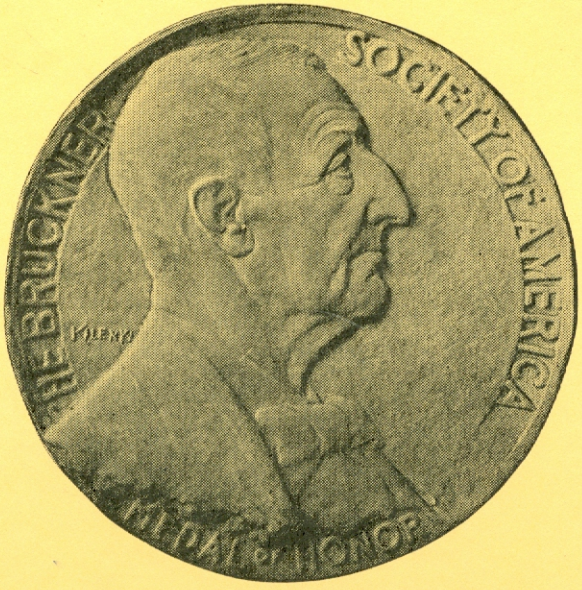
CHORD AND DISCORD



THE KILENYI BRUCKNER MEDAL

1969

"MY TIME WILL YET COME"

THE KILENYI MAHLER MEDAL

CHORD AND DISCORD

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NOTES ON SOME MAHLER JUVENILIA

by JACK DIETHER

I. *DAS KLAGENDE LIED*—GENESIS AND EVOLUTION*

1

On November 1, 1880, Mahler wrote[1] concerning his cantata *Das klagende Lied:* "My fairy-tale piece is finished at last— a child of sorrow on which I've labored for over a year, and have managed to put into pretty good shape. The next step: to get a performance by any means possible." Sixteen years later (the piece being still unperformed) he said of it in a letter to his friend Max Marschalk:[2] "The first work in which I found myself as 'Mahler' is a fairy-tale for chorus, soloists and orchestra— *Das klagende Lied!* This work I designate as Opus 1."

And as though to implement that resolution, all the compositions by Mahler that preceded it have been renounced, abandoned, or destroyed by him. These go back as far as his pre-adolescence, and culminate in numerous songs, piano pieces, chamber works, and even symphonies composed during his years at the Vienna Conservatoire (1875-78), completed or otherwise. Only a very few precious fragments of these survive. Hard luck for the musicologist or biographer interested in tracing his early stylistic development, for no composer ever burned his bridges more assiduously behind him than Mahler.

But as a result, *Das klagende Lied* blazes forth, for us, like a bright comet out of a dark infinity— bearing, to be sure, its certain traces of Wagner and earlier romantics, but also with the unmistakable imprint of "GUSTAV MAHLER" burned into virtually every page. And even then, Mahler did not choose to leave *all* of this astonishing "Opus 1" to posterity, as we shall presently see. No opera, as it was formerly thought to have been conceived, it now appears to have been designed as a cantata from the very start.

One thing that sharply distinguishes *Das klagende Lied* from Mahler's later vocal works is that the entire poem to which it is set is also the composer's own. The title is from an actual fairy-tale by Ludwig Bechstein, an author who died the same year Mahler was born—and from which story the main elements of the poem are also taken.

"Fairy-tale" indeed! As retold by Mahler, it is nothing less than a tale of fratricide and supernatural retribution— yet with the romantic aura that surrounds even the grimmest examples of that genre. The original manuscript score owned by Alfred Rosé, Mahler's nephew, is in three sections, each bearing its own subtitle. And prefacing that

* Reprinted by courtesy of Capitol Records, Inc.

[1] From Vienna, to Dr. Emil Freund. *Gustav Mahler Briefe,* ed. Alma Maria Mahler; Paul Zsolnay Verlag, Berlin, 1925; p. 15.

[2] Hamburg, December, 1896. *GMB,* p. 201.

score is the complete three-part poem in ballad form in Mahler's own hand, as follows (translation added):

DAS KLAGENDE LIED

I. WALDMÄRCHEN

Es war eine stolze Königin,
Gar lieblich ohne Massen;
Kein Ritter stand nach ihrem Sinn,
Sie wolt' sie alle hassen.
O weh, du wonnigliches Weib!
Wem blühet wohl dein süsser Leib?

Im Wald eine rote Blume stand
So schön wie die Königinne;
Der Ritter, der die Blume fand,
Der konnt' die Frau gewinnen.
O weh, du stolze Königin!
Wann bricht er wohl, dein stolzer Sinn?

Zwei Brüder zogen zum Walde hin,
Sie wollten die Blume suchen,
Der Junge hold und von mildem Sinn,
Der And're konnte nur fluchen.
O Ritter, schlimmer Ritter mein,
O liessest du das Fluchen sein!

Als sie nun zogen eine Weil',
Da kamen sie zu scheiden;
Das war ein Suchen nun in Eil'
Im Wald und auf der Haiden.
Ihr Ritter mein in schellem Lauf,
Wer findet wohl die Blume auf?

Der Junge zieht durch Wald und Haid',
Er braucht nicht lang zu gehen,
Bald sieht er von Ferne bei der Weid'
Die rote Blume stehen.
Die hat er auf den Hut gesteckt,
Und dann zur Ruhe sich hingestreckt.

Den Andern treibt der wilde Hang,
Umsonst durchsucht er die Haide,
Und als der Abend herniedersank,
Da kommt, er zur grünen Weide.
O weh, wem er dort schlafend fand,
Die Blume am Hut, am grünen Band!

Du wonnigliche Nachtigall,
Und Rotkelchen hinter der Hecken,
Mir scheint, ihr wollt mit eu'rem Schall
Den armen Ritter erwecken.
Du rote Blume hinter'm Hut,
Du blinkst und glänzest ja wie Blut!

Ein Auge glänzt in wilder Freūd',
Dess' Schein hat nicht gelogen;
Ein Schwert von Stahl hängt ihm zur Seit',

Dah hat er nun gezogen!
Der Alte lacht unter'm Weidenbaum,
Der Junge lächelt wie im Traum.

THE SONG OF LAMENTATION

I. FOREST LEGEND

There was a proud and stately queen,
Of beauty without measure;
No knight within her favour stood,
All shared her great displeasure.
Ah woe, thou fair young lady bold!
To whom dost thou thy charms unfold?

A flower lovely as the queen
Did grow in a forest shady;
The knight who could the flower find
Might win the royal lady.
Ah woe, thou proud and stately queen!
When will it break, thy haughty mien?

Two brothers came into the wood,
The flower to discover,
The younger fair and of gentle mood,
But envy-blacken'd the other.
O knight, my evil-omen'd knight,
O turn away thy hateful spite!

When they had gone a little pace,
They ceas'd to walk together,
And now in search began to race
Through forest, field and heather.
My hasty knight, with darting eyes,
Who now will find the costly prize?

The younger search'd through wood and lea,
And had not long been seeking,
When saw he, by a willow tree,
Through grass the flower peeking.
He pluck'd and stuck it in his cap,
Then stretch'd he out to take a nap.

The other comb'd through crag and rill,
In vain through the heather peering,
And as the sun sank behind the hill,
He came to the grassy clearing.
Ah woe, whom there he sleeping scann'd,
The flower in his cap, in green-hu'd band!

Thou rapture-bringing nightingale,
And red-breast, thy long vigil keeping,
Methinks thy singing should prevail
To wake the poor knight sleeping.
Thou blossom red in sleeper's cap,
Thou shinest forth indeed like blood!

His eye doth gleam in frenzy wide,
To wilder mood replying;
A sword of steel hangs by his side,
To which his hand goes flying!
The elder laughs 'neath willow there,
In death the lad a smile doth wear.

Ihr Blätter, was seid ihr vom Tau so schwer?
Mir scheint, das sind gar Tränen!
Ihr Winde, was weht ihr so traurig daher,
Was will euer Raunen und Wähnen?
"Im Wald, auf der grünen Haide,
Da steht eine alte Weide."[3]

II. DER SPIELMANN

Beim Weidenbaum, im kühlen Tann,
Da flattern die Dohlen und Raben,
Da liegt ein blonder Rittersmann
Unter Blättern und Blüten begraben.
Dorst ist's so lind und voll von Duft,
Als ging ein Weinen durch die Luft!
O Leide, Leide!

Ein Spielmann zog einst des Weges daher,
Da sah er ein Knöchlein blitzen;
Er hob es auf, als wär's ein Rohr,
Wollt' sich eine Flöte d'raus schnitzen.
O Spielmann, lieber Spielmann mein,
Das wird ein seltsam Spielen sein!
O Leide, weh! O Leide!

Der Spielmann setzt die Flöte an,
Und lässt sie laut erklingen.
O Wunder, was nun da begann,
Welch' seltsam traurig Singen!
Es klingt so traurig und doch so schön,
Wer's hört, der möcht' vor Leid vergeh'n!
O Leide, Leide!

"Ach Spielmann, lieber Spielmann mein,
Das muss ich dir nun klagen:
Um ein schönfarbig Blümelein
Hat mich mein Bruder erschlagen.
Im Walde bleicht mein junger Leib,
Mein Bruder freit ein wonnig Weib!
O Leide, Leide! Weh!"

Der Spielmann ziehet in die Weit',
Lässt's überall erklingen.
Ach weh, ach weh, ihr lieben Leut'!
Was soll denn euch mein Singen?
Hinauf muss ich des Königs Saal,
Hinauf zu des Königs holdem Gemahl!
O Leide, weh! O Leide!

III. HOCHZEITSSTUECK

Von hohen Felsen erglänzt das Schloss,
Die Zinken erschall'n und Drometten;
Dort sitzt der Ritter mutiger Tross,
Die Frau'n mit goldenen Ketten.
Was will wohl der jubelnde, fröhliche Schall?

Ye leaves there, why hang with dewdrops low?
Great tears ye might be shedding!
Ye winds there, why waft ye regretfully so,
Your rustle and whisper spreading?
"In woods, by a grassy pillow,
There grows a weeping willow."

II. THE MINSTREL

By willow cool, in firry wood,
Where jackdaws and ravens hover,
There lies a knight both fair and good,
Whom the leaves and the blossoms o'ercover.
'Tis mild and fill'd with fragrance there,
And sounds like weeping fill the air!
O sorrow, sorow!

A minstrel's steps to the clearing did lead,
A glist'ning bone there did stay him;
He carv'd it out, as 'twere a reed,
A goodly flute to essay him.
O minstrel, wand'ring minstrel dear,
Strange is the music thou wilt hear!
O sorrow, woe! O sorrow!

The minstrel put it to his mouth,
And set it loudly ringing.
What magic then did issue out,
What strange and doleful singing!
So sad it sounded, and yet so fair,
Who heard might die of sorrow there!
O sorrow, sorrow!

"Ah minstrel, wand'ring minstrel dear,
Lament must I unto thee:
For a fine-color'd flow'ret here
My brother rashly slew me.
My bleaching bones in forest hide,
My brother woos a fair young bride!
O sorrow, sorrow! Woe!"

The minstrel took it far and near,
The doleful song essaying.
Ah woe, ah woe, ye people dear!
What think ye on my playing?
Away must I to the kingly hall,
Away to the beauteous queen of us all!
O sorrow, woe. O sorrow!

III. WEDDING PIECE

On rocky summit the castle gleams,
The trumpets resound from their stations;
With knightly followers bold it teems,
And ladies with gold decorations.
What tokens his gladdening, joyful recall?

[3] Original German text of Part I by courtesy of Alfred E. Rosé.

Was leuchtet und glänzt im Königssaal?
O Freude, heia! Freude!

Und weisst du's nicht warum die Freud'?
Hei, dass ich dir's sagen kann:
Die Königin hält Hochzeit heut'
Mit dem jungen Rittersmann.
Seht hin, die stolze Königin!
Heut' bricht er doch, ihr stolzer Sinn!
O Freude, heia! Freude!

Was ist der König so stumm und bleich?
Hört nicht des Jubels Töne,
Sieht nicht die Gäste, stolz und reich,
Der Königin holde Schöne.
Was ist der König so bleich und stumm?
Was geht ihm wohl in Kopf herum?
Ein Spielmann tritt zur Türe herein!
Was mag's wohl mit dem Spielmann sein?
O Leide, Leide! Weh!

"Ach Spielmann, lieber Spielmann mein!
Das muss ich dir nun klagen:
Um ein schönfarbig Blümelein
Hat mich mein Bruder erschlagen.
Im Walde bleicht mein junger Leib,
Mein Bruder freit ein wonnig Weib!"
O Leide! Weh, o Leide!

Auf springt der König von seinem Thron
Und blickt auf die Hochzeitsrund;
Und nimmt die Flöte in frevelndem Hohn
Und setzt sie selbst an den Mund.
O Schrecken, was nun da erklang!
Hört ihr die Märe, todesbang?

"Ach Bruder, lieber Bruder mein,
Du hast mich ja erschlagen;
Nun bläst du auf meinem Totenbein,
Dess' muss ich ewig klagen.
Was hast du mein junges Leben
Dem Tode hingegeben?"
O Leide, weh! O Leide!

Am Boden liegt die Königin,
Die Pauken verstummen und Zinken;
Mit Schrecken die Ritter und Frauen flieh'n,
Die alten Mauern sinken.
Die Lichter verloschen im Königssaal!
Was ist es wohl mit dem Hochzeitsmahl?
Ach Leide![4]

What glitters and shines in kingly hall?
O rapture, hey-ho! Rapture!

And know'st thou not, wherefore this rouse?
Ho, that can I truly say:
The queen exchangeth marriage vows
With yon youthful knight today.
See there, behold the stately queen!
Now will it break, her haughty mien!
O rapture, hey-ho. Rapture!

Why is the bridegroom so pale and cow'd?
Hears not the shouts of pleasure,
Sees not the guests, so rich and proud,
The queen in her stately measure.
Why is the bridegroom so cow'd and pale?
What casts upon his mind this veil?
A minstrel steps 'fore the portal wide!
What showeth he the guests inside?
O sorrow, sorrow! Woe!

"Ah minstrel, wand'ring minstrel dear,
Lament must I unto thee:
For a fine-colour'd flow'ret there
My brother rashly slew me.
My bleaching bones in forest hide,
My brother woos a fair young bride!"
O sorrow! Woe, o sorrow!

The king leaps up from his royal chair
And strides through the wedding crowd!
Then takes the flute with a withering glare
And plays it clearly and loud.
O horror! What is now convey'd?
Hear ye the tidings undismay'd?

"Ah brother, dearest brother lost,
'Twas thou my life didst sever;
Now play'st thou on my bone, that must
Lamenting sing forever.
Why hast thou my youth unfinish'd
To sombre death diminish'd?"
O sorrow, woe! O sorrow!

The queen sinks down insensately,
The drums and the trumpets are humble;
In terror the knights and their ladies flee,
The ancient ramparts crumble.
The lights in the kingly hall have ceas'd!
What now remains of the wedding feast?
Ah sorrow![5]

[4] Universal Edition.

[5] Translation by J. D., by courtesy of the Caramoor Festival, Katonah, N. Y.

This poem bears its own date of completion: March 18, 1878, or about 2½ years before the completion of the score. Prof. Rosé tells us that the manuscript score of Part I occupies 71 pages, that of part II 44 pages, and that of Part III 60 pages. Along with the fact that we know Mahler to have been a voracious reader of folk stories and poems, it has been suggested by Donald Mitchell that the immediate inspiration may have come to him from another musical treatment of the same story. Of this earlier setting, Mitchell writes in his book *Gustav Mahler—The Early Years:*[6] "I have no information about the work apart from its title, no knowledge whether it was a song, chorus, or instrumental movement, but . . . on May 3, 1876, in the second half of a concert of 'new music' given at the Conservatoire, a concert which Mahler may well have attended, a piece entitled *Das klagende Lied* by one Martin Graf was performed."

2

Mahler graduated with high honors from the Conservatoire later in the spring of 1878, and our knowledge of his two succeeding years of frustration and privation is spottier than for any other period of his life. From various letters we know that he lived principally in Vienna (the scene of his greatest future triumphs!), eking out a miserable existence as a private piano teacher. He moved more than a dozen times during that period, usually sharing a Bohemian existence and quarters with fellow musicians such as Hugo Wolf, who had been expelled from the Conservatoire for insubordination. These young musicians shared a common passion for Wagner— his political tenets as well as his music— and were ardent socialists and vegetarians.

At this time, as well as during his earlier days at the Conservatoire, Mahler also took courses at the University of Vienna when he could. There he studied history and philosophy as well as music, and befriended the venerable professor, Anton Bruckner, whose Third Symphony he and a fellow composer had arranged for piano duet in 1877. He spent his summers partly with his parents in Jilhava (then known as Iglau) in Moravia (now in Czechoslovakia), and partly with his friend Emil Freund in Seelau, which was about three hours' journey by cart from Jilhava.

During the summer of 1879 he also taught piano, on a farm near Budapest, to the sons of a well-to-do Viennese acquaintance, Moritz Baumgarten. Struggling against a terrible feeling of inner oppression, the 19-year-old lad wrote from ths farm to his friend Joseph Steiner:[7] "Everything is so desolate around me, and the twigs of a hard, dried-out existence snap in back of me . . . I only know I cannot go on this way! I tear violently at the bonds that chain me to the disgusting sewer of my existence. With the strength of despair, I cling to my sole comforter— sorrow." In this long and astonishing letter Mahler fantasized himself as Ahasueris, the Wandering Jew— an image that was to haunt him recurrently in years to come.

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[6] Rockliff, London, 1958; pp. 141-2.

[7] *GMB*, p. 5.

It was evidently on his return to Vienna, late that summer, that he began working arduously on the music to the *Klagende Lied* poem he had written 18 months earlier. Instead of abandoning or postponing it indefinitely, as he had abandoned an opera libretto[8] furnished him by Josef Steiner a year or two before— or as he was shortly to abandon two more libretti[9] of his own writing— he now applied himself to the cantata text with a will. To his fellow musician, Anton Krisper, he sent for Krisper's approval a poem[10] he called *Ballade vom blonden und braunen Reitersmann,* and which in all main essentials is actually the first part of the cantata poem, the part entitled Waldmärchen. In Mahleresque style he was able to rise above his "worthless existence," as he called it,[11] in a flurry of creativity which brought him to the conclusion of Part II *(Der Spielmann)* by the following 21 March— "at the coming of spring!", as Mahler wrote jubilantly beneath the date.[12]

The fanatical concentration with which he had devoted himself to the latter part of this seems, in point of fact, to have temporarily undetermined his health. Years later he confided to his friend and biographer Natalie Bauer-Lechner that he had suffered terrifying visions at that time. One of these is retold in the words of Gabriel Engel,[13] as follows:

"The enthusiasm of youth and the spell of inspiration rendered him oblivious of the drain excessive labor was making on his constitution and nerves already weakened by inadequate diet. Then one night, exhausted by many hours of concentration upon highly dramatic moments in the work, he arrived at a passage in the text calling for the most subtle musical allusion to the thoughts of trees and flowers. A feeling of extreme uneasiness suddenly took possession of him. Some secret force compelled him to keep raising his tired eyes from the paper to watch a certain shadowy corner of the room. In vain he tried to focus his attention on the musical problem at hand. The weird opposing force was too strong, and at last he surrendered completely. All at once it seemed to him that the wall was coming to life. Someone was struggling furiously to come through it into the room. Now he could see the apparition's face, contorted with the agony of hopeless struggle. Suddenly he knew it was his own face! Terror-stricken, Mahler rushed from the room.

"Next day he attempted to continue his work at the point where it had been interrupted by the grim hallucination, but with his very first approach toward the mood which interpreted trees and flowers in terms of music, that uncanny sense of hopeless agonized striving returned to oppress him, and he was again compelled to abandon the composition. Many days of compulsory rest passed by before he could cope successfully with this abnormal mental state."

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[8] *Herzog Ernst von Schwaben,* c. 1877.

[9] *Rübezahl* und *Die Argonauten,* c 1880-83.

[10] See *Die Musik,* Berlin; Vol. 20, no. 11 (August 13, 1928); pp 807 ff.

[11] *Die Musik,* as above.

[12] See D. Mitchell, *op. cit.,* Plate XI, from the Wiener Stadtbibliothek.

[13] *Gustav Mahler, Song-Symphonist;* The Bruckner Society of America, New York, 1932; p. 27.

A curious parallel exists between this cantata and his First Symphony, completed eight years later: in both cases, part of the music was also used in a set of songs dedicated to a young woman with whom Mahler was in love at the time. But in the latter case the amorous experience, as well as the songs, definitely preceded the symphony, whereas in the earlier one the events seem to have been almost simultaneous.

The story of Johanna Richter, the blonde singer at Cassel in the year 1884, to whom Mahler dedicated his *Lieder eines fahrenden Gesellen* (later to use two of the songs in his symphony), is well known. But it also happened in the spring of 1880 that Mahler was in love with a girl named Josephine Poisl, daughter of the postmaster at Jilhava. Mahler at that time wrote three or more songs which he dedicated to her, as follows:

Josephinen zugeeignet
5 Lieder (für Tenorstimme)

Im Lenz	19. Februar 1880
Winterlied	27. Februar 1880
Maitanz im Grünen	5 März 1880

That is as far as the inscription goes,[14] and evidently the songs too. Josephine's birthday fell on March 19, and Mahler proposed to visit her in Jilhava during his Easter vacation. Receiving no reply to his letter, however, he did not go. And the following week he learned from his local confidant, Franz Melion, that Miss Poisl had herself fallen in love with another man, whom she later married.

The first two songs listed above are unpublished, while the third, *Maitanz im Grünen,* has been transformed into *Hans und Grethe,* in the collection of *Lieder und Gesänge aus der Jugendzeit,* Volume 1. It is the melody of the first song, *Im Lenz,* which occurs in *Das klagende Lied.* According to Prof. Rosé, owner of the manuscript of the three existing songs, the following lines from *Im Lenz*—

Ich bin nicht blind und sehe doch nicht,
Im Dunkel wach' ich und träume im Licht!
Könnt' lachen und könnte weinen,
Doch sagen könnt' ich es keinem!

and the following from *Der Spielmann*—

O Wunder, was nun da begann,
Welch' seltsam traurig Singen!
Es klingt so traurig und doch so schön,
Wer's hört, der möcht' vor Leid vergeh'n!

are both sung to the same music. Since the song is dated February 19, while the completion date of *Der Spielmann* is March 21, it would be difficult to guess which setting actually came first. The same melody is heard again in the third part of the cantata, the *Hochzeitsstück.*

3

It was during the composing of Part III that Mahler's career took the turn that was to lead him permanently in a totally new and unexpected direction. Although the high honors he had won at the Con-

[14] See D. Mitchell, *op cit.,* p. 198.

servatoire had been awarded for his prowess as a pianist and a composer— and a particularly outstanding career as a concert pianist had been predicted for him— Mahler's difficult times in Vienna between 1878 and 1880 had prompted at least one friend to urge him to inquire at an agency about a possible conducting post. The urging came from the publisher Theodor Rättig, for whom Mahler and Rudolf Krzyzanowski had prepared their dual piano version of Bruckner's Third Symphony. Mahler finally did so, though the thought of actually becoming a conductor apparently had never entered his head.

Through this agency he was offered a very modest and temporary summer post—— so modest and so outwardly unsuitable that his own parents urged him not to accept it. It was a summer theatre in Hall, a spa in Upper Austria where operettas and other light entertainment were offered. Nevertheless Julius Epstein, Mahler's piano teacher at the Conservatoire, distressed at the straitened circumstances into which his pupil had fallen, urged him to accept the post purely as a stepping-stone, and added his personal recommendation of Mahler. "You will soon find other places," he remarked assuringly.[15] Mahler accepted, and the ensuing engagement interrupted his renewed course of studies at the University, as well as his progress on the *Klagende Lied*.

That summer bade fair to be as disheartening for Mahler in its way as the previous one on the Hungarian farm had been. He was obliged, for example, to walk the baby-carriage of the manager's wife about the grounds, put the music out on the stands and collect it, and dust the piano as a part of his "conducting duties." In addition to that, his yeoman services were not even particularly appreciated by the demanding manager, and did not even yield a letter of reference, so that the autumn found him back in Vienna, outwardly as before. In fact, however, the very unsuitability of the post and of his working conditions, rather than casting Mahler into his usual depression, seemed to make him only determined to do better in a profession that really challenged his ingenuity, as conducting did. For already on June 21 he had written a letter from the spa to his agent, offering him an enlarged fee for obtaining a more suitable winter conducting post in a real opera house. Despite the offer, nearly another year in Vienna passed before a second and more dignified engagement was secured, at the opera house in what is now Ljubljana, Yugoslavia, and was at that time Laibach, Austria.

And thus began Mahler's gradual, step-by-step ascendancy in the operatic and concert world that was to take him in 16 years and nine engagements, through Prague, Leipzig, Budapest and Hamburg, to the pinnacle of his fame as Director of the Imperial Opera in Vienna itself, and as one of the most eminent and revered conductors of the past century. His own outward attitude to that brilliant but, to him, secondary career remained decidedly ambiguous, to be sure. In his letters he continued to refer to himself as being chained by evil necessity to "the

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[15] Paul Stefan: *Gustav Mahler—A Study of His Personality and Work;* G. Schirmer, New York, 1913; p. 20.

treadmill of the theatre," and ultimately as being the "slave" rather than "director" of the Vienna Opera. On the other hand he was able to recognize and to write, as late as the year before his death,[16] that "I must have some practical outlet for my musical abilities, to balance the tremendous inner experience of creative work." Indeed it seems due to the dichotomous, almost schizoid, inner tensions and strivings of the man and the composer, that his music possesses always that feeling of urgency and outflowing power which we call Mahlerian. Despite his complaints about it, his need to conduct could have been, as Donald Mitchell[17] believes, "a basic dynamic component of his musical character, as irrepressible as his invention."

The music of the *Klagende Lied* was completed, at any rate, on November 1, 1880, during the final Viennese winter of his youth, and amid frequent visits to his parents' home in Jilhava. As the performance he was determined to obtain "by any means" was not forthcoming, Mahler submitted it for the annual Beethoven Prize at the Vienna Conservatoire. By that he hoped to reap both glory and financial reward, and to launch his composing career "with a vengeance." Alas for all such hopes of a young original genius! Although he knew his work to be vastly superior, in technical quality alone, to anything thus rewarded since the contest was first inaugurated in 1875, he failed to reckon with the innate conservatism of the jurors, who evidently threw up their hands in horror at such an aggressively revolutionary score.

Mahler's bitterness at losing this contest was scarcely lessened after nearly twenty years. By 1896, it is true, he was able to compose a light-hearted satire on such musical juries, in the song *Lob des hohen Verstandes* ("Praise from a Lofty Intellect"). Yet in 1898, in his biographical conversations with Natalie Bauer-Lechner, his bitterness broke out anew. Though we know the account given in her words[18] to be not entirely accurate in detail, it certainly expresses his feelings about the matter in unmistakable terms:

"Had the jury of the Conservatoire," he told her, "which included Brahms, Goldmark, Hanslick and Richter, given me at that time the Beethoven Prize of 600 Austrian florins for the *Klagende Lied,* my whole life would have taken a different turn. I was just working on *Rübezahl,* would not have had to go to Laibach, and would thus possibly have been spared my whole cursed operatic career. Instead, however, Herr Herzfeld got the first composition prize, and Rott and I went empty-handed. Rott despaired and died soon afterwards insane, and I was (and shall always remain) condemned to the hell of theatrical life." (Translation by Donald Mitchell. The abandoned opera *Rübezahl* exists only as an unpublished libretto.)

We next hear of *Das klagende Lied* from about 1888, when Mahler was in transition between his posts at Leipzig and Budapest. Guido Adler, an early Mahler biographer, writes that Mahler made some revisions in the score at that time— for what proposed occasion is not

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[16] New York, January 1, 1910, to Dr. Guido Adler. *GMB,* p. 461.

[17] D. Mitchell, *op cit.,* p. 107.

[18] N. Bauer-Lechner: *Erinnerungen an Gustav Mahler;* E.P. Tal & Co. Verlag, Leipzig, 1923; p. 104.

disclosed— and also decided to drop the subtitles and to omit the first part of the work, the *Waldmärchen,* completely. There is no other authority than Adler for the assertion that this is the approximate year Part I was dropped. In any case the *Waldmärchen* does not appear in any of the *Klagende Lied* scores we know, and our principal knowledge of it (and of the complete original version of the work) comes from Alfred Rosé, who owns the only known complete score and does not permit it to be photographed. Mahler gave this score to his sister Justine prior to his and her marriages, and as far as we know never bothered about it again, although there was some later disagreement between them about the *Rübezahl* libretto, which she owned; Mahler wanted it destroyed. Justine and her husband Arnold Rosé, Mahler's concertmaster in the Vienna Philharmonic, scrupulously kept the original *Klagende Lied* intact, and so it came down to their son. Prof. Rosé conducted the *Waldmärchen* on the Brno and Vienna radio in 1934 and 1935, from his own hand-copied orchestra and vocal parts, but has declined to make it generally available (or the three unpublished songs "to Josephine," which he performed at the piano in September, 1934). Otherwise we have, in the Vienna City Library, a complete four-staved sketch and a nearly complete full score of the original version of Part II *(Der Spielmann),* but no manuscript of the original versions of Parts I and III.

Sometime during his Hamburg period (1891-97), Mahler made a new revision of the remaining two-part score— in which, it must be remembered, the former "Part II, *Der Spielmann"* is now simply "Part I" (no title), and the former "Part III, *Hochzeitsstück"* is simply "Part II." In this revision he eliminated the off-stage band which originally appeared in the latter section, putting everything back into the main orchestra. Before the cantata was finally published, however (Vienna, 1899), Mahler made a fourth revision in which he *restored* the off-stage band once more. As he explained to Bauer-Lechner,[19] he had made the change in Hamburg, eliminating the off-stage instruments, simply because "That, I knew, the gentlemen would not perform"— seeming to indicate another projected performance which never transpired. "Now," he said, "it strikes me the change was not for the better, so I must return the passages to their original state— whether they can be performed or not!" The fact that they *could* be performed was proven when the première of *Das Klagende Lied* was given at a Vienna Philharmonic concert under Mahler's direction, on February 17, 1901— more than twenty years after it was composed! There was some final rescoring in a second printing after the première.

A microfilm of the "Hamburg" version is in the New York Public Library (the manuscript being part of the Alma Mahler estate), and it is evident that, aside from this off-stage restoration, the only change in the first published version, *à propos* of the Hamburg score, is a proliferation of expression marks. Beyond that, Donald Mitchell, who has made a thorough comparison of the *original* (1880) and revised versions of the erstwhile *Der Spielmann,* has pointedly advised that *all* the essentials of that work as we know it today, including instrumen-

[19] *Idem,* p. 106.

tation, are already present in the original score, composed at the age of twenty. As his colleague Deryck Cooke has expressed this important revelation:[20] "The intensely individual style is already there . . . and so is the fantastic Mahlerian orchestral timbre, which has been attributed to his experience as a conductor. In other words, Mahler was Mahler the composer *before* he began to become Mahler the conductor."

— 4 —

The most puzzling question that remains for us is this: Why did Mahler delete the *Waldmärchen,* the cantata's original Part I? And having given it to his sister as part of the original score, why did he leave no further instructions about it one way or another?

Was the deletion made for musical reasons? That we cannot answer with certainty until we can examine the original manuscript. But Hans Holländer, who annotated the 1934-35 performances, says[21] there are "substantial and inspired moments" in Part I, with "the murder scene built up as a great dramatic climax." And Mitchell writes:[22] "We recognize that *Waldmärchen* is much of a piece with the rest of the cantata when we encounter Mr. Rosé's references to its trumpet and horns calls, its drum fourths, bird-song, and characteristic Mahler triplets." (Rosé also specifies a part for solo bass singer in the *Waldmärchen.* There is no solo bass in the two-part work we know today, or in the original version of *Der Spielmann.*)

Was it made for dramatic reasons? That is especially difficult to imagine. Certainly a reading of the mere text of *Waldmärchen* helps to clarify the story in our minds, and to make it *more* dramatically viable. That is why we are presenting it here, for the first time in both German and English. In the original version of the cantata, we first meet the "proud and stately queen," and then the other two main protagonists— the two brothers who are to re-enact the Cain-and-Abel drama, and who are immediately contrasted for us. We then have the desperate search for the flower, its discovery, the fateful encounter, and finally the murder— Dr. Holländer's "great dramatic climax." In the original Part II, we are then introduced to the chief "supporting" character, the minstrel *(der Spielmann).* In the revised version, the work *begins* with this subordinate character, who then finds a bleaching bone from the body of the murdered brother— a man we have never met, dramatically speaking. In the original Part III, the accusation at the wedding feast is a kind of delayed confrontation (by supernatural means) of the two brothers who were presented in Part I. The lament sung by the carved bone, heard both in Parts II and III, is evidently intended each time to bring the listener *back* to the murder scene, as in a cinematic "flashback." In the revised version, there is nothing to bring us back *to.* Again, the handling of the queen suggests a natural

[20] *Tempo,* London, No. 51 (Spring-Summer, 1959); p. 34.

[21] See D. Mitchell, *op cit.,* p. 155.

[22] *Idem,* p. 154.

arch-shaped structure in the original three-part poem, which we do not get when she is first introduced in the latter of the two remaining sections. Notice that Mahler, in his original text, has even contrived a "verbal flashback" in the words "When will it break, thy haughty mien?" (from Part I) and "Now will it break, her haughty mien!" (from Part III).

Was it made for temporal and pragmatic reasons only? Such was the opinion expressed by Alfred Rosé himself, in an interview conducted by Robert Chesterman for the Canadian Broadcasting Corporation. Without claiming his version of the matter to be any *more* than a personal opinion, Mr. Rosé said: "Mahler thought that the two movements in themselves were already very extravagant, and he thought he might not have a chance if he submitted the whole three parts: it was too long and it was too modern for that time." But then why did Mahler not make his long-term wishes known? Why did he not personally preserve the original three-part score for posterity, as Bruckner did his original symphony manuscripts, which were also considered too long and too modern "for that time"? Why did he give it instead to his sister Justine as if it were purely a family matter, rather than a vital musical one? Bruckner was a shy, diffident man, easily prevailed upon by "practical" advisors, yet these advisors could not part him from his original autographs while he lived. Mahler, on the contrary, was usually aggressively uncompromising in artistic matters— in the matter of the passages for off-stage band, for instance. When he became convinced that his intended simplification of these passages had been musically ill-advised, he restored them to their original form without hesitation, "whether they can be performed or not!" This does not sound much like the man who would give up an integral part of his cantata *just* because it seemed practical to do so at the time. Some deeper compulsion than mere expediency clearly appears to have governed Mahler's atypical behavior in respect to the original *Klagende Lied* and its abridgement. (It will be remarked, incidentally, that Prof. Rosé's expressed opinion— that Mahler's elimination of *Waldmärchen* was a purely temporal matter— sorts poorly with his own resolve not to make it fully public now.)

Well, what then is left? If we can discover no rational reason for Mahler's permanent deletion of the *Waldmärchen,* are there any possible *irrational* explanations for his handling of it? Here we find ourselves at once on more fruitful ground, since composing was, for Mahler, unquestionably a very personal and intimate pursuit. We remem- his superstitions— about writing a Ninth Symphony, for example, or about including or not including the "death stroke" in the finale of his Sixth. Mahler was an obsessive artist, a compulsive artist: this we have on the professional testimony of no less an authority than Sigmund Freud, following a prolonged psychoanalytic session with the composer in the summer of 1910.[23] If we can surmise the particular inner compulsion that prompted him to compose *Das klagende Lied* in the first place, we might well be able to surmise, in addition, the par-

[23] Letter to Dr. Theodor Reik, January 4, 1935. See T. Reik: *The Haunting Melody;* Farrar, Straus and Young, New York, 1953; pp. 342-3.

ticular nature of the compulsion that prompted him to *withdraw* Part I again.

On one symbolic level, the rationale of *Das klagende Lied* seems clear enough. Mahler himself is the minstrel who upsets "the apple cart," or the *status quo,* or the Establishment— which, as a young musical revolutionary, he clearly wished to do. "What think ye of my playing?" he cries to one and all (these being the only words in the presently constituted work which are shouted at full force by the three soloists in unison) as he takes his cataclysmic message "far and near." And of course it is the musical "Establishment" itself which crumbles in ruin at the end, like the walls of Jericho before Joshua's trumpets. This is the sort of thing which quite possibly was instinctively perceived by Brahms when he later said:[24] "It is not wholly intelligible to me why Richard Strauss is proclaimed music's Revolutionary. I find that Mahler is King of the Revolutionaries."

So much for the minstrel. But there is surely a deeper motivation behind this story. For what shall we say about the two brothers, and their rivalry for the queen? What did they mean to the composer? Evidently a great deal, when we consider that Mahler took the trouble to alter the nature of the rivalry as well as the sex of the victim! In Bechstein's *Klagende Lied,* the rivalry is between a brother and sister who are already of the royal family, the queen is their mother, and the burden of their rivalry is the succession to the throne, pure and simple. What then transpires, as summarized by Mitchell,[25] is as follows:

"The princess, the first-born, finds the flower and lies down to sleep, whereupon she is murdered by her jealous brother. In later years a peasant boy picks up a bone and makes a flute from it; he is startled when a child's voice issues forth and tells the manner of the sister's death. A knight takes possession of the flute and appears at the castle where the guilty brother is king and his mother still mourns her lost daughter. It is to the old queen alone that the flute reveals the terrible truth. She then takes the instrument and herself plays it to her son before a festive assembly in the castle hall. The story ends on this note of chilling catastrophe, in which the mother is the final instrument of her son's doom."

What Mahler's poem did was to superimpose upon this story a quite different "singing bone" story by the Brothers Grimm— one entitled, indeed, *Der singende Knochen*— with which Bechstein himself was familiar when he wrote *Das klagende Lied,* and involving three princes, an old king, and a boar hunt. Now in psychological terms the conflict between two brothers, with both a woman and a throne at stake, as envisioned by Mahler, classically suggests a strong "sibling" rivalry. Could there have been such a rivalry in Mahler's background? Most decidedly there could.

5

Among the 14 children of Mahler's parents (some of whom Gustav

[24] See Ludwig Karpath: *Begegnung mit dem Genius;* Vienna, 1924; p. 90.

[25] D. Mitchell, *op. cit.,* p. 143.

scarcely knew because of the high incidence of infant mortality in the family), the one closest to him in his childhood was Ernst. Gustav was born on July 7, 1860, and Ernst just nine months later, on April 13, 1861. They were the second and third children of their parents' marriage; but, as the first child died before Gustav was even born, Gustav and Ernst were the two eldest until Ernst died of hydrocardia after a long illness on April 13, 1874, on his 13th birthday, and just a year before Gustav left for the Vienna Conservatoire.

Mahler's wife Alma, who did not meet him until he was 41, recalls[26] that he spoke even then of Ernst's death in these terms: "This was the first harrowing experience of Gustav Mahler's childhood. He loved his brother Ernst and suffered with him all through his illness. For months he scarcely left his bedside, and never tired of telling him stories. To all else he was blind." And Bauer-Lechner[27] records an earlier recollection: "Between Gustav and Ernst (the brother nearest to him in age and affection) there evolved a fascinating little game. Ernst would pretend to be 'at his service' all day, bringing him whatever he wished, cleaning his clothes and shoes without complaint, etc., so that Gustav would repay him by playing the piano for him."

The abandoned opera libretto tendered to Mahler by his friend Josef Steiner, which we mentioned earlier, was called *Herzog Ernst von Schwaben,* quite possibly after the verse-drama by Johann Uhland. Mahler may have discussed it or even suggested the subject to Steiner; in any case the libretto seems to have been written in 1877 or 1878. Neither it nor any music for it by Mahler has apparently survived. But in his afore-mentioned letter to Steiner of June, 1879,[28] he not only refers to the opera but connects it in his mind with Ernst Mahler:

"Again the song of yearning *[das Lied der Sehnsucht]* sounds in my ears, and again we wander together over familiar fields. There stands the organ-grinder, holding his hat in his withered hand, and in his music, so out of tune, I hear the greeting of 'Ernst von Schwaben'. Now Ernst himself appears, holding out his arms to me; and as I gaze at him, I see it is my poor brother."

Furthermore, Dr. Theodor Reik believes that Mahler's song-cycle *Kindertotenlieder* (1901-04) was also connected, perhaps unconsciously, with the memory of his deceased brother. In this cycle, Mahler selected five out of the literally hundreds of poems (bearing the same general title used by Mahler) written by Friedrich Rückert as elegies upon the death of his little son. Reik points out that the Rückert boy was also named Ernst, and that Mahler undoubtedly read this "in the introduction to Rückert's cycle of poems, or in biographical footnotes." When Ernst died, Reik declares in his fascinating book *The Haunting Melody,*[29] "the sensitive boy Gustav must have unconsciously experienced the mourning of his parents, too, in addition to his own grief about his younger brother's death . . . These feelings which were not

[26] A Mahler: *Gustav Mahler—Memories and Letters;* The Viking Press, New York, 1946; p. 7.

[27] Unpublished diary and notes.

[28] *GMB,* pp. 7-8.

[29] pp. 317-8.

fully expressed, and the words which were unsayable, come alive in the music of the Rückert songs." In addition to the possible triggering of these elegiac feelings and subsequent music by the name "Ernst," it is also possible that Mahler was put in a more receptive frame of mind for it by the première of his 21-year-old cantata *Das klagende Lied* earlier that same year, 1901.

Now what does all this have to do with the question of "sibling rivalry" posed earlier? If the kindness and solicitude exercised by Mahler before Ernst's death were, in fact, a partial compensation for an earlier, half-submerged rivalry and hostility, how much *more* grief-stricken (and unconsciously guilt-ridden) he would have been bound to feel when the death actually occurred! The suppressed, unrecognized feeling would have been as if he had somehow willed it— as if he were actually responsible for this untimely and tragic death.

And what initial infantile rivalry could have fathered such a strong reaction? In his paper *Gustav Mahler and Psychoanalysis,*[30] Dr. Robert Still writes: "The wounding blow that must have contributed so much to the disturbance of Mahler's psyche was that his mother gave birth to another son soon after his own birth . . . Even if we leave out of account the probability of his sudden weaning at a very early stage, it is safe to assume that another pregnancy so soon, with Mahler's consequent neglect in a poor home, would have aroused the most negative feelings at a very much earlier date than children are usually called upon to face these things." Allied to this is the strong mother-fixation which Freud diagnosed in his marathon session with Mahler.

Thus it appears that Mahler would have been inwardly impelled to write and compose *Das klagende Lied*— a musico-dramatic treatment of the theme of brother-murder and its retribution— in order to "live out," and thus exorcise, hidden feelings of fratricidal guilt over his own brother's death. A psychologist would almost certainly suggest this possible solution on being confronted with the bare facts of Ernst's death and the story of Mahler's poem.[31] The hypothesis would be further reinforced by learning of Mahler's deliberate changing of the sex of the murder victim of Bechstein's tale, thus *making* it conform to the brother-murder theme— and by learning of the further evidence that Ernst's memory continued to haunt Mahler's imagination in sundry

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[30] *The American Imago,* Fall, 1960.

[31] "Mahler transformed the tale into a more direct representation of the oedipal triangle, but it is a younger brother who is murdered, not the father. The text could refer to Mahler's unconscious murderous impulses toward a younger brother. Substitution of the brother for the father avoids direct conflict with the feared father which, as we have seen before, was Mahler's approach to this problem. Of particular significance is the use of music to reveal the crime and thereby bring about the punishment of the guilty one. The minstrel is Mahler too, the self-styled 'Singer of Nature', who mitigates his unconscious guilt by publicly revealing the crime (musically) and making atonement. Thus Mahler's Opus No. 1, the first work in which he 'found himself again,' literally depicts a tale of fratricide and punishment, foreshadowing the theme of death and restitution (resurrection) which seems to be alluded to in so many of his major works." William E. Mooney, M.D.: "Gustav Mahler—A Note on Life and Death in Music"; *The Psychoanalytic Quarterly,* January, 1968. [The word "again" in the subquote above indicates a mistranslation of the epithet in Mahler's letter to Marschalk (*"Mein erstes Werk, in dem ich mich als 'Mahler' gefunden . . ."*) previously quoted. (See footnote 2.)]

ways. Even the nature of the hallucination he suffered while working on the composition in a weakened and therefore suggestible condition —a vision of himself struggling to come through the wall— could certainly have been induced by a buried feeling of guilt.

Mahler's later attitude toward the poem and its music would then be explained if we imagine that none of this causative chain of events ever entered his consciousness. About eight years elapsed, according to Guido Adler, between the completion of the cantata in its original form (1880) and the first re-examination (c.1888) during which he decided to eliminate the *Waldmärchen*. If this re-examination brought with it a still half-submerged recurrence of the uneasy feelings connected with the work's pre-genesis, without his being able to identify the real source of such feelings (since they never had been consciously expressed or acknowledged in the first place), they might have attached themselves with particular force to the first part of the work, in which the actual, living rivalry of the two brothers is expressed in words and music, culminating in the crime of passion, the murder itself.

It may even have been that the principal exorcism occurred in the very composing of the murder scene as "a great dramatic climax." And having brought about that strongest act of catharsis, Mahler may have had a correspondingly diminishing desire to relive it again and again. (It cut, in other words, "too close to the bone.") And so his unacknowledged reluctance to do so could have been consciously experienced as a conviction that the *Waldmärchen* was redundant, or impractical, or inferior, or any number of combined rationalizations, none of which he seems to have dignified with his official verdict. He evidently preferred simply not to discuss it, as if subconsciously aware that he would be hard-put to stand his ground in any rational discussion of the matter.

Needless to say, if these were Mahler's unconscious motivations, they would only have been strengthened by a further personal tragedy which occurred in 1895. That, we remember, was just before the final crucial stage in the long-delayed presentation of *Das klagende Lied* to the musical public in Vienna, where it had originated so long before. In that year, another brother named Otto— like himself, a composer, whom at one time Mahler is said to have considered actually more talented than himself— *shot himself to death,* at the age of 21. We can well imagine that Gustav's unexpressed reluctance to revive the fictional murder scene would have been even stronger, when the trauma of the illness and death of a beloved brother had been thus compounded by that of the death of a second brother by his own hand! Nor would there be anything accidental in the ultimate turning over (i.e. turning back) of the whole "problem" (the original three-part work) to his sister, a member of that very household from which it had arisen in the first place.

If there is any substance in the foregoing hypothesis, or in a somewhat different one concerning the change of sex in the poem, proposed by Dr. Still (one which does not, however, concern itself with our *Waldmärchen* problem), no doubt the truth would have come out in further consultations with Sigmund Freud. But as Freud himself wrote

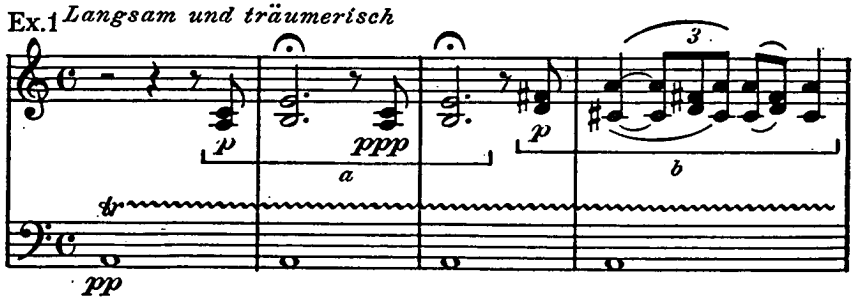
in 1935,[32] in a letter to Dr. Reik concerning the single extraordinary session of 1910: "No light fell at the time on the symptomatic facade of his obsessional neurosis. It was as if you would dig a single shaft through a mysterious building." Mahler had urgently consulted Freud that summer, because his marital situation had reached a crisis for which he well realized he was partly to blame. Although Freud had, as he informed Reik, "plenty of opportunity to admire the capability for psychological understanding of this man of genius," nothing emerged from the session devoted to that crisis which enabled Mahler to continue with his work-in-progress of *that* time, the Tenth Symphony, rather than giving all his attention to his foundering marriage. At least we now know that Mahler had intensely personal, non-musical reasons for putting the Tenth aside and locking it away in its fragmentary state. It seems more than likely that there are similarly personal reasons for the form in which this powerful cantata of 30 years earlier, *Das klagende Lied,* has reached us.

6

Poor substitute though it may be for the complete score, Alfred Rosé's thematic analysis of the *Waldmärchen*[33] nevertheless gives us a clear picture of the musical events in synoptic form.*

"Over a soft drum roll," he writes, "we hear a call by two horns in A minor, answered in echo by another pair and followed by the gentle murmur of clarinets:

Ex.1 *Langsam und träumerisch*



In shriller wind a motive sounds containing a prominent upward fifth, against a tremolo in the violins and an arpeggio for the harps:

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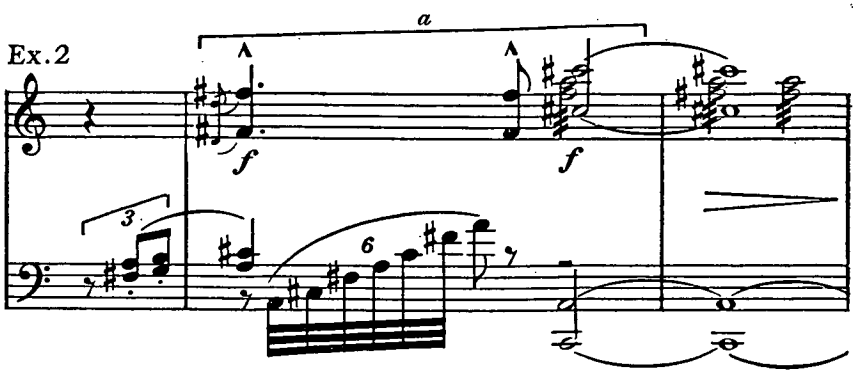
[32] See footnote 23.

[33]. Essay written in connection with the radio broadcasts of 1934-35 in Brno and Vienna.

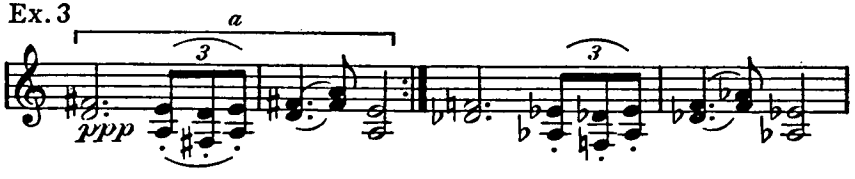
* *Editorial note:* As this issue goes to press, it is announced that Prof. Rosé's manuscript has been acquired by Yale University through the purchase and donation by Marshall and Thomas Osborn, the sons of James M. Osborn of New Haven. See the beginning of Part III of this essay regarding the parallel acquisition of the hitherto unknown 1893 version of Mahler's Symphony No. 1. A New Haven performance of *Das klagende Lied* including *Waldmärchen* is scheduled for January 13, 1970. The first-recording rights to *Waldmärchen* (following this local première) have been acquired by CBS Records on behalf of Pierre Boulez.

Ex.2



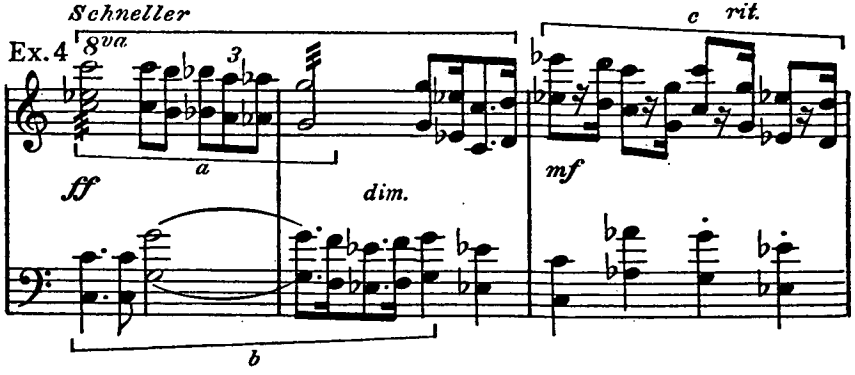
The first pair of horns replaces the soft clarinet tone, singing a melancholy phrase in which the characteristic 'Mahler triplet' already appears. It is twice announced in D major, and then 'answered' in D flat major:

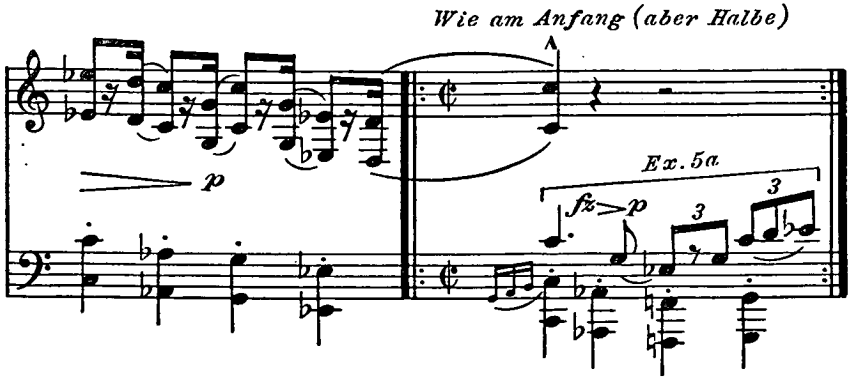
Ex.3



The other instruments join in an accelerando, and the first fortissimo is reached in the key of C minor, dominated by the call of the fifth played by two trumpets. This subsides to the accompaniment of a jagged trochaic rhythm, returning to the opening tempo:

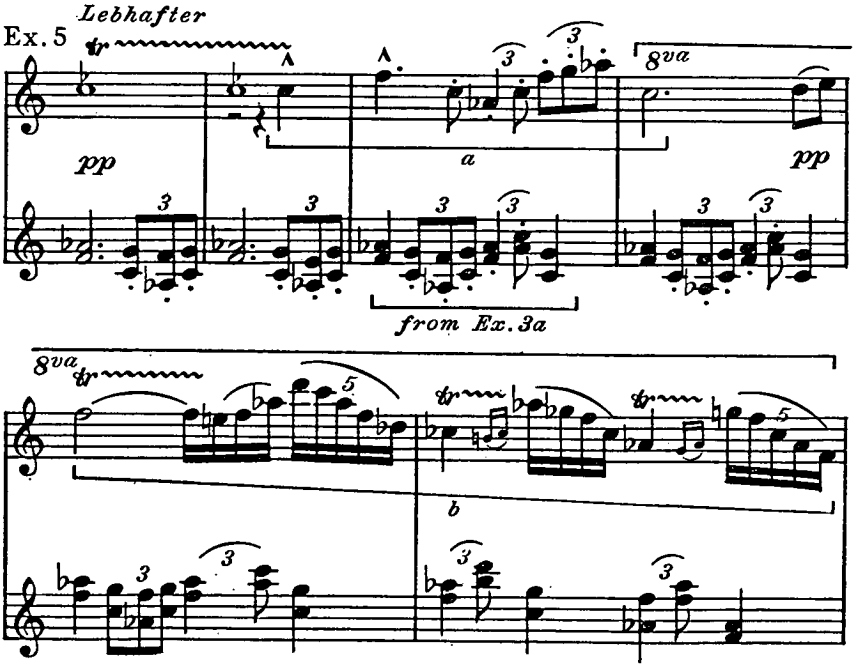
Ex.4





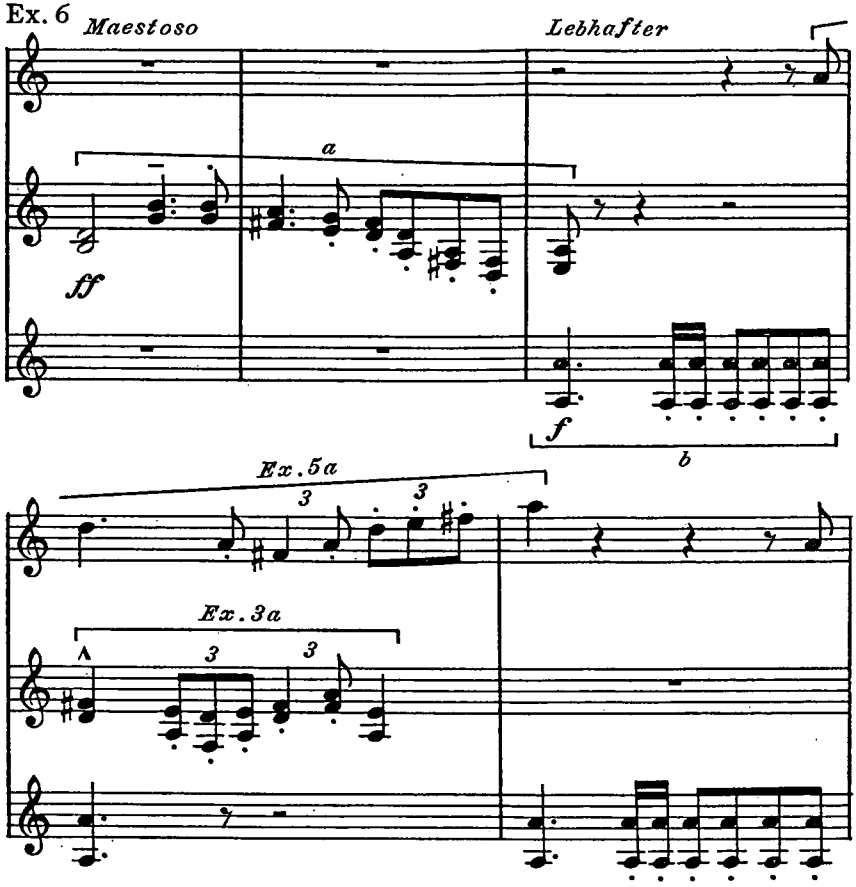
Pizzicato quarter notes in the strings, along with fourths in the timpani, outline a kind of march rhythm. Over this, woodwind figures are heard, alternating with Ex 1b in the horns.

"Trills in the violins over Ex. 3a (now in the minor mode) introduce an F minor fanfare in a livelier tempo, followed by birdlike figures in the woodwinds:



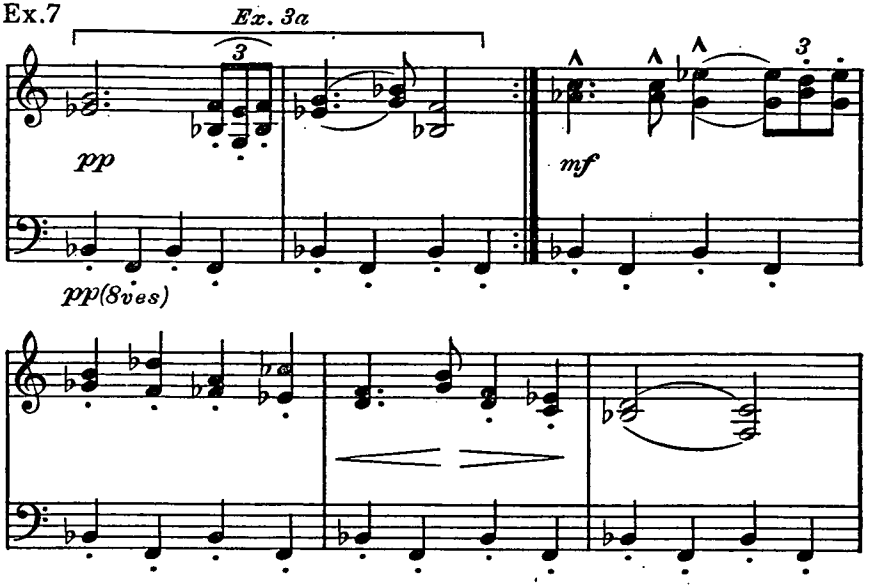
All this is immediately repeated in the major (D flat), and then figure 'a' by itself in D major. A crescendo leads to a majestic new peroration in D, including figure 'a' once more:

Ex. 6



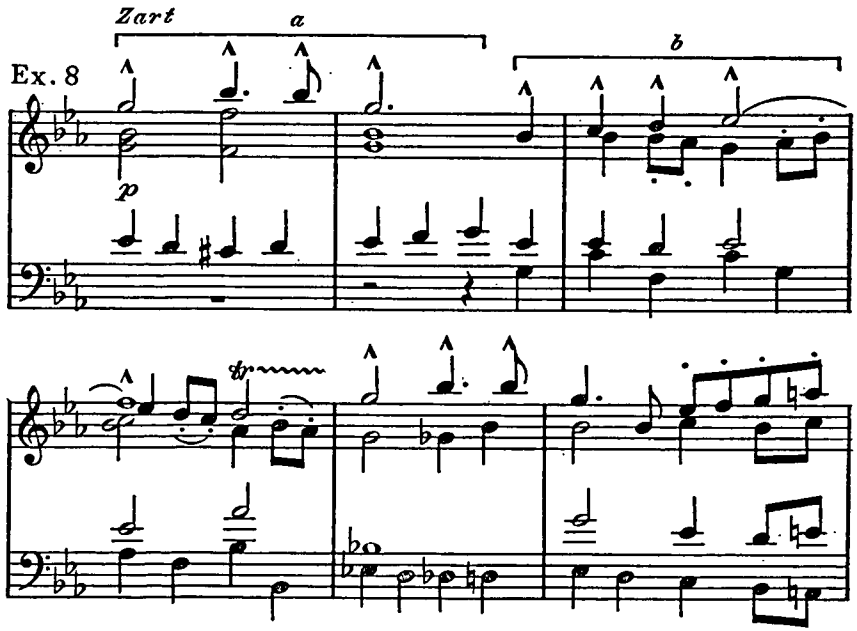
Meanwhile the speed gradually increases until the march tempo is reached again. With a further increase, the lower stave of Ex. 4 returns (*i.e.* without the chromatic figure 'a' above). Horns and clarinets hold quiet colloquy, beginning in E flat major and extending the material of Ex. 3a with new additions:

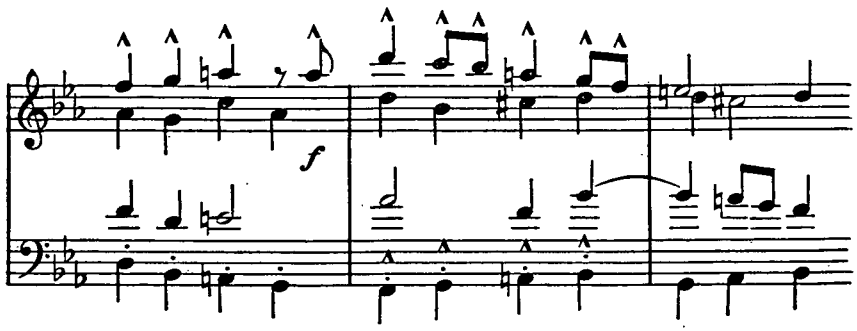
Ex.7



"There is a ritardando, with only the slightest touch of Ex. lb, and then the first stanza of the poem is prefaced by an orchestral passage in E flat major beginning in the woodwinds, depicting the 'proud and stately queen':

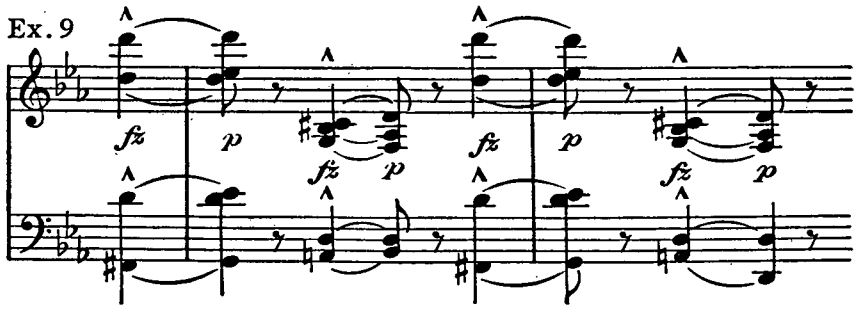
Ex. 8





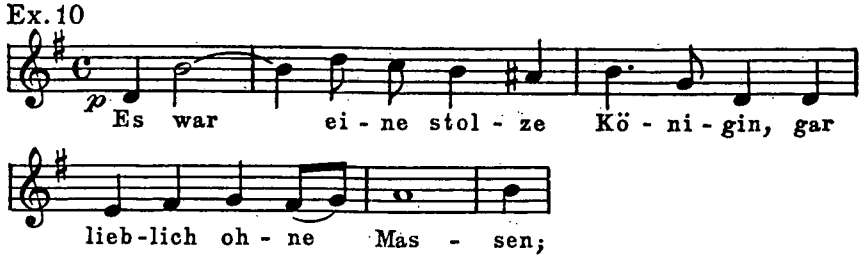
This is terminated by short and sharply accentuated string figures:

Ex. 9



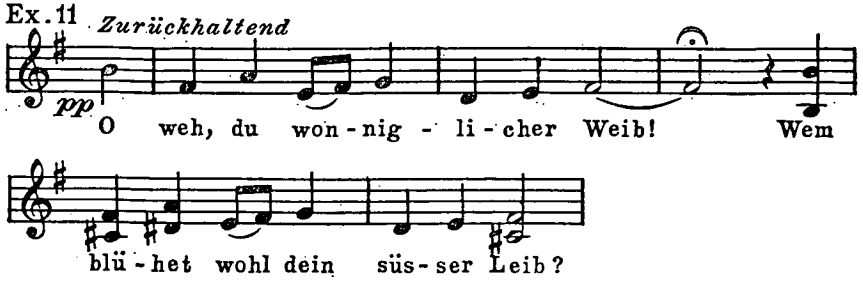
The first vocal solo begins, sung by the alto:

Ex. 10



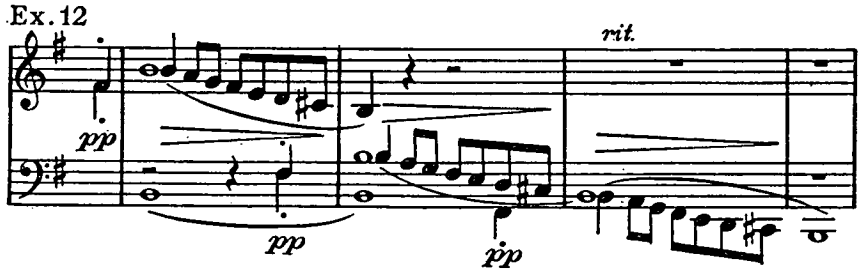
The woodwind figures of Ex. 8, partly doubled by the singer, are woven about a triplet accompaniment in the strings. As the alto solo ends on the fourth line of verse, the accentuated string figures (Ex. 9) return. The male chorus enters softly, singing in chorale form the couplet 'Ah woe, thou fair young lady bold,' *etc.*, supported by quiet string chords:

Ex. 11



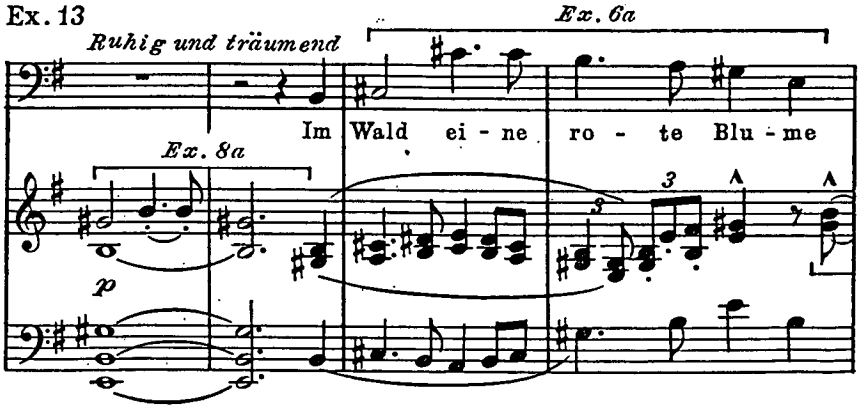
This is derived from the second half of Ex. 7. It is rounded out by the woodwinds alternating with each other in descending B minor scales, with a rising fourth as the upbeat:

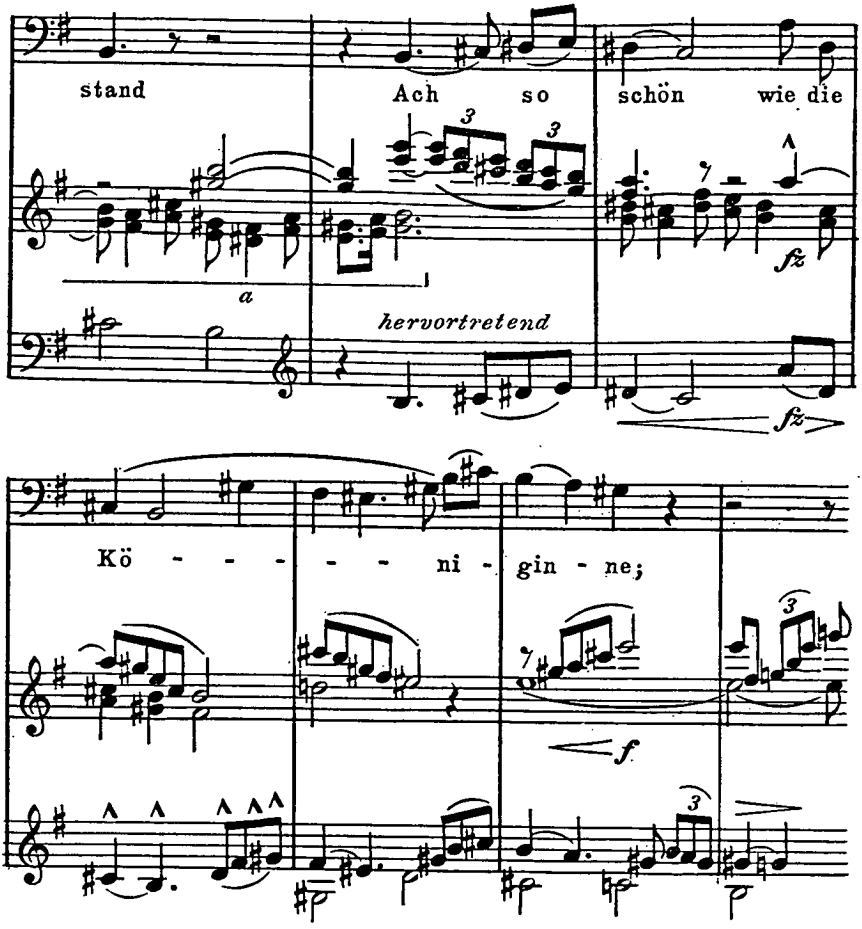
Ex. 12



"The music of Ex. 8 seems about to begin anew in E major, but instead the initial figure 'a' is linked to a new influx of pastoral figures, chiefly in parallel thirds in the woodwinds, supporting the bass solo 'A flower lovely as the queen':

Ex. 13

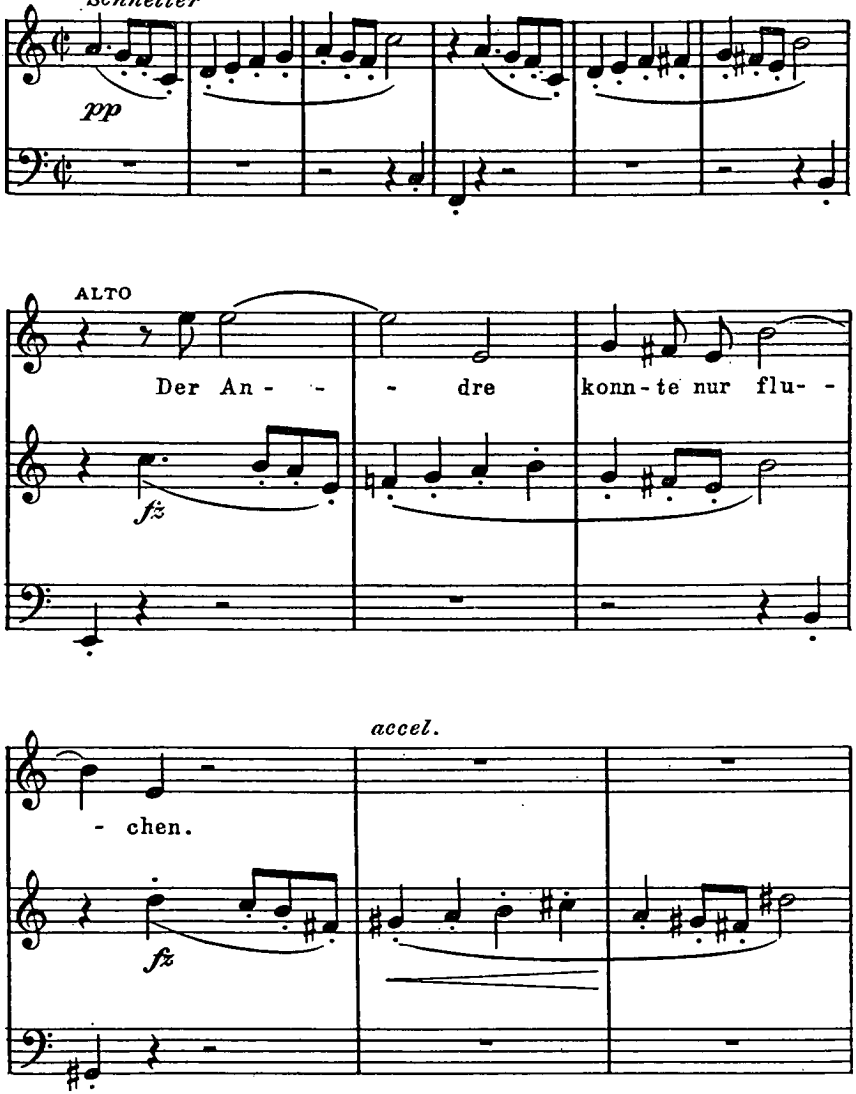




The tenor soloist joins the bass in a livelier tempo for the second pair of lines, to the accompaniment of Ex. 6, but pianissimo. Then follows a sonorous interlude with a new reminder of the 'royal lady' herself (Ex. 10) played 'very passionately' by the violins and violas. A diminuendo in gentle triplets leads to another chorale-like couplet (as in Ex. 11), 'Ah woe, thou proud and stately queen,' sung by the altos, tenors, and basses of the chorus. Again the descending scales with their upbeat (as in Ex. 12), this time in E minor and played by the strings—the first violins, then the violas, and finally the cellos and basses.

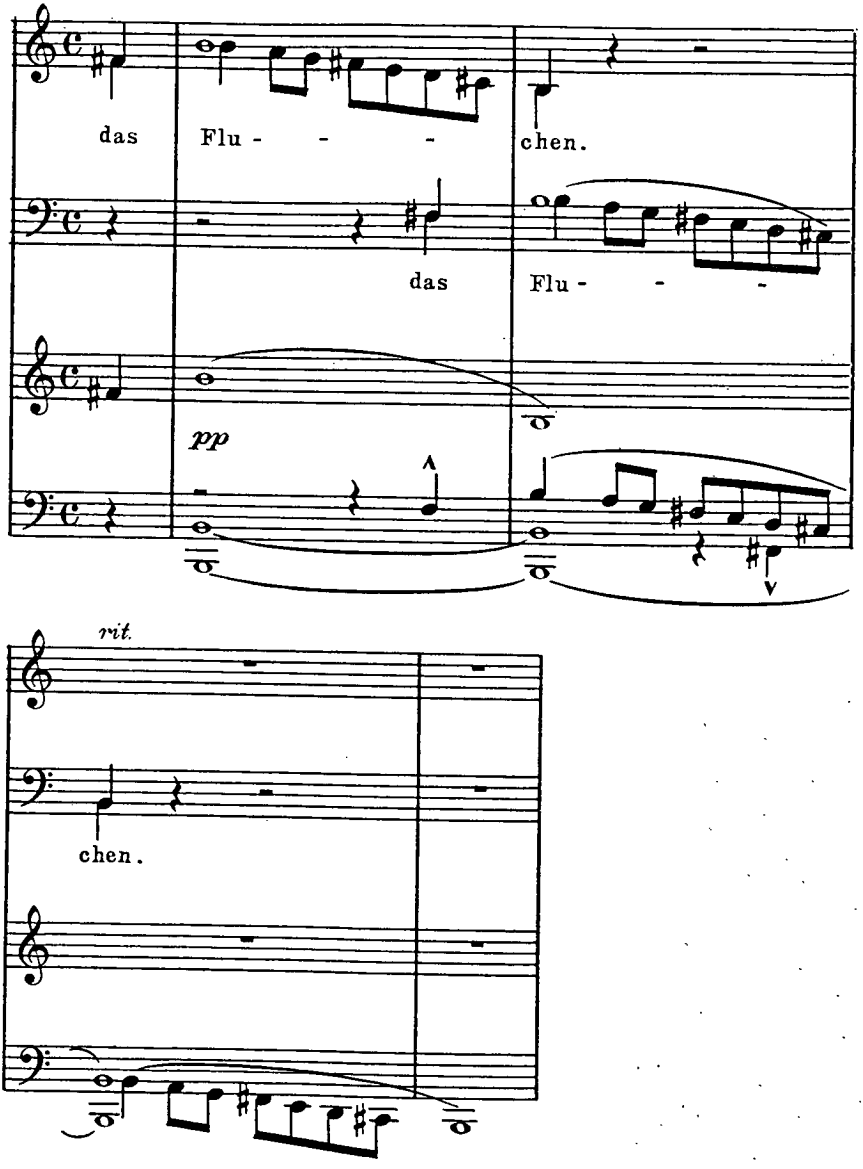
"The tenor takes up the narrative in a swaying *Andante,* with the tune of his 'Two brothers came into the wood' drawn from the lively fanfare motive (Ex. 5a) in A major. In a suddenly redoubled tempo, 2/2, the oboe and horn alternate with each other, and a steady eighth-note accompaniment in the strings steps up its beat to triplets (not shown in the example below) as support for the alto solo on the words 'But envy-blacken'd the other':

Ex. 14 *Schneller*



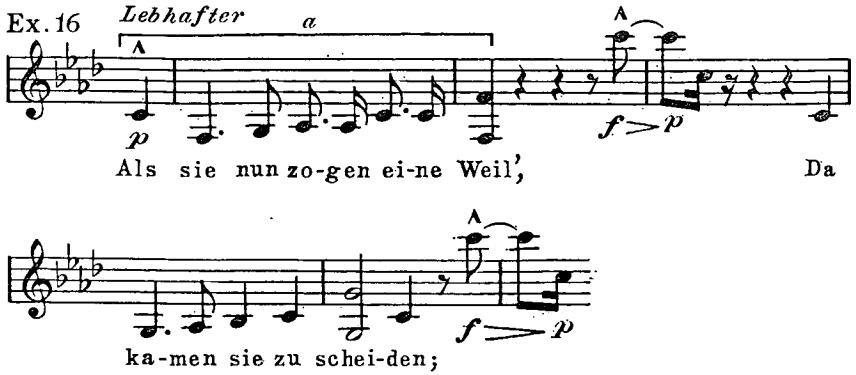
Outcries in the full orchestra lead to suddenly plunging strings, and a third choralesque couplet (on the plea 'O knight, my evil-omen'd knight'), this time for the full chorus. Now the rising fourths and descending scales are taken over by the chorus itself to repetitions of *'das Fluchen'* in B minor:

Ex. 15



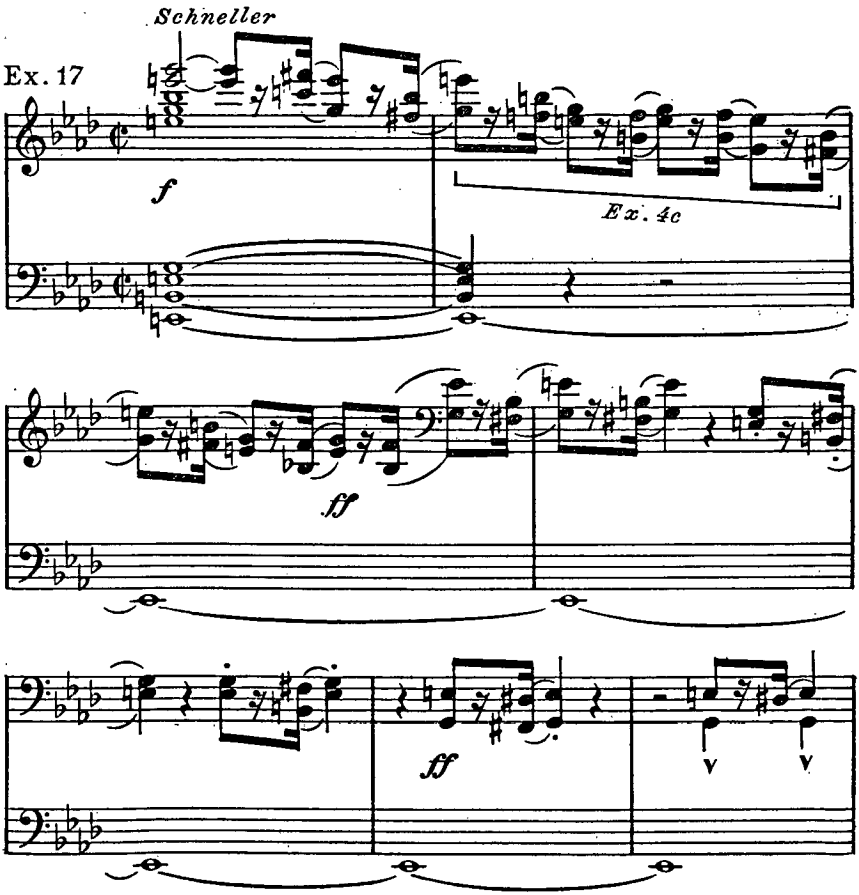
"The choral tenors and basses sing 'When they had gone a little pace' in a lively F minor march tempo:

Ex. 16



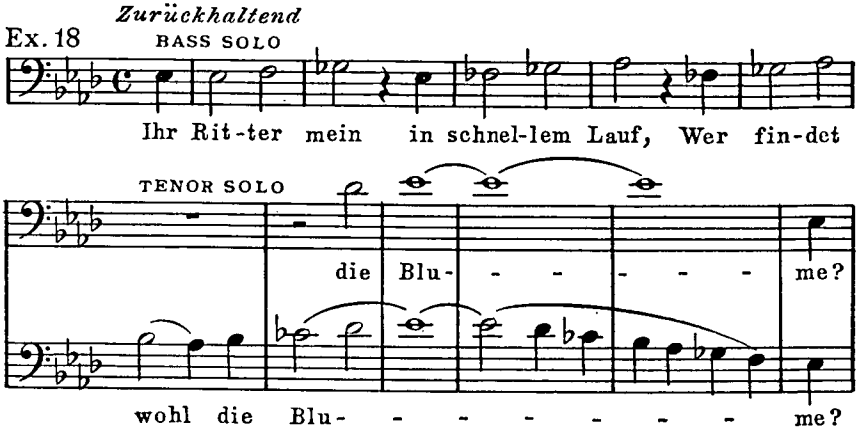
'And now in search began to race' brings the full chorus (*'Lebhaft'*) against agitated horn calls—and again the jagged rhythm in the strings, closing in a peremptory descent:

Ex. 17



The bass soloist takes up the couplet, 'My hasty knight, with darting eyes,' supported by the tenor as he descends the E flat minor scale in quarter notes:

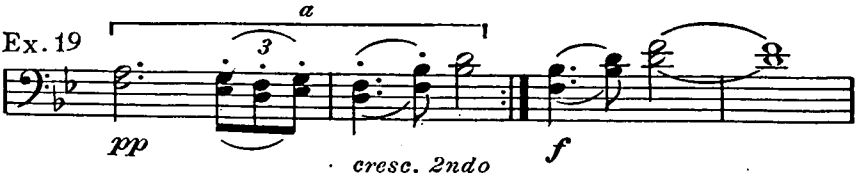
Ex. 18



The chorus echoes this with the A flat minor scale in eighth notes (*cf.* Exx. 12 and 15).

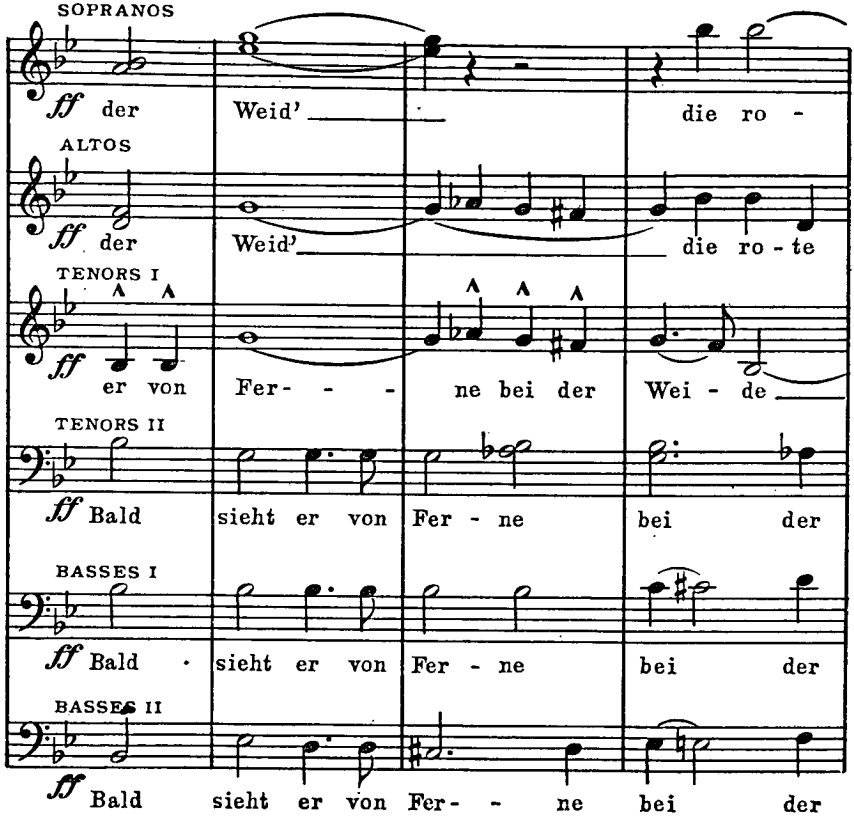
"Ex. 5a sounds again, and then the first pair of horns recapitulates the melancholy triplet tune (Ex. 3a), embellished by some of the same figures as in Ex. 13, and which will be encountered again in Ex. 21. Clarinets trade the theme back and forth, and bird calls sound again. The soprano soloist sings 'The younger search'd through wood and lea' (again to the tune of Ex. 5a), supported by the male chorus. Under shimmering violin tremolos, Ex. 3a is transformed so that its second and fourth bars acquire a questioning upward turn:

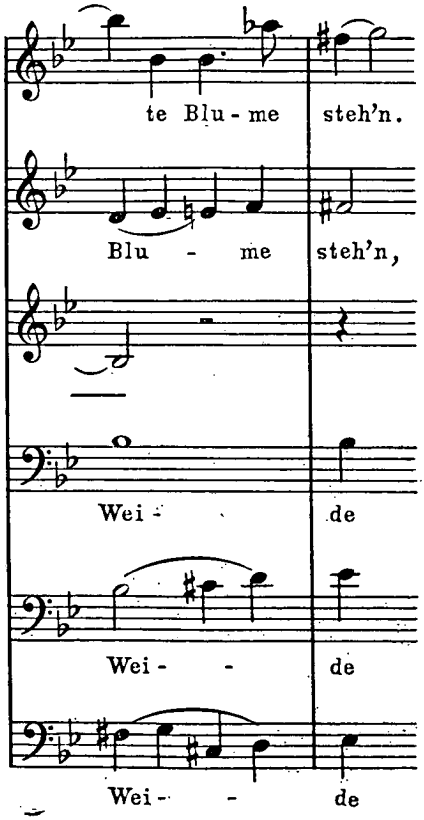
Ex. 19



The full chorus, divided at times into eight parts, takes up 'When saw he by a willow tree,' rising to an excited high B flat for the unison sopranos:

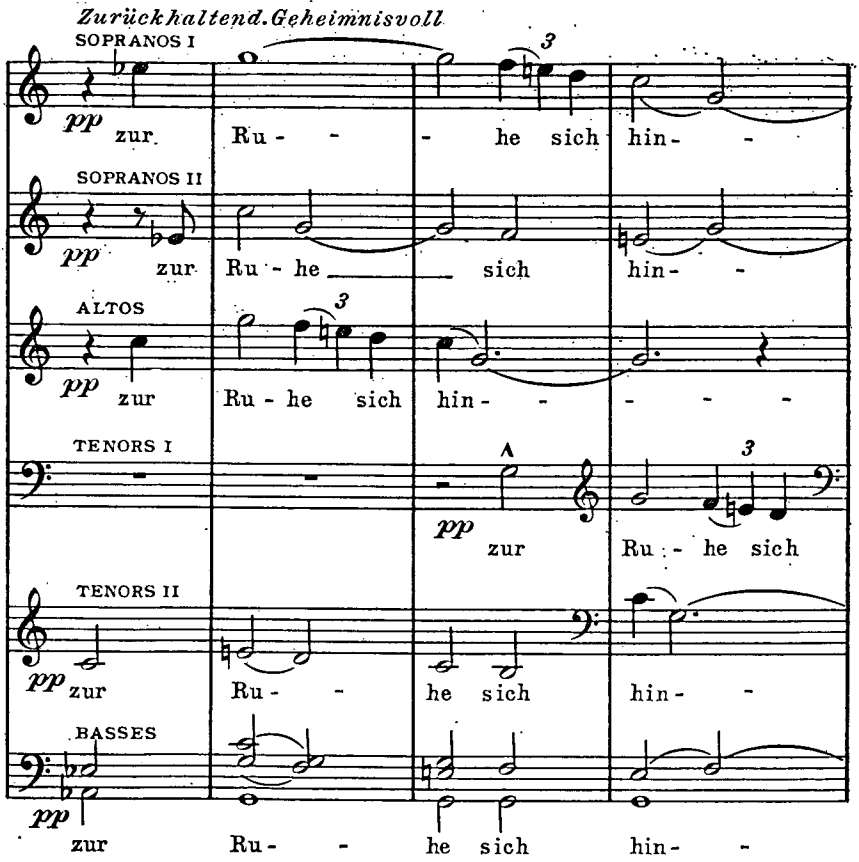
Ex. 20a

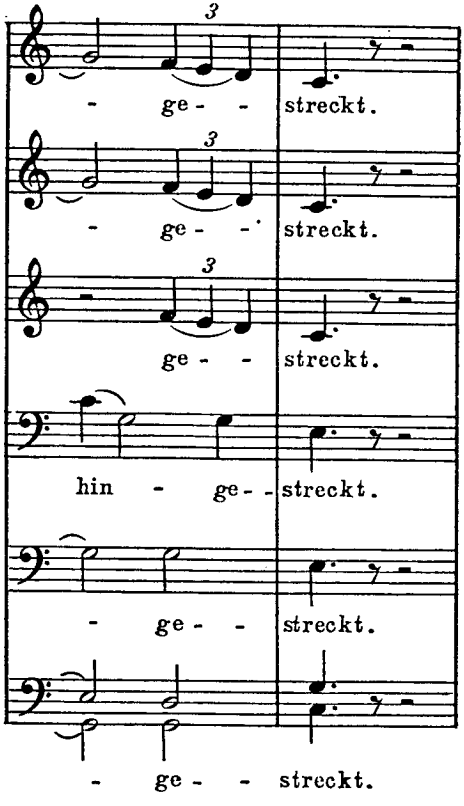

SOPRANOS
ff der Weid' die ro -
ALTOS
ff der Weid' die ro - te
TENORS I
ff er von Fer- - - ne bei der Wei - de
TENORS II
ff Bald sieht er von Fer - ne bei der
BASSES I
ff Bald sieht er von Fer - ne bei der
BASSES II
ff Bald sieht er von Fer- - ne bei der



The music subsides with horn and trumpet calls (Ex. 6, pianissimo) under a string tremolo. The chorus subdivides into eight again for 'Then stretch'd he out':

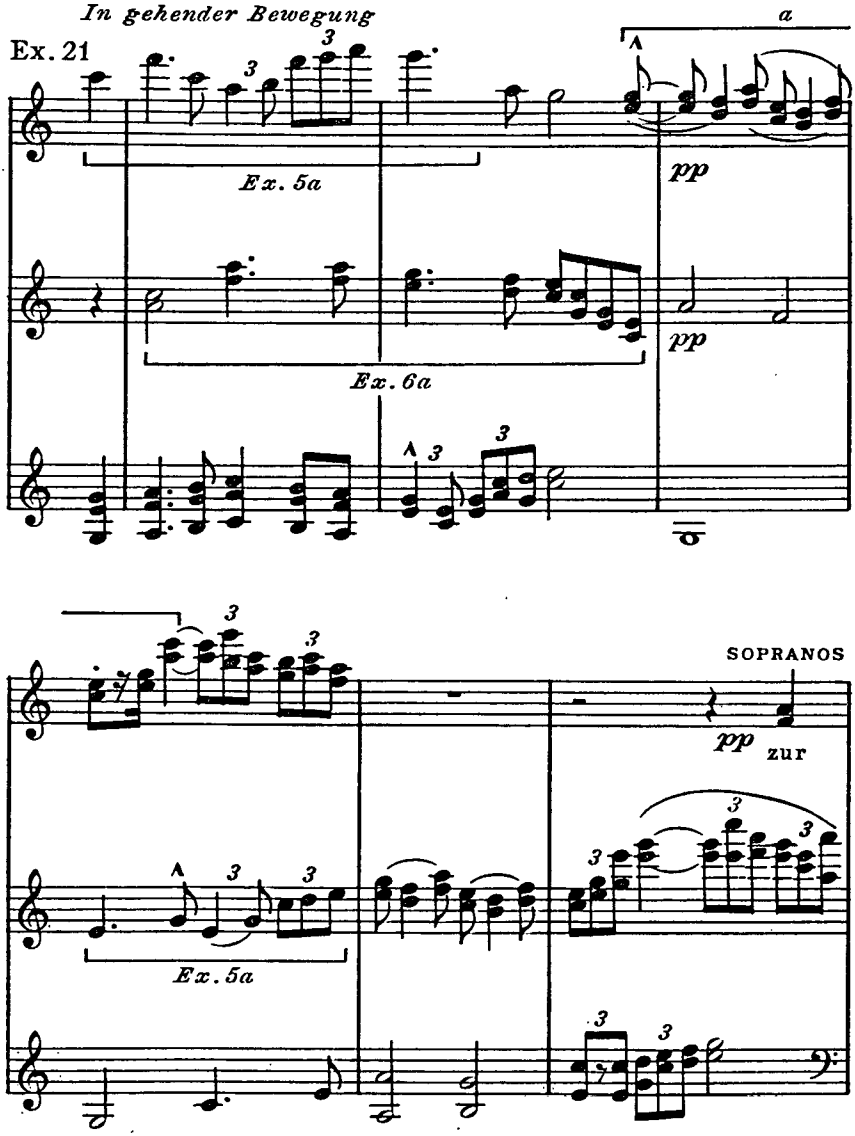
Ex. 20b

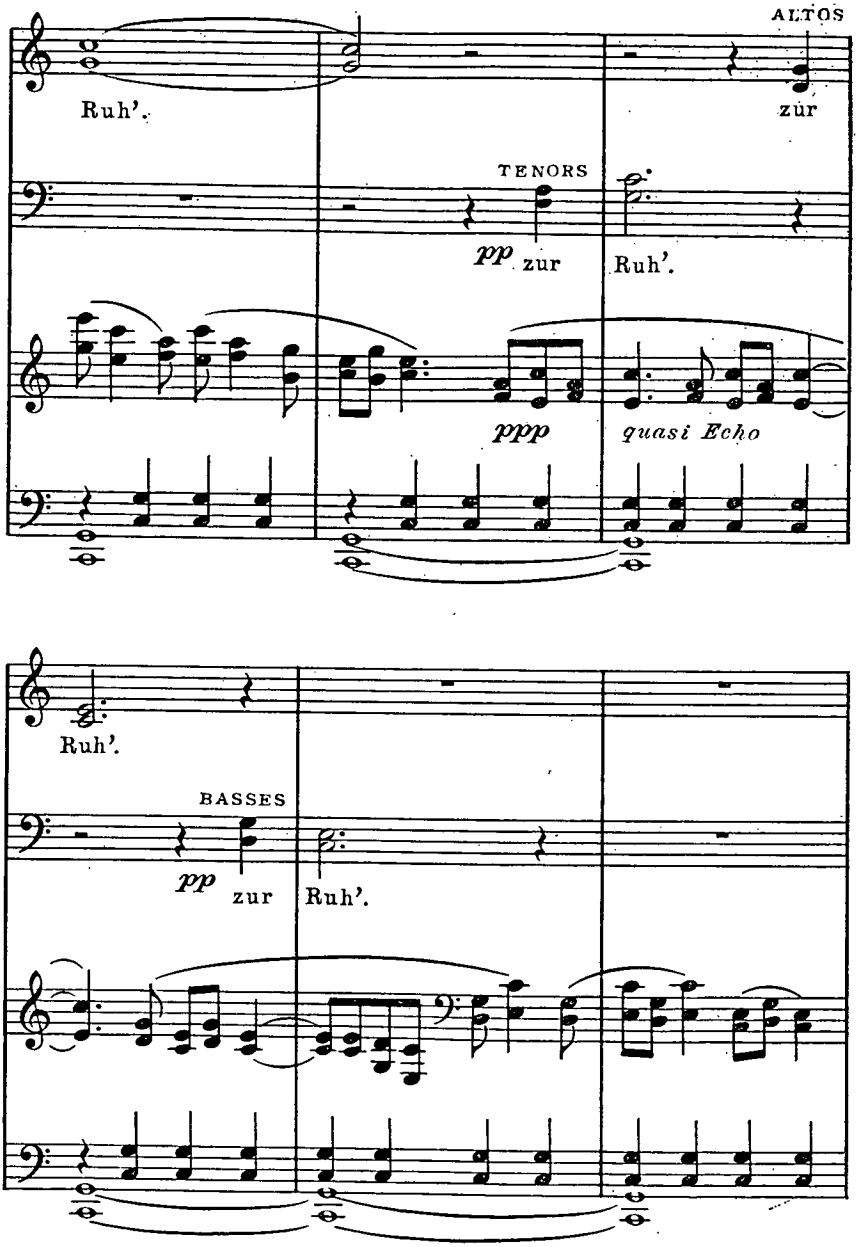

Zurückhaltend. Geheimnisvoll
SOPRANOS I
pp zur Ru - - - he sich hin - -
SOPRANOS II
pp zur Ru - he sich hin - -
ALTOS
pp zur Ru - he sich hin - - - - -
TENORS I
pp zur Ru - he sich
TENORS II
pp zur Ru - - he sich hin - -
BASSES
pp zur Ru - - he sich hin - -



Horn and trumpet figures (Ex. 5a in C major) are heard over low C and G in eighth notes in the timpani. And then, with the embellishment of thirds and sixths mentioned earlier, the words *'zur Ruh'* 'are echoed by the choral voices—

Ex. 21

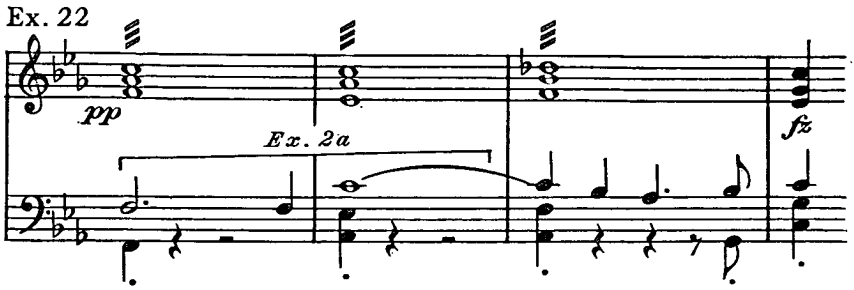




ending again with the multiple descending scale, now in F minor.

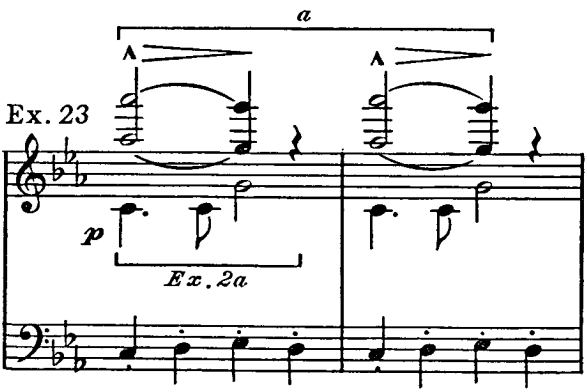
"In a very brief statement, quickly overtaken by the ensuing action, Ex. 4b is heard in a new form which is shortly to assume greater significance:

Ex. 22



The choral basses sing 'The other comb'd through crag and rill' to the tune of Ex. 16a, followed by Ex. 4a (the chromatic figure from the prelude) and 4b together for the only time since then. The passage is marked *'Bewegter'* ('Livelier'). There is more play with 4b in the woodwinds (Ex. 22 in diminution, *etc.*) over a pizzicato bass, as the male chorus tells of the setting sun and the approach of evening. The fifth motive is also heard under an eerie semitone call:

Ex. 23



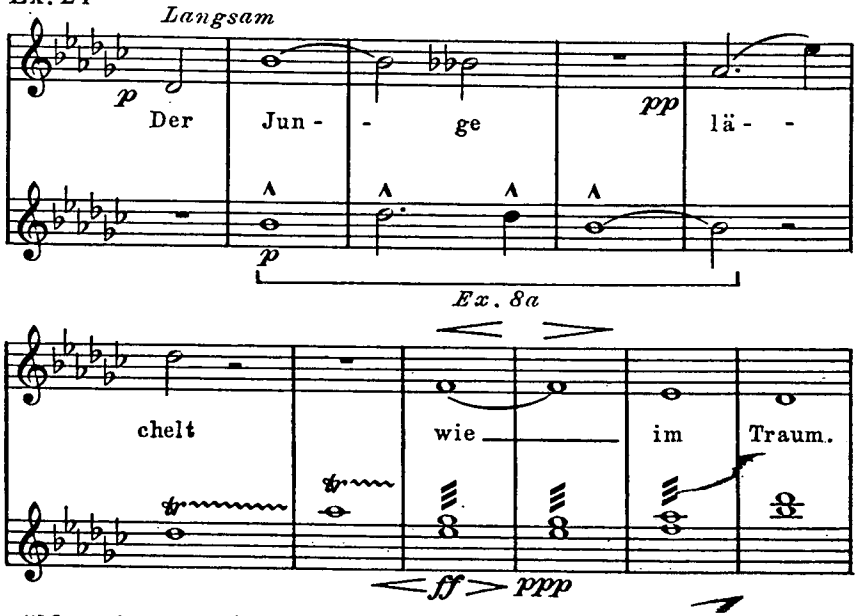
Suddenly there is an orchestral cry in A minor, and the soprano soloist sings 'Ah woe, whom there he sleeping scann'd' to the music of Ex. 14.

"Another string passage plunges into the more developed form of the triplet horn theme (Ex. 7), sounding now *'Wie aus der Ferne'* ('As from a distance'), and answered by oboes and clarinets. A more extensive reprise of the orchestral component of Ex. 13, even more allusive and poignant than before, introduces the soprano solo 'Thou rapture-bringing nightingale.' This entire stanza is given to the soprano alone, whose narrative becomes faster as the lyric theme mounts in the full orchestra. The eighth-note patterns in the strings again turn into triplets (accompanying the music of Ex. 14 as before), woodwinds and horns rise up, reaching a fortissimo climax with a clash of cymbals.

"Fanfares in the trumpets and horns (5a, 6b, *etc.*) along with Ex. 4a lead to the trochaic rhythm in the strings as accompaniment to the male chorus, 'His eye does gleam in frenzy wide.' We hear the mount-

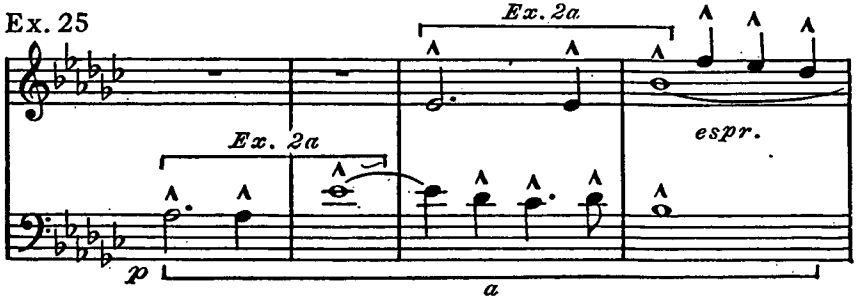
ing call of the woodwinds, rhythmic pulsations in the upper strings (Ex. 16), and accentuated cries from the four stopped horns. A loud cymbal crash and orchestral turmoil greet the 'sword of steel' proclaimed by the full chorus. This culminates in a great outcry from the orchestra and chorus in B flat minor over a pedal point on G; the descending scales (Ex. 12) return, to echoes of *'der Alte.'* A ritardando leads to a passage with soft string tremolos and arpeggios in the harps, depicting a mysterious woodland mood. Sadly the alto soloist reports the death of the young knight:

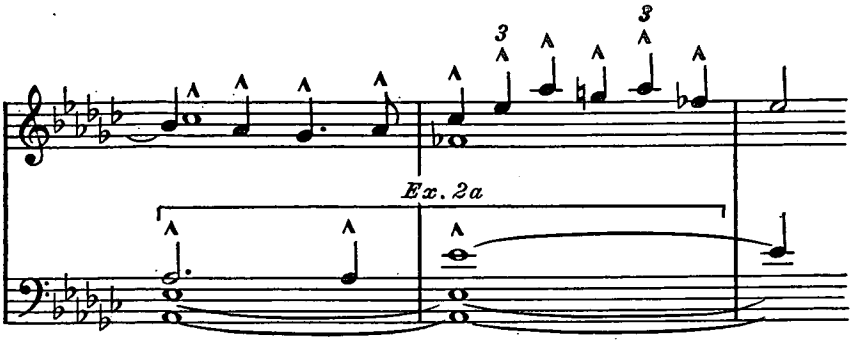
Ex. 24



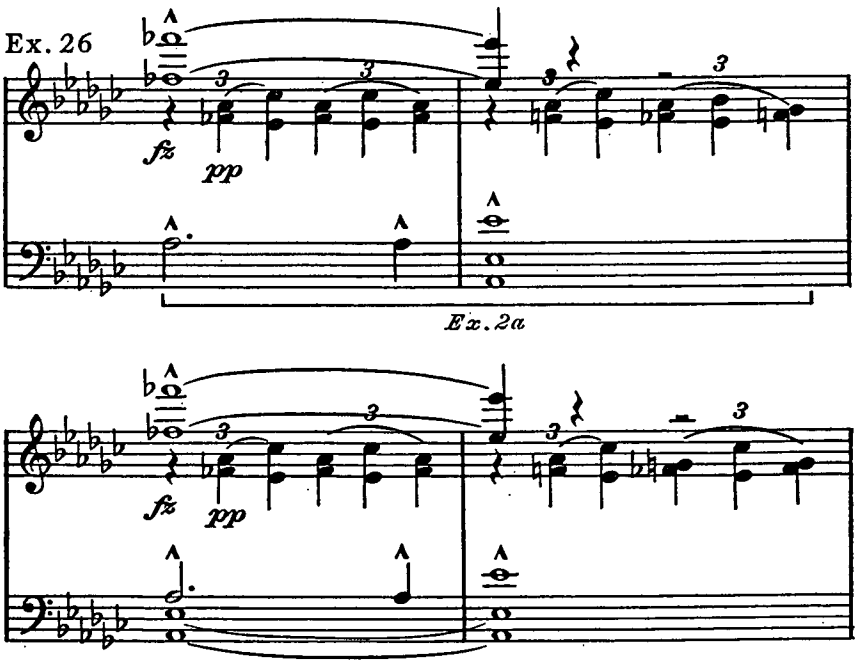
"Now the main themes are tenderly reviewed by the orchestra, *'Sehr ruhig'* ('Very peacefully'), beginning with another extensive treatment of the music of Ex. 21, now in G flat major. Woodwinds sing a melancholy after-song based on Ex. 1, and we hear the very opening bars of the prelude (la) in their first and only reprise. Ex. 22 is transformed into a canonic elegy of great poignancy:

Ex. 25





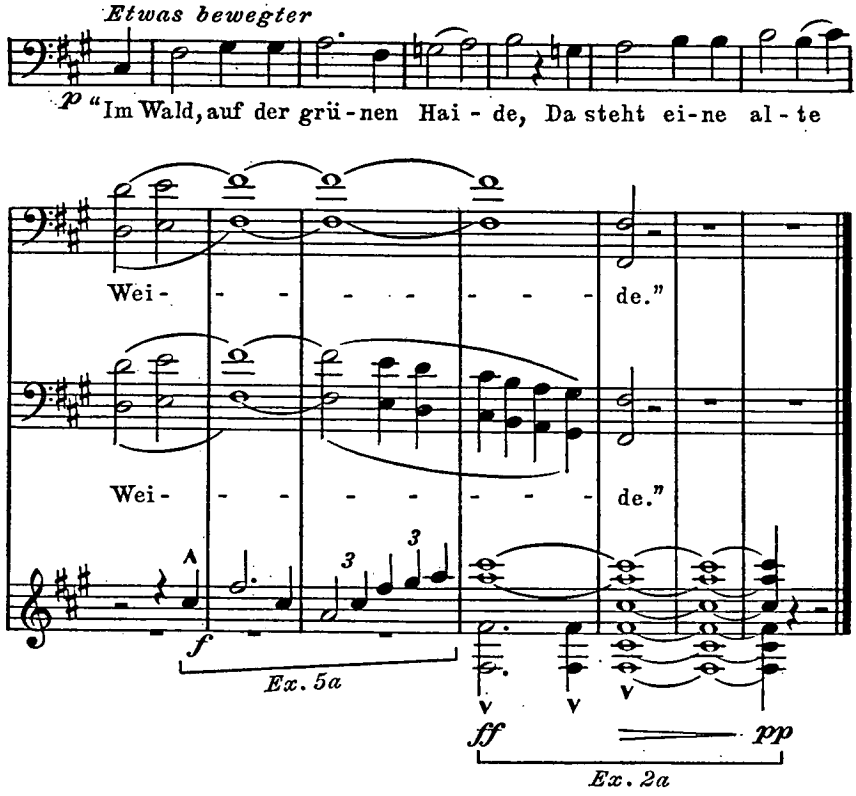
We hear the eerie semitone figure (Ex. 23) over dark forest murmurs (Ex. 1b in steady triplets):



With one of those enharmonic shifts so beloved of Mahler, the call of the fifth is sounded by the four trumpets in a sorrowful F sharp minor setting.

"The also soloist sings the epilogue, 'Ye leaves there.' Then the chorus raises its voice in measured rhythm with the closing couplet, 'In woods by a grassy pillow,' based on a variant of the theme of Ex. 18 for the male soloists. It rises to F sharp, and then descends the minor scale in peaceful quarter notes, as in the former example:

Ex. 27



The call of the fifth sounds yet again in the trumpets and trombones, and the F sharp minor triad fades out in the full orchestra to a final *pp.*"

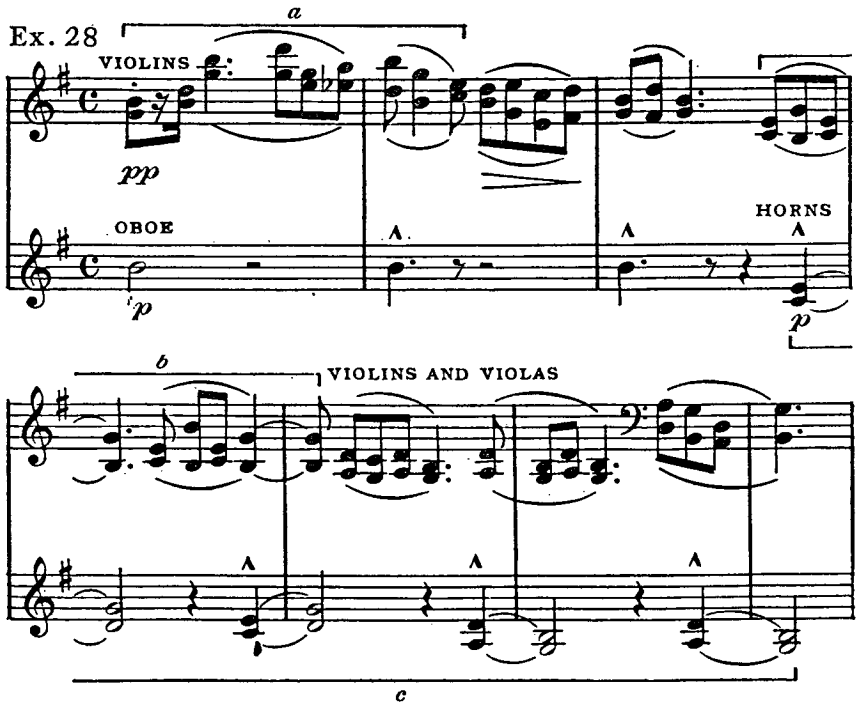
— 7 —

To the listener who is at all familiar with *Das klagende Lied* as published, performed and recorded, it requires only a glance through this analysis to recognize that a goodly portion of the thematic materials are shared, and that the two-part work we know is simply riddled with leading motives which find their origin and point of departure in *Waldmärchen.* Exx. 1b, 2a, 3a, 4b, 4c, 5, 6, 7, 8a/b, 12, 14, 15, 16, 17, 19, 20b, 23, 24, 25, and 26 above are all continued, developed, and varied in the succeeding sections of the work, while other motives have a flavor peculiarly their own.

This will scarcely be surprising to Mahler aficionados. The major surprise is that one important group of themes in the *Waldmärchen* looks ahead *not* to the remaining parts of *Das klagende Lied* itself, but rather to the *Lieder eines fahrenden Gesellen* of 1884, and to the Symphony No. 1, completed four years after that. The connection is seen most graphically in Ex. 21, where the music of the repeated words

"zur Ruh' . . . zur Ruh' . . .", as the young knight lies down to sleep under the willow tree, is echoed in the final page of the song-cycle to the words *"Lieb' und Leid, und Welt und Traum,"* as the wanderer lies down to rest in the shade of the lime tree. The whole texture of the music from the cantata, as shown in Ex. 21, is even more graphically represented (and subtly transformed) in the peaceful interlude from the funeral march of the Symphony, the entire 30 bars of which are drawn from the final stanza of the *Gesellen* song (entitled *Die zwei blauen Augen von meinem Schatz*):

Ex. 28



Here the marked segment 'a' presents in reverse sequence the two elements found in Ex. 21a— the upward figure with 16th-note rest, and the syncopated effect of the eighth note at the beginning or middle of the bar followed by a quarter note— also to be found in Ex. 13a. The syncopated rhythm is repeated in alternate bars of Ex. 21. The rocking chords of figure 'b' above, gradually descending, accompany the same melody in the *Waldmärchen* (sung by the chorus) as in the Symphony (figure 'c', played by the horns). It is the combination of the rocking chords and the soft syncopations that gives both of these versions of the theme their peculiarly hypnotic quality, *i.e.* in addition to the intrinsically soothing effect of the harmonies and of the general tone and dynamics of the music, apparent alike in cantata, song, and symphony.

It is apparent from the analysis that some of these same thematic elements (quoted in Exx. 13 and 21) are also to be found in other parts

of *Waldmärchen,* permeating one facet of what might be called (along with the important thematic complexes represented by Exx. 2, 3, 5, and 7) the "woodland" or "nature" elements of the music. And it is equally evident that the genesis of the *Gesellen* complex is Ex. 1. In this pair of motivic cells, the figure 'a' is a tonic-dominant call rising out of A minor, to which the final *"zur Ruh' "* in Ex. 21 is an answering dominant-tonic cadence in C major. This connection is found only in *Waldmärchen,* and neither element reappears in *Das klagende Lied* at all. Figure 'b' (of Ex. 1) is the harmonic genesis of the rocking motive in a slightly more complex rhythm, and this is about the only connecting link to the *Gesellen* group which survives in the published cantata.[34] And there the link, to be sure, is not apparent—for example, when these harmonies occur in the violas at cue 7, against repetitions of Ex. 5a/b (first in G sharp minor, then in C minor, and finally in F minor) intended to take us back to the arboreal "scene of the crime" as the alto takes up the narrative with *"Beim Weidenbaum, in kühlen Tann . . .", etc.* The rocking harmonies are returned to the clarinets at cue 9, following the eerie night-call which harkens back to Ex. 23a; in Ex. 26, these two had been heard together.

The other ingredient of Ex. 26, the "call of the fifth" (or *"Quintenruf",* in Prof. Rosé's designation), which is announced in Ex. 2 and haunts so much of *Waldmärchen*— and which, it will be noticed, anticipates in its primeval effect the distant, echoing horn-calls in the finale of the Second Symphony— is heard less often in its original form in the published *Klagende Lied.* At cue 54, just before the alto sings the words *"Was ist der König so stumm und bleich?"* (Why is the bridegroom so pale and cow'd?"), the solo horn seems to supply the secret answer to the question by blowing the fifth motive, with its sorrowful appendage from Ex. 25a. This is heard under a sustained open fifth in the flutes and flageolleted cellos, and under muted tremolos in the violins:

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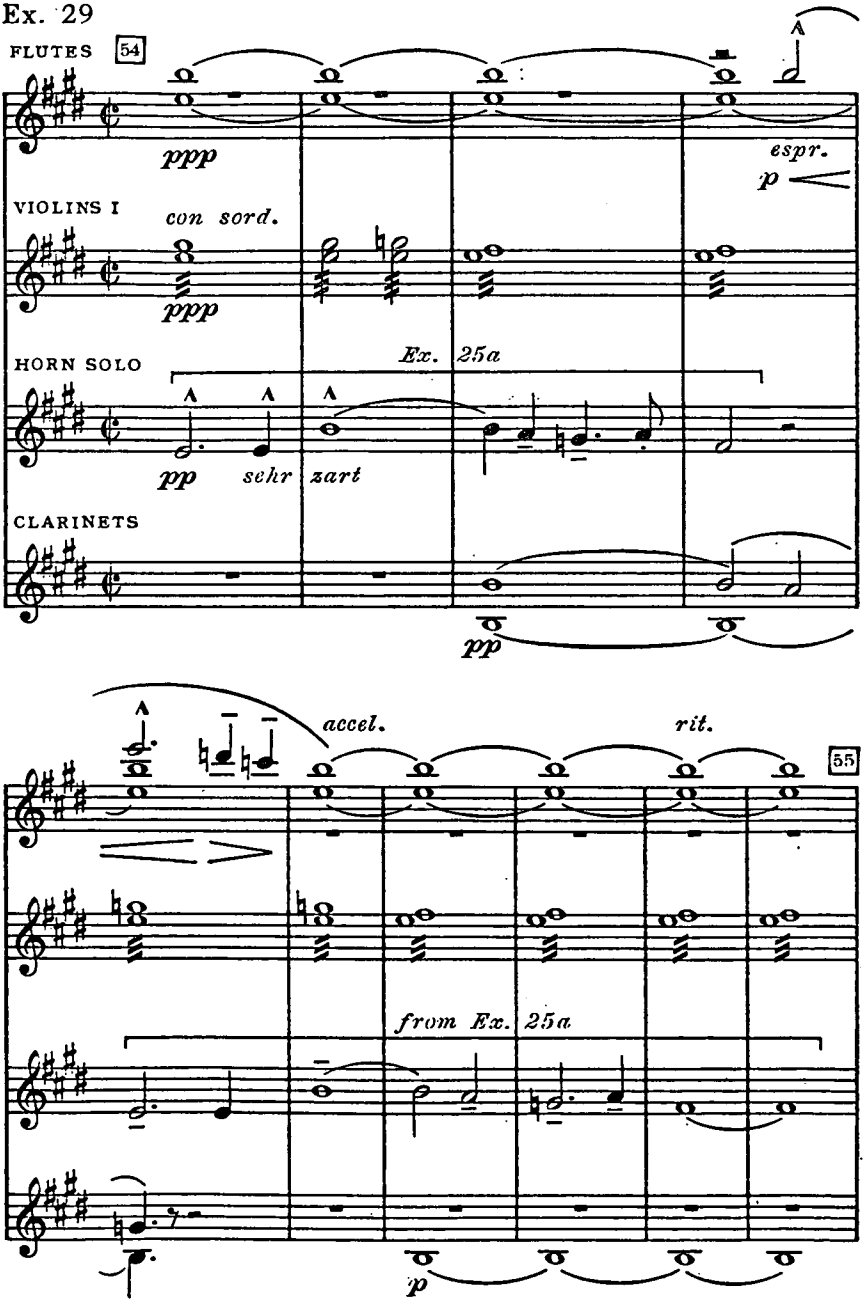
[34] Of course, the tonic-dominant ostinato bass-tread in quarter notes, which appears earlier in the same song, still remains as a major stylistic feature linking the three works. For a basic specimen from *Waldmärchen,* see Ex. 7. *Cf.* also the published *Klagende Lied,* after cues 1, 3, 4, 5, 6, 8, 11, 12, 15, 17, 30, 31, 32, 34, and 60; *Lieder eines fahrenden Gesellen,* after cues 2, 7, 14, 15, 16, 27, and 28; and Symphony No. 1, after cues 4, 6, 7, 16, 17, 20, 21, and 33 (first movement), cues 1, 3, 5, 13, 16, 17, 21, 22, 23, 26, 27, and 29 (second movement), and cues 1, 2, 3, 4, 7, 8, 9, 13, 14, 16, 17, 18, and 19 (third movement). Eighth-note tonic-dominant drum strokes also occur in *Waldmärchen* (see the last part of the paragraph following Ex. 20b) and in the off-stage band music from *Hochzeitsstück* (after cues 46, 47, 48, 49, 66, 67, and 70), while— to come back to the pivotal song again— an eighth-note plucked ostinato on the tonic and dominant accompanies the *"Auf der Strasse"* interlude in the Symphony almost throughout (third movement, after cues 10, 11, and 12).

Ex. 29

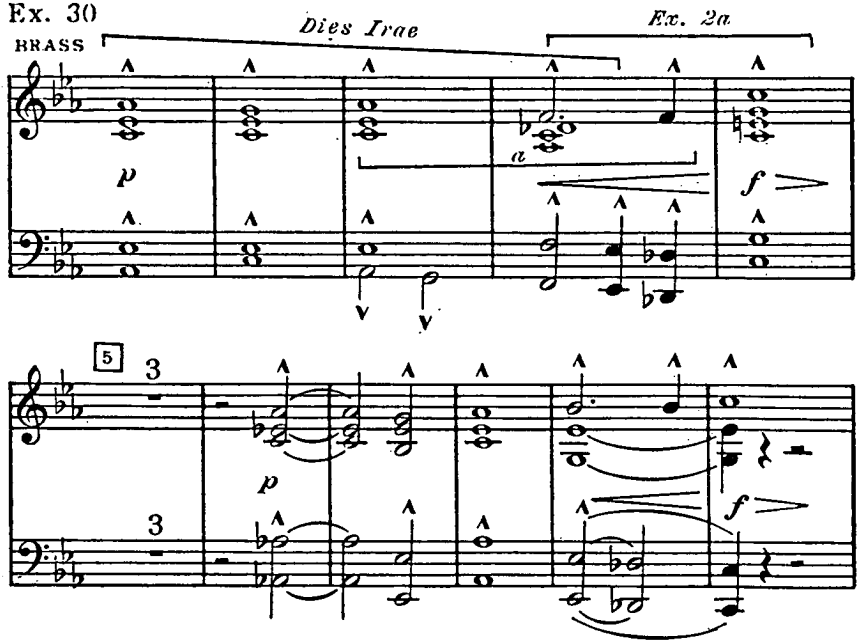


How much more revealing this must be if we are familiar with what it has already signified! But this particular setting is also prophetic of

much to come in Mahler's symphonic music, with its E major chord changing to E minor (second bar— subtly orchestrated as always!), and its downward curve of lamenting brass. And the counterpoint of the flute before the broader repetition of Ex. 25a (against the vocal part, not shown above) makes it clear that this is also a variation of the descending minor scale motive beginning with rising fourth (Exx. 12 and 15)— of which more later. That is, the flute and horn between them trace all but the last degree of the descending E minor scale— to be interrupted at cue 55 by the chord of G sharp minor!

In the prelude to *Der Spielmann,* beginning at cue 5-5 (*i.e.* five bars before cue 5), a new motive appears in which the call of the fifth is nicely dovetailed with a chorale-like treatment of the *Dies Irae* plainchant— the latter as in a more extensively developed motive in the Second Symphony:

Ex. 30

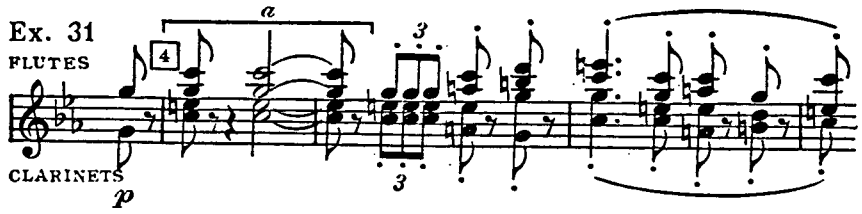


How, we must ask, could any listener possibly recognize or appreciate *this* motive combination without a prior knowledge of the *Waldmärchen*?!Note also the inversion (marked 'a' above) of the first three notes of Ex. 8a. The *Dies Irae* chorale returns verbatim during an orchestral interlude in the *Hochzeitsstück,* at cue 61.

It is easy to see that Mahler's long-term scale of reference is fully at work in the original three-part cantata. I have already mentioned that Ex. 5a/b returns in successive minor keys after cue 7 of the published score, albeit without the "triplet" theme which appears on the lower stave of Ex. 5. In addition to that, however, the entire F-minor complex of Ex. 5 in the *Waldmärchen*— dominant trill, triplet theme,

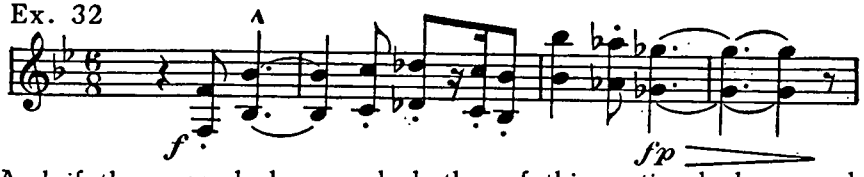
soaring fanfare, and bird-song— which, we are told, is immediately repeated in D flat major at that point, returns intact in F major at cue 23+4 in *Der Spielmann*. All this material is packed into a mere six bars.

The original triplet motive (Ex. 3a), which directly precedes this at cue 23, had already made its impressive first solo reappearance right after cue 3, "contradicting" (as Deryck Cooke has said[35]) the C-minor oppressiveness of the *Spielmann* prelude with its limpid horn tones in F major over a strumming harp. We then hear a bit of the motive's continuation (as in Ex. 7) in the oboes, *over* the new C-minor bass theme with which this prelude has opened. This is succeeded, in C major (cue 4, flutes and clarinets), by the first thematic harbinger of the wandering minstrel who is to be the unwitting instrument of retribution upon the guilty brother:



And, as if following inexorably from this, the retribution itself is then forecast directly by means of the *Dies Irae* chorale (Ex. 30). At cue 57 the triplet motive also recurs in the version ending with an upward inflection (Ex. 19A), very impressively against the choral tenors' singing of *"Sieht nicht die Gäste, stolz und reich."*

The principal new theme offered in the *Hochzeitsstück* prelude is the "castle" or "kingly" motive introduced by the trumpets at the fifth bar:



And if the general shape and rhythm of this motive looks vaguely familiar, the ensuing festive chorus makes the derivation from the Ex. 5a fanfare perfectly clear. The basses first offer a phrase closely resembling Ex. 5a itself, doubled by the horns, and then the tenors respond with the very trumpet motive we have just heard, again in unison with the trumpets themselves:

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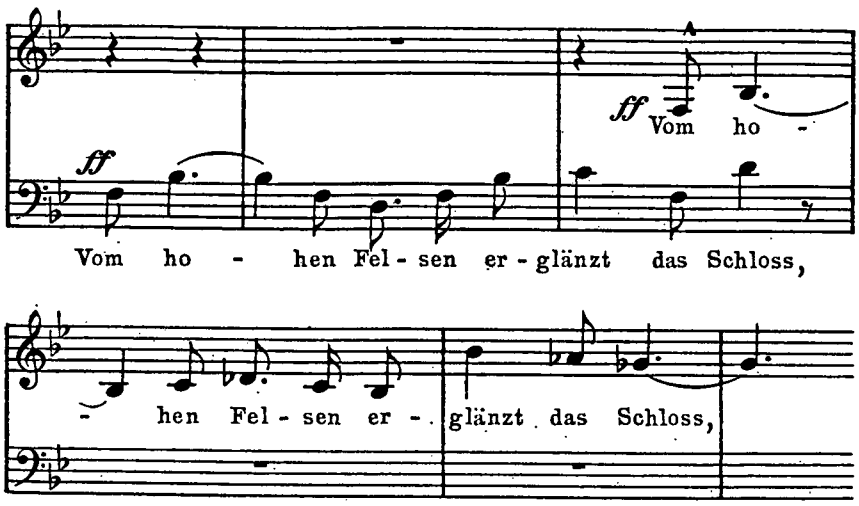
[35] D. Cooke: *Gustav Mahler (1860-1911)*; British Broadcasting Corporation, London, 1960; p.21.

Ex. 33



This close succession of one figure by the other is like an obsessive overturning of the natural order of things, culminating not so much in a proud flourish as in an angry cry.[36]

But the chief use of Ex. 5a in its original form in the *Hochzeitsstück* occurs within the context of Ex. 6. Eight bars after the announcement of the "castle" theme in the prelude (cue 40) the metre changes from 6/8 to 4/4, and Ex. 6 is heard in its literal entirety.[37] It returns again in its entirety at cues 44 and 50, while 6a is heard by itself at cues 41, 48, 51 + 2, and 70, always in the horns.

The other principal fanfare motive is Ex. 16, evidently first announced in *Waldmärchen* by the male chorus in F minor, to the words *"Als sie nun zogen eine Weil'."* It is reintroduced six bars after cue 19 by the alto soloist, in the same key, to the words *"Der Spielmann setzt die Flöte an,"* against one of the typical "distress" motives[38] of the minstrel—

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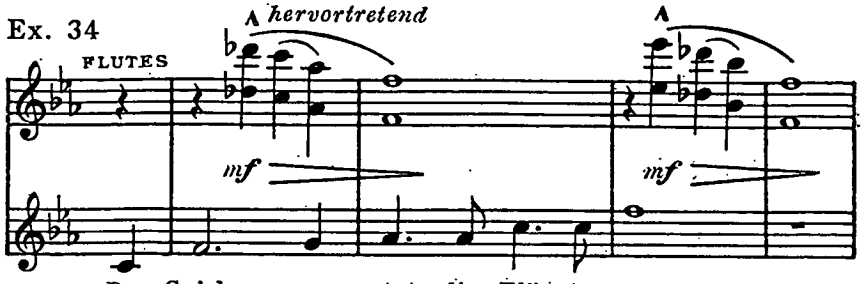
[36] It is instructive to discover that a page from a four-stave sketch for the *Hochzeitsstück* found among Alma Mahler's manuscript collection— the opening page of the prelude— bears another of those subtitles subsequently deleted by Mahler. At the head of this prelude is inscribed the word *"Höllenjubel"* ("Hell's Festivity"). (See Plate II.)

[37] In the afore-mentioned four-stave sketch, the bar containing the contrapuntal combination of Exx. 3a and 5a occurs at the left margin, and next to it is inscribed (twice!) the word *"Natur"*. (See Plate II.)

[38] This becomes itself a vocal motif later on, to the words *"Ach weh, ach weh, ihr lieben Leut'!"* (cue 34). It derives ultimately from the unquoted minstrel theme at cue 6 (second, ninth, and elebenth bars), and it evolves out of a passage of extended development of that theme beginning at cue 17.

Ex. 34



but not before it has been heralded in the trombones (six bars after cue 17) during an agitated orchestral peroration in the unusual key of D flat minor. At cue 33 the male chorus lays claim to it once more, in A flat minor, to the apocalyptic words *"Der Spielmann ziehet in die Weit'."*

I might add that even the inane tootlings of the off-stage band in the *Hochzeitsstück* are to a large extent quasi-satirical distortions of significant motives carried through the three sections of the cantata, notably the elements of Ex. 5. The undignified things that happen to them are of the general sort that happen to Strauss' Dulcinea motive in the common thoroughfares of Toboso,[39] or to Berlioz's *idée fixe* in the Witches' Sabbath.[40] But these *particular* sounds, as Donald Mitchell has expounded, point ahead to Mahler's ironic or parodistic use of wind-band sounds in the third movement of Symphony No. 1, the first and third movements of No. 3, and so on. And the instrumentation is, in Mitchell's words,[41] "evidence of Mahler's taste for the authentic sonority of the wind band, a taste undoubtedly conditioned by his familiarity with the piercing, plangent timbre of the military band in his childhood days." Here the ensemble is the largest ever used by Mahler as an off-stage unit, consisting of a piccolo, 2 flutes, 2 oboes, 2 clarinets in B flat, 2 clarinets in E flat, 4 horns, 2 trumpets (or flügelhorns), triangle, cymbals, and timpani.

— 8 —

Since the three songs of the spectral flute itself are the chief *narrative* links with the *Waldmärchen,* recalling the scene of the murder in the slain brother's own words, it is to be expected that these songs would be especially rich in musical allusion as well. Here Mahler employs the Wagnerian motivic device at its most subtle and complex, leaving the voice free to express powerful emotions in the most natural

[39] *Don Quixote* (1897), Variation VI. Richard Strauss' recourse to satire and parody became more pronounced in later works such as *Der Rosenkavalier* and the music for *Le bourgeois gentilhomme (Der Bürger als Edelmann).*

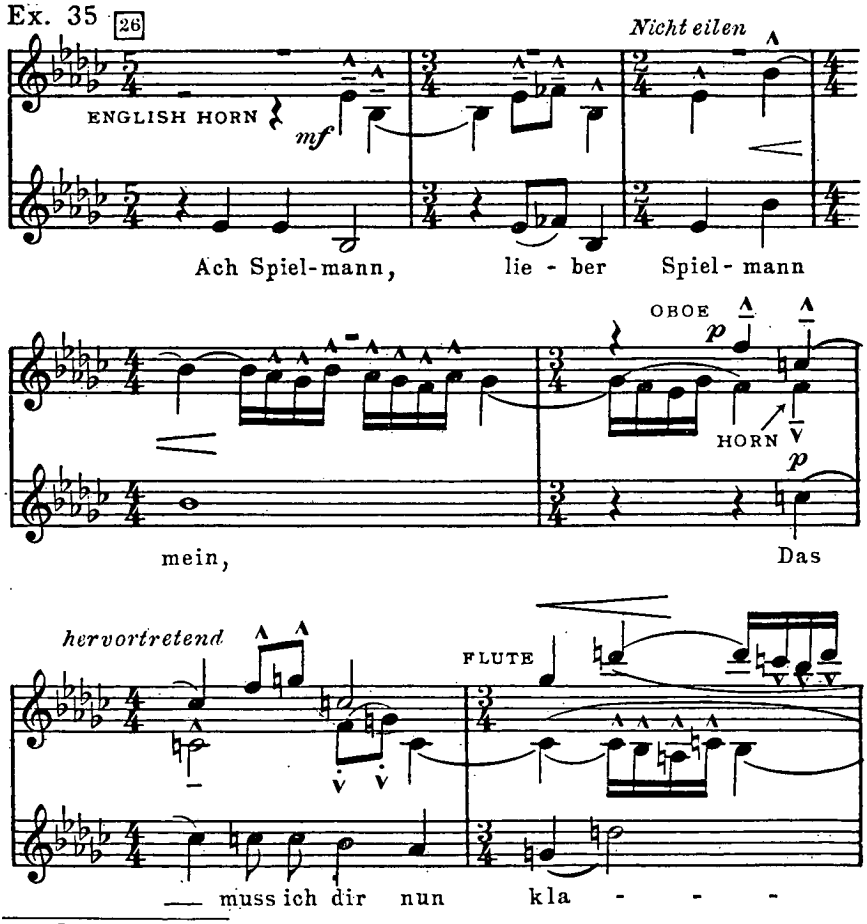
[40] *Symphonie fantastique,* fifth movement *(Songe d'une nuit du Sabbat)*— a movement which also makes reference to the *Dies Irae.* The fact that Mahler's thoughts were, indeed, not far from the idea of a *Walpurgisnacht* at the outset of Part III is indicated by the afore-mentioned subtitle on the prelude: *"Höllenjubel".*

[41] *Op. cit.,* p.188.

way, while the orchestra supplies the linking details. According to Donald Mitchell,[42] "one extraordinarily interesting idea Mahler had at the FS [first full score] stage was to have a boy's voice doubling, 'from afar,' the contralto's delivery of the flute's narration of the murder." And in the first printing of the score which appeared in 1899, even the clear designation "Alt-Solo" bore the contradictory footnote "*Womöglich durch eine Knabenstimme auszuführen!*"— "Sung if possible by a boy's voice!". It is interesting to bear in mind either or both of these possibilities when studying the first song.

This first spectral song follows the sudden irruption of the E flat minor chord at cue 25-2 which comes, as Mitchell says,[43] with "chilling effect" upon the "somnolent F major" cadence. The first pair of lines seems to contain a series of evocative variations on the *Waldmärchen*'s Ex. 25a (the upward fifth with its elegiac continuation), beautifully scored for winds and tremolo violins:

Ex. 35 [26]



[42] *Op cit.*, p. 165.
[43] *Op cit.*, p. 181.

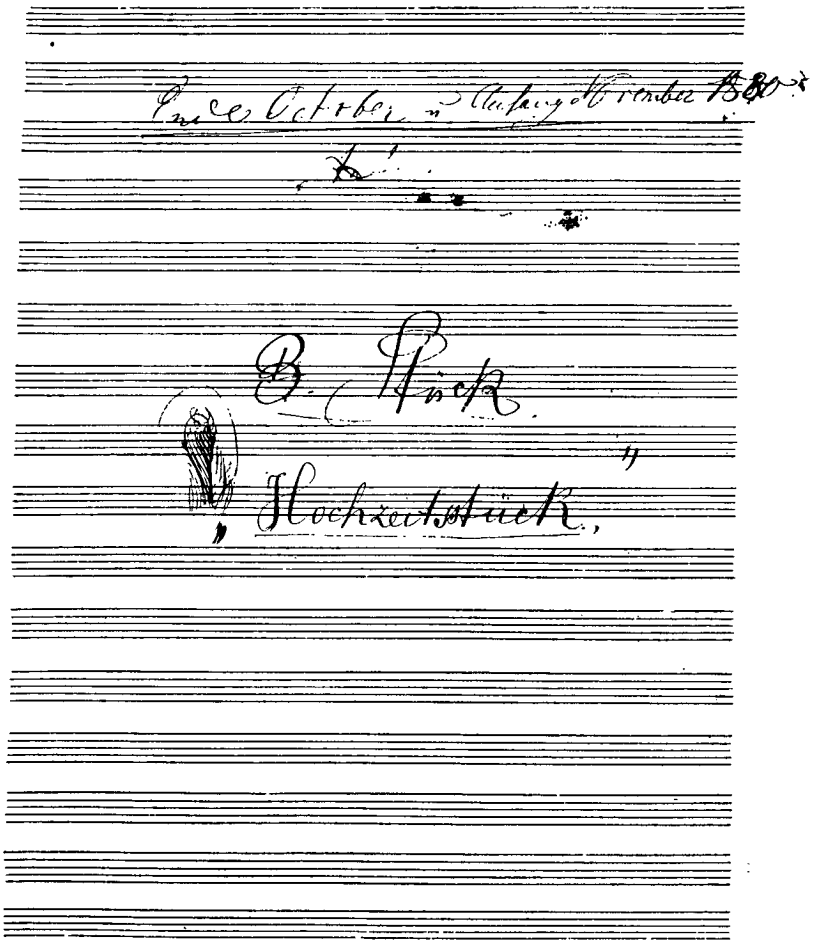


PLATE I

Mahler *Das klagende Lied*. Title page for four-stave sketch (1880) of *Hochzeitsstück*, from the collection of Alma Mahler. (by kind permission of Jerry Bruck). Note the designation "3 Stück", with the figure "3" written over a mysterious "4". No explanation whatever for the latter numeration has appeared.

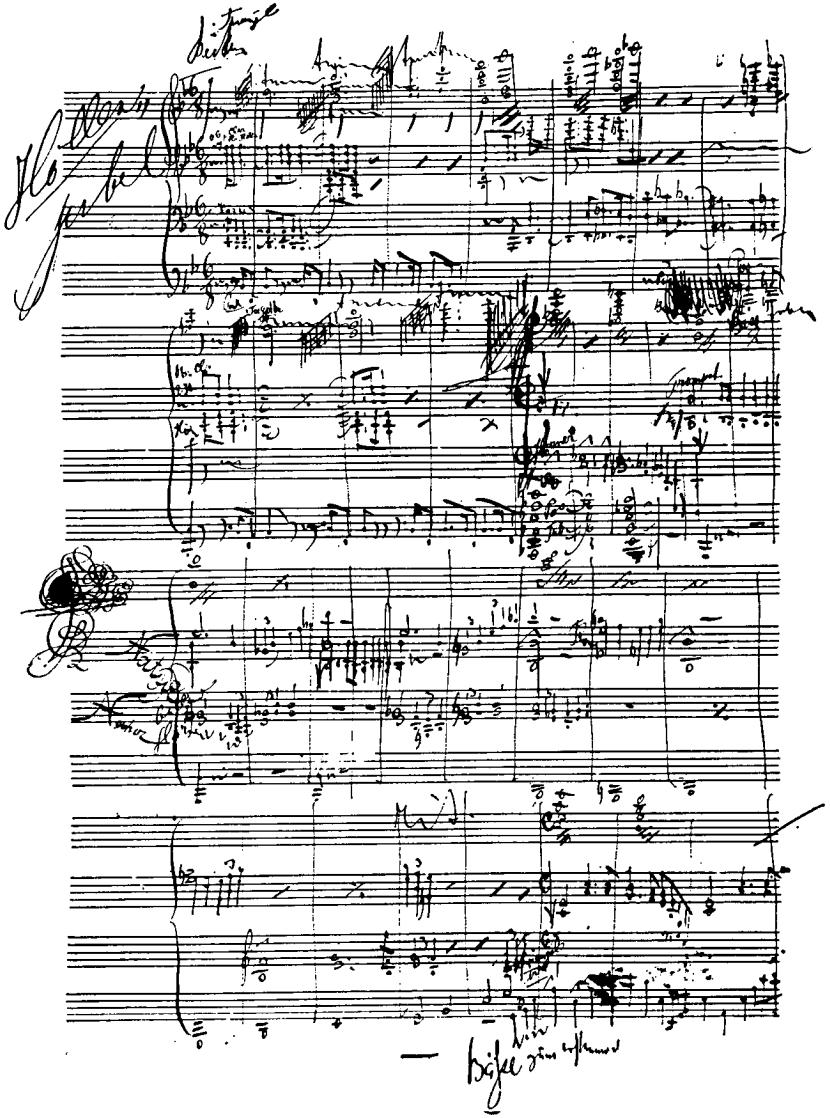
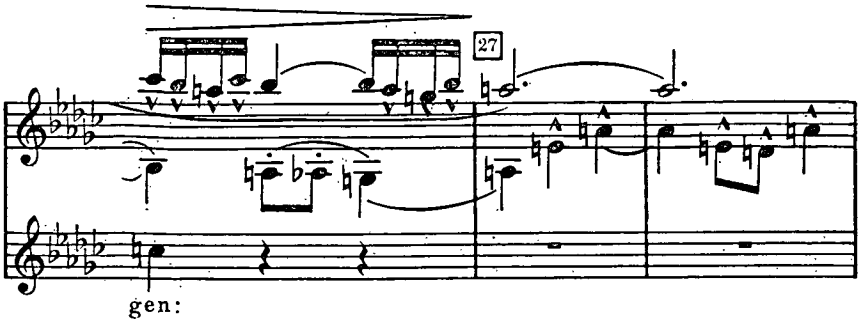


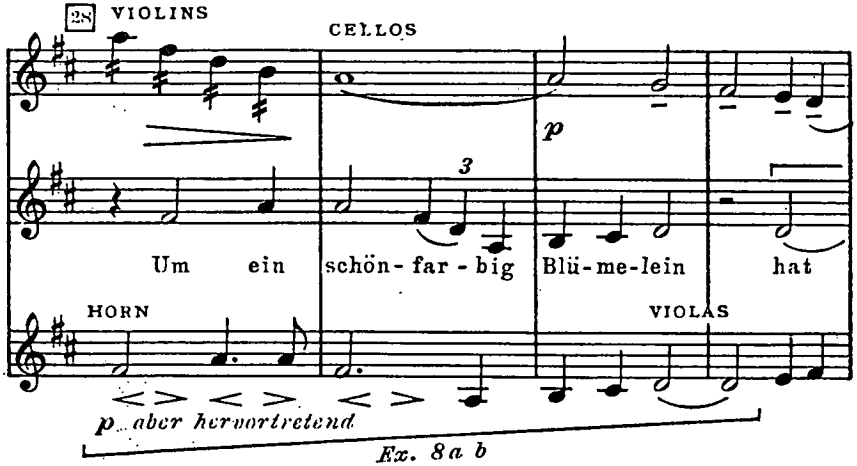
PLATE II

Mahler *Das klagende Lied*. First page of four-stave sketch of *Hochzeitsstück* from the collection of Alma Mahler (by the kind permission of Jerry Bruck), with subtitle *"Höllenjubel"* appended to the opening bars. The twenty bars in 2/2 metre later emerged as ten bars in 4/4 metre.

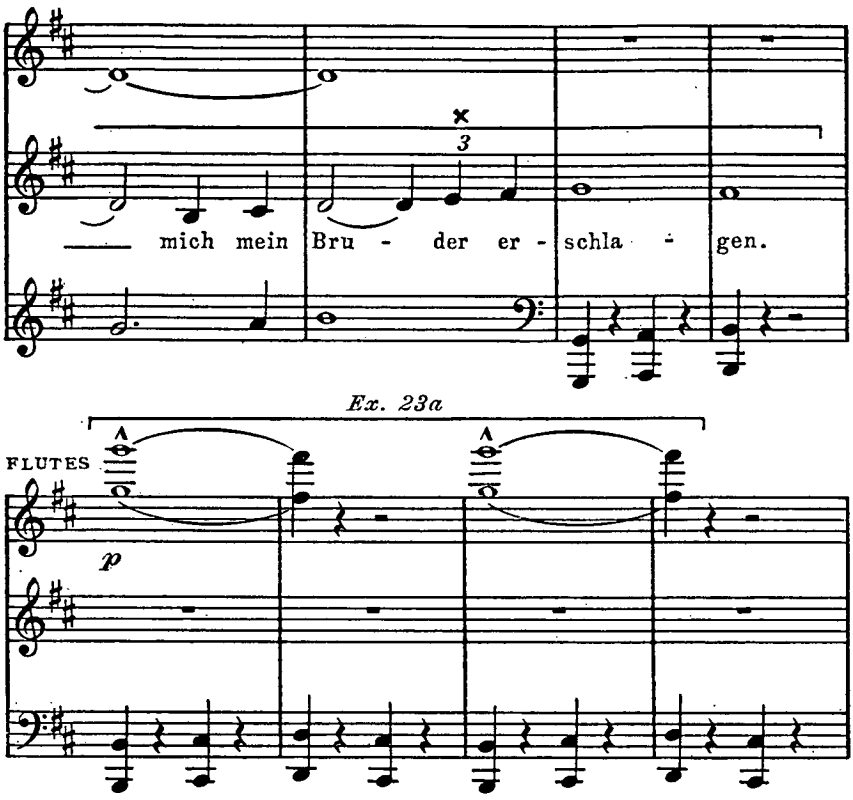


The second pair of lines begins in D major, and the mention of the queenly prize (*"ein schönfarbig Blümelein"*) for which the fratricide was committed evokes Ex. 8a/b— *i.e.*, the greatest number of notes from Ex. 8 we are to hear until the third flute song.[44] The word *"erschlagen"* is so inflected that the dismal Ex. 23a then comes as a twofold echo:

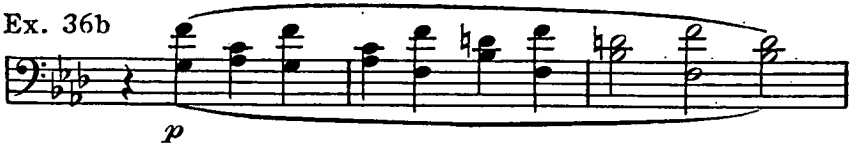
Ex. 36a



[44] Elsewhere we hear only the first four notes of Ex. 8, plus a fifth note (at cues 24, 55, 56, and 64), although the third of these instances is beautifully integrated into a reprise of Ex. 24 to the words *"Hört nicht des Jubels Töne."* Here the music alone practically tells us, if we know the earlier words connected with Ex. 24, that the king, "hearing not" the sounds of jubilation, is haunted by the memory of the expression upon the face of his slain brother (*"Der Junge lächelt wie im Traum"*), perhaps as Boris Godunov was by the account of the murdered Dmitri.



The musical phrase indicated as figure 'x' was also sung in the first stanza of *Der Spielmann* to the words *"Unter Blättern und Blüten begraben."* There it was likewise followed by Ex. 23a (at cue 9), with the same mournful echo-effect after *"begraben"*; and this, as we mentioned before, was succeeded by the clarinets' rocking harmonies derived from Exx. 1b and 26, gently modulating to the key of *"Dort ist's so lind"*:



But now we are wrenched back to the "sudden orchestral cry" in *Waldmärchen* cited after Ex. 23, and the ensuing fortissimo couplet marked *"Etwas bewegter"*—

Im Walde bleicht mein junger Leib,
Mein Bruder freit ein wonnig Weib!

would appear to be a direct C-minor reprise by the alto (vocally augmented by *"O Leide!", etc.*) of the A-minor soprano couplet

O weh, wem er dort schlafend fand,
Die Blume am Hut, am grünen Band!

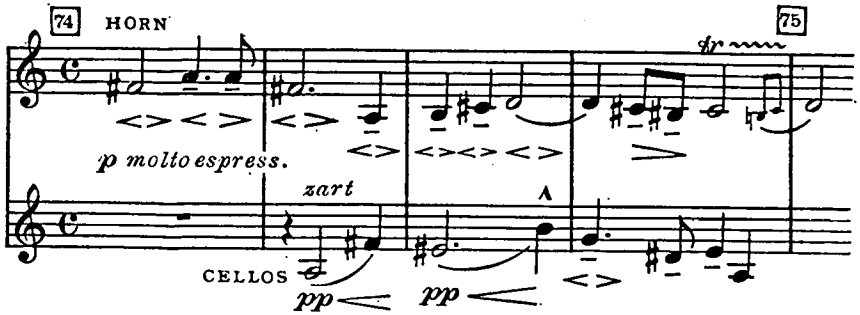
—to the music first set forth in Ex. 14. The revelation is climaxed with the music found on the lower stave of Ex. 4— *i.e.* the "fifth" motive sounded by raucous horns, which then plunge downward into the nervously pulsating version of Ex. 5a.

The second flute song, also sung by the alto, and identical in text to the first, follows the general plan of the first song, but with greater intensity in the first pair of lines (trumpet in place of English horn, *etc.*), in C sharp minor, and greater divergence in the second pair (G flat major). The couplet, however, begins elegiacally this time (F minor), without a sudden break in tempo or dynamics, but ends with a shock on a fortissimo octave leap. And the commiseration of the chorus has to contend with the now ironic tootling of the off-stage band.

The single stanza that intervenes between the second and third flute songs is devoted almost entirely to the music of Ex. 32, the "kingly" motive. The whole chorus sings it in unison, to the words *"Auf springt der König von seinem Thron,"* and then it is tossed about in the orchestra with mounting frenzy, until we hear the chorus' octave-leap cries of *"Schrecken! Schrecken!"*. The orchestral peroration breaks off on the solitary recurrence of Ex. 17 outside *Waldmärchen.*

The third flute song begins familiarly, although in the cold, clear voice of the soprano this time, in A minor. Instead of *"Ach Spielmann . . ."* we hear *"Ach Bruder, lieber Bruder mein."* And where the word *"klagen"* came before, now we hear *"erschlagen"* already: *"Du hast mich ja erschlagen"*— " 'Twas *thou* my life didst sever." This is the crucial confrontation, and now we are brought back to the murder scene with a vengeance. The mind that slept while the tragic blow was struck is now awake and accusing, if "more in sorrow than in anger." And now at last we hear a full four bars of the "proud queen's" music from Ex. 8, trill and all, against a bitterly elegiac new counterpoint in the cellos—

Ex. 37



and we are brought back further still, to the psychological starting point, but with a new emotional perspective. And the queen, who is

herself at hand, will faint away at the realization.

But first we have the singing of that distraught coloratura couplet (sparked by the sudden leap of a tenth on *"klagen"*, which has now traded places with *"erschlagen"*)—

Was hast du mein junges Leben
Dem Tode hingegeben?

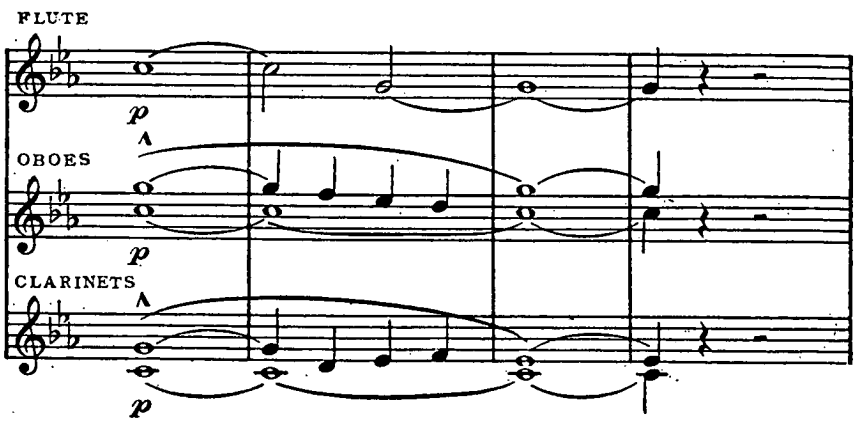
in which Mahler gives his vocal imagination free rein, albeit with an inspired reference to *Dies Irae* at the very apex, and on the appropriate word *"Tode"*. Here is musico-dramatic verity of the highest order, whose all-resolving and cathartic quality is surely much enhanced by the larger scale of reference which embraces *Waldmärchen*. There seems, indeed, little excuse to have as many as three spectral flute songs unless they do serve this larger structural function.

9

And so we come finally to the *Leitmotiv* which probably permeates the original *Klagende Lied* more than any other: the descending minor scale with rising fourth upbeat. And it is this motive which, without question, drives home the structural necessity of the *Waldmärchen*. As we see from the analysis of the deleted piece, the motive is both sung (as in Ex. 15) and merely played (as in Ex. 12); but more than this, it actually concludes (or, in just one case, is heard in the penultimate line of) seven of the nine stanzas of *Waldmärchen*— *i.e.*, all except the sixth and seventh stanzas. And it is variously sung to the words *"das Fluchen"* (third stanza), *"die Blume"* (fourth), *"zur Ruh'"* (fifth), *"Der Alte"* (eighth), and *"alte Weide"* (ninth and last stanza, bringing the music itself to a close on an F sharp minor chord). That is to say, it serves as a kind of musical refrain, just as the words *"O Leide, weh!"* thenceforth become a verbal refrain in all but two stanzas.

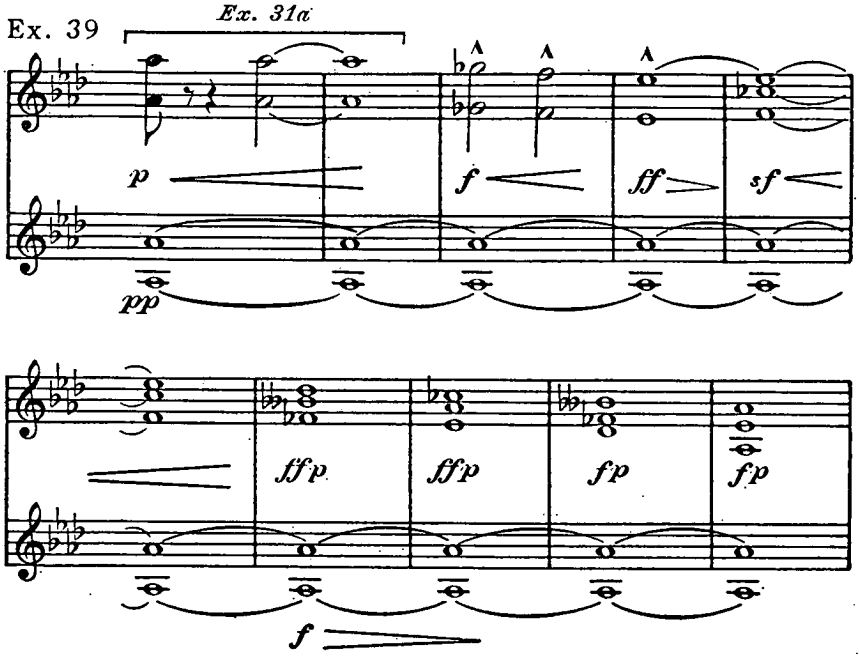
In the two published parts of the cantata, the descending motive is heard chiefly in quite subtle variation form, and these variations begin on the very first page of the *Spielmann* prelude:

Ex. 38



This is repeated with a new extension five bars later, at cue 1. Twelve bars after that comes a second variation, likewise involving only a part of the scale; it is repeated verbatim at cue 34+7, and finally, at 60+6, it finds a most impressive harmonic and melodic fulfillment, descending the entire scale:

Ex. 39



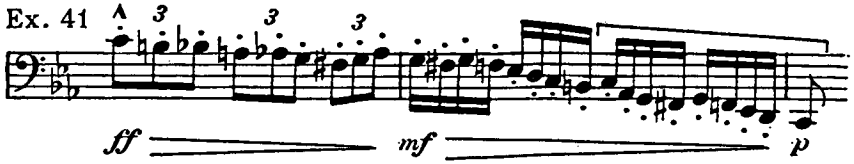
These solemn wind chords forge a kind of fateful link between the original Ex. 12 and the *Dies Irae* chorale. Note the initial rhythm with dotted-quarter rest, derived from the very opening bars of the prelude, and previously cited in Ex. 31.

The third variation takes the form of angry eighth-note scales in C minor leading to the climactic return of Ex 4c (cue 2+4):

Ex. 40

(Compare the downward-thrusting trochaic figures in the first movement of Symphony No. 2.) The fourth variation (at cue 3-2) serves to conclude the subsiding bass figure which ensues—

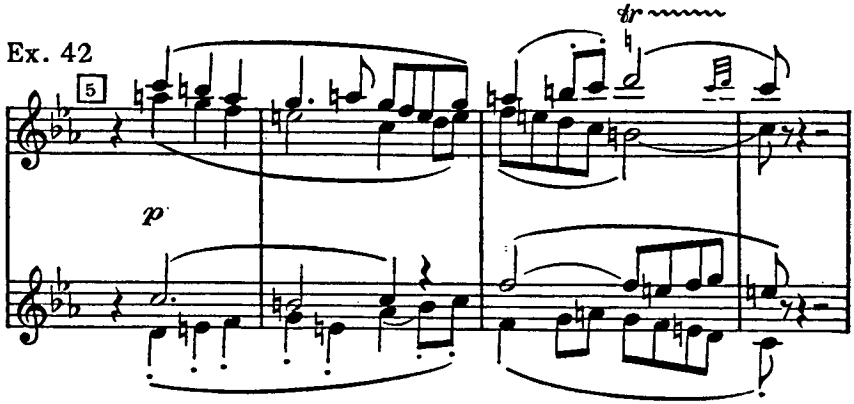
Ex. 41



while the fifth is perhaps the *Dies Irae* motive itself (Ex. 30), as an examination of its bass line may suggest. The latter connection is further pointed up when the *Dies Irae* returns, at cue 61, immediately after the impressive variation quoted in Ex. 39.

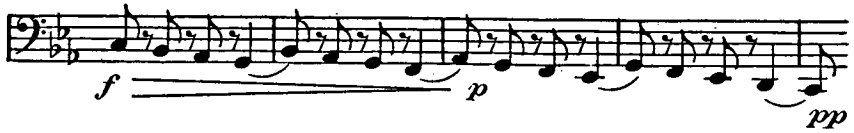
The sixth variation, for the woodwinds in the major mode (at cue 5), separates the two clauses of the *Dies Irae* theme, and is one of the series of harbingers of the minstrel's music of which Ex. 31 is also one:

Ex. 42



Note that the inverted bass-line opening (mirroring the top line) also suggests the third and fourth bars of Ex. 8, as does the trill in the flutes. The seventh variation is again in the bass, and is preceded by the second clause of the *Dies Irae* chorale:

Ex. 43



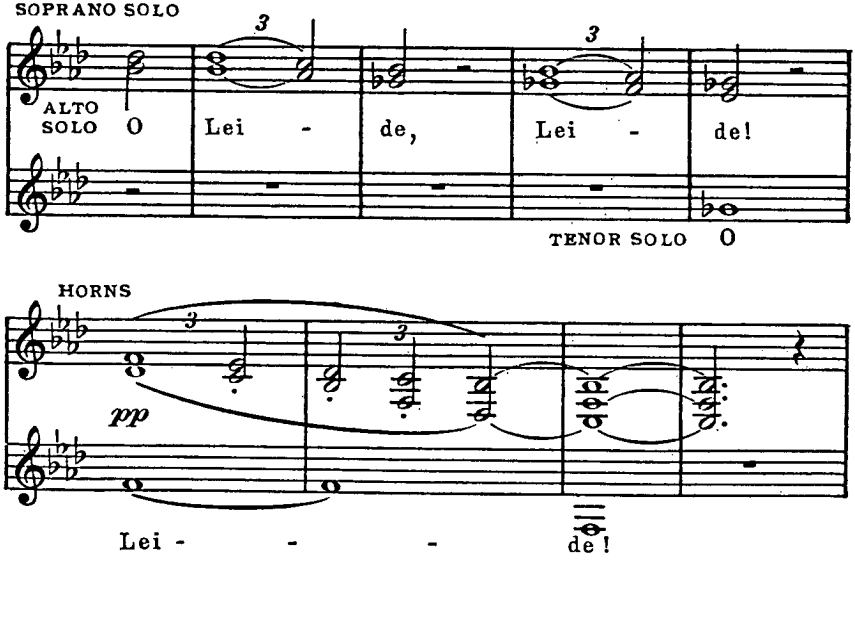
This is followed at cue 6 by the main *Spielmann* motive in F major. Based on a jaunty transformation of the prelude's opening bass figure, the well-remembered theme need not be quoted here, since it evidently bears no direct relation to anything in *Waldmärchen*. It brings the prelude to a close.

All the variations thus far have occurred *in* the prelude to *Der Spielmann*! (excepting the final metamorphosis of the second variation quoted as Ex. 39). Thereafter the descending minor scale becomes asso-

ciated chiefly with the verbal refrains, thus linking the ends of the stanzas together, just as those of the *Waldmärchen* were linked *without* a verbal refrain. However, the descending scale continues to be employed in more varied guises than it evidently was in the *Waldmärchen*. Obviously Mahler was depending upon the original motive's having been thoroughly digested by the time *Der Spielmann* gets under way, one of the several important facts which he chose to overlook in deleting Part I.

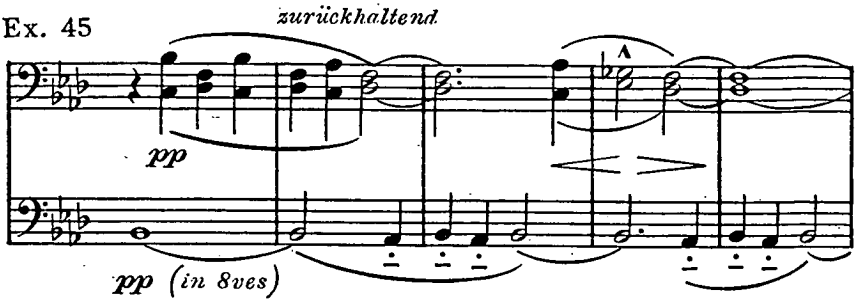
At the end of the first stanza of *Der Spielmann* (cue 10), for instance, the tenor soloist sings the straight octave-drop version of the descending motive, but in *dominant* harmony, against an equally interesting harmonic version of the descending scale, first vocal and then instrumental:

Ex. 44



This is followed by a beautiful cadence onto the B flat minor chord in the root position, featuring Ex. 36b (clarinet and bass clarinet doubled by violas) with a new, short extension (stopped horns and violas), and an arresting new bass figure:

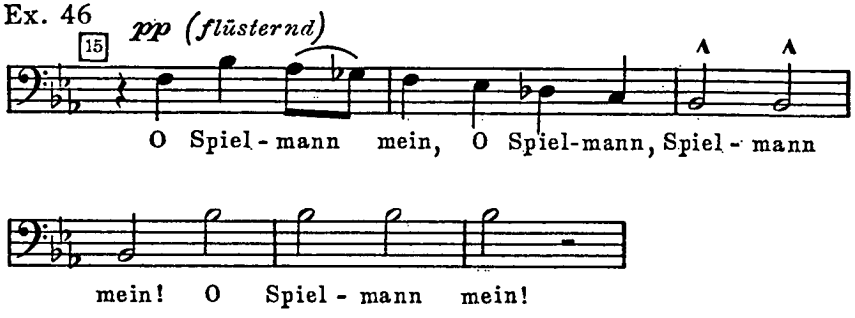
Ex. 45



The bass figure sounds like a curious anticipation of the figure underlying the fourth movement of Symphony No. 3 *("O Mensch, gib Acht"),* but upside down, while in the extension, with its little stab on the second note, the instruments themselves seem to be articulately repeating the words *"O Leide!"* And indeed, this is exactly what the chorus will be doing later (Ex. 51 below).

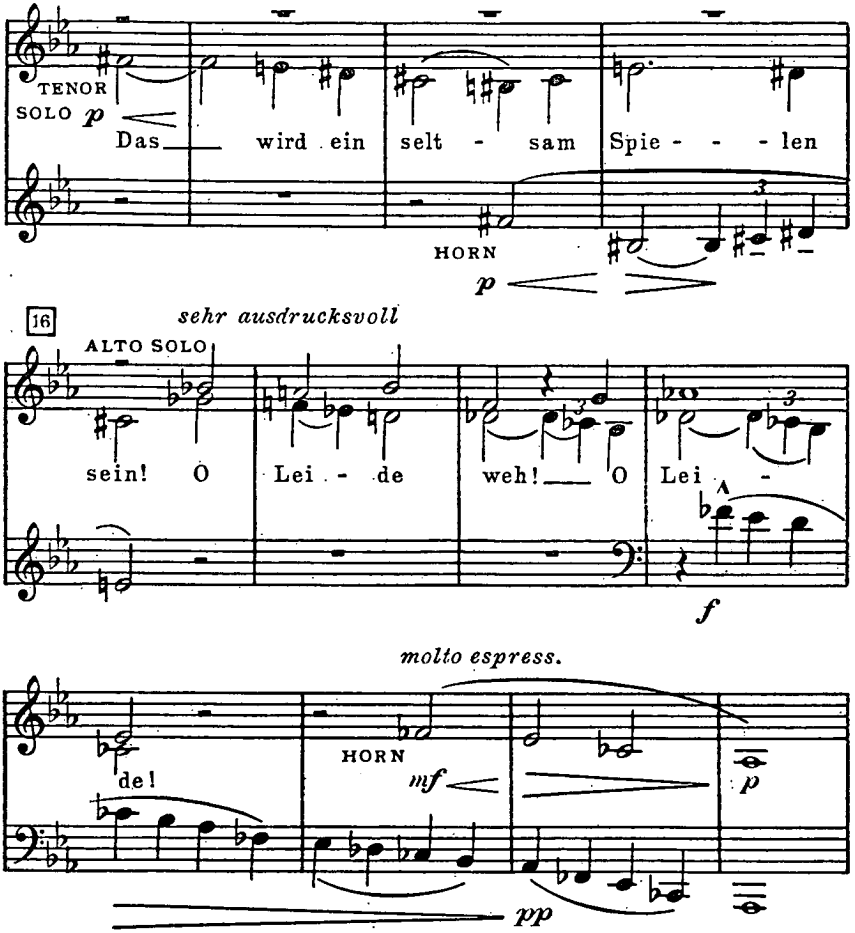
In the second stanza, the scale motive appears in the couplet *as well* as the refrain. Against a veiled, mysterious, and beautifully scored ostinato march-rhythm in B flat minor, the lower half of the divided choral basses "whisper" the phrase

Ex. 46



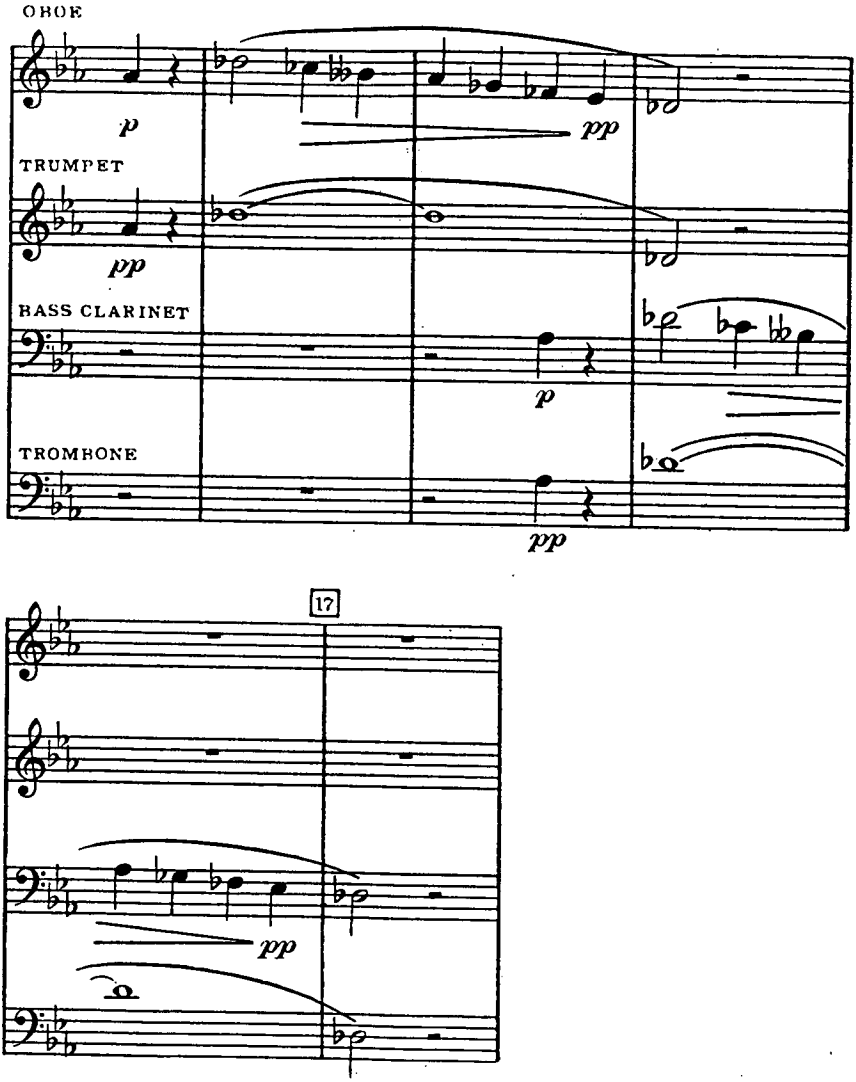
—which the rest of the chorus, divided into six more parts, embroiders above. Then the tenor soloist bursts out passionately with the last line of the stanza, the alto joins him in harmony for the refrain (she being obviously influenced by the *Dies Irae* figure), and the low winds and strings provide a new melodic variant of the descending motive:

Ex. 47



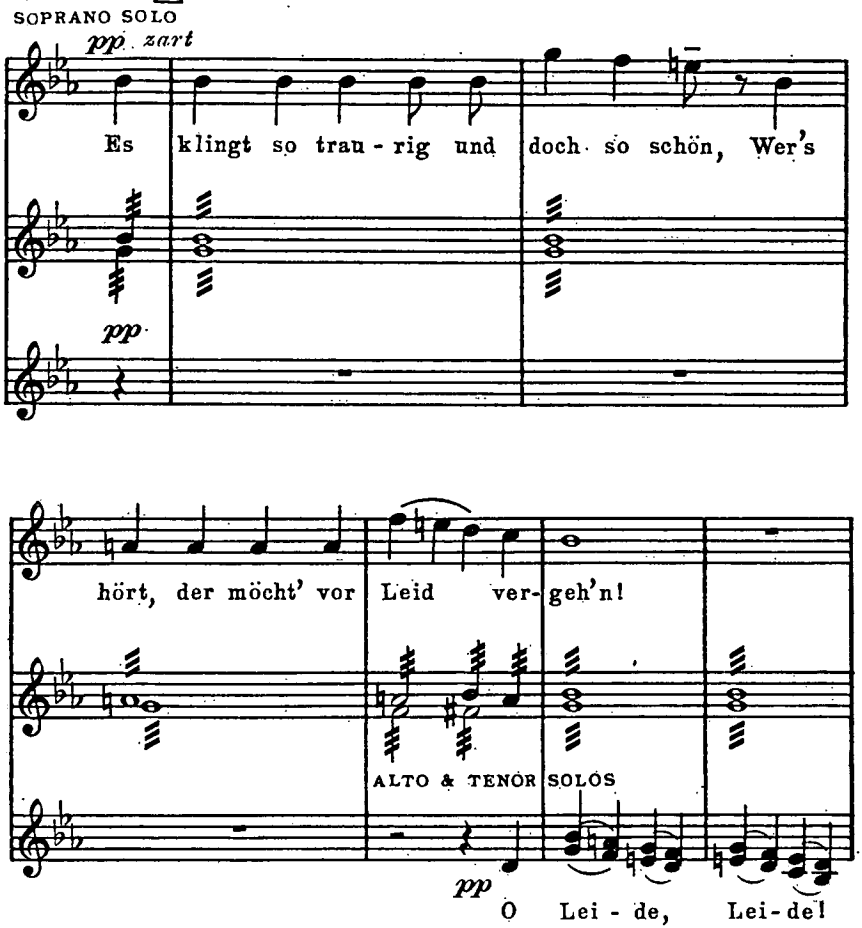
Ex. 45 returns in A flat minor, and then the scale motive is played in virtually its original form for the first time in *Der Spielmann,* but with the upbeat slyly accomodated to the characteristic "hocketing" *Spielmann* rhythm announced in the third bar of the prelude (again compare Ex. 31a):

Ex. 48



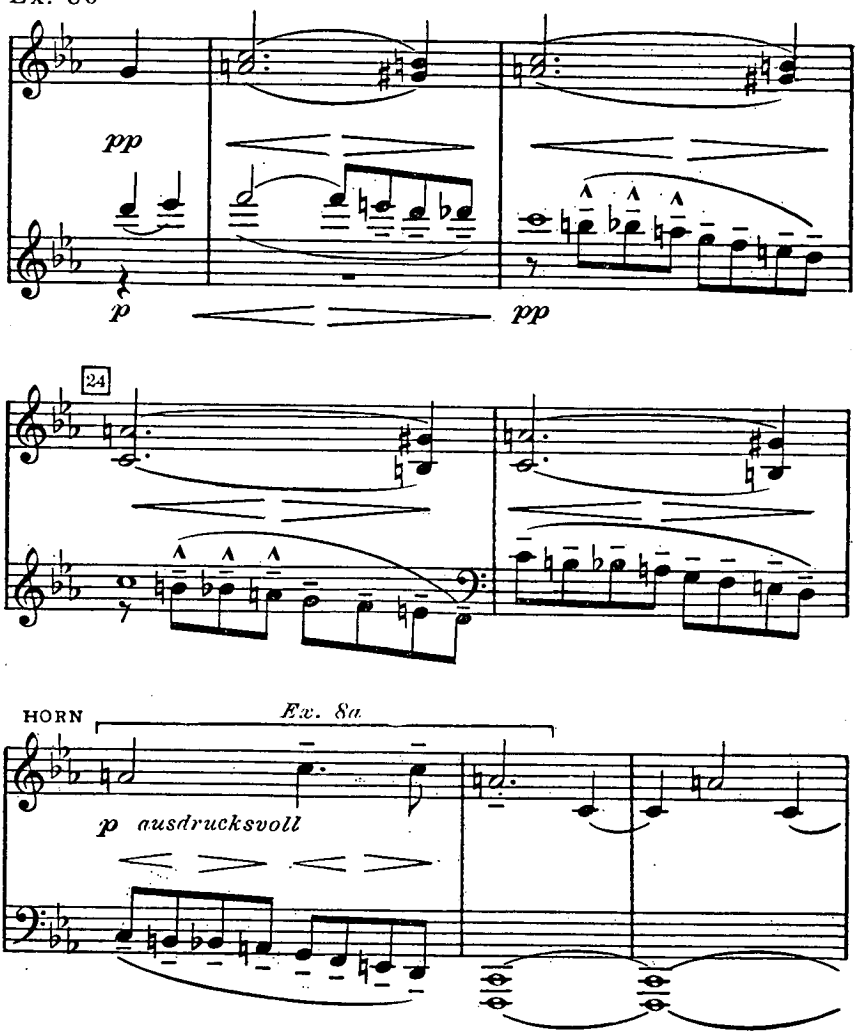
In the third stanza, where the word *"Leid"* occurs in the couplet as well as the refrain, we have the following variation which is combined with a continuation of the melody from the song *Im Lenz*:

Ex. 49 [22]



This leads directly to the interlude in which Ex. 5 appears in the major, as described earlier, but which also gives us the following dreamlike transformation of our motive, beginning with solo violin, and settling into Donald Mitchell's "somnolent F major" cadence:

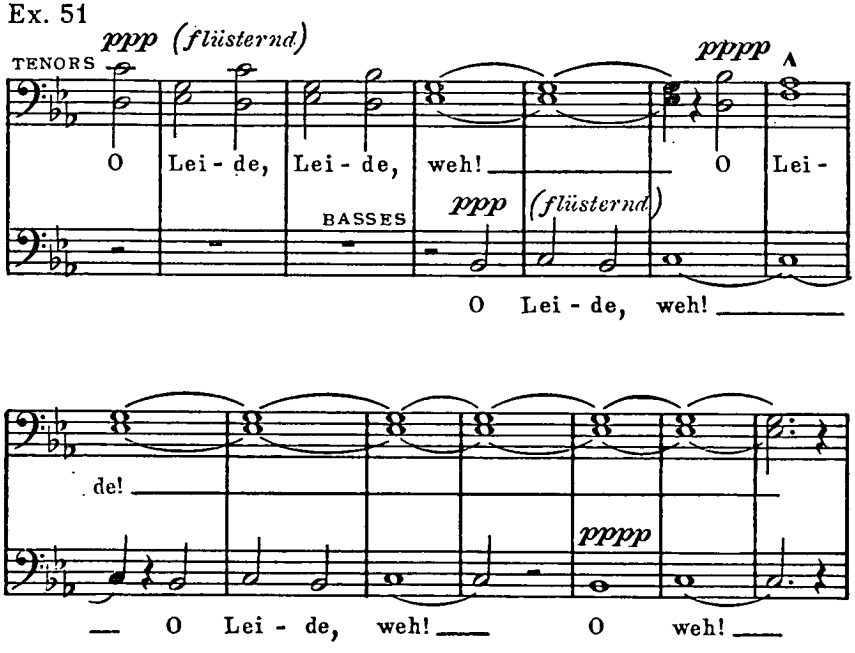
Ex. 50



Following the portion of the first flute song quoted in Ex. 35, we hear (at cue 27+2) a sweeping series of simultaneously rising and falling scales in A major, which, after so many minor scales, lends a strongly anticipatory and revelatory quality to the sequel in D major. *As Der Spielmann* draws to a close, Ex. 47 is recapitulated (at cue 36+3), in a gradual diminuendo from *ff* to *pp*. To the musical phrase to which the tenor sang *"Das wird ein seltsam Spielen sein"* before cue 16, the three soloists now sing, at full force and *unisono*, the words *"Was soll denn euch mein Singen?"*, doubled by flutes, oboes, and clarinets— a shrill interrogative. The female chorus sings the phrase (with the suggestion of *Dies Irae*) which was formerly for solo duet, and the male chorus sings the descending scales, altered as in Ex. 47—

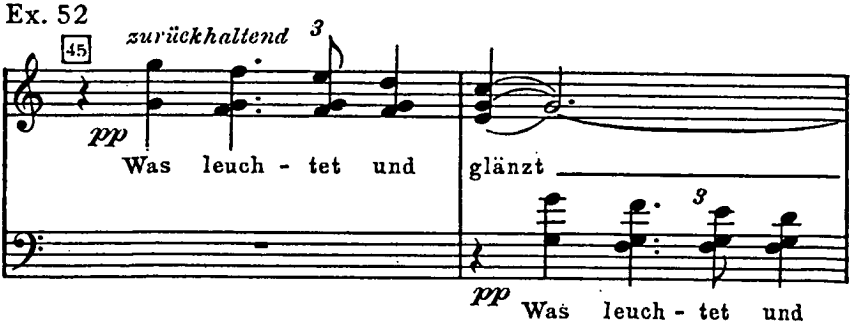
both of these to the refrain *"O Leide, weh!"*. *Der Spielmann* ends with a whispering (again, literally *"flüsternd"*) of the artful instrumental cadence (Ex. 45, this time in C minor) which formerly succeeded both Exx. 44 and 47, but now in the choral version (doubled by low winds and strings) for which it seemed destined:

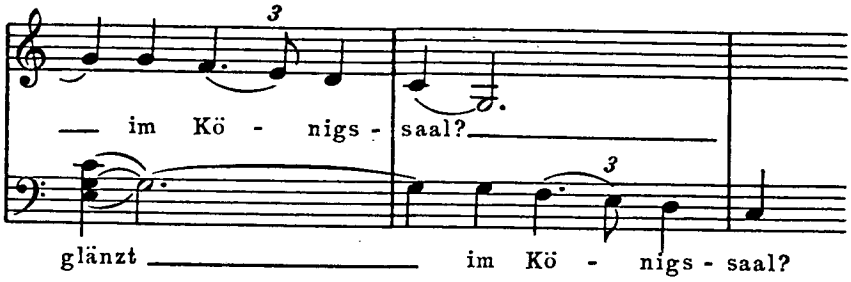
Ex. 51



During the opening chorus of the *Hochzeitsstück*— at cue 45— we hear another major-mode variation, and one which actually goes back to the *Waldmärchen*:

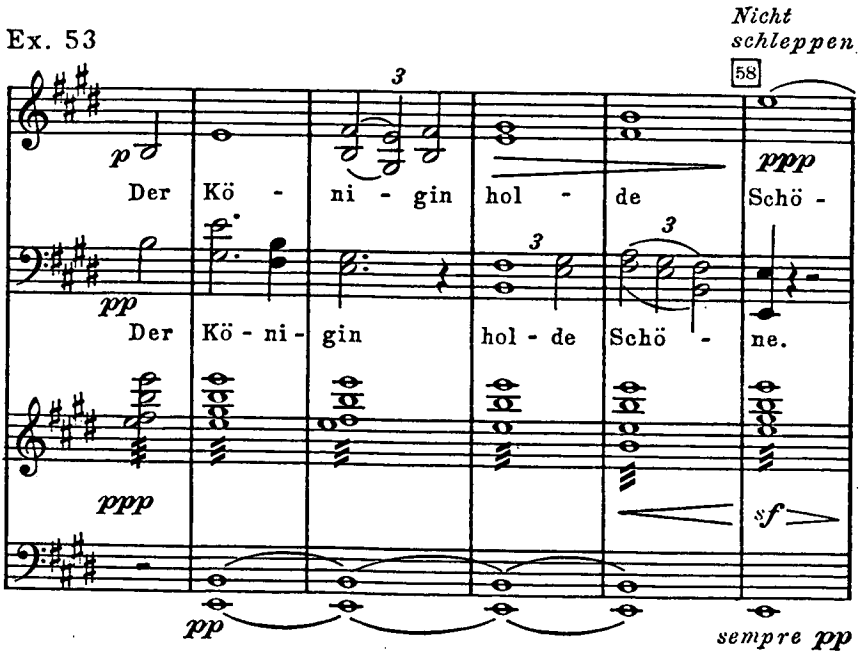
Ex. 52

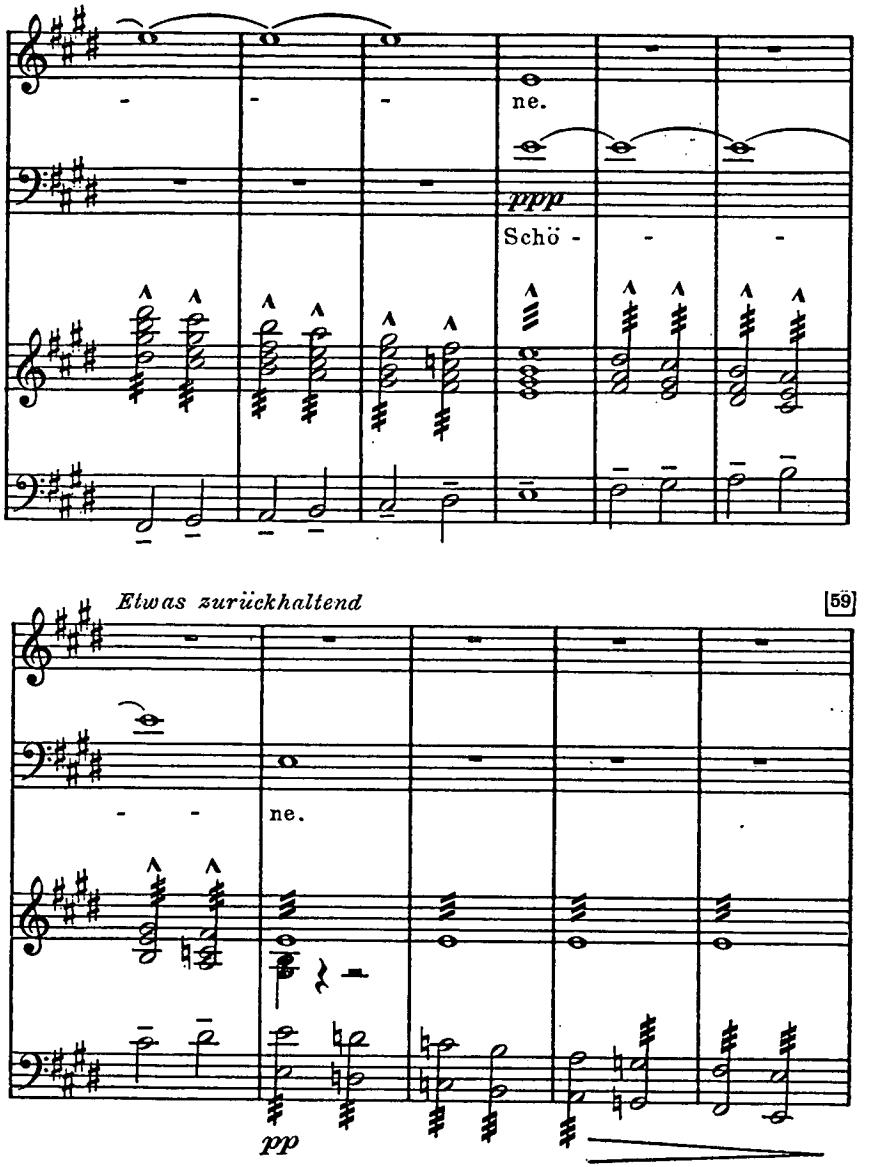




As may be noticed, this is a rhythmically rephrased version of Ex. 20b. Still another variation *combines* the major and minor modes to excellent effect. This occurs at cue 58, linking the chorus' *"Der Königin holde Schöne"* to the alto soloist's *"Was ist der König so bleich und stumm?"*. Against a mysterious hush, first the sopranos and then the tenors sing the octave drop. Meantime the flutes, oboes, harp and tremolo violins descend two E-major scales in triads against a rising bass. As the tempo slows a bit, we then continue down a third scale, but this time in empty octaves and in E minor:

Ex. 53



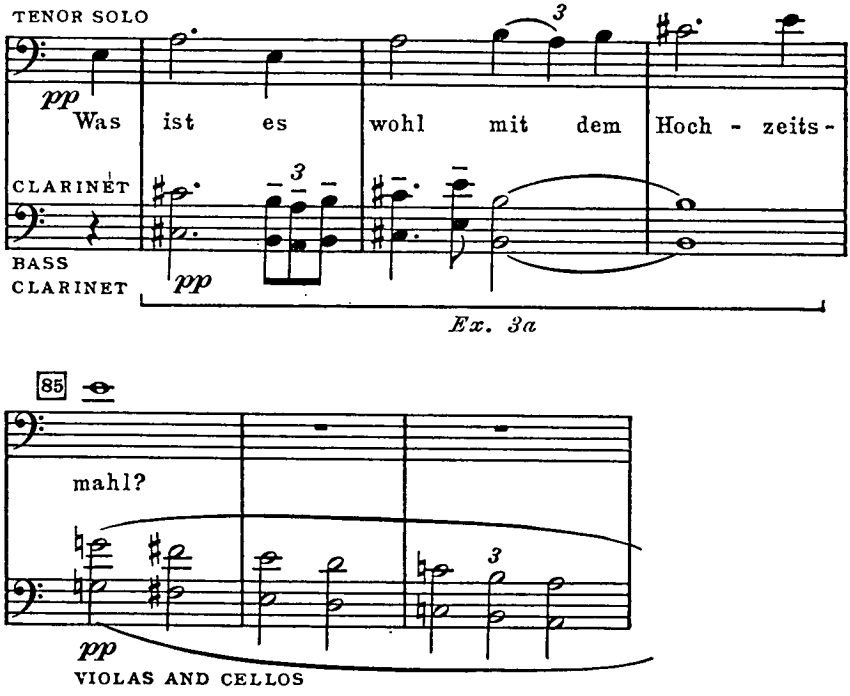


Obviously this is not only a lovely variation on the descending scale motive, but also on Mahler's favorite major-minor tonic triad change. The subtle scale-variation occurring at cue 54 has already been cited in Ex. 29.

I leave unquoted the choral climax at cue 81— where the scale figure is linked to a chromatic wailing motive (up and down the diminished melodic third D#-E-F) which is to be used with stunning effect in

the finale of Symphony No. 1— and proceed to the closing pages of *Das klagende Lied*. At cue 84 the tenor sings *"Die Lichter verloschen im Königssaal"* — set with ineffable pathos to the first three bars of Ex. 8!— and doubled by a clarinet and bass clarinet. Eight bars later the singer makes the final ironic query, "What now remains of the wedding feast?". As the same clarinets (B-flat and bass) play a last pathetic echo of the fanfare motive Ex. 3a (one of the "nature" motives, as we have seen), the tenor himself echoes it more slowly with a sadly questioning inflection. This seems about to resolve into E major, when the violas and cellos come softly in on G natural— the minor instead of the major mediant tone— and then sink quietly down the E minor scale:

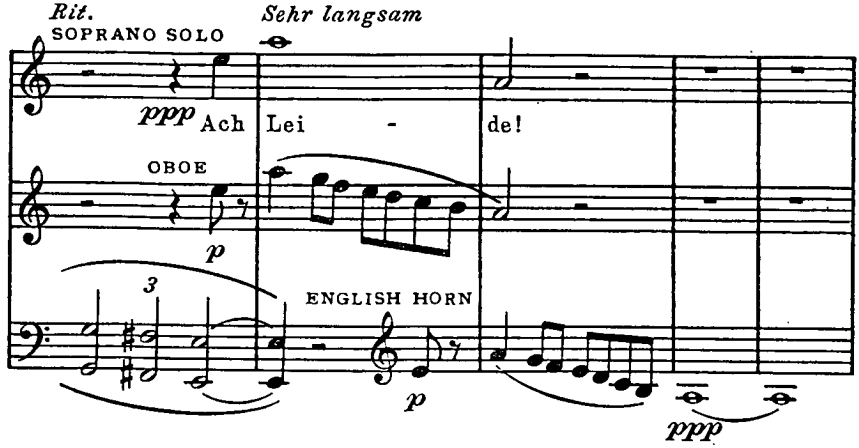
Ex. 54a



Ex. 3a

Finally the descending motive in its original form rounds out the picture: the soprano steals in and brings the music back to the A minor tonality out of which the *Waldmärchen* had arisen—

Ex. 54b



and a short, sharp chord dispels the dream with a rude jolt. Again it is seriously to be doubted that listeners to the two-part *Klagende Lied* will experience the precise stab of recognition which this last example ought to bring with it, despite the far-reaching and subtle variations to which the motive has been subjected. Instead of coming full circle, in other words, for them the music has come only half-circle.

By now the grand over-all musical plan of the original three-part *Klagende Lied,* Mahler's "Opus 1," should commence to be abundantly apparent, and to be recognizable as a plan which is as breathtaking in its scope as those in any of the subsequent symphonies. Do those who already love the published and recorded editions of the work need more than that to persuade them that this original version must needs be a still richer musical experience, and, above all, a more viable and moving musico-dramatic one?

II MAHLER AND HEINE

1

In his afore-mentioned *Gustav Mahler—The Early Years,* on pages 127 and 128, Donald Mitchell discussed the two undated song-fragments which were at that time in the possession of Alma Mahler, but which are evidently missing from the collection in New York City currently being catalogued by the late widow's daughter.[45] "There are no dates attached to these fragments," Mitchell wrote, "but I think it probable that they belong to Mahler's early student period. They

[45] As with the Hamburg version of *Das klagende Lied,* the microfilms of these manuscript scores owned by the New York Public Library may be studied on lantern projection in its Library and Museum of the Performing Arts at Lincoln Center.

might possibly be earlier than 1876 . . . but I doubt if they are later than 1879, if 1880 may be taken as the year in which Mahler's talent for song-composition bore its first fruits,[46] among which these interesting but very tentative fragments cannot be counted."

Describing the two as widely contrasted, Mitchell continued: "The incomplete setting in D minor of an unidentified text is as diatonic as the attempt at *Im wunderschönen Monat Mai* is chromatic. . . . The D minor frament discloses a typically Mahlerian rhythmic structure in its melody; and though, in general, a rather indecipherable manuscript, it conveys a faint impression of the style of the early *Wunderhorn* songs which were to be composed after 1888."

Concerning the other fragment, set to the Heine poem associated by most listeners with Schumann's setting, Mitchell wrote that although "it is evidence, no doubt, that Mahler's intense admiration and affection for Schumann's art were part of his early musical life,"[47] nevertheless "Mahler's *Im wunderschönen Monat Mai* has the distinction of being not only his most Wagnerian piece, but also the only one in which we can watch him completely surrender himself to the color, sensousness, and freedom of typically Wagnerian harmonic progressions, as if fascinated by a quite new realm of sound, while unable to do more than superficially revel in— and imitate— its sonorities. . . . The contours of the vocal line and the character of the harmony . . . place Heine's fragile lyric in an extravagant atmosphere of *Tristan*-esque yearning."

Revealing as the study of this fragmentary score can be, the present writer feels that the "D minor setting of an unidentified text" is an equally intriguing bit of early Mahleriana, both for the choice of words and the choice of music. And so I was much gratified to discover, not so long ago, the source of this text. It is a lower-Rhenish folk song entitled *Weder Glück noch Stern* ("Neither Luck nor Star"), of which two very simple and diatonic musical settings were collected in the 1830s by the same Heinrich Heine who wrote the other poetic object of Mahler's early attention, and which are currently published in Ludwig Erk's *Deutscher Liederschatz,* Volume III.[48]

Both settings published by Erk are in G minor, are marked *Langsam,* and are in three strophic verses. The first setting (first on the page, that is) is in 6/8 time, while the second, headed *"Ältere Volksweise* (1807)," is in 4/8. The accompaniment to the earlier tune (which I personally consider the more interesting setting of the two), and whose top line is identical to the vocal line, is as follows:

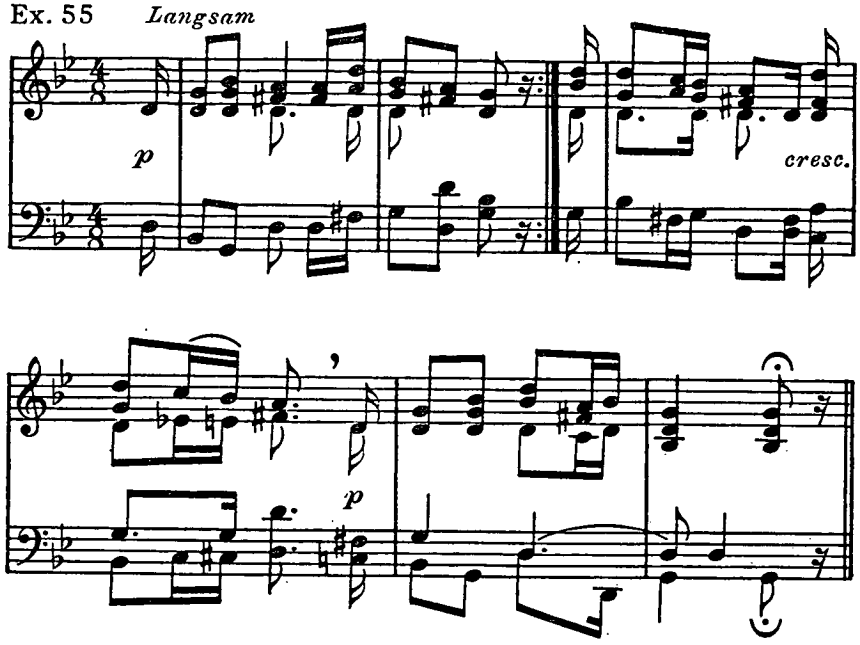
---

[46] This refers, of course, to the three unpublished songs "to Josephine" mentioned earlier, and to the beginning of the series of songs later collected by Mahler and published as *Lieder und Gesänge aus der Jugendzeit.* Considering that 1880 is also the year *Das klagende Lied* was completed in the autumn, the case for an earlier date for the fragments seems definitely understated.

[47] More tangible evidence of this is perhaps to be found in Mahler's Piano Quartet movement of c.1876, in whose opening theme Mitchell discovers "something of Schumann's spirit mingled with Brahms's" (*Op cit.,* p.127).

[48] *"Eine Auswahl der beliebtesten Volks-, Vaterlands-, Soldaten-, Jager-, und Studenten-Lieder für eine Singstimme mit Pianofortebegleitung";* C. F. Peters, Leipzig, 1905, pp.46-7.

Ex. 55 *Langsam*



The text for the older setting reads thus:

Es fiel ein Reif in der Frühlingsnacht,
Er fiel auf die zarten Blaublümelein,
Sie sind verwelket, verdorret.

Ein Jüngling hatte ein Mägdlein lieb,
Sie flohen gar heimlich von Hause fort,
Es wusst's nicht Vater noch Mutter.

Sie sind gewandert wohl hin und her,
Sie haben gehabt weder Glück noch Stern,
Sie sind verdorben, gestorben.

The later one, as printed by Erk, differs from this only in substituting *"schönen"* for *"zarten"*

Mahler changes a few more lines. He omits the *"Er"* from *"Er fiel,"* begins the second stanza with *"Es hat ein Knab' ein Mägdlein,"* continues with *"weder Vater noch Mutter,"* and substitutes *"hatten"* for *"haben gehabt"* (or else he simply read a different version). But the really fascinating thing about this fragment is that the music stops just one line short of the end of the poem; the last word which Mahler sets to music is *"Stern"*. And having begun in D minor, he breaks off in the region of F sharp major (the exact progression, by the way, of the Tenth Symphony finale!). On paper it almost looks as if the young Mahler himself had "no star" to guide him, and that having modulated to F sharp, he had no idea how to get back (or resolve the thing anyhow) in one line.

But then we see that Mahler has continued to write words on the blank staves below, writing out not only the final line of the poem, but an extra stanza of his own devising. Though the penmanship becomes an increasingly indecipherable scrawl as it proceeds, Mahler's own ending to the story has been tentatively rendered, with the help of Metropolitan Opera conductor Jan Behr, somewhat as follows:

Auf ihrem Grab blaue Blüm'lein blühen,
Umschlingen sich wie sie einmal,
Dem Reif sie nicht welken, nicht dorren.

Evidently the chromatics of his other Heine setting are not the only "Tristanesque" thing about these early efforts. Mahler actually proposed (whether seriously or not, we cannot know) to bestow something resembling the floral apotheosis of the old Tristan legend upon this stark simple folk ballad of star-crossed lovers, permitting their graves to put forth intertwining flowers![49]

This is surely as self-revealing in its small way as anything we have just discussed in connection with *Das klagende Lied.* Mahler must have felt a strong identification with these adolescent lovers who fled their homes, unbeknown "to father or mother," who "wandered far and wide," and who—having neither luck nor guiding star— simply, we are told, "succumbed and died." Here again is truly a "song of a wanderer"— whether it be "mankind [who] has driven him forth," as in his fantastic letter of 1879 to Josef Steiner,[50] or "the two blue eyes of my sweetheart [which] have driven me into the open world," as in the *Lieder eines fahrenden Gesellen.* If *Weder Glück noch Stern* is a voluntarily abandoned early preparation for anything in Mahler's later output, it is surely for the poem published posthumously in *Der Merker* on March 1, 1912— the *"Gesellen"* poem which he did *not* set to music in his song-cycle, dated "Cassel, December 1884," and translated as follows by Gabriel Engel:[51]

The night looks softly down from distances
Eternal with her thousand golden eyes,
And weary mortals shut their eyes in sleep
To know once more some happiness forgotten.

See you the silent, gloomy wanderer?
Abandoned is the path he takes, and lonely,
Unmarked for distance or direction.
And oh, no star illuminates his way,

---

[49] "And he took their beloved bodies away with him upon his ship to Tintagel, and by a chantry to the left and right of the apse he had their tombs built round. But in one night there sprang from the tomb of Tristan a green and leafy briar, strong in its branches and in the scent of its flowers. It climbed the chantry and fell to root again by Iseult's tomb. Thrice did the peasants cut it down, but thrice it grew again as flowered and as strong. They told the marvel to King Mark, and he forbade them to cut the briar any more." Joseph Bédier: *The Romance of Tristan and Iseult,* trans. Hilaire Belloc and Paul Rosenfeld; Pantheon Books, New York, 1945.

[50] *GMB,* p.9.

[51] *Op. cit.,* p.43.

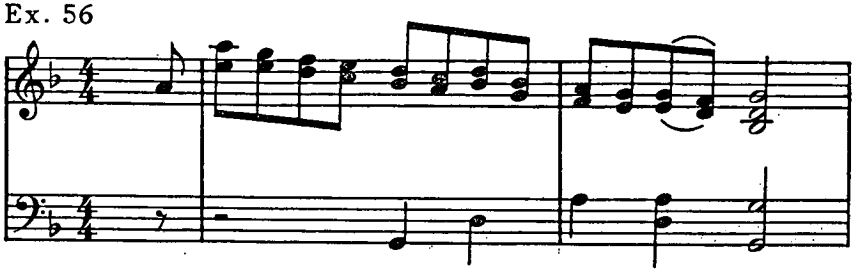
A way so long, so far from guardian spirits!
And voices versed in soft deceit sound, luring:
"When will this long and futile journey end?
Will not the wanderer rest from all his suffering?"

The Sphinx stares grimly, ominous with question,
Her stony, blank gray eyes tell nothing, nothing,
No single, saving sign, no ray of light—
And if I solve it not, my life must pay.

No wonder, perhaps, that Mahler could not set to music that earlier apotheosis *"auf ihrem Grab,"* much as he might have wished to! If there were in his soul "no single, saving sign, no ray of light," he could not manufacture one to order— neither then nor later.

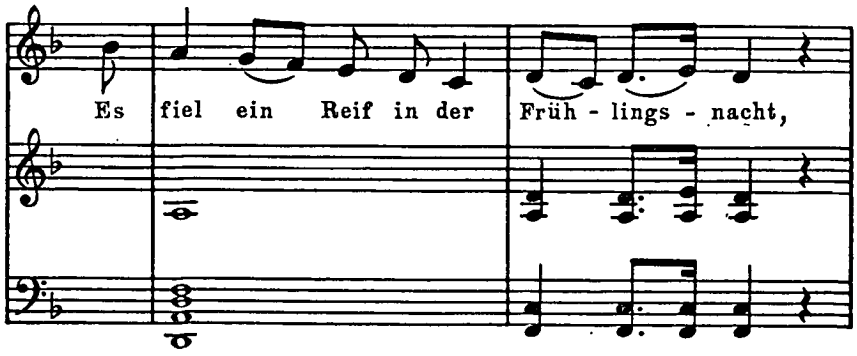
As usual, there are familiar connections and handprints all over the song: a minor scale in harmonic thirds—

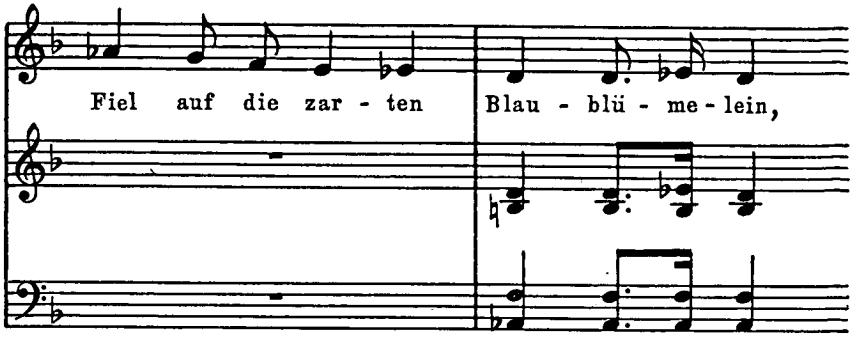
Ex. 56



a chromatic alteration—

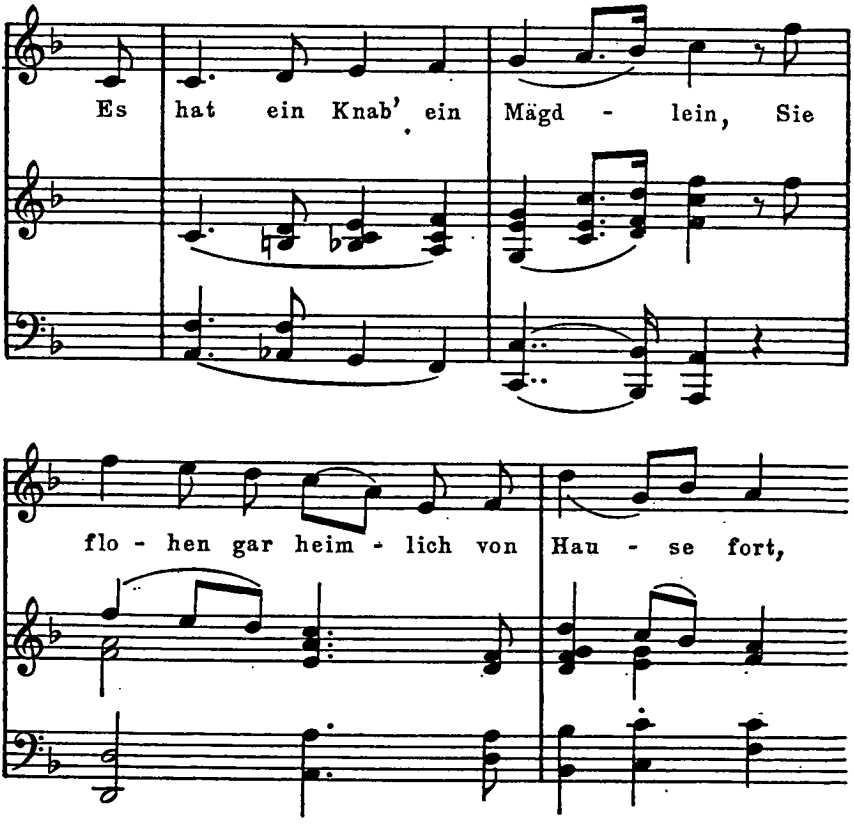
Ex. 57





and so on. But even more striking, as we come straight from a consideration of *Das klagende Lied* and its *Waldmärchen,* is to look at the first bar of Ex. 57, note what it grows into by the second stanza—

Ex. 58

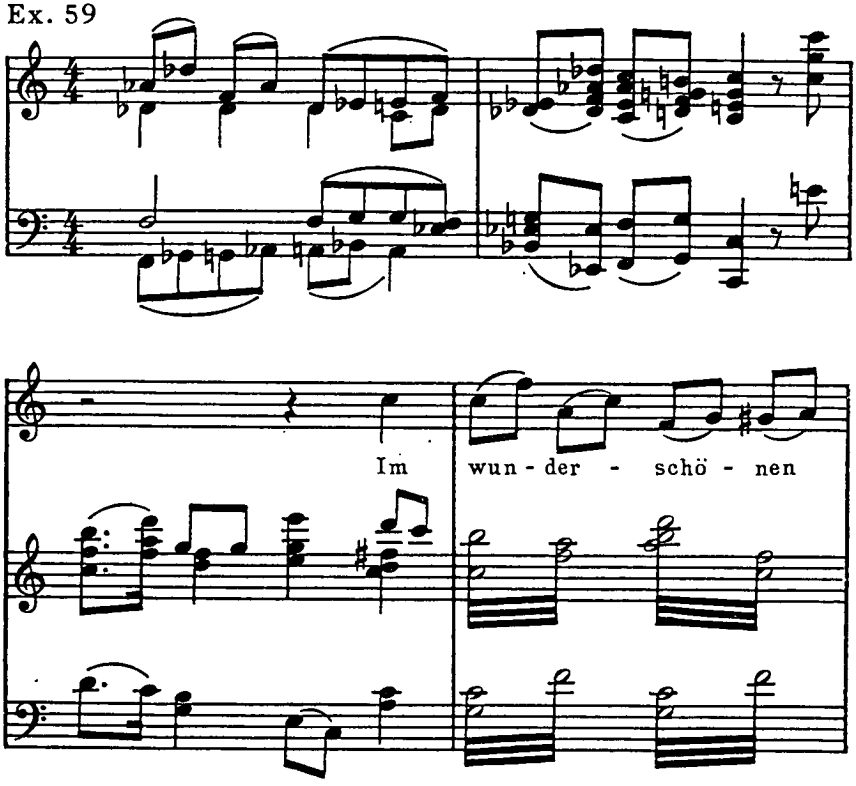


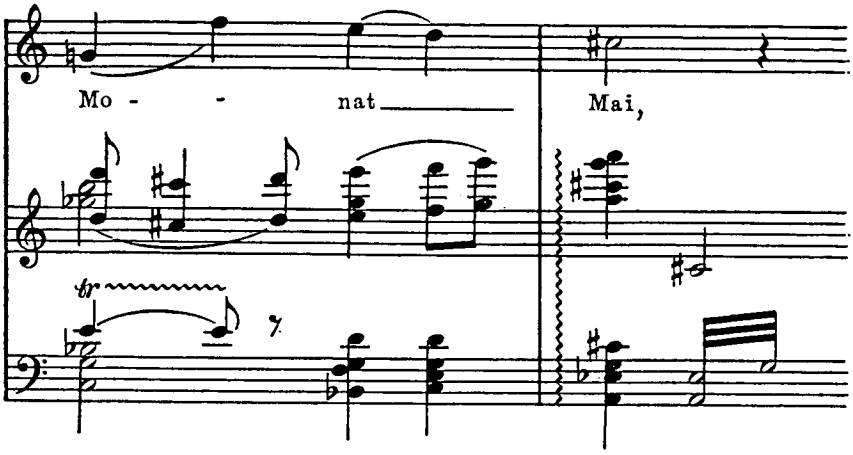
and compare the style, at least, of the result with that of the last four bars of Ex. 8. In the above example, the temptation to change the awkward *"Mägdlein"* to *Mägdelein"* is well-nigh irresistable. But beyond that, it is apparent that we have here another significant evolutionary link in Mahler's development, and that, as with the Piano Quartet, this "failure" would have been far more interesting and moving than most student-composers' most hoped-for successes.

2

As for the fragmentary setting of *Im wunderschönen Monat Mai,* whose music works its way through one of its two stanzas, here is an example of its pervasive yet somehow charming chromaticism:

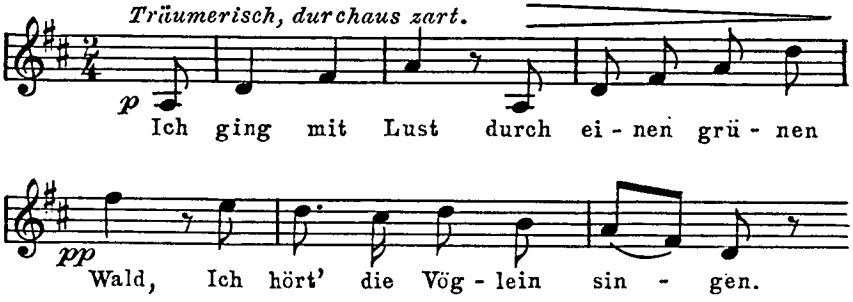
Ex. 59





Among the ingredients most immediately recognizable as Mahlerian we have (1) the use of the dotted rhythm in the third bar, which arrives with the same piquancy as that which makes its entry in the fifth bar of the matchless song from Mahler's middle or latter twenties, *Ich ging mit Lust durch einen grünen Wald*—

Ex. 60



and (2) the syncopated octaves in the piano in the fifth bar (against the straight quarter-notes of the voice), which have the unmistakable flavor of those lyric syncopations we have discussed in the music shared between *Waldmärchen* (with its willow tree) and *Die zwei blauen Augen* (with its lime tree).

This, I submit, is an exceedingly promising start for a song, although one is inclined to wonder why the music persists in languishing, when the poet's words are filled with energy and *joie de vivre*. The only plausible explanation is the most obvious one: that the words speak of love and desire, and that young Mahler immediately and subjective-

ly begins to express their *un*fulfillment. The two stanzas of the poem are thus translated by Philip L. Miller:[52]

In the lovely month of May
When all the buds were bursting,
Then within my heart
Love broke forth.

In the lovely month of May
When all the birds were singing,
Then I confessed to her
My longing and desire.

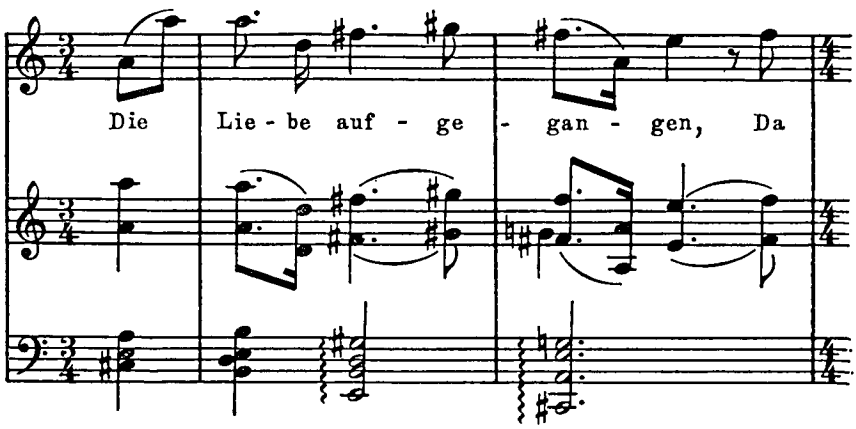
It is the first poem of Heine's *Lyrisches Intermezzo* (1822-3), and the first of Schumann's *Dichterliebe* cycle (1840) also. The poem which is *second* in both already speaks of tears and sighs, to be sure, but Mahler clearly "jumps the gun" by sighing and languishing through the first— or rather the first stanza of the first, which is as far as he went.

How differently he handled the second of the *Lieder eines fahrenden Gesellen,* set to his own poem! Here the first three stanzas fairly sparkle with the music of the morning field in sunlight, the merry finch, the dewdrops and bluebells, while the fourth provides the complete personal contrast of

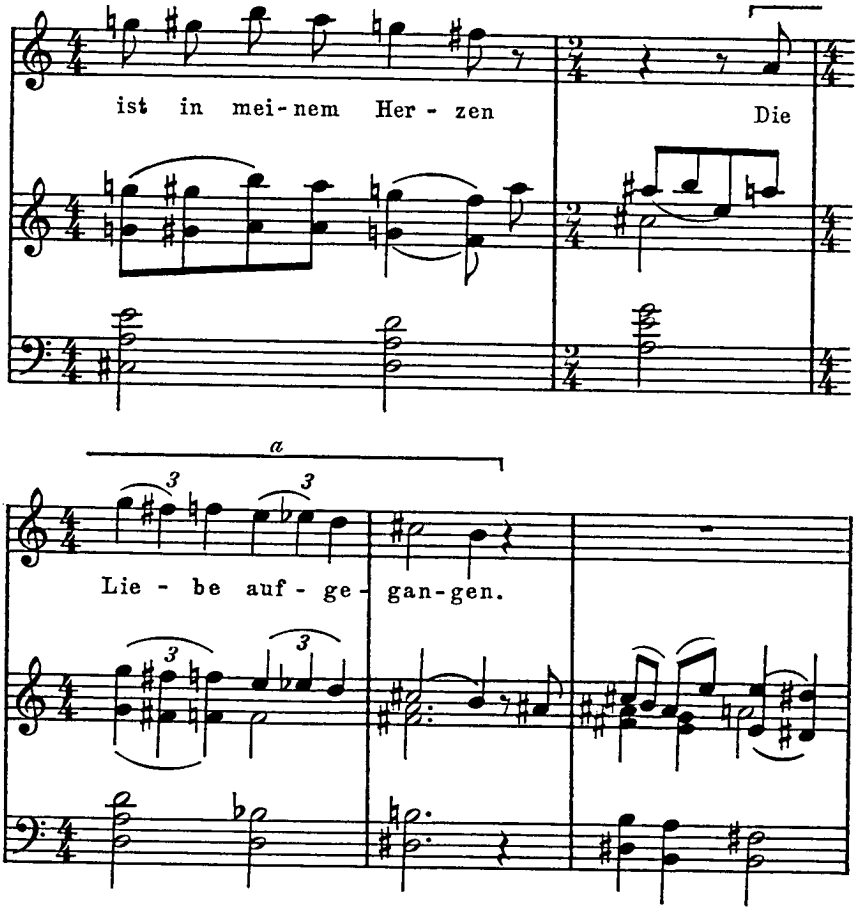
Nun fängt auch mein Glück wohl an?!
Nun fängt auch mein Glück wohl an?!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

But in the *Wunderschönen Monat Mai.* Mahler was prepared only to languish; and after the following—

Ex. 61



[52] *The Ring of Words;* Doubleday, New York, 1963, p.40.

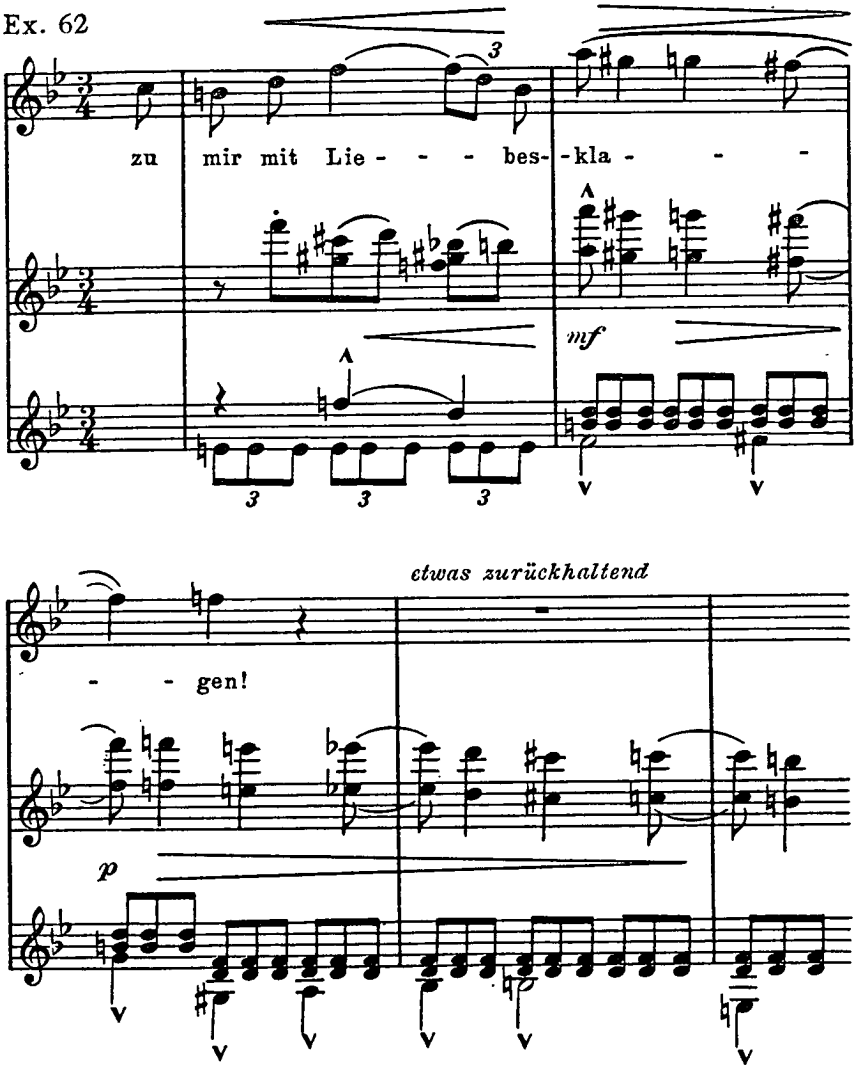


exquisite though it is, where could he go for his second stanza? Not being Mahlers, it is impossible for us to say, and it is conceivable that Mahler the student didn't know either.

This is notwithstanding another very touching document. In the figure marked 'a' above, by the way, Mahler seems to be rather on his way to the extraordinary chromatic descent with minor-seventh upbeat which crowns the truly purposeful languishing of the Leander setting *Erinnerung* of a year or two later:[53]

[53] H. F. Redlich tentatively dates this as "1879-80 at the latest." *Bruckner and Mahler;* Farrar, Straus and Cudahy, New York, 1955, p.176.

Ex. 62



And that occurrence Donald Mitchell finds, in turn, to be "a little reminiscent of the extravagant soprano shriek that is the climax of *Das klagende Lied*."[54] It may be this strong sense of purpose and unity of style in *Erinnerung* ("rhythmic repetition . . . doleful minor seconds . . . accompanimental triplets which throb insistently") that deters Mitchell from noting, in his brilliant five-page analysis of the song, that its chromaticism is in fact every bit as pervasive as that of the Heine fragment— which is therefore *not* merely an atypical oddity.

[54] *Op cit.*, p.218.

We can then truthfully, if unhappily, say that Mahler's only two musical "collaborations" with Heinrich Heine were abortive. He must surely have felt, however, an emotional kinship with the volatile German-Jewish writer who, like himself, found that conversion to Catholicism was "the admission-ticket to European culture,"[55] but who none the less remained strongly skeptic in temperament— though an eternal seeker— to the end.

III *BLUMINE* AND THE FIRST SYMPHONY

1

During the summer of 1967, the musical world was first made generally aware of the rediscovery of the original second movement of Mahler's Symphony No. 1: an *Andante allegretto* subtitled *"Blumine"* which has been deleted from all published versions of the symphony. On June 18 of that year, Benjamin Britten conducted this *Andante* with the New Philharmonia Orchestra as part of his annual Aldeburgh Music Festival. Then on April 9, 1968, the New Haven Symphony Orchestra, under its music director Frank Brieff, performed the movement in its original place *within* the complete symphony for the first time since Mahler's earliest performances, which began in Budapest on November 20, 1889, and continued in Hamburg (1892) and Weimar (1894). This five-movement Mahler First was heard in Woolsey Hall on the campus of Yale University, New Haven, Connecticut.

The events which led to this performance began on December 8, 1959, when Mrs. James M. Osborn of New Haven purchased an original Mahler manuscript at an auction at Sotheby's of London. It turned out to be the earliest known version of the Symphony No. 1, and by courtesy of Mr. and Mrs. Osborn it was subsequently used by the Internationale Gustav Mahler Gesellschaft as part of the source-material for the 1967 critical edition of the symphony (Universal Edition). In his Revision Report at the front of the score, the President and chief editor Professor Erwin Ratz refers to the Osborn score simply as "Das Manuskript (Ms.)"— without acknowledging the source of it by name!

The IGMG did not, of course, include the *Blumine* movement in the critical edition, and the Revision Report simply remarks that "the First Symphony, as commenced in 1884 and completed in 1888, originally contained five movements. . . . Mahler later decided to delete the second movement, an *Andante,* as well as the literary designations attached to the various movements, derived from Jean Paul's novel *Titan."*

Now, as it happens, Mr. and Mrs. Osborn,* who are prominent art-patrons of New Haven and who have deposited the Mahler manuscript

[55] See H. F. Redlich, *op cit.,* p.128.

* (Editorial note: Mrs. Osborn died on December 23, 1968.)

in the special Osborn Collection of the Yale University Library, have cited the previous owner to the effect that it was *not* Mahler's decision to delete the *Andante,* but rather his publisher's, as we shall presently see. In any case the performing and publishing rights to the movement have been turned over by the Osborns to the New Haven Symphony as a gesture of community good will. It is now published in octavo score by Theodore Presser, under the title *Symphonic Movement—Blumine,* and in a very short time the parts will be available to all orchestras on a rental basis.

Thus the first five-movement recording of the Symphony No. 1 was made at Woolsey Hall by recording-producer Jerry Bruck (who is also a Director of The Bruckner Society of America) for release by Odyssey Records, less than a month after the première. It is important, however, to point out one crucial difference between the public performance and the recording. In the former instance, conductor Frank Brieff altered the orchestra-parts of the four regular movements to conform to the smaller layout of Mahler's earlier scoring: only three of each woodwind instead of four, and no alternating voice of the English horn, bass clarinet, or contrabassoon; four horns rather than seven, four trumpets rather than five, and three trombones in place of four. He also restored a few other instances of Mahler's earlier scoring in these four movements, such as muted horns instead of clarinets for the opening fanfare, and muted solo cello in unison with the muted solo string bass at the beginning of the funeral march.

He did this, it was explained, simply in order to impart for this occasion a bit of the special "flavor and atmosphere" of the original performances under Mahler's own direction. In preparation for the recording, however, he restored the full orchestration and the revised instrumentation of the published versions. Now it is obvious that a recording ought to be made on the basis of a single authentic scoring, rather than a hybrid scoring, and I shall presently suggest good and sufficient reasons for doing it just this way. Before discussing the pros-and-cons of including the *Blumine* at all, however, I should like to add a further word *about* the published scores and the Critical Edition.

Since no recordings of the Mahler First have yet been made on the basis of the new 1967 Critical Edition of the IGMG, it is a pity that the New Haven recording could not have been the first to do so as far as the four unknown movements are concerned. The orchestra parts for this edition were not yet available to the conductor, although he owned a copy of the score, and he adjusted the performance to the usage of this critical edition wherever he was able.

The difference in the editions is simply this. In his Revision Report, Prof. Ratz cites the following source-materials used by the editors of the IGMG:

1. the manuscript (Ms.)
2. the first edition (EA), published by Weinberger in 1899
3. a second printing of the first edition
4. The copy-model for the final setting, published by Universal Edition in 1906

As he then explains, "a serious complication arises from the fact that a reprint was published by Boosey & Hawkes in 1943— also taken over later by Universal Edition— derived not from the final setting of 1906 (UE), but from the EA of Weinberger (1899), specifically the second printing of EA. Evidently no specimen of the UE setting of 1906 was available in London for the reprint, and so the old Weinberger score was used for the photographic reproduction. It is possible that a subsequent confusion arose as to which setting *was* the final and authentic one, so that what was republished in 1943 was erroneously taken as definitive. From this has resulted innumerable deviations in the commercial recordings of this most frequently performed of Mahler's symphonies."

Besides the usual printing errors and omissions requiring careful searching and pruning (hence the recourse to as many autograph manuscripts as possible), that is just the sort of heedless, wholesale "blooper" in the publishing world which ought to convince every Mahlerite of the prime necessity of the collected Critical Edition. There are hundreds of small differences, and a few major ones— many involving Mahler's striving "for an ever greater distinctness and clarity in the realization of his musical ideas," as Prof. Ratz puts it— between his 1899 and 1906 versions of Symphony No. 1. That the former could come back on him by pure negligence forty-four years later is a circumstance that even the recurrently ill-starred Mahler could not have foreseen.

So then what about *Blumine?* Is that too something which Mahler would not have wished to "come back on him" after sixty-eight years? The manuscript score in which it is contained was put up for auction at Sotheby's by John C. Perrin of Brussels. Mr. Perrin was born in Belgium in 1894. His father was an American sales-executive from Seneca Falls, N. Y. His mother was the former Jenny Feld, a music pupil, singer, and lifelong friend of Mahler.

As James Osborn describes it in his "history of the manuscript," Jenny was "a member of a musically gifted family in Budapest. Her father, the executive of an insurance company, sent Jenny, her brother, and her sister, with their mother to Vienna in 1878, when Jenny was twelve years old. During the following six years they had an intensive education, including the teaching of the best musicians available. Their music tutor was a young student at the Vienna Conservatory named Gustav Mahler. All of them had talents which flowered, leading to prizes in the conservatories they attended, and to concert performances. After the Felds returned to Budapest in 1884 they continued to correspond with their tutor, and to their pleasure Mahler was appointed director of the Budapest Opera in 1889. The intimacy with the Feld family was renewed, and Jenny, who had a lovely soprano voice, appeared in many concerts conducted by Mahler. The family was also in attendance at the initial performance of the First Symphony with the Budapest Philharmonic."

Mahler gave the manuscript of the symphony to Jenny Feld, according to her son John, "in March, 1891, when he left Budapest for his new position at Hamburg." Since that account unfortunately does not gibe with the composer's own inscriptions in the score, which identify

it without question as a revised score of 1893, Mr. Perrin was asked for further comment on the difficult question, and this was his reply:

"My mother told me she returned twice the manuscript to Mahler. Once in 1893, the year he had chosen a Steinway piano for her at the Central European depot of Steinway in Hamburg. A performance of this very symphony took place that year in Hamburg, another one in 1894 at Weimar, after which he returned the manuscript to my mother. This answers the puzzle. May I add that my mother again returned the manuscript to Mahler in 1897 when he had his bitter fight with Vienna editor Weinberger, who imposed alterations. Mahler finally gave in and rewrote for editing as it is known nowadays in this new form. Among other alterations the *Blumine* movement was suppressed; Mahler was furious, and gave in only very reluctantly. . . . [In 1898] Mahler was invited to direct his Second Symphony in Liége, stayed several days with my parents in Brussels, and I understood handed the manuscript to my mother, which never left her since."

Although Mr. Perrin states that "all these data have been carefully checked and cannot be contested," we do know from more than one source that the Hamburg performance took place in the autumn of 1892, not in 1893. Aside from that it all *could*, I suppose, have happened that way, though if Mahler needed this revised score back when he conducted the work in 1894, and again when he took it to the publisher Weinberger in 1897, I marvel how he managed without it when he conducted the symphony in Berlin in 1896. It does seem an altogether laborious way of getting the score into the hands of Jenny Perrin finally in 1898— a very natural date for Mahler to give it away if he were going to give it away at all, *after* he had made another completely new score, namely the final revision for publication.

If Mahler had given Jenny a score of the symphony in 1891, on the other hand, and she had been obliged to return it to him in 1893 (as Mahler could easily have foreseen), it would be a *different* score which he gave her in 1894, unless the repeated inscriptions 1893 on it are spurious. But it is undoubtedly Mahler's hand, and the tangible evidence of what he wrote raises serious doubt that Jenny Feld could have had anything to do with this manuscript as early as 1891. One does not handle active (as opposed to inactive) autographs this way, and Mahler himself is mute witness that he did not.

Now the fact of exactly when she received it is of little significance in itself, since it suffices that it eventually came to her, thence to her son, and thence to the London auction. But the credence to be attached to the statements of Mr. Perrin and/or his mother in general is of vital importance when we come to the specific but unsupported charge that Weinberger *imposed* the deletion of the *Andante* on an unwilling Mahler. And so, in order to set the background for these disputed events as clearly and knowledgeably as possible, I think it is important to learn everything that we can from this fascinating and revealing 1893 score itself.

2

The Osborn manuscript, which I studied at the Beinecke special-col-

lections division of the Yale University Library, is clear and in excellent condition, with Mahler's familiar handwriting evident throughout. The title page (see Plate III) reads as follows:

Symphonie ("Titan")

in 5 Sätzen (2 Abtheilungen)

von

Gustav Mahler

I. Theil: "Aus der Tagen der Jugend"
1. "Frühling und kein Ende"
2. "Blumine"
3. "Mit vollem Segeln"

II. Theil: "Commedia humana"
4. Todtenmarsch in "Callots Manier"
5. "Dall Inferno al Paradiso"

The whole page is crossed out in three slashing strokes, very likely by Mahler himself on some future date, on the evidence of his strong reaction against the earlier provision of a literary program for the work. This is described in a letter to the critic Max Marschalk after the Berlin performance of March, 1896.

"My friends persuaded me," Mahler wrote, "to provide a kind of program for the D major Symphony in order to make it easier to understand. Therefore I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are quite inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them."[56]

Some of the titles turn up again in the score itself, however, and there they have not been crossed out. The heading of the first movement is inscribed *"Nro. I: Frühling und kein Ende,"* along with the familiar *"Langsam! Schleppend!"*. There are fifteen four-page folders in the first movement, with each folder numbered consecutively in the top corner.

The next movement is headed simply *"Nro. 2: Andante alegretto" (sic);* no *"Blumine"* here. (See Plate IV.) The scoring consists of only 2 flutes, 2 oboes, 2 clarinets in C, 2 bassoons, 4 horns, 1 trumpet, harp, timpani, and strings. The movement is contained on only four folders (16 pages), of which the first two folders are copied on slightly smaller manuscript paper than all the rest of the score. The last page is inscribed *"Renovatum 16. August 1893."*

After this comes *"Nro. 3: Scherzo,"* in which the "3" has been altered from a "2" in different ink, and similar alterations (from "3" to "4", and from "4" to "5") are to occur in the heading for each successive movement. The word *"Scherzo"*, it will be recalled, does not occur in the published scores. Following the word *"Scherzo"* here, in-

[56] Trans. Dika Newlin: *Bruckner—Mahler—Schoenberg;* King's Crown Press, New York, 1947, p.140.

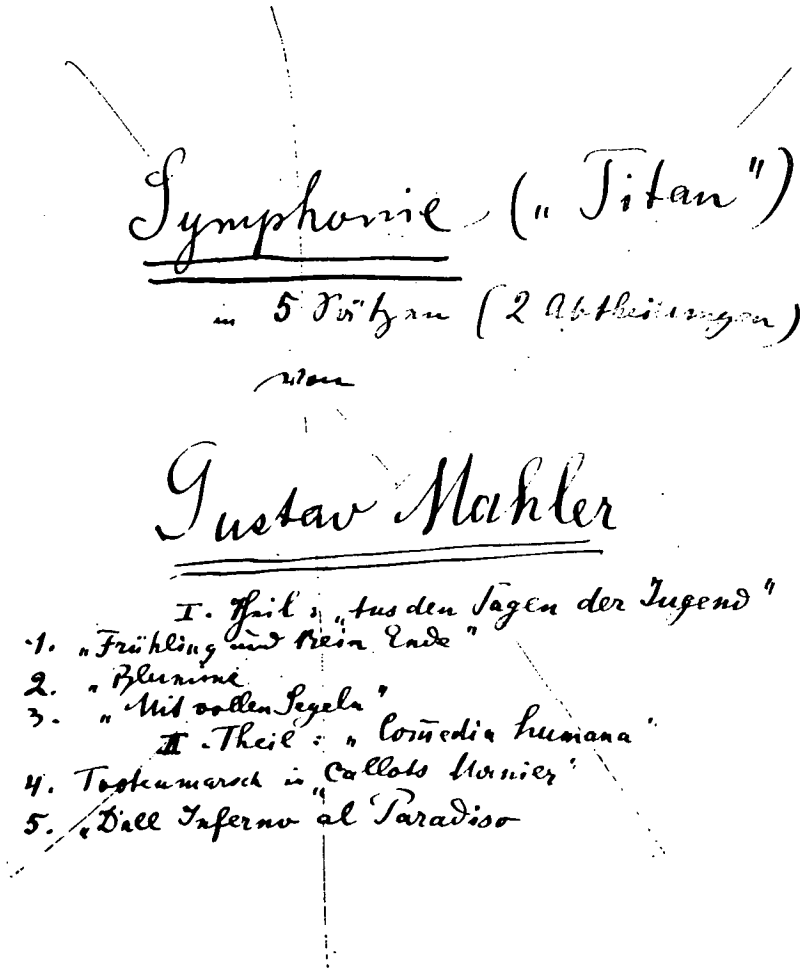


PLATE III

Crossed-out title-page of Mahler Symphony No. 1 manuscript (autograph version of 1893), showing the original programmatic titles of the two parts and five movements. (From the Osborn Collection, Yale University Library, New Haven, Conn.)

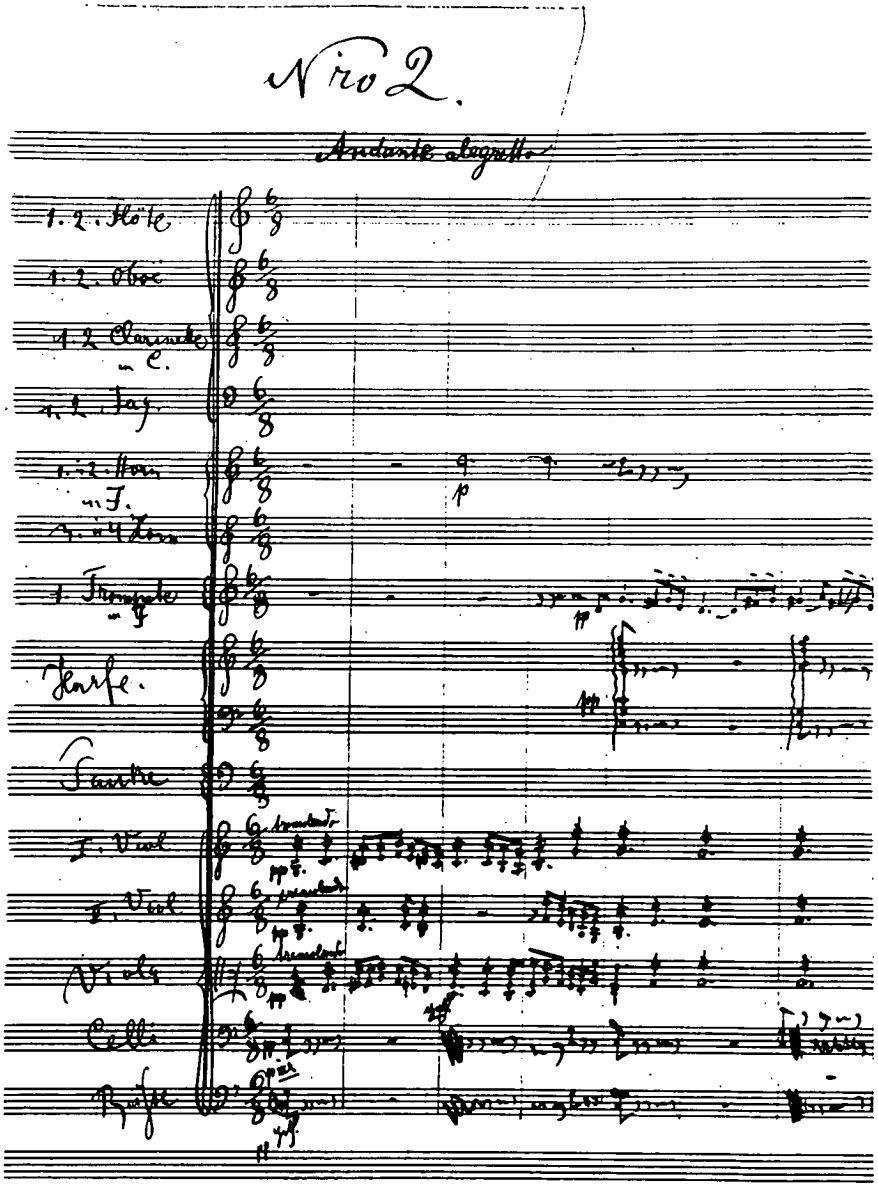


PLATE IV

Mahler Symphony No. 1. First page of second movement *('Blumine')* from the Osborn manuscript.

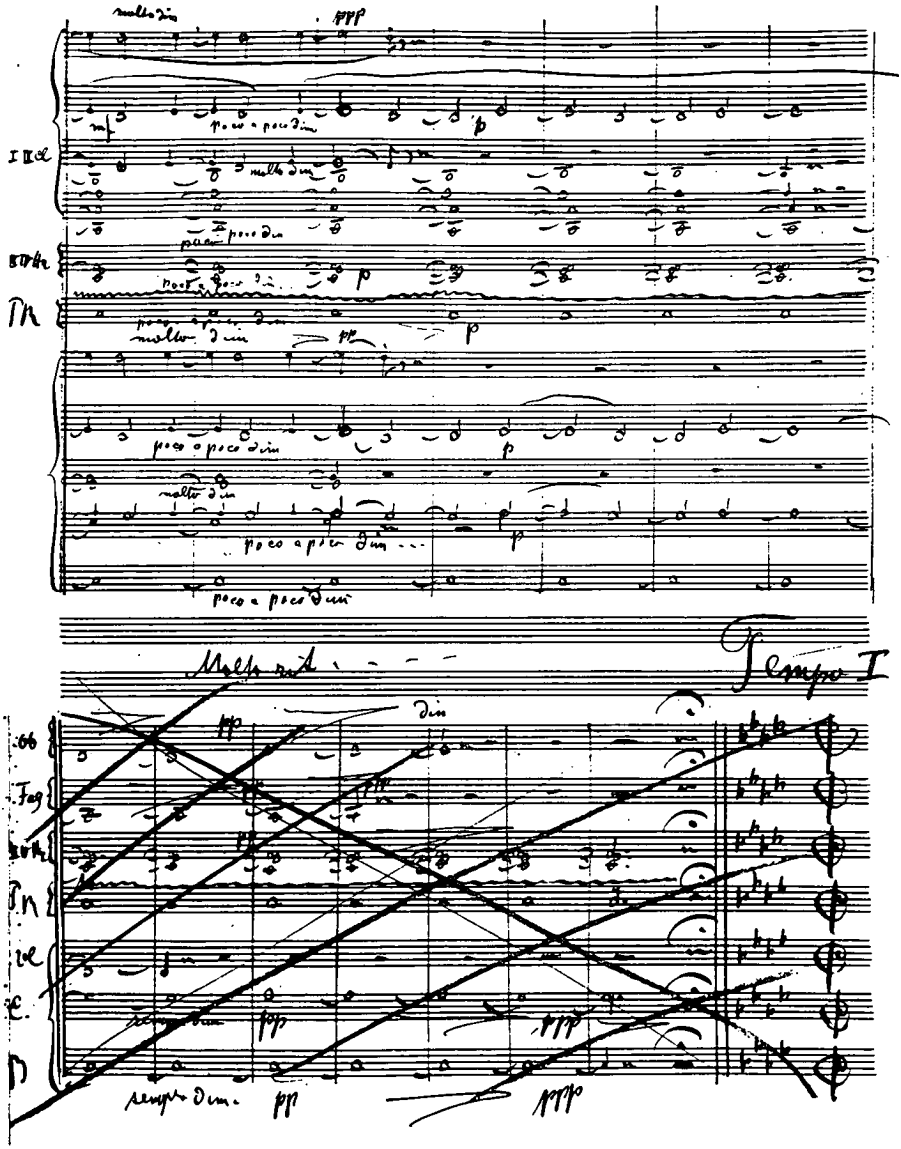


PLATE V

Mahler Symphony No. 1. Page from finale of Osborn manuscript, showing crossed-out *morendo* leading to the deleted reprise.

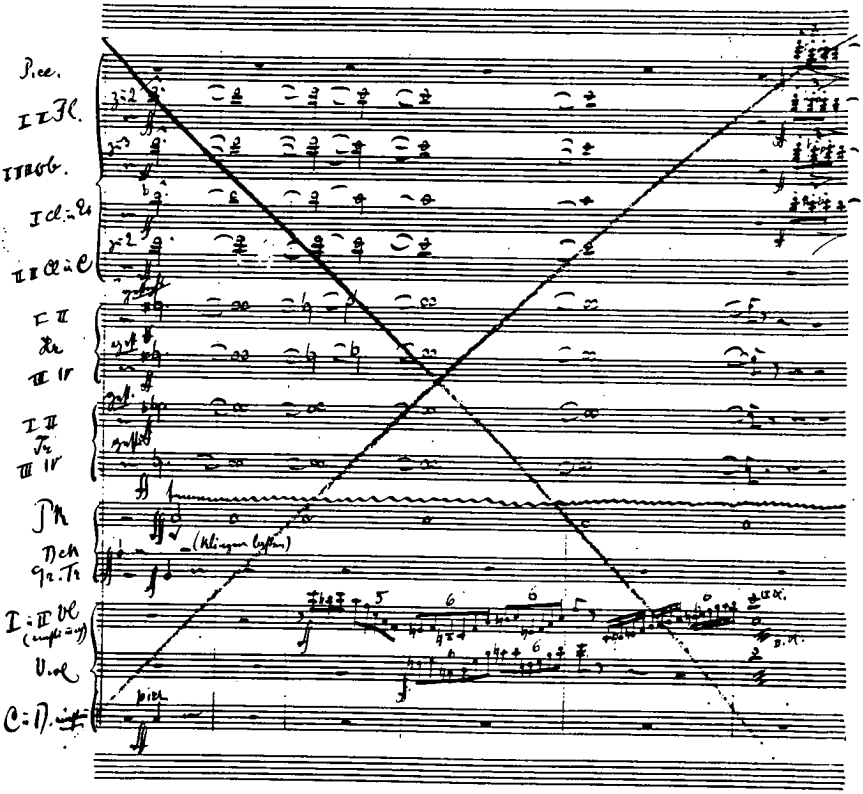


PLATE VI

Mahler Symphony No. 1. Page from finale of Osborn manuscript, showing beginning of deleted reprise into the coda. Note variance from introduction at sixth bar.

stead of *"Kräftig bewegt, doch nicht zu schnell,"* we have *"Kräftig bewegt! (Langsames Walzertempo)."* Whereas the *Andante* folders were numbered "1" to "4", we now continue numerically where the first movement left off (ignoring the intervening *Andante*), with folders 16 through 25. The last page is inscribed *"27. Jänner 93 renovatum."*

Next comes a title-page with only *"2. Theil,"* and what is evidently the literary title *scratched* out. The next movement is headed *"Nro. 4: Todtenmarsch 'in Callots Manier', ein Intermezzo à la Tempe funbre" (sic)*. The tempo marking is as we know it *("Feierlich und gemessen, ohne zu schleppen")*, but with an exclamation point and the last three words underscored. The folders of this movement are numbered "1" through "6". The only inscription at the end is *"folgt sogleich Nro. 5,"* with the "5" altered from a "4".

The finale is headed *"Nro 5: 'Dall Inferno al Paradiso!' Stürmisch bewegt."* There are twenty-one folders; these are numbered, however, 1 to 13, 14a, 14b, and 15 to 20. Folder 14a contains 33 bars of music, of which all but the first seven are crossed out. The last bar before the deletion corresponds to bar 508 of the Critical Edition (or cue 44+13). In the deleted portion, the diminuendo at that point continues for seven more bars (accompanied by a *"molto rit."*) and then fades out completely. (See Plate V.) Then, after a general pause, the cymbal crash from the start of the movement recurs, followed by a slightly varied reprise of the stormy opening bars. (See Plate VI.) This reprise breaks off at the end of folder 14a. In 14b, the music resumes, just as we know it, at the point before the deleted passage began, with CE bar 509, and so on. The last page of folder 15 stops in the middle of the page, with the notation *"Weiter in der Partitur beim Zeichen Ø."* The first six bars of folder 16 are crossed out; they consist of the six previous bars differently orchestrated. The sign "Ø" follows this, and then the music continues without further interruption to the end.

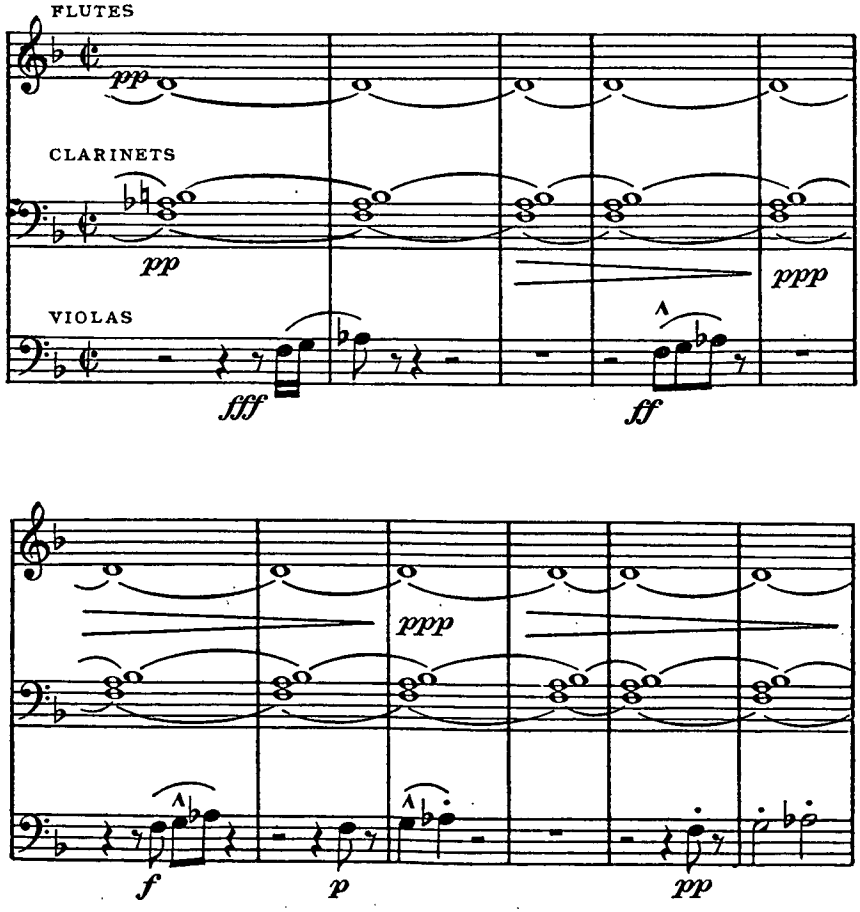
The most dramatic occurrences in the score are, of course, those connected with the *"Blumine" Andante* and the finale. Let us consider the finale first. To begin with, this is obviously a completely recopied score of the symphony dating from 1893, although (lacking an earlier version with which to compare it) we cannot know to what extent the work was altered in the rewriting. However, the crossed-out bars in the finale dramatically display Mahler *in the process* of doubling back on his tracks to make one major alteration in the music itself, either *after* reaching folder 16, or, more likely, after completing the entire finale.

From this it would appear that the transition from the reprise into the coda beginning at bar 509 was the last part of the symphony (as we know it today) to be written, and that in the previous performances (the 1899 première in Budapest and the second performance in Hamburg in 1892) this part of the finale must have gone quite differently. Strange to think that the finale's crashing entry which is said to have startled one poor lady half out of her wits at the première should have been heard *twice* at that performance! And that a reprise

of the opening pages of the introduction originally linked up with the coda in a manner which is now completely lost to us! (It is easy enough, however, to see how it would have been done around cue 47 or 48.) In the last 19 deleted bars of folder 14a, the only difference from the introduction is the timing of the fanfare for trumpets and trombones. In the reprise, the first half of the fanfare was delayed for eleven bars, evidently to link it up with the second half. (I say evidently, because it is just at this point, corresponding to the end of CE bar 19, that folder 14a ends and the deleted passage breaks off.

There is not the slightest doubt that the substitution, five years after Mahler's completion of the symphony, of the transition passage beginning

Ex. 63



was a major inspiration— a marvelously new and subtle way of entering into F minor for the last time, in place of simply one more F-minor "outburst". And apparently, if Mahler had not decided to spare himself the trouble of copying out again the seven *un*deleted bars of folder 14a, by leaving it in the manuscript, we would know nothing about the alteration. Folders 10, 11, 14b and 15 are written on a different make of manuscript paper than the rest of the finale. The fact that 14b and 15 were substitute folders inserted after the finale had been completed, and ending with the six re-orchestrated bars (CE bars 582-7), is indicated by the notation *"weiter in der Partitur"* at that point. Obviously the original folder "14" was simply changed to "14a" when the substitute pages were added, so as to link up without renumbering every subsequent page. It would appear, then, that folders 10 and 11 were substitutes also, though substitutes for what, we cannot know, since in that case the folders which they replaced were simply taken out of the manuscript. As it is, the deleted reprise in the Osborn score indicates the only instance, of our certain knowledge, of Mahler's having altered the *structure* of a piece after the première!

Now let us try to reconstruct the chronology of the whole revision. At the end of the funeral march there is no date inscription, but the movement is written on the same kind of manuscript paper as the main portion of the finale . I suggest that these two movements were revised first, ending on January 19, and so inscribed at the end of the finale. The folders for the first movement and *Scherzo* share a single numbering system (folders 1 to 25), and the end of the *Scherzo* is inscribed with the date January 27. Some of these folders are written on the same make of manuscript paper (inscribed "Joh. Aug. Böhme, Hamburg") as the substitute folders in the finale. Again, I suggest that Mahler went right back to the beginning after completing the finale, revising and recopying the first movement and then the *Scherzo.*

The continuous numbering of the folders from the end of the first movement directly into the *Scherzo,* along with the numbering of the *Scherzo,* funeral march, and finale as movements 2, 3 and 4 respectively, clearly demonstrates Mahler's deletion of the *Blumine* as of that time, just as the re-insertion of the movement *into* the scheme (inscribed with the date August 16), and the subsequent renumbering of the movements, clearly shows that Mahler had a second change of heart about it during his summer vacation that year. It also shows that he then revised and recopied *Blumine,* just as he had the rest of the symphony.

This means at the very least that the publisher Weinberger of Vienna, who obviously was not at Mahler's elbow in 1893, dictating his actions, could not have been the *first* person in whose head the idea of reducing the number of movements to four had occurred. In all likelihood that person was, rather, the composer himself. If, however, the original decision *was* Mahler's, it was one which he was shortly to rescind by putting it back again. And that was unquestionably the score which was used at the performance in Weimar the following year, if Paul Stefan's description of the program is correct.

And what happened after that? It appears that *Blumine* was out again, for good, as of the 1896 performance in Berlin, along with the

literary program and titles. The performance was nevertheless a complete fiasco, and Mahler was deeply depressed by this as well as by the course of his liaison with Anna Von Mildenburg at that time. Then came the negotiations with Weinberger which Mr. Perrin places in 1897, of which we know virtually nothing of and by themselves, but which did lead to the publication of the First Symphony in four movements in 1899. In the absence of (1) an 1897, 1898, or 1899 autograph, (2) a publisher's copy-model *(Stichvorlage)* for the first edition, or (3) any mention of the matter in question in the known correspondence of Mahler, there is not a shred of documentary evidence to sustain Mr. Perrin's assertion that Mahler even *submitted* the *Andante* movement for publication, either as part of the symphony or in connection with it.

And what were the *other* alterations which Mr. Perrin says were imposed by Weinberger, on which Mahler also "finally gave in" and thence "rewrote for editing"? Except for minor details like the final tutti bars which are twice separated by four instead of two bars of drum rolls, and the closing "snap" which is in eighth notes instead of quarter notes— details in which Weinberger would hardly be much interested— there are absolutely no compositional differences between the 1893 manuscript and the first edition. As for the enlargement of the orchestra to something closer to Mahler's later "standard" ensemble, as described earlier, that is hardly something which Weinberger would have demanded and Mahler would have resisted— quite the opposite, one would think. And as for the other differences in orchestration, if any of these had been imposed against Mahler's will, they would certainly have been rectified when Mahler prepared a wholly new edition for Universal in 1906. Yet I can think of no single instance in which the second edition (UE) goes *back* to the 1893 score in contradiction of the first edition. Again, the very appearance of the score which he has preserved for us bears witness against Mr. Perrin's own charge. In all essentials the first edition is manifestly on the straight route from 1893 to 1906, not a detour.

And lastly, we have no vestige of evidence that Mahler tried to reinstate *Blumine* when he made this completely new edition of 1906 for a new publisher. While I have no doubt that Mr. Perrin was told all the things he has said about the manuscript as well as about *Blumine,* I think he is simply "barking up the wrong tree." Whatever claim the *Andante* has on our attention can only come, not from Mahler's explicit authority— it doesn't exist— but from our looking deeper and with some small degree of insight into the matter. Whatever claim it has to be once more a part of Symphony No. 1 can come only from itself.

3

What, to begin with, does *"Blumine"* mean? Where does the word come from? Mahler doesn't tell us, and so there has been much speculation seeking to account for the subtitle by linking it directly or indirectly to Jean Paul's *Titan.* But Henry-Louis de La Grange, the inde-

fatigable Mahler researcher and biographer, pointed out in a recent letter that word actually occurs in the title concocted by Jean Paul for a three-volume collection of his magazine essays published in 1810, 1815, and 1820. It seems that after listing and pondering a number of picturesque ideas for the title of that collection—*Naturalienkammer, Karthaunenpapiere, Sammelsurium,* and so on—the imaginative author had decided to call it *Herbst-Blumine,* a coinage that might be rendered as "Autumn Flora". For according to Kurt Schreinert, in the general preface to the modern Böhlaus edition of the work (Weimar, 1942; see Page 86), the hyphenated title (a) alludes to the season in which the original volume was published, and (b) pays homage to C. H. Wolke's Germanization of "flora" as *"Blumine"* (from the *Allgemeiner Anzeiger* of June 28, 1810).

Random attempts to retranslate the unitary sobriquet adopted by Mahler (or alternately the *"Bluminenkapitel"* cited by Paul Stefan from the Hamburg and Weimar programs) have tended to be about as fanciful as Jean Paul himself. If an English translation must be applied, I suggest sticking to "Flora". Besides being a generic word, this also happens to be a girl's name. And I suspect that, for Mahler, *"Blumine"* was above all a familiar nickname, drawn from his favorite author and applied to a specific something or someone. In the musical context, it would appear to have been also associated in his mind with the name of another Jean Paul novel: *Blumen-, Frucht-, und Dornenstücke* ("Flower, Fruit, and Thorn Pieces"—referred to by Bruno Walter, after its protagonist, as *Der Siebenkäs*), which he borrowed as an auxiliary subtitle for Part I of his programmatic Symphony (movements 1 to 3). Thus the emotional connotations are quite clear, without any too-literal recourse to the actual works of Jean Paul.

I also think that Mr. Perrin *is* on the right track when he couples his story about Mahler and Weinberger with remarks about Mahler and Johanna Richter, the "blue-eyed sweetheart" of the *Gesellen* cycle and the Cassel Opera. "I have written a cycle of songs dedicated to her," Mahler wrote to Fritz Löhr on New Year's Day, 1885.[57] "She doesn't know them, but they cannot tell her more than she already knows. . . . [In them] a man is condemned by his fate to become a wanderer over the face of the earth." According to John Perrin, *Blumine* was also written by Mahler for "her":

"The First Symphony in its original form was considered as a symphonic poem in two parts and five movements. The editor considered it too long, and after a hard fight Mahler gave in very reluctantly (as my mother told me) and, full of anger, suppressed the *Andante,* which expressed his innermost feeling for Johanna."

Well why, it may be asked, should one urge a story uttered in the same breath as a doubtful one? Simply because the second story has other circumstances to commend it, and cogent ones at that. In 1920, Max Steinitzer of Leipzig contributed to a Mahler commemorative is-

[57] *GMB,* pp.33-4.

Herbst-Blumine

oder

gesammelte Werkchen

aus

Zeitschriften.

Von

Jean Paul.

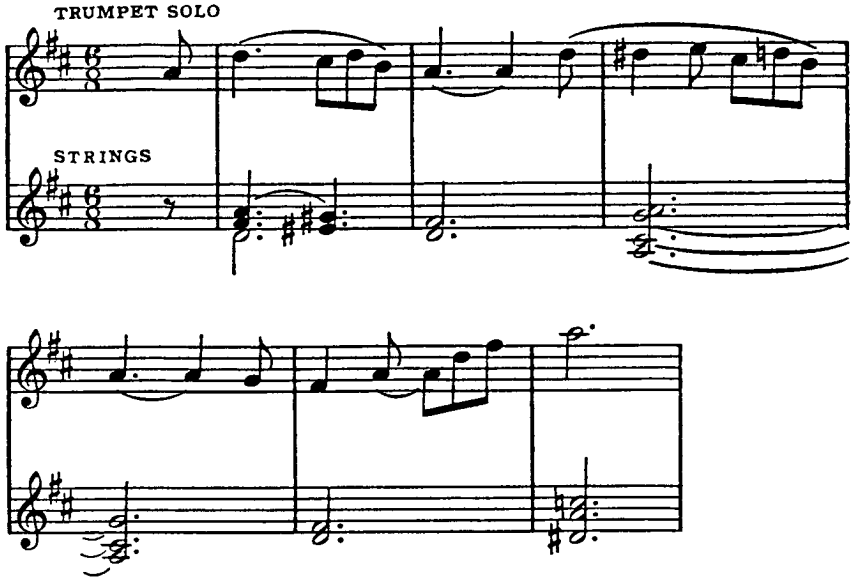
* * *

Erstes Bändchen.

A title-page from Volume 17 of the collected works of Jean Paul published by Hermann Böhlaus Nachfolger, Weimar.

sue a personal reminiscence[58] in which he quoted from memory six bars from the lost incidental music Mahler wrote in 1884, in Cassel, for a staging of Joseph von Scheffel's narrative poem *Der Trompeter von Säckingen:*

Ex. 64



Though in a different key, this is otherwise almost identical to the opening of the main trumpet theme in *Blumine.* (See Ex. 72 below.)

"Mahler took with him to Leipzig [in 1886]," wrote Dr. Steinitzer, "only this one piece in score, a very appropriate setting of the tableau wherein Werner plays a serenade across the moonlit Rhine toward the castle where Margareta lives. But Mahler found it too sentimental, became annoyed with it, and finally made me promise I would destroy the piano score I had made from it."

Der Trompeter von Säckingen was also the title of an abominable but very popular opera by Viktor Nessler which Mahler loathed because he had to conduct it frequently in his semi-provincial surroundings at that time, and even later.[59] On June 22, 1884, Mahler wrote to his friend Fritz: "The other day I had to write, head over heels, incidental music for the *'Trompeter von Säckingen'*, which is going to be performed tomorrow with living pictures in the theatre. The opus was ready within two days, and I have to confess that I find it a great joy.

---

[58] *Musikblätter des Anbruch,* Special Gustav Mahler Issue; Vienna, April, 1920, pp.296-8.

[59] "In Prague it seems that Mahler got so sick of conducting *Der Trompeter* that, to satisfy his mounting aggression, he performed the work with its *Leitmotiv* omitted throughout. No one noticed the loss." In 1892, when he flatly refused to conduct the opera at all at Covent Garden. an English critic remarked: "Herr Mahler is evidently not in sympathy with this work." D. Mitchell *op. cit.,* pp.228-9.

As you can imagine, it hasn't got much in common with Scheffel's affectations, but, of course, goes far beyond the poet's conception."[60]

As Donald Mitchell says in his book: "Mahler's 'great joy' was shared by his public at Cassel, and his *Trompeter* music travelled to Mannheim, Wiesbaden and Karlsruhe, and was acclaimed. But in reporting this news to Löhr in January, 1885, Mahler discloses a change of heart towards the *Trompeter* score. He disclaims that he has had any hand in promoting the music's success outside Cassel, 'for you know how little this, of all my works, matters to me.'" Mitchell repeats Max Steinitzer's suggestion that a score or a set of orchestral parts for the original music might yet turn up "on a library shelf in some German provincial theatre."

So at least we know that the big trumpet theme of *Blumine* had its origin in a unique kind of moonlit serenade or love-song, and the alternately brooding and elegiac middle section of the movement fits well into place with such a romantic conception. The love of Werner the trumpeter for Margareta in the poem might well have been connected in Mahler's mind, through this music, with his current love-affair with Fräulein Richter. But just what sort of love-affair was it? Gabriel Engel writes:[61]

"Their constant efforts to loosen their attachment lent the entire love-episode the semi-comical air of an endless leave-taking. Holidays struck them as best suited to the accomplishment of a permanent farewell. They parted at Christmas of that year (1884). New Year's Eve, however, seemed too significant a date to be neglected." After describing his New Year's parting to Fritz in painful detail, Mahler wrote again on May 28:

"When I wrote you some time ago that our affair had come to an end, it was only the trick of the shrewd theatrical manager who announces 'Last performance!', only to follow it next day with another." Others speak of overt betrayal by Johanna, but it is scarcely necessary to add that too,[62] in order to see that Mahler's emotional state was shot through with feelings of ambivalence and uncertainty about the ecstatic but troublesome episode.

Now let us review again and compare the progress of that trumpet melody which is shared by the *Säckingen* and *Blumine* scores. The incidental music was composed in June, 1884 (the same year that Mahler composed the *Lieder eines fahrenden Gesellen* and began composing the First Symphony), and proclaimed "a great joy." By January, 1885, Mahler was writing to his friend: "You know how little this, of all my works, matters to me." In 1886 he took the score of *only* the trumpet serenade with him to Leipzig, where Max Steinitzer became attached to it and made a piano reduction of it. Mahler "became annoyed" about the music again, and enjoined his friend to destroy the piano score. Then he put some of the same trumpet music into his

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[60] Trans. D. Mitchell: *op. cit.*, p.226.

[61] *Op. cit.*, pp. 40-1.

[62] It would render much more pointed, however, Mahler's original subtitle characterizing the opening of the finale as "Like the sudden outburst of a deeply wounded heart." But whatever the facts of the tempestuous affair itself, the former lovers remained on good terms after Mahler departed Cassel for Prague.

First Symphony, the symphony which is also thematically related to the *Gesellen* cycle avowedly written for Johanna. After two performances of the symphony he took the music out again; then he wrote it out anew and put it back in for the third performance. For the fourth performance, he removed it once more.

If the music was no good to begin with, was it worth all that trouble? And if it is worth the trouble, does it deserve its ultimate rejection? Obviously Mahler was not rationally reacting to a piece of music *per se*. Through this music, he seems rather to have been unconsciously reliving the emotional trauma of his off-again-on-again affair with Johanna Richter, or something very much like it.[63] The music does appear (in John Perrin's words) to have expressed, or at least to have been trenchantly associated with, "his innermost feeling" about something. And in view of this ambiguous history, it would not have been inconsistent after all if Mahler had inserted the movement once more and then fought for it, "full of anger," when an insubordinate publisher tried to dictate terms about it.

The fact that Mahler, who was normally adamant and unyielding in artistic matters that concerned him, ultimately "gave in" would also be consistent with this ambivalence. It is extremely difficult to accept the idea of other alterations imposed on the symphony, simply because these do not appear. But this alteration does appear, and it is not nearly so difficult to accept the possibility that it was preceded by Mahler's last skirmish with the subconscious memory of Johanna— or that he was inwardly relieved to put the ultimate responsibility upon someone else, even if he did not realize it.[64] Gerald S. Fox, a Mahler enthusiast, has offered the suggestion that *"Blumine"* signified, for the composer, his own pet name for Johanna Richter. As with the mysterious "Rosebud" of Orson Welles' film classic, *Citizen Kane,* I am sure it is nothing less intimate and personal.

4

This is the sort of thing perfectly calculated to split Mahlerites right down the middle. But in the long run, I think it simply comes down to a personal preference as to whether one enjoys hearing *Blumine* by itself, or would rather hear it in the symphony sometimes, every time, or never. What, for example, is its proper place in the Collected Critical Edition? I think the IGMG was absolutely right not to publish it in the symphony, but would not have been remiss to have offered it as an appendix. For my own personal taste, I think it belongs in the symphony; and I shall simply state my reasons for this feeling and leave it at that.

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[63] This in turn would, of course, be etiologically related to the traumatism of Mahler's infancy which we discussed before.

[64] And note the significant resemblance to the oblique manner in which the *Waldmärchen* has been preserved. Mahler presented the three-movement *Klagende Lied* to his sister after he was quite through with it. The five-movement Symphony No. 1 he presented to another lady whom he liked.

Long before I ever saw or heard this *Blumine* music, but knew from Stefan and Bekker of its former existence, I felt that the *Scherzo*'s vigorous *Ländler* tune "bumped" against the exuberant coda of the first movement in a wholly uncharacteristic way. I felt the esthetic need for *some* interlude, and I also felt that the macabre funeral march from the darker side of the *Scherzo* needed something lyrical on the forward side to counterbalance it. Not, mind you, the brief *"Auf der Strasse"* episode *within* the funeral march, but a complete movement, if still of relatively small dimensions. Naturally, at that time I had no idea that the lyrical part of the finale was making actual melodic references back to this very *Andante* which I missed. If I had, I would have felt the hiatus even more keenly. The finale itself, which I have always loved dearly, today has yet more meaning for me, now that I am familiar with the music of the *Andante,* and therefore know to what these "flashbacks" are referring.

It seems as if Mahler was divided between a preference for the four-movement and for the five-movement symphony. The Second is a five-movement symphony with the *Andante* placed second, just as the original First Symphony is. And so is the Third, if we will imagine its two short vocal movements to be a unit counterbalancing the *Tempo di Menuetto* (originally titled *"Was mir die Blumen auf der Wiese erzählen,"* by the way). The Fourth was originally planned in six movements. We also learn that Mahler once considered deleting the *Andante moderato* of the Second, because it interrupted "the natural dramatic progression of the work." Would that symphony be a better-balanced work without it? And couldn't one say the same of *any* lyric *Andante?* Isn't that its normal function after all, to "interrupt", *i.e.* to provide an interlude? I for my part instinctively feel that the original First Symphony is a more ideally balanced work than the revised one.

The Fifth and Seventh are five-movement symphonies, the latter with counterbalancing *Nachtmusiken* flanking the *Scherzo;* and in the intervening four-movement Sixth, Mahler had trouble deciding which of the inner movements ought to come first, as though he actually missed the arc-shaped structure even here. Only in the Ninth did he seem to come decisively to terms with a wholly new four-movement conception. Yet the Tenth sketch finds him experimenting with a new kind of five-movement arc form, this time with two counterbalancing *Scherzi* flanking an intermezzo!

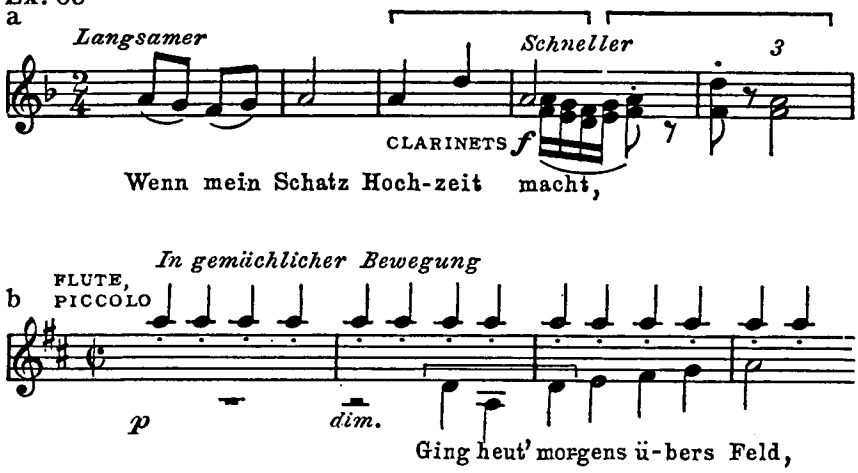
Concerning the orchestration of *Blumine* it is interesting to note that, even after revision, Mahler left the movement scored for a much smaller ensemble than the four surrounding movements. This is a precedent for later movements like the Fifth's *Adagietto* for strings and harp, or the Seventh's *Andante amoroso* for mandolin, guitar, harp, and chamber orchestra— both within a much larger and more dynamic canvas. If Mahler perchance *did* submit *Blumine* to Weinberger within his orchestrally augmented symphony as of 1897, my guess would be that he still left *Blumine* just as it was before. That is why I feel it is perfectly all right to present it within the context of the symphony as we know it today, though it might be pleasant and fruitful on some future

occasion to perform the whole 1893 score *as is.** Things like the unison for solo cello and solo contrabass in the funeral march are well worth hearing.

Is the *Blumine* too sentimental? That again is a question of individual taste. Certainly it is sentimental in part: *i.e.* the trumpet solo seems to have a deliberate old-worldliness about it, not unlike that of the much longer posthorn part in the Third Symphony, a part which I find extremely sentimental, albeit exactly right in its contribution to the whole. Or similarly, the solo trombone part in the first movement of the Third, which at one point (cue 33) is explicitly marked *"Sentimental"*! Doesn't the Seventh's *Andante amoroso* have its own special brand of sentimental charm, setting it apart as a distinctive *genre* piece? Aren't the songs all *genre* pieces too, each combining the elements of sentimentality, grotesquerie, pathos, humor, *etc.*, in its own special way? This is the essence of Mahler's musical art; and so any adjective can be an objective characterization, until it is prefaced by "too", when it becomes subjective.

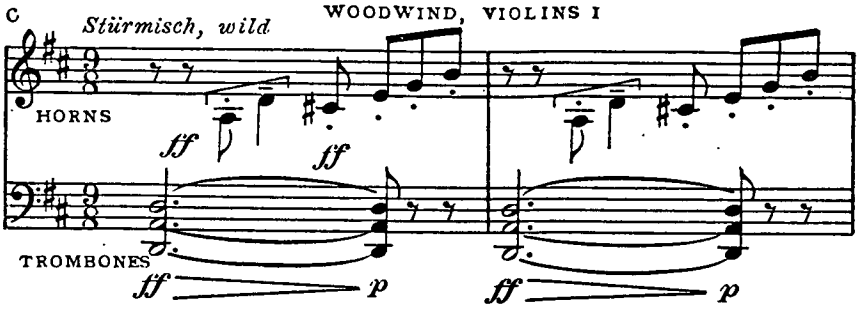
And finally where, if anywhere, does *Blumine* belong in the motivic plan and structure of the symphony? In this respect the symphony's starting point is the *Gesellen* cycle, especially with respect to the interval of the fourth (as Dika Newlin has pointed out), and regarding which we have already discussed the tonic-dominant "tread bass" which stylistically links the symphony, song-cycle, and *Das klagende Lied*.[65] The first three songs all begin with prominent fourth intervals—

Ex. 65



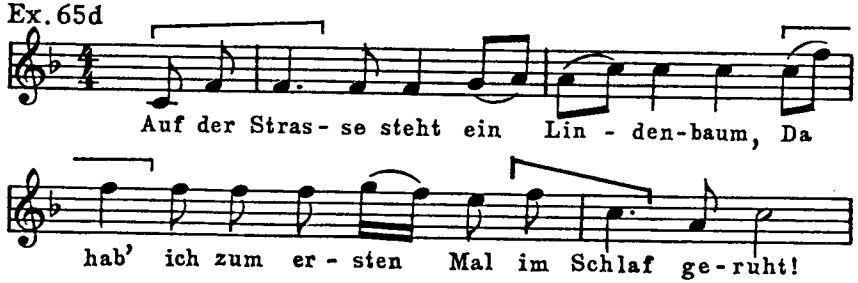
[65] See footnote 34.

* (Editorial note: As we go to press the New Haven Symphony has managed to do just that, and Th. Presser may also publish it.)



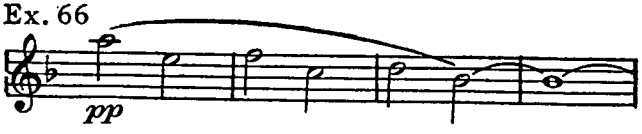
while the last song brings in the tread bass for the second stanza, and restores the melodic prominence of the fourth interval in the third stanza:

Ex. 65d



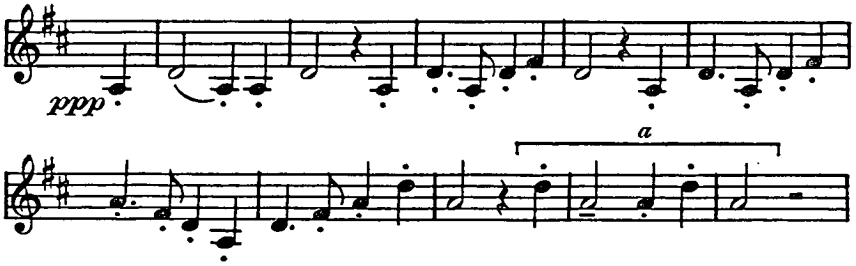
All of these stylistic elements, and some of the actual themes, penetrate the symphony. The whole first three stanzas of the second song (100 bars) in slightly altered sequence, beginning with Ex. 65b, form the exposition of the symphony's first movement, but they are made to grow out of the slow introduction's stylized fourth-interval "cuckoo call" and six-note figure built from it:

Ex. 66



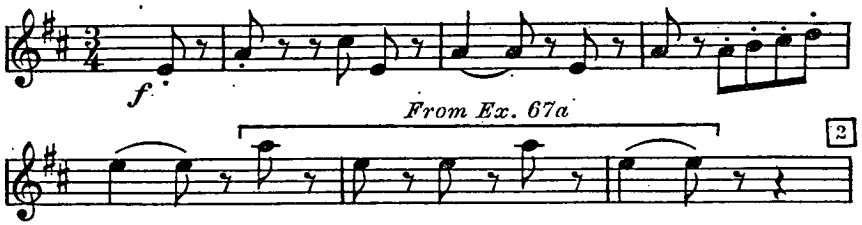
The horn theme at cue 15 is almost an "apotheosis of the fourth":

Ex. 67



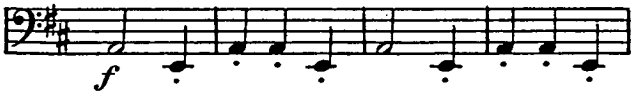
The *Scherzo* theme is a ¾ variation of both Exx. 65b and 67, including a literal "Ländlerization" of figure 'a' above—

Ex. 68



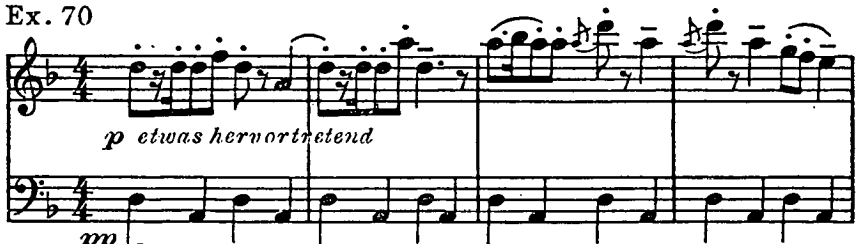
while the very bass foundation gives the same rhythmic treatment to the tonic-dominant tread:

Ex. 69



The funeral march on *Frère Jacques* of course begins with the bass tread in solemn dirge-tempo, and prominent new fourths are featured both in the last two bars of the main canon theme and in the staccato sequent uttered by the oboe. The latter seems to mock the unchanging bass itself with waggish duplication:

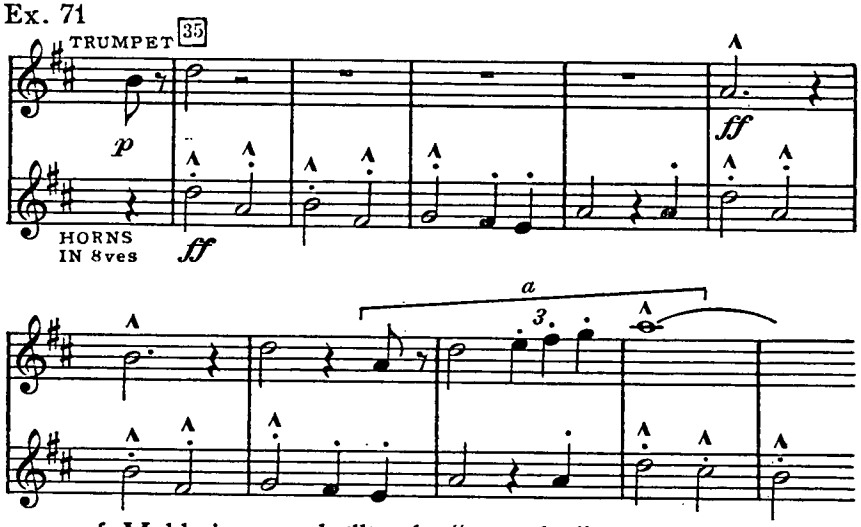
Ex. 70



The middle section of the movement, I need hardly repeat, is a close-to-literal reprise of the last 30 bars of the *Gesellen* cycle, beginning with Ex. 65d and incorporating Ex. 28.

Fourths are not featured quite so prominently in the finale until the first reminiscence of Ex. 66 occurring at cue 21, and the soft fanfares at cues 25 and 26. They come into their own once again with the renewed fanfares at cues 33 and 34, and with the triumphantly "inevitable" metamorphosis, at cue 35, of the "cuckoo-derived" figure (Ex. 66) into no less than a paraphrase of "And He shall reign for ever and ever" from Handel's *Messiah*—

Ex. 71

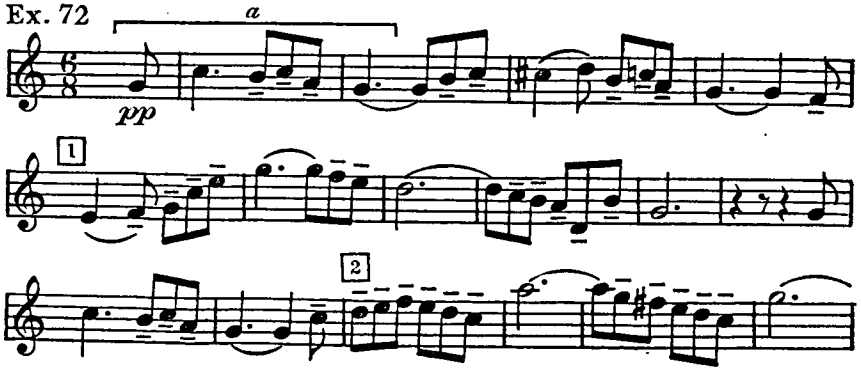


—one of Mahler's most brilliantly "surrealist" juxtapositions. (It *is* a juxtaposition, because the first occurrence of Ex. 71 shortly fades into a pianissimo and is immediately replaced by Ex. 66.)

5

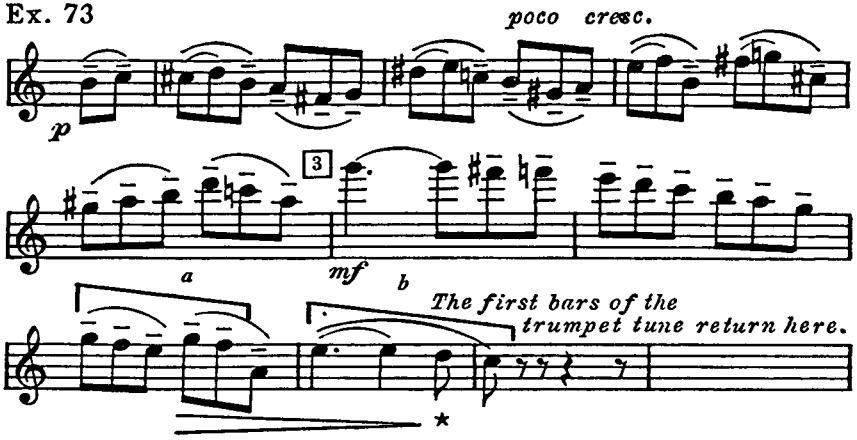
With this background, there can be little doubt that the Trumpeter from Säckingen feels himself thoroughly at home when he blows his long-silenced serenade at the fifth bar of the *Andante*—

Ex. 72



or when the violins take up the continuation and cadential phrase:

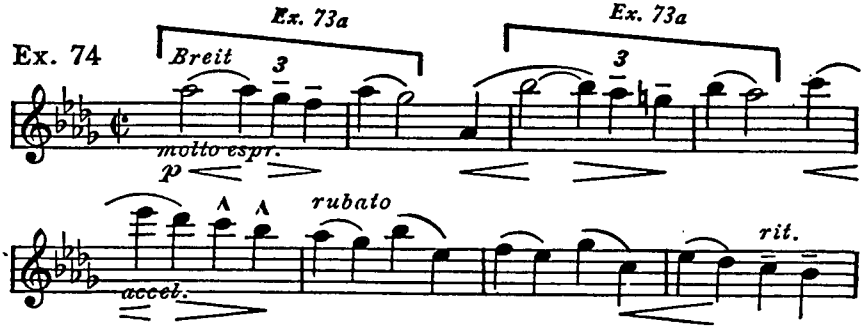
Ex. 73



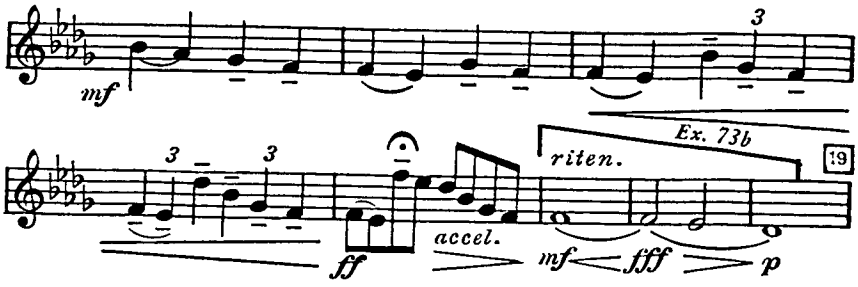
This long, winding melody, with its initial rising fourth, its nostalgic, old-fashioned chromatic passing-notes, its rhapsodic scale-fragments and melodic arpeggios, combines in one flowing, embroidered line the separate character-features of many a short thematic figure found in the song-cycle as well as the symphony.[66] (The embellishments, not shown above, are of course a very essential aspect of it.) And in all these respects it is closely akin to the other longest theme in the symphony, the D-flat *cantabile* in the finale, beginning at cue 16. The latter is, however in duple time!

It is Mahler's singular coup in this case to have these two independent but "brothers-under-the-skin" themes run parallel courses for a greater part of the way, permitting them to begin to converge melodically only in their respective cadence-figures. How this is done can be seen from the following, beginning just after cue 18 in the finale:

Ex. 74



[66] For example, the rhythmic analogy between figure 72a and the trumpet figure 71a is obvious. If 72a were transposed to the key of D (as in Ex. 64), 71a could even *follow* it quite naturally.



It is the penultimate bar of Ex. 73 shown as figure 'a'—augmented in time value, and with its first note further extended in length—which is lingered over most extensively in the finale. First the augmented phrase is treated in rising sequence, as in Ex. 74; and since figure 73b concludes this same example, the whole of Ex. 74 thus comes as an elegiac extension and elaboration of the erstwhile two-bar *Blumine* cadence (73a/b). Immediately after that, in a kind of after-cadence, figure 73a returns again, in the cellos (cue 19), and is repeated this time in falling sequence. All this seems now to take on that very aspect of "endless leave-taking" cited by Engel in connection with Mahler and Johanna Richter. But that is an esthetic point hardly to be comprehended in listening to the finale, if one knows only the foreshortened symphony, *sans Blumine*.

Immediately after this double cadence comes the reminiscence of Ex. 66 in the clarinets, along with a darkly prowling chromatic theme in the bass, also drawn from the first-movement introduction. And later, at cues 38, 39, and 40, come a whole company of shadowy figures from the first movement, merging at one point with a fragmentary wisp of the finale's own *cantabile* melody. All these cross-references are immediately apprehended, and are meant to be, as is the elliptical reference to *Blumine*. A moment later (cue 41) the *cantabile* is conjured up in a little more substantial form, but with a new continuation which gets lost and trails off inconclusively. But suddenly, at cue 42, the rising sequence on figure 73a reenters in the oboe and picks up the thread again. And now, at the very first mention of the *Blumine* figure in this varied reprise, the strings take over after the third bar with a passionate new rising sequence on *its final bar alone*. This comes to a searing *fff* climax with timpani and cymbals (cue 44), and then falls back again in a syncopated scale-passage, linked in essence to the falling scale-figures of both Ex. 73 and the three bars preceding Ex. 74 (unquoted).

The momentary violence of this passionate upheaval may seem slightly puzzling at this point, unless we realize that it is perhaps close to being Mahler's personal version of the heartbreaking culmination of Wotan's Farewell. Since the deleted "cymbal-crash" (or "thunder-and-lightning") reprise in the pre-1893 version of the symphony would have immediately followed this, we are then in a position to really appreciate how much better Mahler was able to handle this whole section with the help of the new 1893 transition. In view of all that, I cannot bring myself to believe that Mahler's ultimate deletion of

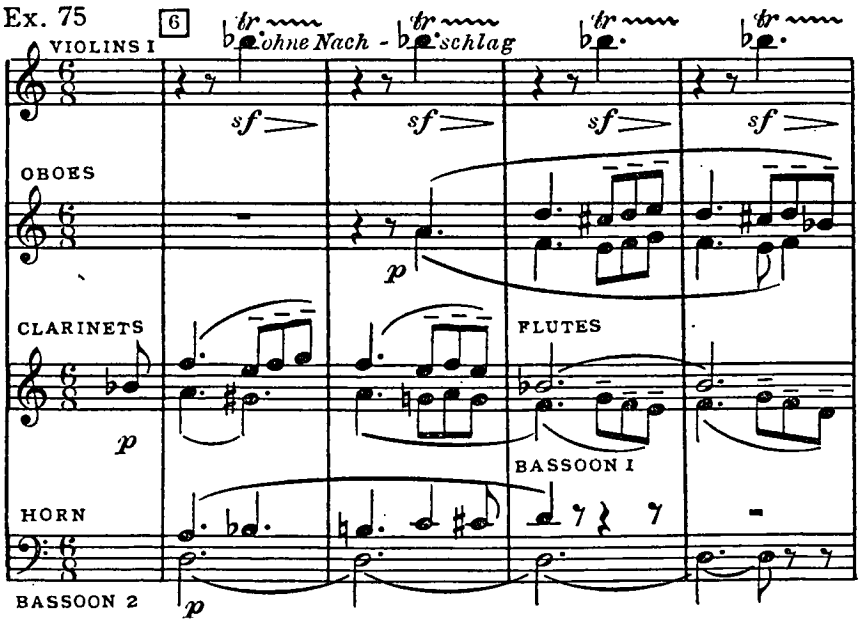
Blumine (and it *was* his final responsibility after all) was any more a rational act than his deletion of the *Waldmärchen.*

If I have so far barely touched on the middle section of *Blumine,* it is because the important issue of the movement's direct relevance to the rest of the symphony is concentrated in the trumpet melody together with its string cadence, which dominates and indeed pervades most of the movement, though much less so the middle part. With the latter, another issue confronts us. While the stylized archaism of "Werner's trumpet song" may not be to everyone's liking (just as the great trombone soliloquies in the Third Symphony assuredly are not), I hope I have sufficiently demonstrated that it cannot be simply torn out of the context in which Mahler has (as always) intricately embedded it, with the expectation of coming up with a fully integral result.

The middle section, on the other hand (I suppose we can call it a *Trio,* since the form of the movement is strictly ternary), offers nothing that is burningly significant to a larger understanding of the work. What it offers is music which, with the aid of its subtle instrumentation, seems to beckon us in the opposite direction from the "period" soloism of Säckingen, toward an acerbic and spare counterpoint.

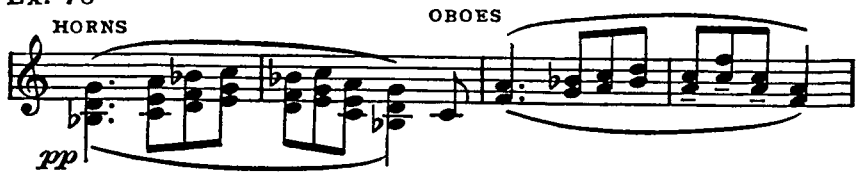
This *Trio* is launched, surprisingly enough, by a delicate octave-glissando effect which Mahler was to employ again at an analogous point in the Sixth's *Andante* (cue 58), but an octave and a half higher in the latter case. Then for a dozen bars the music is haunted by minor-mode fragments from the trumpet's serenade, scored for winds and harp, with muted strings which are very lightly sketched in without bass. From this, I cite the last four bars:

Ex. 75



After that we hear another ten poignantly singing bars, beginning with the following little dialogue for ultra-Mahlerian horns and oboes:

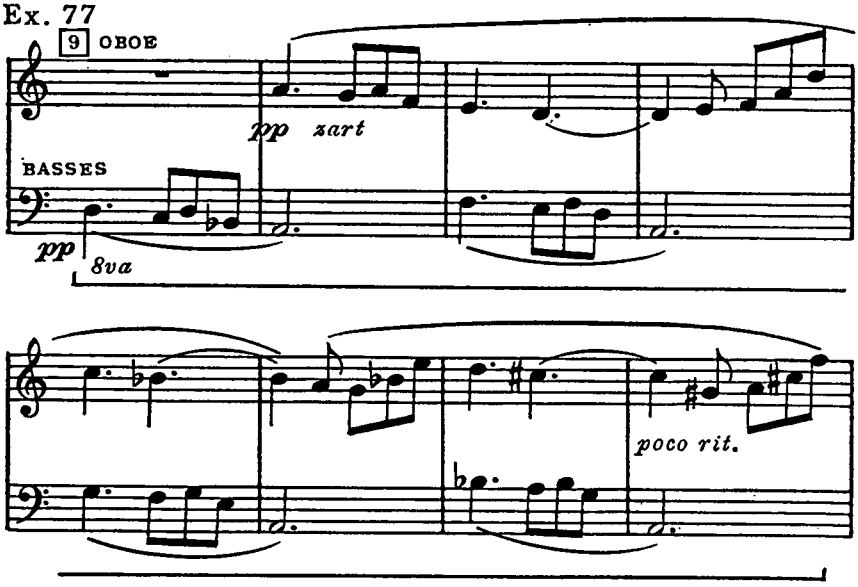
Ex. 76



Then a hesitant but brooding passage of eight bars, with dissonant horn chords, low plucked strings, and tremolo-like effects in the harp.

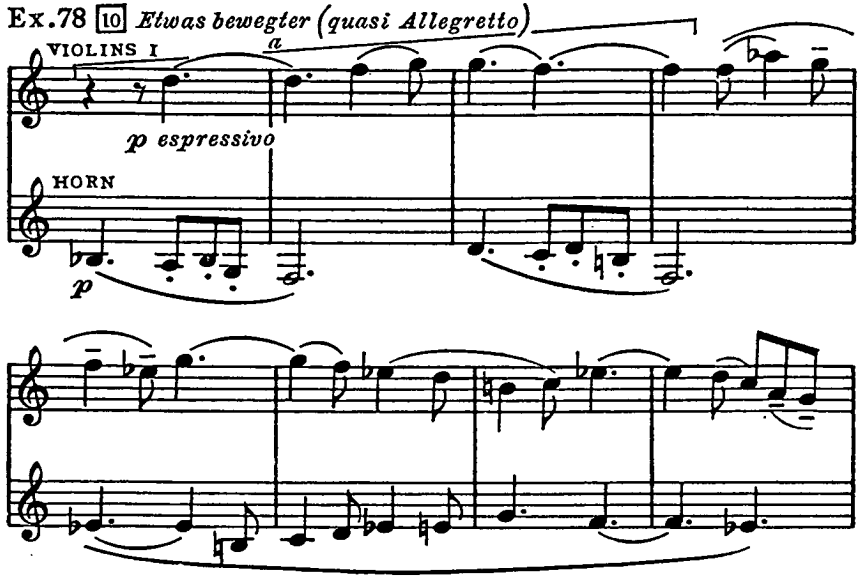
Out of this rises a haunting duet for oboe and bowed string basses. The former is heard in a free variant and development of the trumpet theme, starting in A minor, while the latter keep repeating the first five notes of the same phrase in a rising sequence:

Ex. 77



This certainly evokes and matches the best pages of the Fourth Symphony's *Poco adagio*. It is accompanied only by a continuous octave tremolando on A in the cellos. Though not immediately apparent, we have already started on a retransition into the main section. The tempo speeds up slightly, and we hear the loveliest combination of all, an expressive duet for first violins and horn. The latter begins to repeat the rising sequence of the last example, then executes an arched figure, almost meeting the violins in a "reverse arch" at the distance of a poignant major third:

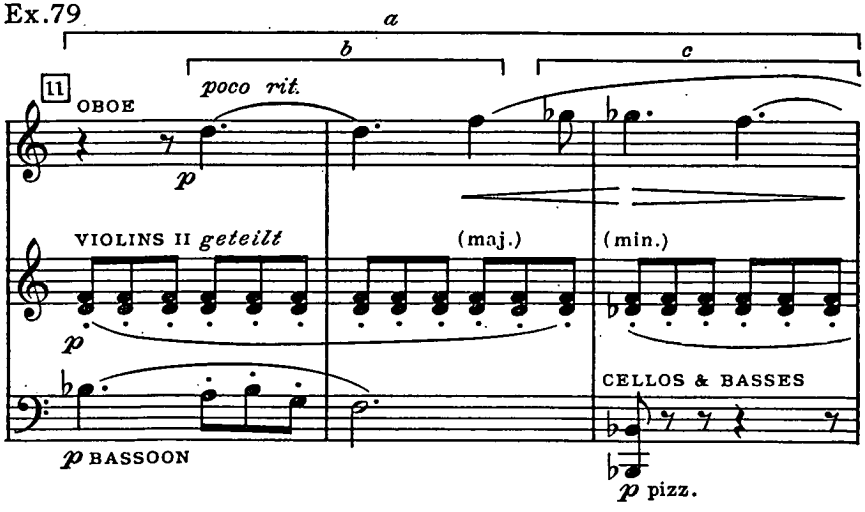
Ex.78 [10] *Etwas bewegter (quasi Allegretto)*

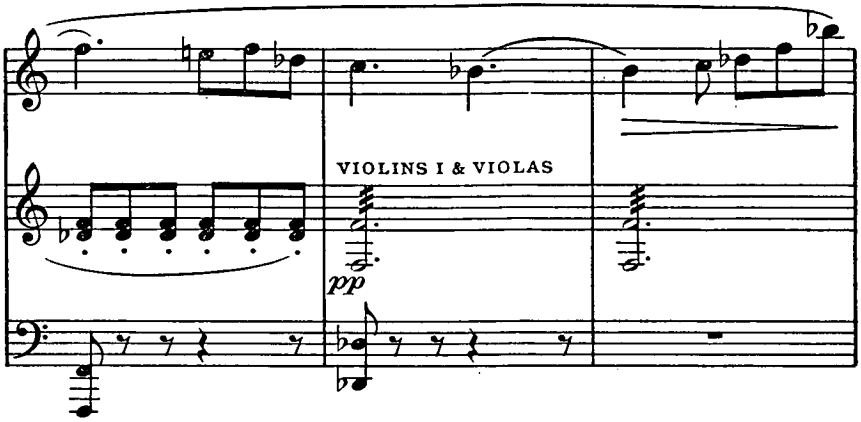


This example of the essence of Mahler's mature, spare and bittersweet lyric counterpoint is accompanied by a soft eighth-note strumming of the second violins, and by a plucked bass.

The retransition proceeds with a few more bars of elegiac oboe tones:[67]

Ex.79





But far from being merely literal, the reprise begins with a foreshortened serenade (in the form of a canon between the high cellos and the first flute!), and the trumpet itself does not return until after Ex. 73 has been recapitulated in full and has reached the main climax of the movement! So whereas the trumpet part ran to a total of 22 bars in the first section, in the reprise it totals only ten bars. The evanescent wisp of a coda[68] rounds out an exquisite, perfectly proportioned movement which Mahler certainly did well to revise and recopy with such scrupulous care in the late summer of 1893, quite possibly surrounded at Steinbach by the unfinished score of his Second Symphony on which he was still meditating!

It may have been— at least I like to think it was— at the end of his first ideal summer on the peaceful shore of Lake Atter that the composer was able to take his most clear-headed retrospective look at the First Symphony of 1884-88. I am deeply grateful to the Perrins for preserving this score, and to the New Havenites for passing it on to us.

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[67] These few short bars shown in Ex. 79 are a virtual compendium of Mahleresque *"klagend"* effects. (1) Note again, at the third bar, the major triad changing to minor. (2) In regard to figure 'b', compare the same consecutive oboe tones D & F, in the same octave and marked *"Wie ein Naturlaut,"* following the words *"Was spricht die tiefe Mitternacht?"* sung by the alto (Symphony III/4, cue 2). (3) Re figure 'c', compare the alto's *"O glaube, mein Herz,"* doubled by the English horn, in the same key of B flat minor (Symphony II/5, cue 39): see also example 23a. In Deryck Cooke's *The Language of Music* (Oxford University Press, pp.146-50), the latter (the melodic minor-sixth tone as "appoggiatura to the dominant") is characterized as a basic motif, frequently of grief or of pleading. Compare now the whole melodic sequence 'a' (B flat in the bass, then D, F, G flat, G flat, F) with, say, the English-horn motif in Act IV of Verdi's *Otello,* letter Y (in A minor), or with Berlioz's setting of the words *"Exaudi, exaudi"* in the *Introit* of his *Requiem* (in B flat major). In the evolving context of Mahler's *Trio,* figure 'a' is, of course, simply a partial transformation of Ex. 78a into the minor.

[68] Mahler's *"ewig"* motif is heard *six* times in the last nine bars.

MAHLER RESEARCH AND EDITING IN VIENNA

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Professor of Music
University of Mississippi

Regular readers of CHORD AND DISCORD probably know that since 1955 a Vienna organization called the International Gustav Mahler Society has been engaged in the re-publication of Mahler's complete works in an authoritative and definitive "Critical Collected Edition," incorporating post-publication changes made by the composer in some works and weeding out misprints which presses have been faithfully (or rather, unfaithfully) grinding out, year after year, in others.

A sabbatical leave from my music professorship at the University of Mississippi during the 1965-1966 academic year made it possible for me to go to Vienna and offer my full time to the Society in its work on this fascinating project. Thanks to the fact that American universities give half salary to faculty members when on sabbatical leave, I was able to work at no expense to the Society, for like all too many worthy organizations, the I.G.M.S. is not overwhelmed with money. Its support is adequate, but not bountiful. Volunteer workers, if capable and qualified for the exacting work and possessed of the requisite background, patience, and thoroughness, are a boon to the organization, even though they might be able to work only part-time. On the other hand, a person who is not conscientious and painstaking is worse than no one.

President of the International Gusav Mahler Society is Prof. Dr. Erwin Ratz, typically Austrian even to his mode of dress and his accent (and I found the Vienna accent difficult)—a man whose qualifications are unsurpassable for the task to which he is devoted, but who is able to give it only a part of his time. This scholarly, nervous, lovable, erudite 68-year-old man, who never seems to rest, is a professor at Vienna's famous *Akademie für Musik und darstellende Kunst*, a member of the board of directors of the *Konzerthaus*, the author of a textbook on musical form (soon to appear in a new edition), and a former friend of Berg and Webern. As if his present teaching and editorial duties were not enough, he is also currently preparing a new and corrected edition of the famous *Treatise on Harmony* by his teacher, Arnold Schoenberg. He has done or is doing further editorial work with the compositions of Bach, Beethoven, and Schubert.

Preliminaries

At three o'clock on the afternoon of August 31, 1965, the *Orient Express* deposited my wife and me at Vienna's *Westbahnhof*. On September 1 I showed the Society's address to a rental agent and asked him if he knew of anything nearby. A small furnished apartment only three-and-a-half blocks away was on his list, and when I discovered that a large writing-desk was in the living-room we promptly moved

in. On September 2 I reported to Prof Ratz at the Society's headquarters, on September 3 he made a tremendous amount of material from the Society's archives available to me, and on September 4 I commenced work on Project I—the *Second Symphony*.

It might be well to clear up three points before discussing any of the individual projects.

First I should explain what an "engraver's copy" is (in German, *Stichvorlage*). This is a handwritten copy of the composer's manuscript, made by a professional music penman. The engraver's copies are more readily readable than Mahler's often hasty handwriting, which in the case of the *Ninth Symphony* was downright bad. In contrast, the script of the two professional penman who prepared the engraver's copy of this same work (the first movement in a different—and even better—hand than the second, third, and fourth) was always clear and absolutely beautiful, though these men permitted a small number of errors to intrude.

Second, I volunteered with my mind made up to the fact that the Society already had ten years' experience in the Mahler project, that certain routines and practices had been established and found to work well while others had been rejected as inferior, and that anyone aiding in the task, even though working of his own volition and without salary, would still have to be willing to follow thes established procedures, otherwise his "help" would only become a hindrance. In short, to be an "individualist" would be all right, just so one was not a "rugged individualist."

Third, the reader must understand the various types of change Mahler made in his compositions. These are:

1. Changes made in the manuscript before submitting it to the publisher.

3. Changes made (other than corrections) while checking the engraver's copy.

3. Last-minute changes (other than corrections) made in the publisher's proof-sheets.

4. Changes and corrections made in the published score after the first edition, but before the final edition (in the case of compositions that went through more than one edition).

5. Changes and corrections made after the publication of the last edition.

Changes of the first, second, and third types would not officially concern anyone listening to a Mahler work—they occur in many people's music—though they often provide a fascinating "glimpse into the composer's workshop" for a curious researcher. I saw many examples of Types 1 and 2. Type 3 examples exist in connection with certain works, though not with those with which I was involved. This leaves Types 4 and 5 as the focal points of the researcher-editor's attention, and what was involved will become clear as the separate projects are described.

The foregoing does not include out-and-out misprints, which of course are the most important of all.

Procedure

The procedure was a little different for each of the four projects, but in general it was this: I corrected, in red pencil, all obvious misprints. Suspected misprints or places about which there might be some question I kept on a list. These were thoroughly discussed with Prof. Ratz during our periodic conferences, always held in my apartment (and I loved being addressed as "Herr Professor"), at which each item was disposed of in one or the other of four ways:

1. We decided the printed version was perfectly correct.
2. We decided a change was necessary, and made it in red pencil.
3. We decided that the flaw was so slight that the present status could be conscientiously allowed to remain.
4. We were unable to determine exactly what Mahler's intentions really were and earmarked the spot for discussion in the "Revision Report" *(Revisionsbericht)* which Prof. Ratz will prepare for inclusion in the preface to each work as it comes out in the new "Critical Edition."

My list of "questionable places" for the *Second Symphony* runs to 15 closely-written pages, for the *Ninth* to 11, but for the less problematical *Eighth* and *Third* to only 3 and 4, respectively.

It might be well to clear up what comprises a matter of the third type on the foregoing list—something not flawlessly correct, yet also not worth the bother of a change. The forthcoming editions of all four symphonies on which I worked will be made by altering the plates of the present editions, not by engraving the works afresh as was done with the Society's edition of the *Sixth Symphony*. Hence only the genuinely necessary changes were to be made.

And what might be some specific examples of discrepancies which, although observed, could with a clear conscience be allowed to go unaltered?

(1) Certain instruments are sometimes notated with one clef, but for exceptional passages with a different one. For instance, the viola generally uses the alto clef, but changes to the treble for the notes in its high register. Imagine that a certain passage concludes in the treble clef and that a rest of a page or more intervenes before the violas reenter with the normal alto clef. Composers' accepted procedure is to give warning of the clef-change on the viola staff of the score by placing an alto clef after the last measure of the treble-clef passage or at the end of the affected staff, or by opening the viola staff on the new page with the treble clef but inserting an alto clef just before the violas resume playing. Now, if none of these little "warnings" happened to be given, but the music itself was written correctly and with the correct clef, a change was deemed unnecessary. Few score-readers indeed would notice the absence.

(2) Somtimes a sharp or flat would be written superfluously, as an accidental in front of a note already affected by a sharp or flat in the key-signature. If there was no other mistake, and no likelihood of mis-

interpretation, we did not remove the majority of these unnecessary symbols.

(3) Sometimes Mahler, either through carelessness or for reasons best known to himself, deliberately adopted an incorrect style of notation. For example, on pages 200, 201 and 202 of the *Second Symphony* there is a series of arpeggios for the second harp in a passage written in 2-2 time. Sixteenth-notes are used exclusively. Where the arpeggios consist of irregular groupings of 9, 10, 11, or 13 notes to a measure, the use of sixteenth-notes (rather than eighths) might possibly be justified. But when the arpeggios consist of 8 notes, as three of them do, eighth-notes are absolutely a requisite; yet Mahler writes sixteenths. In effect, he implies that 8 sixteenth-notes equal one whole-note! Yet we are going to allow those measures to stand. To quote Prof. Ratz, "Mahler wrote it that way." He is not the first composer who through error or sheer perverseness insisted on employing, for obscure reasons, a theoretically incorrect style of notation.[1]

Similarly, in the *Eighth Symphony,* on pages 64 and 119 he writes eighth-note quintuplets where sixteenths would be correct. Even though leaving the passage as printed courts confusion with some perfectly correct quintuplet eighths elsewhere, no change will be made.

In compiling my lists of "questionable places" I always included anything that I observed, anything, no matter how slight, that I thought might—just might—need changing. I screened out and ignored nothing, even things I felt positive could be allowed to stand. Some things I thought unimportant seemed important to Dr. Ratz, and some I deemed important needed some arguing before he accepted them. I took no final action without his knowledge. "I am an editor, not a dictator," I told him several times. Similarly, he did not change anything he observed without telling me. Changes were made only when we were both convinced of their necessity.

Some of our conferences lasted as much as three hours. My wife always served coffee and cookies to keep fatigue away. My magnifying glass was pressed into service again and again, particularly in inspecting the manuscript facsimiles. I always felt exhilerated and atingle with energy, rather than tired, at the conclusion of a conference. There was no better cure for listlessness or boredom than a vigorous session with "the Professor."

Throughout the project I was able to keep my own hours. When I got tired I broke off at the first good stopping place and did something else for a while. The work was highly detailed and exacting, and even though I would often grow tired I never became bored. Every moment was interesting for I never had to work "against the grain" or when out of the mood. I always had zest for the job.

The work demanded a well-nigh comprehensive knowledge of music —harmony, counterpoint, style, composition, ear-training, orchestration, form, notation, instrumental technique. Most valuable of all was 33 years' experience as a student of Mahler's music, for many slips were

[1] On page 150 of all three editions of the same work some harp arpeggios are written in sixteenth-notes where thirty-seconds would be rhythmically correct. Mahler's manuscript shows thirty-seconds. This change *will* be made.

discovered simply because a passage did not ring true—did not agree with what it would be likely for Mahler to write.

It would never be admissable for the Society's editors to take a "we are God" attitude. Our task is to establish and publish what Mahler actually wrote (or intended to write), not what we think he ought to have written or what we wish he had written. Certain technical problems for the players are embedded in the very notes he wrote, but it is not our province to solve these or to simplify them. The conductor also is occasionally confronted with certain difficulties. He must cope with these, not the editors.

For example: Mahler sometimes writes low B for the flute (in solos in the *Fourth Symphony,* fourth movement and *Seventh Symphony,* second movement), low B-flat for the oboe, low E-flat for the clarinet in B-flat (but never for the clarinet in A), low A for the bassoon. Many flutes, oboes, clarinets, and bassoons do not possess these notes, and almost never does Mahler make provision for their non-availability. He often writes for a type of celesta capable of going an octave lower than the standard instrument. On page 108 of the *Ninth Symphony* there is an unplayable low E for the B-flat trumpet. Some of his harp parts ought to be written in enharmonic notation, for complete correctness. The Society, even though well aware of these matters, would be stepping out of function if it attempted to furnish alternate readings or even to suggest solutions in footnotes.

On rare occasion, however, Prof. Ratz and I felt we would be justified in making an exception to this policy—in taking matters into our own hands. Here are two examples.

(1) On page 154 of the *Eighth Symphony* (in the second movement) a staff marked "Harps 3-& 4" is found, and for the only time in the entire work. The two instruments play in unison. In the same passage, harps 1 & 2 also play in unison, though they have a different part. The new edition will mark this spot Harp 1 and Harp 2, rather than Harps 1 & 2 and Harps 3 & 4. Mahler never writes more than two harp parts, in this work or elsewhere, but often requests that each be doubled or tripled if possible. We reasoned that his real meaning here was "3rd and 4th harpists, playing the 2nd harp part." He surely did not mean to bring in two instruments to play nothing but a few measures in a long symphony.

(2) In the third movement of the *Ninth Symphony* Mahler uses clarinets in A throughout, except for four measures on page 141, where he writes for clarinets in B-flat. The new edition will re-write these measures for clarinets in A. Nothing is gained by changing instrument for such a short time, especially since the players have only one measure of quick tempo in which to change back.

Let me now discuss the projects individually.

Project I — the Second Symphony

Materials:

1. Miniature photocopy of Mahler's manuscript.
2. Miniature photocopy of the engraver's copy.

3. Miniature photocopy of the printed score, with changes made by Mahler subsequent to publication.

4. First edition of the score in "full score" size (published by Weinberger, Vienna, 1897; copyright by Friedrich Hofmeister, Leipzig).

5. Second edition of the score, in "study score" size (published by Universal Edition, London, 1952).

6. Third edition of the score, in "full score" size (published by Universal Edition, Vienna, no date, but probably in the early 1920s).

7. A complete set of the orchestral parts.

Items 1, 2, and 3 were very tiny, about the size of 35mm. pictures. However, I had anticipated the possibility of working with miniature materials, hence had tossed the previously-mentioned magnifying glass into my brief-case before leaving home.

The study score is available from several other publishers—my personal copy (which I left at home) is the Kalmus edition—but in any case a study score always represents the *second* edition, not the third, and hence does not correspond to Mahler's final wishes. Observe the recent date of the copy placed at my disposal; yet it does not represent the third edition. This circumstance should be borne in mind by anyone who buys a study score of this important work. The second edition does, however, resemble the third edition much more than the first.

The first edition was printed on excellent white paper; however it was poorly bound in paper covers and fell apart while I was working with it. The second edition was typical of study scores—paperbound. The third edition was sturdily bound in stiff dark-red covers, but the paper, apparently manufactured right after the First World War, was grayish, brittle, and wretched; rag content probably nil.

After a note-by note comparison, I copied all the changed passages of the third edition back into the first, using blue pencil. Then the second edition was also made to conform to the third, and here I made the changes in green pencil. Misprints in the third edition were corrected with red pencil. There were many such misprints. The reason?

Both of the later editions, except for pages 186, 190, and 208 which were newly engraved for the third edition, were made by altering the original plates. Mahler often included corrections of mistakes that were not too serious in the first place—superfluous accidentals, an omitted though perfectly obvious dynamic mark, or the like—and in correcting these the engraver would often carelessly make a new and far more serious mistake in the preceding or following measure, or on the staff just above or just below; in other words, in attempting to repair a "pecadillo" the engraver would commit a "crime." At our conferences the misprints due to such bungling often aroused Prof. Ratz's scorn, and the words *blöd* ("idiotic"), *Schlamperei* ("sloppiness"), and *Dummheit* ("stupidity") often rent the air. Slips of this and other types were numerous. However, I feel the new edition will eliminate as large a number as is humanly possible.

Does this imply that some observed misprints are humanly impossible of rectification? A few are. On some multi-staffed pages there is simply not enough room to repair a not-too-serious error. Anyone familiar with this symphony will remember how full some pages are. And then on page 75 appear in the first flute part, in tiny print, the grace-notes C and D-flat (D and E-flat in the first clarinet, which doubles the flute). Reference to the violin and second clarinet parts and to the parallel passages on pages 57 and 62 strongly suggests that D-flat should be D. The change, however, would be so hard to make that the whole decision will be left to the judgment of Universal Edition, the publishers.

Then, on pages 62 and 76 half of the cellos are first asked to put on the mutes, then to remove them, with no rest whatever—right in the midst of a passage. Although neither indication appears in the manuscript, it does appear in all three editions of the score and in the parts, so there is nothing to do but leave it as it is, fully aware that it calls for the impossible.

A passage that had always puzzled me appears as one goes from page 100 to page 101. Here an important melodic bit begins in the first violins on 100, concluding on 101. On 101 the first violins are divided, written on two staffs, but the passage is finished only on the upper staff; the lower has a rest. In other words, half of the first violins simply disappear in the course of the phrase. A clue to how this came about is in the manuscript. Originally, all the first violins completed the phrase, and the sixteenth-note figure which now, after a measure's rest, appears in the lower half of the first violins was originally given to the upper half of the second violins. Between the manuscript stage and the first edition, Mahler changed the distribution of parts. It is now much too late to do anything about the matter; the curious passage must stand.

To give a list of the corrections to appear in the new edition would be long and boring—and would destroy sales! Let me mention only two.

(1) On page 18, measure 1, the first eighth-note for the first clarinet should be D-flat, not D. (In the part this is written enharmonically—and correctly—as C-sharp.)

(2) On pages 24 and 25 the three staffs allotted to the horns show the distribution as 1 & 2, 3 & 5, and 4 & 6. On page 26 the distribution is "normal," i.e., 1 & 2, 3 & 4, and 5 & 6. Now, as we turn from page 25 to 26 the voice-leading for the six horns is so barbarous that it would shame any self-respecting conservatory freshman. However, if we back up to measure 6 on page 24 (at the solo cymbal crash) and change the distribution there, the voice-leading works out simply and sensibly, and the intervening material is also more logical. Mahler apparently forgot to write in the re-distribution, but the revised edition will follow what seems to be his true wishes. (More about this matter later.)

Among other things we also corrected Mahler's misspelling of *a cappella* (written *"a capella"* twice on page 186). Incidentally, there is ground for believing Mahler was a poor speller, even in German,

unless the orthography of that language has changed considerably since his day. As many readers have probably observed, he was old-fashioned in his spelling tastes, clinging to *getheilt* for "divided" after *geteilt* became the official spelling, and usually preferring *Clarinette* to *Klarinette.*

To conclude the project, I checked the entire set of orchestral parts. Since the *"Resurrection Symphony,"* as it is often called, is one of the longest ever written, and requires one of the largest ensembles, it will be apparent that the stack of parts was very high and that the job was far from small. All parts are intelligently edited and clearly printed, the strings on good paper, the woodwind, brass, and percussion on excellent paper. However, the parts do not conform to the third edition at all places; sometimes they do, but at other times they follow the second or even the first. I therefore had to bring all of them completely in line with Mahler's final wishes, as expressed in the third edition. (This is just one more indication of the urgent necessity of the Society's project. During all these years, orchestras have not been playing the right notes!) In addition I of course corrected out-and-out misprints. However, with the exception of one part, there were just a few, though these few were often very serious. The seriously inaccurate (even though beautifully printed) part was that for the fourth trumpet, which was laden with errors. At one point the notes duplicate another of the trumpet parts, and the true fourth trumpet music is given to nobody! I fear the engraver tarried too long in the *Bierstüberl* the night before he did this job, and that the proof-reader loafed on the company's time.

It will be obvious that work on the *Second Symphony* took many days.

Since the huge mass of material involved in the work on this composition was turned over to me on September 3, when we were barely settled in the apartment, from the reader's viewpoint it may look as if I had fallen into the hands of a merciless slave-driver, bent on exploiting me and taking advantage of my good-natured willingness. Quite the opposite! Prof. Ratz made clear that the Society was in no hurry on the project, that the job could not possibly be completed for a long time, that while the weather remained good I should go out and get acquainted with the city, visit the museums, and postpone this work until rainy days. But who could keep his hands off such a treasure, even in lovely September weather and in such a delightful Old World city as Vienna? Nevertheless I must confess that there was a positive correlation between bad weather (incredibly miserable throughout November) and the quickness with which I got work done, on other symphonies as well as the *Second.*

Project II — the Ninth Symphony

Materials:

1. Photocopy of Mahler's manuscript.
2. Photocopy of the engraver's copy.
3. Study score (Universal Edition, London, 1952).

One other item was made available later, at a highly opportune moment, and will be mentioned in its proper place.

I began work on the *Ninth Symphony* on December 6, 1965. Originally I was to edit only the third and fourth movements; someone else was scheduled to do the other two. But more about this later.

In contrast to the neatness of Mahler's other manuscripts, the writing in the *Ninth Syphony* is extremely messy, at points practically illegible (for he was in wretched health as well as hurried when he wrote it); there are several points where he seems to have set a new page down on the still-wet notes of the preceding page, resulting in a frightful blur. To make matters worse, the reproduction in this photocopy left much to be desired. The engraver's copy, on the other hand, was beautifully written and the reproduction was perfect.

I had gone only a little way into the third movement when I discovered that the printed score contains a mass of misprints. There is no positive correlation between messiness in the manuscript and misprints in the score, for some of the few clearly-written passages were engraved inaccurately. Certain misprints were nothing short of fantastic.

A rubber-stamped notice on the engraver's copy shows that Universal Edition released it to the engraver on July 11, 1912. Mahler died on May 18, 1911. It is thus obvious that he never saw the proofs. I doubt if anyone ever proofread the work. If anyone did, the job was even less than half-hearted, or there would not be so many inexcusable errors in the published score—at least 112 in the third movement alone. Unless by some miracle the parts are correct while the score is wrong, the world's orchestras have been playing some amazing inaccuracies—some in the chief melodic line!—for more than 55 years.

This is no reflection on Universal Edition of London, for other publishers have used the same plates. My personal copy, which I did not take with me, bears the imprint of Boosey & Hawkes, and is identical, except for some preface pages, with the edition with which I worked.

Later I shall give a few examples of misprints. For the present I shall merely say that there are ten errors on page 164 alone, not counting an unplayable note for the cellos, very clear in the manuscript, which will be put in parentheses in the new edition. The joke, "A fly lit on my music and I played him," comes to mind in a place on this same page where the engraver mistook a spot on Mahler's manuscript paper for a note, and intruded it into the score![2]

There were fewer inaccuracies in the fourth movement, but two of them are important. In this, as well as all music, the obvious misprints that would be apparent to any musician are not what is serious; rather, what is serious are the slips that *look* as if they were right but are actually incorrect—worst of all when they substitute the trite where Mahler wrote the distinguished.

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[2] On page 123, upper system, measure 7, an overgrown staccato dot in the viola part was mistaken for a note, thus forming the double-stop G-A where Mahler intended only the single note G.

On the night of December 31, with less than an hour of 1965 remaining, I finished work on the *Ninth Symphony.*

Or so I thought. The future was to prove that I was hardly more than started.

Project III — the Eighth Symphony

Materials:

1. Photocopy of the manuscript.
2. Study score (Universal Edition, London).

Early January of 1966 found me at work on the *"Symphony of a Thousand,"* as it is often called. The manuscript, although neat and clear, differed markedly from the printed score. Evidently Mahler made a host of changes between the manuscipt stage and printed stage—probably at the time of the work's première in September of 1910 at Munich.

To examine the engraver's copy and have it for reference would doubtless be a most helpful and revealing experience, but if this document still exists the Society has never been able to locate it.

All I could do was read the score note by note, vertically and horizontally, for "sense"—that is, scrutinize everything until I came to a "that's-a-queer-thing-to-write" kind of passage, then examine the manuscript to see if it gave any clue as to whether the printed material was correct or erroneous. Luckily, the manuscript nearly always provided a clear solution. Misprints were nowhere nearly as common as in the *Second* and *Ninth Symphonies;* several of the "queer" things were perfectly accurate.

Mahler writes incorrectly for the organ, manuals and pedals both (he apparently did not understand this most complicated of instruments), but his real meaning is always clear, so no editor should tamper with the notation, unconventional though it sometimes is.

For two selected examples of the infrequent misprints, let me mention:

(1) First movement, measure 151. Last note in first triplet for the solo violin is wrong, as can be proved by later parallel passages and by reference to the manuscript.

(2) Second movement, measure 335. Last violin note should surely be G, not G-flat as the key-signature suggests, even though both manuscript and score agree here.

In this symphony, it looks to me as if the celesta is written at actual pitch up to measure 1270 of the second of the two movements (it is silent in the first), but conventionally (i.e., an octave below actual pitch) from measure 1344 onward.

Back to Project II — the Ninth Symphony

In early February I finished the *Eighth Symphony* and Prof. Ratz asked me to do the first movement of the *Ninth.* Later he added the second movement, meaning that I eventually edited the entire work. He never explained whether the person originally assigned to the first

two movements had backed out or had to be withdrawn for poor work; and tact and ethics suggested that I should not ask.

Photocopies of the sloppy manuscript and the precise engraver's copy were of course made available, and I began work on February 10. Again, numerous and serious misprints came to light. One was so bad that our adopted policy of making as few changes as possible, and as easily as possible, had to be shelved. This was the curious botch I discovered on page 88, lower system, in the second movement. Here there is a part for a solo violin, yet the engraver placed its staff *below* that for the remainder of the first violins. And when the solo violin joins with the rest of the section, the engraver gives it the music of the *second* violins—and makes a slight misprint in the process! (There are two other misprints on this page.) Prof. Ratz said he would insist on this being corrected so that the staffs appear in proper order, no matter how much trouble is involved, for the mistake was unpardonable in the first place.

Of course this will punish the wrong party. The person who will have to make the correction is surely not the same one who blundered back in 1912, for that man must now be in the place where music engravers go when they die (and I think I know where this one went!)

While at work I learned a number of odd things about the *Ninth Symphony*. For example, the printed score calls for two harps, yet only one harp part ever appears; sometimes it is indicated to be played by both instruments in unison *("zu 2")*, other times by the first harpist only *("I.")* Neither the manuscript nor the engraver's copy makes any mention of two harps. The idea to double this part here and there stems from Mahler's devoted pupil and disciple, the late Bruno Walter, who doubtless remembered the frequent indications in other scores that the harp parts, whether one or two, should if possible be played by two or three instruments in unison. Although Walter's sincerity and good intentions are beyond question, he nevertheless neglected to indicate that the directions *"I."* and *"zu 2"* were purely his personal idea, not the composer's. He did certain other anonymous editing, including the insertion of the direction *klagend* ("complaining" or "plaintive") for the trumpet on page 99.

Walter conducted the world première of this work in June, 1912, so it is clear that Mahler never heard it performed. This fact will account for many of the odd things I found.

Still amazed by some of the errors, I finished editing the second movement (and hence the whole symphony) on March 12. That should have ended my work with the *Ninth Symphony*. But it turned out that such was by no means the case.

Project IV — the Third Symphony

Materials:

1. Photocopy of the manuscript.
2. First edition of the score (Weinberger, Vienna, no date).

3. Second edition of the score (Universal Edition, Vienna and Leipzig, no date; this copy printed 1920).

I was also given a Boosey & Hawkes study score (London, 1943), but since it was identical with the second edition, except that the print was smaller, I almost never used it.

The second edition had again been made by altering the plates of the first, except for nine pages which were freshly engraved. Mindful of the way the engraver of the *Second Symphony* had often intruded fresh mistakes when making one of Mahler's alterations, I minutely examined all changes and the notes that surrounded them. I was glad to see that almost invariably all was well; someone had learned a lesson from the botches in the *Second Symphony*. The newly-engraved pages I of course read carefully "for sense." There were a number of misprints, but only one was really serious: in the first movement, measure 411, the third note for the second trumpet should surely be E, not G.

Three interesting oddities came to light.

(1) The first edition showed that the famous post horn solo in the third movement had originally been given to the flügelhorn.

(2) The manuscript facsimile curiously showed that Mahler had originally designated the key of this symphony as F major rather than D minor.

(3) I had long known that the fourth movement of the *Fourth Symphony* had once been intended for use in the *Third*,[3] but never knew where it was to have fitted in. (The fact that there are themes common to both the *Third* and *Fourth Symphonies* stems from this early plan, as readers probably know.) The manuscript suggests that it would have been the second movement, the present second movement the third, and so on.

Once More Project II — the Ninth Symphony

While I was still occupied with the *Third Symphony*, during an idle moment I flipped open the *Ninth Symphony* score to its most mistake-ridden movement—the third—and to my distress within a few minutes found four misprints that had escaped me on the previous reading. There was nothing to do but read through this troublesome movement a second time, scrutinizing every note.

I found out that some previously-suspected misprints in the music for one instrument turned out to be quite correct as given, the queerness of the passage being due to the odd relationship caused by a hitherto-undiscovered error in a different instrument's part. The list of misprints and questionable places grew by leaps and bounds—a total of 55 new items. (Some of these, of course, were so slight that we eventually decided to let them stand as printed, though others were very serious.) The questionable places—spots where it is impossible to determine Mahler's real intentions—had by now become so numer-

[3] It was originally composed as a completely independent work, a song with orchestra.

ous as to be embarrassing; there were so many that I was afraid they would jeopardize the value of the new edition. And my allotted eight-month stay in Vienna was almost over!

Help arrived in the nick of time. There are some sketches for the *Ninth Symphony*—a highly incomplete and tentative score—which had once belonged to Alban Berg, whose 82-year-old widow loaned them to the Society so a photocopy could be made. This very clear photocopy was turned over to me on April 14. It contains none of the fourth movement; parts of other movements are missing; the form of two movements was later changed; and there were many changes in content, not to mention orchestration. For all these shortcomings the sketches proved to be a veritable gold mine, and for these reasons:

1. They proved that I had been quite right in making changes that on earlier occasions seemed so obviously necessary.

2. They proved that some of the suspected mistakes were indeed errors.

3. They proved that certain other suspected mistakes were entirely correct as printed.

The result was that the list of "questionable places" shrank dramatically. I am now confident that the authenticity of the new edition should be high.

I shall always be glad that I made a second study of this movement and that the sketches, with all their limitations were made available to me.

Let me conclude discussion of the *Ninth Symphony* by citing four glaring misprints—one per movement.

(1) Page 6, measure 1. Last eighth-note for first violins should be F-sharp, not F. (Note that this error occurs in the chief melodic line!)

(2) Page 99, measure 7. Repeated note for violas should be E-sharp, not E.

(3) Page 144, lower system, measure 1. In viola part between chord of grace-notes and principal note, insert a treble clef, making principal note high A-sharp, rather than B-sharp.

(4) Page 172, lower system, measures 3 and 4. Tied D-flat for second violins should be marked *8va*.

The last conference with Prof. Ratz, devoted to the *Third* and *Ninth Symphonies,* occurred on April 26. A mere four days later this genial scholar said *auf Wiedersehen* to us at Vienna's *Südbahnhof* as our train pulled out for Venice, from which we eventually proceeded home. How reluctant I was to leave Vienna!

It would be dishonest if I left the impression that I edited four Mahler symphonies single-handed. I was simply the only person who was able to give full time to the project. Prof. Ratz checked through these works also, and caught a number of points that had slipped by me, just as I caught many that escaped him—though of course we both caught the majority. In addition, a third person, whom he never identified, went through the thorny third movement of the *Ninth Symphony.*

This man was young and inexperienced, and I judged that his work was deemed, in general, unsatisfactory, for I caught ever so many points that he missed. What counts is that in spite of his limited skill he *did* catch 13 mistakes that had eluded both Ratz and me, five of them important. He proved that three pairs of eyes are indeed better than two, just as two are better than one.

Other Items

During my eight months in the Austrian capital I got to see two curiosities which the Mahler Society has in its archives.

One is the suppressed Andante from the *First Symphony*. This work was originally to have had five movements, of which the Andante was to be the second. Mahler's decision to discard it was a wise one, for the movement is entirely too "lightweight" for use in a symphony. The Andante is short, in C major 6-8 time, and scored for a small orchestra.

The other was the symphonic poem *Totenfeier*. It is clearly dated Prague, September 10, 1888. With very few changes in the music itself, but many in the orchestration, *Totenfeier* eventually became the opening movement of the *Second Symphony;* indeed this movement is still often called by that name. It was *Totenfeier* that provided the clue for the solution of the horn voice-leading problem on pages 24, 25, and 26 of this symphony, mentioned earlier.

On the day I reported to him, Prof Ratz turned over to me all the Society's photostatic copies of the manuscript and sketches for the incomplete *Tenth Symphony*. He strongly hinted that he would like to have me whip these tentative, chaotic, and semi-legible sketches into a clear version for publication—not a "completion," just an orderly statement of what music Mahler left. (Rumors that Ratz is opposed to the publication of this material are unfounded.) However, I preferred to confine myself to the compositions already mentioned. Judging from my own experience as a composer, I felt there is a strong possibility that Mahler might have made slight or radical changes in the material he left at his death, extending here, pruning there, transposing certain passages to other keys, interchanging sections, or altering melody, harmony, or rhythm. As readers know, a controversy rages over the *Tenth Symphony,* and for some reason that I cannot quite analyze, I preferred not to get involved in it. Enough "opinionating" has been done already. Some recently-discovered additional pages were turned over to me much later. Although I did not study them closely, I strongly suspect they might not represent genuine additional music, but rather that they are "sketches for the sketches" or even material Mahler ned to discard eventually.

At our first meeting Prof. Ratz also gave me the original edition of the *Sixth Symphony* (C. F. Kahnt, Leipzig, 1906), marked in red pencil with all the post-publication changes Mahler made in that work—changes so thoroughgoing that the Society had to republish it completely, from A to Z. There were only seven pages with *no* change whatsoever! On many pages, more material was changed than was allowed to stand, the retouches almost invariably being confined to the

orchestration. The hours of grueling work that were required on the part of Prof. Ratz and his associates, and its difficulty, can well be imagined.

The ruling principle behind the changes in the *Sixth Symphony* is the same that caused the changes in the *Second* and *Third*: greater clarity, more assurance of effect, underlining of the important versus subdual of the accompanying material, and reduction of the likelihood of an inaccurate impression in case the work should fall into the hands of an inferior orchestra or a superficial conductor. I would say a singleness of purpose underlies all of Mahler's retouches.

RARE WORKS BY HUGO WOLF ON DEUTSCHE GRAMMOPHON

Penthesilea (original version); *Italian Serenade* (chamber orchestra); *Der Feuerreiter* (choral version), *Gebet, Neue Liebe, Wo find' ich Trost?* (Mörike); *Mignon, Harfenspieler I/II/III, Prometheus* (Goethe). Evelyn Lear (soprano), Thomas Stewart (baritone), Vienna Youth Chorus, Vienna Symphony Orchestra conducted by Otto Gerdes. DGG stereo discs SLPM-139426/7 (four sides).

String Quartet in D Minor (original version). La Salle String Quartet. DGG stereo disc SLPM-139376 (two sides).

The above-named recordings arrived from Deutsche Grammophon Gesellschaft this year, to remind us that Bruckner was not the only Austrian composer who suffered from the "Viennese syndrome" of having his works carved up and redecorated at leisure by various *"Praktiker"* for posthumous publication as well as performance. For it can likewise be said of Hugo Wolf that, while his *Lieder* with piano have come down to us pretty much as he conceived them, this is not necessarily the case with his orchestral and chamber works. And so Vienna has had to give birth also to an International Hugo Wolf-Gesellschaft, with the ultimate and familiar aim of creating a *Kritische Gesamtausgabe* (or collected critical edition) of Wolf's works, free of all errors, corruptions, and curtailments. The DGG record issues detailed above grew in part out of a Hugo Wolf concert conceived in this spirit and performed in Vienna on September 25, 1968.

They include the first recording ever made of the symphonic poem *Penthesilea* (composed 1883-85), the first recording of the D Minor String Quartet in its fully authentic version, the chamber-orchestra version of the Italian Serenade, the chorus-and-orchestra version of the ballad *Der Feuerreiter,* and the voice-and-orchestra versions of eight other songs of which only *Prometheus* has been so offered on disc before. This welcome broadening of the recorded Wolf repertory ideally *should* have been launched some eight years earlier, since 1960 was the Wolf centennial as well as the Mahler centennial. It is nevertheless a start, belated or not, and I sincerely hope it will be followed up with similar releases in due time.

Wolf and Mahler were themselves both present, as enthusiastic student-supporters of Anton Bruckner, when the latter suffered the most humiliating rebuke of his composing career at the Viennese première of his Third Symphony in the winter of 1877. And just nine years later, Wolf was to endure an even more humiliating experience in the same place. Hans Richter led the Vienna Philharmonic on October 15, 1886, in a trial reading of *Penthesilea,* a work described by the biographer Frank Walker[1] as "an extremely complex and difficult score, and something of a phenomenon in the pre-Straussian era in which it was written." And that reading, the composer believed, was

[1] *Hugo Wolf—A Biography* (London: J. M. Dent & Sons; second, revised and enlarged edition, 1968), p. 186.

deliberately sabotaged either by the conductor or by a hostile clique in the orchestra itself, in order to teach the upstart a lesson in how to behave. Whether or not this belief was justified, *Penthesilea* was reportedly hooted and derided by the musicians who had just struggled through it, and who then proceeded to vote it down, further prompted by some derogatory remarks from the podium.

It was the only hearing of this, his largest orchestral work, Wolf was ever to get. Well aware of certain blemishes in the score, the composer was long determined to make some instrumental revisions. Unfortunately, he did not actually do so until 1897, after his mental breakdown, by which time he was evidently incapable of any rational judgment in the matter. As Frank Walker puts it,[2] "confined in Dr. Svetlin's asylum, he made alterations to the orchestration which actually *added* to the generally thick and noisy effect of the original scoring." Walker adds that it was a tragedy Wolf did not clarify the texture of *Penthesilea* in 1885 or 1886, making its instrumentation fully "worthy of its magnificent conception and design." One of the most pathetic delusions of Wolf's last clouded years was that he had composed an opera on *Penthesilea,* which he was to produce himself in Weimar, in revenge upon Vienna.[3] "Above all," he wrote, "I should like to make Frl. Sedlmair desert the Vienna Opera. I hope I shall succeed. She will make a magnificent Penthesilea."

Regarding its later history, Walker says[4] that "*Penthesilea* was first published posthumously in 1903, after revision by Joseph Hellmesberger the younger, assisted by advice by Ferdinand Löwe and Willibald Kähler." But this revision certainly did nothing to "clarify the texture" either. Rather it had the effect of weakening it, "just as Rimsky-Korsakov 'softened' Mussorgsky's scoring to make it comply with the taste of the time," in words of Erik Werba from the DGG album-notes.

"It was not until 1937," continues Walker, "that the real nature of the 'revision' to which Wolf's score had been subjected became known. In that year a full score was issued[5] which reproduced the work exactly as it stands in the manuscript, and revealed the remarkable extent to which the editors of the earlier version had departed from the composer's intentions. In addition to a thorough overhaul of the orchestration, an enormous and unacknowledged cut was made, 168 bars in length. The original version encourages the belief that in this work, which has been all too often dismissed as a misapplication of Wolf's energies and a secondary offshoot of his genius, we possess one of the grandest romantic conceptions of the 19th century."

The remarkably close analogy here to the case of Bruckner's Ninth Symphony, also published posthumously in 1903 in an unacknowledged "arrangement" by Ferdinand Löwe, and republished in the original version in 1934, some 31 years later, will not be missed by regular readers of *Chord and Discord.* And the editorial "guiding angel" behind the musicological edition of *Penthesilea* is none other than the well-loved, founding co-editor of the Bruckner-Gesellschaft, Robert Haas.

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[2] *Idem,* p. 192.
[3] *Cf.* letter to Heinrich Potpeschnigg quoted in *op. cit.,* p. 450.
[4] *Idem,* p. 188.
[5] Musikwissenschaftlicher Verlag, Leipzig and Vienna.

Having silently sequestered this score on my library shelf for some 25 years, I am highly gratified, to say the least, to be able to augment it at last with a recording of the work. With more than a suggestion of Liszt and of the *Zaubermädchen* from *Parsifal, Penthesilea* also anticipates something of the Biblical voluptuousness of Strauss, as indeed of the more bardic chromaticisms of Schoenberg's *Gurre-Lieder*. All this is compounded with the acrid harmonic touches we might expect from the composer of the Italian Serenade and *Der Corregidor*. In short, a highly pivotal work. I leave the record listener to explore for himself *Penthesilea*'s program, derived from Kleist's tragedy about Achilles and the Queen of the Amazons.

DGG's lucid sound and Otto Gerdes' sympathetic interpretation of the Original Version are the recording's very welcome attributes. With this release, Vienna has made tangible amends for the painful scene of the early trial-reading of 83 years ago. My only serious reservation about the DGG pressing is the disruptive and quite unnecessary division of this 25-minute performance onto two record sides. Although three main sections (of very unequal length) with subtitles are indicated in the score, Frank Walker points out[6] that these are "not to be regarded as separate movements; the material of the first two short sections is made use of and developed in the long third section." Hence, to separate the first five minutes of this integrated and continuous music from the remaining twenty by a turnover, without a compelling necessity, displays an artistic gaucheness verging on lunacy. It strongly invites a competitive version, coupled perhaps with some of Wolf's mature and still unrecorded score for Henrik Ibsen's *Feast at Solhaus* (1890-91).

The work sharing a side with the beginning of *Penthesilea* is the chamber-orchestra version (1892) of Wolf's eight-minute Serenade in G major, originally for string quartet, of 1887. It was only for the orchestral version that Wolf appended the word "Italian" to the title; but since he had already alluded to the quartet-movement as an *Italienische Serenade* in a letter of 1890, it has been retroactively applied to the original as well. Wolf intended to add further movements, but only brief sketches for a slow movement (1893), a third movement (1894), and a final tarantella (1897) survive. The Serenade has become the most popular of Wolf's instrumental compositions, and the only "concert staple" among them. The best of the more recent recordings of the quartet version, by the Juilliard Quartet, is no longer available (a statistic in the high-mortality rate of the RCA catalogue), but this is closely seconded by the Los Angeles Quartet (Crystal S-103).

Walker expresses the opinion[7] that "the arrangement for small orchestra, with its rich coloring, is greatly to be preferred to the original version for quartet. It brings out all the latent romanticism of the music, concealed beneath its satirically humorous manner." It is undeniable that the delightful astringency of the main theme, scored for solo viola in both versions, stands out in brighter relief against the coloring of woodwinds, horns, and concerted strings. It shows optimal

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[6] *Op. cit.*, p. 189.
[7] *Idem*, p. 312.

judgment that Wolf, who originally had the idea of rescoring the first and third occurrences of this theme for English horn, reverted to the viola throughout.

The same might be said of the context of the solo cello cues which remain in the orchestral version, at bars 302 and 541. Such bittersweet alternations of solo and tutti string color will be readily recalled as the crux of many an analogous Mahler tableau. Highly effective too are the cues for solo bassoon (bar 59) and for the warbling flute (118 and 252), and above all the successive cues in the piquant F# minor-major colloquy (beginning at 342). There is an especially Mahleresque harmonic touch at 504, again in F# minor. Manifestly there is no trace of *Penthesilea*'s besetting thickness here. Yet the quartet version has its own special charm, and I cannot imagine why anyone who likes this music would not be exceedingly fond of it in both settings. The new orchestral recording is notably clearer in its articulation and warmer in sound than the only other current version, by William Steinberg and the Pittsburgh Symphony (Pickwick SPC-4027). The superior articulation under Gerdes includes both the viola (Siegfried Führlinger) and cello soli.

At the head of the score of the youthful String Quartet in D Minor stands the inscription *"Entbehren sollst du, sollst entbehren"* ("Renounce! You must renounce!") from Goethe's *Faust*. Frank Walker says of the music:[8] "Some intense Faustian struggle in the young man's soul is here worked out in purely musical terms. . . . It is Beethoven's shadow that is felt to lie heavily over the whole composition; but in place of the unearthly wisdom, joy, and sadness of Beethoven's third period, there is in Wolf's Quartet a turbulent strength and cataclysmic intensity of suffering, such as only youth is able to conceive or support. . . . There had been nothing in the young Wolf's output up to this time to suggest that he was capable of such sustained creative achievement—the epic breadth of the design of this Quartet, the daring freedom of its forms, the sheer mastery over stubborn musical material."

Wolf Rosenberg, the annotator of the DGG recording, points out that this work is exactly contemporary with Mahler's *Das klagende Lied*, and that, like the Mahler cantata, it is "far ahead of its time." If its date of composition were unknown, he writes, "one would assume this Quartet to have been written about the turn of the century." Both the Quartet and *Das klagende Lied* were undertaken in 1878, when both composers were 18. A year earlier they had been fellow students at the Vienna Conservatoire (from which Wolf had been expelled), and less than a year later they were even to share lodgings. Both works were evidently completed by 1880,[9] although Wolf was to substitute (if that is the right word) in 1884 a newly composed finale for his Quartet[10]—a finale which establishes a stylistic link to the Italian Serenade—and both were pre-eminently *Sturm und Drang* pieces in the hereditary line of Beethoven and Wagner. After that, the two young

[8] *Idem*, pp. 106-8.

[9] See Frank Walker's chronology of the Quartet in *op. cit.*, p. 106.

[10] The existence of an earlier finale has been inferred from Wolf's later reference to his "Quartet from the year 1880" and from a letter written by him in January, 1881, referring to a "recent" private performance of the Quartet at the home of Natalie Bauer-Lechner; but no score survives.

men went increasingly separate paths. But the youthful works in question were to bear the further common fate of remaining unperformed in public for an entire generation—*i.e.*, until *after* "the turn of the century" indeed.[11]

The Quartet was first published in 1903, in a somewhat re-edited version prepared by Joseph Hellmesberger. Aside from extensive alterations in bowing and phrasing, the editor altered the actual music in five separate if brief instances, and he made the *Adagio* the second movement (as, it appears, Wolf originally conceived it), instead of third as he later rescheduled it. A now-deleted Columbia monophonic recording of the work (ML-4821) was made in New York in 1953, from the Hellmesberger edition, by the New Music Quartet (Broadus Erle, Matthew Raimondi, Walter Trampler and Claus Adam), along with the Italian Serenade.

Later, in 1955, the original manuscript turned up at a public auction and was purchased by the Austrian National Library. The Hugo Wolf-Gesellschaft's critical edition, prepared by Hans Jancik, was duly published in 1960.[12] It is this edition, with the *Adagio* again the third movement and the *Scherzo* the second, which is now recorded for the first time by the La Salle Quartet (Walter Levin, Henry Meyer, Peter Kamnitzer and Jack Kirstein), whose rendition holds the field alone.

Despite the textual improvements, my recommendation would have to be divided between the two if the older recorded version were still obtainable. With slower tempi for the *Grave* introduction and for the *Adagio* movement, the New Music Quartet digs in more impressively. Also, the leading violinist, Broadus Erle, plays the difficult high passages in the *Grave* with better intonation and articulation than Walter Levin, his counterpart in the La Salle. But most of the faster passages are beautifully conceived and executed by the latter group, and the final impression is of a strong and vital interpretation. As for the sound qualities, one attribute stands uppermost in my mind. Frank Walker said[13] that he doubted "whether all the details can ever be made to sound clear in performance," since "the texture of the work is often so close." I think that DGG's spacious and well-placed stereo sound helps enormously to come nearer to that goal, or at least to alleviate the claustrophobia we tend to get in the pre-stereo recordings of such closely contrapuntal works—even the best recordings, and Columbia's is quite good for its time.

The Mörike and Goethe settings heard in the double album were all composed at the height of Wolf's career, during that astonishing year between February, 1888, and February, 1889, when he produced more than 100 songs for voice and piano based on the lyrics of those two poets alone.[14] All are sung here with orchestral accompaniment. Eight

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[11] The story of another gratuitous insult in Vienna, *à propos* of the Quartet, is related by Walker, pp. 176-7; this 1885 incident directly foreshadowed the above-mentioned *Penthesilea* disaster.

[12] Musikwissenschaftlicher Verlag, Vienna. The Quartet shares a volume with the Intermezzo for String Quartet (1886) and the original version of the Serenade.

[13] *Op. cit.*, p. 107.

[14] Virtually all the songs on which Wolf's chief reputation rests were composed in the years 1888-91. As summarized by Eric Sams, these years gave birth to "over 200 songs to words by Mörike, Eichendorff, Goethe, Geibel, Keller and Heyse." *The Songs of Hugo Wolf* (London: Methuen & Co., 1961), p. 1.

of them are drawn from the versions for *solo* voice and orchestra which Wolf made of some 27 of his *Lieder* in the succeeding years, while *Der Feuerreiter* is sung in his version for chorus and orchestra.

The original song *Der Feuerreiter* was composed on October 10, 1888. The choral version, subheaded "A Ballad for Chorus and Orchestra" and containing some compositional elaboration of the original voice part and accompaniment, belongs to the autumn of 1892. (Mention of the latter year is missing from DGG's album-notes after the words "October and November," implying that this also belongs to 1888.) Eric Sams said of the work:[15] "Eduard Mörike was adept in the poetry of magic and dream. This ballad is all black magic and nightmare. It is remarkable alike for its vividness and its obscurity, like the strange fire-lit scenes it describes. . . . It is Mörike's own perfervid imagination that has given legendary force to the bizarre narrative by making it seem true and compelling. Wolf's imagination in turn was fired and fused into music of nerve-flaying intensity."

The *Lied* version was notably interpreted by the tenor Helge Roswänge in Volume VI of the old HMV recordings of the Hugo Wolf Society, and also by the baritone Heinrich Rehkemper on a Polydor record. The effect of the chorus is much more coldly impersonal, thus placing more emphasis on the accompaniment than on the human narration—and particularly upon Wolf's grotesque and prophetic orchestration. Again it is above all certain parts of Schoenberg's *Gurre-Lieder* (*cf.* the choruses of the dead retainers) that are evoked, in anticipation as it were. The closing refrain in each stanza is set to excited reiterations of *"Hinter'm Berg, hinter'm Berg," etc.*, which most unfortunately sound like *Jingle Bells.* The singing of the Vienna Youth Chorus is exemplary withal, and the depth of the recording very effective in its way. I would emphasize that the full dynamic contrast employed here demands a hearing at a high-gain level in order to catch also the smallest whispers. (The sopranos' *"Husch!"* is almost non-existent.)

Evelyn Lear sings the other three Mörike settings, whose texts are all intimate and self-searching, and whose music is filled with that devoutness tinged with anguish which is always so moving in Wolf.[16] Although the original compositions were separated in time (one in spring and two in autumn of 1888), the orchestrations were achieved in three consecutive days—September 4-6, 1890—so that they make a rather nice miniature cycle in this form. Sometimes the long-held wind and string chords of the first two (all are slow-moving), along with the solo-violin cantilena heard in the opening song, *Gebet* ("Prayer"), convey a rather Straussian religiosity which tends to repel.[17] But all this falls more convincingly into place as we reach the third, *Wo find' ich Trost?* ("Where May I Find Comfort?"), with its tragic and retroactively personal outcry:

> Lord, Lord, will the night soon be over?
> What shall save me from death and sin?

Miss Lear is at something less than her optimum form in these songs

[15] *Idem*, pp. 83-4.

[16] Hugo Wolf was "a freethinker, like his father before him." F. Walker, *op. cit.*, p. 416.

[17] Richard Strauss' Four Last Songs of 1948, whose lingering sweetness evidently leaves many hovering "between ecstasy and abhorrence," are classically of that genre.

—whether because of insufficient preparation, conflicts of artistic approach, simple fatigue, or what, I would not hazard a guess. She makes up for it in her one other and longest number, the well-known song of Goethe's Mignon—*Kennst du das Land?* Wolf made *two* orchestrations of this great song, which he originally composed on December 17, 1888. The first one, dating from 1890, was lost in a public conveyance, and so Wolf rescored the song in 1893. The first orchestration was eventually recovered by rare chance and posthumously published, and it turns out to be rather different from the second. The original song with piano is itself so deservedly famous, and so frequently recorded, that it seems incredible neither of the orchestral settings has been put on disc before now. Miss Lear sings the first one, and it would certainly be a pity not to get the second from an artist of comparable eminence—or from Lear herself, perhaps with the other three Mignon songs from Goethe's *Wilhelm Meister,* all of which were set by Wolf.

Kennst du das Land? is of course the best-known of these four songs of the waif Mignon, and the finest of the total of ten songs drawn from the pages of *Wilhelm Meister.* The whiff of harp arpeggio in the ritornello of this orchestral version subtly invokes the old harper, who is not physically present, but present in spirit, during Mignon's singing of the ballad to Wilhelm in the novel. This is a subtle dramatic point indeed, since Mignon poignantly appeals to Wilhelm, in her wild and passionate vision, as "beloved", "protector", and "father" in turn. And on the other side of the disc, appropriately enough, Miss Lear's husband, Thomas Stewart, delivers the three *Harfenspieler-Lieder,* or songs of the old harper himself from the same novel, with Wolf's orchestration of December 2-4, 1890.

In these songs, as Frank Walker says,[18] "the composer all the time holds in his mind's eye the figure of the stricken harper, and allows nothing to deflect him from his purpose of tragic portraiture." The orchestral settings look ahead to Mahler's *Kindertotenlieder,* firstly in their sparsely contrapuntal, interwoven lines and chamber-like scoring, and secondly in their tightly controlled inward emotion, breaking out in unrestrained grief only in the third song, *Wer nie sein Brot mit Tränen ass,* which is marked *"Langsam und mit tief klagendem Ausdruck."*[19] I had heard the orchestral settings only once before, in a memorable interpretation by the baritone Dietrich Fischer-Dieskau, with the New York Philharmonic under Steinberg. Fischer-Dieskau is, of course, particularly adept in this kind of orchestral *Lied.* So it is no small compliment to say that I received much the same thrilling effect from Thomas Stewart, with his own inner shaping and his own dark intonation of the words *"Der kennt euch nicht, ihr himmlischen Mächte"* ("He knows ye not, ye heavenly powers").

Finally, in the orchestral setting (dated March 12, 1890) of Goethe's epic poem *Prometheus,* Stewart challenges the long-standing memory of one of the finest achievements of the HMV Hugo Wolf Society series—the performance by the baritone Friedrich Schorr[20]—*and* of a

[18] *Op. cit.,* p. 244.

[19] Compare Mahler's *"Mit leidenschaftlichem Ausdruck"* (*Kind.* I, bar 59) and *"Mit ausbrechendem Schmerz"* (*Kind.* III, bar 55).

[20] In Volume II (c.1932); accompaniment by Roger Heger and the London Symphony Orchestra.

still earlier recording by Heinrich Rehkemper to boot.[21] So, in addition to the inherent gratification of hearing the electrifying orchestra score in up-to-date stereo sound at last, I am happy to say that the bearded Mr. Stewart also acquits himself well, handsomely bearding Hugo Wolf in his own den. Listen to the utter scorn he puts into the words "*eure Majestät*"! And since this song (or *scena*, as it might be called) dwells more in the pure Wagnerian realm than almost any other of Wolf's works, we ought to expect no less from a leading Wagnerian baritone, of this or any other day.

In any event, I feel that if there is one poem by Goethe that seems destined to be set by either Hugo Wolf or Gustav Mahler at the height of his powers, it is *Prometheus*.[22] Schubert's setting, in the opinion of Frank Walker,[23] "for all its noble qualities, cannot really be compared with Wolf's mighty tone-poem, principally because the requisite notes of burning anger and contempt were not in Schubert's nature." And only the orchestral version of the Wolf song, he feels, fully displays the magnificence of Wolf's conception: "In the opening bars of the orchestral introduction we feel the hero draw himself up to hurl his defiance in the face of Zeus, whose presence is revealed in the lightnings, the thunderbolts, and the menacing growls that follow. Then above the raging storm is heard the voice of Prometheus in proud mockery, as he compares the god's assaults on oak and mountain-top to the idle pastime of a boy beheading thistles. At each fresh climax of audacious defiance the fury of Zeus, the thunders and the lightnings, are renewed, until in the end they are felt only as the expression of the god's impotence in the face of Prometheus's independence."

Could there be any doubt that Wolf had his own works and the Musical Establishment at least subliminally in mind when he set the ringing challenge of Goethe's final stanzas?:

> Who aided me
> Against the overweening Titans?
> Who rescued me from death,
> From slavery? . . .
> Have I not been shaped into man
> By allmighty time
> And eternal destiny,
> My masters and thine?
>
> Dreamest thou, perhaps,
> That I should hate life,
> Flee into the wilderness,
> Because all my visions
> Do not blossom?
>
> Here I sit, forming a people
> In mine own image,
> A race even like myself,

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[21] Reissued on Scale mono LP 809 (a miscellaneous Rehkemper recital), with an unidentified orchestral accompaniment; from acoustic Polydor 66004 of c.1924/5. In recent years Hans Hotter and Dietrich Fischer-Dieskau have both recorded the piano version with Gerald Moore accompanying.

[22] Mahler even paraphrased passages from the poem liberally in his much-noted letter of June 17, 1879, to Josef Steiner. See Gabriel Engel's *Gustav Mahler, Song-Symphonist*, p. 25.

[23] *Op. cit.*, pp. 252-3.

To suffer, to weep,
To enjoy and to gladden each other,
And to defy thee,
As I do!

"The last words, *'wie ich',*" writes Eric Sams,[24] "are echoed by strong hammering chords, as the forger of mankind with one gesture turns his back on Heaven and resumes his human creation."

JACK DIETHER

[24] *Op. cit.,* p. 157.

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Among American artistic developments of recent years the rebirth of interest in the music of Bruckner and Mahler is second to none in significance. When *The Bruckner Society of America* was founded on January 4, 1931, performances of these two composers by our major musical organizations were not merely rare, but also ineffectual, because American music-lovers had no adequate approach to the proper appreciation of the art of either Bruckner or Mahler. Therefore the *Society,* having adopted as its chief aim the fulfillment of this void, published the first biographies of these composers in English and issued a magazine, CHORD AND DISCORD, devoted almost entirely to discussions of their works.

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