

May 17-21, 2023
Boulder, CO

MAHLER FEST XXXVI RISE AGAIN

Mahler – Symphony No. 2 | Mahler's Orchestral Song Cycles
Wagner – Die Walküre, Act I | Thea Musgrave – Phoenix Rising



COLORADO
MAHLER FEST

KENNETH WOODS
ARTISTIC DIRECTOR



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The Flying Dutchman Illustration
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MAHLERFEST XXXVI FESTIVAL WEEK

WELCOME

WEDNESDAY, MAY 17, 7:30 PM | **Opera & More** | Mountain View United Methodist Church **Page 6**
THURSDAY, MAY 18, 3 PM | **Solo Journeys** | Mountain View United Methodist Church **Page 9**
THURSDAY, MAY 18, 7 PM | **Ken Russell's Mahler** | Boedecker Theater, Dairy Arts Center **Page 12**
FRIDAY, MAY 19 | **Environmental Service Project*** | Mountain View United Methodist Church
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SATURDAY, MAY 20, 9:30 AM–4:30 PM | **Symposium*** | Mountain View United Methodist Church **Page 16**
SATURDAY, MAY 20, 7:30 PM | **Mahler's Liederabend** | Macky Auditorium, CU Boulder **Page 17**
SUNDAY, MAY 21, 3:30 PM | **Mahler and Musgrave** | Macky Auditorium, CU Boulder **Page 21**

Pre-concert Conversation with Kenneth Woods at 2:30 PM

ALL WEEK | **Open Rehearsals, Dinners, Educational Events, and More***

**These and other events are free. See full schedule online at MahlerFest.org/MF36.*

PRESIDENT'S GREETING

Welcome to MahlerFest XXXVI, our most ambitious and exciting programming to date. This will indeed be a festival for the ages! I would like to thank our gifted MahlerFest orchestra and Festival Artists, and recognize the tireless work of Executive Director Ethan Hecht and Artistic Director Kenneth Woods, enabling us to pursue the mission of Colorado MahlerFest. And, of course, we also thank our passionate donors whose generosity enables us to bring you this music. Thank you all!

MahlerFest is chamber and orchestral music, a symposium, and much more. It's also a time for community and for celebration of music that touches our souls so deeply. We hope to communicate the joy we feel in presenting this year's musical events.

As you may know, MahlerFest musicians gather from across the globe for a little more than a week each year to present challenging and creative programming. This year's MahlerFest XXXVI includes two chamber music concerts, Wagner's *Die Walküre*, Act I, and the MahlerFest Symposium, all at Mountain View United Methodist Church. The festival week concludes with a Saturday evening re-creation of Mahler's 1905 Vienna Liederabend Concert and a Sunday matinee of his beloved Symphony No. 2, both on the CU Boulder campus at Macky Auditorium.

We thank you for your participation and kind support, and hope you enjoy this year's festival.



Lester B. Ronick
President, Colorado MahlerFest

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BOULDER ARTS
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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 - 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 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 upon his departure from the board, 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 MahlerFest, with Maestro Kenneth Woods taking the podium

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Robert Olson

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.

Be a part of a one-of-a-kind cultural institution with a global reputation!

Your contributions of any amount are critical to our future success. For that support, we offer our heartfelt thanks!

Please donate via our PayPal site (QR code provided), at MahlerFest.org, or by check payable to Colorado MahlerFest and sent to Colorado MahlerFest, P.O. Box 1314, Boulder CO 80306-1314.

DONATE!



KENNETH WOODS, MAHLERFEST ARTISTIC DIRECTOR

"Woods knows his Mahler in the minutest detail and has the ability to impart to his musicians the essentials of his interpretation and make them respond spontaneously and enthusiastically." Jim Pritchard (former chair, UK Mahler Society), *MusicWeb International*

"A little corner of Monmouthshire turned Viennese in March when Mahler's Ninth Symphony was performed at the Wyastone Concert Hall... Woods meets the biggest challenges well, bringing depth and sure consolation to the bare-boned final pages that could easily have fallen flat and empty." Andrew Mellor, *Gramophone*

"Woods's Mahler... is not just gorgeous, but important. Truly valuable." Dr. David Vernon, author of *Mahler's Eleven Symphonies*

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, including 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 *International Record Review's* coveted IRR Outstanding Rosette. Off the podium, Woods is 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 has collaborated with, among others, members of the Toronto, Chicago, and Cincinnati symphonies; the Minnesota, Gewandhaus, and Concertgebouw orchestras; and the La Salle, Pro Arte, Tokyo, and Audubon quartets. Former cellist with the string trio Ensemble Epomeo, he cofounded the Briggs Piano Trio. Both trios' debut recordings received the prestigious *Gramophone Editor's Choice*.

A widely read writer and frequent broadcaster, Woods is also known for his blog *A View from the Podium*, 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.

Colorado MahlerFest's 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.

Core 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

MAHLERFEST XXXVI: RISE AGAIN

Kenneth Woods

Back in February 2020, I spent several days meeting and working with everyone on the MahlerFest team. We discussed future plans, organizational development, and everything we were looking forward to that year. On my arrival, I was given a copy of our 2020 festival brochure. In all my years in the business, I swear it was the most beautiful brochure I had ever seen. It's a real pity none of those brochures ever got used. We all remember what happened a couple of weeks later.

Mahler's Second Symphony was to have been the focal point of that festival. It would have been wonderfully symbolic to make this most uplifting of symphonies the focal point of our first post-Covid festival, but, for a variety of reasons, it's taken this long to make this particular dream a reality. I hope you end up deciding it was worth the wait.

Twenty-seven-year-old Gustav Mahler was still a few months away from finishing his First Symphony in January 1888 when he began work on the first movement of his Second, which he completed in September of that year. The fair copy of this movement was labeled "Symphony No. 2 in C Minor, First Movement." However, at some later point, he scratched out the reference to the symphony and substituted the title *Todtenfeier (Funeral Rites)*. It is believed that, as progress on the symphony had ground to a halt, he decided to redefine the piece as a tone poem so it could be published and performed separately. Three years later, in 1891, Mahler took the score to the legendary conductor and pianist Hans von Bülow and played it through on the piano, with disastrous results. "Well, if that's still music," Bülow ranted, "then I know nothing about music!" His confidence was shattered, Mahler wrote to his friend and colleague Richard Strauss: "Good heavens, world history will go on without my compositions." I am so glad this is one thing Mahler was wrong about.

Years passed without further progress. Eventually, in 1893 (although the dates remain uncertain), Mahler completed two songs that would figure in the Second Symphony, *Urlicht* and the biting satirical *Fischpredigt (Sermon to the Fish)*. He finished the second of these songs on the day after his 33rd birthday, and, in a white heat of inspiration, the middle movements of the symphony within three more weeks. However, work on the symphony again ground to a halt, as Mahler struggled to make progress on a finale. It is one of music history's great ironies that it was the funeral of Hans von Bülow, on March 29, 1894, at which Mahler experienced the blaze of inspiration, on hearing Klopstock's "Resurrection" chorale, that prompted him to complete the symphony by the end of July that year. Years later, he said to Natalie Bauer-Lechner that the long gestation was part of the reason the symphony was so special. "Never again will

I attain such depths and heights.... I am amazed I was able to write this.... It was only thanks to the long interruption that had been forced upon me, after which the waters gushed forth."

So, he got there, it just took a little longer than expected. I hope you decide it was worth the wait.

Following a performance of the first three movements organized by his friend and colleague Richard Strauss in Berlin in March 1895, the complete symphony finally received its premiere in December. That performance was also organized by Strauss. As this year's speaker Renate Starke-Voit writes in the introductory notes to the New Critical Edition, "Few masterpieces have ever premiered under such inauspicious circumstances." How could it have been otherwise for a work whose last line can perhaps be best translated for today's readers as "everything that you fought for, that is what will carry you to God." This is a piece that had to be fought for, and it's only right that we had to fight to get here.

For the last few years, one of the unifying threads of the festival has been "Mahler's forebears, Mahler's contemporaries, and Mahler's heirs." This year's festival opens with a concert coupling Act One of *Die Walküre* by Richard Wagner, one of Mahler's most influential forebears, and the Fourth Symphony of Hans Gál, one of his most compelling heirs. It has often been said that Wagner's musical ideal was the Beethoven symphony, and that he was so in awe of Beethoven's achievement that the only way forward from there was to take Beethoven's ideas and bring them into the world of music drama. One might well say that the relationship between Mahler and Wagner was the same, with the younger composer taking the innovations and scale Wagner had brought to the theater and returning them to the concert hall. Just as Wagner's operas represent the pinnacle of opera in the "long 19th century," Mahler's symphonies mark the culmination of the development of the symphony that began with Haydn, Mozart, and Beethoven a long century earlier. But while Mahler represents a high point in the Austro-German symphonic tradition, he did not signal its end. Works like the Wagner operas and Mahler symphonies do pose a challenge to future generations—they stand right at the boundaries of the possible. While there have been attempts to write operas longer than *Der Ring des Nibelungen* or symphonies for larger forces than Mahler 8, those have served more as cautionary tales than as worthy successors.

Hans Gál grew up in Vienna watching Mahler conduct in his prime, and was present for the premiere of Mahler's Sixth

Symphony. He revered Mahler as a conductor and, even in his 90s, could sit at the piano and play most of Mahler's symphonic output from memory. However, from early in his career, he saw the futility, at least for him, of attempting to go farther down the path that Mahler had taken. Gál's brilliant First Symphony, completed 16 years after Mahler's death, is considerably shorter in its entirety than the last movement of Mahler's Second Symphony. Throughout Gál's career, he worked toward an ideal of classical clarity, contrapuntal rigor, lyrical invention, and formal cohesion. One can see in his Fourth Symphony, written in 1974, that Gál had done his part to carry the Austro-German tradition forward and to demonstrate that the symphony remained as vital and flexible a form as ever.

If one finds the juxtaposition of the viciously anti-Semitic Wagner, whom Hitler so admired, and the Jewish Holocaust refugee Gál uncomfortable, then I have done my job as a programmer. I am quite sure that Gál would have been delighted by the coupling. In fact, Gál wrote the finest book to date on the life and music of Richard Wagner (and did the same for Brahms). In it, he can be wonderfully forensic and cool in his depiction of Wagner's manipulative nature, his egomania, his fiscal imprudence, and his racism. He outlines all these many flaws without rancor or rage. But in assessing Wagner's work, Gál calmly declares that "What

is such a paradox is that Wagner, who set out to destroy opera, is precisely the man who, for decades to come, gave opera its best repertoire pieces and thereby did more for its continued existence than anyone else." And, although Gál says that Wagner "succeeded in establishing himself as Pope, but he did not found a new church," Gál spent the 1920s and early 1930s primarily striving to take Wagnerian opera in the same direction he was taking the Mahlerian symphony, back toward an ideal of chamber music.

Mahler himself anticipated the need for this reform. When asked why he hadn't composed any chamber music, he was quick to point to his songs. His two great cycles based on the poems of Friedrich Rückert are the most incredible exemplar of everything that Gál most admired in music and worked toward his whole life. It will be illuminating to hear them this year, in all their fragility and intimacy, on the day before our performance of the monumental Second Symphony.

Welcome to MahlerFest XXXVI.



WHO WE ARE

A Mahler festival for everyone

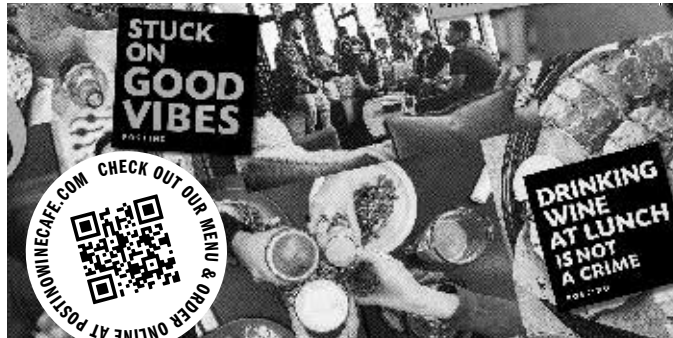
Colorado MahlerFest is the world's longest-running celebration of the life and music of composer Gustav Mahler. The festival features a vibrant program of music, performed by world-class musicians.

Under Artistic Director Kenneth Woods, the Colorado MahlerFest orchestra draws together young professionals, conservatory and university students, and advanced amateurs under the leadership of an inspiring team of festival artists—principals, tutors, and mentors—to create an ensemble that blends aspiration and inspiration.

MahlerFest is about Mahler, plus:

- Immersion
 - Community
 - Beauty
 - Inclusion
- ...and much more!

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OPERA & MORE

Chamber Orchestra Concert

Kenneth Woods, Conductor

Mountain View United Methodist Church, 355 Ponca Place

Wednesday, May 17, 2023 | 7:30 PM

Pre-concert conversation with Kenneth Woods and Peter Davison at 6:30 PM

HANS GÁL
(1890—1987)

Symphony No. 4: *Sinfonia Concertante*, Op. 105
(1974) (*U.S. Premiere*)

I. Improvisazione - Molto moderato

II. Scherzo leggero - Vivace ma non presto

III. Duetto - Adagio

IV. Buffoneria - Allegro con spirito

Zachary DePue, violin

Parry Karp, cello

Hannah Porter Occeña, flute

Daniel Silver, clarinet

INTERMISSION

RICHARD WAGNER
(1813—1883)
(arranged by Francis Griffin)

Act I from *Die Walküre (The Valkyrie)* (1854—1856)
from *Der Ring des Niebelungen*

Gustav Andreassen, Hunding

Brennen Guillory, Siegmund

Stacey Rishoi, Sieglinde

Colorado MahlerFest Chamber Orchestra

OPERA & MORE: GÁL'S SYMPHONY NO. 4

Kenneth Woods

Gál had an exceptionally long creative life: his First Symphony was completed in 1927, his Fourth in 1974. If there is one developmental direction in his music over those many decades, it is toward ever greater economy of means, transparency, simplicity, and gestural directness. He was evolving toward a Classical ideal.

By the time Gál entered his ninth decade, he tended to say that his “workshop was now closed.” He had no intention of writing any more major orchestral works. Such an effort could have been summoned only in service of a piece he felt inwardly compelled to write. Why such an effort? Perhaps because the genre of the *sinfonia concertante* offers a perfect medium for a composer for whom chamber music forms the nucleus of his entire output, even within a symphonic structure—a tendency present in all his orchestral writing, but here totally foregrounded and allowed the fullest scope?

Gál himself wrote a very short program note for the first performance of the work by the Reid Orchestra, Edinburgh, in 1975:

“This work is akin to a concerto grosso, combining a symphonic structure with the brilliant display and competitive spirit of four soloists who act both as a group and as individuals, emulating each other. In the first movement (*Improvvisazione*) the main emphasis is on the confrontation of soli and tutti; the following *Scherzo leggero* is a *burlesque masquerade* of Harlequin and Colombina; the third movement (*Duetto*) puts the limelight upon the violin and cello as the protagonists, singing a duet; and the Finale (*Buffoneria*), a rondo with various episodes, is opened, punctuated, and in the end concluded by a kind of wayward harmonic motto.”

Tellingly, Gál uses the description *Sinfonia Concertante* as a subtitle, unambiguously declaring this work a symphony (something he didn't do with *Triptych*, which in many ways sounds and feels more “symphonic”). The great *sinfonias concertante* of Mozart and Haydn were concerti first. Not so this work: it is very much a symphony, but avoids the post-Beethovenian ideal of symphony as goal-oriented musical drama. Instead, the work is very much about dialogue between soloists and orchestra. It is a truly “Classical” symphony.

By this point, Gál's harmonic language had achieved tremendous sophistication and intense, if unostentatious, complexity, and his contrapuntal skill, always formidable, is exploited to the fullest possible extent—not only utilizing four solo instruments as contrapuntal protagonists, but also involving every section of the orchestra in a perpetual interweaving of ideas and dialogue. If, on one level, the work is about dialogue and rhetoric, and about the personality and temperament of the solo instruments, on another and perhaps deeper level, it is about tranquility achieved at the cost of great, if gentle, effort.

The first movement, *Improvvisazione*, is marked *Molto moderato*. A rising theme becomes a unifying motto that hints at modality with the use of a raised (Lydian) fourth. The movement's improvisational character manifests in florid and decorative writing for the four solo instruments. Throughout, conflict seems to exist between the extemporaneous and decorative nature of the writing for the solo instruments and the tightly argued working-out of the motto theme and other compact thematic cells in the orchestra.

The second movement, *Scherzo leggero*, marked *Vivace ma non presto*, is Gál's whimsical evocation of the *Commedia dell'arte* characters of Columбина and Harlequin. In music of such gentle good humor, it is all too easy to overlook the music's demanding harmonic and contrapuntal writing. It is in the trio that Gál begins to establish the first oboe as another important solo voice.

The third movement, *Duetto*, provides his wind soloists (clarinet and flute) a bit of a respite, yielding way to a rapt and deeply personal dialogue between the two string soloists. This distillation from four soli to two creates an enhanced intimacy yet with a sense of absence and longing. The oboe becomes the primary foil for the string soloists. The differentiation is probably symbolic: the oboe speaks to and with the cello and violin from within the orchestra, reaching out, as it were, from within the larger ensemble.

Not all symphonists had to grapple with the knowledge that the work they were creating could or would be their last symphony. Of those that did—among others, Bruckner and Mahler (who wrote his last symphony three times, starting with *Das Lied von der Erde*, then the 9th and finally the 10th)—all seemed intent on crowning their last symphonic work with a finale that definitively summarized their aesthetics and beliefs. Bruckner became so overburdened with the challenge of writing his “final finale” that he ran out of time before finishing the task. Gál knew and intended that this would be his last symphonic movement. So what on earth can we make of his decision to crown his career, not with a heaven-storming apotheosis à la Beethoven or a transcendent Adagio à la Mahler, but with a *Buffoneria*?

The mood throughout is lighter than air, but the language is sophisticated. And the solo writing is highly virtuosic, culminating in a written-out cadenza for the four soloists. Perhaps Gál was slightly suspicious of the Romantic idea of a final, definitive summing-up like those of Brahms and Mahler. Instead, like Haydn before him, he finishes his symphonic career with a smile and a bow, and reminds us that the human comedy continues; it is only the actors that change.

OPERA & MORE: WAGNER'S *DIE WALKÜRE*

Mason Stewart

The first act of *Die Walküre* sets the stage for a monumental and epic tale of gods, mortals, and fate. It opens with a thunderstorm raging outside the home of Siegmund, a fugitive on the run from his enemies. Siegmund stumbles into the home of Hunding, a warrior, and his wife Sieglinde, seeking refuge. Sieglinde, immediately taken with Siegmund, learns that he is her long-lost twin brother. As they share a tender moment, she reveals that she is trapped in a loveless marriage to Hunding, and Siegmund vows to protect her.

In the midst of the storm, Siegmund discovers a sword, which he proclaims is the weapon he needs to defeat his enemies. Known as Nothung, the sword has been thrust into a tree by Wotan, the ruler of the gods, who had hoped that only a hero worthy of wielding the sword would be able to remove it. Siegmund's arrival and discovery of the sword sets in motion a chain of events that ultimately determines the fate of the characters.

Hunding returns home and challenges Siegmund to a fight to the death. The act concludes with Siegmund drawing Nothung from the tree, the two warriors battling, and Wotan himself appearing to intervene.

Musically, the first act of *Die Walküre* is marked by its dramatic intensity and powerful orchestration. Wagner uses leitmotifs to represent each major character and theme, weaving them together into a dense and complex tapestry of sound. The storm that opens the act is evoked by crashing cymbals, rolling timpani, and piercing brass. The tender moment between Siegmund and Sieglinde is accompanied by a lush, romantic melody, one of the most famous and beautiful in all of opera.

Overall, the first act of *Die Walküre* is a thrilling beginning to one of the most monumental works in the operatic canon. Its combination of mythic themes, powerful music, and intense drama make it a masterpiece of the art form.

MAHLERFEST XXXVI OPERA & MORE ORCHESTRA

Concertmaster – Caroline Chin

Associate Concertmaster – Annie Barnette

VIOLIN 1

Caroline Chin*
Annie Barnette, Golden, CO
Imani Edwards, Arvada, CO
Cole Habekost, Waterville, OH
Erick Ramos, Venezuela
Sujin Kim
Holly Sidney, Erie, CO
Eli Pouliot, Golden, CO

VIOLIN 2

Stephen Cepeda San Antonio, TX*
Hyeri Choi
Ania Holubecki, Chicago, IL
Fred Jewell, Thornton, CO
Logan Indge, Broomfield, CO
Mary Hannig, Denver, CO

VIOLA

Aria Cheregosha, Durham, NC*
Hollie Dzierzanowski
Avedis Escandon, Boulder, CO
Ash Mach, Denver, CO

CELLO

Andrew Brown, Centennial, CO*
Aaron Fried
Mathieu D'Ordine
Anthony Marchese

BASS

Bennett Cranford, Indianapolis, IN*
Isaiah Holt, Firestone CO

FLUTE/PICCOLO

Brice Smith*

OBOE

Jordan Pyle, Reno, NV*
Alexandra Gordon, Peshtigo, WI
Lisa Read (English horn)

CLARINET

Gleyton Pinto, São Paulo, Brazil*

*Principal

~Principal on Symphony No. 4

BASSOON

Sarah Fish, Louisville, CO*
Cody Tripp, Denver, CO

HORN

Justin Stanley, Eugene, OR*
Lauren Griffith, Portland, OR*
Tina Herod
Marie Lickwar

TRUMPET

Daniel Kelly, Rockwall, TX*

TROMBONE

Lucas Borges, Athens, OH*

TIMPANI

Martin Bui, Edmonton, Alberta, Canada*

HARP

Kathryn Harms, Boulder, CO*

SOLO JOURNEYS

Chamber Music Concert

Mountain View United Methodist Church

355 Ponca Place, Boulder, CO

May 18, 2023 | 3 PM

LUCIANO BERIO
(1925–2003)

Sequenza I for Flute (1958)

EGON WELLESZ
(1885–1974)

Rhapsody for Viola Solo, Op. 87 (1959)

OLIVIER MESSIAEN
(1908–1992)

Abîme des oiseaux (Abyss of the Birds)
from the *Quatuor pour la fin du temps*
(*Quartet for the End of Time*) (1940–1941)

MAX REGER
(1873–1916)

Suite in D Minor for Violoncello Solo, Op. 131c,
No. 2 (1914)

I. Präludium: Largo

II. Gavotte: Allegretto

III. Largo

IV. Gigue: Vivace

ERWIN SCHULHOFF
(1894–1942)

Sonata for Solo Violin (1927)

I. Allegro con fuoco

II. Andante cantabile

III. Scherzo

IV. Finale: Allegro risoluto

*Zachary DePue, violin | Lauren Spaulding, viola
Parry Karp, cello | Hannah Porter Occeña, flute
Daniel Silver, clarinet*

SOLO JOURNEYS

Kenneth Woods

In a festival week that begins with a Wagner opera and ends with one of Mahler's largest works, I thought a concert of unaccompanied works might offer a welcome contrast. Mahlerians will know that Mahler wrote very little chamber music and nothing for solo performers. Would this have remained the case had he lived longer? His contemporary, Edward Elgar, turned to chamber music and sonatas only during World War I, when performances of new orchestral music in Great Britain were not practical. Might Mahler have done the same, and given us a series of string quartets or suites for solo cello?

Luciano Berio, one of the most important and interesting composers of the post-World War II modernist school of High Modernism, throughout his life maintained a strong engagement with the music of Mahler, which manifested most importantly in his *Sinfonia* of 1968–69, a work that quotes extensively from Mahler's Second Symphony. Berio's *Sequenza for Flute*, written in 1958 and revised in 1992, was the first of his 14 works to bear that title, culminating in the *Sequenza for Cello* in 2002. This body of work has had a huge influence on subsequent composers, particularly in Berio's groundbreaking use of extended techniques. His first published version of *Sequenza* used spatial notation without barlines, with the distances between notes on the page suggesting the speed at which they should proceed; this was done because his original, unpublished version was deemed too rhythmically complex for most flutists to decipher. Over the ensuing decades, Berio became convinced that most flute players played the work too freely, so the 1992 edition uses the more standard notation of the unpublished original, but with a number of changes. Some 65 years since it was composed, what most impresses about this modern classic is not its technical innovations or rhythmic challenges, but rather its breathtaking range of color and energy.

Egon Wellesz, born in Vienna in 1885, has the distinction of being the one composer whose entire musical career was inspired by an encounter with Gustav Mahler. After seeing Mahler conduct Weber's *Die Freischütz* on his 13th birthday, young Wellesz resolved that day to make music his life. At 19, he enrolled at Eugenie Schwarzwald's school, where he studied harmony and counterpoint with Arnold Schoenberg. While there, he became close to a generation of young thinkers who were soon to change the worlds of art and literature, including the poet Rainer Maria Rilke, the architect Adolf Loos, and the painter Oskar Kokoschka. In 1913 Wellesz joined the faculty of the University of Vienna as a lecturer in music history, balancing work as composer and musicologist until the Anschluss of 1938 when, as someone of Jewish descent, he fled Austria. Upon arrival in Britain, he found a position with Grove's Dictionary of Music, but in 1940 he, like Hans Gál, was interned as an enemy alien on the Isle of Man. Although his catalogue of works eventually reached 112 opus numbers, Wellesz was known during his

British years much more as an academic than as a composer, and perception has begun to change only in the last 25 years. His beautiful *Rhapsody for Solo Viola* was composed in 1962 when he was living in Oxford, where he remained a member of the faculty until his death in 1974.

Olivier Messiaen's music is in many ways about as far away from that of Wellesz as one can get, but actually fascinating resonances exist between the two composers' works. Messiaen's most famous work probably remains his *Turangalîla-Symphonie*. That work, written to a commission from Serge Koussevitzky and the Boston Symphony in 1946–48, seems at first glance to be an attempt to compose the antithesis of the traditional Austro-German symphony in the tradition of Mahler. And yet, in its eclecticism, its enormous scale and ambition, its unprecedented orchestral forces (employing, as did Mahler, instruments never before used in a symphony), it may be the most Mahlerian symphony of the mid-20th century. Like Elgar, Messiaen turned to chamber music only when so forced by the vicissitudes of war. The quartet, written in 1941 while Messiaen was a German prisoner of war, spans a Mahlerian 50-plus minutes across eight movements. It is widely recognized as one of the most important works of the last 100 years. A unique feature is that the full quartet plays together only in select movements of the work. The third movement, *Abîme des oiseaux*, is a meditation for solo clarinet. Birdsong was one of Messiaen's obsessions, and this movement magically reflects that fascination. There is, of course, a similar moment of contemplation at the end of time through birdsong in the last movement Mahler's Second Symphony.

Max Reger: Was he to Mahler as Brahms was to Bruckner? One was a classicist and contrapuntalist, composer of piano works, vast amounts of chamber music, and a number of orchestral masterpieces; the other was a mystic whose mature energies focused primarily on the symphony and the human voice. No doubt Reger would have been flattered by comparison to Brahms, and the similarities are obvious—yet Reger's music has never found even a small measure of the popularity that Brahms's enjoys. In many musicians' and listeners' minds, Reger is viewed with suspicion as a composer of rather dour music of excessively academic and "worthy" tone, much as Hindemith would be a couple of generations later. In both cases, I think this perception has unfairly led us to omit many works by both composers—works that abound with inspiration and humor. J. S. Bach was Reger's idol, and Bach's *Six Suites for Solo Cello* and *Sonatas and Partitas for Solo Violin* were obvious precursors for Reger's own suites for solo cello and viola. The three cello suites were written in 1914, and mark the first important works for unaccompanied cello since Bach's. The *D Minor Suite* has plenty of brooding lyricism and virtuosity on offer, but perhaps it is the very witty Gavotte that can best convince listeners that Reger's work is anything but humorless. On a personal note, this was the first

work I studied with Parry Karp back in 1990, so I'm especially excited to hear him play it after all these years.

Erwin Schulhoff, born in 1894, was, like his slightly older contemporaries Hans Gál and Egon Wellesz, part of the generation of Central European composers who grew up in the orbit of Mahler, only to see their lives and careers disrupted by war and racism. Of the three, there's no doubt that Schulhoff was the unluckiest. While Gál's eyesight spared him from combat in World War I ("because my sight was so poor, my rifle posed a far greater danger to my compatriots than to the enemy"), Schulhoff served in the Austro-Hungarian army in direct combat on the Russian front, ending the war in an Italian prisoner-of-war camp. His experience there left him

with a severe case of what was then called shell shock. In the 1920s, he rose to the forefront of modern music with a series of stunning compositions incorporating aspects of jazz (such as the *Suite for Chamber Orchestra* heard here in 2021), modern techniques, and Eastern European folk influence. The *Sonata for Solo Violin* eschews jazz but shows him at his most fiery and inspired; it's the sort of work someone like Bartók might have been proud to call his own. In the end, though, Schulhoff's destiny remains tragically entangled with the conflicts that ravaged Europe. In 1941 he was arrested by the Nazis while trying to flee to the Soviet Union, and the following year he died of tuberculosis in the Wülzburg prison camp, aged just 48.

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- Leonard Koch

FILM AT THE BOE

MAHLER

Written and directed by Ken Russell (1974)

Boedecker Theater at the Dairy Arts Center

2590 Walnut Street, Boulder, CO

May 18, 2023 | 7 PM

Ken Russell (1927–2011) is best known for his Oscar-winning films *Women in Love* (1969), *The Devils* (1971), *The Who's Tommy* (1975), and the science fiction film *Altered States* (1980). Russell's *Mahler* is an interesting, if not factually accurate, look at our beloved composer. That the film is not universally loved is an understatement, with one reviewer writing that it is "guaranteed to offend at least half the people who see it."

Cinematically, it is a work of art. "Visually the film is a feast, notable for its dazzling and pointed use of color and movement." It has earned the ire of many

Mahlerites for being overly creative with the facts. "Never one to dwell on facts or chronological limitations, Russell set out to capture the spirit of his subject rather than any textbook accuracy."



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Presbyterian Church

GENERATION NEXT: MAHLER'S MUSICAL HEIRS

Chamber Music Concert

Mountain View United Methodist Church
355 Ponca Place, Boulder, CO
May 19, 2023 | 7:30 PM

ERNEST BLOCH (1880–1959)

(transcribed from the Suite
for Viola and Piano by
Gabor Reijto and Adolph
Baller)

Suite for Cello and Piano (1920)

- I. Lento - Allegro - Moderato*
- II. Allegro ironico*
- III. Lento*
- IV. Molto vivo*

INTERMISSION

ERICH KORNGOLD (1897–1957)

String Sextet in D Major, Op. 10 (1916)

- I. Moderato - Allegro*
- II. Adagio. Langsam*
- III. Intermezzo. In gemässigten Zeitmass*
- IV. Finale. So rasch als möglich*

Zachary DePue & Caroline Chin – violin

Lauren Spaulding & Aria Cheregosha – viola

Parry Karp & Kenneth Woods – cello

Jennifer Hayghe – piano

GENERATION NEXT: MAHLER'S MUSICAL HEIRS

ERNEST BLOCH: SUITE FOR CELLO AND PIANO

Ernest Bloch was born in Geneva in 1880 and died in Portland, Oregon, in 1959. His compositions fall into several phases: unpublished *oeuvres de jeunesse* (1895–1900); the first European period (1900–1916), culminating in the Jewish Cycle (1912–16); works written successively in New York (1917–20), Cleveland (1920–25), and San Francisco (1925–30); the second European period (1930–38); and, finally, the American West Coast period (1939–59). Among these, *Israel Symphony* (1912–16) and *Suite for Viola* (1917–19) were composed while Bloch was in his 30s, at a crucial time of change in his geographical location and creative identity.

All the works of the Jewish Cycle (*Trois Poèmes Juifs*, psalm settings, *Israel Symphony*, *Schelomo*, and the quartet) made an immediate impact upon audiences in the United States. For the first time, Bloch experienced the recognition and appreciation that he felt had been denied him in Europe. As a Jew he felt comfortable and free in the multicultural atmosphere of New York, and his life began to improve professionally, socially, and financially.

In the same year as *Israel Symphony* and other works of the cycle were premiered, Bloch began making sketches for his *Suite for Viola and Piano or Orchestra*, a similarly large-scale work in four movements, about which he wrote: "My Suite does not belong to my so-called 'Jewish works' - though, perhaps, in spite of myself, one may perceive in a very few places a certain Jewish inspiration. It is rather a vision of the Far East ... that inspired me . . . Java, Sumatra, Borneo, those wonderful countries I dreamed of so often" (quoted from an unpublished letter to Hugo Kortschalk, dated September 8, 1919).

Bloch had, since childhood, been drawn to the exotic, a propensity later intensified by his reading of an article entitled *L'Âme Javanaise* (*The Javanese Soul*, published in *La Revue de Paris*, November 1, 1896) by his sometime friend and mentor, the French critic Robert Godet. Each movement of the suite originally carried a programmatic title. However, Bloch found these headings to be incomplete and unsatisfactory, and ultimately abandoned them so as not to restrict the listener's imagination: "I first intended to give more explicit—or picturesque—titles to the four movements of the work, as: (1) In the Jungle; (2) Grotesques; (3) Nocturne; (4) The Land of the Sun. But those titles seemed rather incomplete and unsatisfactory to me. Therefore, I prefer to leave the imagination of the hearer completely unfettered, rather than tie it to a definite programme...."

The main characteristics of the suite as a whole are its evocations of the natural world: the tropical and the mysterious. As so often with Bloch, the style is outwardly rhapsodic and often recitativic, but the underlying form and structure are in strict conformity with Western Classical norms. For example, motifs generated at the opening of the first movement are reintroduced cyclically throughout the work.

This suite was first performed by Louis Bailly (viola) and Harold Bauer (piano) on September 27, 1919, during the Pittsfield Festival, and was awarded first prize in the Berkshire Chamber Music Festival Competition, sponsored by Elizabeth Sprague Coolidge. Though not conceived as an expression of virtuosity, it nevertheless places enormous demands on the cellist.

© Alexander Knapp: July 31, 2003

ERICH KORNGOLD: STRING SEXTET IN D MAJOR

Surely few composers have succeeded in their chosen profession as brilliantly or as well as Erich Wolfgang Korngold. Born in Vienna in 1897, he was hailed as a genius by Mahler at the age of 10 and saw the first performance of his music at the Vienna Court Opera (today the Vienna State Opera) at 13. With the premiere of *Die tote Stadt* just a decade later, Korngold experienced one of the greatest operatic triumphs of the 20th century: *The Dead City*, as it translates into English, was the most widely-performed new German-language opera of the 1920s, eclipsing the success of even the great Richard Strauss. With the rise of National Socialism in the '30s, Korngold moved his family to the United States, where he became a staff composer for Warner Brothers, penning some of the finest film music ever written (including the soundtracks for *Captain Blood* and *The Adventures of Robin Hood*), and defining, for eight decades and counting, the sound of the great film score.

Still, during his lifetime and in the immediate aftermath of his death in 1957, Korngold's concert output—his operas, songs, chamber music, and symphonic works—were widely dismissed (or at least held suspect) owing to his prominence and success writing music for movies. In recent decades, though, this bias has, thankfully, begun to thaw, and today Korngold is rightly seen as one of the vital links between the eras of Mahler and post-World War II Western art music.

And it's an impressive legacy, by any standard, that Korngold left. He was gifted along the lines of Mozart or Mendelssohn, crafting masterpieces from his teens onward. The Sextet in D Major dates from that precocious adolescence: it was finished in 1916, when Korngold was all of 19 years old. While it's steeped in the style of Mahler, Strauss, Zemlinsky, early Schoenberg, and others, all of the telltale signs that mark his later style—bustling energy, vital counterpoint, sweeping melodies, dramatic shifts of mood and texture, and so on—are present here.

The first of the Sextet's four movements is cast in a very elaborate sonata form with several changes of tempo and texture. Its two main themes, though, are clear enough: the first, a violin melody encompassing wide leaps of register before relaxing into a warm, scalar tune; the second, another violin figure, this more constricted in range than the first, and heard over a gossamer accompaniment of sul ponticello violas and slowly moving second violin and cellos.

Two more expressive themes drive the haunting second movement. The mood here is more unsettled, as is clear

from the very start, with a sudden major/minor discord shattering the aura of relative joy with which the previous movement closed. The initial theme, played by a cello, is lushly chromatic. The second, a viola countermelody, interposes itself on and grows out of the first: it derives from an unpublished Korngold song and demonstrates substantial lyrical qualities.

Light moods prevail in the charming third movement Intermezzo, itself a nod to the Austrian ländler popularized in the symphonies of Mahler and Bruckner. The music is carried on its way by a series of variations on Korngold's personal musical motto, "the motive of a cheerful heart" (itself a figure derived from three ascending perfect fourths).

In the boisterous finale, themes and motives heard in earlier movements reappear, culminating in a grand statement of the first movement's opening theme, before a scampering coda wraps everything up ebulliently.

© Jonathan Blumhofer



MAHLERFEST SYMPOSIUM: AUTHORS & EDITORS

Mountain View United Methodist Church
355 Ponca Place, Boulder, CO
Saturday, May 20, 2023 | 9 AM – 4:30 PM | FREE

- 9:00 AM RENATE STARK-VOIT** **The Pleasure and Challenges of Editing Mahler’s Works**
Editor of the critical edition of Mahler’s Second Symphony,
International Gustav Mahler Society (Board Member)
- 10:15 AM JOSEPH HOROWITZ** **Re-Imagining Mahler – and Why His Brief New York Philharmonic Tenure Was Truly a “Failure”**
Author of *The Marriage: The Mahlers in New York*
- 11:45 AM LUNCH**
Enjoy lunch with symposium speakers for a modest fee or visit any of the nearby restaurants.
- 1:00 PM PETER DAVISON** **Midnight Songs and Forest Murmurs**
Former Artistic Consultant to The Bridgewater Hall, author of *Wrestling with Angels*
- 2:15 PM APRIL FREDRICK** **What’s in a Song: from Magic Folk Horns to Resurrection**
Soprano; opera, concert and recording artist
- 3:30 PM KENNETH WOODS** **Could Mahler Have Written His Second Symphony If He Wasn’t a Conductor?**
Colorado MahlerFest Artistic Director

MAHLER'S LIEDERABEND

A Re-creation of Mahler's January 29, 1905, Concert in Vienna

Kenneth Woods, Conductor

Macky Auditorium, 1595 Pleasant Street, Boulder, CO

Saturday, May 20, 2023 | 7:30 PM

GUSTAV MAHLER
(1860–1911)

Des Knaben Wunderhorn
(The Youth's Magic Horn), Selections

Lied des Verfolgten im Turm (Song of the Persecuted in the Tower)

Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fish)

Trost im Unglück (Solace in Misfortune)

Rheinlegendchen (Little Rhine Legend)

Der Schildwache Nachtlied (The Sentinel's Nightsong)

Der Tamboursg'sell (The Drummer Boy)

Revelge (Reveille)

INTERMISSION

Kindertotenlieder
(Songs on the Death of Children)

Nun will die Sonn' so hell aufgeh'n (Now Will the Sun Rise Again Brightly)

Nun seh' ich wohl, warum so dunkle Flammen (Now I See Why Such Dark Flames)

Wenn dein Mütterlein (When Your Darling Mother)

Oft denk' ich, sie sind nur ausgegangen (I Often Think That They Have Just Stepped Out)

In diesem Wetter (In This Storm)

Rückert-Lieder (Songs after Rückert)

Blicke mir nicht in die Lieder! (Don't Look at Me When I'm Writing Songs)

Ich atmet' einen linden Duft (I breathed the Scent of Linden)

Um Mitternacht (At Midnight)

Ich bin der Welt abhanden gekommen (I Have Become Lost to the World)

Kenneth Woods, conductor | Gustav Andreassen, bass

April Fredrick, soprano | Brennen Guillory, tenor

Stacey Rishoi, mezzo-soprano

Colorado MahlerFest Orchestra

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Associate Concertmaster – Yenlik Weiss

VIOLIN 1

Zachary De Pue*
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Holly Sidney, Erie, CO
Jessica Pytel, Elgin, IL
Erick Ramos, Venezuela
Sujin Kim

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Emily Acri, Seattle, WA
Ania Holubecki, Chicago, IL
Eli Pouliot, Golden, CO
Logan Indge, Broomfield, CO
Mary Hannig, Denver, CO

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Lauren Spaulding*
Aria Cheregosha, Durham, NC
Amanda Hamilton, Denton, TX
Samantha Peng, Falls Church, VA

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Anthony Marchese
Julia Emery, Boulder, CO
Adrian Tellez

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Bennett Crantford, Indianapolis, IN*
Zack Niswender

FLUTE

Hannah Porter Occeña, Cedar Falls, IA*
Brice Smith~
Ysmael Reyes, Longmont, CO
Elizabeth Robinson, Brookings, SD
(piccolo)^

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Alexandra Gordon, Peshtigo, WI
Lisa Read (English horn)

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Gleyton Pinto, São Paulo, Brazil
Jacob Eichhorn (bass clarinet)

BASSOON

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J.T. Holdbrooks

HORN

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Lauren Griffith, Portland, OR
Maddie Levinson, Toronto, Ontario, Canada
Tina Herod
Jonathan Glover, Fort Thomas, KY
Matt Taylor, Durham, NC
Brian T. Kilp

TRUMPET

Richard Adams*
Seretta Hart
Eddie Ludema, Pocatello, ID

TROMBONE

Jeremiah Umholtz, Valley View, PA*
Lucas Borges, Athens, OH
William Combs, Lubbock, TX (bass trombone)

TUBA

Jesse Orth, Pardeeville, WI*

TIMPANI

Michael Baker, Halifax, Nova Scotia, Canada*

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Matthew Dupree, Baltimore, MD
Christian de la Torre
Adam Vera, Simi Valley, CA

HARP

Kathryn Harms, Boulder, CO*

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Michael Karcher-Young*

*Principal

~Principal on *Des Knaben Wunderhorn*

^Principal on *Rückert-Lieder*

MAHLER'S LIEDERABEND

Renate Stark-Voit

Mahler, as is well known, focused composition nearly exclusively on songs and symphonies, beginning with piano songs printed in three volumes (Schott, 1892) in his 30s, when he was conductor at the Hamburg Stadttheater. He then set to music a series of five texts from the collection *Des Knaben Wunderhorn*, first for voice with piano and immediately afterward with orchestral accompaniment. He called these "Humoresken," giving life to a musical genre not yet widely employed: the ballad-like, humorous orchestra lied. He felt that orchestration was an act separate from composition, not just simple translation of an original piano version.

Not yet having published any symphonic work, he perhaps sensed that there was a good chance for his recent orchestra songs now to be published. During the following year, he set to music additional texts from the same collection, and offered the publishing house a number of new Wunderhorn lieder as well as *Titan*, the early five-movement version of what would later become his First Symphony.

In promoting the lieder to the publisher, he wrote: "It should not disconcert you that the songs are accompanied by an orchestra! The program sequences of today's orchestra concerts unquestionably make it necessary to have smaller vocal numbers with orchestral accompaniment; and once this style has established itself and become a convention (which possibly will not happen without conflict), it will seem like the egg of Columbus that the conductor in a large hall, surrounded by a large orchestra, will not suddenly sit down at the piano (while the double basses, trombones etc. sit in silent rows around him) in order to accompany some simple lied; this may work very well in a chamber, but it appears to be an anachronism in such a surrounding."

The publication project was eventually rejected by Schott. Mahler remained unable to publish any orchestra songs until six years later in Vienna, when, as director of the court opera, he was in a more influential position to do so. The years 1901 and 1904 saw the creation of several new orchestra songs, with the text source changed from *Des Knaben Wunderhorn* to works by the German poet Friedrich Rückert (1788–1866). The result was his song cycles *Kindertotenlieder* and *Rückert-Lieder*.

An opportunity to present his orchestral songs to the public arose when an artistic society (similar to the

"Secession" in visual arts) was founded by some of Vienna's leading composers.

The Association of Creative Musicians in Vienna was founded in 1904 by Arnold Schoenberg, Alexander von Zemlinsky, and Oskar C. Posa, with Mahler appointed as honorary president. The association existed for only one year and organized seven concerts in the 1904–1905 season. Its purpose was to cultivate and promote the works of contemporary musical art, in the sense of free development of artistic personality and protection of members' artistic and professional interests.



A "Liederabend" was held on two different evenings (January 29 and February 3, 1905) with slightly different programs, the soprano Marie Gutheil-Schoder not being available for both. Tonight's concert recreates the first evening's program, with the liberty taken of distributing the 16 songs between tenor and soprano.

Most of the songs were presented in the original printed program as *manuskript* (not yet printed). But Mahler had already found a publisher for his last two Wunderhorn songs, *Revelge* and *Der Tamboursg'sell*, as well as the *Rückert-Lieder* cycle and the four *Kindertotenlieder* songs; he had them copied immediately after their composition from 1901 on and published in 1905 by C.F. Kahnt in Leipzig. One could thus assume that the concerts in early 1905 served Mahler as a platform to promote his favorite genre (aside from symphonic works), the orchestral song, in the form of a self-portrait. Accordingly, he insisted that the songs not

be performed in the Musikverein building's main hall; rather, in a letter to his colleague Richard Strauss who organized a third Mahler Liederabend in Graz in June 1905, he declared: "Only a small hall for my songs in chamber music tone. – Here [in Vienna], I have, for artistic reasons, performed these songs in a small hall (despite all the urging for 'business' reasons), and they only fit there. It is clear that I would cut a better figure in a large festive concert."

The so-called "chamber music tone" is indeed verified by the small number of annotated and used string parts among the complete sets of some surviving lieder.

Public and press reactions to these concerts suggest that his artistic motives were felt but not entirely understood:

"For each of Mahler's songs is a phenomenon in its own right, and no orchestra, neither that of Wagner, Liszt, nor Strauss sounds like Mahler's chamber

orchestra, whose peculiarity is the quarring stopped trumpets, the low woodwinds, the softly shrieking horns, the tinkling snare drums, the thrusting sforzati, the rhythmic jerks, the nervous energy and the like. Whether this instrumentation is an inner expression of feeling, is questionable: but in it rests the secret of special effects, a secret that is often only called economy" (Ernst Decsey in Graz, 1905).

See more complete notes on *Des Knaben Wunderhorn* by Renate Stark-Voit here:



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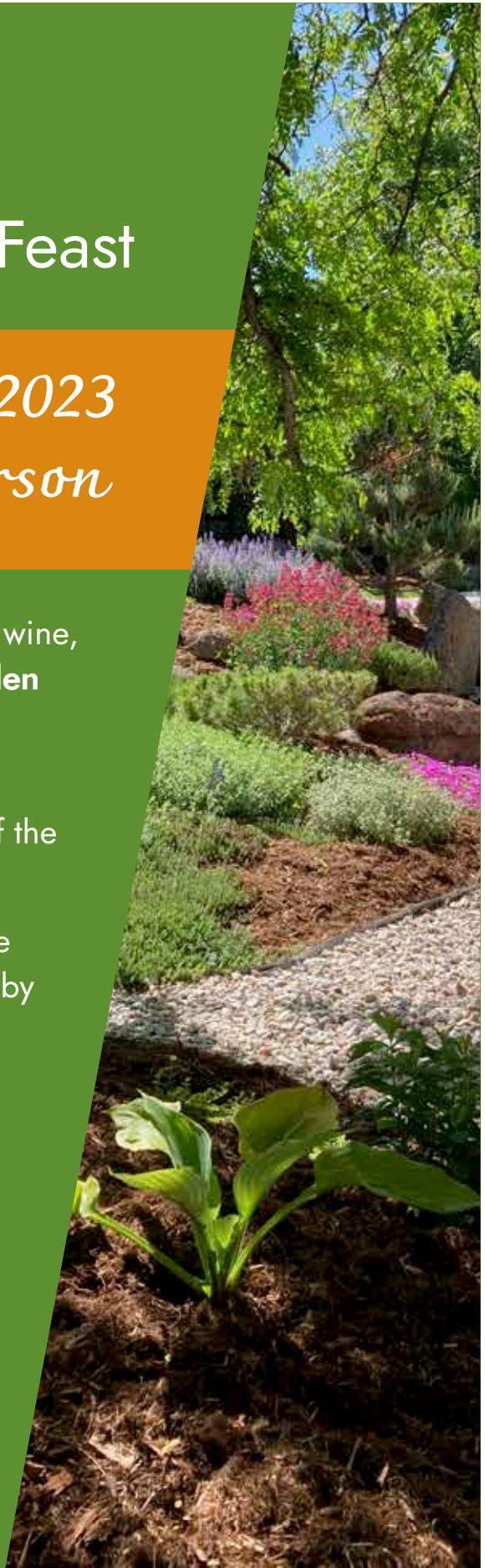


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Saturday, June 10, 2023
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- Join us for delicious food, sumptuous wine, and beautiful music in a **serene garden setting** in northeast Boulder
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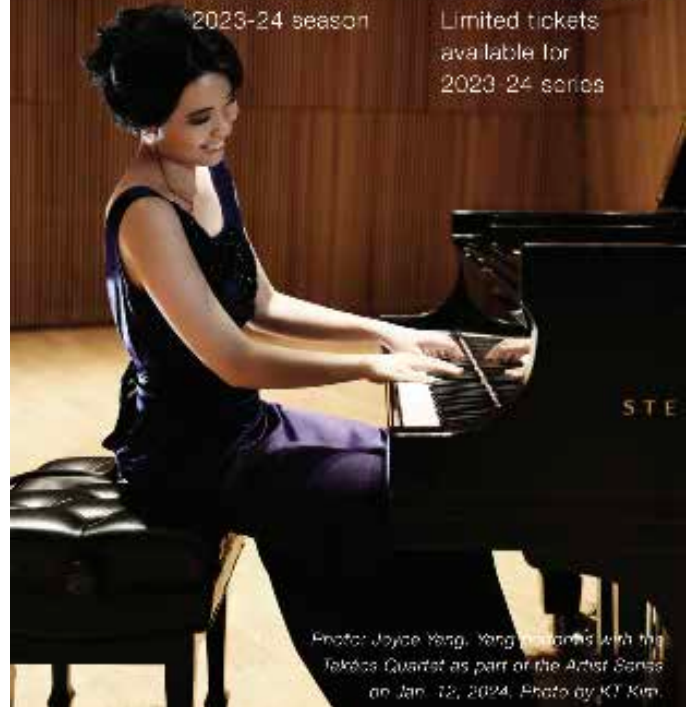


Photo: Joyce Yang. Yang performs with the Takács Quartet as part of the Artist Series on Jan. 12, 2024. Photo by KT Kim.

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MAHLER AND MUSGRAVE

The Stan Ruttenberg Memorial Concert

Kenneth Woods, Conductor

Macky Auditorium, 1595 Pleasant Street, Boulder, CO

Sunday, May 21, 2023 | 3:30 PM

Pre-concert conversation with Kenneth Woods at 2:30 PM

THEA MUSGRAVE
(b. 1928)

Phoenix Rising (1996–1997)

I. Dramatic, violent

II. Desolate

III. Aggressive

IV. Mysterious

V. Peaceful

VI. Floating and luminous

INTERMISSION

GUSTAV MAHLER
(1860–1911)

Symphony No. 2 (1888–1894)

I. Allegro maestoso

II. Andante moderato

III. In ruhig fließender Bewegung
(With quietly flowing movement)

IV. "Urlicht" (Purest light)

V. Im Tempo des Scherzos
(In the tempo of the scherzo)

April Fredrick, soprano

Stacey Rishoi, mezzo-soprano

Boulder Concert Chorale – Dr. Vicki Burrichter, Artistic Director

Colorado MahlerFest Orchestra

PHOENIX RISING

Thea Musgrave

My original sketches for this work imagined an extended single movement progressing from darkness (low and fast) to light (high, slow, and peaceful). This idea became focused dramatically in my mind only some months later, when, by chance, I saw a sign Phoenix Rising hanging outside a Virginia coffee shop. As I like to interpret the ancient fable of the phoenix rising from the ashes as the promise of hope and rebirth, this sign struck me immediately as a visualization of what my piece was really about.

Phoenix Rising is a single-movement orchestral work of about 23 minutes. The centerpiece is the magical moment when the phoenix rises. After an initial section wherein the orchestra depicts a world of stormy violence leading to a terrain of emptiness and despair, a short section marked *mysterious* starts with low set chords. As they gradually rise to a luminous chord played by pitched percussion (marimba, vibraphone, xylophone, and glockenspiel), imagine the fabled bird unfolding his giant wings, poised for flight. The second half of the work, in contrast, builds to a romantic climax and a coda of serenity of peace.

Throughout the work, timpani represent the forces of darkness, and a solo horn (at first off-stage) the distant voice of hope that eventually grows to signify rebirth and life. The use of physical spacing in the positioning of the orchestra underlines the drama; accordingly, soloists are positioned both on and off stage, and four percussion players are widely spread around the back of the orchestra.

The emotional journey is indicated by the following section headings:

Dramatic, violent: The timpani player and percussion colleagues galvanize the fast stormy music. An important theme led by the cellos is continually interrupted by loud outbursts. After a violent climax, the music dies down.

Desolate: A solo cor anglais emphasizes the mood of emptiness and desolation. An offstage solo horn intervenes, is rudely interrupted by the timpani, but then gathers strength and enters the stage.

Aggressive: Solo horn and timpani incite their colleagues into confrontation, culminating in a dramatic climax (Wild, chaotic). The solo horn prevails (Confident, appeasing). The timpani, finding no response or support, exits.

Mysterious: This short section is the pivot for the whole work. The mood changes completely.

Peaceful: Gentle strings envelope the original cello theme, now played by solo horn. Lyrical themes unfold gradually (Warm, lyrical) and lead to a climax (Passionate). The cello

theme, now stated jubilantly by all horns, draws excited response from the entire orchestra.

Floating and luminous: A short coda conveys a mood of serenity, peace, and completion. The timpani is a distant (off-stage) memory.

Phoenix Rising was written between January 1996 and August 1997.



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PROGRAMMATIC NOTES: MAHLER'S SYMPHONY NO. 2

Ron Nadel

"It is hardly my intention to confuse the audience with remarks, and in my opinion, it amounts to nothing else when one stuffs a programme booklet into the audience's hand, thereby forcing it to see rather than hear." ~Mahler, refusing to explain the underlying meaning for his Symphony No. 2, 1894

"Is it all nothing but a huge, terrible joke? Or has this life of ours a meaning? We must answer these questions in some way, if we want to go on living." ~Mahler explaining an underlying meaning for his Symphony No. 2, 1896

Most listeners can identify with the impulse to analyze and understand what is behind music that moves them. It is most compelling when it comes to Mahler's overtly expressive music, in particular his symphony with the finale titled "Resurrection." What are all those climaxes and dances and lyrics and music from Mahler's songs about? The Resurrection? The afterlife? Is it religious? Can a symphony be about something?

Many of Mahler's symphonies seem to confront and transcend a profound crisis. His approach continued the trend begun with Beethoven (and furthered by Bruckner); symphonies beginning in struggle, building to dramatic, usually triumphant finale. Was Mahler communicating something?

Inquiring minds wanted to know. But Mahler was not inclined to accommodate them... at first.

Mahler's own words give the impression he was. According to his close friend, and sometime lover, violist Natalie Bauer-Lechner, Mahler worried,

"If my work doesn't transmit a message and awaken the same response that prompted me to create, then I have created in vain!"

But, if his symphonies have a message, does the music communicate them successfully, or is additional elucidation or knowledge required?

Mahler began conducting in 1880 at 20, and at the same time began to make a name for himself as a composer of lieder (art songs). His *Des Knaben Wunderhorn* (*The Youth's Magic Horn*) and *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) are two of his large-scale lieder from that time. He used music from those songs in his first four symphonies, to such an extent that they're referred to as his Wunderhorn Symphonies.

By quoting from his own songs, was he just being economical or was he conveying their subject matter as underlying content?

The symphonic legacy, inherited from Haydn, was abstract music organized in four contrasting movements, displaying compositional techniques in recognizable formats; sometimes described as pure music, or "music for its own sake." But Beethoven and the Romantics imbued this formalistic system

with allusions to nature, ideas, and personal experiences. Mahler saw this inheritance as the opposite of abstract: "A symphony must be like the world; it must contain everything!"

Early on, Mahler gave indications that he was communicating something. He gave a title to his First Symphony. This wasn't new; symphonies of Haydn, Beethoven, and Mozart had titles (not always of their choosing), as a kind of label. But, Mahler's First Symphony was named for the novel *Titan*, by 19th-century German Romantic Jean Paul. He provided a kind of narrative to each movement, and it contained melodies from his lieder. But he felt it was all artificial, and removed title and descriptions.

Mahler didn't name his Second Symphony "Resurrection," nor did he approve of it, but he used melody from his Wunderhorn lied *St. Anthony of Padua Preaches to the Fish* in the third movement, set text from the Wunderhorn poem *Urlicht* (*Primal Light*) in the fourth, and the chorus sings Friedrich Klopstock's chorale *Auferstehung* (*Resurrection*) in the finale, to which Mahler added his own words.

Whatever Mahler may have had in mind, he refused to spell it all out. An early admirer, the young composer Max Marschalk, asked Mahler for a verbal programme to the symphony. In his reply, Mahler emphatically refused,

"I should regard my work as having completely failed, if I found it necessary to give people even an indication as to its mood-sequence... I was in no way concerned with the detailed setting forth of an event, but rather a feeling."

And in a letter to music critic Max Kalbeck, Mahler is consistent,

"Beginning with Beethoven, there exists no modern music which hasn't its inner programme. But no music is worth anything if the listener has to be instructed as to what is experienced in it... A bit of mystery always remains, even for the creator!"

Marschalk pressed Mahler for a programme to the Second. In his reply, in 1896, the year after the symphony's premiere, Mahler was unmoved, but alluded to an inner programme,

"We find ourselves faced with the important question how, and indeed why, music should be interpreted in words at all. For myself, I know that so long as I can sum up my experience in words, I can certainly not create music about it... Just as I

find it insipid to invent music to a programme, so I view it as unsatisfactory and unfruitful to wish to give a programme to a piece of music. That does not alter the fact that the motive for the musical picture might after all be concrete enough to be clothed in words."

Mahler contributed to the problem, giving tantalizing and sometimes conflicting clues to friends and audiences. After apparently being pestered by Bauer-Lechner, Mahler told her that the first movement "...depicts the struggles of a mighty being, caught in the toils of this world, grappling with life and the fate to which he must succumb, his death."

But Mahler provided a very different explanation for the first three movements to Marschalk a year later in 1897,

"I have named the first movement 'Funeral Rites'. We are standing beside the coffin of a beloved man... There are profound questions: 'What next? Why did you live? Why did you suffer? Is it all nothing but a huge, terrible joke? Or has this life of ours a meaning?' We must answer these questions in some way, if we want to go on living... and this answer I give in the final movement."

"The second and third movements are conceived as an interlude. The second is a memory—a moment of bliss from the life of this hero... a long-forgotten hour of happiness, which now enters the soul like a shaft of light—you could almost forget that which has just happened. That is the second movement."

"But when you awake from this wistful dream, and return to the confusion of life, it can easily happen that this never-resting, incomprehensible bustle of existence becomes horrible to you... Life strikes you as meaningless, a frightful ghost, from which you perhaps start away with a cry of disgust! This is the third movement."

Musically, Mahler greatly modified the traditional first movement sonata-allegro, usually in three sections: 1) Exposition, with two contrasting themes presented and repeated, 2) Development, where the themes are elaborated and integrated, and 3) Recapitulation, where the original themes are brought back. Mahler expands this scheme for his purposes. For example, there are several repeats of the original themes, providing the emotional tug of war. Another difference is the appearance of new themes in the Development, which recur in other places in the symphony. The movement begins urgently, rising with a sense of apprehension,



capped by two plunging notes, like a jolt. Mahler will use rising scales as an organic link throughout the symphony, in differing moods. Not long after this urgent opening, a slow theme, like a funeral procession, rises on the oboe, in minor key,



punctuated with a jolt. After repeated jolts, a rising scale emerges, like pure sunlight, now in major key, like a consoling moment of relief or compassion.



Conflicting rising and falling motifs of anger and compassion build in intensity. Mahler then introduces a new theme in the Development section, on horns. It is a clear reference to the *Dies Irae* (*Day of Wrath*) plainchant about the Judgment Day, heard most often as part of a requiem mass for the dead,



Dies i-ræ dies il-la,

which Mahler adapted as,



and wrath indeed follows almost immediately, with descending scales of wrenching rage and more references to the *Dies Irae*, again followed by compassion, followed by unease. This tug of war is interpretable as the anger and despair felt at the loss of a loved one, or as the anger and despair experienced at the end of one's own life. It leads to a sense of emotional burn-out, and the movement ends with total collapse.

In the score, Mahler here calls for a pause of five full minutes before resuming with the next movement! This is rarely followed exactly, but may be symbolic of allowing time for grief to fade.

The second movement is the expected slow movement, and is one of Mahler's beautiful *ländler*, a country waltz. It is a dance with life, offering a consoling moment of nostalgia. Mahler often sought refuge himself in the country, as respite from the pace of life in the big city of Vienna. Grief and anger are not mastered completely, but the bad thing is put out of one's mind, for a moment.

The third movement is the expected scherzo, a three-part movement in triple meter. Here, Mahler uses a flowing melody from his song *St. Anthony of Padua Preaches to the Fish*. It begins abruptly; sinister after the country waltz. Mahler's song related how all the various fish dutifully listened as St. Anthony preached against evil, only to swim away as greedy and sinful as before. By alluding to the song, Mahler brings cynicism into the symphony's sequence. The flowing, sinister

melody, with rising and falling scales, turns bitter, with a grotesque clarinet solo (revealing the influence of Klezmer music from Mahler's Jewish heritage). The central section erupts as the self-satisfied fish return to their lives, unmoved. The flowing rhythm returns, becoming an anguished dance with death.

The same year that Mahler described the three movements to Marschallk, 1897, he corresponded with Arthur Seidl, journalist and professor at the Leipzig Conservatory, discussing the Second Symphony and programme content. Mahler said, "You have quite precisely characterized my aims, in contrast to those of [Richard] Strauss. You say correctly that my 'music finally arrives at its programme as a last ideal elucidation, whereas in Strauss the programme is present as a given curriculum.' ...When I conceive a large musical structure, I eventually come to a point where I must bring in the word as the bearer of my musical ideas."

As he indicated to Bauer-Lechner, Mahler sought to evoke feelings and impressions in the listener, not tell narrative stories. He was moved by ideas or experience, the "inner programme" in *his* mind, to create music that makes us *feel* something. But at some point, Mahler felt words were needed as well.

In the letter to Seidl, Mahler explained the inspiration for the final choral movement, and his inner struggle with adding it, "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 again and again. About this time, Bülow died..." [Mahler's mentor, famed conductor Hans von Bülow] "...I was present at his memorial. The mood in which I sat there and thought of him who had passed away was exactly the spirit of the work which I was then mulling over. Then, the chorus from the organ loft intoned Klopstock's chorale "Auferstehung"! This struck me like a flash of lightning... What I had experienced at that moment, I now had to express in sound."

Four years later, in 1901, for a performance of the Second Symphony in Dresden, Mahler provided similar programme notes, now including the fourth and fifth movements:

"Fourth movement—the stirring voice of simple faith soothes our ears."

"Fifth movement: we are confronted once more with terrifying questions. A voice is heard crying aloud: 'The end of all living things is come—the Last Judgment is at hand'....the earth quakes, the graves burst open, the dead arise and stream on in endless procession... The cry for mercy and forgiveness strikes fearfully in our ears. The wailing rises higher—our senses desert us, consciousness fails at the approach of the eternal spirit. The last trumpet

is heard... We can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life... And behold! It is no judgment... Just an overwhelming love illuminates our being!"

The short fourth movement follows the third without pause and makes use of text from the Wunderhorn poem, *Urlicht* (*Primeval Light*), sung by alto. It refers to humanity's earthly woes and search for meaning. As Mahler indicated, reverential brass evoke the consolation afforded by faith in something bigger. The movement leads directly to the finale, without a pause.

The finale erupts with a cry of despair, followed immediately by a sense of mystery. Quiet brass echo rising scales from the first movement. Offstage horns sound a summons. Woodwinds repeat the *Dies Irae* heard in the first movement. A trumpet call, a rising scale, gives a sense of gathering import,



A sense of urgency gives way to the *Dies Irae*, but the brass reassert the call, and the music blooms like a magnificent flower. Mahler develops the *Dies Irae* into a march of the dead. With the brass calls, it escalates violently. Echoes of music from previous movements recall the resistance to death and the struggle to find meaning; each climax builds higher and higher—the Judgment Day! Suddenly, it evaporates, becoming serene. Rising scales emerge in the strings, as if into the sky.



Mahler inserted comforting words of his own—his answer to the profound questions—into Klopstock's chorale, beginning with, "Believe you were not born in vain, have not lived in vain, suffered in vain!"

As in the requiem mass, personal mortality and the end of the world are equated. Offstage brass summon. Imperceptibly, the chorus enters to Klopstock's hymn. Soloists join the chorus in Mahler's comforting text. Rising scales in the brass lead the chorus to the powerful apotheosis—*Aufersteh'n! Rise Again!*

Mahler's "inner programme" arose from his own experiences with loss and the process of grieving. By the time he began to compose his Second Symphony, he'd lost both parents and two younger siblings.

The symphony's movements communicate a progression of emotions—the grieving process—not a story; universal

feelings in response to a fate all humans share: from all-consuming anger and despair, to consoling nostalgic memories, to bitterness and feeling life is futile and meaningless, to finding solace and meaning in faith.

This progression is experienced by the grieving—and the symphony's audience (the mighty being grappling with fate)—as a cathartic, uplifting journey to a reassuring conclusion, a *personal* resurrection, as Mahler said, to go on living.

Mahler was ambivalent about providing clues to his music. He wanted listeners to know his music was about something,

but he did not want to limit their thinking or narrow their experience. After his Fourth Symphony, he never gave programme notes again. At the conclusion of his letter to Arthur Seidl, he explained, "A musician's nature can hardly be expressed in words... It is the same with his goals, too. Like a somnambulist he wanders toward them—he doesn't know which road he is following... but he walks toward the distant light, whether it be the eternal shining stars or a beguiling mirage."

Fourth movement

Text from Des Knaben Wunderhorn

Urlicht

O Röschen rot!

Der Mensch liegt in größter Not!

Der Mensch liegt in größter Pein!

Je lieber möcht' ich im Himmel sein.

Da kam ich auf einen breiten Weg:

Da kam ein Engelein und wollt' mich abweisen.

Ach nein! Ich ließ mich nicht abweisen!

Ich bin von Gott und will wieder zu Gott!

Der liebe Gott wird mir ein Lichtchen geben,

wird leuchten mir bis in das ewig selig Leben!

Purest Light

O little red rose!

Man lies in greatest need!

Man lies in greatest pain!

How I would rather be in heaven.

There came I upon a broad path

when came a little angel and wanted to turn me away.

Ah no! I would not let myself be turned away!

I am from God and shall return to God!

The loving God will grant me a little light,

Which will light me into that eternal blissful life!

Fifth movement

Aufersteh'n, ja aufersteh'n wirst du,

mein Staub, nach kurzer Ruh'!

Unsterblich Leben! Unsterblich Leben

will der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!

Der Herr der Ernte geht

und sammelt Garben

uns ein, die starben!

O glaube, mein Herz, o glaube:

es geht dir nichts verloren!

Dein ist, ja dein, was du gesehnt,

dein, was du geliebt,

was du gestritten!

Rise again, yes, rise again,

Will you, my dust, after a brief rest!

Immortal life! Immortal life

Will he who called you, give you.

You are sown to bloom again!

The lord of the harvest goes

And gathers sheaves,

Us, who have died.

O believe, my heart, O believe:

Nothing is lost to you!

Yours, yes yours, is what you desired

Yours, what you have loved

What you have fought for!

*O glaube,
du warst nicht umsonst geboren!
Hast nicht umsonst gelebt,
gelitten!*

*Was entstanden ist,
das muss vergehen!
Was vergangen, aufersteh'n!
Hör' auf zu beben!
Bereite dich zu leben!*

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!*

*Mit Flügeln, die ich mir errungen,
in heißem Liebesstreben,
werd' ich entschweben
zum Licht, zu dem kein Aug' gedrungen!*

Sterben werd' ich, um zu leben!

*Aufersteh'n, ja aufersteh'n wirst du
mein Herz, in einem Nu!
Was du geschlagen
zu Gott wird es dich tragen!*

O believe,
You were not born for nothing!
Have not lived for nothing,
Nor suffered!

What was created
Must perish;
What perished, rise again!
Cease from trembling!
Prepare yourself to live! Prepare yourself to live!

O Pain, you piercer of all things,
From you, I have been wrested!
O Death, you conqueror of all things,
Now, are you conquered!

With wings which I have won for myself,
In love's fierce striving,
I shall soar upwards
To the light which no eye has penetrated!

I shall die in order to live.

Rise again, yes, rise again,
Will you, my heart, in an instant!
That for which you suffered,
To God shall it carry you!

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ABOUT THE BOULDER CHORALE

Artistic Director (Boulder Chorale) – Dr. Vicki Burrichter
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For more than 55 years, the Boulder Concert Chorale has been a source of musical inspiration, education, and collaboration within the Boulder community. Our mission is to enrich and inspire a broad community through music. In 1966, members of the chorus of the Boulder Civic Opera decided to become a separate entity, available to the Opera for performances but also rehearsing and performing independently. The group consisted of five sopranos, five altos, and three men. And that was the start. The Boulder Chorale is intergenerational: more than 200 singers, ages 5 to over 90, perform in six ensembles at free concerts, high-profile community events, and traditional performances.

Dr. Vicki Burrichter has been called “one of the most innovative choral programmers in the country.” Career highlights include Duke Ellington’s Sacred Concerts (which the chorus took to the Netherlands in 2019 with three Grammy-nominated musicians); Carnival Brazil with the Boulder Samba School and Ginga; the tangos of Argentina with the Austin Piazzolla Quintet; Between Heaven and Earth – Hindustani classical music with JamKeyJam; Origins: The Fertile Crescent, a concert of Arabic music with Palestinian singer Catrene Malshey; Cherubini’s Requiem with the Boulder Chamber Orchestra; Brahms’ Shicksalslied with the Boulder Philharmonic; and conducting both orchestra and chorus for Dvořák’s Stabat Mater with the Boulder Symphony Orchestra.

Previous work include Voices of Light, set to the 1927 Carl Dreyer film The Passion of Joan of Arc; Sing for the Cure with the Colorado Symphony and 200 singers; Mary Lou Williams’ Mary Lou’s Mass at the Denver Center for the Performing Arts (DCPA) with the Cleo Parker Robinson Dance Ensemble; founding the SOAR! Youth and Adult Choir, which mentored foster/adopted children in choral music and life skills; and a gold medal at the New York Choral Festival with her chamber choir of 10 years, Canto Spiritus. She has been invited to conduct Jennifer Higdon’s piece for solo violin, orchestra, and chorus, The Singing Rooms, at Carnegie Hall in June 2024. (Any experienced choral singer may join! (Email vicki@boulderchorale.org)

Dr. Burrichter is on the faculty at Western Governors University. Her mentors and teachers include conductors Marin Alsop, Vance George, Pierre Boulez, and Robert Shaw.



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Simon Daum
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Sam C. Henderson
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Heidi Snyder

CELLO

Parry Karp, Madison, WI*
Andrew Brown, Centennial, CO
Aaron Fried
Julia Emery, Boulder, CO

Anthony Marchese
Monica Smiley, Denver, CO
Adrian Tellez
Mathieu D'Ordine

BASS

Bennett Cranford, Indianapolis, IN*
Jennifer Motycka, Longmont, CO
Zack Niswender
Crystal Pelham, Fort Collins, CO
Victoria Bakewell, Fargo, ND
Isaiah Holt, Firestone, CO
Micah Celedon, Boulder, CO
Dusty Munger, Arvada, CO
Dan Bolger, Boulder, CO

FLUTE/PICCOLO

Hannah Porter Occeña, Cedar Falls, IA*
Ysmael Reyes, Longmont, CO
Elizabeth Robinson, Brookings, SD
(principal piccolo)
Brice Smith

OBOE

Jordan Pyle, Reno, NV*
Alexandra Gordon, Peshtigo, WI
Taysia Petersen, Puyallup, WA (English horn)
Lisa Read (English horn)

CLARINET

Daniel Silver, Broomfield, CO*
Steven M. Bass, Portland, OR
Gleyton Pinto, São Paulo, Brazil (E-flat clarinet)^
Gracie Lime (E-flat clarinet)
Jacob Eichhorn (bass clarinet)

BASSOON

Sarah Fish, Louisville, CO*
Cody Tripp, Denver, CO
J.T. Holdbrooks, Alabaster, AL
Kyle Sneden (contrabassoon)

HORN

Justin Stanley, Eugene, OR*
Lauren Griffith, Portland, OR (assistant)
Marie Lickwar
Brian T. Kilp

Matt Taylor, Durham, NC
Mason Stewart, Covington, KY
Tina Herod
Bobbi Chambers
Maddie Levinson, Toronto, Ontario, Canada
Jonathan Glover, Fort Thomas, KY
Linda Glover, Fort Thomas, KY

TRUMPET

Daniel Kelly, Rockwall, TX*
Richard Adams
Seretta Hart
Max McNutt, Charlottesville, VA
Eddie Ludema, Pocatello, ID
McKenna Hill, Garland, TX
Stanley Curtis, Fort Collins, CO
John Pirillo, Lakeland, FL
Enzo Barrett, Fort Collins, CO
Kris Usrey, Fort Collins, CO

TROMBONE

Lucas Borges, Athens, OH*
Jeremiah Umholtz, Valley View, PA
William Combs, Lubbock, TX
Daniel J. Morris (bass trombone)

TUBA

Jesse Orth, Pardeeville, WI*

TIMPANI

Michael Baker, Halifax, Nova Scotia, Canada*
Martin Bui, Edmonton, Alberta, Canada

PERCUSSION

Jack Barry, Middletown, CT*
Brian LaGuardia, Aurora, CO
Danny Vargas
Matthew Dupree, Baltimore, MD
Christian de la Torre
Adam Vera, Simi Valley, CA

HARP

Kathryn Harms, Boulder, CO*
Jenna Allen

ORGAN

Michael Karcher-Young*

* Principal

^ Principal on *Phoenix Rising*



Gustav Andreassen

Festival Artist Bass Gustav Andreassen's performing highlights include Philippe in *Don Carlos* (Hamburgische Staatsoper, Deutsche Oper am Rhein), Prince Gremin in *Eugene Onegin* (San Francisco Opera, The National Symphony), Osmin in *Die Entführung aus dem Serail* (Opéra Atelier, Boston Lyric Opera, Vlamme Opera, Glimmerglass Opera, Wolftrap Opera), Blich in *Susannah* (Orlando Opera, Arizona Opera, Nashville Opera), Nick Shadow in *The Rake's Progress* (Toledo Opera, Cincinnati Chamber Orchestra), Sarastro in *Die Zauberflöte* (New York City Opera, Deutsche Oper), Commendatore in *Don Giovanni* (Florida Grand, Cincinnati Opera, Deutsche Oper, Boston Baroque, Oper Graz), Sparafucile in *Rigoletto* (Deutsche Oper, Cincinnati Opera), Shostakovich's Symphony No. 13: Babi Yar (Seattle Symphony), Mozart's Requiem (Atlanta Symphony), Ghost of Hector in *Les Troyens* (Boston Symphony Orchestra), Ramphis in *Aida* (Anton Coppola's final performance with Opera Tampa), and Grand Inquisitor in *Don Carlo* (Austin Lyric Opera, Opera Philadelphia).



Michael Baker

Festival Artist Timpanist Michael Baker comes from a family of musicians and artists. He was the founding principal timpani of the Mexico City Philharmonic (1978), founding professor of timpani and percussion at Escuela Vida y Movimiento, and founding president of the Mexico City chapter of the International Percussive Arts Society. He has performed around the world with the Mexico City Philharmonic Orchestra and A-list soloists and conductors. His first- and second-generation rosters of students in Mexico City perform now in 14 orchestras internationally, including the Zurich Chamber Orchestra. Former students have won competitions in New York City; have founded various international ensembles, including ScrapArts (Vancouver) and Tambuco (Mexico City); and teach at the university level.



Lucas Borges

Festival Artist Trombonist Lucas Borges is assistant professor of trombone at Ohio University and is a Conn-Selmer Performing Artist. He holds a doctoral degree from the University of North Texas, a master's degree from Indiana University, and a bachelor's degree from Universidade de Brasilia (Brazil). Before his current appointment, he maintained a private studio in the Dallas-Fort Worth area and served on the faculty at Escola de Música de Brasilia. 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.



Stephen Cepeda

The 2022–2023 season marks violinist Stephen Cepeda's 17th year as a concertmaster of the Helena Symphony Orchestra. He has appeared as soloist with the HSO on several occasions including performances of Sibelius, Mendelssohn, Tchaikovsky, Brahms, Korngold, Britten, and Beethoven. This season he played Bruch's *Scottish Fantasy* for opening night in Helena and with the Southeastern Pennsylvania Symphony Orchestra. He has also appeared as soloist with the Montana State Orchestra and University of Denver's Lamont Symphony. In the summer of 2009 he completed a tour throughout Southeast Asia performing Mendelssohn's Violin Concerto, including a recital at the United States Embassy in Hanoi, Vietnam. Cepeda was a founding member of the Meritage String Quartet which was featured on Emmy award winning television series 11th and Grant on PBS. The Meritage also participated in the Deer Valley and Centrum music festivals studying with the Muir and Tokyo string quartets. An advocate for new music, Cepeda has recorded the works of Montana composers Eric Funk and Stefan Stern. Beginning his studies at the age of five with Daniel Reinker, Cepeda has studied with some of the nation's finest violinists, including Stephanie Sant'Ambrogio and Julius Schulman. While attending the

University of Houston's Moores School of Music he studied with the renowned violinist Andrzej Grabiec.



Aria Cheregosha

Festival Artist Violist Aria Cheregosha, a North Carolina native, debuted in Carnegie Hall at the age of 13 and was the semifinalist in the 2012 Viola Congress Competition. She continued her musical studies at the New England Conservatory of Music in Boston under world-renowned violist and pedagogue Kim Kashkashian and at The Juilliard School under Roger Tapping. She has worked with acclaimed artists including Misha Armory, Atar Arad, Carol Rodland, Lawrence Lesser, Martha Katz, and Michael Tree. Her playing is heavily influenced by her passion for collaboration. While at NEC she studied chamber music as a member of the former Ivani Quartet under the guidance of Paul Katz and the Cleveland Quartet. The Ivani Quartet won first prize at the Plowman Chamber Music Competition, was the fellowship quartet at the Bowdoin Music Festival in 2017, and won third prize at the prestigious Fischhoff Chamber Music Competition. She also studied chamber music with the Shanghai, Ying, Juilliard, Brentano, Borromeo, and Jupiter Quartets. Professionally, she has performed with A Far Cry, Frisson Ensemble, the Annapolis Symphony, and the Boston Philharmonic.



Caroline Chin

Festival Artist Violinist Caroline Eva Chin has been described by the *Chicago Sun Times* as "riveting and insightful, who lights up in passages of violin pyrotechnics." She made her solo debut at age 12 and has concertized throughout the United States, Europe, and Asia in venues that include Washington, D.C.'s Kennedy Center, the White House, New York's Carnegie and Weill Halls, and Amsterdam's Concertgebouw. As an avid chamber musician, she has been a member of the Hudson Piano Trio and Ensemble Epomeo, and collaborated with members of the Takács Quartet, Vermeer Quartet, and Juilliard Quartet. As a promoter of new music, she has performed works of composers Samuel Adler, Lisa Bielawa, Richard Carrick, Christopher Dietz, Jennifer Higdon, and others. Recordings include the world premiere of Elliott Carter's *Tre Duetti for Violin and Cello*

on Centaur Records as well as recordings on Avie Records, Somm Records, and New World Records. As artistic director of Musica Reginae (2007–2011), she brought high-quality music performances to the ethnically diverse communities of Queens. Chin is an associate professor at Bowling Green State University's College of Musical Arts. She received a bachelor's degree from Indiana University as a student of Miriam Fried and a master's degree from The Juilliard School as a student of Robert Mann.



Bennett Crantford

Bennett Crantford, a native of South Carolina has been a member of the Indianapolis Symphony Orchestra (ISO) since 1983. He received a bachelor's degree from the Jacobs School of Music at Indiana University in the same year. His primary teachers were Stuart Sankey, Eugene Levinson, Peter Rickett and Murray Grodner. Before serving as the Assistant Orchestra Personnel Manager with the ISO he was Adjunct Instructor of Double Bass at DePauw University and had many students via his personal studio. He was a founding member of Outer Bass, a group of bassists dedicated to creating and performing new music for double bass ensembles. His schedule is very busy as a player-personnel manager as the ISO is one of few orchestras remaining with such positions.



Peter Davison

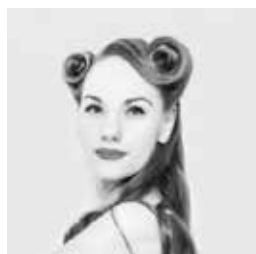
Festival Symposium Speaker Peter Davison was, for over 20 years, artistic consultant to The Bridgewater Hall, Manchester, U.K., where he created a high-quality classical music program, including the hall's International Concert Series. He studied musicology at Cambridge University, writing a thesis on the *Nachtmusiken* from Mahler's Seventh Symphony, which led to an invitation to speak about his research at the 1989 Mahler Symposium in Paris. He also contributed to the *Festschrift* for Henry-Louis de la Grange's 70th birthday in 1994. In 2001, he edited *Reviving the Muse*, a book about the future of musical composition, and, in 2010, published *Wrestling with Angels*, about the life and work of Gustav Mahler to accompany The Bridgewater Hall's acclaimed Centenary Symphony Cycle. In the U.K., he is currently artistic adviser to the George Lloyd Society

and writes articles on classical music for the Corymbus blog site and the *Catholic Herald*. In the U.S., he has broadcast a series of extended conversations about music on Ave Maria Radio in South Michigan, and regularly contributes to *Wunderhorn Magazine*, the official publication of the Gustav Mahler Society of New York.



Zachary DePue

Returning Festival Artist Concertmaster and Violinist Zachary DePue is currently first violinist of the Indianapolis Quartet. He has established himself in concert venues around the world, delivering virtuosic high-energy performances. He is a commanding leader, soloist, collaborator, and improvisational artist reaching across a diverse landscape of music, and his authentic onstage warmth and generosity invites audiences to join him in all his explorations. He became one of the youngest concertmasters in the country with his 2007 appointment to the Indianapolis Symphony Orchestra. He is a passionate and dedicated leader both in and outside the concert hall, and was named a member of the Stanley K. Lacy Executive Leadership Series, connecting Indianapolis's emerging leaders to community issues and needs. He rose to international prominence as a founding member of Time for Three, a category-defying trio with whom he performed for 15 years; with this group he recorded four albums of original music and arrangements, made numerous tours, and gave high-profile performances including on the 2014 semifinal round of ABC's *Dancing with the Stars*. His earliest introduction to the stage came through performances with his family. He is the youngest of four brothers—all violinists—who make up The DePue Brothers Band, an eclectic ensemble that blends bluegrass and classical music, with elements of jazz, blues, and rock. He performs on a violin made by Giuseppe Rocca of Turin, Italy, in 1846.



April Fredrick

Festival Artist, Symposium Speaker, and Soprano April Fredrick has a passion for nuance and text that reaches the heart of both music and character. Equally at home on opera stage, concert hall, and recording studio, she recently

premiered the title role of John Joubert's opera *Jane Eyre* in a live concert recording. With a growing reputation for championing new works, she also premiered Philip Sawyers's *Songs of Loss and Regret* and Laurence Osborn's *Micrographia* with the Riot Ensemble. Her discography features premiere recordings including Barber's *Knoxville: Summer of 1915* and Copland's *Eight Songs of Emily Dickinson*. She recently performed Strauss's *Vier Letzte Lieder* in Manchester, Blackburn, and Nottingham, U.K. as well as in Knoxville with the Cheltenham Symphony Orchestra, and Vaughan Williams's *Sea Symphony* and Bach's *St. John Passion* with Dei Gratia Baroque. Initially pursuing violin, she began voice training at University of Northwestern St. Paul with Catherine McCord-Larsen, where her time as violinist behind the baton shaped her attitude toward the role of soloist within an ensemble. Her layered, in-depth preparation and close attention to fine vocal color were honed by time in the college choir, and her lifelong preoccupations with Mahler and the effect of World War I on British music and culture and her commitment to music in all its cultural and historical dimensions were also fired by training there in music history.



Brennen Guillory

Returning Festival Artist Tenor Brennen Guillory is known for his powerful, dramatic voice and for thoughtful interpretations of both operatic and concert music. He has performed a number of operatic leads, appearing with companies on both coasts performing *Das Lied von der Erde*, Beethoven's Ninth Symphony 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 U.K. He continues to sing abroad in galas and concerts in Toronto, England, and the U.S., performing Britten's *Serenade*, Finzi's *Dies Natalis*, and a revival of Sullivan's *Golden Legend*. Closer to home, he 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*.



Jennifer Hayghe

Festival Artist Pianist Jennifer Hayghe is associate professor at the University of Colorado - Boulder. She has performed in solo recitals and with orchestras throughout the world, including the U.S., Europe, and Asia. She received bachelor's, master's, and doctoral degrees in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. She 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. Her orchestral appearances include performances on numerous series with the National Symphony Orchestra and concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, and the Pensacola Symphony Orchestra.



Joseph Horowitz

Festival Symposium Speaker Joseph Horowitz is a noted author whose work deals mainly with the history of classical music in the U.S. Among his 11 previous books, *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (1987) was named one of the year's best books by the New York Book Critics Circle. *Wagner Nights: An American History* (1994) was named best-of-the-year by the Society of American Music. Both *Classical Music in America: A History of Its Rise and Fall* (2005) and *Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts* (2008) made *The Economist's* year's-best-books list. In tandem with his *Dvo ák's Prophecy and the Vexed Fate of Black Classical Music* (2021), he produced six *Dvo ák's Prophecy* films for Naxos. His current More than Music radio documentaries for National Public Radio, heard bimonthly via the daily newsmagazine 1A, are an outgrowth of this activity. His forthcoming book, *The Propaganda of Freedom: JFK, Stravinsky, Shostakovich, and the Cultural Cold Warrior*, will deal with the cultural Cold War. The larger topic of all these activities is the role of the arts (today embattled) in American history and society.



Michael Karcher-Young

Festival Assistant Conductor Michael Karcher-Young is a passionate advocate for classical music in today's world. Winner of the Audience Prize at the Leeds Conductors' Competition for his "electric conducting," he combines innate musicianship with a visceral presence on the podium. He is artistic director and cofounder of the U.K.'s Beethoven Orchestra for Humanity, formed in 2016 to realize a new vision of the orchestral concert; the orchestra's inaugural crowd-funded performance was a sellout and universally acclaimed. He is also music director of the Herefordshire Youth Orchestra and assistant conductor of the English Symphony Orchestra.



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 an 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 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.



Daniel Kelly

Festival Artist Trumpeter Daniel Kelly, a native of Charleston, South Carolina, is an associate professor at Texas A&M University - Commerce. He joined the faculty in fall 2010 after serving on the faculty of Indiana State University and the University of Southern Mississippi. He is a member of the Dallas Winds (formerly the Dallas Wind Symphony), has performed with a variety of symphony orchestras in the U.S. south and midwest, and is a founding member of the Ambassador Brass Quintet. He holds a bachelor's degree in trumpet performance from Austin Peay State University (TN) and master's and doctoral degrees from the University of Illinois - Urbana-Champaign. He has been designated a Nationally Certified Teacher of Music (NCTM) by the Music Teachers National Association and an artist/clinician for Yamaha Corporation of America.



Jordan Pyle

Festival Artist Oboist Jordan Pyle's love of music began 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. She 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, she is a founding member of the Our Time Wind Quintet. She received a bachelor's degree at the University of Colorado - Boulder and a master's degree at Southern Methodist University, where she studied with Peter Cooper and Erin Hannigan, respectively.



Hannah Porter Occeña

Festival Artist Flutist Hannah Porter Occeña, hailed by the *New York Times* as possessing "rich tone and deft technique," is an assistant professor at the University of Northern Iowa and principal flutist of the Topeka Symphony Orchestra. 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); awards include prizewinner of the 2012 Irene Burchard competition at the Royal Academy of Music. She has performed as an orchestral soloist, recitalist, and clinician throughout the U.S. and abroad. Committed to the rich heritage and new horizons of the repertoire, she strives to make classical works accessible and engaging to diverse audiences. In addition to performing and collegiate teaching, she 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.



Stacey Rishoi

Returning Festival Artist Mezzo-Soprano Stacey Rishoi has received critical acclaim on concert stages across the country for the beauty and power of her voice. She has performed Verdi's *Requiem* with the Columbus and Greenville Symphony Orchestras as well as *Das Lied von der Erde* in the Colorado MahlerFest. Career highlights include Amneris with Calgary Opera; Madame Larina in *Eugene Onegin* with Cincinnati Opera; Handel's *Messiah* with Joann Falletta conducting the Virginia Symphony Orchestra; soloist with Alexandria and Kalamazoo Symphony Orchestras and with Bel Canto Chorus and Choral Arts Society of Washington, D.C. in Verdi's *Requiem*; Beethoven's *Symphony No. 9* with Toledo Symphony, Fresno Philharmonic, and Springfield Symphony Orchestras; Mendelssohn's *Elijah* with the Florida Orchestra; opera highlights with the Kentucky Symphony Orchestra; soloist in Cincinnati Opera's 90th Anniversary Gala concert; *Messiah* with the Pacific and Jacksonville Symphony Orchestras; De Falla's *El Amor Brujo* with the Cincinnati Chamber Orchestra; Mozart's *Requiem* with Jacksonville and Atlanta Symphony Orchestras; Mahler's *Symphony No. 2* with the Buffalo Philharmonic; Mahler's *Symphony No. 3* with the West Virginia Symphony; and Berlioz's *Les Nuits*

d'ete and more with the South Dakota Chamber Orchestra, through Sounds of South Dakota opera company. Committed to the performance of song literature, she was singled out for her participation in the “Christa Ludwig Song Workshop: Brahms and Mahler,” sponsored by Carnegie Hall. She also gave the world premiere of John Musto’s song cycle for vocal quartet and piano titled *The Book of Uncommon Prayer* at Miller Theater, Columbia University. She is a winner of the 1999 Metropolitan Opera National Council Auditions and the Norman Treigle Award from New York City Opera. She has served as artist-in-residence at Festival Dos 100 Dias in Portugal and at the Beaumaris Festival in Wales. She is married to bass Gustav Andreassen.



Daniel Silver

Festival Artist Clarinetist Daniel Silver is a professor at the University of Colorado - Boulder and a versatile performer and teacher. His career encompasses a full range of musical activities from recitals and solo appearances to chamber music, teaching, and orchestral playing. His performances have garnered wide critical acclaim; accolades include praise by the *Washington Post* for his “sense of freedom and extraordinary control.” He has served as principal clarinet of the Baltimore Symphony Orchestra and the Hong Kong Philharmonic Orchestra. Festival credits include Tanglewood, Aspen, and Interlochen Arts Camp. As a chamber music performer, he has been featured often on National Public Radio’s Performance Today. He has collaborated with the Cavani, Maia, and Takács String Quartets, and in recent years appeared in Italy, Costa Rica, China, and at major clarinet festivals around the world. He has performed with the Baltimore Symphony and the Pittsburgh Symphony Orchestra, including Carnegie Hall concerts with David Zinman and Lorin Maazel. He has appeared under many major podium figures of the last four decades, including André Previn, Leonard Bernstein, Seiji Ozawa, and Gerard Schwartz.



Lauren Spaulding

Festival Artist Violist Lauren Spaulding, a Texas native, is based in New York City and Denver. 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. Her playing can be heard in the docudrama film *The Social Dilemma* and the TV series *Modern Love*. In addition, she performs with Pro Musica Colorado, Boulder Bach Festival, Playground String Quartet, and So & So New York. In 2012, her quartet was invited to perform at the White House for President Obama to commemorate American composers. She continues to channel her love of chamber music to advocate for underrepresented composers and young neuro-atypical musicians, and works with Kim Kashkashian and team as a co-chapter head for the Music for Food initiative to fight food insecurity.

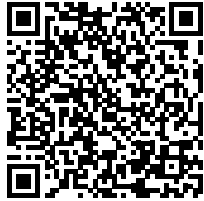


Renate Stark-Voit

Festival Symposium Speaker Dr. Renate Stark-Voit was born and raised in Munich, Germany. She studied musicology and German and Italian literature in Munich and Graz, and earned a doctorate (under the name of Hilmar-Voit) at the University of Vienna (Austria) with a dissertation on Gustav Mahler published with the title *Im Wunderhorn-Ton (In the Wunderhorn Tone)* (Tutzing 1988). She went on to research, write about, and publish papers and articles on Schubert, Schumann, Webern, and Mahler. As a freelance lecturer for Universal Edition (UE), Vienna, she cooperated with musicians such as Thomas Hampson, Mariss Jansons, and Teodor Currentzis on various projects and publications. She codirected and edited the new critical edition of *Mahler: Des Knaben Wunderhorn* for voice and piano as well as orchestra (Universal Edition, 1993–2011) and a two-volume work on Mahler’s Symphony No. 2 (UE/Kaplan Foundation, Vienna/New York 2010). She is a member of the board of the International Gustav Mahler Society, Vienna, and recently completed a new edition of Mahler’s Symphony No. 4 (UE, Vienna 2021; conducting and study scores UE, Vienna 2023). She is also editor of the *Nachrichten zur Mahler Forschung (News about Mahler Research)*.

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DECEMBER 1–3, 2023

Colorado Symphony – Rune Bergmann, Conductor
Symphony No. 1

JULY 23, 2023

Aspen Music Festival – James Conlon, Conductor
Das Lied von der Erde

JULY 30, 2023

Aspen Music Festival – Robert Spano, Conductor
Symphony No. 3

AUGUST 6, 2023

Colorado Music Festival – Peter Oundjian, Conductor
Symphony No. 1

MARCH 28–APRIL 2, 2024

Chicago Symphony Orchestra – Susanna Mälkki, Conductor
Symphony No. 4

APRIL 12–14, 2024

Colorado Symphony – Peter Oundjian, Conductor
Symphony No. 3



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, 2023
- Symphony No. 3* 1990, 2000, 2010, 2022
- Symphony No. 4* 1991, 2001, 2013
- Symphony No. 4, IV (Mahler performing on piano)* 1994, 2022
- 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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KENNETH WOODS
ARTISTIC DIRECTOR

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