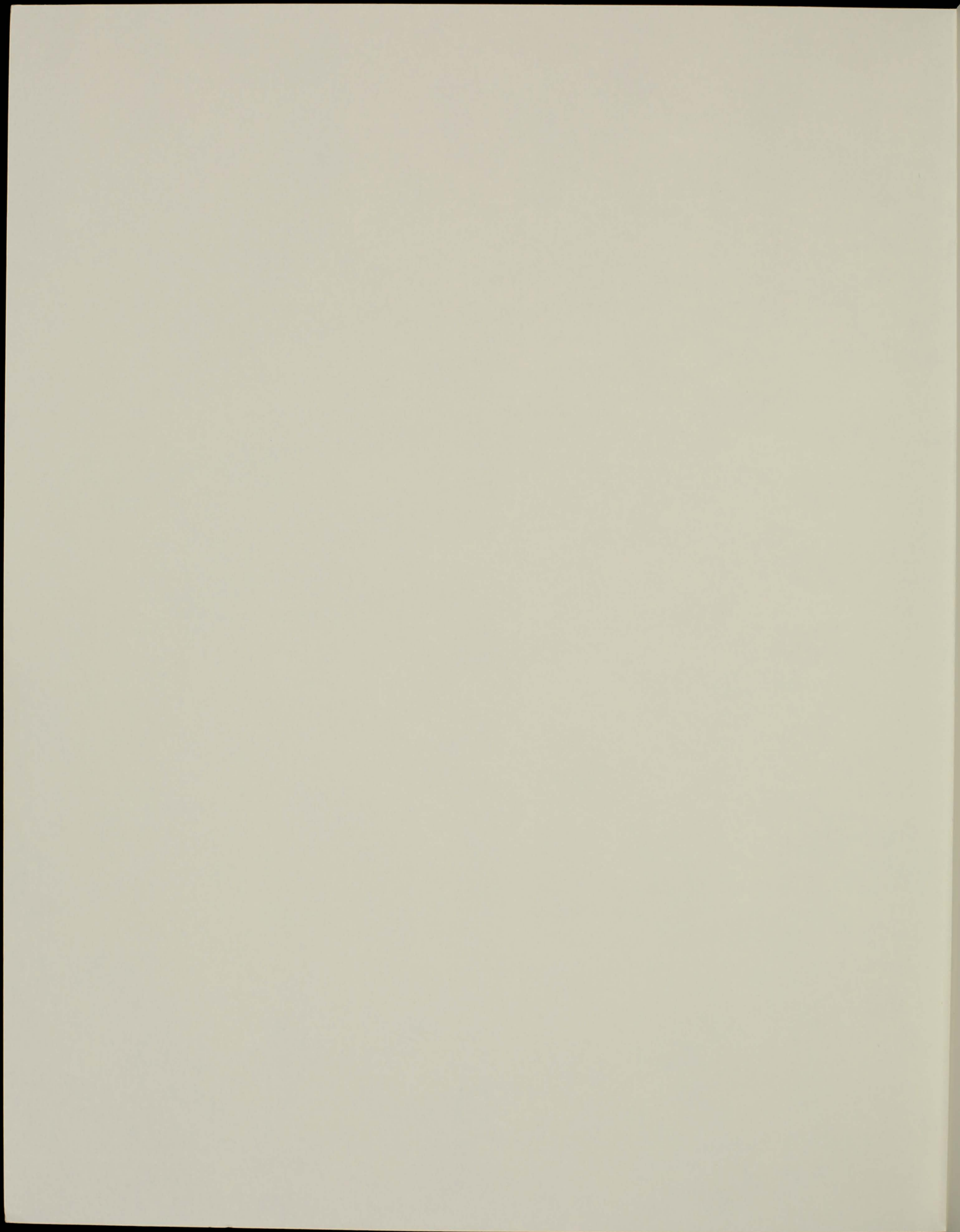


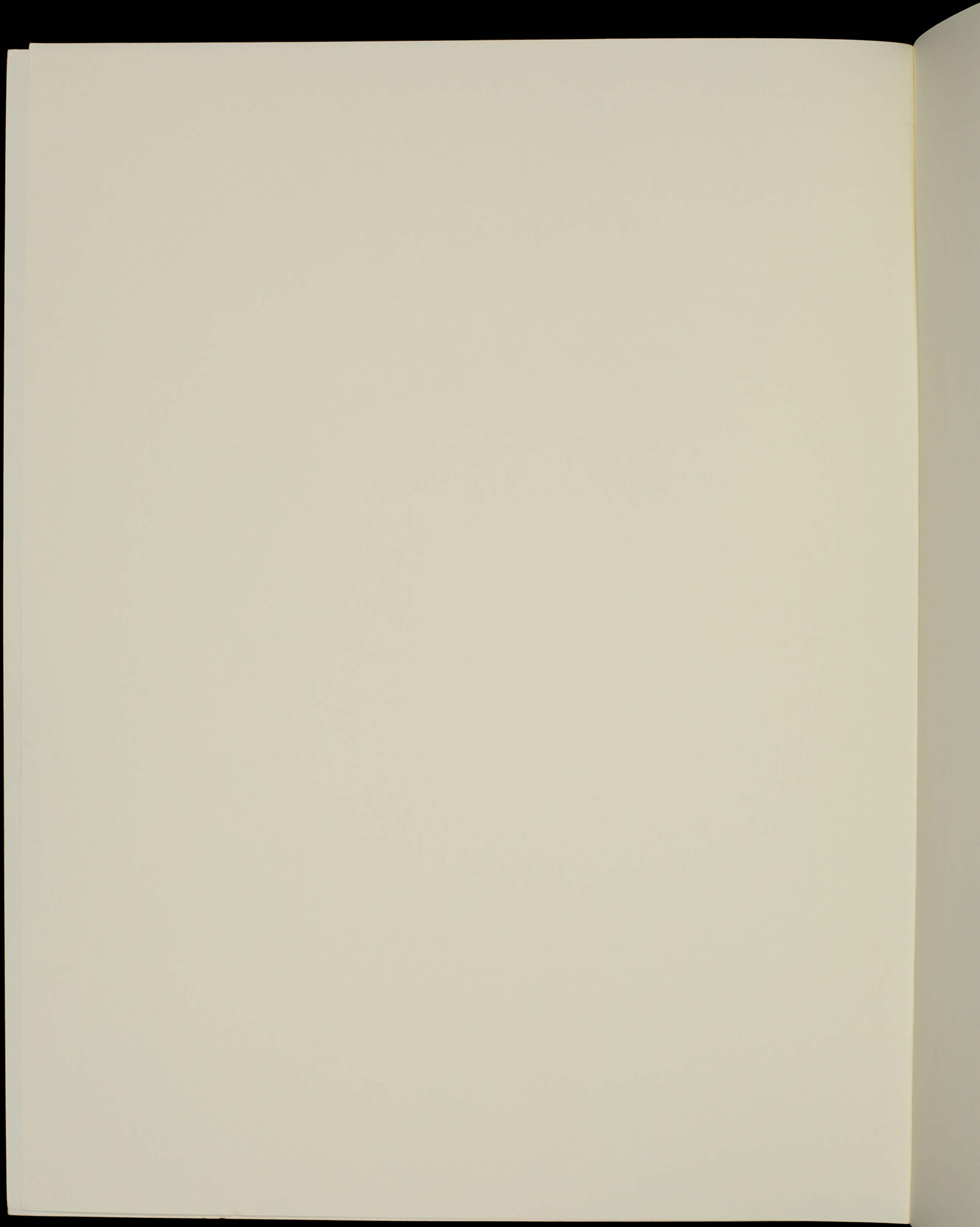
Adagio No

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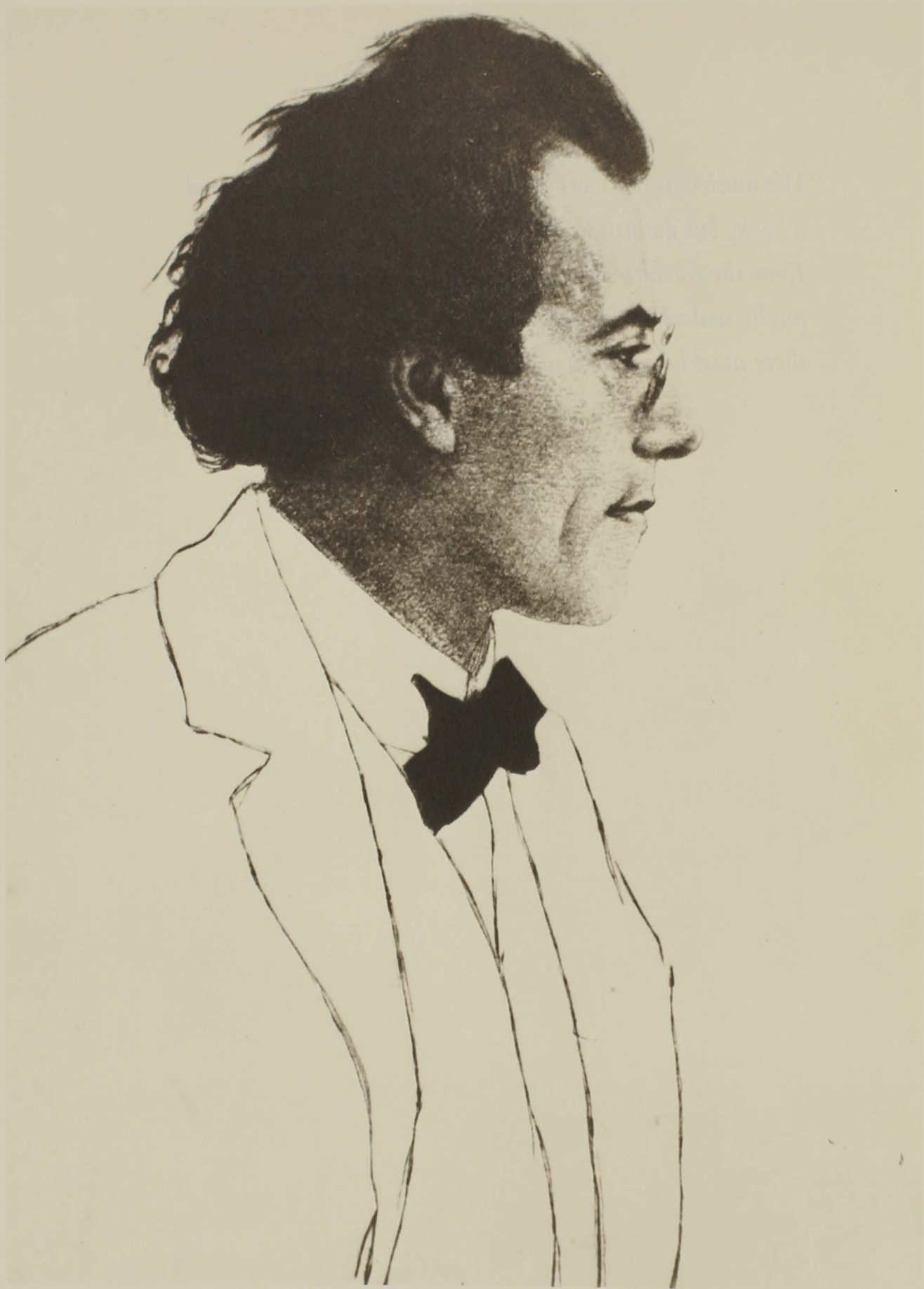
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“We musicians are worse off than writers. Anyone can read a book, but a musical score is a book with seven seals. Even the conductors who can decipher it present it to the public soaked in their own interpretations. For that reason there must be a tradition, and no one can create it but I.”

GUSTAV MAHLER, 1905



GUSTAV MAHLER

ADAGIETTO

Facsimile · Documentation · Recording



GILBERT E. KAPLAN

Editor

THE KAPLAN FOUNDATION

NEW YORK

1992

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No. 4

Sehr langsam *Molto rit.* *à Tempo (Molto Adagio)*

23. Jan

Horn
 I. Vl.
 II. Vl.
 C.
 B.

F. Schötenberg
 No. 8
 20 Linig.

Figure 2. Mahler's autograph reveals a surprise: The Adagio's opening melody, which is so well known that it has been called "one of Mahler's most readily recognized fingerprints," was originally composed differently. The now so-familiar change from F to B-flat was first composed as F to G (identified by ↓). The change to B-flat was made in the copy Alma Mahler prepared shortly thereafter (see p. 38).

Preface and Acknowledgments

The Adagietto! For most music lovers, there is but one: Mahler's tender and supremely lyrical fourth movement of his Fifth Symphony. The music is so universal in its appeal that the Adagietto is often performed as an independent work. It has inspired choreographers around the world to create ballets based on its music and moved one leading film director to make it the principal theme for a movie. For Mahler, though, the Adagietto was a simple expression of love.

This volume is a celebration of Mahler's Adagietto. It contains musical facsimiles, essays, a comprehensive discography, a rich selection of archival photographs and illustrations, and a recording.

The centerpiece is a facsimile of Mahler's autograph of the fair copy—the first to be published. Every effort has been made to create a facsimile that achieves true authenticity. A 300-line offset lithographic printing process was utilized to recreate the character of the original inks; the paper is of the highest archival quality.

A published score usually reflects the composer's final intentions, but musicologists will always want to examine an autograph as an expression of the composer's original creation. A study of the autograph of the Adagietto is certainly revealing: The opening notes that comprise the work's now so-familiar theme were originally composed differently (see facing page). The theme as we know it first appeared in the copy Alma Mahler made, a facsimile of which is also included here. By studying Mahler's original manuscript and Alma's copy side by side, one can witness how the Adagietto changed from creation through initial revision. All important changes made by the composer, from the autograph to the most recent published score, are detailed in the essay "Manuscripts and Printed Sources" by Edward R. Reilly.

The enclosed recording offers an interpretation of the Adagietto that, while highly personal, reflects two significant findings revealed in the essay "From Mahler With Love": First, the Adagietto served as a love letter from Mahler to Alma; and second, the tempo at which Mahler chose to perform it (and closely followed by his disciples Willem Mengelberg and Bruno Walter) was substantially faster than the tempi chosen by most conductors performing the Adagietto today. The sheer magnitude of this tempo difference provides strong evidence that today's ultra-slow performances are not in keeping with what Mahler intended.

This conclusion, which is supported by the analysis in the opening essay, is shared by our leading Mahler scholars, whose assistance has been invaluable to me. The world of Mahler research is filled with rare and devoted individuals of un-

stinting generosity. In preparing this volume, I have greatly benefited from their ideas, their publications and their support. I have also received advice and assistance from many outstanding musicians and recording professionals as well as from a talented group of editors, designers and printers. I am especially indebted to:

Donald Mitchell, Britain's foremost Mahler authority, for his early encouragement, for his continuing interest in this volume and for his perceptive comments and many helpful suggestions.

Henry-Louis de La Grange, Mahler's distinguished biographer, for his insight and advice and for making available rare materials from the Bibliothèque Musicale Gustav Mahler, which he oversees in Paris.

Edward R. Reilly, Professor of Music at Vassar College and the leading authority on Mahler's manuscripts, for his comprehensive essay herein analyzing the manuscripts and printed sources of the Adagietto and for his continuing suggestions and contributions to all aspects of this volume.

Gerald S. Fox, President of the New York Mahler Society, for his active participation in this publication, especially for his research and for his helpful comments on the written materials.

Herta Blaukopf, Emmy Hauswirth and Erich Partsch of the Internationale Gustav Mahler Gesellschaft in Vienna for their extensive research and for providing access to the Gesellschaft's archives.

Paul Banks, Librarian of the The Britten-Pears Library (Aldeburgh, Suffolk, England), for his important early published work on the Adagietto and for his many continuing contributions to the research and analysis involved in this publication.

J. Rigbie Turner, Mary Flagler Cary Curator of Music Manuscripts and Books of The Pierpont Morgan Library, for granting permission to publish the facsimile of the autograph of the Adagietto and for his assistance in all the steps leading to its printing.

Herman Nieman of the Gustav Mahler Stichting Nederland for his tireless search for information about the Adagietto in German and Dutch publications.

Stephen Stinehour and Jerry Kelly of The Stinehour Press (Lunenburg, Vermont) for their care and skill in the printing and design of this publication.

Roger Nierenberg for assisting me in learning the Adagietto and in preparing to record it. Also to Sir Georg Solti, Leonard Slatkin and Benjamin Zander for their insight and generosity.

Peter Landau, my good friend and editor for more than two decades, for his sound advice and helpful suggestions.

I should also like to express my gratitude to the following individuals, all of whom made significant contributions: Tina Aridas; J. Bevaart, Willem Mengelberg Stiftung (Amsterdam); Edward Bleier, Warner Bros. (New York); Jean Bowen and John Shepard, The New York Public Library; Firth Calhoun; Aarnout Coster; Doris Diether; Chel S. Dong; Constantin Floros, Universität Hamburg; Allen Forte, Yale University (New Haven); Robert Freeman, Eastman School of Music (Rochester); Catherine French, American Symphony Orchestra League (Washington, D.C.); Péter Fülöp; Clive Gillinson, Michael Davis and members of the

London Sympl
tra; Raymond
Case Western
David Lumsd
Martner; Kurt
Gottlieb, The
(Amsterdam)
Angeles); Lev
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Frits W. Zwa
Finally,
Ross, who ser
on this journe
to the public
significantly

April 1992
East Hampto

London Symphony Orchestra; Kenneth Gordon, New York Philharmonic Orchestra; Raymond T. Grant, Tisch Center for the Arts (New York); Stephen E. Hefling, Case Western Reserve University (Cleveland); Wanda Lau; Norman Lebrecht; Sir David Lumsden, Royal Academy of Music (London); William Malloch; Knud Martner; Kurt and Marjorie Moses; Benjamin Pernick; Joseph W. Polisi and Jane Gottlieb, The Juilliard School (New York); Martijn Sanders, Het Concertgebouw (Amsterdam); Ronald A. Sell; R. Wayne Shoaf, Arnold Schoenberg Institute (Los Angeles); Lewis M. Smoley; Steve Smolian; Virginia Sue Taylor, Washington University (St. Louis); Harry Torczyner; Jean Ann Waters; Sander Wilkens; and Frits W. Zwart and Onno Mensink, Haags Gemeentemuseum (The Hague).

Finally, I would like to acknowledge the contribution of my colleague Gail Ross, who served, as Mahler might have put it, as my faithful and brave companion on this journey. In addition to her superb administration, every creative step leading to the publication of this volume—research, writing, editing, design—has benefited significantly from her participation.

GILBERT E. KAPLAN

April 1992
East Hampton



Figure 3. *Mahler and Alma in Basel, 1903.*

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From Mahler With Love

Just before boarding a train in Vienna to Dresden on December 9, 1901, where he was to assist at rehearsals of his Second Symphony,¹ Gustav Mahler dashed off a short letter to Alma Schindler. He had met the Viennese beauty only a month earlier,² and despite their age difference (he was 41, and she, 22), they had immediately fallen in love. Two days before he wrote the letter, they had become secretly engaged,³ and even though he had only just left her, Mahler missed Alma desperately. He urged her to write, as “the least sign of you will make me forget the pain of separation.”⁴

It was about this time that Mahler was at work on his Adagietto, the fourth movement of his Fifth Symphony.⁵ The Adagietto, as we shall see, symbolized his love for Alma and would become the best known of all Mahler’s music. So familiar is this dreamy melody, filled with passion and yearning, that it has been described as Mahler’s signature melody, and its haunting opening notes as comprising “one of Mahler’s most readily recognized fingerprints.”⁶

Mahler performed the Adagietto ten times, on nine occasions as part of the full Fifth Symphony and once by itself⁷ (see “Performances By Mahler,” p. 59). In fact, it remains the only orchestral movement from any of Mahler’s symphonies that is often performed independently.⁸ Moreover, long before the complete symphony was first recorded in 1947 by Bruno Walter,⁹ the Adagietto had already been recorded twice—by Walter himself in 1938 and, earlier, by Willem Mengelberg in 1926.¹⁰

The Adagietto has provided the musical basis for other art forms. It has inspired choreographers around the world (see “Dance,” p. 81) and served as the principal theme for the soundtrack of Luchino Visconti’s 1971 film of Thomas Mann’s novella *Death in Venice* (see Figure 22, p. 87).¹¹

Yet for all its popular appeal, the Adagietto has had some detrac-

1. The concert was conducted by Ernst von Schuch on December 20, 1901. Herta Blaukopf, ed., *Gustav Mahler: Unknown Letters*, trans. Richard Stokes (London: Victor Gollancz Ltd, 1986), letter 4, footnote 4, p. 112.

2. Alma Mahler wrote in her published memoirs that she and Mahler first met on November 9, 1901, but in her unpublished diary she lists the date as November 7. Alma Mahler, *Gustav Mahler: Memories and Letters*, eds. Donald Mitchell and Knud Martner, trans. Basil Creighton, 4th ed. (London: Cardinal/Sphere Books Ltd, 1990; John Murray Ltd, 1973), pp. 14, 357. Alma Schindler, *Tagebuch*, unpublished manuscript (Philadelphia: Charles Patterson Van Pelt Library, University of Pennsylvania).

3. Mahler, *Memories and Letters*, p. 363.

4. *Ibid.*, letter 5, p. 207. This letter is also reproduced within on p. 64.

5. The precise chronology of the composition of the Fifth Symphony is not known. See “The Chronology Puzzle,” p. 35. It is possible that Mahler may not have originally designated the Adagietto as the fourth movement. In the autograph, the number “4” is written over some scraped-out writing (see Facsimile enclosed).

6. Neville Cardus, *Gustav Mahler: His Mind and His Music*, Vol. I: *The First Five Symphonies* (New York: St. Martin’s Press, 1965; London: Victor Gollancz Ltd, 1965), p. 181.

7. The first performance of the Adagietto as an independent movement was probably the one given by Willem Mengelberg on April 1, 1906. See Figure 4, p. 13. Mahler’s only performance of the Adagietto alone took place exactly one year later in Rome.

8. In earlier years, a few other movements were also heard independently of their symphonies, especially the Ländler (second movement) of the Second Symphony, the minuet (second movement) from the Third Symphony and the two *Nachtmusik* serenades

(second and fourth movements) from the Seventh Symphony.

9. Bruno Walter, New York Philharmonic. Recorded February 10, 1947, in New York (78 RPM: Columbia set MM 718; CD: Sony MPK 47683).

10. Bruno Walter, Vienna Philharmonic. Recorded January 15, 1938 (78 RPM: Victor 12319, H.M.V. DB 3406; CD: Pearl GEMM CD9413). Willem Mengelberg, Concertgebouw Orchestra. Recorded May 1926 in the Concertgebouw, Amsterdam (78 RPM: Eng-Columbia L 1798, Odeon O 8591, AmDecca 25011; CD: Angel 69956).

11. In his film *Visconti* changes the novella's main character, a writer, to a composer who bears an unmistakable resemblance to Mahler. As such, it was a highly misleading portrayal: The story of the film bore no relation to any events in Mahler's life. A letter of protest was sent to Warner Bros., the film's distributor, by a group of Mahlerians that included Otto Klemperer, Wolfgang Sawalisch and Erwin Ratz. Gerald Fox (now President of the New York Mahler Society) informed Anna Mahler, daughter of the composer, who was so incensed that she asked Britain's foremost Mahler authority, Donald Mitchell, to try to dissuade the Queen of England from attending a gala performance of the film in London. Cited in Wolfgang Schlüter, *Studien zur Rezeptionsgeschichte der Symphonik Gustav Mahler*, dissertation (Berlin: Philos. Fakultät der Technischen Universität, 1983), p. 141. The Adagietto has been used in at least one other film: *1867*, a 14-minute documentary (directed by Ken McMullen, produced by the Program for Art on Film) about the artist Édouard Manet and his series of four paintings depicting the execution in 1867 of Emperor Maximilian of Mexico.

12. Herta Blaukopf, ed., *Gustav Mahler—Richard Strauss: Correspondence, 1888–1911*, trans. Edmund Jephcott (London/Boston: Faber and Faber Limited, 1984), p. 75.

13. Robert Chesterman, ed., *Conversations with Conductors* (Totowa, New Jersey: Rowman and Littlefield, 1976; London: Robson Books, 1976), p. 109.

14. Theodor W. Adorno, *Mahler: Eine musikalische Physiognomik* (Frankfurt: Suhrkamp Verlag, 1960), p. 74.

15. For an extensive analysis of the Adagietto, see Allen Forte, "Middleground Motives in the Adagietto of Mahler's Fifth Symphony," *19th-Century Music*, VIII/2 (Fall 1984), pp. 153–163.

16. The fourth movement of the Second Symphony, "Urlicht," is actually shorter—68 measures. But Mahler wrote this work as a song (for the *Des Knaben Wunderhorn* cycle)

tors. Richard Strauss told Mahler that although the symphony as a whole provided great pleasure, it was "a pleasure only slightly dimmed by the little Adagietto. But as this was what pleased the audience most, you are getting what you deserve."¹² Otto Klemperer called the Adagietto "very nice; but it is near a salon piece. I mean, it is not enormous. . . ."¹³ And Theodor Adorno was suspicious of what he caustically described as the Adagietto's "culinary sentimentality."¹⁴

In many ways, the Adagietto is uncharacteristic of Mahler as a symphonist.¹⁵ The composer usually wrote long movements—some of the longest in symphonic literature—but the Adagietto is quite short; it runs only 103 measures and is, in fact, the shortest movement Mahler ever composed directly for a symphony.¹⁶ Compared with Mahler's typical rhythmic and harmonic complexities, the Adagietto is simple. And whereas his symphonies require enormous orchestras, the Adagietto is scored for only strings and harp. Indeed, Mahler was probably the first composer since the 18th century to write a movement for strings in the midst of an otherwise fully instrumented symphony.¹⁷

What exactly is an "adagietto"? How should it be performed? Most musicologists and conductors are uncertain. Adagietto is a term rarely used by composers. For orchestral music it has been applied to the title of very few complete works and about a dozen separate movements. In addition, there are again only around a dozen works for solo instrument that have been marked Adagietto (see "An Adagietto Sampler," p. 85). Compared with *adagio*, depending on the "authority" chosen, *adagietto* should be faster, shorter or lighter—or some combination of the three. The leading musical dictionaries' preferred definition is "slightly faster than *adagio*," but they offer "shorter" and "lighter" as well.¹⁸ In *The New Grove Dictionary of Music and Musicians*, David Fallows describes Mahler's Adagietto as a "relatively brief slow movement with a relatively light texture."¹⁹

For Mahler, *adagietto* meant shorter and perhaps lighter, but not faster. Although he titled the movement Adagietto, he also provided a separate opening tempo mark of *sehr langsam* (very slow), the German equivalent of *molto adagio* (which he also wrote in the score). But conductors cannot agree on just how slow *sehr langsam* was for Mahler. He used the term for the opening of only one other purely orchestral movement, the finale of the Ninth Symphony.²⁰ However, for a passage in the first movement of the Second Symphony (rehearsal no. 16 in the

published score), he not only wrote *sehr langsam* but also assigned a precise tempo: quarter note = 69, a surprisingly fast tempo, more than 50 percent faster than any known performance of the Adagietto.²¹ Of course, the context of *sehr langsam* in the Adagietto is quite different from that of the Second Symphony, where the term appears ten measures after *schnell* (fast) as a starting point of a long, unfolding *accelerando*. Still, the metronome mark of 69 provides some support for the view that Mahler did not regard *sehr langsam* as indicating an ultra-slow tempo.

Evidence of how divided conductors are over the pace at which to play Mahler's Adagietto can be found in the wildly different tempi they have adopted over the years. Mengelberg's recorded performance lasts just over seven minutes,²² while Hermann Scherchen once took more than twice as long (over 15 minutes).²³ No other movement of a Mahler symphony produces such wide disparity among interpretations. A difference as great as eight minutes is highly unusual even for Mahler movements of more than 30 minutes.

and only later incorporated it into the symphony.

17. Donald Mitchell, "Mahler's 'Orchestral' Orchestral Songs," unpublished paper, Rindom Mahler II Congress and Workshop, Rotterdam, May 10-13, 1990.

18. Michael Kennedy, *The Oxford Dictionary of Music* (Oxford/New York: Oxford University Press, 1985), p. 6. Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1986), p. 13. J. A. Westrup and F. L. Harrison, *New College Encyclopedia of Music*, rev. Conrad Wilson, intro. by André Previn (New York: W. W. Norton & Company, 1976), p. 22.

19. David Fallows, "Adagietto," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishers Limited, 1980), Vol. I, p. 88.

20. *Sehr langsam* is also indicated for the opening tempo of the song "O Mensch! Gib Acht!," the fourth movement of the Third Symphony; and *äußerst langsam* (extremely slow) for the Rückert song "Ich bin der Welt abhanden gekommen."

PROGRAMMA
VAN HET
ABONNEMENTS - CONCERT
ONDER LEIDING VAN DEN HEER
WILLEM MENGELBERG.

ZONDAG 1 APRIL 1906 — 2¼ UUR.

1. OUVERTURE VAN DE OPERA "IPHIGENE IN AULIS"
(MET SLOT VAN RICHARD WAGNER) C. W. VON GLUCK.
(1714—1787)
 2. ADAGIETTO UIT DE 5E SYMPHONIE GUSTAV MAHLER.
(GEB. 1860)
 3. KINDERTOTENLIEDER GUSTAV MAHLER.
VOOR TE DRAGEN DOOR DEN HEER GERARD ZALSMAN.
- P A U Z E —
4. SYMPHONIE No. 5. (C KL. T. OP. 67) L. V. BEETHOVEN.
(1770—1827)
 - a. Allegro con brio.
 - b. Andante con moto.
 - c. Scherzo.
 - d. Finale.

Figure 4. Program announcement for what was probably the first performance of the Adagietto as an independent work.

EDITION PETERS
No. 3496b

MAHLER

ADAGIETTO

Score

Figure 5. A conducting score (above) and set of parts for the Adagietto alone have been published by Peters, reflecting the popularity of performing the orchestral movement as an independent work.

21. The metronome mark appears only in the autograph (Collection Gilbert E. Kaplan, on deposit at The Pierpont Morgan Library in New York). Or see Gilbert E. Kaplan, ed., *Gustav Mahler: Symphony No. 2 in C minor "Resurrection" Facsimile* (New York: The Kaplan Foundation, 1986), p. 32. Distributed by Faber Music Limited, London.

22. See footnote 10.

23. Hermann Scherchen, Philadelphia Orchestra, radio broadcast, WQXR, New York, November 22, 1964.

24. Leonard Bernstein, Vienna Philharmonic (DG 423608). Klaus Tennstedt, London Philharmonic (Angel CD 49888). Seiji Ozawa, Boston Symphony Orchestra (Philips 432141). Herbert von Karajan, Berlin Philharmonic (DG 415096). Claudio Abbado, Chicago Symphony Orchestra (DG 427254). James Levine, Philadelphia Orchestra (RCA RCD1 5453). Lorin Maazel, concert at Carnegie Hall, New York, February 28, 1992. Bernard Haitink, Berlin Philharmonic (Philips 422355).

25. Katrine Ames, "An Affair to Remember," *Newsweek* (October 29, 1990), p. 79.

26. Jack Diether, "The All-Purpose Adagietto," *The Villager* (July 15, 1971), citing an article by Michael Chanan in *Music and Musicians*.

The tendency in recent years has been for conductors to choose slower tempi. Perhaps Mahler's music encourages interpretations that exaggerate its already highly emotional content. Some of the most experienced modern conductors of Mahler have led particularly slow performances of the Adagietto: Leonard Bernstein (more than 11 minutes); Klaus Tennstedt and Seiji Ozawa (about 11½ minutes); Herbert von Karajan, Claudio Abbado, James Levine and Lorin Maazel (about 12 minutes); and Bernard Haitink (about 14 minutes).²⁴

Traditionally, commentators have characterized the Adagietto as meditative and introspective. For interpreters who perform the Adagietto at conspicuously drawn-out tempi, however, the feelings they want the music to convey seem to be melancholy, despair or even death. Visconti's use of the Adagietto for *Death in Venice*, in which the principal character bears an unmistakable resemblance to Mahler, certainly contributed to this tendency. Indeed, the music can be made to project such moods. This conception of the Adagietto probably reached its peak in the autumn of 1990. Leonard Bernstein had just died, and in his memory many orchestras around the world added the Adagietto to their programs. It seemed particularly fitting. After all, Bernstein was so closely identified with Mahler's music. Moreover, the Adagietto had been performed at funerals before. Years earlier Bernstein himself had chosen to conduct the Adagietto to commemorate the death of his mentor, Serge Koussevitzky, and later at the funeral of U.S. Senator Robert F. Kennedy because of the music's "great solemnity."²⁵

What would Mahler have thought about all this? Did he really intend to write a work of "great solemnity"? Would he have approved of somber interpretations performed at a funereal pace? In short, is there a *right* way to perform the Adagietto?

These are not questions normally asked about Mahler's symphonies. His music seems capable of accommodating many interpretive styles. Jack Diether, for years America's leading Mahlerian, characterized the Adagietto as an "all-purpose" work, one capable of expressing many different moods. What Mahler had created, he suggested, was only "a matrix into which we pour our own molten feelings."²⁶ As we shall see, Mahler had something much more limiting in mind.

To begin with, many Mahlerians and musicologists fault especially slow performances of the Adagietto for distorting the character and

function of the music. The Adagietto can be performed as an independent work; however most agree with Donald Mitchell in *The New Grove Dictionary* that, as part of the Fifth Symphony, the Adagietto "is not an isolated stretch of slow music but a slow introduction to the rondo finale, into which it leads without a break."²⁷ Seen in this light, then, the Adagietto tempo should not be too slow. As Paul Banks suggests, at a very slow tempo the Adagietto "is inflated from being a pendant to the finale into an almost static slow movement in its own right. . . . [This] creates a problem out of the finale; the joyous good-humor of that movement all too often seems unmotivated and out of place."²⁸

Some argue, however, that there is no true Mahler "tradition" to rely upon because Mahler's own ideas about how his music ought to be performed were always changing—he reworked his scores almost continuously.²⁹ Most of Mahler's changes, however, were concerned with refining his orchestration, correcting practical problems he encountered when performing his symphonies. In any event, the revisions Mahler made for the Adagietto were minimal.³⁰ (These revisions are detailed in "Manuscripts and Printed Sources," p. 39.)

Another argument often made is that Mahler simply did not believe in tradition. After all, he was the one who said, "Tradition is slovenliness." As a conductor, he was often accused of taking considerable liberties with other composers' music and criticized for reorchestrating some works of Beethoven, Schubert and Schumann, among others. Thus, this argument goes, Mahler surely would have approved of—or at least understood—other conductors treating his own music in the same manner.

But, in fact, Mahler was adamant that conductors should not freely interpret his music, an attitude that was entirely consistent with his own behavior. He was indeed a great interpreter, but he believed he was always fulfilling the composer's wishes. When his performances of others' works were criticized for failing to follow "tradition," he argued that his fellow conductors had relied too long on a *false* tradition that had no relation to how the composer might have interpreted his own work or wished it to be interpreted by others. "Then," he complained, "if someone comes along and fans the nearly extinguished spark in the work to a living flame again, he is shouted down as a heretic and an innovator."³¹ This pattern was the basis of his "tradition is slovenliness" remark.³² As we shall see, today's ultra-slow performances of the Adagietto could well be a modern-day version of the same false-tradition phenomenon that Mahler deplored.

27. Paul Banks and Donald Mitchell, "Gustav Mahler," in *The New Grove Dictionary*, Vol. II, p. 520. The quotation is from Mitchell's discussion of Mahler's music. The article has been reprinted in a revised form as part of *The New Grove Turn of the Century Masters* (New York: W. W. Norton & Company, 1985), p. 139.

28. Paul Banks, "Aspects of Mahler's Fifth Symphony: Performance Practice and Interpretation," *The Musical Times* (May 1989), p. 262.

29. Norman Lebrecht, "The Variability of Mahler's Performances," *The Musical Times* (June 1990), pp. 302–304.

30. According to Sander Wilkens, who helped prepare the revised critical edition of the Fifth Symphony, the Adagietto "has undergone only the slightest revisions compared to the other movements." (Letter from Sander Wilkens to the author dated Berlin, January 20, 1990.) This view is confirmed by Herta Blaukopf of the Internationale Gustav Mahler Gesellschaft in Vienna: "The Adagietto seems to have been considered practically faultless and complete from the very beginning." (Letter from Herta Blaukopf to the author dated Vienna, August 16, 1990.)

31. Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin, ed. Peter Franklin (New York: Cambridge University Press, 1980; London: Faber Music Limited in association with Faber and Faber Limited, 1980), p. 112.

32. Mahler, *Memories and Letters*, p. 115. According to Henry-Louis de La Grange, however, the origin of the "tradition is slovenliness" saying was a dispute Mahler had with the Vienna Opera chorus master, who insisted that the entire male chorus participate in the prisoner chorus, "Oh welche Lust," from Beethoven's *Fidelio* because it was a Viennese "tradition." Mahler's actual words were: "What you people of the theater call your tradition is nothing but your comfort and your slovenliness." See Henry-Louis de La Grange, *Gustav Mahler*, Vol. II: *L'âge d'or de Vienne, 1900–1907* (Paris: Librairie Arthème Fayard, 1983), p. 468.

33. Kurt Blaukopf, *Gustav Mahler*, trans. Inge Goodwin (New York: Limelight Editions, 1985), pp. 154–155.

34. La Grange, *Gustav Mahler*, Vol. III: *Le Génie Foudroyé, 1907–1911* (Paris: Librairie Arthème Fayard, 1984), p. 156, citing Egon and Emmy Wellesz, *Egon Wellesz, Leben und Werk* (Vienna: Paul Zsolnay Verlag, 1981).

35. Chesterman, ed., *Conversations with Conductors*, p. 111.

36. Mahler, *Memories and Letters*, p. 115.

37. Mahler, *Memories and Letters*, pp. 92–93. The conductor was Arthur Nikisch.

Even in the case of his reorchestrations, where it appeared that Mahler was deliberately disregarding what the composer wanted, he emphasized that his aim was always to be faithful to the composer's intentions. In the case of Beethoven, Mahler explained that changes in brass instruments and in the size of orchestras since Beethoven's time required some rebalancing of the orchestra. But he stressed that, in making any changes, his sole aim was "to pursue Beethoven's will down to its minutest manifestations, not to sacrifice one iota of the master's intentions. . . ." ³³ This attitude is consistent with Mahler's view that other conductors should fine-tune his own orchestration when necessary. During a rehearsal of his Second Symphony for his 1907 farewell concert in Vienna, for example, Mahler struck out a trombone passage because the instruments were covering the soloists' voices. He said at the time, "I salute conductors who, when the occasion arises, modify my scores to suit the acoustics of the hall." ³⁴ Otto Klemperer reported that once, when Mahler was changing many details during a rehearsal of his Eighth Symphony, he turned to Klemperer and other young conductors present as observers and said: "If, after my death, something doesn't sound [right], then change it. You have the right to change; not only the right, the duty to change it." ³⁵

While Mahler approved of conductors making adjustments to his orchestration, when it came to interpretation and especially to tempi, his view was very different. According to Alma, "It was Mahler's wish to hand down his own interpretations as a tradition," ³⁶ and his "tradition is slovenliness" comment should not be read as a contradiction. As we have seen, Mahler believed in tradition, but only when it emanated from a composer.

Consider what he told a friend after the poor reception of his Fifth Symphony in Berlin and Prague in 1905: "So I thought to myself: Is it the fault of the symphony or the conductor? . . . We musicians are worse off than writers in that respect. Anyone can read a book, but a musical score is a book with seven seals. Even the conductors who can decipher it present it to the public soaked in their own interpretations. *For that reason there must be a tradition, and no one can create it but I* [italics mine]. ³⁷

Some years earlier, after hearing a performance of his Second Symphony that "took the wind out of his sails," Mahler expressed the same sentiment, complaining that the tempi, expression and phrasing were

wrong, even though it “was directed and rehearsed by someone who will imagine and claim that he inherits the ‘tradition’ straight from me! From this, you may learn the truth about every so-called ‘tradition’: There is no such thing! Everything is left to the whim of the individual, and unless a genius awakens them to life, works of art are lost. Now I understand perfectly why Brahms let people play his works as they pleased. He knew that anything he told them was in vain. Bitter experience and resignation are expressed in this fact.”³⁸

Mahler was especially concerned that conductors get his tempi right. Nowhere is there any evidence that Mahler ever suggested that, as Mitchell puts it, “tempi was meant to be a ‘free-for-all.’” Quite the opposite: “Tempo is for me a matter of feeling,” Mahler said. “You know how meticulous I am in my work. I never trust the conductors or their capacities. Yet even if they follow every indication, all is lost if they make a mistake in the first tempo.”³⁹ Mahler could have made it easier for conductors by providing metronome marks—and in some of his early works he did just that. But later he removed most of them because he felt they put a straitjacket on music that needed room for some flexibility. Mahler called metronome markings “almost worthless; for unless the work is vulgarly ground out in barrel-organ style, the tempo will already have changed by the end of the second bar.”⁴⁰

Mahler would have been the last person to argue that there was only one correct tempo for any of his works. As we shall see, his own performances were somewhat different from one another. For Mahler, music was “something living and flowing that can never be the same even twice in succession.”⁴¹ But that didn’t mean he approved of *any* tempo. He said that an overall tempo could be “a degree” faster or slower depending on the mood of a conductor and that it could vary only “slightly” without otherwise harming the work.⁴²

Mahler provided several clues to the limits of what he regarded as acceptable tempo flexibility. One metronome mark he did leave in a published score, for the opening tempo of the first movement of the Second Symphony, is a *range*: quarter note = 84–92, about a 10 percent range.⁴³ Another clue is Mahler’s reaction to the timing of one of his own performances (with which he was apparently satisfied): He expressed “amazement” that “he, the composer,” had taken one movement of the Third Symphony a few minutes slower than he had on another occasion.⁴⁴ Finally, there is his criticism of his protégé Oskar Fried, whom Mahler visited when Fried was rehearsing the Second Symphony in Berlin in 1905. Mahler told him that his tempi were “too fast by half.”⁴⁵

38. Bauer-Lechner, *Recollections*, p. 141.

39. Henry-Louis de La Grange, *Gustav Mahler*, Vol. I (Garden City, New York: Doubleday & Company, 1973), p. 314.

40. Bauer-Lechner, *Recollections*, p. 46.

41. *Ibid.*

42. *Ibid.*

43. Gustav Mahler, *Symphonie Nr. 2, c-moll* (Vienna: Internationale Gustav Mahler Gesellschaft in conjunction with Universal Edition A.G., 1970; rev. ed., Vienna/London: Universal Edition, 1971), p. 3.

44. Bauer-Lechner, *Recollections*, p. 46. Probably the fourth movement.

45. Mahler, *Memories and Letters*, letter 83, p. 267.

46. La Grange, *Gustav Mahler*, Vol. II, p. 726, citing Otto Klemperer, *Erinnerungen an Gustav Mahler* (Zurich: Atlantis, 1960).

47. The four piano rolls that Mahler made of his own music with the firm M. Welte & Söhne on November 9, 1905, include two songs, "Ging heut' Morgen über's Feld" from *Lieder eines fahrenden Gesellen* (piano roll 767) and "Ich ging mit Lust" from *Lieder und Gesänge [aus der Jugendzeit]* (piano roll 768); the first movement of the Fifth Symphony (piano roll 769); and the last movement of the Fourth Symphony (piano roll 770). Mahler's tempo on this last piano roll suggests that most performances of this movement today are substantially slower than what Mahler wanted.

48. For some further analysis of Mahler's approach to conducting his own works, see Gilbert E. Kaplan, "How Mahler performed his Second Symphony," *The Musical Times* (May 1986), pp. 266-271; Paul Banks, "Mahler 2: Some Answers?" *The Musical Times* (April 1987), pp. 203-206; Banks, "Aspects of Mahler's Fifth Symphony."

49. First edition of the study score (plate no. 9015) (Leipzig: C. F. Peters, 1904) can be found in the Bruno Walter collection of the Hochschulbibliothek der Hochschule für Musik und darstellende Kunst in Vienna. The timings of the other movements are: first, 12 minutes; second, 13½-14 minutes; third, 15-15½ minutes; fifth, 14 minutes. See also Sander Wilkens, *Gustav Mahlers Fünfte Symphonie: Quellen und Instrumentationsprozeß* (Frankfurt: C. F. Peters, 1989), pp. 59, 271.

50. This first edition of the study score was published in September 1904, the premiere took place on October 18, and the full score was published in November.

51. Wilkens, *Quellen und Instrumentationsprozeß*, pp. 59, 271. See also Wilkens, "Mahler's Trieste Conduction Score," *News About Mahler Research*, No. 19 (Vienna: Internationale Gustav Mahler Gesellschaft, March 1988), p. 11.

52. According to Wilkens, "there is no possible doubt" that the timing was written in by Walter. (Letter to the author, November 1991.)

53. Mahler would have conducted the Adagio again (as part of a performance of the Fifth Symphony) in Paris in January 1911, but his health failed, and the concert never took place. Mahler, *Memories and Letters*, p. 392. Mahler died on May 18 of that year.

54. The set of parts is divided between two collections in Vienna: the Wiener Stadt- und Landesbibliothek and the Internationale Gustav Mahler Gesellschaft. The bass part of the Adagio is in the collection of the former. Timings for the other movements are: Part I (first and second movements), 27 minutes; Part II (third movement), 17 minutes. No

The next day Fried told his musicians that "everything I did during the rehearsals was wrong. This evening I will take entirely different tempi."⁴⁶

So there seems little doubt that Mahler wanted other conductors to follow his tempi, with room for some flexibility. But the problem still remains of knowing what Mahler's tempi were. There are no recordings of any Mahler performances, and while Mahler made piano rolls of some of his music,⁴⁷ unfortunately the Adagio was not among them.⁴⁸ All that most conductors know about Mahler's intention for the Adagio's opening tempo is his direction of *sehr langsam*.

In fact, much more can be revealed about Mahler's own approach. To begin with, there is good evidence of his own tempi. In one of Mahler's personal scores, there is a timing of 7½ minutes for the Adagio.⁴⁹ This score is probably the one he used for the 1904 premiere in Cologne. The score is the small "study" size, the only one published at the time of the first performance,⁵⁰ and it includes revisions that are definitely in Mahler's hand. Two letters from Mahler to his publisher provide further evidence that the score was used at the premiere, according to Sander Wilkens, who helped prepare the revised critical edition of the symphony.⁵¹

The 7½-minute timing was apparently written by Bruno Walter, who was present at the premiere.⁵² Whether the timing was derived from Mahler's performance that night or from one of Walter's own subsequent performances, its appearance in this historic archival score is especially significant. This timing closely matches Mahler's last performance of the Adagio in St. Petersburg on November 9, 1907.⁵³ There, one of the players at the second desk of the double basses (probably L. Slovatschewsky) wrote timings for most of the movements in his part. For the Adagio the timing was 7 minutes.⁵⁴ A timing of 9 minutes appears in a set of printer's proofs corrected by Mahler for the first edition of the full-size score. While some of the corrections appear to be in Mahler's hand, the 9 minutes could have been written by someone else.⁵⁵ Finally, a timing was recorded at the last rehearsal, on March 12, 1905, for Mahler's concert in Hamburg the next day. Mahler's good friend Hermann Behn wrote in his personal score 9 minutes for the Adagio.⁵⁶

Mahler's timings are reinforced by recorded performances of his disciples Bruno Walter and Willem Mengelberg.⁵⁷ The seven-minute

recording by Mengelberg has already been mentioned. He also wrote a timing of 9½ minutes in his score for the Adagietto.⁵⁸ Like Walter, he was with Mahler when the composer conducted his Fifth Symphony.⁵⁹ The timing of Walter's first recording of the Adagietto alone in 1938 was 7:58, and, in his 1947 recording of the full symphony, the duration of the Adagietto was 7:37.⁶⁰ A summary of timings is shown below:

Figure 6. *Adagietto Timings by Mahler and His Disciples*

	Timing (Minutes:Seconds)
Mahler's score (probably used for the 1904 premiere)	7:30
Bass part used for Mahler's St. Petersburg concert in 1907	7:00
Hermann Behn's score (final rehearsal for Mahler's 1905 Hamburg concert)	9:00
Printer's proof for the 1904 first edition of the full-size score corrected by Mahler	9:00
Recording by Willem Mengelberg in 1926	7:04
Mengelberg's score	9:30
Recordings by Bruno Walter	
in 1938	7:58
in 1947	7:37

What all this evidence reveals is that, during Mahler's lifetime, performances of the Adagietto by the composer as well as by his close colleagues averaged about eight minutes. Mahler was painfully aware that conductors tended to "exaggerate and distort" all his indications – "the *largo* too slow, the *presto* too fast."⁶¹ However, there was no way he could have anticipated the distortions to which his Adagietto would be subjected over the years. Today, as we have seen, many conductors are performing the Adagietto, as Mahler might have put it, at a pace too slow by half. As Henry-Louis de La Grange notes, "Clearly, Mahler had not foreseen nor feared the excessive slowness to which certain conductors are addicted today in this short composition that with them loses its tender and meditative character to become a saccharine elegy."⁶²

timing is listed for the fifth movement. Banks, "Aspects of Mahler's Fifth Symphony," pp. 261–262.

55. The printer's proofs are in the collection of the Arnold Schoenberg Institute in Los Angeles. Not all of Mahler's corrections found their way into the printed score (see p. 47, item 11). Two Adagietto timings are listed. On a blank page facing the opening of the movement, 10 minutes was originally written, then corrected to 9 minutes. On a page summarizing the timings, the 10 minutes was not corrected (the movement is mislabeled there as "Adagio"). Timings for the other movements are: probably for Part I (first and second movements), 30 or 35 minutes (not entirely legible); Scherzo (third movement), 17 minutes; two different timings for the fifth movement, 15 minutes (written on a blank page facing the opening page of the movement) and 14 minutes (on the summary page).

56. Behn's score is in the collection of the Department of Special Collections of the Stanford University Libraries, Stanford, California. Timings of the other movements are: first movement, 12 minutes; second movement, 15 minutes; third movement, 17 minutes; fifth movement, 15 minutes.

57. However, timings and interpretations of performances of Mahler's music by different "disciples" could vary from one another. Otto Klemperer, for his part, did not believe there was a tradition for Mahler's music. Chesterman, *Conversations with Conductors*, p. 108.

58. The timing is found in Mengelberg's score in the collection of the Haags Gemeentemuseum, The Hague/Willem Mengelberg Stiftung.

59. On March 8, 1906, with the Concertgebouw in Amsterdam.

60. See footnotes 9 and 10. The rationale behind seven- to eight-minute recordings on a single disc is sometimes attributed not to conductors' intentions but to technical limitations of 78 RPM recordings, where, it is asserted, slower performances could not fit on two sides of one record. However, even in 1926, when Mengelberg made his seven-minute recording, it was possible to put more than nine minutes of music on two sides of a single 78 RPM record. For example, in the 1925 Columbia recording of Berlioz's *Symphonie fantastique*, with Felix Weingartner conducting the London Symphony Orchestra, a single side (no. 12) takes 4:35. Thus a much slower Adagietto was certainly possible technically.

61. Bauer-Lechner, *Recollections*, p. 175.

62. La Grange, *Gustav Mahler*, Vol. II, pp. 1132–1133.

Heartfelt, love but noble, sweet.

N.B. This Adagietto was Gustav Mahler's declaration of love for Alma. Instead of a letter, he sent her this in manuscript form; no other words accompanied it. She understood and wrote to him: He should come!!! (both of them told me this!) W.M.

How I love you,
You my sun
I cannot tell you in words
I can only lament my yearning
and my love for you
My happiness!

Love,
heartfelt
tender yet
ardent!!!

178 Inmy Liebe aber edel
edel nobel III. + alle pin nel arco
d'una voce de pompier

4. Adagietto. Liebeserklärung an Alma! Statt eines
Trippens dachte er ihr Liebes im Manuscript
weiterkam hat dort. Sie hat bei Beethoven
n. Schreibstil: er solle kommen!!!
W.M.

Sehr langsam. molto rit. a tempo (molto Adagio.)

Harfe. pp pp

Erste Violinen. pp pp seelenvoll

Zweite Violinen. pp pp seelenvoll

Violen. pp pp subito

Violoncelle. pp pp subito

Bässe. pp pp pizz. pp

Nicht schleppen.
(etwas flüssiger als zu Anfang.)

Wie ich dich liebe,
Du meine Sonne, die's nicht
ich kann in Worten sagen
Nur meine Sehnsucht
kann ich dir klagen
Und meine Liebe
meine Wonne!

Liebe, innig, zart, aber
edel!!!

Edition Peters.

N. B. Wenn Musik eine Sprache ist
so ist hier es hier - er sagt alles in Tönen
in Klängen in: Musik!

8951

N.B. If music is a language then it is one here—'he' tells her everything in 'tones' and 'sounds' in: music.

Figure 7. The opening page of the Adagietto from Willem Mengelberg's personal copy of the score, where he wrote that both Mahler and Alma told him that the composer sent the Adagietto to Alma as a musical love letter.

If Mahler's timings reflected only *his* mood at a particular concert, one could understand that some conductors might not feel compelled to follow his tempi. But his timings are critical because they reflect the mood Mahler wanted the *music* to project, a mood that would be destroyed by an excessively slow tempo. For Mahler, mood was all-important. "What matters is only the *mood* that has to be expressed,"⁶³ he once said, and "What is best in music is not to be found in the notes."⁶⁴ In talking to orchestras he would often focus on the mood of a work: "You must *feel* with me," he once told some New York musicians.⁶⁵ A first-desk violinist in the New York Philharmonic summed it up this way: "He just explained that it was all mood."⁶⁶

The mood Mahler wanted for the Adagietto was romantic love—not sadness or solemnity. The Adagietto served as a love letter from the composer to Alma, probably shortly before they were married. This was no ordinary love letter; it was the way Mahler chose to tell Alma—without words—that he was in love with her. This is disclosed in a notation that Mengelberg wrote in his personal copy of the Fifth Symphony⁶⁷ (see facing page). On the opening page of the Adagietto movement, the conductor wrote the following:

N.B. Dieses Adagietto war Gustav Mahlers Liebeserklärung an Alma! Statt eines Briefes sandte er ihr dieses im Manuskript; weiter kein Wort dazu. Sie hat es verstanden u. schrieb ihm: Er solle kommen!!! (beide haben mir dies erzählt!) W.M.

N.B. This Adagietto was Gustav Mahler's declaration of love for Alma! Instead of a letter, he sent her this in manuscript form; no other words accompanied it. She understood and wrote to him: He should come!!! (both⁶⁸ of them told me this!) W.M.

In the margin, Mengelberg wrote these words (most likely his own) to accompany the music:

Wie ich dich liebe,
Du meine Sonne
ich kann mit Worten Dir's nicht sagen
Nur meine Sehnsucht
kann ich Dir klagen
Und meine Liebe
Meine Wonne!

How I love you,
You my sun
I cannot tell you in words
I can only lament my yearning
And my love for you
My happiness!

At the top of the page, Mengelberg wrote, "Heartfelt, love but noble, sweet," and over the opening melody, "Love, heartfelt, tender yet ardent!!!" Finally, at the bottom of the same page, he added, "If

63. Knud Martner, ed., *Selected Letters of Gustav Mahler*, trans. Eithne Wilkins, Ernst Kaiser and Bill Hopkins (New York: Farrar Straus Giroux, 1979; London: Faber and Faber Limited, 1979), letter 156, pp. 177–178.

64. Bruno Walter, *Gustav Mahler*, trans. James Galston (New York: The Greystone Press, 1941), p. 83.

65. Alfred Friese, interviewed by Jerry Bruck, private tape, cited in Lebrecht, "The Variability of Mahler's Performances," p. 302.

66. Comments by Herman Martonne on "I Remember Mahler" radio program by William Malloch first broadcast on July 15, 1964, on KPFK—Los Angeles (Pacifica Radio), cited in Norman Lebrecht, *Mahler Remembered* (London/Boston: Faber and Faber Limited, 1987), p. 294.

67. Mengelberg's score of the Fifth Symphony, p. 178. The first writer to draw attention to Mengelberg's inscription appears to have been Edna Richolson-Sollitt in 1934. Next was Rudolf Stephan in 1979, followed by Hellmut Kühn and Georg Quander in 1982. Subsequently, discussion of the musical implications of what Mengelberg wrote appeared in books by La Grange, Constantin Floros and Mitchell. See Edna Richolson-Sollitt, *Mengelberg spricht* (The Hague: Kruseman, n.d.), p. 34, based on a series of articles published in 1934 in the *Musical Courier*, New York; Rudolf Stephan, *Gustav Mahler, Werk und Interpretation: Autographe, Partituren, Dokumente* (Cologne: Arno Volk Verlag, 1979), p. 88; Hellmut Kühn and Georg Quander, eds., *Gustav Mahler: Ein Lesebuch mit Bildern*, Ein Buch der Berliner Festwochen (Zurich: Orell Füssli Verlag, 1982), p. 24; La Grange, *Gustav Mahler*, Vol. II, pp. 236, 1132; Constantin Floros, *Gustav Mahler*, Vol. III: *Die Symphonien* (Wiesbaden: Breitkopf und Härtel, 1985), p. 149; Donald Mitchell, *Gustav Mahler: Songs and Symphonies of Life and Death*, Vol. III (London: Faber and Faber Limited, 1985), footnote 23, p. 131.

68. Mahler introduced Mengelberg to Alma on May 27, 1906, in Essen when Mahler conducted the premiere of his Sixth Symphony. See Mahler, *Memories and Letters*, p. 100. This could well have been the occasion on which Alma told him about the Adagietto love-letter episode. Mengelberg had just performed the Adagietto as an independent work (April 1, 1906), and Mahler had recently conducted the Fifth Symphony (March 8, 1906)—both with the Concertgebouw, Mengelberg's orchestra.

music is a language, then it is one here – ‘he’ tells her everything in ‘tones’ and ‘sounds’ in: music.”

According to Constantin Floros, Mengelberg’s love-letter revelation helps to explain Mahler’s citation of the “Glance Theme” from Wagner’s *Tristan und Isolde* in the Adagietto (see Figure 8, below). Floros believes that Alma would have understood that this quotation was symbolic of Mahler’s love for her.⁶⁹ After all, she knew Wagner’s music extremely well and especially loved *Tristan*.

69. Floros, *Gustav Mahler*, Vol. III, p. 149.

Figure 8. A Comparison of Wagner’s “Glance Theme” and the Adagietto



The “Glance Theme” from Wagner’s “*Tristan und Isolde*.”
Vorspiel zum ersten Aufzug, mm. 45–48



Mahler’s Adagietto, mm. 61–62

Alma often served as Mahler’s inspiration. The Fifth Symphony was a special bond that united them in the early years of their marriage. As Alma said, it “had been my first full participation in his life and work.”⁷⁰ It was this symphony that dominated their first summer together, and Alma played a personal role in its creation. While Mahler was scoring the symphony, Alma would copy it out. “We had a race to see who got through first, he scoring or I copying,” Alma said.⁷¹ She later made a fair copy of the entire score (see enclosed Facsimile of her copy of the Adagietto). It was also the first new work that Mahler played in its entirety for Alma—on the piano in his small composing cottage on the property of their summer villa in Maiernigg (see Figure 13, p. 34). Alma recalled that she and Mahler “climbed arm in arm up to his hut with all solemnity for the occasion.”⁷² Mahler penned a dedication to Alma in his autograph score: “To my dear Almscherl, the faithful and brave companion on all my journeys”⁷³ (see Figure 12, p. 33).

The Adagietto continued to touch Alma throughout her life. In 1931, on the 20th anniversary of Mahler’s death, Alma made a gift of

70. Mahler, *Memories and Letters*, p. 72.

71. Alma Mahler-Werfel, in collaboration with E. B. Ashton, *And the Bridge is Love* (New York: Harcourt, Brace and Company, 1958), pp. 26–27. See also “Manuscripts and Printed Sources,” p. 39.

72. Mahler, *Memories and Letters*, p. 47.

73. The autograph manuscript of the Fifth Symphony is in The Pierpont Morgan Library, Mary Flagler Cary Music Collection, New York.

Rodin's bust of Mahler to the Vienna State Opera (see Figure 25, p. 94). For the presentation ceremony, at her request, the Opera orchestra performed the Adagietto.⁷⁴ Then, in New York in 1948 for Alma's 69th birthday, friends arranged a private performance of the Adagietto.⁷⁵

By using the Adagietto as a love letter, Mahler clearly pointed to the mood he wanted. And it was this, it would seem, that determined his own choice of tempi. To convey a message of romantic love, there are limits to how slowly the Adagietto can be played without distorting its essential character. Mitchell suggests that the Adagietto is a "song without words" for orchestra, and, therefore, "the successful interpretation of the Adagietto will be that which sustains the long melody as if it were written for the voice. No singer could possibly sustain the very slow tempi some conductors have adopted. Mengelberg's and Walter's tempi, on the contrary, are paced by that hypothetical singer."⁷⁶

A very slow tempo might be justified if Mahler meant the Adagietto to be a *sad* love song. While there is no denying the bittersweet quality of some of its music, it is difficult to imagine that Mahler, in the first blush of his passion for Alma, would have composed a musical love letter of a melancholy nature. Moreover, even if Mahler had composed the Adagietto (at least as a sketch) *before* he met Alma, it seems inconceivable that in selecting a work that would deliver, without the support of any accompanying words, his declaration of love, he would have chosen music he intended to be somber or solemn. Mengelberg surely understood this. His own description of the Adagietto was "love, a love comes into his life."⁷⁷

It was certainly in character for Mahler to express his love for Alma in music. In the summer of 1902, he composed a love song, "Liebst du um Schönheit," and planned to surprise her with it at their summer home in Maiernigg by leaving it hidden inside a piano score of a Wagner opera.⁷⁸ When Alma failed to use the score for some time, Mahler became impatient, picked it up himself and let the song fall out—and that was the way Alma discovered it.

Then there is the well-known "Alma Theme" in the first movement of the Sixth Symphony.⁷⁹ Interestingly, this theme is in the same key (F) as the Adagietto, shares the same ascending upbeat and is likewise accompanied by extensive harp arpeggios. It is also worth mentioning a possible link between Mahler's Adagietto and what was probably the only other adagietto he knew: the third movement from Bizet's *L'Arlésienne: Suite No. 1*, which Mahler conducted three times.⁸⁰ It is scored for strings only, it also is in F, the first measures are closely

74. Mahler-Werfel, *And the Bridge is Love*, p. 209.

75. *Ibid.*, p. 303.

76. Mitchell, "Mahler's 'Orchestral' Orchestral Songs."

77. See Mengelberg's score of the Fifth Symphony, p. 2.

78. The opera was either *Siegfried* or *Die Walküre*. In the German edition of her autobiography, Alma wrote "Siegfried"; in her published memoirs about Mahler, the opera was identified as *Die Walküre*. Alma Mahler-Werfel, *Mein Leben* (Frankfurt: Fischer, 1960), p. 28 in the paperback edition. Mahler, *Memories and Letters*, p. 60.

79. The "Alma Theme" begins one measure before rehearsal no. 8 of the first movement, p. 13. Gustav Mahler, *Symphonie Nr. 6* (Frankfurt: C. F. Kahnt Musikverlag in conjunction with the Internationale Gustav Mahler Gesellschaft, 1963). See also Virginia Sue Taylor, *The Harp in Mahler's "Klangfarben-gruppe"*, dissertation, Washington University, 1988 (Ann Arbor: University Microfilms International, 1988), No. 8918238, pp. 89–90.

80. All three performances in New York in 1911.

81. I am grateful to Donald Mitchell for this insight. The synopsis of the play by Daudet for which Bizet wrote his incidental music appears in Louis Biancolli and William S. Mann, eds., *The Analytical Concert Guide* (London: Cassell & Company Ltd, 1957), p. 111.

82. The other movement in the style of an adagio is the third movement of the Fourth Symphony. In addition, the first movement of the incomplete Tenth Symphony is also designated Adagio.

83. The Adagietto is also related to the second song of Mahler's *Kindertotenlieder*, "Nun seh' ich wohl."

84. La Grange, *Gustav Mahler*, Vol. II, p. 1114.

85. Bauer-Lechner, *Recollections*, p. 174.

86. Rückert wrote this poem in 1821 for his fiancée, Louise Wiethaus. Translation by Deryck Cooke (Courtesy of Cambridge University Press). Deryck Cooke, *Gustav Mahler: An Introduction to his Music* (Cambridge: Cambridge University Press, 1980; New York: Press Syndicate of the University of Cambridge, 1980), p. 75.

related to Mahler's, and it was composed to accompany a scene between "lovers . . . who have long concealed from each other their affection."⁸¹

Love was often the theme when Mahler wrote an adagio. Only three movements (other than the Adagietto) of his completed nine symphonies are in the spirit of an adagio, and two of them expound this theme: the final movement of the Third Symphony, which was once entitled "What love tells me," and the last movement of the Ninth, which, while essentially expressing a final farewell, also conveys Mahler's deep love of life.⁸²

For some, it is difficult to accept romantic love as the characterizing mood of the Adagietto because Mahler used similar music to express completely different feelings—solitude and withdrawal—in the song "Ich bin der Welt abhanden gekommen." This song and the Adagietto have strong links.⁸³ They were composed at about the same time (see "The Chronology Puzzle," p. 35), and their final cadences are virtually identical in melody and harmony (see facing page). This heartfelt song has been described by La Grange as "an irreplaceable crown of all Mahler's work."⁸⁴ Mahler's own description was more personal: "It is my very self!" he declared.⁸⁵ His words echo Rückert's text:

<p>Ich bin der Welt abhanden gekommen, mit der ich sonst viele Zeit verdorben; sie hat so lange nichts von mir vernommen, sie mag wohl glauben, ich sei gestorben!</p>	<p>I am lost to the world, on which I squandered so much time; it has for so long known nothing of me, it may well believe that I am dead!</p>
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<p>Es ist mir auch gar nichts daran gelegen, ob sie mich für gestorben hält. Ich kann auch gar nichts sagen dagegen, denn wirklich bin ich gestorben der Welt.</p>	<p>Not that I am in any way concerned, if it takes me for dead. Nor can I say anything against it, for truly I am dead to the world.</p>
--	--

<p>Ich bin gestorben dem Weltgetümmel und ruh' in einem stillen Gebiet! Ich leb' allein in meinem Himmel, in meinem Lieben, in meinem Lied.</p>	<p>I am dead to the world's commotion and at peace in a still land! I live alone in my own heaven, in my love, in my song.⁸⁶</p>
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Some conductors believe that because of the musical links with "Ich bin der Welt abhanden gekommen," the Adagietto should also

Figure 9. A Comparison of the Concluding Measures of "Ich bin der Welt abhanden gekommen" and the Adagietto

VI. *verklärt*
pp *dim.* *ppp* *morendo*

Vla. *dim.* *ppp* *morendo*

Sgst.

Vcll. *pp espr.* *morendo*

Kb. *ppp*

"Ich bin der Welt abhanden gekommen," mm. 61-67

Erste Viol. *Drängend*
ff breit *sempre ff* *ff* *mf dim.* *p>al* *pppp* *morendo lang*

Zweite Viol. *ff viel Bogen wechseln* *sempre ff*

Violen *ff viel Bogen wechseln* *sempre ff* *morendo lang*

Vcelle. *ff viel Ton.* *sempre ff* *ff* *mf dim.* *p>al* *pppp* *morendo lang*

Bässe *ff viel Ton!* *sempre ff* *ff* *mf dim.* *p>al* *pppp* *morendo lang*

attaca Rondo-Finale

Adagietto, mm. 95-103

convey the reflective and introspective mood of Rückert's poetry. Indeed, it might seem strange that Mahler would use similar music to express feelings both of withdrawal (in the song) and of love (in the Adagietto). But Mahler had once before used the same music for a song and a symphonic movement with each communicating a radically different mood. Practically all of the music of the *Des Knaben Wunderhorn* song "Des Antonius von Padua Fischpredigt" is included in the Scherzo of his Second Symphony, while the stories they convey could not be more different. The song tells a wonderfully cynical tale about St. Anthony, who, upon finding his church empty, goes to the seashore to deliver his sermon to the fish (they listen but pay no heed). Mahler wrote that the song should be played *mit Humor* (with humor), but when he used practically the same music (without words) as the basis for the much-expanded symphonic movement, humor was not at the forefront of his mind.⁸⁷ He described the music in this case as portraying the view of a person who sees the world "distorted and crazy, as if reflected in a concave mirror. . . ." "Life then becomes meaningless. Utter disgust for every form of existence . . ." "the appalling shriek of this tortured soul."⁸⁸ No doubt Mahler expected the mood of the music of the song and of the symphonic movement to be different, and conductors certainly make this distinction.

Moreover, for the concluding measures of the Adagietto and "Ich bin der Welt abhanden gekommen," where the musical similarities are most pronounced, Mahler has indicated significantly different tempi and dynamics. In the song, he maintains the *äußerst langsam* (extremely slow) opening tempo and the dynamic mark of *pp*, but for the Adagietto he changes the tempo to *drängend* (pressing ahead) and the dynamic indication to *ff*.⁸⁹ At these prescribed tempi and dynamics, "Ich bin der Welt abhanden gekommen" ends in a mood of hushed withdrawal, and the Adagietto with passionate commitment. Thus, while it may seem a paradox, the Adagietto and the song, as La Grange puts it, "express completely different sentiments."⁹⁰

Because of the weight attached here to Mengelberg's love-letter revelation, it is important to consider whether there is reason to question what he wrote. In fact, Mengelberg often wrote in his scores detailed comments reflecting information, advice or performance requirements given to him by Mahler personally.⁹¹ According to Frits Zwart, Music Department Curator at the Haags Gemeentemuseum and

87. Mahler did retain the *mit Humor* indication in the Scherzo for three brief passages for the E-flat clarinet (beginning with measures 52, 92, 395).

88. Compiled from three programs Mahler wrote. See Bauer-Lechner, *Recollections*, p. 44; Martner, *Selected Letters of Gustav Mahler*, letter 158, p. 180; Mahler, *Memories and Letters*, letter 8, p. 213.

89. Mahler initially marked this passage *sehr zurückhaltend* (*molto ritardando*, or holding back strongly) in the autograph. The change to *drängend* was made in the first full score published in November 1904 (see "Manuscripts and Printed Sources," p. 39).

90. La Grange, *Gustav Mahler*, Vol. II, p. 1132.

91. These comments appear throughout Mengelberg's scores of Mahler's symphonies. For a sample, see Mengelberg's score of Mahler's First Symphony where he wrote, "Mahler said here" (p. 3) and "Mahler himself demanded here" (p. 8).



Figure 10. Willem Mengelberg, the Dutch conductor of the Concertgebouw Orchestra, was a champion of Mahler's music. He wrote in his personal copy of the score that the Adagietto served as a love letter from Mahler to Alma (see p. 20).

an authority on the conductor, it would have been completely out of character for Mengelberg to write something in his score about which he had any doubts. Mengelberg was an ardent champion of Mahler, with whom he enjoyed a particularly close relationship. Mahler said of Mengelberg: "There's no one else I could entrust a work of mine to with entire confidence."⁹²

There is yet further evidence about the love-letter story. According to Herman Nieman of the Dutch Mahler society, Mengelberg told the tale to members of both the Concertgebouw and the New York Philharmonic orchestras.⁹³ Edna Richolson-Sollitt, a writer who visited Mengelberg at his home in Switzerland, reported that after listening to the Adagietto together in the moonlight, Mengelberg recounted the story in full.⁹⁴ The conductor Alphons Diepenbrock, after hearing a performance of the symphony under Mengelberg in 1906, described the Adagietto as a "love song."⁹⁵

92. Michael Kennedy, *Mahler*, 2nd ed., The Master Musicians Series (London: J. M. Dent & Sons Ltd, 1990), p. 201. Mahler said this in 1906, the same year in which he conducted his Fifth Symphony (March 8) and Mengelberg performed the Adagietto as an independent work (April 1) – both in Amsterdam with the Concertgebouw Orchestra.

93. Letter from Herman Nieman to the author dated August 8, 1990.

94. Richolson-Sollitt, *Mengelberg*, p. 34.

95. Eduard Reeser, *Gustav Mahler und Holland: Briefe* (Vienna: Bibliothek der Internationalen Gustav Mahler Gesellschaft, 1980), p. 23.

96. Walter, *Gustav Mahler*, p. 119.

One possible basis for questioning the accuracy of Mengelberg's account is that the existence of a specific program (i.e., the love letter) for the Adagietto seems to contradict the widely held view that with the Fifth Symphony Mahler abandoned the programs that characterized his first four symphonies. In his biography of Mahler, Bruno Walter concurs: "Nothing in any of my conversations with Mahler and not a single note point to the influence of extra-musical thoughts or emotions about the composition of the Fifth."⁹⁶ Yet, at the same time, Walter was aware of and believed the love-letter story, which he himself told to Sir Georg Solti (whose own performance of the Adagietto runs about 9½ minutes).

One way to reconcile Walter's conflicting statements is the possibility, as mentioned earlier, that Mahler composed the Adagietto (at least as a sketch) *before* he met Alma and only later assigned it the love-letter role. Whether or not Alma was the inspiration for the Adagietto is less significant than the fact that Mahler obviously believed the music of the Adagietto capable of successfully delivering his declaration of love—and it worked.

Moreover, it would appear that Mahler did have programmatic ideas in mind for the Fifth. The first movement of the symphony bears the title "Funeral March"—a programmatic indication, as Mitchell has long suggested. Even more significant, Mahler's own description of the Scherzo was a typical Mahlerian program: "a human being in the full light of day in the prime of his life."⁹⁷

A final issue is the absence of any mention of the love-letter episode in Alma's diary or memoirs. Alma kept a highly detailed and intimate account of her daily life and frequently emphasized the role she played in relation to Mahler's music.⁹⁸ She did recount in full the story about "Liebst du um Schönheit."⁹⁹ Why Alma never entered the Adagietto incident in her diary is indeed a mystery, but, at the same time, no evidence exists that she ever disavowed the story during the more than 50 years she lived following Mahler's death—years during which she was in close contact with many of Mahler's friends and biographers.

There are a few Mahlerians who do not believe Mengelberg's account, but most feel it is to be trusted. As Mitchell puts it: "There seems no reason to doubt Mengelberg's scribbled reminiscence. I cannot believe for one moment that this was a fabrication, though it may have been written down a while after the event and tidied up a bit in the process."¹⁰⁰ La Grange, who knew Alma well, reaches the same conclusion: "It seems to us impossible to take lightly such precise testi-

97. Bauer-Lechner, *Recollections*, p. 173. This description relates to the title Mahler had given to a Scherzo ("The World Without Care" ["Die Welt ohne Schwere"]), also in D, that he had intended to write for the Fourth Symphony. It could well be that the Scherzo in the Fifth Symphony is the one that he had originally planned for but never included in the Fourth. Paul Bekker, *Gustav Mahlers Sinfonien* (Berlin: Schuster und Loefler, 1921; reprint ed., Tutzing: Hans Schneider, 1969), p. 145.

98. See "Manuscripts and Printed Sources," footnote 14, p. 45.

99. Mahler, *Memories and Letters*, p. 60.

100. Mitchell, *Songs and Symphonies of Life and Death*, footnote 23, p. 131; additionally, a memorandum from Donald Mitchell to the author dated January 31, 1991.

mony . . . words which without doubt Mahler himself had communicated to him."¹⁰¹

101. La Grange, *Gustav Mahler*, Vol. II, p. 1132. Earlier, La Grange had expressed some reservations (*Ibid.*, p. 277).

Over the years, many of the most respected conductors of Mahler's music have stressed their endless search to discover his true interpretive intentions. Armed with the information revealed here, some of it for the first time, one would hope that today's adherents of a school of interpretation that favors especially slow tempi for the Adagietto will reassess their approach. The evidence to do so is compelling: Mahler's own timings; his determination that other conductors should follow his interpretation; the faithful timings of Mahler's disciples (Mengelberg and Walter); the need for an appropriate tempo relationship between the Adagietto and the finale; the romantic mood indicated by Mahler's use of the Adagietto as a love letter; and, finally, the conviction of our leading Mahler scholars. All this surely indicates how the Adagietto ought to be performed and makes clear that playing this music excessively slowly can no longer be justified as interpretive license. It is simply wrong.

GILBERT E. KAPLAN

Concert-Gesellschaft in Köln.
Dienstag, 18. Okt. 1904, abends punkt 7 Uhr:
I. Gürzenich-Konzert
 unter Leitung des städtischen Kapellmeisters Herrn Generalmusikdirektor
Fritz Steinbach.

1. Fünfte Sinfonie **Gustav Mahler.**
 Uraufführung unter Leitung des Komponisten.

2. a) Ständchen für Frauenchor und Altsolo.
 b) Drei Lieder **F. Schubert.**
 Frau **Lula Mysz-Gmefner.**

3. Ouverture zu Leonore Nr. 3 **L. van Beethoven.**

Konzertflügel: Rud. Ibach Sohn.

Der Abonnementspreis für die 12 Gürzenichkonzerte beträgt: Saalplatz 60 Mk., Galerieplatz 36 Mk., Platz in den Generalproben 24 Mk., Einzelsaalkarten zu 7 Mk. und Galerickarten zu 4 Mk. bei **J. F. Weber**, Köln, Schildergasse 6 und an der Kasse.

Die Generalprobe
 ist mit Solisten **Montag 7 Uhr** im Gürzenich. Abonnement für nume-
 rierten Sitz 24 Mk., Einzelkarte 3 Mk. bei **J. F. Weber** und an der Kasse.

Figure 11. Program announcement for the premiere of the Fifth Symphony, conducted by Mahler in Cologne on October 18, 1904. The other works in the program were conducted by Fritz Steinbach.

The Premiere and the Critics

The premiere of the Adagietto took place on October 18, 1904, in Cologne as part of the first performance of the Fifth Symphony, with Mahler conducting the Gürzenich Orchestra. Mahler had especially looked forward to his wife's presence; it was a concert Alma said she was "unwilling to miss at any cost,"¹ but she became ill and had to telegraph Mahler that she was unable to make the trip (she had earlier heard a run-through in Vienna). Mahler was devastated, as these excerpts from his letters to her reveal:

October 14

I expect you without fail on Sunday. I must have one person there to whom my symphony will be a pleasure.²

1. Alma Mahler, *Gustav Mahler: Memories and Letters*, eds. Donald Mitchell and Knud Martner, trans. Basil Creighton, 4th ed. (London: Cardinal/Sphere Books Ltd, 1990; John Murray Ltd, 1973), p. 72.

October 14

But this is horrible! My Almschl, I was really angry at the first moment and nearly hit the telegraph-boy on the head. And now—after venting my rage—I still can't give up all hope. Leave nothing undone—sweat it out—swallow brandy—gobble aspirin—you can get over a chill in two days and still travel on Monday night and be here for the concert on Tuesday! Almschili, please—do all you can. It would be too, too ghastly—to be all alone at this—the first—performance. It's enough to kill the corpse.³

2. *Ibid.*, letter 45, p. 244.

3. *Ibid.*, letter 46, p. 244.

October 18

Your not being here, Almschi, spoils everything. Turns it to dust and ashes, I can almost say. You would have taken a pleasure in it, a pleasure all your own!⁴

4. *Ibid.*, letter 47, p. 245.

October 19

. . . the impression made was a very significant one. . . . I have missed you so very much—it was all only half what it might have been. It was sheer spite that it had to happen just with the Fifth.⁵

5. *Ibid.*, letter 48, p. 245.

Mahler wrote to Alma after the final rehearsal that there was some hissing after the Scherzo but that the Adagietto and the finale "seemed to get home."⁶

At the premiere, the symphony as a whole received generally negative reviews, but the Adagietto was uniformly praised. One critic wrote that many listeners, after hearing the Adagietto, wondered "why he didn't always write such beautiful music."⁷ "Only the Adagietto," said another, "truly belongs to the realm of music."⁸ Another said the "caressing and profoundly felt melody" of the Adagietto dispelled the bad mood that the earlier movements had produced in Mahler's admirers.⁹ Another suggested the movement evoked a painting, "a landscape lit by the sun at harvest time,"¹⁰ and remarked that such a piece could be composed only by "one of the greatest masters of his art."¹¹

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6. *Ibid.*, letter 47, p. 244.

7. Henry-Louis de La Grange, *Gustav Mahler*, Vol. II: *L'âge d'or de Vienne, 1900-1907* (Paris: Librairie Arthème Fayard, 1983), p. 494.

8. *Ibid.*, p. 495.

9. *Ibid.*, p. 496.

10. *Ibid.*, p. 495. The celebrated painter whom the critic had in mind was Hans Thoma.

11. *Ibid.*, p. 495.

Meinem lieben Almscherl,
der treuen und tapfern Begleiterin
auf allen meinen Pfaden.
Wien, Oktober 1903.

V. Symphonie
für großes Orchester
Gustav Mahler.

I. Abtheilung
No 1. (Trauermarsch)

Figure 12. Mahler's dedication to Alma on the opening page of the autograph of his Fifth Symphony. It reads (in translation): "To my dear Almscherl, the faithful and brave companion on all my journeys."



Figure 13. *The small cottage Mahler built on the property of his summer villa in Maiernigg, Austria, where he worked on the composition of the Adagietto. (A photograph of the villa itself appears on p. 79.)*

The Chronology Puzzle

When did Mahler compose the Adagietto? The question has intrigued researchers for many years, and the available evidence does not lead to a firm conclusion. However, based on what is known, some informed guesswork is possible.

At his country home in Maiernigg during the summer of 1901 (he had not yet met Alma Schindler), Mahler, according to Natalie Bauer-Lechner, worked on at least two movements of the Fifth Symphony: the second movement and the Scherzo.¹ At that time, he had intended to write a symphony of only four movements.² Mahler returned to Maiernigg the summer of 1902, finishing the symphony there in late August.³ Alma said that when he arrived, he had with him the whole symphony: two completed movements and “the rest in their earliest stages.”⁴ There is not enough information to determine exactly what Bauer-Lechner meant by her reference to a “second movement.” Both Donald Mitchell and Henry-Louis de La Grange believe that since the two movements making up the first part of the symphony, in fact, constitute one unit, it is probable that the movements on which Mahler was working in the summer of 1901 were the Funeral March plus the ensuing A minor movement (which together comprised Part I) and the Scherzo (Part II).⁵

It seems likely, therefore, that the Adagietto was composed (or at least sketched) sometime after the summer of 1901 but before the beginning of the summer of 1902. The Adagietto could well have been the movement that led to an expansion of the symphony from four to five movements.

By combining the foregoing analysis with Willem Mengelberg's revelation that Mahler sent Alma the Adagietto as a “declaration of love” (see p. 20), it is possible at least to speculate about a more precise date of composition for the Adagietto.

If Mahler sent the Adagietto to Alma prior to their engagement,

1. Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin, ed. Peter Franklin (New York: Cambridge University Press, 1980; London: Faber Music Limited in association with Faber and Faber Limited, 1980), pp. 172–173. One reading of Bauer-Lechner's comments could indicate that Mahler had worked on the second movement prior to his arrival in Maiernigg.

2. *Ibid.*, p. 173. Bauer-Lechner also wrote that Mahler said that each movement would be “self-contained, linked to the others solely by a related mood.” In fact, the first and second movements are linked by similar musical themes, as are the fourth and fifth movements.

3. Alma wrote that “. . . our holidays came to an end and we returned to Vienna. The Fifth was completed. . . .” Alma Mahler, *Gustav Mahler: Memories and Letters*, eds. Donald Mitchell and Knud Martner, trans. Basil Creighton, 4th ed. (London: Cardinal/Sphere Books Ltd, 1990; John Murray Ltd, 1973), p. 48. Guido Adler, the famous Austrian musicologist and close friend of Mahler, received a postcard written by Mahler on August 23 that read, “V! Most affectionately M,” indicating, according to Edward R. Reilly, that the Fifth Symphony had been completed. Edward R. Reilly, *Gustav Mahler and Guido Adler: Records of a Friendship* (Cambridge: Cambridge University Press, 1982), p. 98.

4. Mahler, *Memories and Letters*, p. 42.

5. Letters to the author, Spring 1991.

A FICTIONAL ACCOUNT

In his novel *Alma*, based on the life of Alma Mahler, author Glen Petrie imagines a romantic scene in which Mahler presents his Adagietto as a gift to Alma and reveals when he composed it. The action takes place in Vienna on December 28, 1901, the day after their engagement has been announced in the newspapers.

They sat down at the piano.

'Now we can pretend that nobody knows.' He put his arm round her waist. They kissed. 'There are only you and me – in the limitless space of eternity.'

He leant forward and opened the manuscript book on the music stand.

'Your scores are always so neat and precise,' she said. 'Are you always so tidy?'

'You can read it?' he asked.

'It's quite simple. Is it yours?'

'It's yours. My belated Christmas present to you.'

The piece was marked *adagietto*. Although laid out for two hands, it was already in *spartivi* – its instrumentation, for divided strings and harp indicated.

'I mean to enshrine it in my Fifth Symphony – the other four movements I wrote in my *Hauschen* by the lake at Maiernigg last summer. I don't normally compose here at all – just scribble down ideas, if they ever come to me with all the commotion of the Opera. But the inspiration of your presence: that excluded all other considerations. I couldn't help myself.'

She was already exploring the opening phrase, stretching her hands across the keyboard and gently stroking the notes. She lowered her hands.

'You must play it to me, Gustl,' she said.

Had he known what the effect on her would be at what he had told her? she wondered.

'I don't want to play it for myself,' she added. 'Not the first time. Play it to me.'

She rested her head on his shoulder for a moment. Then she got up and went and sat on the *chaise-longue* in front of his work desk. He began to play – a long, easily identifiable melody of elegiac beauty and quiet. . . .

He lowered his hands from the keyboard, allowing the final notes to vanish into the limitless space of which he had spoken. He turned about on the stool.

'Third or fourth movement – I haven't made up my mind. The complete work begins with a funeral march and ends with an *allegro giocoso*. With this *adagietto*, the secret of that transformation is revealed – the saving power of human love. Our love; the love you inspire in me.'

He removed his spectacles, took a large red handkerchief from his shirt cuff, and wiped them.

'It is very beautiful,' she said. 'I can't believe you've ever written anything so beautiful.'

'That's because the person who inspired it is so beautiful; more beautiful than anything I could have imagined.'

as seems likely, that would put the date of composition between the end of the summer and December 7, 1901, when they became engaged.⁶ If Alma was the *inspiration* for the Adagietto, then Mahler would have composed it only *after* he had met her, narrowing the period of composition down to one month: between November 7, when they met at a dinner party, and December 7, the date of their engagement.⁷ Finally, if Mahler composed the Adagietto only after he had proposed marriage – perhaps the least likely possibility – then he would have taken only nine days for its composition: from November 28, when he proposed, to December 7, when they were engaged.⁸

The above analysis also sheds some light on a related chronological question: Which did Mahler compose first, the Adagietto or the song it strongly resembles, “Ich bin der Welt abhanden gekommen”? According to Bauer-Lechner, Mahler intended to compose the song early in the summer of 1901 but instead worked on the Fifth Symphony.⁹ He returned to the song at the end of the summer and finished it on August 16, 1901.¹⁰ As we have seen, the Adagietto was most probably composed after the summer of 1901. If it was, then the start of Mahler’s work on the song precedes his work on the Adagietto, in which case the movement intended for the symphony might well have drawn some of its inspiration from the song.

At the moment, all of this is at best a guessing game. There is certainly fertile territory here for further research.

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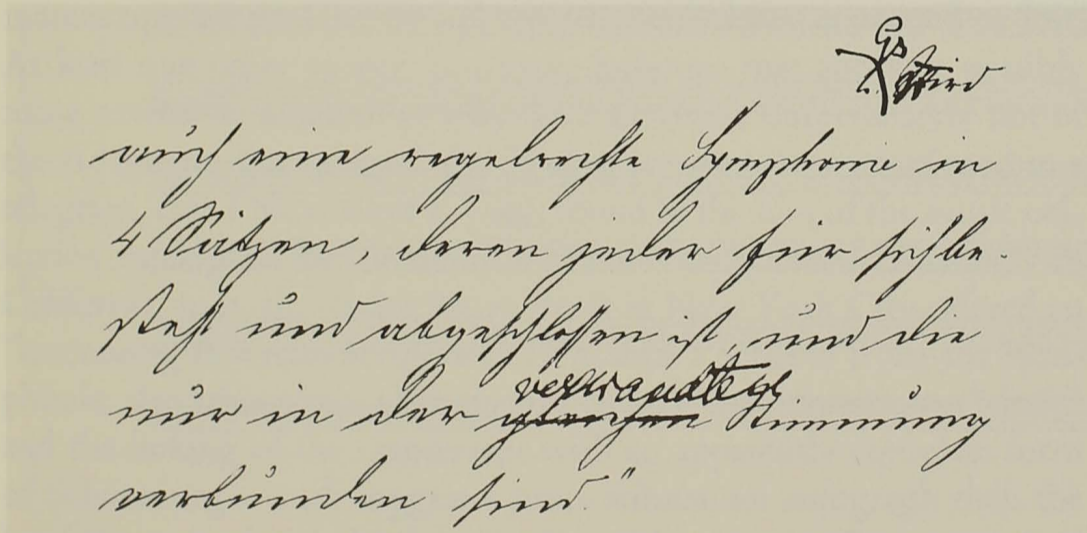


Figure 14. Natalie Bauer-Lechner revealed in her diary that Mahler’s original intention for the Fifth Symphony was to compose a work consisting of only four movements. Mahler said that (translation from German above) “...it will be a regularly constructed symphony in four movements, each of which exists for itself and is self contained, linked to the others solely by a related mood.” It turned out that the first and second movements are musically linked, as are the fourth and fifth. The Adagietto could well be the movement that led to an expansion of the Symphony from four to five movements.

6. Mahler, *Memories and Letters*, p. 363.

7. *Ibid.*, p. 357.

8. What Mahler said to Alma when he proposed marriage was this: “It’s not so simple to marry a person like me.” Alma recalls that they then returned to her house, where “he kissed me and went on to talk of a speedy marriage. . . .” Mahler, *Memories and Letters*, p. 19.

9. Bauer-Lechner, *Recollections*, p. 174.

10. Donald Mitchell, *Gustav Mahler: The Wunderhorn Years* (Berkeley/Los Angeles: University of California Press, 1980; London: Faber and Faber Limited, 1975), footnote 3, p. 38.

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III.

4. Adagietto.

Mto = 4

Sehr langsam

Molto rit. à Tempo (Molto Adagio)

Klarpe

Erste Violine

Zweite Violine

Violen

Violoncelle

Baſſe

Protokoll Schutzmarsch
No 5
18 linig.

118/251

Figure 15. The opening page of the copy of the Adagietto prepared by Alma Mahler, which most likely served as the Stichvorlage (the copy used by an engraver).

Manuscripts and Printed Sources

Unlike the situation with respect to Mahler's Second, Third and Fourth symphonies, virtually no significant musical manuscripts have been traced thus far that document the uncertain early stages of the evolution of the Fifth. Only one sketch, apparently overlooked by recent commentators on the symphony, is currently known. It is for the third movement and is preserved in the collection of Mrs. Dermota-Weyerwald, the widow of the well-known singer Anton Dermota (1910–1989); it carries the notation, in an unidentified hand, "Noten im Mahlers Wohnhäuschen gefunden Wörthersee 1907" (Notes found in Mahler's home on the Wörthersee 1907) and presumably was found after the departure of Mahler and his wife following the death of their daughter Maria Anna.¹

The evidence that survives for other works, both early and late, suggests that Mahler's working habits remained remarkably constant over the years.² Thus we must assume that a large body of preliminary manuscripts for the Fifth Symphony has been either destroyed or lost. At least one other source, however, indicates that another, possibly more extensive, manuscript may have survived, unfortunately not of the Adagietto, but again of the third movement. It is mentioned in a telegram, dated November 2, 1949, found in the files of the music collection catalogued by Nathan Van Patten³ at Stanford University in California. In it, the dealer Pierre Berés in New York City offered an "interesting first manuscript draft of Mahler's Scherzo from 5th Symphonie, also Schoenberg's Verklaerte Nacht." The reference to a "draft" and the linking of the manuscript with an apparently complete form of Schoenberg's work suggest a more substantial autograph than the brief Dermota sketch. Unfortunately, neither autograph was acquired for the collection, and the purchaser of the Mahler manuscript remains unknown. As a result, until additional preliminary sketches and drafts can be traced, discussion of the evolution of the symphony must rely

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1. The opening eleven bars (of the total 32) of the sketch are recognizable as the basic theme and some of the counterpoint in mm. 40–49 of the third movement; a portion of the continuation is related to mm. 96–106. These few bars form no more than a tiny fraction of the sketch and draft material preserved for the three preceding symphonies.

2. For a summary review of the principal types of manuscript materials that are preserved for Mahler's works, see E. R. Reilly, "An Inventory of Musical Sources," *News About Mahler Research*, No. 2 (Vienna: Internationale Gustav Mahler Gesellschaft, December 1977), pp. 3–5.

3. Nathan Van Patten, *Catalogue of the Memorial Library of Music* (Stanford, California: Stanford University, 1950).

almost exclusively on the information provided by Natalie Bauer-Lechner, Alma Mahler, Mahler himself and Willem Mengelberg (in the notes in his copy of the score, cited by Gilbert Kaplan in his essay "From Mahler With Love," beginning on p. 11).

The principal surviving manuscript material for the symphony begins, in fact, with Mahler's own fair copy of the entire work. It was soon followed by another complete copy made by Mahler's bride, Alma. The latter was subsequently used by an engraver to prepare the first edition. The characteristic features of the two manuscripts may be summarized as follows:

Mahler's Autograph Fair Copy

Title: The following inscription, cited earlier by Kaplan, and the titles appear on an unlined sheet of paper, probably added after the musical manuscript was complete.

Meinem lieben Almscherl,
der treuen und tapferen Begleiterin
auf allen meinen Wegen.
Wien, Oktober 1903.

V. Symphonie
für großes Orchester
von
Gustav Mahler.
I. Abtheilung
Nro 1. (Trauermarsch)

Additional title pages, also in Mahler's hand, are found for the second movement, the second part (Abtheilung) and third movement together, and the third part and fourth and fifth movements together.

Paper: upright format, 34 cm x 26.4. Colophon: J.E. & Co. / No. 5 / 18 linig and J.E. & Co. / No. 6 / 20 linig. Some sheets bear the watermark J.E. & Co. / Wien.

Pages: 308 in all. The title pages are unnumbered. The musical manuscripts of each movement (and the last two movements together) were numbered by Mahler in the upper right corner in signatures

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of four pages. The individual pages of each movement were later numbered in another hand at the top of each page. The Adagietto appears on pp. 1–17 of Part III, with the fifth movement beginning on p. 17.

Writing materials: principally black ink, but lead pencil, brown pencil, blue pencil and red ink are also used at certain points. For the Adagietto, only black ink and lead pencil are used. In two very brief passages in purple ink (on p. 21 of the third movement and p. 79 of the fifth movement), the hand of Alma Mahler is recognizable (see below for further comment).

Date: No date is found in the manuscript other than that of the dedication to Alma, which was made well after the manuscript was completed. October 1903 coincides with the time that Mahler signed a contract with C. F. Peters for the publication of the symphony and sent off Alma Mahler's copy of the work to Peters. From Mahler's correspondence it is certain that a full *draft* of the work was complete by August 23, 1902.⁴ According to Alma Mahler, the composer "worked at the fair copy all through the winter" (of 1902–1903).⁵

Location: New York, The Pierpont Morgan Library, Mary Flagler Cary Music Collection. Formerly on deposit from the collection of Robert Owen Lehman. Acquired by the library in 1983.⁶

Provenance: Alma Mahler.

As noted above, and as will be seen in the facsimile, the Adagietto takes up only 17 pages of the complete manuscript, and Mahler allows himself the luxury of using only a single brace of seven staves on 20-stave paper. Unlike some of the other movements, especially the third, there are no indications of substantial revisions. Some slight changes can be detected, however, where Mahler has scraped out some notes and rests, as for example on p. 7. Also unlike the other movements, where bar lines are drawn with a ruler in lead pencil, in the Adagietto they are drawn freely in ink.

Perhaps one of the most tantalizing features of the manuscript is the appearance of the number 4 at the head of the movement. It seems almost certainly to have been added after another number had been scraped out, but the original figure has been too effectively removed to determine what it was. Thus we are deprived of what might have been an important piece of evidence about the chronology of the movement.

4. See footnote 3 in "The Chronology Puzzle," p. 35 of this volume.

5. Alma Mahler, *Gustav Mahler: Memories and Letters*, eds. Donald Mitchell and Knud Martner, trans. Basil Creighton, 4th ed. (London: Cardinal/Sphere Books Ltd, 1990; John Murray Ltd, 1973), p. 48. Alma Mahler, *Gustav Mahler, Erinnerungen und Briefe* (Vienna: Bermann-Fischer, 1949 [originally published 1940]), p. 64.

6. Harold C. Schonberg, "Morgan Library Buys 19 Rare Music MSS," *The New York Times*, March 3, 1983, section C, p. 17.

Alma Mahler's Copy

Title: "Peters/ Mahler, Sinfonie" appears in lead pencil on a loose page in a hand other than that of Mahler or Alma Mahler. On the verso of this leaf there appears in Mahler's hand: "2. Abtheilung [with the "h" canceled] / Nro 3 / Scherzo." Thus the leaf was originally a sectional title page, subsequently discarded, of the sort found in the composer's autograph. The actual title, "Symphonie No 5 / I. 1: Trauermarsch," appears only at the head of the first page. The other divisional and movement titles have been added at the top of the appropriate pages and correspond to those in the composer's fair copy. They are in a hand that differs from that of either Mahler or his wife and is probably that of an editor or engraver.

Paper: same as in the composer's autograph.

Pages: 300, lacking the title pages of the autograph; 17 pages contain the Adagietto. The signatures are numbered as in the autograph.

Writing materials: mainly a distinctive shade of purple ink of which Alma Mahler was fond, but with additions by Mahler in lead pencil, blue pencil and black and red ink. For the Adagietto, there is just purple ink (reproduced as black in the enclosed facsimile). Also found are engraver's notes and indications for pagination and the plate number 8951, which is that of the first full score, but not the study score that preceded it. These markings confirm that this manuscript was used as the *Stichvorlage* for the engraved editions.

Date: The dates in the manuscript are not those of the copyist. The indication "Copyright 1904" has been added by or for the engraver, and the engraver has noted 23 / 10 / 03 at the end of the third movement and 4 / 10 / 03 at the end of the symphony, showing when he was at work. We know that Mahler prepared his fair copy in the winter of 1902-1903. Alma Mahler, however, bore their first child, Maria Anna, on November 3, 1902, and it seems most unlikely that she undertook her copy until she had fully recovered from the delivery. Thus the spring or summer of 1903 seems the most likely date. It was certainly complete by the beginning of October, when the contract for its publication by C. F. Peters was signed (see below).

Location: New York, New York Public Library for the Performing Arts.

Provenance: the archives of C. F. Peters.

mein & Verlagslektor Schäfer
24.

Mahler dankt
ihr am 28.8.03
für die Kopie!

In the Adagietto the number of pages, as can be seen in the accompanying facsimile, the layout of the music on the page and even the number of measures on each page coincide exactly with the composer's fair copy. The number of alterations in this movement is smaller than in the others, and they are generally less significant. Some, however, are noteworthy, and all are listed in the comparison of sources found at the end of this introduction.

This manuscript clearly represents a different stage in Alma Mahler's participation in the work on the Fifth Symphony than that which she describes in *Gustav Mahler: Memories and Letters*. Speaking of the summer of 1902, she writes:

. . . I copied all he had ready of the Fifth straight away, so that I with my manuscript was ready only a few days behind him. He got more and more into the way of not writing out his instrumental parts in the score—only the first bars; and I learnt at this time to read his score and to hear it as I wrote and was more and more of real help to him.⁷

In two very brief passages in Mahler's autograph, two insertions (one actually a doubling) are found in Alma's hand, but neither those additions nor what is found in her own fair copy correspond with the work she describes. Unless she has confused the summer time period with a later one, the process she indicates would almost certainly be connected with making copies of, or filling out the instrumentation in, the *draft orchestral scores* that Mahler normally prepared before undertaking his own final fair copy.⁸ Her fair copy, made directly from Mahler's, must have followed his, and she herself reports (see above) that he began his only after his return to Vienna from their summer stay on the Wörthersee and proceeded with it during the winter of 1902–1903. The lack of manuscripts that show the draft orchestral stage in the creation of the symphony leaves some uncertainty about the exactness of Alma's statement, but the fair copy amply confirms the assistance she provided her husband at a later stage.

The frustratingly sparse surviving documentation for the early stages of the Fifth Symphony (i.e., in the form of sketches and drafts) is matched by a corresponding wealth of materials recording Mahler's revisions after he had completed his fair copy and after the initial publication of the work. The process of revision is also reflected in the exchange of letters with his publisher, Henri Hinrichsen (1868–1942), the proprietor of C. F. Peters.⁹ These revisions center primarily around scoring but also include performance markings of all sorts.

7. Mahler, *Memories and Letters*, p. 42; *Erinnerungen und Briefe*, p. 57.

8. Reilly, "An Inventory," p. 3.

9. Eberhardt Klemm, "Zur Geschichte der Fünften Sinfonie von Gustav Mahler. Der Briefwechsel zwischen Mahler und dem Verlag C. F. Peters und andere Dokumente," *Jahrbuch Peters*, 1979, pp. 9–116, and "Zur Geschichte der Fünften Sinfonie von Gustav Mahler. Ein Nachtrag," *Jahrbuch Peters*, 1981–1982, pp. 85–87.

With the composition of the Fifth Symphony, the evolution of Mahler's style entered a new phase, and the scoring of the new work caused him more difficulty than that of almost any other piece. His struggles with it continued into his final year. In one of his last surviving letters, to the conductor and composer Georg Göhler (1874–1954), he reported on his final revision:

Hotel Savoy, New York [printed heading]

February 8, 1911

[Postscript to the main body of the letter]

I have the 5th ready—it actually had to be completely reorchestrated.

It is inconceivable how I could err so like a complete beginner.

(It is clear that all the experience I had gained in writing the first symphonies here left me completely in the lurch—for a completely new style demanded a new technique.)¹⁰

10. Herta Blaukopf, ed., *Gustav Mahler: Briefe* (Vienna: Paul Zsolnay Verlag, 1982), pp. 403–404. Knud Martner, ed., *Selected Letters of Gustav Mahler*, trans. Eithne Wilkins, Ernst Kaiser and Bill Hopkins (New York: Farrar Straus Giroux, 1979; London: Faber and Faber Limited, 1979), p. 372.

The long and complex record of Mahler's revisions of the scoring of the Fifth, already begun in his alterations in Alma's copy, continued immediately with the appearance of the first edition of the composition. This edition was issued in study-score format, with the plate number 9015, in September 1904. A reading of the work in Vienna in that month already brought revisions, as did the first performance in Cologne on October 18. The substantially revised full score, with the plate number 8951, appeared in November 1904. Further alterations after the publication of the latter were entered into a series of printed scores and orchestral parts used by Mahler, by his friends Bruno Walter and Willem Mengelberg and by others. Several of these scores and sets of parts were used for specific performances of the symphony in St. Petersburg, Strasbourg, Amsterdam, Trieste and Antwerp. As noted by Kaplan, Mahler conducted only nine performances of the whole work and only one of the Adagietto alone (in Rome). When the conductor Wilhelm Gericke (1845–1925) performed the Fifth with the Boston Symphony in 1906, Mahler already warned him against the use of the study score and offered to lend him his own copy of the full score to copy additional revisions from it.¹¹

11. Herta Blaukopf, ed., *Gustav Mahler: Unbekannte Briefe* (Vienna: Paul Zsolnay Verlag, 1983), pp. 64–65. Blaukopf, ed., *Gustav Mahler, Unknown Letters*, trans. Richard Stokes (London: Victor Gollancz Ltd, 1986), pp. 62–63.

The score incorporating the final revisions, mentioned in the letter to Göhler cited above, has disappeared, but the changes were incorporated in a new edition published posthumously by Peters in November 1919 (the study score followed in 1920). Karl Heinz Füssl, the editor of the most recent edition of the symphony, explains the problems connected with the revised edition as follows:

Only in the year 1919 did the firm [C. F. Peters], stimulated by the impending Mahler festival in Amsterdam (1920), decide on the correction of the engraved plates and the printing of the 'Neue Ausgabe'. . . . At the time a mistake occurred. The partial new engraving and the corrections did not in fact follow the full score in which Mahler's revisions had been transcribed, but the revised score [then being prepared], which took Mahler's last alterations into consideration, but not the earliest ones. This mistake was discovered too late to correct all the inconsistencies. They could only be removed by Erwin Ratz in volume V of the *Gesamtausgabe*.¹²

Ratz's edition appeared in 1964, and the "improved edition," edited by Füssl, in 1989. Details of these editions and the substantial correspondence about them in the files of C. F. Peters have been well documented in the work of Eberhardt Klemm, Sander Wilkens, Karl Heinz Füssl, Robert Becqué and Jan Dewilde.¹³ The intricate record that these studies provide has its own fascination and, in one episode at least, reportedly brought Alma Mahler once more into the picture, as an active critic of Mahler's instrumentation.¹⁴

For all practical purposes only very slight changes were made in the Adagietto after the appearance of the first full score in November 1904. As will be seen in the list of alterations below, the largest number of changes, and the most significant modifications, were made in Alma's copy (the *Stichvorlage* for the first edition), as can be seen in the facsimile, and in the first edition (the study score) of September 1904, with a few more alterations in the first full score.

The changes that Mahler introduced in his revisions of the Adagietto are of three principal kinds: 1) actual changes in notes and rhythm, 2) modifications in scoring and 3) alterations in and additions to the directions for performance. The most obvious and clear-cut examples of the first kind are the changes in the principal melodic line in mm. 3 and 75, but a review of the comparison of sources below will reveal a few further important modifications, such as the changes in rhythm in mm. 80 and 81. An example of the second kind of alteration is found in the elimination of the divided double bass parts in mm. 25 and 27-30. Modifications of the last sort offer some notable examples of how radically Mahler could change his mind about the performance of specific passages in a given movement. In mm. 38-40 the dynamic markings were substantially altered in Alma's copy, and in mm. 96-103 the tempo markings were completely reversed, from "sehr zurückhaltend" (holding back strongly) to "drängend" (pressing ahead), at a later stage.

12. Karl Heinz Füssl, "Vorwort" to the "Verbesserte Ausgabe" of Mahler's Symphony No. 5, Vol. 5 of the *Kritische Gesamtausgabe* (Frankfurt: C. F. Peters, 1989), unpaginated p. 2. Füssl in turn cites the work of Klemm mentioned in footnote 9.

13. See the works of Klemm and Füssl cited above; Sander Wilkens, "Mahlers Triester Dirigierpartitur," in *Nachrichten zur Mahler-Forschung*, No. 19 (Vienna: Internationale Gustav Mahler Gesellschaft, March 1988), pp. 11-14, and *Gustav Mahlers Fünfte Symphonie: Quellen und Instrumentationsprozeß* (Frankfurt: C. F. Peters, 1989); Robert Becqué (who with the help of Jan Dewilde located the Antwerp score), "Mahlers Antwerpener Partitur der Fünften," in *Nachrichten zur Mahler-Forschung*, No. 25 (March 1991), pp. 8-10.

14. Alma Mahler's account of the episode is as follows: "Early in the year [presumably 1904, but the read-through actually took place in September] there had been a reading-rehearsal with the Philharmonic, to which I listened unseen from the gallery. I had heard each theme in my head while copying the score, but now I could not hear them at all. Mahler had overscored the percussion instruments and side drum so madly and persistently that little beyond the rhythm was recognizable. I hurried home sobbing aloud. He followed. For a long time I refused to speak. At last I said between sobs: 'You've written it for percussion and nothing else.' He laughed, and then produced the score. He crossed out the side drum in red pencil and half the percussion instruments too. He had felt the same thing himself, but my passionate protest turned the scale. The completely altered score is still in my possession." Mahler, *Memories and Letters*, p. 73; *Erinnerungen und Briefe*, p. 95. Neither Mahler's autograph score, which Alma owned when she wrote the above, nor her own copy bear out her story about the wholesale revision of the percussion parts. At the time of the reading, however, the study score was available, and the changes may have been entered into a copy at present unknown. Yet a comparison of the study score with the first full score does not bear out the story either. A puzzle nevertheless remains, since Mahler himself in a letter to Hinrichsen, dated September 27, 1904, shortly after his read-through of the work, mentions that ". . . it was still necessary now and then to retouch a little. The percussion in particular was somewhat overloaded, and would certainly have disturbed the impression [made by the work]." See Klemm, "Der Briefwechsel," p. 41.

Prior to that change, the dynamics had already been modified to maintain the double forte in this passage for a longer period (i.e., closer to the end of the movement), intensifying the concluding measures. Mahler could also alter the notation of a figure to clarify how he wanted it to be articulated. Thus, in m. 20 and a number of later instances, two notes first written as two eighths are changed to an eighth and a sixteenth followed by a sixteenth rest. In reviewing all of these kinds of changes, it is clear that virtually every detail merited consideration. The two manuscripts and the subsequent printed editions show in microcosm Mahler's constant quest to achieve the greatest possible precision in indicating his musical intentions.

A Comparison of Sources

The following pages present a comparative list of the differences found in the manuscripts and printed sources for this movement. As suggested earlier, the most important sources for the Adagietto (the situation is somewhat different for the work as a whole) are as follows:

1. the composer's autograph fair copy (abbreviated GMA), reproduced here in facsimile.
2. the copy made from the preceding by Alma Mahler (AMC), with additions in Mahler's hand, also reproduced here in facsimile and used as a *Stichvorlage* for the first editions. The number of changes subsequently incorporated in the first edition clearly suggests the existence of a set of proofs that is currently missing.
3. the first edition (FE), published by C. F. Peters in study-score format (plate no. 9015) in September 1904.
4. the first full score (FFS), published by Peters (plate no. 8951) in November 1904.
5. the revised edition of the full score, published by Peters in 1919 (still with plate no. 8951).

As a check on changes made after the appearance of the first full score, I have used the 1989 "improved edition" of the *Kritische Gesamtausgabe*. The following additional sources were subsequently checked for variants:

6. a copy of the study-score edition (plate no. 9015) with some markings by Mahler, in the Bruno Walter archive (B.W. II 38390) in the Hochschule für Musik und darstellende Kunst in Vienna. Since several of the changes were subsequently included in FFS, it seems most likely that they were made between September

and November of 1904, perhaps on the occasion of the read-through or the first performance. I do not believe, however, that we can be sure that this is the copy of the corrected study score mentioned by Mahler in his letters of September 27 and 28 to Hinrichsen.¹⁵

7. a copy of the full score (plate no. 8951) with very few markings (in this movement), which may stem from Mahler, also in the Bruno Walter archive (B.W. II 38389) in the Hochschule für Musik und darstellende Kunst.

8. a copy of the full score (plate no. 8951) used by Mahler for the Trieste performance on December 1, 1905.

9. a copy of the full score (plate no. 8951) used by Mahler for the Antwerp performance on March 5, 1906.

10. a copy of the full score (plate no. 8951) in the Mengelberg archive in the Gemeentemuseum in The Hague and probably used by Mahler for the performance in Amsterdam on March 8, 1906.¹⁶

11. a copy of the uncorrected proofs of the full score (plate no. 8951) in the archive of the Arnold Schoenberg Institute in Los Angeles, with a few markings in the Adagietto that appear to be in Mahler's hand. This version of the full score is also significant because it shows that at least some copies of an uncorrected form of the full score were printed prior to its formal publication in November 1904. This copy does not incorporate the revisions found in most examples of FFS but, in the case of the Adagietto, is closer to the FE study score.

12. two sets of orchestral parts (both with plate no. 8952) divided into five files between the archive of the Internationale Gustav Mahler Gesellschaft (three files) and the Stadt- und Landesbibliothek (two files), both in Vienna. One set bears the stamp "Gustav Mahler/Wien"; the other does not. The former contains notes that indicate that they were used for performances in Strasbourg (May 21, 1905) and St. Petersburg (November 9, 1907). Both sets include corrections and revisions in Mahler's hand as well as those of others clearly working under his supervision.

13. a set of parts currently used by C. F. Peters (still with plate no. 8952).

It is perhaps worth noting that certain inconsistencies are found between the sets of parts noted in item 12 above and the editions of the score issued while Mahler was alive. For example, the direction "sehr

15. Klemm, "Der Briefwechsel," pp. 41-42.

16. Two pages (one of which appears in Kaplan, p. 20) of this copy are reproduced in Rudolf Stephan, *Gustav Mahler, Werk und Interpretation: Autographe, Partituren, Dokumente* (Cologne: Arno Volk Verlag, 1979), pp. 86-87. The Adagietto, however, does not contain "numerous retouchings in Mahler's hand," as reported by Stephan.

zurückhaltend" in m. 96, already changed to "drängend" in the first full score, remains unaltered in all of the parts. "Fließend" in m. 30 of the first full score again does not appear in any of the parts, nor do "etwas drängend" in m. 44 and the accent and crescendo in m. 49 of the second violin part. Conversely, some changes in the parts were not incorporated in the early published scores. Most of these discrepancies have been taken care of in the currently used parts (item 13 in the above list), but "fließend" has been inadvertently omitted in m. 30 in all parts.

No attempt has been made to deduce all the changes suggested by the various notes and rests scraped out in both Mahler's autograph and Alma Mahler's copy. Since the majority of these alterations may be seen in the facsimiles, each reader may speculate on their implications. Only the most important changes have been singled out.

- m. 3* first violin, fourth beat, G changed to B-flat in AMC. The erasure or scraping-out of the original pitch is clear in AMC.
- m. 4* At the end of the viola staff in GMA, one finds the direction "2 Zeilen," that is, to put the viola parts on two staves. This change is not carried out in AMC but is made in FE (and all later editions).
- m. 10* "Nicht schleppen (etwas flüßiger als zu Anfang)" (do not drag [somewhat more flowing than at the beginning]) is added in Mahler's hand in AMC.
- mm. 10-14* At the bottom of the page in AMC one finds a note by Mahler: "Anmerkung für den Setzer: Cello in 2 Zeilen. 2. Stimme in Baßschlüssel" (Note to the engraver: Cello on 2 staves. The 2nd part in the bass clef). The additional staff has in fact been added below the others in AMC, with the indication "2te Zeile für Vcello" (2nd staff for v'cello).
- mm. 13-14* The direction above the first violin part in GMA, "die G-Saite auf Ges herunterstimmen!" (tune the G string down to G-flat) has been crossed out in AMC.
- mm. 15-20* The second cello line, probably added by the engraver, continues in AMC, with "in unison" added in m. 20.
- m. 17* second violin, first three notes. In GMA and AMC these three notes all have detached bowing strokes (---) above them. They have been removed in FE and the subsequent editions. In the direction "breit Strich" in GMA and AMC, a period after "breit" has been inadvertently omitted. The abbreviation is written out, "breiter Strich" (broader stroke), in FE and FFS.
- m. 19* second violin, first note. Marked "p" in GMA and AMC, "pp"

in FE and FFS. In the latter two scores, a crescendo sign has been added and a diminuendo sign in the following measure.

m. 20 cello, first two notes. These appear as two eighths in GMA, AMC and FE but are changed to an eighth and sixteenth followed by a sixteenth rest in FFS. A crescendo sign has been added in AMC and the two printed editions. A diminuendo sign has been added to the second violins' A in FE.

m. 21 "Rit." has been added in AMC in Mahler's hand. A crescendo mark has also been added to the first note of the cello part in AMC.

m. 22 As in *m. 20*, the first two notes in the second violin part have been changed to an eighth and sixteenth followed by a sixteenth rest in FFS.

m. 23 "Wieder äußerst langsam" (again extremely slow) has been added by Mahler at the top of the page in AMC. In the first violin part, "mit Empfindung" (with feeling) is found in Alma's hand in AMC and also appears in the printed editions; it does not appear in GMA.

m. 25 In both GMA and AMC the double basses continue to be divided, with the firsts given a whole note A, and the seconds a pizzicato quarter note on the same pitch. In FE and FFS the sustained whole note has been removed, and all the basses (marked unison) play the pizzicato quarter.

m. 27 The three notes on the second and third beats of the harp part do not appear in GMA or AMC; they are found for the first time in FE.

mm. 27-30 The division in the basses between sustained notes, played arco, and quarter notes, played pizzicato, continues through the first two beats of *m. 30* in both GMA and AMC. The sustained notes are eliminated in FE and FFS.

m. 28 Mahler has added the direction "etwas drängend" (press ahead a bit) in AMC. It has been crossed out (by whom is uncertain) in the Bruno Walter copy of FE but is retained in FFS and all subsequent editions.

Grace notes preceding F on the third beat in the first and second violins, found in GMA, have been removed in AMC (in the facsimile one can see that they have been scraped out). The low E on the second beat of the harp part appears for the first time in FE.

m. 29 The chord on the third beat of the harp appears for the first time in FE. In AMC a crescendo enclosing the word "molto" has been

added to the first violin part beginning on the third beat and extending through the first two beats of the following measure. Also in AMC another crescendo sign appears on the fourth beat of the cello part and extends to the second beat of the following measure.

m. 30 In the Bruno Walter copy of FE, Mahler has added the direction "fließend" (flowing), applicable to all parts, at the top of the score. It was subsequently incorporated in FFS but is missing from the early sets of parts used by Mahler as well as the parts currently available from C. F. Peters.

In FE the eighth notes E-flat and D-flat replace the quarter note C-sharp found on the first beat of the cello part in GMA and AMC. In FE an additional "ff" marking has also been added on the first beat of the viola part. An eighth note G-flat on the second half of the second beat in the first violins has been replaced in FE with a rest.

m. 31 The direction "wechseln" (change—i.e., the bow stroke) has been added to the first violin part in FE. On the third beat of the measure, Mahler has added the tempo marking "zurückhaltend" (holding back) in AMC.

m. 32 A forte sign has been added to the harp part in FE.

m. 33 Another forte sign has been added to the harp part in FE before "dim." A combined crescendo and diminuendo sign appears on the second and third beats of the second violin part, with the indication "Griffbrett" (fingerboard), for the first time in FE.

m. 34 The direction "Ges wieder nach G" (G-flat back again to G) has been crossed out in AMC (see mm. 13–14 above). A "pp" marking has been added on the first beat of the second violin part in FE. In GMA there are clear indications of notes erased in the double bass part.

m. 36 Crescendo and diminuendo signs have been added to the second violin part in FE, and the "dim." at the third beat in GMA and AMC has been removed.

mm. 38–40 Beginning with the pick-up to *m. 39* in the first violins, the original dynamics of this passage were substantially altered in AMC. One wonders whether Mahler did not make an inadvertent mistake here. In GMA, although the first and second violins and violas are all marked piano, the cellos and double basses have sforzandi on the first beats of mm. 39 and 40. The first violins, which are already marked "mit Wärme, G-Saite" (with warmth, G string) and

“großer Ton” [sic] (big tone), in spite of the call for piano, also have three crescendo signs following the three successive piano markings on the pick-up in m. 38, the second beat of m. 39 and the second beat of m. 40. In AMC all of the piano markings have been changed to forte, and the second violins, violas, cellos and double basses are all marked both forte and sforzando in m. 39 and sforzando again at the beginning of m. 40. In the first violins crescendo and diminuendo signs appear on the first and second beats of both m. 39 and m. 40. In FE and FFS all the sforzandi following the forte signs in m. 39 have been removed, but in m. 40 they are retained in the second violins, violas, cellos and double basses. In the markings for these same instruments, diminuendo signs have also been added in each measure in FE and FFS.

- m. 41* The grace note G in the first violins has been added in AMC. A sforzando followed by a diminuendo sign has been added to the second violin part in FE.
- m. 42* On the fourth beat of the first violin part, a piano mark in GMA has been deleted in AMC and replaced by a one-beat diminuendo sign. On the third beat of the viola part, GMA indicates “nicht theilen!” (do not divide), which is mistakenly transformed into “nicht eilen!” (do not rush) in AMC, but corrected to “nicht geteilt” (not divided) in FE and FFS. A “unisono” marking on the third beat of the cello part appears in pencil only in AMC.
- m. 43* The “poco a poco,” which precedes “cresc.” in the second violins, violas, cellos and double basses in GMA, has been removed in AMC, leaving only the “cresc.” A crescendo sign has been added at the beginning of the measure to the second violin part in FE and later editions.
- m. 44* “Etwas drängend” (pressing ahead a bit) appears in Mahler’s hand in the Bruno Walter copy of FE but not in GMA and AMC. It was subsequently incorporated in FFS and is applicable to all parts. The direction is missing, however, in the copy of the full score in the Schoenberg archive, and “Nicht schleppen” (do not drag [the second word is not clear in the original]) has been written in, apparently by Mahler. “D-Saite” on the third beat of the first violin part appears for the first time in FE. “G-Saite” is found in GMA on the final E-flat of this measure, also in the first violins, but is omitted from AMC and shifted to the third beat of m. 45 in FE and FFS. “Sempre cresc.” appears on the third beat of the first violins in the

- revised full score of 1919, replacing a diminuendo sign in m. 44 followed by a crescendo mark in m. 45 in GMA, AMC, FE and FFS.
- m. 46* The second violins and double basses, marked "f" in GMA rather than "ff," are changed to the latter in AMC.
- m. 47* A comma pause mark has been added above the fourth beat in the first violins in AMC.
- m. 50* "Subito" has been added following "pp" in the first and second violins and violas in AMC. In the Schoenberg copy of the full score, "fließend" has been added in what appears to be Mahler's hand, but it is found at this point in no other source.
- m. 54* In the first beat of the first violin part, the two eighth notes in GMA and AMC are once more altered to an eighth note, sixteenth note and sixteenth rest in FE. In the same edition "unis." is inserted in the second violin part, and "p" is modified to "pp" in the second violins, violas, cellos and double basses.
- m. 56* In FE the first violin part has again been altered as in m. 54; "p cresc." has been added to the viola and cello parts and "cresc." alone to the double bass, referring to the following measure.
- m. 57* Two diminuendo markings, on the first and third beats of the first and second violins in GMA and AMC, have been deleted in FE and replaced by "cresc." in the middle of the bar. The grace note A-natural on the first beat of the first and second violins is missing in GMA and has been added in AMC.
- m. 58* In FE "pp subito" has been added on the first beat to all of the string parts. "Espress.," which appears in both GMA and AMC at this point in the viola and cello parts, has been removed in FE and most forms of FFS. In the Schoenberg copy of the full score, however, it is found in printed form. "Fließend" appears in Mahler's hand in the Bruno Walter copy of FE and is then included in printed form in FFS. "Fließend espr." appears in the Schoenberg copy of the full score. An articulation comma appears following the fourth beat in the viola parts in GMA, FE and FFS but is missing in AMC. A crescendo sign for the full measure appears in the lower of the divided cello parts in FE.
- m. 59* In FE "pp," followed by a crescendo to a sforzando and diminuendo sign, has been added to the lower of the divided cello parts and also to the double bass part, but without the diminuendo sign after the sforzando in the latter. In the Bruno Walter copy of FE,

"pp" has been added in ink on the first beat to all of the upper string parts, and the change was subsequently incorporated into FFS. A similar change is also found in the Schoenberg copy of the full score.

- m. 60* The first of two grace notes (GE) on the first beat of the first violin part has been eliminated in the two sets of printed orchestral parts listed above as item 12 and in Mengelberg's copy of FFS. In the Bruno Walter copy of FFS, the note has been canceled, but with what appears to be a question mark above the main note, and in the Trieste copy both grace notes are crossed out, although it is not certain by whom. No change, however, is found in the Antwerp copy or in the one in the Schoenberg archive. Curiously, the alteration does not appear in FE, other copies of FFS or the revised full score of 1919. The divided cello parts in this measure in GMA, AMC and FE are reversed in ink in the Bruno Walter copy of FE and the Schoenberg copy of the full score and in printed form in FFS. A "p" marking has also been added to the Bruno Walter copy of FE on the first beat of the viola parts. It was not, however, incorporated into any of the later editions of the score. A sforzando marking has been added to the B in the double basses in FE but is canceled and replaced by a "p" in the Bruno Walter copy. The change does not appear in any of the later editions.
- m. 61* In FE a "p" has been added in the double bass part. The "espress." markings in the lower of the divided viola parts and the upper of the divided cello parts, found in GMA and AMC, have been deleted in FE and FFS but are still found in the Schoenberg copy of the latter. Also in FE, "p" followed by a crescendo sign appears for the first time in the lower of the divided cello parts. In the Schoenberg score, but not in any other copies, the sforzando in the upper of the cello parts has been canceled, with a diminuendo sign and the notation "statt sf" in the margin.
- m. 62* In FE "p" is added on the first beat of the violas and cellos. A crescendo to a sforzando on the fourth beat is also added to the violas. In the Schoenberg score, "p" is added in all of the parts. In FFS "p" is also added to all of the remaining string parts not so marked in FE, together with a crescendo sign in the double basses.
- m. 63* Parallel to *m. 60*, the first of two grace notes (D-sharp A) has been removed in the parts used by Mahler and in Mengelberg's copy of the full score. The situation with regard to the Bruno

Walter full score, the Trieste and Antwerp scores and the one in the Schoenberg archive is the same as indicated in m. 60. In the copies examined of FE, FFS and the revised full score of 1919, however, the grace note is still found. Again as in m. 60, the two cello parts in GMA, AMC and FE have been reversed in the Bruno Walter copy of FE, the Schoenberg score and the subsequent printed editions. For the first time, in FE "p" has been added on the first beat of all of the string parts.

- m. 65* The first two notes in the first violin part have been changed from two eighths to an eighth, sixteenth and sixteenth rest in FE.
- m. 66* The "arco" marking on the fourth beat for the upper of the divided cello parts has been inadvertently omitted in AMC but has been restored in FE.
- m. 67* In FE "pp" has been added on the first beat of the cello part.
- m. 68* "Arco" has been added to the double bass parts at the beginning of the measure in FE.
- m. 70* In FE "pp" signs have been added on the first beat of the first violins, cellos and double basses.
- m. 72* "D-Saite" has been added on the first beat of the first violin part in FE.
- m. 73* "Cresc." appears in the harp part for the first time in FE.
- mm. 73-77* The "Molto Rit." direction, which appears in mm. 71-72 in GMA and AMC, is extended to include these five additional measures in FE.
- m. 74* Also in FE, "p" and the accent marks in the harp part appear for the first time. In the Schoenberg copy of the full score, "A Tempo" has been written in by Mahler at this point, either in anticipation of the "Tempo I" marking in m. 78 or as an experiment in returning to his basic tempo at an earlier point than he originally planned. If the latter, he abandoned the idea. No such marking is found in any of the other scores studied.
- m. 75* In the second violin part, the B-flat found on the third beat in GMA has been altered to G in AMC. Where the B-flat has been scraped out is clear in the facsimile of AMC. The change is one of the few substantive ones in actual composition in this movement and certainly stems from Mahler himself. In FE an articulation comma also appears after the first beat in the second violins, and accents have been added to the notes of the harp part.

- m. 76* Accents have again been added in the harp part in FE.
- m. 77* Another articulation comma has been added after the first beat in the second violins in FE.
- m. 78* In AMC the original half notes on A and A-flat in the upper of the divided bass parts in GMA have been replaced by quarter notes played pizzicato, followed by quarter rests (as in the lower double bass part). The change is similar to that found in mm. 25–29. In FE triplet markings have been supplied in the harp part.
- m. 79* On the first beat of the second violin part, the grace note D has been added in AMC.
- m. 80* In this and the following measure, another two of the more significant melodic and rhythmic alterations appear in the second violin part of AMC. In GMA the first three notes – B-flat, A, C – have the rhythm ♩. In AMC the melodic shape (with the same three pitches) has been given an entirely different emphasis by a change in the rhythm to ♪♪. In AMC one can see where the original configuration has been scraped out and replaced by the new pattern.
- m. 81* As in the preceding measure, the rhythm of the first three notes of the second violin part has been altered, giving them a new melodic emphasis. The rhythm ♪♪ in GMA has been changed to ♩♪ in AMC. This change also eliminates the original exact correspondence between this measure in the second violins and the same figure in the cellos in *m. 83*.
- m. 84* The pizzicato C in the double basses appears for the first time in FE.
- m. 86* The crescendo-diminuendo sign in the first violins has been added in FE.
- m. 87* In AMC an accent appears on the opening C of the first violin part. This accent disappears in FE, in which a crescendo-diminuendo sign has been added for the first time on this same pitch. The double basses in GMA are marked “arco.” This direction has been changed to “pizz.” in AMC.
- m. 88* In the double basses a dotted half note, originally marked “arco” in GMA, has been changed in AMC to a quarter note, played pizzicato.
- m. 89* The bass has been altered in AMC in the same fashion as in the preceding measure. In the first violin part in GMA and AMC, the phrase mark covers the entire bar. In FE it has been shortened by

- one beat, and horizontal strokes have been added above the last two eighth notes, indicating detached bowing.
- m. 90* Once more the bass has been altered as in the two preceding measures.
- m. 91* In FE, but not in GMA or AMC, grace notes, both on the pitch D, have been added on the first and fourth beats of the violin part. In this and the following measure, it appears that something has been erased in the bass part in GMA. Perhaps it was originally written in octaves.
- m. 93* A C-sharp on the first beat of the harp part in GMA is eliminated in AMC (it clashed with the C-natural on the first beat of the second violins and violas). In FE a crescendo sign on the first two beats of the viola part has been replaced by the abbreviation "cresc."
- m. 94* The indication that the violas are divided ("geteilt") has been supplied in FE. In the first violins in FE, the direction "viel Bogen" (much bow) in GMA and AMC has been expanded to "viel Bogen wechseln" (many bow changes).
- m. 95* In the harp part a double forte mark on the first beat in GMA and AMC has been removed in FE. A triple forte indication on the first beat of the first violin part in GMA has been changed to "ff" in AMC and FE. The direction "viel Bogen" has been added to the second violin and viola parts in AMC, and "viel Ton" to the cello and double bass parts. In FE the former indication has been expanded to "viel Bogen wechseln."
- mm. 96-103* As FFS shows, Mahler dramatically reversed his original tempo direction at this point in the score and adjusted the gradual diminuendo in the following measures. In GMA, AMC and FE the tempo marking is "Sehr zurückhaltend!" (holding back strongly). In FFS it is "Drängend" (pressing ahead). The dynamics have also been substantially altered. In GMA, AMC and FE, the direction "poco a poco dim." is spaced out from *m. 96* (*m. 97* in the violas, cellos and double basses) through *m. 99*. In *m. 100* "mf," followed by a diminuendo sign, appears in FE (but not GMA and AMC), and "p dim." in *m. 102* in GMA, AMC and FE, with "ppp" in the final bar. A much higher dynamic level is maintained until closer to the end in FFS. Here "sempre ff" appears in all parts in *m. 97*, and "ff" is repeated in *m. 100*, now followed by a diminuendo sign to "mf" in *m. 102*, with a diminuendo marking to "pppp" in the final measure. The Bruno Walter copy of FE seems to rep-

resent an intermediate stage between the original FE and FFS. The initial printed "Sehr zurückhaltend" instruction has been deleted, and Mahler has written it in again in m. 100 (where it does not appear in FFS). An illegible marking (perhaps drängend) appears above m. 96 in the first violin, and other cancellations and additions suggest the general change in dynamics but not all of the specific details. Most curiously, in the sets of parts used by Mahler (see item 12 in the list above), the new layout of the dynamics found in FFS does appear, but the old tempo marking "Sehr zurückhaltend" is *not* replaced by "Drängend."

A few other variants appear in the manuscripts and printed editions in these measures. In m. 96 "poco" is inadvertently omitted in the first violin part in AMC. In mm. 98–101, accents have been added to each note in the double bass part in FE, beginning with the C in m. 98. In FFS the accent on C has been removed, but the others remain. In FE accents have also been added to the G in the first violins in m. 98 and the C in m. 99, with an articulation comma following the B-flat on the fourth beat. GMA and AMC show more clearly that two distinct fermatas appear in the final measure, one on the final note and another on the double bar lines, for the pause that follows, and both are marked "lang."

EDWARD R. REILLY

Gesellschaft der Musikfreunde in Wien
unter dem Protektorate Sr. k. u. k. Hoheit des hochwürdigst-durchlauchtigsten Herrn Erzbischof Egon.

Donnerstag, den 7. Dezember 1905, abends halb 8 Uhr:

Erstes ausserordentliches
Gesellschafts-Konzert.

Zur Aufführung gelangt:

J. S. BACH:

Motette

„Singet dem Herrn ein neues Lied“

(149. Psalm), achtstimmig a capella.

II. Aufführung in den Gesellschafts-Konzerten.

GUSTAV MAHLER:

V. SINFONIE.

1. a) Trauermarsch — b) Stürmisch bewegt. 2. Scherzo. 3. a) Adagietto — b) Rondo Finale.

Unter der Leitung des Komponisten.

I. Aufführung in Wien.

MITWIRKENDE:

Der Singverein. Das k. k. Hof-Opernorchester.

Dieses Programm 20 Heller.

Text auf der nächsten Seite.

Sonntag, den 21. Jänner 1906, mittags halb 1 Uhr:

Zweites ordentliches Gesellschafts-Konzert.

Zur Aufführung gelangen folgende a capella-Chöre:

Palestrina: Kyrie, Gloria und Credo aus der Messe: „Assumpta est Maria“ (sechstimmig).

1. Aufführung in den Gesellschafts-Konzerten.

Cherubini: Et incarnatus und Crucifixus (achtstimmiger Doppelchor).

2. Aufführung in den Gesellschafts-Konzerten.

Mozart: Offertorium de Venerabili (achtstimmig).

3. Aufführung in den Gesellschafts-Konzerten.

Brahms: Motette „Schaff in mir Gott“ (fünfstimmig).

4. Aufführung in den Gesellschafts-Konzerten.

Max Reger: „Schweigen“ (sechstimmig). 1. Aufführung in Wien.

2. Aufführung in Wien.

Rich. Strauss: „Der Abend“ (sechzehnstimmig). 1. Aufführung in Wien.

Karten zu 6, 5, 4, 3, 50, 3 und 2 Kronen

sind an Wochentagen in der Gesellschaftskanzlei von 9—1 Uhr und von 3—5 Uhr zu haben.

Mittwoch, den 20. Dezember 1905, abends 7 $\frac{1}{2}$ Uhr pünktlich:

**Sechstes
Abonnement-Konzert**

veranstaltet vom
Breslauer Orchester-Verein
unter Leitung

von
Herrn Gustav Mahler aus Wien
und des
Herrn Dr. Georg Dohrn.

I. Fünfte Sinfonie Gustav Mahler.

zum ersten Male unter Leitung des Komponisten.

I. 1. Trauermarsch.

In gemessenem Schritt. Streng. Wie ein Kondukt.

2. Stürmisch bewegt. Mit größter Vehemenz.

II. 3. Scherzo.

Kräftig. Nicht zu schnell.

III. 4. Adagietto.

Rondo—Finale.

2. Ouverture zu „Leonore“ Nr. 3 op. 72 L. van Beethoven.

Die Saiten-Instrumente sind zum Teil von Herrn Hof-Instrumentenfabrikant
Ernst Liebig zur Verfügung gestellt.

Den bisherigen Abonnenten werden ihre Plätze für den zweiten Zyklus bis Freitag,
den 29. Dezember 1905, reserviert, und die entsprechenden Billets
gegen Rückgabe der Billetsche des I. Zyklus in der Musikalien-Handlung von
Julius Hainauer verabfolgt. Über die bis Freitag, den 29. Dezember 6 Uhr
nicht abgehobenen Billets wird anderweitig verfügt, zunächst zugunsten der stän-
dig getragenen Vereinsmitglieder, sofern dieselben vorher zu passender Billetszahl
ihre Wünsche geäußert haben.

Das

siebente Abonnement-Konzert

findet

Mittwoch, den 10. Januar 1906

unter Mitwirkung der

Königl. sächs. Kammersängerin **Frau Marie Wittich** aus Dresden

statt.

Weitere Ankündigungen des Breslauer Orchester-Vereins auf der Innenseite
und auf der vierten Seite.

PROGRAMMA

VAN HET

BUITENGEW. ABONNEMENTS-CONCERT

ONDER LEIDING VAN DEN HEER

GUSTAV MAHLER.

DONDERDAG 8 MAART 1906 — 8 UUR

GUSTAV MAHLER.

(GEB. 7 JULI 1860.)

1. GESÄNGE MIT ORCHESTER:

A. DER SCHILDWACHE NACHTLIED.

B. DES ANTONIUS VON PADUA FISCHPREDIGT.

C. ICH BIN DER WELT ABHANDEN GEKOMMEN.

2. KINDERTOTENLIEDER.

DE NOS. 1 EN 2 VOOR TE DRAGEN DOOR DEN HEER FRIEDRICH
WEIDEMANN UIT WEENEN.

— P A U Z E. —

3. SYMPHONIE No. 5.

1. { A. Trauermarsch: In gemessenem Schritt.

B. Stürmisch bewegt.

2. Scherzo: Kräftig, nicht zu schnell.

3. { A. Adagietto: Sehr langsam.

B. Rondo-Finale: Allegro giocoso.

1907



1907

Большой залъ Консерватори.

**ВОСЕМЬ СИМФОНИЧЕСКИХЪ КОНЦЕРТОВЪ
(ШРЕДЕРА)**

Въ Субботу, 27-го Октябръ,

Второй Концертъ

ПРИ УЧАСТИИ:

РАУЛЯ ПЮНЬО

(изъ Парижа)

и большого симфоническаго оркестра

ИМПЕРАТОРСКОЙ Русской Оперы

подъ управлениемъ

ГУСТАВА МАЛЕРЪ

(изъ Вьны).

Начало въ 8 $\frac{1}{4}$ часовъ вечера.

Весь чистый сборъ поступаетъ въ пользу Общества вспомо-
жества недостаточ. учащихся въ С.П. Консерватори.

Figure 16. Program announcements for concerts where Mahler conducted the Fifth Symphony. Vienna, December 7, 1905 (top left); Breslau, December 20, 1905 (top right); Amsterdam, March 8, 1906 (lower left); and St. Petersburg, November 9, 1907 (lower right; the date printed on the announcement refers to the Russian calendar). In Vienna, Breslau and St. Petersburg, some of the works were under the baton of another conductor.

Performances By Mahler

Mahler conducted the Adagietto ten times, nine as part of performances of the Fifth Symphony and once as an independent work. These performances, between 1904 and 1907, are listed below along with the other works in each program.

1. Cologne
October 18, 1904 (7:00 p.m.)
The Gürzenich Orchestra
Lula Mysz-Gmeiner, Alto
Gürzenich
MAHLER: Symphony No. 5
SCHUBERT: Serenade for Solo Voice,
Chorus and Orchestra
Three Songs
BEETHOVEN: Leonore Overture No. 3
The premiere of the Fifth Symphony and the orchestra's first concert of the season. Mahler conducted only the Fifth Symphony; the balance of the program was under the baton of Fritz Steinbach.
2. Hamburg
March 13, 1905 (7:30 p.m.)
The Philharmonic Orchestra
Convent Garten
MAHLER: Symphony No. 5
BEETHOVEN: Symphony No. 8,
Op. 93, in F
Mahler conducted only the Fifth Symphony; the balance of the program was under the baton of Max Fiedler.
3. Strasbourg
May 21, 1905 (7:00 p.m.)
The City Orchestra
Adrienne Kraus-Osborne, Alto
Henri Marteau, Violin
Sängerhaus
MAHLER: Symphony No. 5
BRAHMS: Rhapsody for Solo Voice,
Chorus and Orchestra, Op. 53
MOZART: Concerto for Violin
and Orchestra,
No. 3, in G [K.216]
STRAUSS: Sinfonia Domestica, Op. 53
Second concert of the Alsace-Lorraine Music Festival. Mahler conducted only the Fifth Symphony; Ernst Münch conducted the Brahms work, and Richard Strauss conducted the balance of the program.
4. Trieste
December 1, 1905 (8:00 p.m.)
Trieste Orchestra
Politeama Rossetti
BEETHOVEN: Coriolan Overture
MOZART: Symphony No. 41 in C,
"Jupiter" [K.551]
MAHLER: Symphony No. 5
The first concert of the Great Symphonic Concerts series.

SOURCE: Knud Martner, *Gustav Mahler im Konzertsaal: Eine Dokumentation seiner Konzerttätigkeit, 1870-1911* (Copenhagen: 1985). Second revised edition in preparation (Vienna: 1993).

5. Vienna
 December 7, 1905 (7:30 p.m.)
 Orchestra of the Royal Court Opera
 Chorus of the Society of the
 Friends of Music in Vienna
 Musikvereinsaal
 BACH: Motet "Singet dem Herrn ein
 neues Lied"
 MAHLER: Symphony No. 5
 The first performance of the Fifth Symphony in
 Vienna; the first special concert of the Society.
 Mahler conducted only the Fifth Symphony; the
 Bach motet was under the direction of Franz
 Schalk, permanent conductor of the chorus.
6. Breslau
 December 20, 1905 (7:30 p.m.)
 The Orchestral Society
 Konzerthaus
 MAHLER: Symphony No. 5
 BEETHOVEN: Leonore Overture No. 3
 Sixth subscription concert. Mahler conducted
 only the Fifth Symphony; the balance of the
 program was under the baton of Georg Dohrn.
7. Antwerp
 March 5, 1906 (8:30 p.m.)
 Théâtre Royal Orchestra
 Eugen d'Albert, Piano
 Théâtre Royal d'Anvers
 MAHLER: Symphony No. 5
 SCHUBERT/LISZT: Fantasia for Piano
 and Orchestra in C,
 "Der Wanderer"
 CHOPIN: Nocturne, Op. 62,
 No. 1
 D'ALBERT: Scherzo, Op. 16
 WEBER: Overture to
 "Der Freischütz"
 Fourth subscription concert.
8. Amsterdam
 March 8, 1906 (8:00 p.m.)
 Concertgebouw Orchestra
 Gerard Zalsman, Baritone
 Concertgebouw
 MAHLER: Ich bin der Welt abhanden
 gekommen
 Kindertotenlieder
 Symphony No. 5
 The original program (see p. 58) was changed
 due to the substitution of the soloist.
9. Rome
 April 1, 1907 (4:00 p.m.)
 Orchestra of the Academy of
 Santa Cecilia
 Augusteo
 WEBER: Overture to
 "Der Freischütz"
 MAHLER: Adagietto from
 Symphony No. 5
 TCHAIKOVSKY: Romeo and Juliet
 BEETHOVEN: Symphony No. 7,
 Op. 92, in A
10. St. Petersburg
 November 9, 1907 (8:15 p.m.)
 Orchestra of the Marinskij Theater
 Raoul Pugno, Piano
 Great Hall of the Conservatory
 MAHLER: Symphony No. 5
 MOZART: Concerto for Piano
 and Orchestra, No. 22,
 in E flat [K.482]
 (two movements only)
 RACHMANINOFF: Concerto for Piano
 and Orchestra, No. 2,
 Op. 18, in C minor
 BEETHOVEN: Coriolan Overture
 WAGNER: Tristan und Isolde:
 Prelude and Liebestod
 Second Schroder Symphony concert. The Octo-
 ber 27 date in the announcement for this concert
 (see p. 58) refers to the Russian calendar in use
 at that time. Mahler conducted the Fifth Sym-
 phony and the Beethoven and Wagner works;
 the balance of the program was under the baton
 of Mihail Vladimirov.

Mannam librum fructu Hermann Behn
vni Toga in pta fructu Hermann Behn

40. März 1905

Gustav Mahler

Symphonie
N. 5
für grosses Orchester
von
Gustav Mahler.
PARTITUR.
*(Dies Exemplar darf nicht zu Aufführungen benutzt werden.)
Ausführungsrecht vorbehalten.
Eigentum des Verlegers.*
9015.
LEIPZIG
C. F. PETERS.
F. Baumgarten, del. Lith. Anst. v. C. H. Roder, Leipzig

Figure 17. Title page of the first edition in study-score format of the Fifth Symphony, dedicated by Mahler to Hermann Behn (see p. 18).



Figure 18. *Alma Mahler.*

The Courtship Letters

They met on November 7, 1901, they became secretly engaged on December 7, the newspapers reported their engagement on December 27, and they married on March 9 of the following year.¹ It was probably sometime during these four months that Mahler sent Alma Schindler his Adagietto as a “declaration of love,”² a musical love letter without words. During the same period, Mahler wrote to Alma practically every day they were apart. Seventeen of these letters that survive are reproduced here in translation (some in excerpt). They provide a rare glimpse of Mahler—and Alma—as they fell in love, faced a possible crisis and committed themselves to each other.

I.

November 29, 1901

I have hastened, dear Fräulein Alma, to collect for you all my songs that have so far been published. My only consolation for not being able to bring them is the pleasing thought that you will now have to give me a little of your attention and will have me in your thoughts.—When I come on Monday (I count the hours till then with eager impatience) I will play any of them you want to hear.

How happy we were yesterday. . . . Those delightful hours echoed on and on in my heart, and accompanied me even into my dreams.

In haste, dear Fräulein Alma, from

Your
Gustav Mahler

2.

Wednesday evening
December 4, 1901

My dearest friend!

. . . It was not at all kind of you, either, to resign yourself so patiently to the fate that banishes me for a whole week. Hero was not like that. She said, ‘Come tomorrow!’ So now I shall not be swimming the Hellespont, but as a modern Leander traveling by express and sleeper via Berlin to Döbling and arriving after so many fatigues and sleep-

1. Mahler, *Memories and Letters*, pp. 27, 357, 363.

2. See “From Mahler With Love,” p. 20.

We are grateful to John Murray (Publishers) Ltd for permission to reprint these translations of Mahler’s letters (except letter 12) from *Gustav Mahler: Memories and Letters*, by Alma Mahler, eds. Donald Mitchell and Knud Martner, trans. Basil Creighton, 4th ed. (London: Cardinal/Sphere Books Ltd, 1990; John Murray Ltd, 1973); and to Henry-Louis de La Grange for permission to reprint letter 12, which will be included in the second volume of the English-language edition of his biography of Mahler to be published in 1993 by Oxford University Press. The text of the original letter appears in a typewritten copy of a manuscript by Alma Mahler in the Bibliothèque Musicale Gustav Mahler in Paris and has been translated by Roy Mac Donald Stock.

less nights as a pure 'decadent.'—I send many greetings to your dear Mama and hope I may catch a glimpse of you as I flit by tomorrow morning, to take with me as a last consolation and also as provision for the journey.

The vanquished victor
Pyrrhus

3.

December 5, 1901

Dearest friend,

. . . I have grown so fond of our talks in this short time—or our squabbles for that matter, or even our silences, that the dearest wish I cherish before going away is that you will still be my dear comrade and help me a little to be yours too. . . .

Auf Wiedersehen!

G.

4.

December 8, 1901

Dearest Almschi,

Here is a fairy-tale belonging to my youthful days.¹ You were a true joy to me yesterday. You listened so charmingly and answered so charmingly too. What a pity that such an afternoon should be so short—and the coda at night almost sad.—Today brings me the evening when we shall be in the deepest sense at one—I shall think of you in every beat, and conduct for you. It shall be as it was yesterday at the piano when I spoke to you so gladly and from my heart. And sometimes I shall pause and have that mistrustful look which has so often surprised you. It is not *mistrust*, in the ordinary sense, but a *question* addressed to you and the future. Dearest, *learn to answer*. It is not an easy thing to learn—you have first to know yourself thoroughly. But to *ask* is more difficult still. Only by asking can one learn one's whole and inmost relation to others. Dearest, dear one, *learn to ask!*

Your response to me yesterday was so different and so much more mature. I feel that these last days have opened—unlocked so much for you.—How will it be when I come back again?—I shall ask you again: Are you fond of me? Fonder than yesterday? Did you know me before? And do you know me now? And now? And now, addio, my dear one, my comrade!

Your

Gustav

5.

Berlin—Dresden
December 9, 1901

Dearest,

How are you? How I should love to find a line from you on arrival at the Palast Hotel, Berlin—that's all the address you need put. For a moment your letter would make a strange room home, which now is only where you are; the least sign of you will make me forget the pain of separation.

1. Mahler refers to his youthful cantata, *Das klagende Lied*.

Write to me too about *The Magic Flute*. I can well understand how a work of that kind might not go down with you. You're still too much *yourself*! I was just the same for a long time with works you describe as 'naïve.' But I treasure the least thing you say about yourself. Don't give a thought to your letters—write down whatever comes into your head. Imagine that I'm sitting beside you and that you're talking about everything.

I always want to know about your life day by day—every detail.

So you'll be with my sister [Justine] on Wednesday. How dearly I wish you two to get to know each other. Perhaps you will recognize in her many characteristics of mine—and at once feel more at home with them. Hurrah! Here's your letter, just come. I'll read it first before I go on.

Now I feel strong again! I needed so much to have a word from you! Only I didn't dare hope for it. But I'll confess to you now, my dearest love, that I should have been in despair if it hadn't come.

What you say of my sister goes to my heart, and now I must tell you—what I refrained from saying the other day for fear of curbing your spontaneity—she knows all and loves you already. We went straight home alone after dinner last night and talked till late about you and our future. She understands all about it and will be a true friend to us. It's too bad that I have to go away again just at this very time. It makes me very unhappy, and yet it is almost like the voice of the Master, the Teacher. (I say that to avoid saying 'God,' because we have said so little on that topic, and I could not bear it if mere phrases passed between us.) The voice summons us to be brave, enduring, patient. You see, my dearest, we shall need that all our life long, and, what is more, even if the Teacher's voice is heard in thunder, we must still understand it.

Oh, God, I can write no more. There is such a noise all round me. I can't hear what I am saying—I only hear a Voice which drowns all else and will never be silenced, not in my heart, in which there is one word and one note only: my love of you, my Alma!

I'll write again at once from Berlin. All that is inexpressible and audible and comprehensible to you alone, my own, my own,

Your
Gustav

6.

Palast Hotel,
Berlin, W.

December 11, 1901
In the greatest haste!

My precious, dear girl!

Just a cry from my heart, in the tearing hurry between arrival and first rehearsal! Your dear letter of Sunday was my traveling-companion. I studied it as if it had been the New Testament. It taught me the present and the future. If I can find the time, I'll tell you, even today, all that's happened to me since I got your letter. (For me it is like the Hedschra, from which Mohammedans reckon their calendar.) My new life began there too. I can only now live, breathe, be in reference to you.

I am conducting my own work myself in Berlin. Oh, if you could only be there! But, however necessary it may be to others to be given the key to my being in my work, you, you, my Alma, starting from me, from the all-embracing present, experience it all as love's clairvoyant, you being I, I you. Astronomers recognize a star by its

rays—(and yet fumble in the dark, because what they know by analysis of the spectrum is already earth-conditioned—the rays as they leave the star itself remain forever inscrutable)—but what can the rays mean to one who inhabits the star itself? I admit the comparison doesn't quite fit. But still, it comes nearest for the moment to what I feel, and to what consoles and blesses me.

What will it be like when you share everything with me and I with you, and when this vehement and consuming longing, which is mixed with such dread and anxiety, is assuaged, and when even in separation we know everything about each other, and can love each other and be inter-penetrated without a care? (I take no account of all I shall gain through you—nor of unrest and pain—don't misunderstand what I said just now.)

Now I must be off to rehearsal. If the notes and waves of sound had as much strength as my love and longing for you, you would hear them all morning. It will all be to you and for you, all that lives in me. My beloved Alma.

Your
Gustav

7.

Berlin
December 14, 1901

Dearest,

Full rehearsals begin tomorrow. If only you were here! I find now (particularly since my thoughts have been bound up in you) that I am getting quite vulgarly ambitious in a way that is almost unworthy of a person like me!

I should like now to have success, recognition, and all those other really quite meaningless things people talk of. I want to do you honor. I have always had ambition, but I have not coveted the honors my contemporaries can confer. To be understood and esteemed by men of like mind, even if I were never to find them (and indeed they are only to be found outside space and time) has always been the goal I have striven for; and so it shall be all the more from now on. In this you must stand by me, my beloved. And to win this guerdon and to be so crowned, I must deny myself the applause of the crowd and even of the Great and Good (even they can't always follow me). How gladly up to now I have suffered myself to be slapped in the face by the Philistine, to be scorned and hated by the immature. To my sorrow I know only too well that what little notice I have had must be put down perhaps only to misunderstanding, or at least to a dim perception of some unintelligible ideal.—I am not, of course, speaking of my activities in opera or as a conductor: They after all are of an inferior order. Please let me have your answer to this, whether, that is, *you* understand and are willing also to follow me. Alma, could you endure hardships with me, and even ignominy and shame, and gladly take up so grievous a cross? If this is to go today I must stop!

I could talk on to you forever!

I think of you every minute, my dear, beloved Alma, and I will make use a thousand times over of the permission you give me in the postscript of your last letter.

Yours, darling girl,
Gustav

8.

*Palast Hotel,
Berlin, W.*

December 14, 1901
Saturday afternoon, having
thrown everyone out—to
be alone with you

My tenderly loved girl,

How I longed for your letter! It came today and has given me such a beautiful, happy day. You would know what a saint looks like if you could see my face as I walk along the streets of Berlin. Everyone, I think, sees it in my face; unless I'm imagining it, they all look at me with astonishment. A slight inversion, therefore (which ought to please you, you contrapuntist), of Goethe's 'Everyone stops in astonishment at the sight of my darling's eyes.' I have always dreamed and hoped, but never known till now, that you were my source of warmth and light. I should otherwise have given up dreaming that the happiness of being loved as I love could ever be mine. Every time a woman has crossed my path, I have been tortured afresh by having to recognize the gap between dreams of happiness and the sorry truth. I've always taken the blame and been resigned in my heart.

You know yourself, Alma, young as you are, how it has fared with you, and will be able to sympathize, when with every pulse of my heart and life and to my very depths, I feel the bliss, and can say it, too, of loving for the first time. I can never be free of the dread that this lovely dream may dissolve, and can hardly wait for the moment when your own mouth and breath will breathe into me the certainty and inmost consciousness that my life has reached port after storm. I feel that the last time we were together brought us really close for the first time, and that in spite of our apparent separation we were for the first time really united.

I read all that, you see, my darling, in your last letter. Why, Alma, can you not be with me now? I always remember your telling me one day that you loved traveling. I often feel you are here with me; I talk to you and read in your face how you enjoy it all and how you let all that is new and unknown take you by storm.

I want to pass the dessert over to you every time it is put in front of me, knowing your love of sweets and fruit (once my weakness too). Everything recovers its value when I think of you, as I do without ceasing. Justi too has sent me news of your time together. She is positively in love with you—I am not that any longer: There is no name that I know of for what you have become to me, for that unique and deeply blissful oneness. Your good and tender feeling for my sister has relieved my heart of one of its greatest anxieties. Nothing enables me so well to estimate and recognize the value of your love. It is the same for me too. I have locked up forever in my heart all that you hold dear. Just as mine from now on is yours, so I embrace what you possess with all my soul. Oh, God, I am talking away today from sheer suspense and longing for you, like Walther von Stolzing, and never give a thought to the other half, to poor Hans Sachs, who yet deserves your love far more.

You know, my darling, it often comes over me almost with a pang that one cannot deserve and attain the highest! What you have given me, my Alma! You have confessed to me so sweetly what you want to be to me. When I think of what I must and shall be to you, it puts me into a solemn mood. I have such a strong and deep feeling of

my duties, which are at the same time my highest happiness, that I wouldn't dare—for fear of tempting providence—to take my oath, or vow a vow! And I think to myself that you feel as I do: that what fills and so unites us is a power outside and above us, a power which it is our religion to revere. If at such moments I utter the name of God, the overwhelming sense of your, of my love will enable you to grasp that this power embraces us both within itself and so achieves a unity!

Please, Alma, don't forget to say a word now and then about what I write to you. I want to know whether you understand all I mean and are willing to follow me in it. There must be no empty phrases between us—as there would be if you ever took something I said as a fine sentiment or an epistolary flourish. But I beg of you; put no constraint on yourself.

Never believe that you could be less dear to me, less beloved, if you wished to feel or to speak differently. In the same way, I shall never weary of finding out and speaking your language, if you cannot follow me in mine. I'd like too to have your answer to what I wrote in my previous letter about ambition.

What I find so eternally lovable about you is that you're so genuine, so straightforward. Empty phrases are the last thing I'd expect of you! In fact—that is the one sin against the Holy Ghost. It is the lie in itself, because in it a man belies himself. Do you remember our first talk, when Burckhard was there. I addressed every word to you. It was already God's will to make us one—only we didn't know it—but I had already had my baptism of fire! Oh, Alma, dearest, most precious girl, I want always to speak to you from the bottom of my heart, and don't get anywhere near it. Imagine telling you all that goes on around me—and yet I must do that too. We must share everything. The difficulty I find at present is not knowing where to begin. Everything is still unknown to you. You have no scale for measuring the worth or worthlessness things have for my life or yours! (Oh, how delightful it is to think every single thing has its meaning for both of us, or neither.) Just as in a modern novel. It starts in the middle and then in Chapter Two you get to work on all that's gone before. . . .

Greet your mother from me many, many times. I'm so used now to looking on her as mine that I shall start calling her Mama next.

Let me tell you that every day when I don't have at least two lines from your hand, Alma, is a lost day for me. I kiss it passionately, beloved.

I kiss you now, you precious, to tell you how blissful it is to be allowed to call you mine.

Gustav

9.

*Palast Hotel,
Berlin, W.*

December 15, 1901
Sunday evening

So, dearest, now comes the best part of my day. I sit down and talk to you. I've been tormenting and worrying the hall-porter all day. I thought one line at least was sure to come, and so I've been hoping and hoping all day long and now set my hopes on the first post tomorrow morning. Yes, a man can become so greedy and exacting in eight days that he cannot hold out for one day without a letter, and yet only eight days

ago this same man was delighted if he ever caught sight of those blue (and then much larger) characters.

Your first letter began: Lieber Herr Direktor! Ugh, what a shudder it gave me! Your second was charming but still very hesitant and shy, no form of address whatever and at the end just: Alma. But in your third you were my Alma—and now, my own, I hold you to that forever, and I hardly knew it before I had to go away—I almost feel without a parting, because since those lines of yours which said and gave so much I have not been able to see you eye to eye and face to face. When on Saturday I hold your beloved hand in mine, I shall know that you give it [to] me forever. This too, like everything else between us, has come almost suddenly.

Well then, today was the final, public rehearsal, here as great an occasion as the concert itself, and I don't mind saying I'm frightfully glad it went off so well. I was thinking all the time: If only my love were down there among the audience! Mine! I would have surveyed the scene with real pride—if it goes off so well tomorrow evening I shall have got a foothold in Berlin. Next time perhaps you will be with me—yes, for certain. Everything goes so fast with us, and after all the wings of love are a bit faster than the 'wings of song'! Sometimes, when I forget my cowardice (you know over what) for a moment, I feel so glad at heart and positively HOPE! I saw Carl [Moll] yesterday—unfortunately W.¹ was there too, and so my lips were sealed. It would have meant so much to me to have said something, however trivial, about you to Carl. He is staying on for the concert and leaves the same night. Heavens, suppose he doesn't like my symphony after all and then intrigues with you against me!?

You will observe from this how distraught I am! It's more than I can stand. I took refuge in the writing-room and now my fellow-guests and the waiters are incessantly in and out, and tear my nerves to pieces.

Wonderful that you have taken now to Hölderlin. He is one of my favorites among poets, and men. He is one, dearest, of the truly great. How nice it will be when we rummage round in your library and put it in order. Heavens, when I think of myself once more in the room under the roof, I feel so wild with impatience that I could get up and run about. I must think of something else if I'm not to give way.

Actually, it seems to me sometimes that we've only exchanged letters up to now—and have still to meet face to face and get to know each other.

And it is so in fact! Don't you remember that the last time I saw you we were still strangers! It is only during these last eight days that everything has taken such a wonderful turn. The letter you wrote me just after *The Magic Flute* put everything for me on a new course. Till then it was all in a way conversation between us—the forms of politeness, etc., fell away with that letter, where you, my beloved, struck for the first time the note which from now on gives the key of our living and loving. If only I had a picture of you! How I regret now not having simply stolen the photograph of you you showed me last time. Have your photo taken, Alma, full face and looking at me. I beg you too, my Alma, do write every day—if it's only one side! Otherwise, I wait in hopes all day and go to sleep unconsolated.

Write for the last time on Thursday, but early enough for the letter to reach Vienna by midday and go on by the night express for Dresden. Then I'll get it on Friday. . . . A thousand kisses and what I had better not think of in case I die of longing! My beloved, my friend, my Alma!

Your
Gustav

1. "W." is probably Wiener, i.e., Karl von Wiener, President of the Gesellschaft der Musikfreunde in Vienna.

IO.

Palast Hotel
Berlin, W.

Monday morning,
December 16, 1901

Dearest Almschi, don't throw out the baby with the bath-water. If, after I have struggled for fifteen years against stupidity and misunderstanding and endured all the toils and afflictions of the pioneer, a work of mine should at last be understood, particularly in Vienna, where people have come to have some idea of me without knowing it, there is no reason to mind it any more than you would mind misunderstanding and ill-will, or to feel that it would tell against my work. The point is not to take the world's opinion as a guiding star, to go one's way in life and work unerringly, neither depressed by failure nor seduced by applause. It does seem to me now that some of the seed I have sown is coming up, and, apart from all else, I rejoice that it should happen just in time to remove a few thorns from your path. Not that I would spare you them if it was a question of being true to my destiny—and yours, for they are now the same. And so we shall now support and encourage each other in facing the world with equanimity—which is the highest honor we covet.

Alma—we shall not be able to utter a word for the first hour—we shall have too much to say. Your mother knows now, doesn't she? Tell her everything before I come. I must meet her from the first moment as her son. I cannot face any formalities. Tell her everything. As you know, I did at first mean to speak to her myself—but that was before I, and still more you, had seen the whole truth. My idea was to consult her as the person who knew you best.—But now that our minds are irrevocably made up, there is nothing I could say to her except: 'Give me what is mine—let me live and breathe,' for your love is as much a condition of my life as my pulse or heart. The more I think of it, the more I feel how important for our whole future it is that at this solemn time (the true solemnity of marriage, when souls recognize their affinity and flow into one channel) we should be together not in the body but in the spirit. We should not have been able in months to say as much or to come to such a profound understanding as we have in these two (so endlessly long) weeks!—I'm so blissfully conscious that in this short time we have ripened in a sun far stronger than that blazing orb up there: It would have taken a whole summer, and we have unfolded our whole being in a couple of weeks. This would certainly never have happened if I hadn't had to go away just at that very moment when you in the true sense first opened yourself to me and gave yourself to me as my own.—We must now number our letters so as to be sure that none goes astray.—Yesterday I suddenly caught the worst cold I ever remember. Heavens, what a shock! Suppose it had happened next Saturday, or suppose it came back—I shouldn't be able to come out to you—because the renunciation I'd have to lay on myself would be beyond bearing. You see, don't you, Almschi, that I'm being funny again, because of course I should come even if I was at death's door, but to kiss you would be forbidden. But you may well believe that *seeing you, hearing you, holding your hand* would be enough to cure me. I have the feeling that you could restore me to life even if I were dead. But, heavens, I must now take proper care of myself. I'm always so distraught and imprudent on my travels. Justi takes care of me at home.—How you two must have talked on Saturday!? How I'd love to know all you said! You—in my

room! How warm and cheered I'll feel when I'm there next. Now I must go out again. My own, my own—I don't know what to say. Words are so stale, because stupidity and tepid feelings have worn them down. You know, my sole good, what it means when I say, 'My dearest dear! My Alma!' May you be kept and blessed for me. May I be a blessing in your life too, which from now on is that part of the earth in which I root and still hope to flower. My beloved!

Your
Gustav

II.

*Hotel Bellevue,
Dresden, A.*
Wednesday (?) morning
December 18, 1901

Dearly beloved!

So—the last station (stations of suffering in our case)! I am nearer to you now, and think only of Saturday when I shall hold you in my arms. It will be the supreme moment of my life. . . . Here I am, writing to you again until late at night. It is so moving, so delightful now to think over and plan our future life in every detail—with you as the center of my whole existence—always beginning afresh from you and returning to you again—when I wake at daylight or when I go to bed—or if I get up in the night or in the early morning. I sleep little owing to an indisposition which usually afflicts me when I travel; but I don't mind, because my thoughts fly at once to you. —How I wish you could be here for the C minor. The piano-score gives no idea of it. And it is so important you should know it—for my Fourth will mean nothing to you. —It again is all humor—'naïve,' as you would say; just what you can so far understand least in me—and what in any case only the fewest of the few will ever understand to all futurity. But you, my Alma, you will be guided by love and it will light your way into the most secret places. My love and my longing, my hope and faith—a thousand thousand times yours,

Your
Gustav

I 2.

*Hotel Bellevue,
Dresden*
December 19, 1901

My dearest Almschi!

It's with a somewhat heavy heart that I'm writing to you today, my beloved Alma, for I know I must hurt you and yet I can't do otherwise. I've got to tell you the feelings that your letter of yesterday aroused in me, for they're so basic to our relationship that they must be clarified and thoroughly discussed once and for all if we're to be happy together.

Admittedly, I only read between the lines (for once again, my Almschi, it was only with the greatest difficulty that I managed to read the lines themselves). There seems to me to be a glaring contradiction between this letter and those which I've been receiving from you since the evening of *The Magic Flute*. You wrote then: 'I want to become the

sort of person you *wish* and *need*! These words made me immensely happy and blissfully confident. Now, perhaps without realizing it, you take them back. Let me begin by going through your letter point by point. First, your conversation with Burckhard—what do you understand by personality? Do you consider yourself a personality? You remember I once told you that every human being has something indefinably personal that cannot be attributed to either heredity or environment. It's this that somehow makes a person peculiarly what he or she is and, in this sense, every human being is an individual. But what you and Burckhard mean is something quite different. A human being can only acquire the sort of personality you mean after a long experience of struggle and suffering and thanks to an inherent and powerfully developed disposition. Such a personality is very rare. Besides, you couldn't possibly already be the sort of person who's found a rational ground for her existence within herself and who, in all circumstances, maintains and develops her own individual and immutable nature and preserves it from all that's alien and negative, for everything in you is as yet unformed, unspoken and undeveloped. Although you're an adorable, infinitely adorable and enchanting girl with an upright soul, and a richly talented, frank and already self-assured person, you're still not a personality. What you are to me, Alma, what you could perhaps be or become—the dearest and most sublime object of my life, the loyal and courageous companion who understands and advances me, my stronghold invulnerable to enemies from both within and without, my peace, my heaven, in which I can constantly immerse myself, find myself again and rebuild myself—is so unutterably exalted and beautiful, so much and so great, in a word, my wife. But even this will not make you a personality in the sense in which the word is applied to those supreme beings who not only shape their own existence but also that of humanity and who alone deserve to be called personalities. I can tell you one thing, however, and that is that in order to be or to become such a personality, it's no use whatsoever just to desire or to wish it. Goldmark once told me with pride that he deliberately avoided listening to, or looking at, any new music in order not to lose his personality. And that to me, my little Alma, was proof of his total lack of personality! It's just as though one were to avoid eating beef at all costs in order not to turn into a bull. You must realize, my Alma, that everything you absorb can only be nourishment to you and will determine your inner growth either favorably or unfavorably. The important thing is that this nourishment should agree with you, be beneficial to you and that your organism should be able to digest it. Not one of the Burckhards, Zemlinskys, etc., is a *personality*. Each one of them has his own peculiarity—such as an eccentric address, illegible handwriting, etc.—which, because inwardly lacking self-confidence, he defends, by constantly remaining on his guard against his 'nourishment' for fear of becoming unoriginal. A true personality, on the other hand, is like a robust organism that, with unconscious sureness, seeks out and digests the nourishment appropriate to it and vigorously rejects what is unsuitable. Happy he whose early development is not impeded or even completely upset by harmful things. Perhaps an initially healthy organism lays the foundation for its own subsequent weakness and sickness by being fed on unsuitable and noxious things.

Now, after this somewhat lengthy introduction, I finally come to you! My Alma, look! Your entire youth, and therefore your entire life, has been constantly threatened, escorted, directed (while you always thought you were independent) and abused by these highly confused companions who spend their time groping around in the dark and on false trails, drowning out their inner beings with loud shouting and continually mistaking the shell for the nut. They've constantly flattered you, not because you enriched

their lives with your own but because you exchanged big-sounding words with them (genuine opposition makes them uncomfortable, for they only like grandiloquent words—I'm referring more to people like Burckhard than to Zemlinsky, whom I don't know but imagine to be rather better, although he's undoubtedly confused and insecure too), because you all intoxicate each other with verbosity (you think yourselves 'enlightened,' but you merely drew your curtains so that you could worship your beloved gaslight as though it were the sun) and because you're beautiful and attractive to men who, without realizing it, instinctively pay homage to charm. Just imagine if you were ugly, my Alma. You've become (and however harsh I sound you'll nevertheless forgive me because of my real and already inexhaustible love for you) vain about the things these people think they see in you and wish to see in you (i.e., you would really like to be what you appear to them to be) but which, thank God, and as you yourself said in your sweet letter, is only the superficial part of you. Since these people also flatter each other all the time and instinctively oppose a superior being because he disconcerts them and makes demands on them that they cannot live up to, they find you, on account of your charms, an exceptionally attractive and, due to your lack of pertinent argument, a most *comfortable* opponent. Thus all of you have spent your time running around in circles and presuming to settle the affairs of humanity between you—'What you can't touch is utterly remote from you.' And the *arrogance* that invariably characterizes such people, who regard their own insignificant and exceedingly limited thought processes as the sole task of intellectuals—of that arrogance even you, my Almschi, are not free. Some of your remarks (and I've no intention of taking you to task for them, for I know full well that they're only a manner of speaking—even though that, too, comes from an acquired way of thinking) such as that 'we don't agree on several things, ideas, etc.' prove it, as do many others! My little Alma, we must agree in *our love* and in our hearts! But in our ideas? My Alma! What are your ideas? Schopenhauer's chapter on women, the whole deceitful and viciously shameless immorality of Nietzsche's superiority of an élite, the turbid meanderings of Maeterlinck's drunken mind, Bierbaum and company's public house humor, etc., etc.? These, *thank God*, are not your ideas but theirs! That this wonderful and supremely incomprehensible world is nothing more than the humorless joke of some thoroughly musty and obtuse 'natural force,' totally unconscious of either itself or us (and therefore not even on a level with man, for whom all of you have so little regard), a bubble that will one day burst; that this miraculous heart that so inexplicably fills me with bliss or grief is only a lump of flesh with two valves, my brain merely a mass of very cleverly 'twisted' jelly interwoven with fibers and filaments filled with blood, etc., etc., is certainly not your idea but that of everybody who, in truth, comes by it very easily now that the great scientists (exclusively great men who, moreover, didn't regard life as a mathematical exercise) have discovered it, thanks to the labors they *performed* so diligently, *silently* and without bragging.

So here am I, poor fellow, who couldn't sleep at night for joy at having found her, she who, *from the start*, was intimately at one with him in everything, who, as a woman, belonged wholly to him and had become an integral part of him; who had even written to him that she felt she could do nothing better than embrace and enter into his world; who, through her faith in him, no longer searches but has become convinced that his creed is hers, because she loves him, etc., etc.

Again I wonder what this obsession is that has fixed itself in that little head I love so indescribably dearly, that you must be and remain yourself—and what will become of

this obsession when once our passion is sated (and that will be very soon) and we have to begin, not merely residing, but living together and loving one another in companionship? This brings me to the point that is the real heart and core of all my anxieties, fears and misgivings, the real reason why every detail that points to it has acquired such significance: You write 'to you and of my music—Forgive me, but we must take that into account too!' In this matter, my Alma, it's absolutely imperative that we understand one another clearly at *once*, before we see each other again! Unfortunately, I have to begin with you and am, indeed, in the strange position of having, in a sense, to set *my* music against yours, of having to put it into the proper perspective and defend it against you, who don't really know it and in any case don't yet understand it. You won't think me vain, will you, Alma? Believe me, this is the first time in my life that I'm talking about it to someone who doesn't have the right approach to it. Would it be possible for you, from now on, to regard *my* music as *yours*? I prefer not to discuss 'your' music in detail just now—I'll revert to it later. In general, however—how do you picture the married life of a husband and wife who are both composers? Have you any idea how ridiculous and, in time, how degrading for both of us such a peculiarly competitive relationship would inevitably become? What will happen if, just when you're 'in the mood,' you're obliged to attend to the house or to something I might happen to need, since, as you wrote, you ought to relieve me of the menial details of life? Don't misunderstand me and start imagining that I hold the bourgeois view of the relationship between husband and wife, which regards the latter as a sort of plaything for her husband and, at the same time, as his housekeeper. Surely you would never suspect me of feeling and thinking that way, would you? But one thing is certain and that is that you must become 'what I need' if we are to be happy together, i.e., my wife, not my colleague. Would it mean the destruction of your life and would you feel you were having to forgo an indispensable highlight of your existence if you were to give up *your* music entirely in order to possess and also to be mine instead?

This point *must* be settled between us before we can even contemplate a union for life. For instance, what do you mean by 'I haven't done any work since! . . . Now I'm going to get down to work,' etc., etc.—What sort of work? Composing? For your own pleasure or in order to enrich humanity's heritage? You write 'I feel that I now have nothing better to do than to submerge myself in you. I play your songs, read your letters, etc.' I understood and imbibed this like a promise of eternal bliss. But the fact that, precisely during this period (which I've called our true '*HochZeit*' [high time]), your conscience should be bothering you because you're not working on theory or counterpoint, is incomprehensible to me! As I've already said, I'm not talking about your compositions, which in any case I don't know yet, but only about the nature of your relationship to me, which must perforce shape our future. I must go now—to work (you see, I *really* must, for a whole company of 300 people is waiting for me). I'll continue this letter—perhaps the most important I'll ever have to write to you—this afternoon.

There, the rehearsal's over and here I am again, pretty tired and also really rather depressed. I have read through what I wrote this morning, but it was written in such haste, since it must be in your hands tomorrow, that I fear it's become quite illegible; so don't fling my own reproaches back at me, for it's only due to the haste that my profession imposes on me. You, however, have only *one* profession from now on: *to make me happy*. Do you understand what I mean, Alma? I'm quite aware that you must be happy with me in order to be able to make me happy, but the roles in this play, which

could as easily turn out to be a comedy as a tragedy (and either would be wrong), must be correctly assigned. The role of 'composer,' the 'worker's' role, falls to me—yours is that of the loving companion and understanding partner! Are you satisfied with it? I'm asking a great deal, a very great deal—and I can and may do so because I know what I have to give and will give in exchange.

I simply cannot understand the heartless way in which you treat Zemlinsky. Were you in love with him? Then how can you now demand that he play the unhappy role of continuing to be your teacher? You consider it manly and noble of him that, with suffering written on his face, he sits facing you, meek and silent and, as it were, 'obeys orders'?! You were in love with him and can endure this? And what sort of a face should I put on if I were sitting there too—and you ought to be thinking of me as sitting there too! Is your life not subject to other forces of nature now—hasn't its course been altered too much for you to be willing and able gradually to resume your former activities, theory (nature of the violin? was what I read but couldn't understand), Philharmonic concerts conducted by Hellmesberger (!) etc.? How were you able to 'make conversation' with my sister whose heart was wide open to you and who was only too anxious to give you the whole of it? Could you really spend a whole afternoon with her without talking lovingly of me and about me? Almschi, Almschi—it's all quite incomprehensible to me! What sort of conventions are these that can still come between us—what fourth instance is still imminent?! What's all this about 'stubbornness,' about 'pride'? Towards me who trustingly gave my whole heart and, from the first moment, dedicated my whole life to you—(though I also know certain pretty, rich, cultivated, young, etc., girls and women). I beg you, Almschi, read my letter carefully. There must never be any question of a passing flirtation between us. Before we talk to each other again, things must be absolutely clear between us. You've got to know *what* I desire and expect from you, what I can offer you and what *you must be to me*. You must 'renounce' (as you write) all *superficiality*, all *convention*, all vanity and delusion (as far as personality and work are concerned). You must give yourself to me *unconditionally*, shape your future life, in every detail, entirely in accordance with my needs and desire nothing in return save my *love*! What this last is, Alma, I can't tell you—I've talked of it too much already. I can tell you one thing more, however: I could sacrifice both my life and my happiness for the one I loved as I would love you if you were to become my wife.

I had to unburden myself in this unrestrained and almost (it must seem immodest to you) immoderate manner today. And, Alma, I must have your answer to this letter before I come to see you on Saturday. You will have these lines by tomorrow, Friday, so you can and, if you're what I hope you are, indeed will *have to answer* me immediately and get your letter to me by Saturday afternoon. Better still, I'll send a servant to pick it up at your house on Saturday morning. Almschi, beloved, be strict with yourself—and (sweet and beautiful though I otherwise find it) don't be swayed by your love for me. Imagine that you're writing to a stranger who has to report to me. Tell me everything you have to tell me quite ruthlessly and bear in mind that to part now would be infinitely preferable to a continued self-deception for, as I know myself, that would end in a disaster for both of us.

What a terrible moment I'm preparing for you—I do realize it, Alma—but you will appreciate that I myself am suffering just as much, even though this is poor consolation. Although I'm aware that you don't yet know Him I pray God that He may guide your hand, my beloved, so that it may write the truth and not be moved by infatuation—for

this is a crucial moment that will decide the fate of two lives for eternity! God bless you, my dearest, my love, whatever you may have to tell me. I won't write tomorrow but will wait for your letter on Saturday and, as I've said, I'll send a servant to get it, so have it ready. A thousand loving kisses, my Alma, and I beg you: Be truthful!

Your

Gustav

I3.

Vienna

December 21, 1901

My beloved Alma,

I am back in the air you breathe, my native air; and I had scarcely entered my room (how glad I am you know it now) before I saw your dear handwriting. I was touched by your affectionate welcome, even though it was written before you got my letter of yesterday. — That letter weighed on my heart when I thought of the impression it could not fail to make on you at first. For my sake and yours, I trust you read it in the light of my love and truth and recognized how strong and deep they were. For you do understand, I know, how hard and implacably truthful I am where love is concerned. — And everything must be clear between us before we hold each other in our arms—for this afternoon I could never have enough control over myself to discuss with you what all the same must be decided between us. I await the answer my servant will bring in a state of suspense and anguish such as I have never known. — What will your answer be? But do not misunderstand me. The decision rests with what you are, not what you say. The passion which literally fetters us must be momentarily overcome (and this can only be, if we do not meet face to face—and that is why I write while there is still time). Otherwise, we cannot with the inward composure and certainty of love enter those bonds which shall indissolubly unite us as long as life lasts.

'He stands the test who binds himself forever.'

And, 'with the girdle, with the veil, the beautiful illusion is rent in two!'¹

No more now, for my heart overflows at the thought of our meeting again. I will come as soon as I can. . . .

Auf Wiedersehen, my dear, my love!

Your

Gustav

I4.

December 24, 1901

My Alma!

For the first and last time I send you Christmas greetings on Christmas Eve; for in the future we shall spend Christmas together. Once united—soon, I hope—we shall need no messenger. You will be there beside me, ruling the household. The love which has ripened our happiness so quickly that it falls from the tree at our feet may have been unguarded, but it was trustful and looked with hope to the future. Today, a day that would have united us, as it does all mankind, even if we had known nothing of each

1. From Schiller's "Das Lied von der Glocke."

other, in a children's festival, shall remain a symbol, a sign that, happy and united in our love, our hearts must be open to all others too—for a love we may call divine binds us together and links us also with all humanity.

I bless you, my beloved, my life, on this day, the children's day, in whom the seed of earthly as well as divine love strikes root wherever the seed falls. May my life be a blessing to yours, so that you become capable of recognizing the divine and of 'revering in silence the inscrutable,' by growing out beyond our earthly love and out of its nature! (In essence it comes to this, that we can never be entirely happy as long as there are others who are not happy.) What I am saying to you today, understand me clearly, my Alma, is what, perhaps more clearly than anything, tells you how boundless and how sacred my love for you is. Now, when I am so close to the fulfillment of my highest aspirations and feel such inward happiness, I want to lead myself and you up into those regions where we catch a whiff of eternity and the divine. That is how I want to be yours and you to be mine.

My only one!

Your
Gustav

15.

1902¹

Dearest! Lux!

It has just this moment arrived. Take it, the first!² How I wish that it may reach your heart, as surely as it had its source in mine! Yesterday I ascended to the fifth, or sixth heaven!³ The seventh will be—do you know when?

Your
Gustav

1. According to the editors of *Memories and Letters* (pp. 398–399), this letter was probably received on January 4 or 6.

2. A copy of the just-published Fourth Symphony.

3. Alma wrote in her diary that on January 2 she and Mahler had for the first time made love—perhaps the stages of "heaven" about which Mahler writes, with the "seventh" probably referring to their forthcoming wedding.

16.

Semmering
January 31, 1902

Beloved!

Your dear little letter came just at breakfast time to my indescribable joy. I too have been painfully awaiting the first word from you. It was not the parting only—I found the whole evening uncomfortable. Strauss sheds such a blight—you feel estranged from your very self. If these are the fruits, how is one to love the tree? Your comment on him hits the nail on the head. And I am very proud of your penetration. Better, by far, to eat the bread of poverty and follow one's star than sell one's soul like that. The time will come when the chaff shall be winnowed from the grain—and my day will be when his is ended. If only I might live to see it, with you at my side! But you, I hope, will see it for certain and remember the days when you discerned the sun through the mist—as on that day we were in the park and it looked like a nasty red blot. For the moment all I think of is to get well and be yours, body and soul. I am much better already after

a good night's sleep. Perhaps I may see you up here? If you came on Saturday afternoon we could go back to Vienna together on Sunday. But let your mother decide. Don't urge it on her. If I wait one more day I shall see you at any rate on Sunday evening. I am getting on now. I'll write again this evening. And, by the way, Alma, my child, do write a proper, legible address, if only for the sake of the poor postmen. How are they to make head or tail of your scrawl? I should tease you about it if you were here.

You said I did not join in the conversation the day before yesterday, and I will now tell you why. How could I take any part in his vulgar talk? I was elated by a performance which had aroused my creative energy. I was not going to be dragged down to his level and talk about royalties and percentages, of which he is forever dreaming as though they were the food of imagination itself and part and parcel of his inspiration.

I send you a thousand kisses, in spite of Strasser who, by the way, tells me I suffer from a dilated vein, owing to a congestion of the blood vessel, which has been going on for months—very much the same as I had last time. Never mind. Fortunately I noticed it in time and will soon be all right again.

Your
Gustav

I7.

February 1, 1902

Almschi, dearest!

I am just back from the station. There was just the chance you might be coming. It is snowing hard and we shall soon be snowed under—you would love it as much as I do. I'm enchanted with it—but miss you all the more. I seem to catch sight of you everywhere I look. I have had a glorious idea—I'll come out to you for lunch on Monday—as early as I can. I'll try to be with you by one. We should have time for a little walk. I could stay until a quarter to six. You could take me to Zögernitz and I could go by train from there to the Opera, to conduct that tiresome show. Would that do? We should see more of each other than if you came to us. I feel as fit as ever now. I knew it would put me right to come up here. And so, Almschi, we set off on our travels on March 10, if all goes well.¹ The snow here whets my appetite for St. Petersburg.² How you will love it—that is the best of it. Do you love me a little? I can hardly bear to wait. It is only 'on grounds of health' I stay on up here. It puts new life into me. Almschi! Do you still love me?

Always your
Gustav

1. Mahler and Alma were married on March 9.

2. Mahler was to conduct three concerts there.



Figure 19. Mahler's summer villa in Maiernigg, Austria, where he lived while he was at work on the *Adagietto*. When composing, he would withdraw to a small cottage he built in the woods nearby (see p. 34).

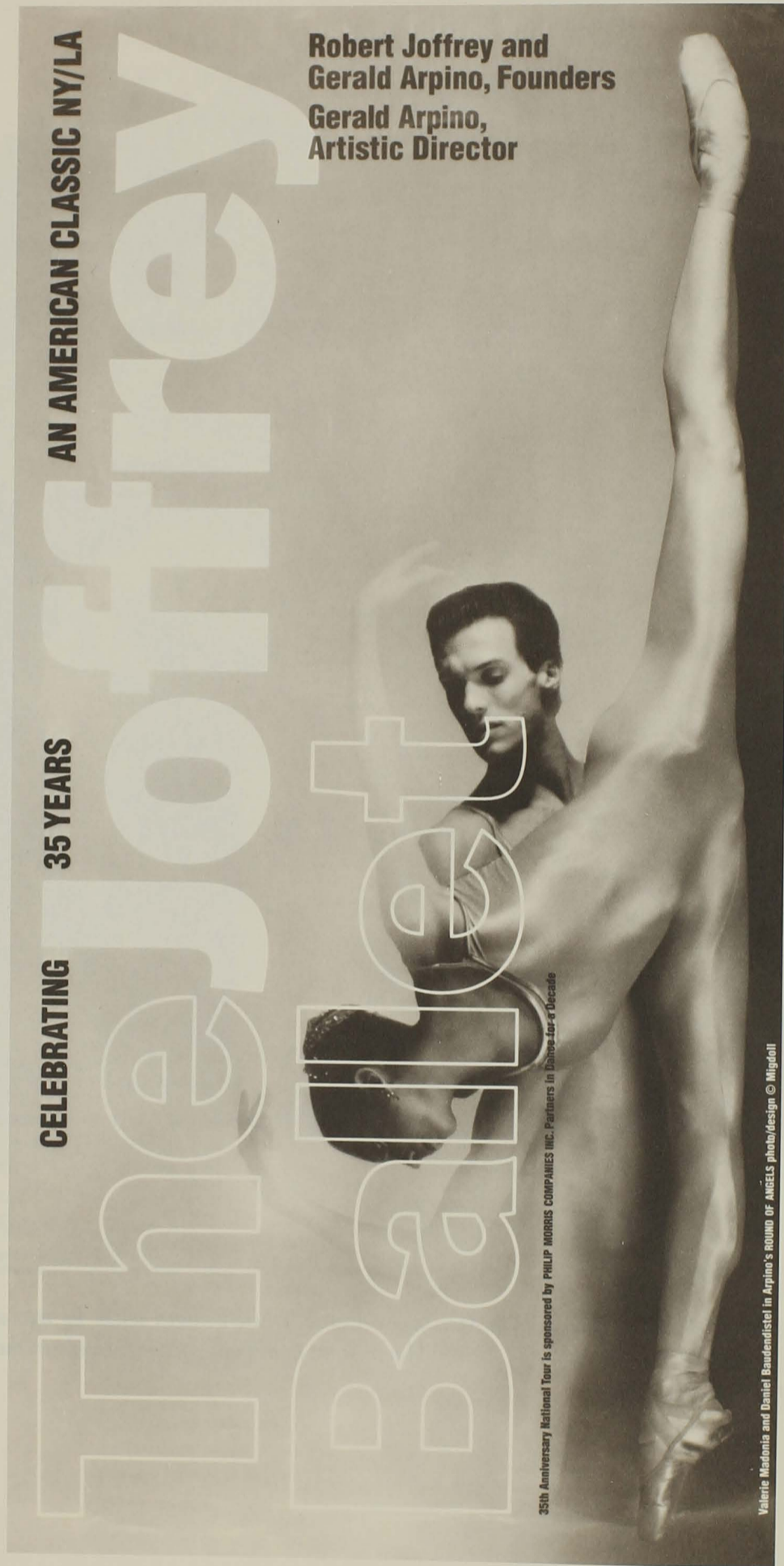


Figure 20. Poster announcing *The Joffrey Ballet's* 1991 national tour, featuring "Round of Angels," a ballet set to the *Adagietto*.

Dance

Mahler's compositions have provided the music for more than 50 ballets and dances around the world. The Adagietto itself has inspired many choreographers, and although it is highly unlikely that they were aware this work served as the composer's "declaration of love" to his wife, it is interesting to note that so many of the dances they set to this music have assumed the form of a romantic duet.

John Neumeier, Director of the Hamburg Ballet, has choreographed ballets to both the Adagietto ("Epilogue") and the Fifth Symphony ("Fünfte Sinfonie"). In an interview, Mr. Neumeier explained what he saw as the connection between Mahler's music and dance: "For me, dance concerns both an outer and an inner world. The outer world is represented by the dancer's physical instrument, the body. But it is through what dancers do with their bodies that the inner world is revealed. So, too, one senses an outer and an inner world in Mahler's music. Much of Mahler's music is very accessible. This accessibility I consider to be the music's outer world. But there is always a bridge from the outer world into a realm of metaphysical dimensions."¹

1. Oscar Araiz (1971)
"Adagietto"

Ballet Contemporaneo de Buenos Aires
Pas de deux

"Expressive smooth-flowing movement of two bodies folding and unfolding in physical love. . . ."
(*Dance Magazine*)

"All interlocking puzzle pieces, angled lifts and ecstatic freezes. . . ." (*The New York Times*)

2. Gerald Arpino (1983)
"Round of Angels"
The Joffrey Ballet

City Center Theater
New York

Pas de deux with male corps (of 5)

Inspired in part by an etching entitled "Ronde d'Anges" by Cavaliere d'Arpino (1573-1610).

". . . an extension of the sculptural contemporary love duets Mr. Arpino has given us over the years. Some are erotic, some are sentimentally chaste, as this one is . . . the lovers become visible. . . . Their duet is full of embraces, swoons and pirouettes. . . ." (*The New York Times*)

The Joffrey Ballet's 1991 national tour poster depicts a scene from "Round of Angels" (see facing page).

1. Jack Anderson, "Mahler Works in Vogue Among Choreographers," *The New York Times* (March 12, 1985), section C, p. 13.

3. Maurice Béjart (1985)
 "Adagietto"
 Ballet du XX^e siècle
 Opera National de Belgique
 Théâtre Royal de la Monnaie
 Brussels
 Solo
 "A ballet without a story – a man alone, but a man who is still a great Romantic, still someone in search of his soul amidst changing conditions, and someone who expresses himself in very modern choreography." (Description by Maurice Béjart)
4. Janis Brenner (1990)
 "Remains and Remembered"
 Fiorello Festival
 F. H. LaGuardia High School of Music & Art and Performing Arts
 New York
 Solo
 "... juxtaposes a figure that huddles and stretches on the floor with sculpted clothes . . . that hang in the air about [the dancer]. The differences in the clothes suggest the passage of historical time as well as of a life. . . a powerful dance that upholds Miss Brenner's reputation as a creator of dances animated by strong, buried emotions." (*The New York Times*)
5. Charles Czarny (1977)
 "Adagietto"
 Bat-Dor Dance Company of Israel
 Bat-Dor Theatre
 Tel-Aviv, Israel
 "A romantic duet with an aura of nostalgia brought about by an awareness of a presence coming and going, alone – separating the couple – an ethereal tall figure of a woman." (Description by the Company)
6. Conrad Draewiecki (1974)
 "Adagietto aus der 5. Sinfonie"
 Tanca Balet Pozmamski
 Posen, Poland
7. Israel el Gabriel (1989)
 "Solitude"
 Ballet Pacifica
 Irvine Bowl
 Laguna Beach, California
8. Phyllis Greenwood (1991)
 "Light Iris"
 The Washington Ballet
 Lisner Auditorium
 Washington, D.C.
 Duet
 Inspired by the painting of the same title by Georgia O'Keeffe.
 "A ballerina fantasy piece in which the woman is lifted and spun and cared for tenderly by her partner." (*The Washington Post*)
9. Royston Maldoom (1975)
 "Adagietto No. 5"
 Students of the Rambert School
 Bagnolet, France
Pas de trois
 Winner of the 1975 International Choreographic Competition in Paris (Grand Prix), the Foundation of France Prize for Choreography, as well as a major Gulbenkian award in Britain.
 "... this work describes an emotional triangle between two boys and a girl." (Program of the Dance Theatre of Harlem, New York)
10. Graeme Murphy (1984)
 "After Venice"
 Sydney Dance Company
 Sydney Opera House
 Drama Theatre
 Sydney
 Includes Olivier Messiaen's Turangalila Symphony.
11. Vicente Nebrada (1972)
 "Gemini"
 The Harkness Ballet of New York
 Harkness Theater
 New York
 Duet

“... a moving and powerful muscular ballet, partly acrobatic and partly gymnastic and designed for two men. As its title suggests, the relationship is extremely intimate among the two dancers in terms of their awareness of one in front of the other and in terms of a detailed tactile design. This is a hymn to the beauty of the male human body and to the similitude ordinarily associated to twins.” (1992 program notes from the Ballet Nacional de Caracas, where Vicente Nebrada serves as Director)

12. John Neumeier (1975)
 “Epilogue”
 American Ballet Theatre
 New York State Theater
 New York
 Duet
13. John Neumeier (1989)
 “Fünfte Sinfonie”
 Hamburg Ballet
 Hamburg Staatsoper
 Hamburg
 Set to the Fifth Symphony in its entirety.
14. José Parés (1979)
 “Adagietto”
 Ballet Nacional de Cuba
 Duet
15. Roland Petit (1973)
 “La Rose Malade”
 Ballet National de Marseille
 Palais des Sports
 Paris
 Duet with small male corps
 “La Rose Malade” is an excerpt from a ballet of the same name, inspired by the William Blake poem.
16. Anna Sokolow (1976)
 “Song”
 5 by 2 Dance Company
 Roundabout, Stage One
 New York
 Solo
17. Michael Uthoff (1977)
 “Unstill Life”
 The Hartford Ballet
 The Bushnell
 Hartford, Connecticut
 Duet
 Inspired by the poetry of Pablo Neruda.
18. Norbert Vesak (1986)
 “Der tod in Venedig”
 Munich Ballet
 Bavarian State Opera
 Munich
 Includes excerpts from various symphonies and lieder.
19. Norman Walker (1972)
 “Mahler’s Fifth Symphony”
 Buenos Aires
 Solo
 Set to the Fifth Symphony in its entirety.
20. James Waring (1965)
 “Andante amoroso and Adagietto”
 James Waring and Company
 Jewish Community Center
 of Essex County
 Newark, New Jersey
 The music also includes one of the two Nachtmusik serenades (fourth movement) from Mahler’s Seventh Symphony.
 “A very romantic and spiritual work, evoking the joy of connecting and the poignancy of parting.” (Description by Deborah Lee, who performed in the world premiere)
21. Berta Yampolsky (1984)
 “Untitled”
 Israel Ballet
 City Center
 New York
 Set to excerpts from the Fifth Symphony, including the Adagietto.

No. 3. Adagietto.

Adagio. (♩ = 40)

Con sordini
espress.

1. Violine. *pp*

2. Violine. *pp*

Bratsche. *pp*

Violoncell. *pp*

VI. *pp*

Br. *pp*

Vc. *pp*

dim.

5 10

Figure 21. The opening of the Adagietto movement from Bizet's "L'Arlesienne: Suite No. 1," probably the only other Adagietto Mahler knew. He conducted the Suite three times in New York in 1911.

An Adagietto Sampler

The Adagietto by Mahler is surely the best known, but at least 30 other composers, including Bizet, Fauré, Poulenc, Prokofiev and Stravinsky, have used the term in their music. While the following list is not definitive, it represents most known works and movements.

ORCHESTRAL WORKS

- | | |
|---|--|
| Kirk, Theron (1919-)
Adagietto, for orchestra. | Penderecki, Krzysztof (1933-)
Adagietto (orchestral suite from <i>Paradise Lost</i>). |
| Koetsier, Jan (1911-)
Adagietto e Scherzino, for orchestra. | Pisk, Paul (1893-)
Adagietto and Finale, for orchestra. |
| Korn, Peter Jona (1922-)
Adagietto, Op. 23, for orchestra. | |

WITH MOVEMENTS MARKED "ADAGIETTO"

- | | |
|---|--|
| Bautista, Julián (1901-1961)
Suite All' Antica, Op. 11, for orchestra.
Second movement. | Hagen, Daron (1961-)
Symphony No. 1. Second movement. |
| Bizet, Georges (1838-1875)
L'Arlésienne: Suite No. 1. Third movement. | Hobson, Michael (1922-1958)
Oboe Concertino for string orchestra.
Second movement. |
| Bliss, Sir Arthur (1891-1975)
Piano Concerto. Second movement. | Martin, Frank (1890-1974)
Cello Concerto. Second movement.
Concerto for seven winds, strings and percussion.
Second movement. |
| Foote, Arthur (1853-1937)
Suite for String Orchestra in E Major,
Op. 63. Second movement. | Meyer, Aubrey (1947-)
<i>Choros</i> (ballet). Violin solo. Fifth section. |

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Poulenc, Francis (1899–1963)
Les Biches (ballet). Fourth movement.

Samuel-Rousseau, Marcel (1882–1955)
Noël berrichon. “Adagietto” movement.

Shapero, Harold (1920–)
Symphony for Classical Orchestra.
Second movement.

Thorne, Francis (1922–)
Fifth Symphony. Third movement.

INSTRUMENTAL WORKS

Berlinski, Herman (1910–)
Adagietto, for flute and organ.

Ganz, Rudolph (1877–1972)
Adagietto for Piano, Op. 29, No. 1.

Kunc, Pierre (1865–1941)
Adagietto, for organ.

Loomis, Clarence (1889–1965)
Adagietto, for violoncello and piano.

Suben, Joel Eric (1946–)
Adagietto, for B-flat clarinet and piano.

WITH MOVEMENTS MARKED “ADAGIETTO”

Bliss, Sir Arthur (1891–1975)
Clarinet Quintet. Third movement.

Boëllmann, Léon (1862–1897)
12 Pieces for Organ, Op. 16, No. 11.

Fauré, Gabriel (1845–1924)
Adagietto in E Minor: No. 4 of *Pièces brèves*,
for piano, Op. 84.

Gerhard, Roberto (1896–1970)
Chaconne for solo violin, part 8.

Ginastera, Alberto (1916–1983)
Suite de Danza Criollas, for piano.
First movement.

Lipkin, Malcolm Leyland (1932–)
Piano Sonata No. 3. Second movement.

Prokofiev, Sergei (1891–1953)
Piano Sonatina in E Minor, Op. 54, No. 1.
Second movement.

Raff, Joseph Joachim (1822–1882)
Piano Trio No. 3 in A, Op. 155.
Third movement.

Stravinsky, Igor (1882–1971)
Piano Sonata. Second movement.

THE CELEBRATED STORY OF A MAN OBSESSED
BY IDEAL BEAUTY.



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Death in Venice

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MUSIC BY GUSTAV MAHLER

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Figure 22. The popularity of the *Adagietto*, as well as the misconception that Mahler wanted the music to project feelings associated with death, can be attributed, in part, to Luchino Visconti's decision to use the music as the principal theme for his 1971 film "Death in Venice."



Figure 23. The first recording of the Adagietto, in 1926.

Discography

The first recording of the Adagietto was made in 1926 on the Odeon label featuring Willem Mengelberg conducting the Concertgebouw Orchestra (left). There are 70 records and CDs of the Adagietto: 18 of the Adagietto as an independent work, 50 of the Fifth Symphony and 2 of arrangements of the Adagietto for other instruments.

RECORDINGS OF THE ADAGIETTO

1. Willem Mengelberg (1926)
Concertgebouw Orchestra
Concertgebouw, Amsterdam
78: Odeon O 8591; EngColumbia L 1798;
AmDecca 25011
Angel 69956
2. Bruno Walter (1938)
Vienna Philharmonic Orchestra
78: Victor 12319; H.M.V. DB 3406
Pearl GEMM CD9413
3. Bruno Walter (1947)
New York Philharmonic
New York
45: Philips ABE 10027; Philips A 409058E
From a recording of the Fifth Symphony;
see No. 19
4. Arthur Winograd (1958)**
M.G.M. Orchestra
LP: M.G.M. E 3630
5. John Hopkins (1960)
New Zealand National Youth Orchestra
LP: H.M.V. MALP 6010
6. Paul Kletzki (1960)
The Philharmonia
Abbey Road Studio, London
LP: Angel SB 3607 B
7. Leonard Bernstein (1963)
New York Philharmonic
Philharmonic Hall, New York
CBS MYK 38484
From a recording of the Fifth Symphony;
see No. 24
8. Charles Gerhardt (1964)
National Philharmonic Orchestra
London
LP: Reader's Digest RD 4199

All recordings are compact discs unless otherwise noted. When available, recording locations have been provided. All dates are the recording year unless otherwise indicated (* appeared, ** released, *** reviewed). This discography was compiled by Péter Fülöp with additional research and editing by Gerald S. Fox, Benjamin Pernick and Gail Ross. It covers recordings issued or announced through February 1, 1992.

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| <p>9. Leonard Bernstein (1968)
New York Philharmonic Members
St. Patrick's Cathedral, New York
(at the funeral of U.S. Senator
Robert F. Kennedy)
LP: Columbia D2S 792</p> <p>10. Ettore Stratta (1971)**
Rome Philharmonic Orchestra
LP: Ampex A 10129</p> <p>11. Pierre Cao (1972)**
Luxembourg Radio Orchestra
LP: Turnabout TV S 34801</p> <p>12. Franco Mannino (1972)***
Santa Cecilia Academy
LP: Classics for Pleasure CFP 186</p> <p>13. Evgeni Svetlanov (c. 1982)
USSR Symphony Orchestra
Concert, Grand Hall of Moscow Conservatoire
LP: Melodiya S10 27429 001</p> | <p>14. Ivan Fischer (1983)
Budapest Festival Orchestra
Concert, Zeneakademia, Budapest
LP: Hungaroton SLPD 12528</p> <p>15. Jan Nesselmann (1983)*
National Philharmonic Orchestra
LP: K-tel SKI 7045</p> <p>16. Leonard Bernstein (1987)
Members of New York's Leading
Orchestras
Concert, Carnegie Hall, New York
DG 427386</p> <p>17. Frank Shipway (1990)*
Royal Philharmonic Orchestra
Vivace E 541</p> <p>18. Gilbert Kaplan (1991)
London Symphony Orchestra
Watford Town Hall, Watford, England
Faber Music Limited ISBN 0 571 51322 0</p> |
|---|--|

RECORDINGS OF THE FIFTH SYMPHONY

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| <p>19. Bruno Walter (1947)
New York Philharmonic
New York
78: Columbia set MM 718
Sony MPK 47683</p> <p>20. Hermann Scherchen (1952)
Vienna State Opera Orchestra
LP: Westminster WAL 207</p> <p>21. Rudolf Schwarz (1958)
London Symphony Orchestra
LP: Everest SDBR 3014</p> <p>22. Dimitri Mitropoulos (1960)
New York Philharmonic
Concert, Carnegie Hall, New York
Hunt CD523</p> | <p>23. Hermann Scherchen (1962)
RAI Symphony Orchestra
Milan
(3rd & 5th mvts. severely cut)
Stradivarius STR 13600</p> <p>24. Leonard Bernstein (1963)
New York Philharmonic
Philharmonic Hall, New York
CBS MK 42198</p> <p>25. Erich Leinsdorf (1963)
Boston Symphony Orchestra
Symphony Hall, Boston
RCA 60482</p> <p>26. Hermann Scherchen (1965)
French National Orchestra
Concert, Théâtre des Champs-Élysées, Paris
(3rd & 5th mvts. severely cut)
Harmonia Mundi HMA 1905179</p> |
|--|--|

27. Vaclav Neumann (1966)
Leipzig Gewandhaus Orchestra
Philips 426638
28. Pierre Boulez (1968)
B.B.C. Symphony Orchestra
Concert, London
Arkadia GI 754.2
29. John Barbirolli (1969)
New Philharmonia Orchestra
Angel CDM 69186
30. Pierre Boulez (1970)
B.B.C. Symphony Orchestra
Concert, London
Hunt CD718
31. Bernard Haitink (1970)
Concertgebouw Orchestra
Concertgebouw, Amsterdam
Philips 416469
32. Sir Georg Solti (1970)
Chicago Symphony Orchestra
Medinah Temple, Chicago
London 414321; 430443
33. Antonio de Almeida (1971)
Monte Carlo Opera Orchestra
LP: Guilde Int. du Disque SMS 2800-1
34. Rafael Kubelik (1971)
Bavarian Radio Symphony Orchestra
Hercules Saal, Munich
DG 429519
35. Antal Dorati (1973)
Stockholm Philharmonic Orchestra
Konserthuset, Stockholm
LP: HNH 4003-4
36. Herbert von Karajan (1973)
Berlin Philharmonic Orchestra
Jesus Christus Kirche, Berlin
DG 415096 (2-CD set)
37. Wyn Morris (1973)
Symphonica of London
London
Collins Classics 10372
38. Maurice Abravanel (1974)
Utah Symphony Orchestra
The Mormon Tabernacle
LP: Vanguard C 10042
39. Kiril Kondrashin (1974)
USSR Academic Symphony Orchestra
LP: Musical Heritage Society 823991T
40. Zubin Mehta (1976)
Los Angeles Philharmonic Orchestra
Royce Hall, Los Angeles
London 417730
41. James Levine (1977)
Philadelphia Orchestra
Scottish Rite Cathedral, Philadelphia
RCA RCD1 5453
42. Vaclav Neumann (1977)
Czech Philharmonic Orchestra
House of Artists, Prague
Supraphon 110722
43. Klaus Tennstedt (1978)
London Philharmonic Orchestra
Abbey Road Studio, London
Angel CDCB 47103 (2-CD set)
44. Harold Farberman (1979)
London Symphony Orchestra
London
LP: M.M.G. 4D-MMG 107X
45. Günter Herbig (1980)
Berlin Symphony Orchestra
Studio Christuskirche, Berlin
LP: Eterna 827548-9
46. Claudio Abbado (1982)**
Chicago Symphony Orchestra
DG 427254
47. Lorin Maazel (1982)
Vienna Philharmonic Orchestra
Vienna
CBS MDK 44782
48. Otmar Suitner (1984)
Berlin Staatskapelle
Studio Christuskirche, Berlin
Tokuma 32TC 79

49. Kenichiro Kobayashi (1985)
Kyoto Symphony Orchestra
Concert, Kyoto
Kyoto SO O C D 1002
50. Giuseppe Sinopoli (1985)
The Philharmonia
All Saints Church Tooting, London
D G 415476
51. Eliahu Inbal (1986)
Frankfurt Radio Symphony Orchestra
Alte Oper, Frankfurt
Denon C O 1088
52. Günter Neuhold (1986)
Emilia Romagna Symphony Orchestra
Concert, Teatro Regio, Parma
LP: Fonit Cetra F D M 0008
53. Leonard Bernstein (1987)
Vienna Philharmonic Orchestra
Alte Oper, Frankfurt
D G 423608
54. Christoph von Dohnányi (1988)
Cleveland Orchestra
Masonic Auditorium, Cleveland
London 425438
55. Bernard Haitink (1988)
Berlin Philharmonic Orchestra
Philharmonie, Berlin
Philips 422355
56. Klaus Tennstedt (1988)
London Philharmonic Orchestra
Concert, Royal Festival Hall, London
Angel C D C 49888
57. Jean-Claude Casadesus (1989)
Lille National Orchestra
Palais des Congrès, Lille
Forlane U C D 16609
58. Louis de Froment (1989)*
Luxembourg Radio Symphony Orchestra
Black Pearl 2015
59. Neeme Järvi (1989)
Scottish National Orchestra
Caird Hall, Dundee
Chandos C H A N 8829
60. Zubin Mehta (1989)
New York Philharmonic
Manhattan Center, New York
Teldec 2292-46152-2 Z K
61. Gary Bertini (1990)
Cologne Radio Symphony Orchestra
Philharmonie, Cologne
E M I C D C 7 54179
62. Sir Charles Mackerras (1990)
Royal Liverpool Philharmonic Orchestra
Philharmonia Hall, Liverpool
E M I E M X 2164
63. Anton Nanut (1990)*
Ljubljana Radio Symphony Orchestra
Pilz 160182
64. Seiji Ozawa (1990)
Boston Symphony Orchestra
Symphony Hall, Boston
Philips 432141
65. Sir Georg Solti (1990)
Chicago Symphony Orchestra
Concert, Musikverein, Vienna
London 433329
66. Michiyoshi Inoue (1991)*
Royal Philharmonic Orchestra
Pickwick C D R P O 7011
67. Alain Lombard (1991)
Orchestre National Bordeaux-Aquitaine
Forlane "Fioretti" F F 059
68. Jukka-Pekka Saraste (1991)*
Finnish Radio Symphony Orchestra
Virgin V C 7 91442

RECORDINGS OF ARRANGEMENTS OF THE ADAGIETTO

69. Eddie Berclay (1971)
Eddie Berclay Symphony Orchestra
Paris
(Arranged for piano and orchestra by B. Gerard)
LP: Berclay 80120

70. Alain Kremski (1987)**
Piano
(Arranged for piano by Alain Kremski)
Auvidis AV 6109

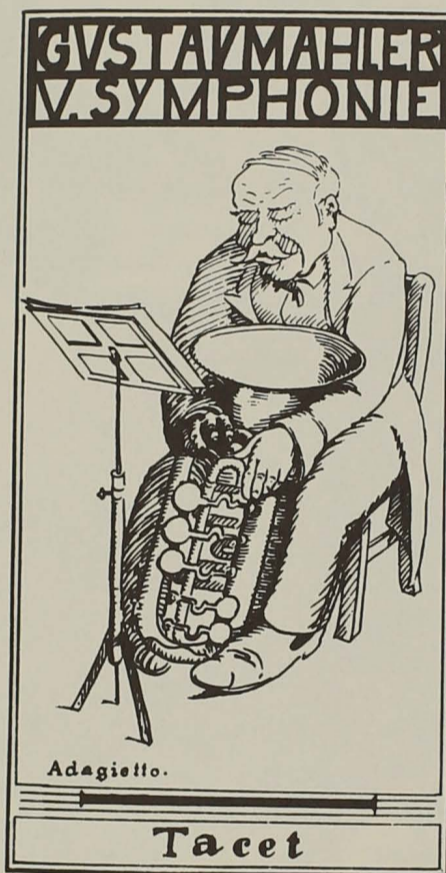


Figure 24. The *Adagio* has even inspired a cartoon. Drawn by Rudolf Effenberger, it appeared in connection with the Vienna premiere of the Fifth Symphony.



Figure 25. *Bronze bust of Mahler by Auguste Rodin. When Alma donated the bust to the Vienna State Opera in 1931, she requested that their orchestra play the Adagietto at the presentation ceremony.*

Synopsis

Ce volume fait l'éloge de l'Adagietto de Mahler, c'est-à-dire le quatrième mouvement de sa Cinquième Symphonie. Il contient des fac-similés, des essais, une discographie détaillée, un choix abondant de photographies et d'illustrations archivistiques et un enregistrement.

Le fac-similé de la copie autographe propre, publié ici pour la première fois, en est le point central. Le manuscrit original se trouve dans la Collection de Musique de Mary Flagler Cary à la Bibliothèque Pierpont Morgan de New York. Tout fut entrepris pour créer un fac-similé qui atteigne le plus haut degré d'authenticité.

Ce volume comprend également un fac-similé de la copie préparée par Alma Mahler, l'épouse du compositeur. En étudiant simultanément le manuscrit de Mahler et la copie d'Alma, on est en mesure d'observer l'élaboration de l'Adagietto ainsi que les révisions initiales faites par Mahler (les plus importantes d'entre elles figurent en détail dans l'essai commençant page 39 écrit par le Professeur Edward R. Reilly, éminent spécialiste des manuscrits de Mahler).

De toute l'oeuvre musicale de Mahler, l'Adagietto est de loin le morceau le plus connu et le seul mouvement orchestral des symphonies du compositeur à être régulièrement exécuté indépendamment des autres. Par ailleurs, bien avant que Bruno Walter ait entrepris l'enregistrement de la symphonie dans son ensemble en 1947, l'Adagietto avait été enregistré deux fois: par Walter en 1938 et par Willem Mengelberg en 1926. L'Adagietto fournit une base musicale à d'autres formes d'art. Il inspira nombre de chorégraphes et servit de thème principal pour la bande sonore du film tourné en 1971 par Luchino Visconti, d'après le court roman de Thomas Mann, *La Mort à Venise* (voir Illustration 22, p. 87).

L'Adagietto est le mouvement le plus court que Mahler ait jamais écrit pour n'importe laquelle de ses symphonies: il ne comporte, en effet, que 103 mesures. Ce fut probablement la première fois depuis le 18^{ème} siècle qu'un compositeur écrivait un mouvement uniquement pour instruments à cordes et harpe en plein coeur d'une symphonie autrement largement orchestrée.

Que signifie exactement le terme "adagietto"? D'après les dictionnaires de musique, la définition se réfère, de préférence, à un mouvement musical "légèrement plus rapide que l'*adagio*" mais d'autres définitions proposent également "plus court" et "plus léger". Pour Mahler, *adagietto* signifiait plus court et peut-être plus léger, mais ne signifiait nullement plus rapide. Bien qu'il ait intitulé le mouvement Adagietto, Mahler donne également une indication préliminaire séparée concernant le tempo, à savoir *sehr langsam* (très lentement), l'équivalent en allemand de *molto adagio*, tempo également mentionné dans la partition.

Mais les chefs d'orchestre ne parviennent pas à s'accorder sur le degré précis de lenteur que signifiait *sehr langsam* pour Mahler. Par exemple, l'interprétation enregistrée de Mengelberg dure un peu plus de sept minutes tandis que Hermann Scherchen mit deux fois plus

longtemps (plus de 15 minutes) lors d'une de ses exécutions. Aucun autre mouvement symphonique de Mahler ne donne lieu à un tel écart entre diverses interprétations. Une telle différence (huit minutes) est tout à fait exceptionnelle, même pour des mouvements excédant 30 minutes.

Plus récemment, quelques chefs d'orchestre, parmi les plus exercés à diriger du Mahler, exécutèrent l'Adagietto à un rythme particulièrement lent. Il s'agit de Leonard Bernstein (plus de 11 minutes); Klaus Tennstedt et Seiji Ozawa (plus de 11 minutes et demie); Herbert von Karajan, Claudio Abbado, James Levine et Lorin Maazel (12 minutes environ); et Bernard Haitink (14 minutes environ).

Bien que certaines interprétations puissent, à ce rythme, être très émouvantes, nombre de musicologues leur reprochent de déformer tant le caractère que la fonction de la musique. A leur avis, l'Adagietto ne constitue pas un segment isolé de musique lente, mais une lente introduction au rondeau final. Par conséquent, afin de constituer une liaison naturelle avec le dernier mouvement, le tempo ne devrait pas être trop lent.

Les chefs d'orchestre exécutant l'Adagietto à un rythme particulièrement lent semblent croire que la musique était censée évoquer la mélancolie, la nostalgie ou un sentiment de perte. Ceci explique le fait que l'Adagietto est souvent joué lors des cérémonies funèbres. En effet, on peut forcer la musique à projeter de tels états d'âme, mais Mahler n'eut pourtant jamais l'intention de faire de l'Adagietto une oeuvre mélancolique.

Le mode que Mahler désirait pour l'Adagietto était celui de l'amour romantique. En fait, l'Adagietto servit à Mahler de lettre d'amour pour Alma, probablement peu avant leur mariage. La notation que Mengelberg incorpora dans sa copie personnelle de la partition de la Cinquième Symphonie révéla ce fait. Sur la page d'ouverture du mouvement Adagietto, le chef d'orchestre écrivit l'explication suivante:

N.B. Dieses Adagietto war Gustav Mahlers Liebeserklärung an Alma! Statt eines Briefes sandte er ihr dieses im Manuskript; weiter kein Wort dazu. Sie hat es verstanden u. schrieb ihm: Er solle kommen!!! (beide haben mir dies erzählt!) W.M.

N.B. Cet Adagietto représentait la déclaration d'amour de Gustav Mahler à Alma! Au lieu d'envoyer une lettre, il lui fit parvenir ceci sous forme manuscrite, rien d'autre n'y était exprimé. Elle comprit et lui écrivit: Il devrait venir!!! (tous deux m'en firent part!) W.M.

En utilisant l'Adagietto comme lettre d'amour, Mahler en indiquait précisément le mode désiré. Pour communiquer un message d'amour romantique, des limites s'imposent quant à la lenteur d'exécution de l'Adagietto afin de ne pas en déformer le caractère essentiel. Ceci permet d'expliquer le choix de Mahler concernant les tempos. De son vivant, les interprétations de l'Adagietto par Mahler et ses "disciples" (Mengelberg et Walter) prenaient sept à neuf minutes environ (Voir Schéma 6, p. 19).

Mahler désirait incontestablement que les autres chefs d'orchestre se conforment à son interprétation comme à une tradition. Lorsqu'il fit cette remarque célèbre: "La tradition, c'est la négligence", il voulait dire que les chefs d'orchestre suivaient trop souvent de fausses

traditions. Mahler croyait à la tradition mais uniquement lorsque cela permettait de faire remonter jusqu'au compositeur. Dans un même temps, il ne croyait pas qu'il n'y ait qu'un seul tempo qui soit "correct" pour aucune de ses oeuvres. Ses propres interprétations pouvaient être un peu plus rapides ou plus lentes selon son humeur chaque fois qu'il dirigeait. Mais il estimait qu'il y avait une limite précise à la liberté que les chefs d'orchestre pouvaient s'autoriser. Il affirmait que le tempo désigné par lui ne pouvait varier que *faiblement* sans que cela ne porte préjudice à son oeuvre.

De son vivant, Mahler reprochait aux chefs d'orchestre de souvent présenter au public ses oeuvres "imprégnées de leurs propres interprétations". Il critiquait également leurs tendances à "exagérer et à déformer" toutes ses indications, à savoir "le *largo* était trop lent, le *presto* trop rapide." Cependant, il n'aurait, en aucune manière, pu prévoir les altérations auxquelles son Adagietto fut soumis au fil des ans. De nos jours, comme nous avons pu le constater, par comparaison avec le propre tempo de Mahler, beaucoup de chefs d'orchestre exécutent l'Adagietto en utilisant une fois et demie le tempo indiqué par Mahler.

Parmi les chefs d'orchestre les plus estimés dirigeant les oeuvres de Mahler, nombreux sont ceux qui soulignent leur recherche infinie à découvrir les véritables desseins d'interprétation de Mahler. Muni des renseignements publiés dans cet ouvrage, renseignements en partie mis à jour pour la première fois, on espérerait que ces mêmes chefs d'orchestre qui prônent des tempos particulièrement lents pour l'Adagietto entreprennent de réexaminer leur approche. Les preuves dans ce domaine sont irréfutables: le sens du rythme de Mahler, son côté déterminé à ce que les chefs d'orchestre respectent son interprétation, l'interprétation fidèle du rythme de Mahler par ses disciples (Mengelberg et Walter), le besoin d'établir un juste rapport de tempo entre l'Adagietto et la finale, et le mode romantique que Mengelberg signala par sa révélation de la lettre d'amour. Les principaux spécialistes de Mahler estiment que ces facteurs fournissent une indication quant à la manière d'exécuter l'Adagietto et précisent que le fait de jouer cette musique très lentement ne saurait être justifié par le prétexte de liberté d'interprétation. C'est simplement faux.

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Zusammenfassung

Anlaß dieser Ausgabe ist, Mahlers Adagietto, den vierten Satz seiner Fünften Symphonie, zu würdigen. Sie enthält Faksimiles, Essays, eine umfassende Diskographie, zahlreiche Archivphotographien und Abbildungen sowie eine Tonaufnahme.

Im Mittelpunkt steht das Faksimile der ursprünglichen handschriftlichen Partitur, das hier zum ersten Mal veröffentlicht wird. Das Originalmanuskript befindet sich in der Mary Flagler Cary Music Collection der Pierpont Morgan Library in New York. Es wurde keine Mühe gescheut, ein Faksimile zu schaffen, das den höchstmöglichen Grad von Authentizität aufweist.

Ein Faksimile der von Alma Mahler, der Frau des Komponisten, erstellten Kopie ist ebenfalls beigelegt. Wenn man Mahlers Manuskript und Alma Mahlers Abschrift nebeneinander betrachtet, kann man sowohl die Entstehung des Adagietto als auch die ersten von Mahler vorgenommenen Änderungen nachvollziehen (die wichtigsten Änderungen werden in dem Essay auf Seite 39 von Professor Edward R. Reilly, der führenden Kapazität auf dem Gebiet der Mahlerschen Manuskripte, einzeln behandelt).

Das Adagietto ist mit Abstand die bekannteste Komposition Mahlers. Es ist der einzige Orchestersatz aus seinen Symphonien, der regelmäßig als eigenständige Komposition aufgeführt wird. Es wurde sogar schon zweimal auf Schallplatte aufgenommen – 1938 von Bruno Walter und 1926 von Willem Mengelberg – lange bevor die komplette Symphonie von Bruno Walter im Jahre 1947 eingespielt wurde. Auch andere Kunstformen verdanken dem Adagietto entscheidende Anregungen. Zahlreiche Choreographen haben sich von ihm inspirieren lassen, und es figuriert als zentrales Thema in der musikalischen Untermalung des Films *Der Tod in Venedig*, den Luchino Visconti 1971 nach der Thomas Mann Novelle drehte (siehe Abbildung 22 auf Seite 87).

Das Adagietto ist der kürzeste Satz, den Mahler je für eine Symphonie geschrieben hat, nicht länger als 103 Takte. Seit dem 18. Jahrhundert hat wohl auch kein Komponist einen Satz nur für Streicher und Harfe inmitten einer sonst völlig durchinstrumentierten Symphonie geschrieben.

Was ist eigentlich ein „Adagietto“? In musikalischen Nachschlagewerken lautet die meistbenutzte Definition „etwas schneller als *adagio*“, doch findet man an anderer Stelle auch „kürzer“ und „leichter“. Für Mahler bedeutete *adagietto* kürzer und vielleicht leichter, aber nicht schneller. Obwohl er dem Satz den Titel Adagietto gab, hat er unabhängig davon am Anfang *sehr langsam*, also *molto adagio*, als Tempoangabe in die Partitur geschrieben.

Die Dirigenten können sich aber nun nicht einigen, wie langsam Mahler dieses *sehr langsam* gespielt haben wollte. Mengelbergs Schallplattenaufnahme zum Beispiel dauert nur knapp über sieben Minuten, während Hermann Scherchen einmal mehr als doppelt so lange brauchte (über 15 Minuten). Kein anderer Satz einer Mahler Symphonie ruft derartige Ab-

weichungen in verschiedenen Interpretationen hervor. Ein Unterschied von acht Minuten ist selbst bei Mahler Sätzen, die länger als 30 Minuten dauern, ausgesprochen ungewöhnlich.

Einige der erfahrensten zeitgenössischen Mahler-Interpreten haben besonders langsame Aufführungen des Adagietto dirigiert: Leonard Bernstein (länger als 11 Minuten); Klaus Tennstedt und Seiji Ozawa (länger als 11½ Minuten); Herbert von Karajan, Claudio Abbado, James Levine und Lorin Maazel (etwa 12 Minuten); und Bernard Haitink (etwa 14 Minuten).

Wie ergreifend Interpretationen mit dieser Geschwindigkeit auch sein mögen, unter Musikologen sind sie sehr umstritten und verzerren angeblich den Charakter und die Funktion der Musik. Dieser Ansicht zufolge ist das Adagietto nämlich keine isoliert stehende, langsame Komposition, sondern eine langsame Überleitung zum Rondo finale. Das Tempo darf deshalb nicht zu langsam gehalten werden, da es sonst den natürlichen Anschluß an den letzten Satz nicht herstellen kann.

Dirigenten, die das Adagietto besonders langsam spielen lassen, scheinen der Auffassung zu sein, die Musik solle Sehnsucht, Wehmut oder Trauer ausdrücken, was auch erklärt, warum das Adagietto oft bei Beerdigungen gespielt wird. Tatsächlich kann man mit der Musik solche Stimmungen verbreiten. Mahler dahingegen hatte nie die Absicht, mit dem Adagietto ein melancholisches Werk zu schaffen.

Für Mahler war das Adagietto Ausdruck der Verliebtheit. Mehr noch, es erfüllte die Funktion eines Liebesbriefes, den der Komponist Alma sandte, wahrscheinlich kurz vor ihrer Hochzeit. Darüber gibt eine Anmerkung Aufschluß, die Mengelberg in seine eigene Partitur der Fünften Symphonie schrieb. Auf der ersten Seite des Adagietto-Satzes vermerkt der Dirigent folgendes:

n.B. Dieses Adagietto war Gustav Mahlers
Liebeserklärung an Alma! Statt eines
Briefes sandte er ihr dieses im
Manuskript; weiter kein Wort dazu. Sie
hat es verstanden u. schrieb ihm: Er
solle kommen!!! (beide haben mir dies
erzählt!) W.M.

Indem er das Adagietto als Liebesbrief benutzte, hat Mahler über die beabsichtigte Stimmung keine Zweifel gelassen. Man kann es nicht grenzenlos verlangsamten, ohne daß die Musik ihren wesentlichen Charakter, den einer Botschaft innigster Zuneigung, einbüßt. So erklärt sich Mahlers eigene Tempowahl. Zu seinen Lebzeiten dauerten Aufführungen des Adagietto, die er selbst und seine „Schüler“ (Mengelberg und Walter) dirigierten, etwa sieben bis neun Minuten (siehe Abbildung 6 auf Seite 19).

Mahler wollte offensichtlich, daß andere Dirigenten seine Interpretation zur Tradition erheben und ihr folgen. Mit seinem berühmten Ausspruch „Tradition ist Schlamperei!“ wandte er sich gegen Dirigenten, die allzu oft *falschen* Traditionen folgen. Er bekannte sich zur Tradition, aber nur dann, wenn sie sich auf einen Komponisten zurückführen ließ. Andererseits glaubte Mahler nicht daran, daß es für irgendeines seiner Werke ein einziges „richtiges“ Tempo gab. Die von ihm dirigierten Aufführungen konnten, je nach seiner Gemütsver-

fassung zum betreffenden Zeitpunkt, geringfügig im Tempo variieren. Doch hatte die Freiheit, die Dirigenten für sich beanspruchen, nach Mahlers Auffassung eine eindeutige Grenze: er sagte, seine Tempoangabe könne nur *leicht* geändert werden, ohne dem Werk abträglich zu sein.

Mahler hat sich zu seinen Lebzeiten beklagt, daß Dirigenten dem Publikum seine Werke „durchdrungen von ihren eigenen Interpretationen“ vorstellten und dazu neigten, alle seine Angaben zu „übertreiben und verzerren“ – „das *largo* zu langsam, das *presto* zu schnell“. Allerdings hätte er kaum vorhersehen können, welche Verzerrungen sich das Adagietto im Lauf der Jahre würde gefallen lassen müssen. Wie sich nun herausstellt, führen heute viele Dirigenten, verglichen mit Mahlers eigenem Tempo, das Adagietto um die Hälfte zu langsam auf.

Viele der angesehensten Dirigenten von Mahlers Musik betonen immer wieder, daß sie unablässig nach Mahlers eigenen, wahren Interpretationsabsichten forschen. Bleibt nur zu hoffen, daß diejenigen Dirigenten, die beim Adagietto besonders langsamen Tempi den Vorzug einräumen, aufgrund der in diesem Buch gesammelten und zum Teil erstmals zugänglich gemachten Informationen ihre Interpretation einer Revision unterziehen. Das Beweismaterial ist überwältigend: Mahlers eigene Tempi, sein Insistieren, daß andere Dirigenten seiner Interpretation folgen sollen, die von Mahlers Schülern (Mengelberg und Walter) getreu eingehaltenen Tempi, die Berücksichtigung der Beziehung zwischen dem Adagietto und dem Finale und der dementsprechenden Tempo-Relation und die schwärmerische Stimmung, die Mengelberg mit der Enthüllung der Liebesbrief-Funktion bestätigt. Führende Mahler-Forscher sind der Ansicht, daß diese Faktoren einerseits entscheiden, wie das Adagietto gespielt werden sollte, und andererseits keine Zweifel darüber lassen, daß es nichts mit künstlerischer Freiheit zu tun hat, diese Musik übermäßig langsam zu spielen – es ist einfach falsch.

GEK

Sommario

Il presente volume è una commemorazione dell'Adagietto di Mahler, quarto movimento della sua Quinta Sinfonia. In esso sono contenute riproduzioni, saggi, una discografia completa, una ricca selezione di fotografie ed illustrazioni d'archivio ed un'incisione.

Esso è incentrato su una riproduzione dell'originale del manoscritto autografo, pubblicato qui per la prima volta. Il manoscritto originale si trova conservato presso la Pierpont Morgan Library di New York, nella raccolta musicale Mary Flagler Cary. E' stato compiuto ogni sforzo per creare una riproduzione che raggiungesse il livello più alto possibile di autenticità.

Il volume inoltre include una riproduzione della copia preparata da Alma Mahler, moglie del compositore. Studiando contemporaneamente il manoscritto di Mahler e la copia di Alma, è possibile risalire sia alla creazione dell'Adagietto, sia alle revisioni iniziali apportate da Mahler (le revisioni più importanti sono dettagliate a pag. 39 e seguenti, nel saggio a cura del Professor Edward R. Reilly, autorità riconosciuta in materia di manoscritti di Mahler).

L'Adagietto è di gran lunga il pezzo più conosciuto di tutta la musica di Mahler. E' infatti il solo movimento orchestrale delle sue sinfonie che viene abitualmente eseguito indipendentemente. Inoltre, molto prima che la sinfonia completa venisse incisa nel 1947 da Bruno Walter, l'Adagietto era stato inciso già due volte, dallo stesso Walter nel 1938, e da Willem Mengelberg nel 1926. L'Adagietto ha costituito la base musicale per altre forme artistiche, ispirando molti coreografi e fornendo il tema principale per la colonna sonora del film del 1971 di Luchino Visconti, *Morte a Venezia*, tratto dall'omonima novella di Thomas Mann (si veda la figura 22, pag. 87).

L'Adagietto è il movimento più breve che Mahler abbia mai scritto per le sue sinfonie: appena 103 battute. Esso costituisce probabilmente il primo brano, dal 18esimo secolo, composto con un movimento per soli archi ed arpa nel bel mezzo di una sinfonia che è altrimenti strumentata in modo completo.

Ma in che cosa consiste esattamente un "adagietto"? La definizione prediletta dai dizionari di musica è "leggermente più sostenuto dell'*adagio*", ma altre definizioni comprendono anche i termini "più breve", "più leggero". Per Mahler, *adagietto* significava più breve, e forse più leggero, ma senz'altro non più veloce. Sebbene abbia intitolato il movimento Adagietto, separatamente, in apertura, egli contrassegnò il tempo come *sehr langsam*, l'equivalente tedesco del *molto adagio*, che annotò anche sullo spartito.

Eppure, i direttori d'orchestra non riescono a definire in maniera concorde quanto lento *sehr langsam* fosse secondo Mahler. L'esecuzione incisa di Mengelberg, ad esempio, dura poco più di sette minuti, mentre Hermann Scherchen una volta impiegò più del doppio del tempo (oltre 15 minuti). Nessun altro movimento di una sinfonia di Mahler crea così tanta discordia tra le varie interpretazioni. Una differenza di ben otto minuti è estremamente insolita anche per i movimenti di Mahler di durata superiore a 30 minuti.

Alcuni dei più esperti direttori moderni di Mahler hanno condotto esecuzioni particolarmente lente dell'Adagietto: tra questi Leonard Bernstein (oltre 11 minuti); Klaus Tennstedt e Seiji Ozawa (oltre 11 minuti e 1/2); Herbert von Karajan, Claudio Abbado, James Levine e Lorin Maazel (circa 12 minuti); e Bernard Haitink (circa 14 minuti).

Mentre è vero che alcune esecuzioni dirette a questa velocità possono essere assai commoventi, molti musicologi ne fanno oggetto di critica, accusandole di alterare il carattere e la funzione della musica. Dal loro punto di vista, l'Adagietto è ben altro che un lungo pezzo isolato di musica lenta: esso è una lenta introduzione al rondò finale. Per questo motivo il tempo non può essere troppo lento, altrimenti viene a mancare il naturale collegamento con l'ultimo movimento.

I direttori che hanno condotto esecuzioni particolarmente lente dell'Adagietto a quanto pare ritengono che la musica fosse stata creata con l'intento di suscitare sentimenti di malinconia, nostalgia o un senso di perdita. Ciò aiuta a spiegare il motivo per cui l'Adagietto accompagna spesso cerimonie funebri. Se è vero che la musica può essere creata per evocare simili stati d'animo, non era però affatto nelle intenzioni di Mahler conferire all'Adagietto un tono malinconico.

Lo stato d'animo che Mahler volle per questa sua opera era piuttosto quello dell'amore romantico. Infatti, l'Adagietto funse da lettera d'amore del compositore per Alma, probabilmente poco tempo prima delle loro nozze. Ciò ci viene rivelato in un'annotazione che Mengelberg fece sulla sua copia personale della Quinta Sinfonia. Sulla pagina d'apertura del movimento chiamato Adagietto, il direttore scrisse le seguenti parole:

N.B. Dieses Adagietto war Gustav Mahlers Liebeserklärung an Alma! Statt eines Briefes sandte er ihr dieses im Manuskript; weiter kein Wort dazu. Sie hat es verstanden u. schrieb ihm: Er solle kommen!!! (beide haben mir dies erzählt!) W.M.

N.B. Questo Adagietto fu la dichiarazione d'amore di Gustav Mahler ad Alma! Invece di una lettera, egli le inviò questo in forma di manoscritto; nessun'altra parola lo accompagnava. Ella comprese, e gli scrisse in risposta: Che egli venga!!! (Entrambi mi hanno rivelato questo!) W.M.

Servendosi dell'Adagietto come lettera d'amore, Mahler ha chiaramente prescritto il tipo di stato d'animo da lui voluto. In quanto espressione d'un messaggio d'amore romantico, esistono limiti alla misura della lentezza di esecuzione dell'Adagietto, perchè non ne sia distorto il suo carattere essenziale. Ciò spiega la scelta dei tempi operata da Mahler. Durante la sua vita, le esecuzioni dell'Adagietto effettuate da Mahler e dai suoi "discepoli" (Mengelberg e Walter) duravano dai sette ai nove minuti circa (si veda la figura 6 a pag. 19).

Decisamente Mahler voleva che gli altri direttori d'orchestra si conformassero all'interpretazione da lui stesso proposta, quasi fosse una tradizione. Quando pronunciò la famosa frase "la tradizione è negligenza", Mahler voleva significare appunto che i direttori troppo sovente seguivano *false* tradizioni. Mahler credeva nella tradizione, ma soltanto quando era possibile ricondurla ad un compositore. Allo stesso tempo, per nessuna delle sue opere egli credeva che vi potesse essere un unico tempo "giusto". Le sue esecuzioni personali potevano

variare leggermente: più veloci o più lente, a seconda del suo stato d'animo ogni volta che dirigeva. Tuttavia, per Mahler esisteva un chiaro limite alle licenze interpretative dei direttori d'orchestra: Egli diceva infatti che, per non danneggiare l'opera, il tempo da lui indicato avrebbe potuto subire variazioni soltanto *lievi*.

Durante la sua vita, Mahler lamentò che i direttori spesso presentavano le sue opere al pubblico "inzuppate delle loro interpretazioni personali", e ne criticò la loro tendenza ad "esagerare ed alterare" tutte le sue indicazioni: "il *largo* troppo lento, il *presto* troppo sostenuto." Comunque, neppure lontanamente egli avrebbe potuto immaginare a quali distorsioni il suo Adagietto sarebbe stato soggetto nel corso degli anni a venire. Oggi, come abbiamo visto, a paragone del tempo di Mahler, molti direttori eseguono l'Adagietto di gran lunga troppo lentamente.

Molti dei più acclamati direttori della musica di Mahler hanno intensificato la loro incessante ricerca per mettere in luce le vere intenzioni interpretative del Maestro. Confortati dalle informazioni pubblicate in questo volume, in parte rivelate per la prima volta, si spera che quei direttori che preferiscono in modo particolare i tempi lenti per l'esecuzione dell'Adagietto rivedano la loro impostazione. Lo impone una serie di inconfutabili testimonianze: la scelta dei tempi, operata dallo stesso Mahler; la sua risolutezza nell'affermare che altri direttori avrebbero dovuto aderire alla sua interpretazione; il fedele attenersi alla scelta dei tempi del loro maestro da parte dei discepoli di Mahler (Mengelberg e Walter); la necessità di un adeguato rapporto di tempo tra l'Adagietto ed il finale; infine, lo stato d'animo romantico indicato dalla rivelazione di Mengelberg circa la lettera d'amore. Eminentissimi discepoli di Mahler ritengono che tali fattori indichino chiaramente il modo in cui l'Adagietto debba essere eseguito, ed affermano che l'eccessiva lentezza nell'esecuzione di tale musica non può giustificarsi come licenza interpretativa, ma è semplicemente un errore.

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梗概

本巻はマーラーのアダジエツト、つまりマーラーの第五交響曲第四楽章をめぐる集大成篇である。本巻には精巧な楽譜の写し、エッセイ、レコード総目録、数々の貴重な記録写真およびイラストレーション、そしてCD一枚がセットになって収められている。

その中心をなすのは、ここに初めて公表される、マーラーの自筆による楽譜の鮮明な複写である。その原本はニューヨーク、ピアポント・モーガン図書館のマリー・フラグラー・ケリー・ミュージック・コレクションに収められている。当複写は、できるかぎり原本に忠実に複写すべく、あらゆる努力を結集して得た賜物である。

マーラー夫人、アルマの手による楽譜の写しも本巻に収められている。マーラーの原稿とアルマの写しとを丹念に調べれば、このアダジエツトが世に送り出されるまでの経緯、そしてマーラーが当初に行った数々の改定の過程が手にとるように分かる。(改定部分のうち最も重要と見なされる箇所については、マーラーの原稿についての最高権威、エドワード・R・ライリー教授が、 頁から始まるそのエッセイの中で詳しく解説している。)

このアダジエツトはマーラーの曲の中でも最もよく知られた作品である。彼が作曲した数々の交響曲の中、このアダジエツトだけが、いつもそれ自体単独で演奏されることの多い楽章である。また、この交響曲全曲が1947年にブルーノ・ワルターの指揮により演奏され録音されるよりずっと以前に、実は二度このアダジエツトが録音されている。一つは1938年の録音でワルターの指揮によるもの、そしてもう一つは1926年の録音でウィレム・メンゲルベルクの指揮によるものである。このアダジエツトは、これまで、いろいろな形の芸術作品の発想源になっている。この曲にインスピレーションを得て舞踏作品を構成した演出・振付家も多く、トーマス・マンの小説『ベニスに死す』を映画化したルキノ・ヴィスコンティの1971年作品の映画音楽のメイン・テーマにもなった。(頁第 図参照)

このアダジエツトは、マーラーが書いた交響曲全曲の中で最も短い楽章(たった103小節)である。本来ならすべての楽器が演奏するはずの交響曲の真直中に、弦楽器とハープのみの楽章を入れるということを作曲家にしたのは、おそらく18世紀以来はじめてのことであろう。

さて、「アダジエツト」とは、正確にいえばどういう意味なのであろう? 音楽辞典を見れば、「アダジオよりやや速めに」という定義が一番あげられているが、その他にも「より短く」とか「より軽く」という定義も含まれている。マーラーがアダジエツトというときには、「より短く」そしてあるいは「より軽く」という意味が含まれていこそすれ「より速めに」という意味は含まれていなかった。彼はこの楽章をアダジエツトとしたが、また別に楽譜の頭の世界速度標記にドイツ語でモルト・アダジオ(非常にゆっくり)を意味する"sehr langsam"とも記入している。

ところが、この"sehr langsam"というのが、どの程度ゆっくりなのかは、指揮者によってそれぞれ解釈が異なる。たとえば、メンゲルベルク指揮のレコードでは7分を少しこえる演奏であるが、ヘルマン・シェルヘンの場合、この2倍の時間(15分以上)も当てたことがある。これほどいろいろと解釈が大幅に異なる楽章は、マーラーの全交響曲の中でも他にない。マーラーの30分以上の楽章でも、指揮者により8分もの違いが出てくるといふのは非常にまれなことである。

マーラーの曲を指揮する現代の代表的指揮者の何人かが、このアダジエツトを特にゆっくり演奏している。演奏時間は、レナード・バーンスタインが11分以上、クラウス・テンシュテットと小沢征爾は11分半以上、ヘルベルト・フォン・カラヤン、クラウディオ・アバド、ジェームズ・レヴァイン、そしてロリン・マ

ーゼルは約12分、ベルナルト・ハイティンクが約14分である。

これくらいのペースで演奏すると、たしかに非常に感動的なものになる可能性はあるのだが、それほどまでゆっくり演奏しては、この楽曲の性格や機能をゆがめてしまうことになるかと非難する音楽学者も多い。このアダジエットは、それだけを別個のものとして切り離し、ゆっくり演奏すべき楽曲ではなく、ロンド・フィナーレへのゆっくりとした導入部だというのが、彼らの意見である。したがって、テンポがゆっくりしすぎておれば、最終楽章への自然な流れがそこなわれてしまうというわけだ。

このアダジエットを格別ゆっくり演奏する指揮者たちは、この楽曲はメランコリー、ノスタルジアあるいは喪失感を伝えるべく書かれたものと解釈しているようだ。なるほど、このアダジエットがお葬式によく演奏されるというのももっともである。たしかに、そのようなムードをかもし出すのにぴったりの曲ともいえる。だがマーラー自身は、決して、心痛むメランコリーな曲として、このアダジエットを書いたのではなかった。

マーラーがこのアダジエットに求めたのは、ロマンチックな愛のムードだった。事実、このアダジエットは、作曲者マーラーがアルマに送った恋文だったのである。おそらく2人が結婚する直前のことであろう。このことは、メンゲルベルクが自分用の第五交響曲の楽譜に書き込んだ注釈から、明らかになった。このアダジエットの楽章の冒頭の頁に、メンゲルベルクはこう書いている――

N.B. Dieses Adagietto war Gustav Mahlers Liebeserklärung an Alma! Statt eines Briefes sandte er ihr dieses im Manuskript; weiter kein Wort dazu. Sie hat es verstanden u. schrieb ihm: Er solle kommen!!! (beide haben mir dies erzählt!) W.M.

〈注〉このアダジエットはグスタフ・マーラーのアルマへの愛の宣言である！手紙の代わりに、この曲の手書きの楽譜を彼女に送ったわけである。それもことばは一言も付さずにである。アルマはすぐにその意味を解し、「ぜひ、いらっしゃい!!!」と彼に返事を書いた。(これは、ご両人から聞いたことである!)W.M.

このアダジエットを恋文に使用して、マーラーはその時の自分の心持をありのまま伝えようとした。ロマンチックな愛のメッセージとなれば、このアダジエットをあまりにもゆっくり演奏しては、その本質的な性格をゆがめてしまうことになる。これでマーラーが選んだテンポの説明もつく。生前、マーラー自ら、あるいは彼の“弟子”(メンゲルベルクとワルター)が指揮したアダジエットの演奏では、7分から9分の演奏になっている。(頁第 図参照)

明らかに、作曲者マーラーは、他の指揮者たちが彼自身の解釈を一つの伝統として守っていくよう望んでいたのである。マーラーが「伝統とは、いい加減なものだ」という名言を口にし、指摘したのは、多くの指揮者が偽りの伝統にしたがいすぎることだった。マーラーは伝統を大切なものと見ていた。だがそれは、あくまでも作曲者まで遡ることができるという条件においてであった。同時に、マーラーは自分が作曲したどの曲についても“正しい”テンポは只一つとは考えていなかった。事実、彼自身が指揮した演奏も、幾分速かったり、ゆっくりしていたり、その時の気分によってそれぞれに違っていた。だがマーラーとしては、たとえ世に認められた指揮者であっても、その解釈にははっきりした限度があるべきだといいたかったのである。この作品をそこなわない程度にのみ、彼の示したテンポをほんの少し変えてもよい、というのがマーラーの言い分だった。

生前、マーラーは、指揮者たちはしばしば彼の作品を「彼らの自己解釈にどっぷり浸けて」公衆に聴かせており、「ゆっくりすぎるラルゴや速すぎるプレストなどで」... 彼の残した指示を「誇張しすぎたり、ゆがめたり」してしまう傾向がある、と苦言を呈している。だが、その後何年も経つうち、自分のアダジエットがこれほどまでいろいろに歪められるとは、マーラーもとても予測できなかったであろう。前に触れた

とおり、今日、アダジエットを演奏する指揮者の多くが、マーラー自身の指揮による演奏テンポのほぼ二倍はゆっくり過ぎるテンポで演奏している。

これまで、マーラーの曲を演奏する第一線指揮者の多くが、マーラー自身はどのように演奏してほしいと思っていたのか、その答えを求めて、果てしない探究に力をそそいで来た。初めて明るみに出た事実も含め、本書で公表された数々の情報を新たに得て、これまで格別ゆっくりしたテンポでこのアダジエットを演奏していた指揮者連が、あらためて自分のアプローチを見直してみるようになれば、とも思う。マーラー自身が指揮した際のテンポ、他の指揮者も彼の解釈にしっかり従ってほしいという断固とした願いがマーラーにあったこと、マーラーの弟子(メンゲルベルクおよびワルター)はマーラーのテンポの取り方に忠実に演奏したこと、アダジエットとフィナーレとの関係を考えて上しかるべきテンポを設定する必要があること、そして、メンゲルベルクが記した恋文逸話にあるロマンチック・ムードのことなど... 実際、これほど強力な事実が揃えば、あらためて考察しないわけにもいかないであろう。これらの事実を知れば、どのようにアダジエットを演奏すべきかということ、また、この曲を極度にゆっくり演奏する解釈は成り立たない、単に間違っているだけなのだ、ということがはっきり判るとマーラー研究の権威者たちは言う。

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Faint, illegible text, likely bleed-through from the reverse side of the page.



Figure 26. The opera house in Vienna where Mahler served as Director during the time he composed the Adagietto.

Adagio

EDITOR AND PUBLISHER Gilbert E. Kaplan

ASSOCIATE PUBLISHER Gail M. Ross

DESIGNER Jerry Kelly

COPY EDITOR Tina Aridas

PRINTING, TYPESETTING, BINDING The Stinehour Press, Lunenburg, Vermont

The facsimiles have been printed on 300-line screen by offset lithography from photographs by David A. Loggie. The text has been printed by letterpress from Monotype Bembo, Delphin and Romulus types. Illustrations and photographs in the text are 300-line screen duotones printed by offset lithography.

The paper for the facsimiles is 100# Mohawk Superfine Smooth; for the text, 80# Mohawk Superfine Softwhite Eggshell; for the cover, 80# Curtis Flannel Burgundy. The presentation box cover cloth is by World Cloth Company; the lining paper, 80# Curtis Flannel Burgundy.

The compact disc was recorded at Watford Town Hall in Watford, England, on June 3, 1991, with Gilbert Kaplan conducting the London Symphony Orchestra. The producer was James Mallinson; engineer, Mike Clements (Floating Earth Ltd); editor, Ben Turner (Finesplice); administrator, Gail Ross; designer, Chel Dong; CD production, Digital House Ltd.

Total time 7:57

Published in an edition limited to 1,500 copies,
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publisher's copies, numbered 1-CCL.

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THE KAPLAN FOUNDATION
NEW YORK

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Adams

Journal of the
Adams

The morning was fine and clear
and the temperature was about
pleasantly warm. The
atmosphere was

The afternoon was clear
and the temperature was
pleasantly warm. The
atmosphere was
clear and the
temperature was
pleasantly warm.

Adams

Journal of the



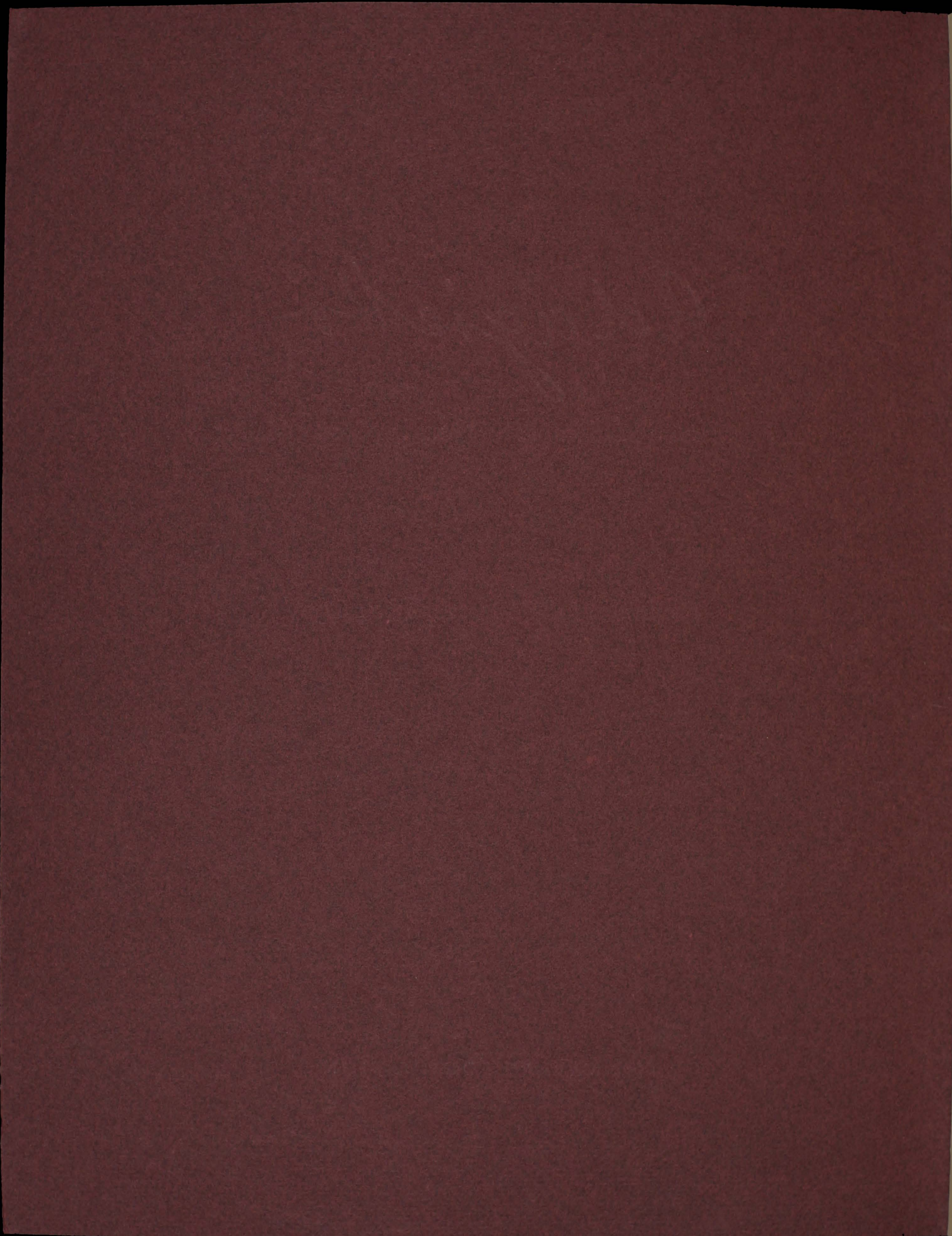


Adagietto

Adagietto from Symphony No. 5 by Gustav Mahler

Facsimile of the Autograph Fair Copy

THE KAPLAN FOUNDATION



Empty musical staves at the top of the page.

Musical score with handwritten notes and performance instructions. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various notes, rests, and dynamic markings such as *pp*, *arco*, and *gott.*. A handwritten instruction in German reads: "In 9-Steile auf ges freisubstanzieren!".

Empty musical staves at the bottom of the page.

Five sets of empty musical staves, each consisting of five lines, arranged vertically at the top of the page.

Handwritten musical score for piano and voice. The piano part is written on a grand staff (treble and bass clefs). The vocal part is written on a single staff with a soprano clef. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *brasil Thuy*, *pp*, *ppp*, *pp esp.*, *ppp*, *pp*, *ppp*, and *pp*. There are also some handwritten annotations like *uniso.* and *pp esp.* near the vocal line.

Five sets of empty musical staves, each consisting of five lines, arranged vertically at the bottom of the page.

Empty musical staves at the top of the page.

Handwritten musical score for piano. The score is written on a grand staff (treble and bass clefs). It includes dynamic markings such as *pp*, *sempre pp*, and *pp poco*. There are also performance instructions like *morendo* and *1. ar. or 2. pick*. The notation features various note values, rests, and slurs.

Empty musical staves at the top of the page.

Handwritten musical score for piano, featuring a grand staff with treble and bass clefs. The score includes lyrics and performance markings. The lyrics are: "a p a c e cresc", "p o e r cresc", "p o e r cresc", and "a r e o f f". Performance markings include "sul Pog.", "Dim.", "p", "p expr.", and "a r e o f f". The notation includes various note values, rests, and dynamic markings.

Empty musical staves at the bottom of the page.

Fließender

Handwritten musical score for a piece titled "Fließender". The score is written on a grand staff with three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a flowing melody in the upper voice and a supporting accompaniment in the lower voice. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions such as "fließend" (flowing) and "arco" (arco) are present. The score concludes with a double bar line and a final chord.



Empty musical staves at the top of the page.

A handwritten musical score on a page with ten staves. The score is written in black ink and includes vocal lines and piano accompaniment. The music is in a minor key, indicated by the presence of flat symbols (b) for notes and the key signature. The score is divided into two systems by a double bar line. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The vocal line includes the following lyrics: "poco a poco cresce", "inffirmitati!", "poco a poco cresce", "poco a poco cresce", "poco a poco cresce". The piano accompaniment includes dynamic markings such as *p*, *mf*, *f*, and *pp*. The score is written in a cursive style and includes various musical notations such as notes, rests, and accidentals.

Empty musical staves at the bottom of the page.

Empty musical staves at the top of the page.

Handwritten musical score for piano and strings. The score is written on a grand staff with a treble clef on the right and a bass clef on the left. The piano part features a melodic line with various dynamics including *pp*, *ppp*, and *ppp unison*. The string part includes a section marked *arco* with dynamics *p* and *pp*. The notation includes notes, rests, and slurs.

Empty musical staves at the bottom of the page.

Five empty musical staves at the top of the page.

Handwritten musical score for a grand piano. The score is written on a system of five staves. The top two staves contain the right-hand part, and the bottom three staves contain the left-hand part. The notation includes various notes, rests, and dynamic markings such as *soff.*, *mp.*, *f*, *pp*, *mf*, *ff*, *rit.*, *all.*, *dim.*, *acc.*, *dec.*, *cruc.*, *rit.*, *all.*, *dim.*, *acc.*, *dec.*, *cruc.*, *rit.*, *all.*, *dim.*, *acc.*, *dec.*, *cruc.*. The left-hand part includes a *pizz.* marking. The score is divided into two measures by a double bar line.

Five empty musical staves at the bottom of the page.

Empty musical staves at the top of the page.

Handwritten musical score with multiple staves. The notation includes notes, rests, and dynamic markings. Key markings include:

- erese* (written twice)
- pp subito* (written multiple times)
- pp subito* (written multiple times)
- pp subito* (written multiple times)
- pp* (written multiple times)
- pizz* (written multiple times)
- arco* (written once)

Empty musical staves at the bottom of the page.

Zurückhaltend

Molto Rit.

Handwritten musical score for piano and violin/viola. The score is divided into two sections: *Zurückhaltend* and *Molto Rit.*

The piano part features complex chordal textures with accidentals and dynamics like *p*, *pp*, *ppp*, *f*, and *ff*. The violin/viola part has melodic lines with slurs and dynamics like *pp*, *ppp*, and *ff*. Performance markings include *sempre dim.*, *morendo*, and *rit.*

Tempo I. (Molto Adagio)

Handwritten musical score for piano and violin. The piano part is in the lower system, and the violin part is in the upper system. The piano part includes dynamic markings like 'p molto espress.', 'pp', and 'ppp', and a 'crescendo' marking. The violin part has various notes and rests.

Empty musical staves at the top of the page.

Handwritten musical score for three staves. The top staff contains a melodic line with various ornaments and fingerings. The middle staff begins with a *pp* dynamic and includes a *morendo* marking. The bottom staff includes a *pp* dynamic, a *pp* *espr.* marking, and a *morendo* marking. The score concludes with a *pp* dynamic.

Empty musical staves at the bottom of the page.

Ret *Noch langsamer*

The musical score is written across five staves. The notation includes notes, rests, and dynamic markings such as *pp*, *ppp*, and *p*. Handwritten annotations in German and Italian are present. The first annotation, *Zögernd und in offener Brust*, is written over the first two staves. The second annotation, *pp vibrato*, is written below the first two staves. The third annotation, *poco a poco*, is written above and below the fifth staff. Other markings include *ppp*, *pp*, and *p* scattered throughout the score.

Walt Sehr zurückhaltend!

cresc *Walt! Sehr zurückhaltend!*

Walt! *poco a poco o diem*

poco a poco o diem

poco a poco o diem

poco a poco o diem

cresc *molto* *poco a poco o diem*

Empty musical staves at the top of the page.

Handwritten musical score for strings. The notation includes notes with dynamics such as *ppp*, *pp*, *p*, *f*, and *ppp*. Performance markings include *lung.*, *lung.*, *morendo*, *dim.*, and *morendo*. A large handwritten note in the center reads "folgt ohne Unterbrechung".

No 5

No 5.

Handwritten musical score for woodwinds. The staves are labeled: 1. Oboë, 1. Fag., 1. Horn (F), and I. Viol. The tempo marking "Lustig" is written above the Oboë staff. Dynamics include *lung.*, *pp*, *f*, and *pp*. The Fag. staff shows a melodic line with notes and rests.

ADAGIETTO

FROM SYMPHONY NO. 5 BY GUSTAV MAHLER

Facsimile of the Autograph Fair Copy

Printing by The Stinehour Press of Lunenburg, Vermont,
on Mohawk Superfine paper.

Photography by David A. Loggie.

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THE KAPLAN FOUNDATION
NEW YORK





Mengelberg Foundation sells Mahler-piece to keep estate.

Amsterdam, May 18. 1984.

The Willem Mengelberg Stiftung (Foundation) sold to the American publisher Gilbert E. Kaplan, from the inheritance that's in the trust from 1951 Dutch deceased Orchestral conductor, the manuscript of the Second Symphony of Gustav Mahler. The proceeds of the sale - the persons involved didn't want to state the amount for which it was sold - will be used for dire maintenance needs at the Chasa Mengelberg, the summer cottage, Mengelberg had built in Unter Engadin in Southeast Switzerland in 1912 according to his own design. Since 1951 there has scarcely been any maintenance work done on the house which is located in the mountains at an altitude of 1500 meters and which receives meters of snow each Year.

"We had to make a choice to let the cottage fall into disrepair or to sell something out of our (assets) in order to preserve the Chasa" says J. Bevaart, one of the Dutch boardmembers of the Swiss based Willem Mengelberg Stiftung.

The floors in the basement sag, the balconies are loose and the roof is in bad condition, not the way it should be, things like that can not continue that way. The sale of the Mahler-Manuscript will make the house and the land surrounding it, - to which a historic Swiss farm also belongs - secure for decades. Sponsors and the Swiss Heimatschutz couldn't provide sufficient funds."

It was decided according to Bevaart, to sell prescribly the Second Symphony of Mahler, because Mengelberg acquired it only after Mahler's death and because the weakest ties exist between it and the rest of the Mengelberg archives of scored, manuscripts (Handwritings) correspondence and documents. The Mengelberg archives are housed in the Municipal Museum of the Hague. The choice of selling the Second Symphonie came about in consultation with the Museum's Board.

Mahler's Owner.

Gilbert Kaplan, a publisher and a Mahler owner, who once hired the American Symphony Orchestra in order to be able to direct the Second Symphony himself, will put the score at the disposal of the Pierpont Morgan Library in New-York, which possesses a great number of other Mahler manuscripts. The handwriting can be studied there and a facsimile edition will also appear.

Chasa Mengelberg is described by Bevaart as a "living Museum where everything as far as possible is kept as Mengelberg left it at his death, March 22. 1951, six days before his eightieth birthday. Mengelberg has been living there since the second World War, when he was not longer allowed to direct the concert hall Orchestra on account of a too sympathetic attitude towards the occupying Germans.

There is no electricity, nor running water in the house and that will remain that way. A shower with warm water will be installed

at this time, and for cooking in the kitchen, that was still being done with (wooden) logs.- modernization will also take place. In the Summer "Chasa Mengelberg" can be rented by musicians bevwart says, not to regret to have sold the Bahler manuscript."Mengelberg would have done it this way too."

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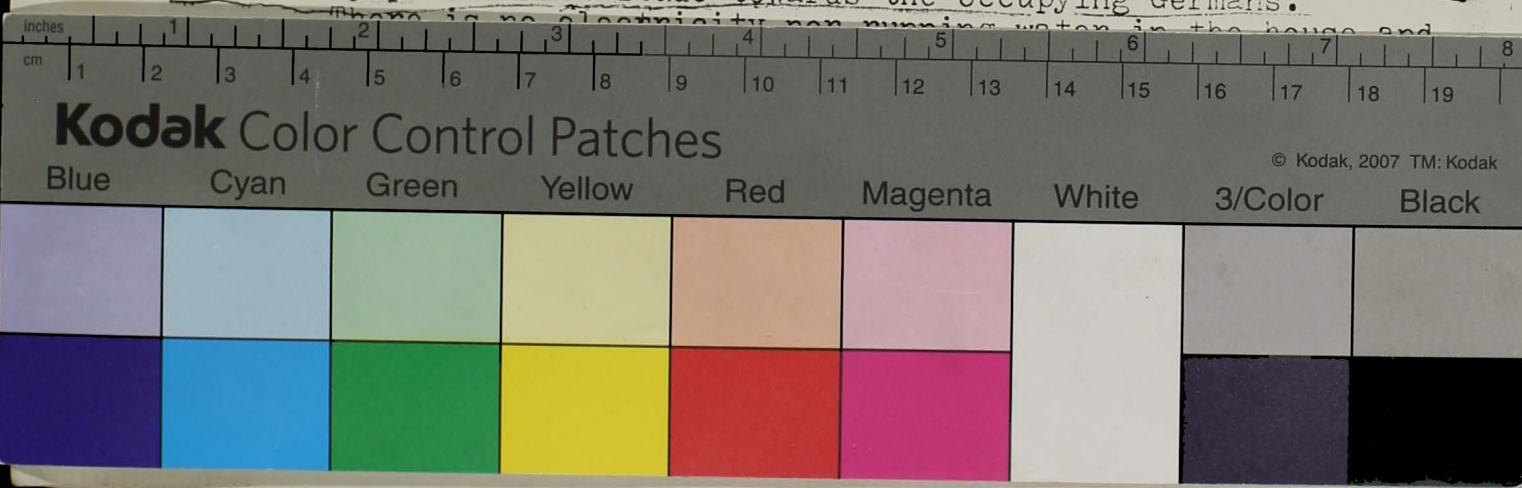
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N/V/51 - ZS 1656

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Editor: Gilbert E. Kaplan
THE KAPLAN FOUNDATION - NEW YORK 1992

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