

**Gustav Mahler and
Viennese Identity in his Music**

Rachel Flamm

Anne Ulmer

German 346- Vienna: Dream and Reality

February 22, 2006

The history of western music is deeply embedded in the Austro-Germanic line of composers. Bach, Mozart, Beethoven, Haydn, Brahms, and Wagner were unquestionably part of this succession of composers, even if some of these men were influenced by outside sources such as Italian, French, or Eastern European music. The next composer to carry on this rich heritage was Gustav Mahler. Mahler once said “Ich bin dreifach heimatlos: als Böhme unter den Österrern, als Österreicher unter den Deutschen, und als Jude in der ganzen Welt.”¹ He was not born German, arguably not born Austrian, and not born Christian, and yet he inherited this musical heritage and took it as his own. He ended up leaving a legacy that flowed seamlessly between these ancestors and the men who would come later as part of the so-called Second Viennese School, Wolf, Webern and Schoenberg. How could an outsider breach such a magnificent lineage and what made fin-de-siècle Vienna the right setting for Mahler’s success? The first part of that question can be answered through Mahler’s music and the second by the nature of turn-of-the-century Viennese society. Though his appointment in Vienna made Mahler one of the most respected conductors of his time, he was more excited about the fact that he had found a place he felt at home.² Mahler had worked to assimilate into Austro-German musical lineage to such an extent that, like almost all of the composers in his musical heritage, he belonged in Vienna.

¹ Alphons Silbermann, *Lübbes Mahler Lexikon* (Bergisch Gladbach: Gustav Lübbe Verlag, 1986).

² Henry-Louis de La Grange, *Gustav Mahler*, 2 ed., vol. Volume 2- Vienna: The Years of Challenge, 4 vols. (Oxford; New York: Oxford University Press, 1995).

Mahler's music, both that which he composed and that which he conducted, clearly brought in elements of previous Austrian musicians, while reinterpreting their style in his own way to make it unique. Overall, members of the court and society approved of his music, proof of which came with his appointment as director of the Hofoper. This approval came at a cost though. For many years Mahler had to fight to overcome his birth, in a small Bohemian town to a Jewish family of the petit bourgeoisie. He was a dedicated student at the conservatory in Vienna, paid his dues with a number of smaller conducting jobs all over central Europe, and converted to Catholicism before achieving the preeminent musical position of his time: Direktor³ at the Wiener Hofoper (now the Staatsoper.) There he made innovative changes in a society resistant to, yet anticipating, great change.

Gustav Mahler was born on July 7, 1860 in Kalischt, Bohemia (now in the Czech Republic) as the eldest child of Bernhard and Marie Mahler. When Gustav was less than a year old, his family moved to Iglau, Moravia (also now in the Czech Republic) where his family became part of a Jewish community that was linguistically and culturally German. His father built up a tavern and distillery business and supported his eldest son's musical ambitions. Iglau had strong culture including many peasants who played Czech folk music, German choral church music, an amateur orchestra and even a small professional theater and opera

³ I will use the German terms for Mahler's positions thought this paper because there is no English equivalent for most of these positions. Direktor refers to more than the English director but less than the general manager. This position encompasses being director of the entire production overseeing programming, production design, musical direction and conducting. Kapellmeister is a uniquely German position being roughly equivalent to conductor. This information taken from Kurt Blaukopf, *Mahler: his life, work, and world*, Rev. and enl. ed. (New York: Thames and Hudson, 1992).

house. While Mahler had little formal training other than some harmony lessons from the music director of a local church, he wanted to learn any song anyone would teach him and when his father acquired a piano when Gustav was 10, he quickly became known locally as a prodigy.

Mahler did not do well in his traditional academic studies and in 1875 his father agreed to send him to the Vienna Conservatory. He studied piano and composition and graduated three years later. From 1877-1880 Mahler also took classes at the university. Mahler's student years in Vienna did a lot to shape his ideology and philosophy. The students he surrounded himself with, including Hugo Wolf, Engelbert Pernerstorfer and Victor Adler, were strong supporters of the modernist movement and the teachings of Richard Wagner and Anton Bruckner. The teachers at the university did not support these sympathies but Mahler attended many of Bruckner's lectures and continued to promote Bruckner's symphonies throughout Mahler's career. Mahler, Pernerstorfer and Adler were all members of the *Leseverein der deutschen Studenten Wiens* which was a pan-Germanist student association, as well as the *Academic Wagner Society*.⁴ Wagner was not only well known for his dramatic musical work, but also for his radical essays including "Das Judentum in der Musik", "Deutsche Kunst und deutsche Politik" and "Kunst und Klima". According to Mahler, Wagner was "a firebrand ... a revolutionary and reformer of art such as had never existed before."⁵ Wagnerism,

⁴ William J. McGrath, *Dionysian Art and Populist Politics in Austria* (New Haven: Yale University Press, 1974).

⁵ Quoted in Peter Franklin, *Mahler: Symphony No. 3*, Cambridge Music Handbooks, ed. Julian Rushton (Cambridge: Cambridge University Press, 1991).

socialism, pan-Germanism and Nietzschean philosophy all would come into play in Mahler's compositions, including *Das klagende Lied* and a number of his symphonies.

Conducting---

Mahler's conducting was his strongest link to the past. His conducting brought him into close contact with the music of the classical musical canon. Opera's by Mozart and Wagner were the core of his repertoire. In Mahler's own time, his conducting is what advanced his career. His own compositions were appreciated but not as well received.⁶ In contrast, today Mahler is recognized as one of the most important composers of his time, along with Richard Strauss and Antonín Dvořák, and Mahler is studied more for his compositions than his conducting techniques.

Between 1880 and 1897, Mahler held numerous conducting posts all over central Europe. He worked in Linz, Ljubljana, Moravia, and Vienna until 1883. A visit from several influential opera directors in Germany secured him his biggest job yet, in Kassel, Germany from 1883 to 1885. From 1885-1886 he found himself at the German Theater in Prague and then between 1886 and 1888 he conducted in Leipzig. In October 1888 Mahler headed for the Budapest Opera, where he was charged with turning around the ailing opera company. One notable change he

⁶ Carl E. Schorske, *Eine Österreichische Identität: Gustav Mahler* (Vienna: Picus Verlag, 1996).

brought about was the performance of many operas, particularly Wagner's, in Mygdar, allowing a greater portion of the population to appreciate the operas.

Mahler's excellent work in Budapest earned him consideration for the ultimate promotion in music, the position of Direktor at the Wiener Hofoper, a position he held from 1897-1907. Excellent reviews in his previous positions could not alone earn him this position, however. Anyone holding such a high position in the K. u. K. court had to be Catholic, if only nominally. Mahler once said, "Mein Judentum verwehrt mir, wie die Sachen jetzt in der Welt stehen, den eintritt in jedes Hoftheater."⁷ On February 23, 1897, Mahler officially converted to Catholicism in anticipation of his pending promotion. Mahler knew this would not help counter the harsh anti-Semitic sentiment in Vienna, but he also never showed any opinion on Jewish matters and showed no favoritism toward Jewish musicians⁸.

Mahler cemented his advancement with excellent productions of Wagner's *Lohengrin* and Mozart's *Die Zauberflöte* during his trial weeks in Vienna. Mahler's "Berufung zum Gott der südlichen Zonen" as Schreiber put it, suited him well.⁹ In April, he began working in Vienna as Kapellmeister and by September, he was Direktor. While Direktor at the Hofoper, between 1898 and 1901 Mahler was also Direktor at the Wiener Philharmoniker, holding the empire's two top musical posts at the same time. This made for an extremely strenuous schedule. During Mahler's peak years in Vienna, he would conduct five or six nights a week. Mahler resigned from his position at the Philharmoniker in 1901 due to critical response against his

⁷ Silbermann, *Lübbes Mahler Lexikon*.

⁸ Jonathan Carr, *The Real Mahler* (London: Constable and Company Limited, 1997).

⁹ Wolfgang Schreiber, *Mahler* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1971).

expanded version of Beethoven's Ninth Symphony as well as increasing medical problems exacerbated by his non-stop schedule and painstaking personal involvement with every aspect of his productions.

As Direktor at the Hofoper, Mahler instituted a number of radical changes that characterize opera as we know it today. Before Mahler, members of society went to the opera to talk, eat, play cards, and generally to be seen. The opera was merely background noise. Mahler changed that. He was the first to dim the house lights and close the doors during performances in order to focus the audience's attention on the stage. He also deepened the orchestral pit, changing the orchestra-singer balance. Mahler was also a perfectionist, known for reigning in singers' egos.

Mahler had a unique conducting style, frequently criticized in the press. Descriptions of the "hypomodern Dirigent[s]" theatrical gestures and nervous movements have been seen as anti-Semitic critique, these traits being seen in Mahler's time as inherently Jewish.¹⁰ Musically, Mahler altered scores to heighten the rhythmic and dynamic contrast, specifically in the works of Schumann and Beethoven. He often made the orchestra larger than what was called for, sometimes having a piece for a quartet played by the full orchestra. This dramatization of music can be seen in all of Mahler's own works, an example of which is his Eighth Symphony, which was nicknamed the "Symphony of A Thousand."

Reflecting his Wagnerian academic roots, Mahler saw fit to reform the practice of performing Wagner's works. While always popular with German

¹⁰ K. M. Knittel, "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in 'Fin-de-siecle' Vienna," *Nineteenth-Century Music* 18.3 (1995).

audiences, no conductor before Mahler had performed Wagner's epic operas without cuts. Sometimes five hours long, Wagner operas at full length were critically appreciated, if less enthusiastically attended. In keeping with egocentric Germanic musical tradition, Mahler stuck mainly to the beloved deceased Austro-German composers, specifically Beethoven, Mozart, Gluck, Strauss and Schubert.

In 1902, Gustav Mahler married Alma Schindler, daughter of Viennese landscape-painter Emil Schindler. Though 20 years her senior, Gustav was very much in love with Alma. This marriage was very important for Gustav Mahler socially. It connected him with many prominent Viennese artists of the time. After Alma's father's death, Alma's mother married the Modernist painter Carl Moll. When Alma met Gustav in November of 1901 at a party at the house of Berta Zuckerkandl, Alma was having an affair with Alexander Zemlinsky, a composer whose opera *Es war einmal* Gustav Mahler had staged two years earlier. Zemlinsky's social circle included many young modern composers, including Arnold Schoenberg. Mahler met Schoenberg just before Schoenberg's Expressionist period, when his music was beginning to depart from tonality. Mahler greatly admired Schoenberg's work and later gave vital financial support to Schoenberg and his family. Gustav's marriage to Alma produced two girls, Anna Justine and Maria Anna, who died when she was five years old throwing Mahler into a deep depression.

Gustav Klimt was a great admirer of Alma's and involved Gustav Mahler with the Secession, particularly the 14th exhibition in 1902, which was dedicated to

Beethoven. Mahler composed a wind band arrangement of the finale of Beethoven's 9th Symphony. The 1904-05 season was the height of Mahler's association with the Secession movement. He began working with Albrecht Roller on set designs for new opera productions including *Tristan and Isolde*, *Don Giovanni*, *Die Walküre*, and *Iphigenie en Aulide*. The symbolist-inspired sets with unusual lighting were considered "the most consummate and innovatory productions of the Mahler era."¹¹ When Mahler left for New York in 1907, he brought many of these set designs with him. In 1904 Mahler was also elected honorary president of the Vereinigung Schaffender Tonkünstler, the musical equivalent of the Secession. Schoenberg, Zemlinsky, Alban Berg and Anton Webern were the central figures in this association, which only lasted for a year but provided a model for many later associations devoted to the promotion of new music.¹²

After 1903, Mahler handed over more of the day to day rehearsing and directing to staff conductors Bruno Walter and Franz Schalk. He took an interest only in certain productions where he would supervise rehearsals and conduct the opening performance. Much to the distress of Prince Montenuovo, the manager of the Hofoper, Mahler left Vienna frequently to perform his own works elsewhere, most frequently his Third Symphony.

In 1907, Mahler left the Hofoper due to increasing friction with Prince Montenuovo as well as intensifying anti-Semitism in the Viennese press. Mahler was invited to New York City in their bid to increase the city's culture. He

¹¹ Peter Franklin, *Mahler, Gustav*, 2006, Available: www.grovemusic.com, 1 February 2006.

¹² Franklin, *Mahler, Gustav*.

conducted with the Metropolitan Opera and the New York Symphony Orchestra. At the Met, he restored Wagner's operas to their full length and used Rollers set designs for a new production of *Fidelio*. With the Orchestra, Mahler conducted many modern pieces by Strauss, Rachmaninoff, and Debussy, as well as some of his own works. Mahler returned to Vienna every summer to compose and died in Vienna on May 18, 1911.

Composition---

The schedule of an opera director was ideal for Mahler. The opera season ran August through May, leaving Mahler the summers to focus on composing. During his time in Vienna and New York, Mahler had a number of different cabins he would retreat to in the Austrian Alps. Though not in the most robust health due to a heart defect, Mahler loved swimming and hiking. Every summer he would go into the mountains, taking Alma and the children with him, and focus on composing while Alma took care of the house and children.

When Gustav married Alma, he insisted she give up composing at which she was rather talented. She did this begrudgingly, realizing Mahler could only compose his best work free of distractions, leaving Alma to tend to the children, the housework, and attending the functions required of Viennese society. Gustav did allow Alma to help him with his compositions from time to time. She always corrected the proofs of his music, in her favorite purple ink, as they came back from the editor.

Mahler's assimilation into Viennese culture can be heard in much of his music. He knew that the way to be accepted into Viennese musical society was to devote himself tirelessly to studying the Austro-German masters and their techniques. Though his music is unique from that which preceded him, it has many identifiable links. Mahler's use of large orchestras is part of the evolution of music in the Romantic period. Beethoven also was the first to use singers as part of a symphony and he was the only major composer before Mahler to do so. Mahler's ten completed symphonies¹³ each bears references Austro-German music, both high and low, and these references increase throughout his time in Vienna.

When Mahler wrote his music, he strived to create a world: "Als Komponist strebte er danach, ein Weltbild zu konstruieren, das seiner Erfahrung der modernen Welt entsprach."¹⁴ Nowhere was this goal more fulfilled than in his Third Symphony. From 1891 to 1896, Mahler read much or all of the work of the philosopher Nietzsche's. During the latter half of this time, Mahler was also composing his Third Symphony. Nietzsche was fundamentally opposed to Wagnerianism. While Wagner was altering the path of German opera to make it larger, louder, and longer than ever before, Nietzsche believed it was missing the subtlety, or as he put it, the "light feet, wit, fire, grace; the great logic; the dancing of the stars; the exuberant spirituality; the southern shivers of light; the smooth sea---

¹³ *Das Lied von der Erde* was a symphony though Mahler did not number it his Ninth due to his superstitious belief of the Curse of the Ninth, which said that no composer could complete a tenth symphony. Ironically, Mahler died writing his symphony numbered his tenth.

¹⁴ Schorske, *Eine Österreichische Identität: Gustav Mahler*.

perfection.”¹⁵ Nietzsche valued folk-song as the most fundamental ‘musical mirror of the world’ available, specifically citing the collection of old German folk poems *Des Knaben Wunderhorn* collected by Arnim and Brentano as a source of ever-renewable artistic insight.¹⁶ Mahler used settings of these poems frequently over a period of time from 1892 to 1898 that scholars now refer to as “The Wunderhorn Years.”

Program music is music that has a narrative quality. It attempts to have extra-musical meaning without resorting to the use of words. This style of music became very popular in the Romantic era, though it has existed since the 1700s. One frequent trait of Romantic music was that it often had extra-musical meaning. In a letter to music critic Arthur Seidel, Mahler once said, “My music arrives at the program as *final ideal clarification*, whereas with Strauss the program *pre-exists as a given task*.”¹⁷ In Mahler’s time, there was a line being drawn between Tonkünstlern, tone poets who told a story through song, and those who wrote absolute music, music for the sake of music. Eduard Hanslick was a professor of Mahler’s at the University and a music critic with the *Neue freie Presse* who often criticized those, like Mahler, who believed music could have a narrative function and supported composers like Brahms who wrote absolute music. Hanslick once said, “Music has no subject beyond the combinations of notes we hear, for music speaks not only by means of sounds, it speaks nothing but sound” which was the

¹⁵ Quoted in Franklin, *Mahler: Symphony No. 3*.

¹⁶ Franklin, *Mahler: Symphony No. 3*. *Des Knaben Wunderhorn* was published in Heidelberg, Germany between 1805-1808 and greatly admired by many composers as well as Nietzsche and Goethe. It is available, among other places, from Project Gutenberg at <http://gutenberg.spiegel.de/arnim/wundhorn/wundhorn.htm>.

¹⁷ Franklin, *Mahler: Symphony No. 3*.

antithesis of Mahler's position. Mahler's music all had meaning behind it and he believed the meaning in music should be something that everyone can understand.

He once said:

“Beginning with Beethoven there is no modern music without its underlying program.—But no music is worth anything if first you have to tell the listener what experience lies behind it and what he is supposed to experience in it. And so yet again, to hell with every program! You just have to bring your ears and a heart along and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator.”¹⁸

Mahler's programmatic titles for the movements of his Third Symphony changed many times, including periods when Mahler wanted the movements to have no titles at all.

Originally, Mahler was going to title the entire symphony “Ein Sommermorgen-Traum”¹⁹ although that title was quickly removed. The movement titles were kept, though changing frequently. The last and most frequently used set of titles included:

1. “Der Sommer marschier ein”. (Bachuszug.)
2. “Was mir die Blumen auf der Wiese erzählen”. (Menuett.)
3. “Was mir die Thiere im Walde erzählen”. (Rondeau.)
4. “Was mir der Mensch erzählt”. (Altsolo.)
5. “Was mir die Engel erzählen”. (Frauenchor mit Altsolo.)
6. “Was mir die Liebe erzählt”. (Adagio.)²⁰

¹⁸ Michael Steinberg, *Littion Conducts Mahler's Symphony No. 3*, 2005, 1 February 2006.

¹⁹ “A Midsummer-Mornings Dream”, though Mahler insisted it had nothing to do with Shakespeare's *Sommernachtstraum*

²⁰

1. “The summer marches in”. (Bacchic procession.)
2. “What the flowers in the meadows tell me”. (Minuet.)

One interesting point is the historically successive forms used in each movement. A song for Bacchus relates to the ancient Greek and the minuet and trio was a favorite form for Baroque and Classical composers. The rondo was used from the Baroque period on, and though Haydn, Mozart and Beethoven all used them quite frequently, Mahler's use most closely resembles a Beethovenian scherzo.²¹

Beethoven continues as the primary source of inspiration with Mahler's use of vocalists as part of a symphony, a technique that began with Beethoven. The movements were increasingly weighty as the symphony progressed, but also increasingly agreeable to Viennese audiences.

Mahler's Third Symphony can be seen as strongly paralleling his own assimilation into Austrian culture.²² The first movement was frequently disliked for its subversive modernist musicality. Mahler described it as a "relentless struggle against the state and the forces of order," even using the pan-Germanist, anti-Habsburg, student protest song "Wir hatten gebauet ein stattliches Haus" written in 1819 by Daniel August von Binzer²³. This song, and Mahler's use of it, was very controversial. On December 20, 1878, the Austrian government decided, amid student protesters singing Binzer's song, to dissolve the Leseverein der deutschen Studenten Wiens on the grounds that it was a danger to the state.²⁴ While Mahler's

3. "What the animals in the forest tell me". (Rondeau.)

4. "What man tells me". (Alto solo.)

5. "What the angles tell me". (Womens' chorus with alto solo.)

6. "What love tells me". (Adagio.)

²¹ Franklin, *Mahler, Gustav*.

²² Franklin, *Mahler, Gustav*.

²³ Tracks 1-3 on CD included as Appendix 1. See Appendix 2 for score excerpts and text.

²⁴ Franklin, *Mahler: Symphony No. 3*.

music was often controversial because of its modern style or Mahler's Judaism, his use of this song gave the critics something concrete against which they could protest. This movement represents Mahler's student years in Vienna. The first movement is almost half the length of the entire symphony, over 40 minutes long, a previously unheard of length for a single movement. It was also the movement he composed last.

The second movement, actually written first, included a setting of the quintessential Austrian folk dance, the *ländler*.²⁵ The second movement of a symphony is traditionally a minuet and trio and Mahler found the *ländler*, a dance in $\frac{3}{4}$ time, to be a natural replacement for the minuet. He frequently used *ländler*s as the second movement of his middle and later symphonies. As Mahler's reputation as a conductor grew, he came into contact with more of Austrian society. It would have been important for him to know the historic folk aspects of Austrian culture. The third movement²⁶ included a tragic, ethereal post horn solo, said to represent a superior form of human consciousness. This represents the beginning of Mahler's serious study of German Romantic philosophy, his contemplation of that which is beyond earthly.

The fourth movement is the first to include voices. The alto sings a setting of Nietzsche's "Midnight Song" from *Also sprach Zarathustra*, which Mahler read while composing this symphony. This speaks to the deepening of Mahler's philosophical understandings. The fifth movement uses "Es sungen drei Engel" from

²⁵ See Appendix 1, tracks 4 and 5.

²⁶ See Appendix 1, track 6.

Des Knaben Wunderhorn to which Mahler added his own lines.²⁷ Nietzsche said that if an artist wanted insight into German inspiration, he should know these texts so Mahler's interest in this collection of poetry would have been a natural progression after his readings of Nietzsche. This movement also uses styles very typical of Bruckner, Wagner and Beethoven, who were the Bavarian and Austrian Romantics. Mahler explores "the tension between chorale-like benediction and an urgently aspiring *espressivo* string style, characterized by significant levels of passing dissonance"²⁸ very much like the third movement of Bruckner's *Te Deum* (1881)²⁹. Romanticism was just ending with Mahler, so these composers, his immediate predecessors, would have been the ones from which he studied and grew. We know this to be true from his membership in the Wagner Society and attendance at Bruckner's lectures.

The sixth movement is Mahler's assimilationist reconciliation.³⁰ The title of this final movement translates to "What love tells me." In Catholicism, the dominant religion in Vienna in 1900, the most superior love is divine love, or the love of God for man. Mahler's acceptance of this represents his acceptance of Catholicism, a very important step of his assimilation in Vienna. In each of the earlier movements, a different entity such as the flowers, the animals, man, or the angels, is trying to tell the listener the answer to a question. That question is generally believed to be the biggest question: What is the meaning of life? This is a

²⁷ See Appendix 3 for texts.

²⁸ Franklin, *Mahler, Gustav*.

²⁹ See Appendix 1, tracks 8-10.

³⁰ See Appendix 1, tracks 11 and 12.

question Mahler also explores in his Second Symphony, but never tried to answer as he did with his Third. The final movement can be heard as the final resolution of the tension of the symphony, musically and philosophically. Though the first movement of this symphony was quite controversial, audiences greatly enjoyed later movements. As Peter Franklin states, “the symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian Empire in the fragile and increasingly fragmented last stage of its history.”³¹

Fin-de-siècle Vienna was growing into a more fractured society, one that Mahler spent much of his life trying to understand and of which he wanted to become a part. The music Mahler chose to conduct, with an emphasis on Mozart and Wagner, are examples of the ways in which he wanted to become accepted in Vienna. Mahler’s music, particularly his Third Symphony, reflects this assimilation and was evidence of the musical legacy he wanted to continue. As Mahler said to Sibelius in 1907, “A symphony must be like the world. It must embrace everything.”³² Mahler was true to that philosophy. He embraced all of Austro-German musical heritage and Vienna’s fractured society with one symphony.

³¹ Franklin, *Mahler, Gustav*.

³² Blaukopf, *Mahler: his life, work, and world*.

Appendix 1- CD of relevant musical clips

Track	Title	Time
1	Opening of Third Symphony, Mvmt. 1	6:32
2	Wir hatten gebauet ein stattliches Haus	2:35
3	"Wir hatten" theme at rehearsal mark 23	0:16
4	Sunnleit'n Landler	3:11
5	Symphony No. 3, Mvmt. 2- Landler	3:13
6	Symphony No. 3, Mvmt. 3- Posthorn solo	5:01
7	Symphony No. 3, Mvmt. 4- Nietzsche's Midnight Song	4:19
8	Te Deum: I. Te Deum laudamus	7:20
9	Te Deum: III. Aeterna fac	1:45
10	Symphony No. 3, Mvmt. 5- "Es Sungen Drei Engel"	4:24
11	Symphony No. 3, Mvmt. 6- Opening of final movement	4:44
12	Symphony No. 3, Mvmt. 6- Closing of final movement	7:33

Tracks 1,3,5,6,7,11 and 12-

Erich Leinsdorf, cond., Symphony No. 3, by Gustav Mahler, Boston Symphony Orchestra, Classics/Windham, 1999.

Tracks 8 and 9-

Helmuth Rilling, cond., Te Deum, by Anton Brucknerr, Bach-Collegium Stuttgart and Gächinger Kantorei Stuttgart, Haenssler Verlag, 2005.

Track 2-

Wir hatten gebauet ein stattliches Haus by *Daniel August von Binzer*, <http://eri.ca/refer/wirhatte.MP3>

Track 4-

Stubenmusik Eschenau, Sunnleit'n Landler, Homepage, 2003.

Track 10-

Sir Georg Solti, cond., Symphony No. 3, Mvmt 5, by Gustav Mahler, Chicago Symphony Orchestra, , Decca Music Group, 1991.

Appendix 2 – Symphony No. 3, Movement 1 score excerpts, folk song, and lyrics

- | | |
|---|--|
| <p>1. Wir hatten gebauet
Ein stattliches Haus
 : Und drin auf Gott vertrauet,
Trotz Wetter, Sturm und Graus. : </p> <p>2. Wir lebten, so traulich,
So innig, so frei,
 : Den Schlechten ward es graulich,
Wir lebten gar zu treu! : </p> <p>3. Sie lugten, sie suchten
Nach Trug und Verrat,
 : Verleumdeten, verfluchten,
Die junge grüne Saat! : </p> <p>4. Was Gott in uns legte,
Die Welt hat's veracht't,
 : Die Einigkeit erregte
Bei Guten selbst Verdacht! : </p> | <p>5. Man schalt es Verbrechen,
Man täuschte sich sehr;
 : Die Form kann man zerbrechen,
Die Liebe nimmermehr. : </p> <p>6. Die Form ist zerbrochen,
Von außen herein,
 : Doch, was man drin gerochen,
War eitel Trug und Schein. : </p> <p>7. Das Band ist zerschnitten,
War Schwarz, Rot und Gold,
 : Und Gott hat es gelitten,
Wer weiß was er gewollt! : </p> <p>8. Das Haus mag zerfallen -
Was hat's dann für Not?
 : Der Geist lebt in uns allen,
Und unsre Burg ist Gott! : </p> |
|---|--|

-Music and lyrics by Daniel August
von Binzer



Rehearsal mark from 1906 Universal Edition (Vienna) of Mahler's *Symphony No.*

Appendix 3- From Steinberg's program notes

Text and Translation

IV.

O Mensch! Gib Acht!
 Was spricht die tiefe Mitternacht?
 Ich schlief!
 Aus tiefem Traum bin ich erwacht!
 Die Welt ist tief!
 Und tiefer als der Tag gedacht!

Tief ist ihr Weh!
 Lust tiefer noch als Herzeleid!
 Weh spricht: Vergeh!
 Doch alle Lust will Ewigkeit!
 Will tiefe, tiefe Ewigkeit!

V.

Es sangen drei Engel einen süßen Gesang,
 Mit Freuden es selig im Himmel klang;
 Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.
 Und als der Herr Jesus zu Tische sass,
 Mit seinen zwölf Jüngern das Abendmahl
 ass,
 Da sprach der Herr Jesus: "Was stehst du
 denn hier?
 Wenn ich dich anseh', so weinest du mir."
 "Und sollt' ich nicht weinen, du gütiger Gott!"
 Du sollst ja nicht weinen!
 "Ich hab' übertreten die zehen Gebot.

Ich gehe und weine ja bitterlich."
 Du sollst ja nicht weinen!
 "Ach komm und erbarme dich über mich!"
 "Hast du denn übertreten die zehen Gebot,

So fall auf die Knie und bete zu Gott.
 Liebe nur Gott in alle Zeit!
 So wirst du erlangen die himmlische Freud'."
 Die himmlische Freud' ist eine selige Stadt,
 Die himmlische Freud', die kein Ende Mehr
 hat.
 Die himmlische Freud' war Petro bereit
 Durch Jesum und allen zur Seligkeit.

IV.

Oh, man, give heed!
 What does deep midnight say?
 I slept!
 From a deep dream have I waked.
 The world is deep,
 And deeper than the day had thought!

Deep is its pain!
 Joy deeper still than heartbreak!
 Pain speaks: Vanish!
 But all joy seeks eternity,
 Seeks deep, deep eternity.

—Friedrich Nietzsche

V.

Three angels were singing a sweet song:
 With joy it resounded blissfully in Heaven.
 At the same time they happily shouted for
 joy

That Peter was absolved from sin.
 And as Lord Jesus sat at table,
 Eating supper with his twelve apostles,

Lord Jesus spoke: "Why are you standing
 here?
 When I look at you, you weep."
 "And how should I not weep, you kind God!"
 No, you mustn't weep!
 "I have trespassed against the Ten
 Commandments.

I go and weep, and bitterly."
 No, you mustn't weep!
 "Ah, come and have mercy on me!"
 "If you have trespassed against the Ten
 Commandments,
 Then fall on your knees and pray to God.
 Only love God forever,
 And you will attain heavenly joy."
 Heavenly joy is a blessed city,
 Heavenly joy that has no end.

Heavenly joy was prepared for Peter
 By Jesus and for the salvation of all.

—from Des Knaben Wunderhorn

Annotated Works Cited

- Blaukopf, Kurt. *Mahler: his life, work, and world*. Rev. and enl. ed. New York: Thames and Hudson, 1992. This book is arranged into chronological sections and each chapter is titled by a range of years. Within each chapter are many quotes about Mahler in that time period and many are primary sources.
- Carr, Jonathan. *The Real Mahler*. London: Constable and Company Limited, 1997. Rather than address Mahler's life chronologically, Carr focuses on different aspects of Mahler's life, such as his maturing musically in Vienna and his relationship with his wife, Alma.
- Franklin, Peter. *Mahler, Gustav*. 2006. Available: www.grovemusic.com. 1 February 2006. *The Grove Dictionary of Music and Musicians* is the principal reference in the study of classical music. This is the online version.
- . *Mahler: Symphony No. 3*. Cambridge Music Handbooks. Ed. Julian Rushton. Cambridge: Cambridge University Press, 1991. This book is a frequent reference for program notes on Mahler's Third Symphony.
- Knittel, K. M. "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in 'Fin-de-siecle' Vienna." *Nineteenth-Century Music* 18.3 (1995): 257-76. <http://links.jstor.org/sici?sici=0148-2076%28199521%2918%3A3%3C257%3A%22HDM%3E2.0.CO%3B2-Y> >. K. Knittel is Carleton alumna, a music major, who is now a professor at the University of Texas. I'm also planning to e-mail her at some point. This is a great article which dissects elements of Mahler's conducting and the anti-semitism directed at him because of it.
- La Grange, Henry-Louis de. *Gustav Mahler*. 2 ed. Vol. Volume 2- Vienna: The Years of Challenge. 4 vols. Oxford; New York: Oxford University Press, 1995. This book is part of a massive four volume set, full of anecdotes. This volume goes into detail on the years from 1897-1904.
- McGrath, William J. *Dionysian art and Populist politics in Austria*. New Haven: Yale University Press, 1974. This book was used for readings on Mahler in my Romantic and Modern Music class. It has a lot of information on Mahler's Wagnerian philosophical views and on Mahler's Third Symphony. It is an excellent source to relate Mahler to the musical culture in Vienna at the turn of the century.

Schorske, Carl E. *Eine Österreichische Identität: Gustav Mahler*. Vienna: Picus Verlag, 1996. This was a speech Carl Schorske made at the Vienna Rathaus as part of a series on the Austrian identity.

Schrieber, Wolfgang. *Mahler*. Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1971. This is a German biography of Mahler with many black and white pictures.

Silbermann, Alphons. *Lübbes Mahler Lexikon*. Bergisch Gladbach: Gustav Lübke Verlag, 1986. This is an encyclopedia, in German, of everything Mahler.

Steinberg, Michael. *Littion Conducts Mahler's Symphony No. 3*. 2005. 1 February 2006. These are the program notes from the Minnesota orchestras performance of Mahler's Third last September. Michael Steinberg is one of the foremost program note writers in the country and his notes are an excellent source of information on the meanings behind Mahler's works.