

NOTES (ANMERKUNGEN)¹

Gustav Mahler was born on July 7, 1860 in Kalischt (Bohemia).

All analyses are based on the study scores, which differ in details of instrumentation from the large scores that are intended for performance and were corrected later. In that it was less important to pursue a practical treatise on instrumentation than to recognize the original intention, I believed I should be permitted to make use of the study scores, especially as these are also more easily accessible to the reader than the large ones. The following data are, when nothing else is noted, taken from Guido Adler's commemorative Mahler publication (*Gedenkschrift*) that is cited in the bibliography. Other sources are individually noted.

FIRST SYMPHONY

Of the early works that were destroyed, those known by name are:

Quintet for Strings and Piano.

Sonata for Piano and Violin.

Opera, *Duke Ernst of Swabia* (*Herzog Ernst von Schwaben*).

Opera, *The Argonauts* (*Die Argonauten*).

Fairy tale opera, *Rübezahl*

Nordic Symphony (Adler).

Draft of the First Symphony 1885, completion 1888. First performance 1889 in Pest, published 1898.

At the performance in Pest, a program was not announced. At the two subsequent performances in Hamburg and Weimar (Music Festival [Tonkünstlerfest]), Mahler provided, according to a statement of Paul Stefan, the following program under the heading "Titan":

Part 1. From the Days of Youth, Pieces About Youth, Fruits, and Thorns.

1. Spring and No End. The introduction depicts the awakening of nature at earliest morning. (In Hamburg: Winter Slumber.)

2. Chapter of Flowers (Andante).

3. With Full Sails (Scherzo).

Part 2. Commedia umana.

4. Stranded. A Funeral March in Callot's Manner (Weimar: The Hunter's Burial).

As an explanation, the following, when necessary, will serve: The author obtained the external impetus for this piece of music through the parodistic picture, well-known to all children, "The Hunter's Burial" from an old children's fairy tale book: the animals of the forest lead the coffin of the dead forester to its grave, rabbits carry the small flag at the front, an orchestra of bohemian musicians, accompanied by musical cats, toads, crows, etc., and stags, roes, foxes, and other four-legged and feathered beasts of the forest

¹ Bekker's own notes on his book are presented here without commentary, except for two clarifying measure numbers below. Many things mentioned here by Bekker, such as letters, sketch pages, and other items, are discussed at length in the translator's notes on the individual chapters. The references to page numbers are changed to the corresponding number in this translation, with Bekker's original pages in brackets.

accompany the procession in comical positions. At this point, this piece is imagined as the expression of a now ironic and amusing, now sinister and brooding mood, upon which then immediately

5. Dall' inferno al Paradiso (Allegro furioso) follows, as the sudden outburst of a most deeply wounded heart.

The "Chapter of Flowers" called No. 2 in this explanation was destroyed.

The *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), composed 1884, were not composed throughout to texts by Mahler, as was previously assumed. The first piece, "Wenn mein Schatz Hochzeit macht" ("On My Love's Wedding Day"), was taken from the *Wunderhorn*. Mahler must then have already known individual poems of the collection at this early time and perhaps became aware of the entire work through them. Siegfried Günther provided the first public notice about this (*Zeitschrift für Musik*, August 1920).

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SECOND SYMPHONY

Score completed June 1894, published 1896. First performance 1895, Berlin (movements 1, 2, and 3).

The letter presented on p. 163 [69-70] is found in Arthur Seidl, *The Modern Spirit in German Art Music* (*Moderner Geist in der deutschen Tonkunst*).

The letter to Oskar Eichberg referred to on p. 170 [73] is in my possession and was first published in the *Frankfurter Zeitung* of December 4, 1917.

The letter to Anna Mildenburg presented on pp. 217-19 [92] was published by the recipient in the *Neue Freie Presse* of April 23, 1916.

The sectional headings of the Finale, "Der Rufer in der Wüste" and "Der große Appell," belong to the designations that were later eliminated by Mahler and are absent in the scores.

THIRD SYMPHONY

Score completed Summer 1896, published 1898.

First performance of the second and third movements 1896 Berlin, of the whole work 1902 Krefeld, Music Festival (Tonkünstlerfest).

The sketch pages presented on pp. 249-51 [106] are in the possession of Mrs. Alma Maria Mahler.

The letters to Anna Mildenburg quoted on pp. 251 [107] *ff.* were published by the recipient in the *Neue Freie Presse* of April 23, 1916.

The titles of the individual movements given as the final version are presented after a notation of Mahler in my possession from January 1907 for the program book of a Berlin Philharmonic concert. The supplement reads: "The headings which the composer had originally given to the individual movements may serve as an orientation regarding the emotional and intellectual content to the listener who is not familiar with the work."

The quotations cited from conversations in this and further analyses are taken from the anonymously released "From a Diary Regarding Mahler" ("Aus einem Tagebuch über Mahler") in the Mahler issue of *Der Merker*. The letter to Richard Batka referred to in the discussion of the second movement is also found here.

FOURTH SYMPHONY

Score completed Summer 1900 in Maiernigg on the Wörther Sea, published 1901.

The sketch page presented on p. 336 [145] is in my possession. It is a music sheet in large quarto format and was apparently originally connected to the similar sketch page for the Third Symphony.

I am unable to provide an authentic source for the heading to the second movement, "Freund Hein spielt auf." The program of the Berlin premiere, conducted by Mahler himself on December 16, 1901, designates the second movement only as "Scherzo," yet at the time, the heading mentioned was already in circulation. Adler specifies the first performance as 1902 in Munich. The year is presumably incorrect, or otherwise the Berlin performance would have already taken place before the Munich one.

FIFTH SYMPHONY

Score completed 1902, published 1905. First performance 1904 in a concert of the Cologne Gürzenich Orchestra.

Regarding the indication of the first movement, "Wie ein Kondukt," it should be noted that "Kondukt" is to be understood, in accordance with Austrian idiom, as a funeral procession. The same indication returns in the course of the first movement of the Ninth Symphony.

Of the *Kindertotenlieder* (*Songs on the Death of Children*), according to Adler's statements, Nos. 1-3 originated in the year 1900-1901, and Nos. 4 and 5 in the year 1901-1902. Mahler's oldest daughter was born in 1902 and died in 1907.

Adler places the time of composition for the other five Rückert songs in 1901-1902.

SIXTH SYMPHONY

Score completed 1904, published 1905. First performance in Essen (Music Festival [Tonkünstlerfest]).

This analysis is also based on the miniature score, and only in the reordering of the middle movements have I followed the later version. All other changes are related to details of instrumentation.

[359] In the large score, the third hammer blow is absent (miniature score, p. 260).² Because practical considerations were without a doubt alone decisive for this omission as for the other later changes, but the idea of the hammer blows was likewise without a doubt unusually significant for the conception, the first version Mahler chose to publish appeared to me especially important in this case. With respect to the execution and the effective representation in sound, the hammer blow remains a problem. Even Mahler only described the sound, but gave no directions for its execution. Thus far, in performances of the work I have been able to hear, the hammer blow has not acoustically come to fruition in accordance with the intention.

The full text of Mahler's farewell letter to his Vienna artists from the year 1907, referred to on p. 478 [208], reads, according to Specht's transmission of it:

"To the honored members of the Court Opera! The hour is come that has set a limit to our joint activities. I depart from the place of work that has become dear to me, and herewith bid farewell to you.

2 m. 783.

Instead of a whole completed work, as I had dreamed, I leave behind a partial one, incomplete, as is determined for mankind.

It is not for me to make a judgment about what my work has become for those to whom it was dedicated. Yet in such a moment I may say of myself that I had honest intentions and set my goal high. My efforts could not always be crowned with success. The resistance of matter and the malice of the object are handed to nobody as they are to the practicing artist. Yet I have always placed my whole being upon it, and subjected my person to the cause, placing duty above my inclinations. I have not spared myself, and could therefore be permitted to also demand the exertion of all forces from others.

In the throng of the battle, in the heat of the moment, both you and I were not saved from wounds or wrongs. But if a work was successful, or a problem solved, then we forgot all hardship and trouble, and we all felt richly rewarded—even without external signs of success. We have all made progress, and with us the institution that benefited from our efforts.

You who have promoted me in my difficult, often thankless task, who have helped me and battled with me, now have my warmest thanks. Take my sincere wishes for your further course in life and for the prosperity of the Court Opera Theater, whose fortunes I will also continue to follow with the keenest interest. Gustav Mahler.”

SEVENTH SYMPHONY

Score completed 1905, published 1908. First performance 1908 in Prague.

EIGHTH SYMPHONY

Score completed 1907, published 1910. First performance September 12, 1910 in Munich.

The sketch page referred to on p. 627 [273] is in the possession of Mrs. Alma Maria Mahler.

DAS LIED VON DER ERDE

Score completed Summer 1908 in Altschluderbach near Toblach.

First performance November 1911 in Munich under Bruno Walter.

The draft score of the Tenth Symphony is in the possession of Mrs. Alma Maria Mahler. I have refrained from the reproduction of other inscriptions besides those mentioned on p. 715 [312], in light of their intimately personal character.

NINTH SYMPHONY

Score completed 1909, published 1912. First performance June 1912 in Vienna under Bruno Walter.

On the indication “Wie ein schwerer Kondukt” in the first movement (study score, p. 49),³ see the note to the Fifth Symphony.

Mahler died on May 18, 1911 in Vienna, shortly before the end of his 51st year.

3 m. 327.

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4 Bekker's bibliography is presented here in its original format, with English translations of the titles (except for "Biographie") in brackets. Where Bekker does not provide a date, it is also given in brackets.