

2025

Colorado

Symphony

Classics

Journey with us through a host of magnificent symphonic works that you've come to know and love, reach new heights with elevated guest artists, and explore additional terrains with innovative and diverse programming.

Music of the Americas feat. Copland
Symphony No. 3
3.7–3.9

Celebrate the music of the Americas with two distinctly American works by Bernstein and Copland alongside a pair of pieces by Mexican composers Carlos Chávez and Salvador Contreras, all led by dynamic Mexican conductor Carlos Miguel Prieto. Few, if any, 20th century musicians left as important and enduring a heritage for their native country as Carlos Chávez has in Mexico. “Sinfonia india” is emphatically in the composer’s Mexican style, with irregular and cross-rhythms, syncopations, and stunning instrumental colors contributing to a driving, folklike energy that will come alive under the baton of Maestro Prieto. Chichester Psalms is Bernstein’s most important sacred score, combining six Psalms set in Hebrew with a hint of West Side Story, showcasing the versatility and power of the Colorado Symphony Chorus. Known as the “Dean of American Composers,” Copland’s Third Symphony stands between his abstract works and the more accessible ballet and film music, offering an emotional journey from the uneasy tranquility of the opening movement to the heroic optimism of the finale which incorporates elements of his famous Fanfare for the Common Man.

Repertoire	Featured
CHÁVEZ Symphony No. 2, “Sinfonia india”	Carlos Miguel Prieto, conductor
BERNSTEIN Chichester Psalms	Colorado Symphony Chorus
CONTRERAS Corridos	
COPLAND Symphony No. 3	

The Four Seasons with Avi Avital
3.15–3.16

Baroque is at its best with this stirring program showcasing a perennial masterpiece: Vivaldi’s The Four Seasons. A narrative piece that paints a portrait of Italy’s expansive landscapes, mandolinist Avi Avital shows the versatility that this age-old warhorse maintains to this day. In a stunning performance not to be missed, Avital will shine on mandolin while simultaneously leading the ensemble.

Repertoire	Featured
VIVALDI Concerto in D major, RV 93	Avi Avital, mandolin
BACH Concerto in A minor, BWV 1041	Nicholas Tisherman, oboe
BACH Concerto in D minor for Violin and Oboe, BWV 1060	David Belkovski, harpsichord
VIVALDI The Four Seasons, Op. 8	

Beethoven’s Seventh Symphony with Peter Oundjian
3.21–3.23

Beethoven’s Seventh Symphony has been dubbed the ‘apotheosis of dance’ due to the whirling, spinning motion at the heart of the composition. The iconic second movement “Allegretto” stands alone as a powerful, hauntingly beautiful, and relentlessly rhythmic piece of music that remains one of Beethoven’s most beloved and well-known works. Your Colorado Symphony’s own Principal Oboe Peter Cooper takes center stage on the delightful Hidas Concerto for Oboe & Orchestra while Rossini’s Overture from William Tell highlights some of the most recognizable musical passages of all time, including the thunderous finale which is sure to have you on the edge of your seat.

Repertoire	Featured
ROSSINI William Tell: Overture	Peter Oundjian, conductor
HIDAS Concerto for Oboe & Orchestra	Peter Cooper, oboe
BEETHOVEN Symphony No. 7 in A major, Op. 92	

Carmina Burana with the Colorado Symphony Chorus
4.4–4.6

Conductor Ken-David Masur and your Colorado Symphony present Carl Orff’s powerhouse Carmina Burana, a symphonic exploration of love, lust, and the perils of earthly pleasures. Featuring the Colorado Symphony Chorus, Colorado Children’s Chorale, and a cast of soloists, Carmina Burana is a true spectacle and one of the most well-known pieces of the 20th century, combining powerful rhythms and robust vocals in a dynamic performance you won’t want to miss. Hear it alongside Haydn’s Symphony No. 96, adding a counterpoint of symphonic bliss to a night of choral cataclysm.

Repertoire	Featured
HAYDN Symphony No. 96 in D major, “The Miracle”	Ken-David Masur, conductor
ORFF Carmina Burana	Colorado Symphony Chorus, Duain Wolfe, director
	Colorado Children’s Chorale, Emily Crile, director

Tchaikovsky Piano Concerto No. 1 with Gabriela Montero
4.25–4.27

Pyotr Ilyich Tchaikovsky — so highly regarded for his symphonic compositions — placed himself among the greats of the keyboard with the completion of his First Piano Concerto; filled with gorgeous lyrical melodies and unmistakable Romantic spirit. For many, it has become the standard against which all virtuosos must measure themselves, featuring iconic opening flourishes and a pyrotechnic-filled finale. Venezuelan pianist Gabriela Montero lends her dazzling technique and improvisatory nature to this cornerstone of the classical canon. Shostakovich’s Symphony No. 11, “The Year 1905”, references the First Russian Revolution, in which civilians revolted against Tsar Nicholas II, culminating in the uprising known as Bloody Sunday. Growing up in a country where democracy was a distant dream and any act of criticism of the leading party relentlessly punished, Shostakovich became a master of hidden truths, using his music as a sort of covert confessional. In his way, the 11th Symphony stands as a requiem for all innocent victims of war and violence, injustice and arbitrariness — capping a poignant performance led by Principal Conductor Peter Oundjian.

Repertoire	Featured
TCHAIKOVSKY Piano Concerto No. 1 in B-flat minor, Op. 23	Peter Oundjian, conductor
SHOSTAKOVICH Symphony No. 11 in G minor, Op. 103 “The Year 1905”	Gabriela Montero, piano

Holst The Planets
5.2–5.4

Holst’s cosmic masterpiece — The Planets — offers an enchanting portrayal of Earth’s celestial neighbors. Listen as Holst draws on astrological traits and mythological nature to create seven unique scores that are both timeless and otherworldly — from the ominous, fierce, and remorseless Mars to the majestic and poignant beauty of Saturn — taking listeners on a musical journey through our solar system. Hear this timeless classic alongside Brahms’ Schicksalslied “Song of Destiny” featuring the Colorado Symphony Chorus in a piece that expresses the profound chasm between gods and people and contrasts the happy and sheltered existence of the former to the hardships endured by the latter. Ravel’s La Valse, poeme choregraphique, and Valerie Coleman’s Fanfare for Uncommon Times round out a weekend of music offering an eclectic array of old and new led by guest conductor Eric Jacobsen.

Repertoire	Featured
VALERIE COLEMAN Fanfare for Uncommon Times	Eric Jacobsen, conductor
BRAHMS Schicksalslied, Op. 54 “Song of Destiny”	Colorado Symphony Chorus
RAVEL La Valse, poeme choregraphique	
HOLST The Planets	

Beethoven & Brahms with Christopher Dragon
5.16–5.18

Celebrate rarely performed gems by two titanic icons: Ludwig van Beethoven and Johannes Brahms. Your Colorado Symphony’s own Concertmaster Yumi Hwang-Williams and Principal Cello Seoyoen Min grace the stage with the mesmerizing interplay of the Brahms Concerto for Violin and Cello. Brahms, who spent much of his life coping with societal expectations of being the next Beethoven, capped an illustrious career with this never-before-seen double concerto pairing which often features violin and cello in dovetailing running scale lines, creating the effect of a single string instrument with a five-octave range. Beethoven’s Second Symphony offers a glance to the past while looking ahead to the groundbreaking compositions to come that would usher in a new era of music. Set within the framework of Haydn’s classical orchestra, audiences will hear Beethoven’s new path taking shape, with subtle previews of the earth-shattering “Eroica” Symphony.

Repertoire	Featured
PRICE Dances in the Cane-brakes	Christopher Dragon, conductor
BRAHMS Concerto for Violin & Cello	Yumi Hwang-Williams, concert-master
BEETHOVEN Symphony No. 2 in D major, Op. 36	Seoyoen Min, principal cello

Tchaikovsky Violin Concerto with Augustin Hadelich
5.30–6.1

Tchaikovsky — known for his lush, sweeping melodies for strings — surprisingly composed only one concerto for violin, but his lone installment overflows with a world of emotions. Principal Conductor Peter Oundjian and your Colorado Symphony are joined by acclaimed GRAMMY® Award-winning violinist Augustin Hadelich in his much-anticipated return to Denver as featured soloist on Tchaikovsky’s Violin Concerto — a piece initially considered so difficult to perform that the premiere was delayed after his first two soloists declined the invitation. Hadelich himself described the piece as one of the most exhausting concertos in the violin repertoire, both emotionally intense and physically demanding. Berlioz’s Symphonie fantastique — a work epic in scale and ambition — requires tremendous forces and uses a recurrent melodic theme that ties the work together, surfacing in every scene of this epic and tragic journey. The composer’s own self-destructive passions are on full display as he takes audiences through the gamut of human emotions, capping a season finale that is dramatic and stirring.

Repertoire	Featured
COLERIDGE-TAYLOR Ballade in A minor, Op. 33	Peter Oundjian, conductor
TCHAIKOVSKY Violin Concerto in D major, Op. 35	Augustin Hadelich, violin
BERLIOZ Symphonie fantastique, Op. 14	

Respighi Pines of Rome with Peter Oundjian
9.19–9.21

Peter Oundjian welcomes audiences to a new season at Boettcher Concert Hall with a celebration of his own musical journey in his first concerts as the Colorado Symphony’s Music Director. Peter’s dear friend and mentor Pinchas Zuckerman lends his uncompromising artistry to Bruch’s Violin Concerto and, as a bonus, will delight listeners with Beethoven’s gorgeous Romance in F major. Oundjian and composer Joan Tower have worked closely together for decades, and the result is a tailor-made suite which captures the power of her Beethoven-inspired Concerto for Orchestra. Maestro Oundjian’s twenty-year relationship with your Symphony is highlighted in Respighi’s glittering Pines of Rome, which paints a stunning sonic portrait of Rome’s scenery and its ancient secrets hidden within, concluding an opening weekend program that will captivate from the first note to the last.

Repertoire	Featured
JOAN TOWER Suite from Concerto for Orchestra	Peter Oundjian, conductor
BRUCH Violin Concerto No. 1 in G minor, Op. 26	Pinchas Zukerman, violin
— INTERMISSION —	
BEETHOVEN Romance No. 2 in F major, Op. 50	
RESPIGHI Pines of Rome	

Tchaikovsky Symphony No. 4
10.3–10.5

Two auspicious debuts are sure to dazzle as Bulgarian-born Delyana Lazarova takes to the podium joined by one of today’s most sought-after pianists in Martin Helmchen on Mozart’s captivating Piano Concerto No. 24. A highlight among Mozart’s two dozen beloved piano concertos, the piece projects a reflective, personal, almost intimate quality that will showcase the virtuosity of the prodigious Helmchen. The grand finale — Tchaikovsky’s Fourth Symphony — is a meticulously paced reckoning with fate and one of Tchaikovsky’s most enduring masterpieces. The piece was a turning point for Tchaikovsky on multiple levels: as a composer, toward mastery of technique; and as a human, toward confronting his darkest emotions. Over four movements, he transforms his battle with fate into one of humanity’s most powerful works of art which electrifies in the hands of the dynamic Lazarova.

Repertoire	Featured
UNSUKE CHIN subito con forza	Delyana Lazarova, conductor
MOZART Piano Concerto No. 24 in C minor, K. 491	Martin Helmchen, piano
— INTERMISSION —	
TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36	

Mahler Symphony No. 9 with Andrew Litton
10.17–10.19

Mahler’s “farewell to the world” caps the career of one of history’s most emotive and daring composers in a work brimming with blistering intensity, paralyzing terror, and tender nostalgia in equal measure before its trademark finale gradually gives way to calm repose. Never one to shy away from a grand musical endeavor, Andrew Litton has longed to take on Mahler’s Ninth since his days as Music Director here in Colorado. During the genesis of the work, an ever-superstitious Mahler was keenly aware of the deaths of Beethoven, Schubert, and Anton Bruckner, all taken shortly after the completion of their respective ninth symphonies. He even went so far as to compose a “Tenth Symphony,” Das Lied von der Erde, after his eighth in an effort to creatively avoid the same fate. In the end, Mahler too would succumb before he could hear a performance of this incredible meditation on mortality. Whether or not you believe in the “Curse of the Ninth,” these performances will leave you with a deep sense of profundity and peace.

Repertoire	Featured
MAHLER Symphony No. 9 in D major	Andrew Litton, conductor