawyers's works have been performed and broadcast in many countries worldwide, including the United States, Canada, Spain, Austria, Czech Republic, France, and the United Kingdom. *Music-web International* described the Nimbus Alliance CD of Sawyers's orchestral work as "music of instant appeal and enduring quality." Robert Matthew-Walker, writing in *Classical Source*, described the premiere of the Second Symphony by the London Mozart Players as a "deeply impressive work, serious in tone throughout, and genuinely symphonic: one of the finest new symphonies by a British composer I have heard in years." Sawyers began composing as a teenager, shortly after picking up the violin for the first time at the age of 13. However, it has only been in the last few years that his talent has begun to be recognized with major commissions and performances by orchestras in the United States and frequent performances in Europe. His work has been performed by the London Mozart Players, Grand Rapids Symphony, Orchestra of the Swan, Orquesta Sinfonica del Principado de Asturias, and the Fort Worth, Albany (NY), Tuscon, Tulsa, Omaha, and Modesto symphony orchestras.



LAUREN SPAULDING

MahlerFest Fellow Lauren Spaulding, a Texas native, is based in New York City and Denver, where she is a member of Meredith Monk's performance ensemble, a regular with the Colorado Symphony, and a recording artist with award-winning studios such as Found Objects Music in New York. Spaulding's playing can be heard on "Social Dilemma" and "Modern Love," Season 2. Spaulding performs with Pro Musica Colorado, Boulder Bach, So & So New York, and the Playground String Quartet, and she has performed chamber music with members of a variety of esteemed ensembles. In 2012, Spaulding's quartet was invited to perform at the White House for President Obama to commemorate American composers as a "Champion of Change." Spaulding continues to use her love for chamber music to advocate for under-represented composers and young neuro-atypical musicians, and she works with Kim Kashkashian and her team as a co-chapter head for the Music for Food initiative, fighting food insecurity.



JASON STARR

Award-winning filmmaker Jason Starr has produced and directed over 100 films and television programs for broadcast on PBS, A&E, Bravo, CBC, Deutsche Welle, Kultura, Mezzo TV, 3sat, Medici, and many other public TV stations throughout Europe and North America. His work has been presented to audiences by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra (BSO), Tianjin Symphony and numerous other ensembles and festivals. These productions range from classical music and modern dance performances to documentary profiles of artists and cultural issues. Most recently Starr directed the filming of performances by the Boston Symphony Orchestra, Orchestra of St. Luke's, guitarist Sharon Isbin and Opera Lafayette's production of Beethoven's *Leonore (1805)*. His "Virtual Venue," a film presenting songs by Patrick Zimmerli to poems by Gwendolyn Brooks, develops a new approach to filming performances during the Covid-19 pandemic as does his participation in the BSO Now series. In 2019 Starr completed documentaries on two early masterpieces by Gustav Mahler, *Songs of a Wayfarer* and the *Symphony No. 1*.



MICHAEL TETREULT

MahlerFest Fellow Michael Tetreault holds a Bachelor of Music degree from the Eastman School of Music in Rochester, NY, and a Master of Music degree from the Royal Academy of Music in London, United Kingdom. Tetreault is currently a member of four professional orchestras in the Rocky Mountain region and is also part of the percussion faculty at the University of Colorado Boulder. Tetreault has performed domestically and abroad with many ensembles, including the London Symphony Orchestra, London Philharmonic, Orchestre Symphonique de Montreal, Toronto Symphony, Colorado Symphony, Utah Symphony, Kansas City Symphony, Orchestre de Paris, Royal Scottish National Orchestra, Roomful of Teeth, Quattro Mani, and Alarm Will Sound, among many others.



KELLAN TOOHEY

MahlerFest Fellow Kellan Toohey is an avid performer whose varied career includes recitals and solo appearances, chamber music, teaching, and orchestral playing. An active orchestral player, Toohey currently holds the positions of Principal Clarinetist in the Boulder Chamber Orchestra and Fort Collins Symphony, and Associate Principal Clarinetist in the Wyoming Symphony and Cheyenne Symphony Orchestra. He has performed across the United States, Europe, and in Asia, and recently recorded his first solo CD, entitled *Scenes from Home*, premiere recordings of new music by Colorado composers.



LYDIA VAN DREELE

Festival Artist Lydia Van Dreele is Professor of Horn at the University of Oregon. Prior to that appointment, Van Dreele held a 10-year tenured position as Co-Principal Horn of the Sarasota Orchestra in Sarasota, Florida. Van Dreele's performing career has encompassed a wide variety of activities as an orchestral, solo, chamber, and recording artist. Currently, Van Dreele is a member of the Oregon Bach Festival Orchestra, the IRIS Orchestra (Memphis, TN),

Quadre—The Voice of Four Horns, the Eugene Symphony Orchestra, Orchestra Next, the Oregon Wind Quintet, and the Oregon Brass Quintet. A frequent concerto soloist, Van Dreele has been a featured performer with the Peninsula Symphony, the Sarasota Orchestra, the Colorado Music Festival Orchestra, the Salem Philharmonia, and the Willamette Valley Symphony, among others.

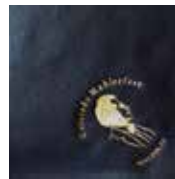
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Associate Concertmaster — Suzanne Casey

Assistant Concertmaster — Yenlik Weiss

CHAMBER ORCHESTRA

VIOLIN
Jessica Mathaes, Concertmaster
Karen Bentley Pollick

VIOLA
Lauren Spaulding

CELLO
Parry Karp

BASS
Colton Kelly

FLUTE
Hannah Porter Occeña
Elizabeth Robinson

OBOE
Jordan Pyle
Audrey Yu — English Horn

CLARINET
Gleyton Pinto
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SAXOPHONE
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COLORADO MAHLERFEST XXXIV FESTIVAL ORCHESTRA

VIOLIN I
Jessica Mathaes, Concertmaster*
Joan Forestal Violin Chair
Suzanne Casey
Yenlik Weiss
Chelsea Winborne
Adelaide Naughton
Nicolette Andres
AnnaGrace Strange
Laura Johnson
Robin Burke
Tyler Mixa
Josh Steinbecker
Adam Galblum
Grace Hemmer

VIOLIN 2
Karen Bentley Pollick*
Sarah Whitnah
Sergio Lozano
Tyler Zimmer
Lisa Schoch
Edward Goldson
David Cher
Carol Osborne
Oressa Wise
Rebecca Ruttenberg

VIOLA
Lauren Spaulding*
Hollie Dzierzanowski
Aria Cheregoshia
Haley Nordeen
Alyssa Bell
Heidi Snyder
Joanna Malm

CELLO
Andrew Joseph Brown*
Erin Patterson
Ryan Farris
Mathieu D'Ordine
James Todd
William Todd

BASS
Colton Kelly*
Jennifer Motycka
Andy Sproule
Eleanor Dunlap
Zachary Niswender
Crystal Pelham
Dan Bolger
Isaiah Holt

FLUTE
Hannah Porter Occeña*
Michael Hui Flute Chair
Elizabeth Robinson
Michael Hui Piccolo Chair
Daniel Shineberg
Brice Smith

OBOE
Jordan Pyle*
Brittany Bonner
Audrey Yu — English Horn

CLARINET
Kellan Toohey*
Steven M. Bass
Maggie Greenwood

BASSOON
Sarah Fish*
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Kyle P. Sneden — Contra

HORN
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Gavin Betterley
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FEBRUARY 10, 12, 13, 2022

Seattle Symphony – Thomas Dausgaard, Conductor
Das Lied von der Erde
Kelley O'Connor, mezzo-soprano
Russell Thomas, tenor

APRIL 16, 2022

Colorado Symphony Orchestra – Peter Oundjian, Conductor
Symphony No. 2 in C Minor

MAY 13, 14, 15, 2022

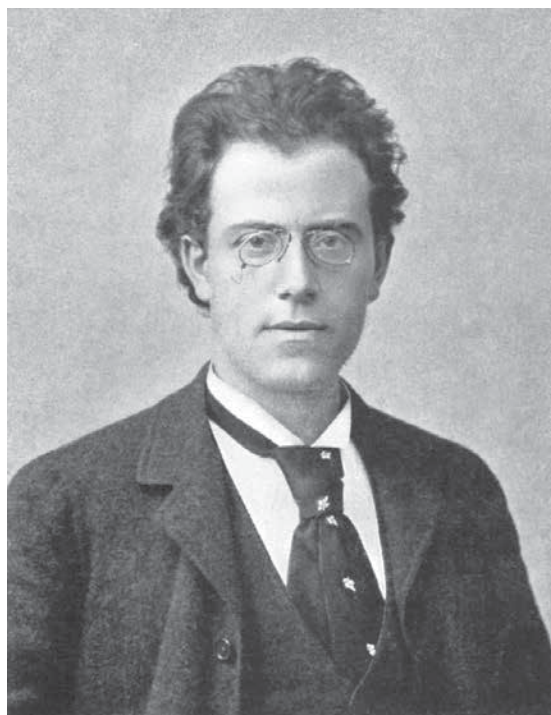
Colorado Symphony Orchestra – Asher Fisch, Conductor
Symphony No. 5 in C-sharp Minor

MAY 22, 2022

Colorado MahlerFest – Kenneth Woods, Conductor
Symphony No. 3 in D Minor

JUNE 10, 2022

New York Philharmonic – Jaap van Zweden, Conductor
Symphony No. 1 in D Major



RECORD OF MAHLER WORKS PERFORMED

- Blumine* 2006, 2019
- Das klagende Lied (two-part version)* 1991
- Das klagende Lied (original three-part version)* 2008
- Das Lied von der Erde* 1998, 2007, 2018
- Das Lied von der Erde (chamber ensemble version orch. Schoenberg)* 2018
- Das Lied von der Erde, Der Abschied (voice & piano version)* 1998
- Das Lied von der Erde (I, III, V) (voice & piano version)* 2005
- Das Lied von der Erde, VI, (choreographed)* 1994
- Das Lied von der Erde, Der Abschied,* 2013
- Des Knaben Wunderhorn (with orchestra)* 2001
- Des Knaben Wunderhorn, (voice & piano)* 1989, 1994, 1997, 1999, 2003, 2005
- Entr'acte from Die drei Pintos (Weber/Mahler)* 2011
- Kindertotenlieder (voice & orchestra)* 2002
- Kindertotenlieder (voice & piano)* 1990, 1996, 2006
- Leonore Overture No. 3 (Beethoven/Mahler)* 2019
- Lieder eines fahrenden Gesellen (voice & piano)* 1988, 1993, 1995, 2005, 2008, 2013
- Lieder eines fahrenden Gesellen (with orchestra)* 2006
- Lieder eines fahrenden Gesellen (with chamber ensemble orch. Schoenberg)* 2017, 2019
- Lieder und Gesänge aus der Jugendzeit* 1988, 1993, 1997, 1999, 2008
- Four Early Lieder* 1996
- Piano Quartet in A minor* 1988, 1997, 2004, 2017
- Quartet in F Minor, Op. 95, "Serioso" (Beethoven/Mahler)* 2019
- Rückert-Lieder* 1989, 1997, 2006, 2014, 2016(pf)
- Symphony No. 1* 1988, 2006, 2019
- Symphony No. 1 (Hamburg Version 1893)* 1998
- Symphony No. 2* 1989, 1999, 2012
- Symphony No. 3* 1990, 2000, 2010
- Symphony No. 4* 1991, 2001, 2013
- Symphony No. 4, IV (Mahler performing on piano)* 1994
- Symphony No. 4, IV (chamber orch. version by Erwin Stein)* 1991, 2015
- Symphony No. 5* 1992, 2002, 2011, 2021
- Symphony No. 6* 1993, 2003, 2014
- Symphony No. 6 (I) two piano version (Zemlinsky)* 1993
- Symphony No. 7* 1994, 2004, 2016
- Symphony No. 8* 1995, 2009
- Symphony No. 9* 1996, 2005, 2015
- Symphony No. 10, J. H. Wheeler version* 1997
- Symphony No. 10, Deryck Cooke III version* 2017
- Symphony No. 10, Adagio only,* 2007
- Suites from BWV 1067 and BWV 1068 (Bach/Mahler)* 1989
- Totenfeier (2007)*

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