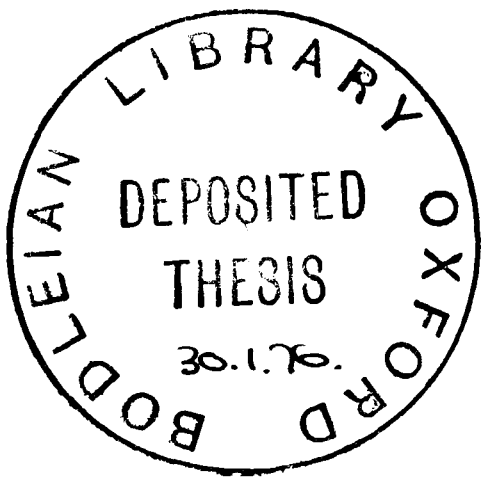
THE DEVELOPMENT OF MAHLER'S SYMPHONIC TECHNIQUE WITH SPECIAL REFERENCE TO THE COMPOSITIONS OF THE PERIOD 1899 TO 1905



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ABSTRACT

By his historical position, Gustav Mahler has acquired an aura which threatens to obscure his music. Born into an era which questioned the norms of musical expression, his importance for composers both traditional and progressive has overshadowed his real achievement, the preservation of the symphony in the first decade of the century when many came to regard it as an outworn genre. The significance of this achievement was not fully realised until the 1960's when Adorno's writings created a synthesis from the composer's interest in the folk-like, his position with regards to the Austrian tradition, his literary attitudes, and such concepts as Erwin Stein's Sachlichkeit. His study attempted a comprehensive view; this thesis concentrates on the period of the Fifth and Sixth Symphonies, Mahler's first maturity.

Mahler's orchestral technique arises from a fusion of symphony and opera orchestras effected in Das klagende Lied. Procedures related to Bruckner and Schubert co-exist with direct echoes of Lohengrin and Der Ring des Nibelungen. While much of Das klagende Lied is characteristic in its sound sources, these are as yet traditional in their harmonic and thematic deployment; this is only marginally less true of First and Second Symphonies. The extensive use of brass declamation in the Third Symphony's first movement and the density of polyphony in the march sections are indicative of new developments though traditional harmonic patterns are still in control.

The texture of the early symphonies which is still largely dependent on sustained inner harmonies, doubled sonorities and horn tone is modified in the settings of Des Knaben Wunderhorn. Textures in the songs tend to be based on varieties of string attack and timbre, or on sectional contrast. Mahler's instrumentation is deliberately primitive and suggests models alien to the traditions of German art-music, the military band, Viennese popular music, even the Italian opera orchestra. The orchestral models found in the symphonies are less insistent in the songs.

The later military songs consolidate and expand these developments while the Fourth Symphony provides an abstract framework for them, founded initially on classical pastiche. In the development of the first movement, orchestral virtuosity is linked to an increasingly chromatic counterpoint and a more systematically employed motivic technique. New colour devices caused by variations in register, timbre and attack are paralleled by harmonic ellipses and appogiatural tensions, and by a rethinking of traditional symphonic concepts, such as the classical double exposition. If the remaining movements are less striking, both Scherzo and slow movement show Mahler's normal thematic types effecting compromises with his new technical concepts.

The effort required to adapt these concepts to the march material favoured in his outer movements can be estimated from the extent of the revisions of the Fifth and Sixth Symphonies, revisions mostly concerned with orchestral clarity though occasionally with thematic or polyphonic substance. The drastic purging of these works is achieved at the cost of some of their character; the violent tenor of the Sixth, in particular, is lost in the final revision.

Melodic types such as march, ländler and waltz provide strong elements of continuity from the Wunderhorn to the instrumental period. In general, melodies are less expansive after 1900 and show two pronounced characteristics: they depend on an economical motivic construction, with one recogniseable head figure and a variety of continuations; their metamorphoses tend more towards a state of endless melos. The overall character of a work dictates the nature of the themes rather than their associations; the chorale is secularised. Stylised elements are confined to some scherzi and to the 'song' movements which replace the traditional Adagio. Even here, increased economy of thematic construction is evident.

Motivic variation affects not merely themes but also forms. The expansion of sonata form, best typified by the Sixth Symphony's Finale, is dictated by continuous thematic development. The true 'exposition' of material is often the introduction to a movement. Motivic unity of a very close kind acts as the principal integrating feature of the first part of the Fifth Symphony, Transitions in the slow movements and the scherzi as a whole show an increase in subtlety through motivic means. The theory of a thematic archetype is superfluous to any consideration of Mahler's originality in such matters, since it ignores artistic practice for a philosophically muddled theory.

Harmonic irregularities, including the weakening of functional cadences and the elimination of pivot chords through a high rate of diatonic dissonance are also traceable to motivic density, particularly in sections where a fast rhythmic pulse is combined with a high volume level.

Traditional devices such as fugue are inadequate to the task of explaining Mahler's polyphony. Although he was not a systematiser, certain recurrent practices provide guidelines to his concept of counterpoint. These include an organisation of parts which suggested to Dr. Egon Wellesz (Music Review, 1940), the mediaeval principle of isorhythm, though in this period, this is confined largely to upbeat groupings and cadences, particularly in the Fifth Symphony. Irregular pedal points obscure the rate of chord change and modulation. Bitonal effects are often traceable to this device, which has an importance for Mahler's method of modulation by overlap of tonal areas. The lack of clear harmonic definition is intensified by neutral chords based on augmented and Neapolitan sonorities. At all times linear integrity is elevated above harmonic colour as a principle, even in sections whose total effect would appear impressionistic. This is no less true of the Seventh Symphony where false relations (sometimes simultaneous), fourths chords, chains of triads and whole-tone effects are more evident.

Mahler's texture is so permeated by motivic counterpoint that traditional accompanimental devices such as waltz rhythm grow increasingly attenuated. Discontinuity and colouristic differentiation take precedence over blended sonorities; the Scherzo of the Seventh replaces development with variations of attack, colour and timbre. Though this is an extreme case, such effects destroy the significance of the idea of an orchestral tutti without quite approximating to the chamber orchestral ideal. Mahler's sectional use of the orchestra here reaches its apogee.

Only in form do Symphonies Nos. 5, 6 and 7 seem less than homogeneous. Several explanations of form have been put forward, from Bekker to the present day, including such chimerical concepts as Dramatic Key Symbolism and Progressive Tonality. If a tonal explanation of form is required, that of Dr. Graham George in his book Tonality and Musical Structure provides some measure of consistency, supporting Adorno's contention that Mahler restored the value of the individual impulse to the symphony within a firm key scheme.

The settings of Rückert contemporary with the instrumental works, in spite of the claims made on their behalf, are by no means uniformly radical. In 'In diesem Wetter', the orchestral violence of the symphonies is reproduced on a reduced scale but with similar means. Other settings compromise motivic integrity and orchestral polyphony with the harmonic values of the romantic past. Principally in the first and third of Kindertotenlieder do more striking features emerge. The incidence of a Mahlerian form of Klangfarbenmelodie is higher in 'Nun will die Sonn'' than in any other song hitherto. Polyphony tends towards a heterophonic organisation that presages Das Lied von der Erde. Forward-looking, too, is the harmonically drifting counterpoint of 'Wenn dein Mütterlein'. Both songs progress further than the slow movements of the symphonies. The Rückert settings, therefore, in relation to the instrumental symphonies parallel the connection between song and symphony in the Wunderhorn period; the genres share thematic features and harmonic vocabulary, but the song provides more opportunity for experimentation.

In spite of the achievement of the instrumental period, Mahler's technique does not stand still. The first movement of the Eighth Symphony provides a new synthesis of formal elements assembled from all periods of Mahler's output, organising itself in a series of balancing statements and counterstatements which transcend the ideas of double exposition and double development. The heterophonic elements are present in episodes, transitions and codettas. Schnebel's idea of a negativ Höhepunkt finds renewed application, while the use of a double fugue enables Mahler to restate the essence of his movement independent of the nominal recapitulation.

This narcissistic structure is extended in the first movement of the Ninth Symphony in a "combination of sonata form and double variation form". The pattern of varied recurrences perceptible in this has led to attempts to formulate a theory of structures organised in serial fashion to fit the Ninth Symphony. Such determinism obviously clashes with the theories of Adorno and others yet rests on ideas to be found in their writings. A properly balanced picture of Mahler's last period can only be achieved by seeing the heterophonic principle of organisation in the perspective of Stein's Sachlichkeit. By so doing, Mahler's 'modernism' is seen to be relateable to his younger contemporaries rather than to developments in serialism dating from the 1950's; a similar preoccupation with primitivism can be detected in both Bartók and Berg without stretching the point too far. It is the heterophonic ideal which most thoroughly distances the last works from the instrumental period and gives them the historical resonance which has now engulfed Mahler's entire output.

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INTRODUCTION

The great novelists of the first half of the twentieth century saw the years 1900 to 1914 primarily in terms of dissolution and decay. Proust, Mann, Musil, and Svevo in their different ways depicted a Europe drifting aimlessly into a war from which western man was to emerge minus his self-confidence and driven to re-assess his cultural tradition. A central theme was whether art was the fine flower of civilization it had hitherto seemed. Thomas Mann constantly returns to the idea of music's ambiguity, its capacity for both beauty and illusion. Musil was more uncompromising and throughout Der Mann ohne Eigenschaften there is an implicit condemnation of music as an essentially false and corrupt medium.[1] Both authors wrote under the shadow of Nietzsche, inheriting his conflicting views on Wagner: Mann, though an admirer of Wagner, conveyed in his early story Wälsungen-Blut much of the sense of moral danger which Nietzsche saw in Wagner; Musil provided a powerful symbol of Walter's weak dilettantism and Clarisse's menacing instability in the former's playing of Wagner on the pianoforte and the latter's abhorrence of it.[2] In both these cases, Wagner stands as a metaphor of inner disorder and decay.

Study of music written in the Central European tradition between 1900 and 1914, however, reveals that its history cannot be written solely in terms of post-Wagnerian decadence - despite the apparent presence of this in such representative works of the period as Salome and A Village Romeo and Juliet. This was in fact a period of violent turmoil, involving a complete re-assessment of the previous era's modes of thought. These were the years which saw the composition of Schönberg's early atonal music

as far as Jakobsleiter, Busoni's Elegien and Die Brautwahl, Reger's Romantische Suite, Schreker's Der ferne Klang and Pfitzner's Die Rose vom Liebesgarten. This was a very wide spectrum of styles and attitudes, but all agreed in their attempt to remould the tradition of which they were part, not merely by appropriating random elements from other traditions but in a real attempt to rescue music from an admitted impasse.[3] Of no composer was this more true than Gustav Mahler whose last symphonies and songs, written during this period, adopted a highly complex attitude towards change and tradition.

The novelists spoke in terms of moral collapse and either wrote against a background of philosophy (Mann) or themselves contained the ingredients of the philosopher (Musil). The composers were aware of the problems of this impasse on a more technical level. This did not stop them philosophising or theorising about their art. A controversy was waged between Berg, Pfitzner and Busoni over the latter's Entwurf einer neuen Aesthetik der Tonkunst which was largely speculative in tone.[4] Mahler himself read widely in philosophy, expounding his own view of the import of Goethe's Faust to his wife while setting the closing scene of Part II in his Eighth Symphony.[5] Ultimately, however, their writings referred back to the process of composition and, of these writings, none are more interesting than those of Schönberg and Webern since they felt they had something worth defending against claims of decadence on the one hand, and meaningless "cacophony" on the other.[6]

Schönberg felt that the root of the harmonic cul-de-sac of the late nineteenth century was an obsession with the sequence and the four-bar phrase, a musical unit of construction which was typified above all by Bruckner and which had deteriorated to the level of a destructive mannerism in the works of Rimsky-Korsakoff and Tchaikovsky. In his

essay, Criteria for the evaluation of music, he wrote "A new technique had to be created, and in this development Max Reger, Gustav Mahler and also I myself played a role. But the destructive consequences did not cease because of that. And unfortunately many of today's composers, instead of connecting ideas through developing variation . . . . . produce compositions which become longer and broader only by numerous unvaried repetitions of a few phrases".[7] In his essay on The relationship to the text, he expounds an idea, less precise but full of interest in its context, that a piece of music should have its unity apparent in every phrase.[8]

According to Dr. Egon Wellesz, Webern did not capitulate immediately to Mahler, finding some aspects of the composer's melodic style naive. His devotion to Mahler dates from the Twenties when he became a noted interpreter of Mahler on a European scale, rehearsing (but not performing) the Sixth Symphony in London.[9] His famous lecture courses make clear what aspect of Mahler impressed him most; "composers were anxious to give particular significance to the complex that went together with the main idea . . . . Here the main impetus was given by Gustav Mahler; this is usually overlooked. In this way accompanying forms became a series of counterfigures to the main theme - that's to say, polyphonic thinking!"[10] Later he proclaims of Mahler, "With him we reach modern times." [11]

Nowadays Mahler could not be described as "overlooked". It has been freely asserted by Boulez and others that he was the 'grandfather' of modern music, with Schönberg and his pupils as direct heirs. It should be remembered, however, that when Schönberg and Webern became acquainted with his music their paths and influences were already fixed.[12] We can point to no school of Mahlerian composers, with the

possible exception of the Russian Shostakovitch. There is an obvious explanation for this in that these two, Sibelius apart, are the only major composers after Bruckner in which the symphony plays the dominating part throughout their whole creative career. Clearly Mahler is a traditional composer as well as a progressive, a position implicit in Schönberg's reference to 'developing variation'.

Schönberg's 'developing variation' lies at the heart of his twelve-note technique. He claimed for it a classical ancestry which he attempted to prove by analysing works of the great Viennese masters, notably the last movement of Beethoven's Opus 135 Quartet, with its enigmatic "Muss es sein ? Es muss sein ! ". The whole of the opening of the movement flowed from that, according to the theory of 'developing variation'.[13] Mahler, in employing this in his music was consciously following the classical tradition. He was progressive, however, in his method of relating this to contrapuntal activity.

This thesis will examine Mahler's music with the intention of defining the nature of its fusion of traditional and progressive. It will deal primarily with the works of the years 1899 to 1905, Symphonies Four to Seven, the setting of Veni Creator Spiritus, the last two Wunderhorn songs, and the ten settings of Rückert. These works present the most challenging features of Mahler's oeuvre, his changing attitude to counterpoint, the appearance of his chamber style of orchestration and a growing asperity of harmonic style.

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It is conventional to divide Mahler's music into three periods the boundaries of which are sufficiently fluid to allow considerable critical disagreement on the assignation of transitional works to their particular period. Such divisions have as much relevance - or as little - as in any other composer whose output is large enough to be described as having a beginning, a middle and an end; for the purposes of this thesis, the period 1899 to 1905 will be regarded as middle, though it is clear that the large group of works preceding 1899, many of them lost or in varying states of fragmentation, are hardly homogeneous and admit many possible subdivisions.[14] It is amusing to note that the history of Mahler studies can be similarly divided into periods which we may roughly categorise as 1900 to 1929, 1929 to 1960, and 1960 onwards. This is not an idle fancy, there being more than mere chronological convenience in selecting the first year of the new century and the hundredth anniversary of Mahler's birth for the purposes of defining critical attitudes to the composer. It was not until the new century that scores of the symphonies became available, partly through the agency of Guido Adler whose study of the composer is the earliest of any real merit. In 1900, Schiedermaier's monograph appeared, to be followed by others, including the analyses of Nodnagel and Specht, the latter writing a short study of the composer in 1905.[15] With these, the history of Mahler's music moves out of the largely hostile press and into the hands of those we may term Mahler disciples.

Most of these 'disciples' were associates of the composer in one way or another. Even the non-professional musicians among them have sought to put their recollections in some form for posterity. Much Mahler literature, until the present day, is of the reminiscence form. Much vital information on the composer's life, perhaps

containing revealing side-lights on the music, is still unpublished; Henri-Louis de la Grange's biography must surely lead to the publication of more of Natalie Bauer-Lechner's reminiscences[16] while the correspondence with Anna von Mildenburg [17] will hopefully see the light of day before long. In the first period of research, many essential primary sources appeared including the Briefe. 1879-1911, selectively edited by the composer's widow.[18] Mahler's death in 1911 sparked off a number of works, monographs of the 'life and works' genre, appreciative essays and the studies of Paul Bekker. Recent writers are invariably kind to Bekker, whose work is enshrined in Gustav Mahlers Sinfonien and Die Symphonie von Beethoven bis Mahler.[19] La Grange, whose powers of discrimination in matters relating to music rather than biography are highly limited, considers the former "unrivalled" though his subsequent opinion that "Adorno's writings initiated a whole new epoch in the understanding of Mahler's music" might have caused him to wonder whether "the venerable Bekker", to use Neville Cardus' description, might not need a corresponding revaluation.[20] The book is not indeed free from "meaningless verbiage" as Professor Blaukopf has noted;[21] statements such as "Der Mensch, bisher Objekt, wird nun Subjekt des künstlerischen Gestaltungsprozesses" [22] add little to our knowledge of the trilogy of instrumental symphonies nor is the Fifth Symphony rendered the clearer by relating it to a "Neugestaltung der Welt aus dem eigenen Ich".[23] Even on more musical matters, the description of the Fifth's Scherzo as Mahler's "erstes Scherzo im klassischen Sinne des Tanzstückes, zugleich das letzte" is pure mystification, especially in the use of the term 'classical'.[24] Bekker's central thesis, the idea of an Austrian line of symphonists embracing Schubert, Bruckner and Mahler, distinct from the New German school of Liszt and Strauss and the 'bourgeois' line of Mendelssohn, Schumann and Brahms has a general importance but needed much qualification even in Bekker's own pages.[25] It also led to the epigonic coupling of

Brucknerand Mahler and inevitably spawned a counter-reaction which entirely rejects the link; many Bruckner specialists have quailed at the pairing, which needs serious reassessing now that Dr. Park Grant has done the necessary demolition.[26]

Bekker remains valuable for particular insights; all the evidence supports his contention that motives from the song 'Wir geniessen die himmlischen Freuden' were the source from which the Fourth Symphony sprang even if it outgrew them.[27] The insights in Adler are fewer and many things are wrong, especially in relation to Das klagende Lied. Nevertheless he summed up the essential traits of Mahler's background and personality with greater succinctness than either Paul Stefan or Richard Specht, notably Mahler's voluminous study of the nineteenth century repertoire, his frequent returns to Bach as inspiration, his literary loves such as Schopenhauer, Nietzsche (soon abandoned), E.T.A. Hoffmann (to whose Kapellmeister Kreisler Bruno Walter and others were to compare the composer), Hölderlin, Jean Paul, and, most important, Dostoevsky.[28] To Adler Mahler had none of the tear-stained pathos which has offended many (frequently English) ears; the programme of the Third Symphony was proof that "So denkt und fühlt nicht ein Pessimist."[29] Even in his ironical moods, Mahler scorned frivolity. Adler noted the polarity of major and minor, symbolised by that motto for which he had the pithy phrase - clumsy in English - "Dur-moll Akkord."[30] He suggested the possibility of the Eighth Symphony's second part as a conflation of Scherzo, Adagio and Finale on the line of the Liszt Sonata while he recognised the polyphonic, and occasionally canonic originality of Mahler's style. Stefan and Specht concurred with him on many points but resisted the lure of rhetorical fantasy with less determination. Phrases such as "a Savonarola of music"[31] sound the warning note and it is a general

tendency of Mahler's earliest biographers, and of some more recent writers, to overdo the Faustian nature of the composer at the expense of the often earthy humour which is mentioned but rarely insisted upon with sufficient vigour. Stefan's principal insights into the music included the recognition of the novelty of the Kindertotenlieder cycle from the orchestral point of view from which followed the revelation of the military-band qualities of Mahler's E flat clarinet writing.[32] In spite of the presence of chord combinations based on fourths and traces of whole-tone progressions, Stefan was right to see Mahler as "der letzte Diatoniker ".[33] To Specht fell the somewhat dubious honour of seeing Mahler as symphonic autobiographer, a description originally intended to distinguish his style from the "witty narratives" of Strauss and the tone-paintings of Liszt.[34] He also noted some vital differences in technique between the various groups of symphonies: "In the first four symphonies, Mahler arranges his themes with all their subsidiaries in temporal succession (nacheinander) and developed them concurrently (ne beneinander); now (in the instrumental works) he brings his themes into a temporal conjunction and a spatial superimposition (übereinander).[35] For Specht, Strauss and Mahler were the composers of the age - though he was prepared to concede that Pfitzner may have been a stronger melodist, and Reger a greater contrapuntalist - ".... the one, the genial bringer of the new, the bringer of the great New (das grosse Neue), the brilliant fascinating, seductive spirit of our time; the other, the mystic Godseeker, the monumental architect of the modern symphony, the bringer of the new great (das neue Grosse), the unworldly eavesdropper on the forlorn songs of earth and heaven." [36]

From these exalted heights, it is a relief to turn to the promise of Gabriel Engel, written in 1932, that his study would not be an "unqualified eulogy", and would be based on the letters.[37] In spite of

the book's four or five excellent pages on the orchestration, however, Engel cannot claim credit for the more judicious writings on Mahler which succeeded the first flood of appreciation. With the Mahler-Fest of 1920 in Amsterdam, knowledge of the composer began to disseminate though the names of the contributors to the festival booklet are those of the old guard, several of whom contributed to the Mahler number of the journal Musikblätter des Anbruch in 1920, where the articles of Redlich and Kauder mark the beginnings of a scholarly approach to the composer.[38] By 1930, the second Mahler number included contributions by Adorno, Stein and Wellesz which reflected the continuing interest of those such as Berg and Schönberg in Mahler. Stein's use of the term Sachlichkeit in connection with Mahler was partly inherited from Schönberg.[39] He refrained from explicitly mentioning the literary slogan of the Neue Sachlichkeit,[40] which was reflected in the music of the 1920's and 1930's by 'modern' operas such as Hindemith's Neues vom Tag and Schönberg's Von Heute auf Morgen with their topicality of subject matter. For Stein, the idea of 'objectivity' involved an "unacademic" quality which he connected to the world of the novel. Mahler exemplified "how the subjective objectifies itself in art."[41] His powers of motivic transformation were the most original feature of his art while the type of variation employed had a developmental quality and function. No less remarkable was the fact that linear clarity in Mahler's orchestration preceded beauty of tone. Here, in essence, is the theory of Mahler's symphonies expounded thirty years later by Adorno. Specific analysis of Mahler's orchestration had already been undertaken by Dr. Egon Wellesz in his treatise Die neue Instrumentation, a standard work on the tendency towards chamber-music sonorities in the first decades of the century, published in two volumes in 1928 and 1929. In the latter year also appeared Pamer's study of the songs; 1929 is thus the approximate beginning of the second period.[42]

This promising beginning was not maintained. Political conditions in Germany in the 1930's and the outbreak of war were disastrous to Mahler scholarship, in the short term in that the Nazi proscription of all things Jewish placed a halt on performances in increasingly large areas of central Europe, and in the long term in the destruction of vital records in the bombing of many of the cities in which Mahler worked. The prolonged political uncertainty in Eastern Europe prevented a close investigation of Mahler's activities in lands which since 1919 lay outwith the German-speaking nations, though this deficiency is now being made good.[43] Among several contributions to Mahler research should be mentioned the work of Miss Dika Newlin and Hans Tischler. The former sought to view Mahler in a recogniseably Austrian tradition, hence her book Bruckner- Mahler - Schönberg,[44] which may be seen as a prologue to her promised study of Schönberg. Her reasons for linking the three composers drew heavily on a somewhat vague thesis of the nature of tradition and revolution in Viennese artistic life, and on the continuity of Catholic mysticism in their compositions; also on that debateable concept, the decline of the classical symphony. In this matter, Miss Newlin stands as case not proven; she is ready to assert but seldom able to prove a connection between the three composers on musical grounds and admits the differences in texture between Mahler and Schönberg.[45] Much the same might be said of Redlich's Bruckner and Mahler, which is a useful introduction to the composer but, as in the case of his erratic study of Berg, is not the work of which he was capable.[46] The question of a definite link between Bruckner and Mahler was advanced no further from the position of Paul Bekker by either writer; "In Brahms, we find the synthesis of North German and Austrian musical tendencies; in Bruckner, the chief link between the Viennese classicists and their modern counterparts. Bruckner reinterpreted the spirit of Beethoven in the musical

language of his time; now it was up to his successors to do so in the language of theirs. Here was a task fit for Bruckner's greatest immediate successor Gustav Mahler."[47] - such a passage is almost pure Bekker.

The desire to see Mahler in historical perspective evident in Miss Newlin's hypothesis accounts for her willingness to see in Mahler's practice of ending a symphony in a different key from that in which he began, the "first step in the dissolution of tonality into 'pan-tonality' that made the system of the twelve-tone scale possible."[48] This practice she dubbed Progressive Tonality, though all admirers of the Dane, Carl Nielsen, would gesture in horror at the thought of the sacrosanct, 'humanistic' procedures of Progressive Tonality leading to the abhorred dodecaphonic monster. Hans Tischler argued the use of the term Dramatic Key Symbolism for the same procedure, thus earning a rebuke from Hans Keller who felt that Miss Newlin's term would do very well, with the modification that movement of tonality be termed progressive or regressive depending on whether it ascended or descended the cycle of fifths. This controversy will be considered later in this thesis in greater detail when a third explanation will be examined.[49] Parenthetically, it should be noted that it descended to the depths of absurdity in the case of Mr. Harold Truscott.[50]

Apart from his theory of tonality, Tischler ennumerated a number of general features of Mahler's tendency towards what might be termed twentieth century harmony which are now part of accepted thought among students of Mahler.[51] When he ventured into the area of form, however, his fondness for rather dubious distinctions between epic, suite and "inner dramatic" symphonies led him into relatively fruitless fields of inquiry and produced some rather curious references e.g. the symphonies

of Delius (?) and "the few scattered symphonic works of Williams"; if Vaughan Williams is meant here, he had already produced in 1941 a consistently developing group of symphonic works which were no more scattered than those of Schumann or Brahms.[52]

The approach to the Mahler centenary saw a growth in interest. A first attempt at a comprehensive aesthetic of the composer appeared in 1959. Mahler le démoniaque by M. Jean Matter testified to an abiding interest in things Mahlerian on the part of the French-speaking Swiss since the time of the early admirer, William Ritter. Unfortunately M. Matter's study contained a number of mistakes together with a lack of any clear picture of the symphony beyond some memories of Paul Bekker. Of more significance was his attempt to view Mahler as a 'sentimentalist' of the Schiller kind, "one who does not possess the sentiment for nature, rather, a desire to possess it";[53] this was of interest not so much for the quality of the insight as for the attempt to see Mahler in a literary perspective, a portent of the major revaluation to come. The fact that a book on Mahler had appeared in French was in itself of some importance as was the publication of a valuable study of Mahler's early years in English by Donald Mitchell which, though challenged in certain matters by La Grange and disparaged by Redlich, illuminated the composition of Das klagende Lied, hitherto the subject of many misapprehensions, both as regards dating and content.[54] The researches of Dr. Hans Hollander into the fog of Mahler's early life were incorporated by Professor - then Mr. - Mitchell. A promise of further volumes has so far not been fulfilled though the author went on to edit a fuller version of Alma Mahler's life with the composer.[55] Mr. Mitchell's work remains typically English in its emphasis on sober presentation of factual detail -with some

of culture, the aesthetic of a Fauve, of a wild man, "whose intention was not the rebirth of barbarism", rather a new universal humanity enshrined in art.[62] In this theory, Stein's idea of Sachlichkeit[63] took a prominent place. Adorno proceeded to adopt the same author's ideas concerning a novelistic structure of the symphony. Literary analogies and allusions teem; Flaubert, Dosteovsky, Balzac, Scott, Proust, Mann and Fielding all contribute to his attempt to show Mahler dissipating the idea of symphonic form by literary concepts[64]- of the Third Symphony's first movement, "The literary idea of the great Pan has conquered the feeling for form; form itself becomes panic-stricken and monstrous, a representation of Chaos."[65] In the objectified chaos of this music can be felt "the coming powerlessness of the individual,"[66] or as Thomas Mann described the same phenomenon, "the new world of anti-humanity."[67] More than any of the above writers, the literary parallel with Mahler was Franz Kafka - "His world is like that of his compatriot Kafka, one of infinite hope, 'but not for us'",[68] taking a phrase from Brod's reminiscences which had become a key theme in Benjamin's essay on Kafka.[69] The archetype of Mahler's music is the figure of the deserter in the song Zu Strassburg auf der Schanz,[70] the Untermensch of Eastern Europe in whose eventual 'liquidation' lay the experience reflected in Adorno's most celebrated aphorism, "After Auschwitz, no poetry", and which for the modern listener makes the Mahlerian output not programme music but "Pogrommusik."[71]

Adorno's view of Mahler, of which this is merely the aesthetic superstructure to some highly personal, not to say quirky, analysis, has influenced most subsequent writings on Mahler, including Schnebel[72] and La Grange, if not the conscientious analyses of Ratz[73] and the elegant guide-book of Neville Cardus. Somewhat aside from Adorno's theories, too,

lies Professor Blaukopf's suggestion that Mahler's symphonies should be understood as part of the movement in the visual arts termed the Viennese Secession;[74] the elaborate ornamentation and Beardslyite swoonings of Klimt and his fellows lie whole worlds away from the idea of Sachlichkeit. Although this thesis is not principally concerned with the aesthetics of Mahler, nor with his life which is presently being covered in indiscriminate detail by La Grange, it will at some points refer to the ideas of Adorno and attempt to assess their strengths and weaknesses.

CHAPTER I

MAHLER and the NINETEENTH CENTURY ORCHESTRA

In 1878 Mahler, with the help of Rudolf Krzyzanowski, a fellow member of the student circle which also included Wolf and Rott prepared and published an edition of Bruckner's Symphony No. 3 for piano for four hands. In the same year, Bruckner secured the publication of the orchestral score of the same symphony in its second version. The Viennese firm of Th. Rattig was responsible for the venture. Although he had completed a substantial amount of work deserving of publication, this was the first work by Bruckner to be published. This was also the year Mahler began work on his first major project, the cantata Das klagende Lied which he completed in its first form in 1880.[1]

After the manner of Bruckner, Mahler revised his cantata over a number of years. When Bruckner produced a further version of his symphony in 1890, Mahler's decision to omit the first part of his cantata was already two years old. By 1897, when Mahler made his momentous debut in Vienna two further revisions of the cantata had been made. He had by then broadened his orchestral knowledge by conducting in the opera houses of Budapest, Leipzig, Prague, Hamburg and Cassel, by the writing of incidental music, by the realisation of Weber's Die drei Pintos, and by the composition of three symphonies.[2] With this greater experience, he rescored the cantata in 1898 and it finally reached the public in 1901.[3]

The intricacies of this process have been set out by Donald Mitchell and Jack Diether in separate publications.[4] Donald Mitchell has assured us that, as we hear it, Der Spielmann, the first part of the 1888 version is largely unaltered in total sonority. Das klagende Lied would appear to be a valid starting point, not merely in a chronological sense, for the investigation of Mahler's use and subsequent transformation of the nineteenth century orchestra. One question which the history of its revisions must raise at a later point is how far its rescoring in 1898 reflects the style of the ensuing instrumental period.[5]

What were Mahler's main orchestral models in writing Das klagende Lied? He knew one score of Bruckner intimately. There is no certain way of knowing how much he knew of Bruckner's other symphonies which when he began Das klagende Lied, numbered seven including the F minor Symphony and the "0" Symphony, or whether he had heard the great F minor Mass in which Bruckner's mature orchestral style fully emerged. Even Wagner saw no other manuscripts of Bruckner than those of the Second and Third Symphonies but he was more interested in Bruckner as a 'Wagnerian' symphonist than as a creative figure in his own right. Bruckner may well have discussed his works and shown his manuscripts to the young Mahler though the latter was at no time his pupil in any formal sense.[6] Bearing in mind that Bruckner was engaged in revising his Fourth Symphony at the time of Mahler's arrangement of the piano-score of the Third, it is probably safe to assume that Mahler had some knowledge of this work as well as of the Third. The orchestral style of the Third itself had a considerable influence on the opening pages of Das klagende Lied.

A musical event of major importance in Mahler's Viennese years was the discovery of Götterdämmerung which he experienced in

conjunction with Wolf and Krzyzanowski. Alma Mahler relates how the three were required to leave their lodgings because of a rather too enthusiastic performance of the trio which closes the Second Act of the work.[7] Mahler's arrival as a student in Vienna was also the year in which Wagner presided over performances of Tannhauser and Lohengrin and a concert of extracts from his later music under the baton of Richter.[8] Although the concert took place before Mahler's arrival, he may well have heard the two operas or at least reports from Wolf who had made Wagner's acquaintance during this stay in Vienna. Donald Mitchell conjectured that such Wagner as there is in Das klagende Lied is of the earlier operas.[9] This should not preclude the influence of Götterdämmerung, stylistically the closest of the Ring cycle to the grand opera of Wagner's early years. Such a combination of circumstances could also explain the suggestion of German opera composers of an earlier generation who seem to figure in the background of the work.[10]

This musical background might well explain the character of the work which is best described as mid-Romantic. At the same time the story upon which it is based harks back to the beginning of the German Romantic movement, the world of E.T.A. Hoffmann, the Brother s Grimm, and the Mediaeval chivalry of Scott and his imitators.[11] As a result the work has escaped the charges of decadence levelled at one time or another, at almost all the later works. During the twenty years following Das klagende Lied, shifts in Mahler's musical influences inevitably occurred; like all composers of his generation, he had to move out of the shadow of Wagner, a move typified by the abandonment of the cantata for a concept of the symphony fore-shadowed by Liszt. He also became aware of schools of symphonic thought other than that represented by Brahms, notably of the Bohemian Dvořák whose cycle of mature symphonies

began to appear in 1875 and who showed that melodic material of a popular cast was not incompatible with the symphony as left by Schubert, and of Tchaikovsky whose Fourth Symphony was completed in 1878.[12] Though he could hardly have been conscious of their existence when writing Das klagende Lied, Mahler followed them in adopting the orchestra of the new German school with its chromatic brass, tuba, harp, enlarged percussion section, and additional woodwind.

The opening of the first part, originally known as Der Spielmann, adheres to one of the characteristic practices of the nineteenth century, the prolonged orchestral crescendo, which opens most of Bruckner's symphonies and is found in Schubert, Wagner, and in a number of the works of Liszt, notably the symphonic poems Ce qu'on entend sur la montagne, Mazeppa and the curious first movement of the Dante Symphony whose outer sections comprise successive crescendi leading to rhetorical full orchestral statements of its opening theme. The opening viola tremolo is possibly something Mahler learnt from Bruckner, as it is one of the latter's favourite devices, though usually in a more fully harmonised version. The bare harmonies implied by both basses and woodwind may also derive from the same master as they are used in a similar way in the opening theme and woodwind background of Bruckner's Third Symphony. Bruckner's context may seem more animated, but the slow rate of harmonic change in both cases does suggest that there is more point to the comparison than would first appear.

If we study the course of the crescendo, muffled drums are the only instruments to enter, other than those already mentioned, for over twenty bars and no instrument rises above piano until five bars before [2] The feeling of progression is caused by the settling of the bass into a

regular rhythmic tread and an insistence on rhythm rather than melody in the woodwind. Four bars before [2] , stopped horns enter with the woodwind, chromatic tension increases, and at [2] , trumpets enter with a fanfare in the style of Bruckner with a rhetorical broadening before the fortissimo on a C minor triad which marks the climax. In the final stages triplets invade the bass line; this is a forerunner of the later Mahler, but here they combine with duplets in what has been dubbed the "Bruckner rhythm." (Ex.1) The climax is held for ten bars before evaporating in a scurry of basses, which like the entire opening, suggests the beginning of the Second Symphony. (Ex.2)

Although Bruckner's symphony is more heavily scored, its dynamic range, like that of the cantata, does not begin to broaden until over twenty bars have elapsed, all remaining at a hushed pianissimo with the exception of the solo trumpet and horn. Furthermore, while horns and trumpets have a contribution to make to the background, the trumpets do not break into a fanfare-like rhythm until four bars before the climax. The crescendi are, therefore, alike and may be described best by a literary comparison. It has been said that a novel such as Eugénie Grandet or Germinal breaks with the standard pattern of regular accumulation of incident in that it begins with a static block, the size of which, and the expectations it arouses being such that a mere push causes a swift move to the catastrophe which is as inevitable in its feeling of rightness as that created by conventional methods.

This is the norm in the literature of the romantic orchestra. Such a crescendo as that which begins Das Rheingold impresses us by its cumulative effect yet, on analysis, is seen to move by a series of spans; it is the art of arousing expectation through inertia. Within

the symphonic genre, the great preparatory crescendo of the development in the opening movement of Schubert's B minor Symphony provides a point of reference.[13] Schubert, who had aped the manner of Rossini's overtures and absorbed their lesson, does not begin to increase the dynamic range until bar 128, by which time he has stretched the tension by the hushed bass theme's descent to C natural below the stave, canonic imitation, and wide spacing of parts. The crescendo, in the Italian style, is of instruments at first, then from bar 128, of dynamics. Schubert's substitute for the trumpet fanfare is a quickening cross-rhythm between lower woodwind and trombones creating a hemiola effect. Their entry at bar 134 coincides with a long dominant preparation and the climax arrives with the entry of the trumpets. Tremolando effects are just as prominent here as in Bruckner and Mahler.

Mahler's opening betrays a much less sophisticated knowledge of the subtleties of the orchestral crescendo. Bruckner, for instance, designs a massive interrupted cadence involving twelve bars of tonic, two of submediant (still with D as bass), and sixteen bars of dominant preparation over a tonic pedal. The resolution is to a unison F, however, an ambiguous sound which causes the two-bar full orchestral unison to reverberate throughout the quiet string cadence which ensues. It also renders more powerful the harmonised version of the tutti which succeeds at bar 39 in asserting D minor. Schubert is yet more subtle since his C natural bass has no harmonic stability in its context. The subsequent semi-tonal rise to F sharp is no more conclusive while the climax of the preparation on F sharp is no affirmation of B minor but a harmonic shift, involving the composer's favourite German 6th, to a six-four chord in C sharp minor. Mahler's harmonic tension is provided by the weaker means of a diminished seventh. The C minor

climax is of dynamic alone.

Once this reservation has been made, however, it must be admitted that Mahler has absorbed the orchestral principles of his masters well. There is economy too, in his restraint at the climax, allowing himself a stroke of the suspended cymbal alone as heavy reinforcements. Here Mahler might well agree with Sibelius that there are more ways to building a climax than the entry of a tuba, for which read in the present instance trombones, tuba, and percussion. This is a lesson which Bruckner never learned. It is also an unconscious declaration of independence on Mahler's part. This early, he can be seen approaching tradition with an eye for its potential pitfalls.

Bruckner and Schubert stand for the specifically Viennese side of Mahler which was to prove a more lasting influence than the German school of opera composers, much though he came to admire Pfitzner, the inheritor of the mythical-epic tradition. Bruckner's massive brass unisons occur frequently in the cantata. At 30 , the trombones' downward-marching scale recalls many moments in early Bruckner, and specifically the Finale of the exactly contemporary Fourth Symphony, rather than the superficially similar idea associated in Der Ring with Wotan's spear. (Ex.3) The ensuing fortissimo horn motif has the monumental ring one associates with Bruckner's Ur-thema that opens the Third Symphony - once again a question of bare fifths and a triadic accompaniment. (Ex.4) The concept of over-lapping and combined fanfares, probably implanted by the local barracks at Iglau, was no doubt developed from study of Bruckner. Those which clamorously open Hochzeitstück, although occuring in one of the score's most Wagnerian sections, display Mahler as having fully digested the principle, horns and trumpets being arranged in such a way that the peak

of their respective fanfares do not coincide, thereby producing a feeling of exuberance while maintaining the ceremonial occasion the chorus is about to describe. (Ex.5)

An all-pervading element in later Mahler was the light music of nineteenth-century Vienna. At [6] , occurs the first example of Mahler's "banality" when a tune, to be associated with the Minstrel of the first part's title, emerges in F major. (Ex.6) This is of unmistakeable popular origin. Thematically it resembles nothing in the nineteenth century repertoire so much as the popular material in the slow movement of Schubert's late D major Sonata. (Ex.7)[14] Both Schubert and Bruckner provided sound examples of how to incorporate such material in major works in the trios of their C major and D minor Symphonies respectively while Mahler cannot have failed to note the celebrated chorale-polka combination in the Finale of the latter work. The element which the Minstrel's theme has in common with Bruckner's polka is the pacing bass, pizzicato, a device which recurs many times in Mahler. As in the polka, Mahler's violin writing suggests a lift to the phrasing reminiscent of the Strausses. Furthermore, placed as it is , the scoring and general style recalls Bruckner's idea of a Gesangthema with delicate interplay between the two groups of violins.[15]

Der Spielmann is the most impressive part of Das klagende Lied for a variety of reasons. If it is compared with Waldmärchen, the original first part, it possesses a better dramatic frame for music - for some reason, the idea of narration within narration or a play within a play is a very satisfying one - using the bone-flute's song as a structural unit enclosed within the minstrel's discovery of the bone and his departure to the wedding-feast. Waldmärchen, by contrast

is too closely bound to the stanzas of Mahler's poem, the music never taking flight save in the passage later to be employed in Lieder eines fahrenden Ge sellen and the First Symphony.[16]

Hochzeitstück, admirably effective though it may be, is the part of the score upon which the hand of Wagner lies heaviest. It is more of a blind alley in Mahler's music than Der Spielmann though, like Waldmärchen, it has a pre-echo of the First Symphony.[17] Flashes of Wagner do occur in the first part including one device which derives from a very famous passage in Der Ring. The opening of Hochzeitstück is an operatic passage betraying the influence of Wagner and his predecessors as clearly as the opening of Der Spielmann betrays Bruckner and the nineteenth century symphony.

The operatic quality of Hochzeitstück is evident in the use of an off-stage wind and percussion section to provide ceremonial fanfares echoing the main orchestral body. The musical quality of these calls is not of the highest; their function precludes the necessity for invention of any great order. They are part of the frame for the ensuing drama and on their reappearance at 66 and between 70 and 71, comment ironically on the dramatic situation by virtue of contrasting the festive opening with the song of the flute. Such a procedure is essentially theatrical and is common to all the great operatic composers of the nineteenth century. The festal use of extra brass in Verdi can be found in operas as late as Don Carlo and Aida; use of extra bands adds vividness to the battle-music of I Lombardi; the ironical use of such fanfares is seen in Otello when Iago and his master plot the murders of Cassio and Desdemona to the accompaniment of fanfares announcing the arrival of the Venetian legate, a deus ex machina

in reverse. Berlioz provides similar examples, festivity in the procession drawing the Horse into Troy, the dramatic use in the irruption of the Marche Troyen on Aeneas' vacillations in Act V, and the ironic in the very last tableau of Les Troyens.[18] Wagner's music is no less fecund and it would be this that Mahler drew upon. The fanfares of Lohengrin Act II spring to mind as Mahler's direct inspiration. The malevolence of Ortrud, the innocence of Else's 'Euch Lufte' and the distant sounds of festivities is a dramatic juxtaposition which must have captured the imagination of the young Mahler.

This was no mere superficial influence. Mahler's later works reveal a pre-occupation with spatial effects that have no real symphonic parallel, other than the slow movement of the Symphonie Fantastique. Whether they be distant trumpet calls in the First Symphony, the Last Trump in the Second, a posthorn in the Third, or churchbells and cowbells in the Sixth, all such devices must be seen as stemming from the opera house. It is almost as if Mahler were seeking to convey a background to the symphonic drama in the centre of the stage; we may even see the use of the bells in the Sixth Symphony as dramatic irony, distancing the wild passions which rage around them.[19] There is something analogous in this to the use of off-stage effects in Busoni's Doktor Faust. Busoni claimed that he was enlarging the possibilities of opera by suggesting a backcloth of normality to the atmosphere of the stage drama with its bizarre incidents and resort to magic.[20] He overstressed his originality here if we think back to Les Troyens in particular, but nevertheless had a point in that neither Wagner nor Verdi had been systematic in applying such devices. With Mahler also, after Das klagende Lied, this idea came to something like systematic application within the symphony, thereby expanding its range.

The influence of the Wagner of Lohengrin is apparent in more than this, however, and it is possible to see Das klagende Lied as the third work in a kind of mediaeval trilogy whose first exemplar is Euryanthe the relationship of which to Lohengrin Mahler fully appreciated;[21] Schönberg's Gurrelieder may be seen as an extension of this group; like Das klagende Lied it is a cantata leaning heavily towards the operatic. The musical atmosphere of Lohengrin may be seen at 45 . The music is in the broad diatonic vein Wagner employed in his festive moods with woodwind and brass doubling the chorus, dominant pedal, rich harmonies in the trombones and quiet punctuation by percussion. Above this the upper strings produce a quiet haze of sound based on trills and tremolandi while the harp binds the texture together with its arpeggios and chords. (Ex.8) The dramatic situation, a wedding feast, recalls the C major ending to Act II of Götterdämmerung - the same key and similar colouring - which so impressed Mahler and his friends.

It goes without saying that Mahler does not rival Wagner in his command of choral and orchestral writing within this ceremonial vein. The sections are too short. This is justifiable in the orchestral prelude but when the chorus enters, neither of the two main thematic elements has enough breadth to sustain the kind of impression Mahler was intent on creating and he is too ready to fall back on his fanfares to carry him through. In this aspect it falls short of the great Vassal's scene in Götterdämmerung where the fanfare elements are integrated into the frame of the music: Wagner avoids the danger of short-winded phrasing by his usual sequential means and a use of modulation to heighten tension; Hagen's passages afford contrast to the short explosive utterances of the chorus. It is also noticeable that Wagner employs a swinging three-four metre whereas Mahler switches between a six-eight - suspiciously resembling the Walküren-Ritt -

and a stolid four-in-the-bar; Wagner had learnt the danger of too much duple and quadruple time in Lohengrin whereas Mahler never really employed triple-time on a large scale unless in the context of ländler or waltz rhythms.

Nevertheless something of the energy of the Wagner comes through and it is possible that Mahler was using this for a model. The galloping six-eight broadens each time into powerful homophonic statements in the brass, of which the chorus are independent, developing their material in a more contrapuntal manner. This resembles Wagner's method which was to build tension in Hagen's summons and the Vassals' entrance, and maintain this through the ensuing dialogue before launching his orchestra on the great tutti, to which the chorus merely contribute cries of "Heil ! Willkommen !". Both composers depict the festive occasion in the orchestra with the chorus commenting; the reverse of what one would expect.

These opening bars of Part II are not the only ones to bear the imprint of Wagner nor are the characteristics of the operatic style mentioned the only ones to occur even within this festive setting. The two bars before 48 , which recur at 68 to depict the king's springing from his throne and seizing the flute, is an operatic stock-in-trade derived from Wagner who used similar figures to goad Brunnhilde to fresh fury, depict Kundry's near hysteria, and to point the entry of an important motif such as the Banner theme in the prelude to Die Meistersinger. (Ex.9) At 53 , the king's pallid appearance is suggested by stopped horns in the minor, evoking the wraith of the preceding festive chorus, a striking extension of the parallel with the Vassals's scene, where Brunnhilde in her humbled state is depicted by the Valkyrie motif on muted horn. (Ex.10)

In addition to such veiled references, there are many passages showing how steeped in the operatic style of Bayreuth Mahler had become. The motor-rhythm in horns and woodwind before [70] could depict the mounting hysteria of a Wagnerian heroine though it serves Mahler's purpose in depicting the king's arrogant assumption of the bone-flute.[22] A similar motor rhythm at [29] in Der Spielmann accompanies "Im Walde bleicht mein junger Leib!" a declamatory passage which could be described as uncharacteristic if it did not look forward to the Pater Profundus section of the Eighth Symphony. (Ex. 11) A third example of Wagner's influence might be the weighty brass cadence before [5] , evoking the similarly scored Enunciation of Death motif in Siegmund's Todesverkundigung; the Neapolitan cadence, however, is distinctively Mahlerian. (Ex. 12)

Mahler's first major work, therefore, is very much what one would expect of a young composer exposed to the musical climate of Vienna. His use of the orchestra is essentially traditional - though he may be aware of more than one tradition - and this is inextricably bound up with his approach to harmony and counterpoint. If we were to take the section extending from [54] to [57] in Part II as a sample, we would find no device which could not be used by any of his predecessors - shimmering diaphanous textures created by string harmonics, tremolandi harp arpeggii, cross string arpeggiando writing for violins, woodwind filligree and trills supporting horn and alto solos. These are the trappings of a style essentially homophonic. There is for instance the second inversion of the dominant seventh of E sustained for six bars (in terms of aural effect, eight) which spreads over a vast range, rising from F sharp at the foot of the bass clef to a B natural harmonic in the violins' highest register, or the harmonic side-slip after [56] under

the horn's yearning phrase. These are devices one would expect in Delius but hardly from the later Mahler. (Ex.13) This passage has a counterpart in the Seventh Symphony's first movement but there is a vast difference in effect. The comparison expresses the distance between the nineteenth-century orchestra and that of the early twentieth century.

The finest music in the Seventh Symphony occurs between [32] and the reprise of the Allegro before [47] in the first movement, and [39] to [42] , in particular, ranks as one of his most magical inspirations. The same kind of scoring as is used in Das klagende Lied is evident, woodwind trills, harp arpegii, cross-string writing and decorative figures not only in woodwind but also in the horns. The total impression of the passage, however, is unlike that in Das klagende Lied. The violins' soaring melody is balanced by solemn references to other themes in the brass which entwine with each other to produce strange harmonic twists and, though remaining in touch with the overall B major, give the section its curiosly incandescent glow, conveying the impression of a landscape complementary to, though distinct from, those tone paintings which open the First Symphony and 'Der Abschied'. (Ex.14)[23] The picture of the king, "bleich und stumm" in the cantata is admirably direct but as music, the Seventh Symphony transcends it with the suggestion of different currents suddenly merging; it throws light on the rest of the movement whereas the passage referred to in Das klagende Lied is merely one element in a temporal progression. The instrumentation of the symphony, furthermore, suggests the interlacing of several different orchestras, an aspect of Mahler's chamber style of orchestration which is not otherwise evident in this particular symphony.

There are few passages in Das klagende Lied which suggest this particular kind of orchestral polyphony. This is not to deny the presence of contrapuntal writing in the work, merely to indicate that it is of a different, a conventional kind. Occasionally there is a signpost, often in the fanfare passages for brass and woodwind, but even these are generally related to one chord. This raises the question, how far does Das klagende Lied relate to the music of Mahler's later years and to which works is it the most closely linked?

It comes as no surprise to find passages in the cantata which anticipate the Wunderhorn group of Symphonies. In the First Symphony there are two clear quotations from Das klagende Lied, the most obvious being a section from the discarded Waldmärchen which reappears as the second part of the fourth of the Lieder eines fahrenden Gesellen and as the trio of the Funeral March of the symphony. There is also the chromatic cry of "Weh!" at [81] in Hochzeitstück which appears twice in the Symphony's last movement, before [4] and before [31] , though the continuation in the symphony is different. (Ex.15) A parallel between the two works exists at [3] in Der Spielmann where the heavily accented repeated tonic in the bass looks forward to the long tonic pedal before and after [37] , in the symphony's Finale, with its recurring stabs in cellos and basses. Ultimately this is to lead to the opening of 'Der Abschied' with its "hollow reverberations of percussion" sounding "like falling masonry, thudding through an eternity of years" in the evocative phrase of Wilfred Mellers.[2]

Hockzeitstück, in fact, is a smaller version of the orchestral apocalypses which Mahler frequently unleashes in his first symphonies. The piercing string tremolandi and trills prepared by upward scales, all in the upper register, which form the background for defiant brass challenges are the forerunners of the Finales of the first two symphonies.

The differences between the three movements are largely explained in Deryck Cooke's observation that Mahler removed the rich inner voices, the continuo support in effect of Wagner's orchestra, leaving only the brass instruments' rasping unisons between the bass and the very high upper strings.[25] The cantata in this respect is understandably nearer to Wagner. One factor which separates all three from the wild orchestral furore of the Sixth Symphony is that Mahler has not yet started to fill in the gaps with closely packed references to other thematic elements which create the characteristic feeling of a texture disintegrating under extreme polyphonic pressure.

It would seem then, that the later works which are closest to Das klagende Lied are those in which the continuo approach to orchestration is most apparent. The passage between 54 and 57 already mentioned has its parallels in the Wunderhorn period and these show that Mahler still thought in terms of a continuo approach in his orchestral textures as late as the mid - 1890's. Take, for instance, 39 in the Third Symphony's first movement and its continuation through to 43 . Harmonically, this is governed by progressions that would be natural in any composer within a late-Romantic setting. Such counterpoint as there is relates easily to the harmony. Mahler's orchestration has the same diaphanous quality as Hochzeitstück though there is a greater amount of activity. Many of the same sonorities are present, notably the cross-string arpeggii at 41 , high tremolandi and harmonies at 42 , with the harp frequently binding the texture together. The continuo support is still present and the whole passage, the work of 1895, is nearer to the style Mahler employed in the late 1870's than in the years 1904-5. If Mahler's revisions of the cantata in 1898 were of any great substance, they obviously look back to the Wunderhorn period rather than forward.

There are other sonorities in the Third Symphony which have their origins in Das klagende Lied, but which have progressed considerably. The orchestral apocalypse which so influenced the last movements of the first two symphonies undergoes a further transformation in the great brass recitatives of the Third. Whereas, in the First Symphony, Mahler used his brass in sharp explosive bursts before settling down into a more conventional theme, at [5] , [29] and other places in the Third Symphony, the horns play for bars on end an angular line which has for support a mere tremolo and occasional melodramatic thrusts from the basses. (Ex.16) This form of melodic brass writing is a sign of Mahler's shift from a Wagnerian model to principles of orchestration derived from Liszt and is of importance in determining the orchestral style of the instrumental symphonies.

The idea of orchestral declamation is, of course, primarily the work of Beethoven and finds its most extreme use in the basses' recitative at the start of the Finale of the Ninth Symphony which, at an early stage, even had words written in, acting as an explanation of a procedure which clearly strove to express content in the most radical way possible. The example was followed by Berlioz in his 'Roméo' Symphony and in the 'Oraison Funèbre' of his Grand Symphonie Funèbre et Triomphale. Here brass supplant basses with Berlioz apparently feeling that trombones were a good approximation to the human voice. Liszt followed his friend in providing declamatory passages for his brass most obviously in the opening of the Dante Symphony.

All these passages belong to the kind of writing which, for many people, was damned for all time by Brahms as Effekt!. Yet Liszt did use his Lasciate ogni speranza as a motto theme, a rudimentary but

effective device holding his Inferno movement together. Furthermore his use of recitative began to permeate his use of orchestral brass which assumes melodic significance in a new sense from that of Schubert, Schumann and Brahms; Schubert had used the trombone for quiet melodic passages because of the limitations of the hand-horn while Schumann and Brahms had followed Beethoven in their use of it as a special resource of tone-colour.[26] Liszt, however, used trumpet and trombone for adding weight to melodic statements - as

at [Y] in Ce qu'on entend sur la montagne and in the wild depiction of Mazeppa's ride. Both these uses were taken up by Tchaikovsky through whom they passed to Mahler who had made Tchaikovsky's acquaintance[27] and surely knew the famous opening of the Fourth Symphony. With Mahler the orchestral brass was to undergo a further change; with his questioning approach to tradition, he was now to ask if this kind of brass melodic writing could give rise to polyphonic writing.

If one were asked then to name a prominent orchestral feature of the style of the instrumental works which divides them from the orchestra of Das klagende Lied there could be no better answer than polyphonic writing with trumpets and trombones participating as equal partners in the allotment of thematic interest; nor would it be a bad description of the early twentieth century orchestra in the hands of Schönberg, Berg, Webern, Busoni or Strauss in their different ways. As we have seen the brass were equal melodic partners as early as the Third Symphony, and they are used contrapuntally both here and in the preceding symphony. Of what nature is their polyphonic use here?. If the final climax of the Third Symphony's Adagio is considered, it will soon become evident that the style of orchestration used is

radically different from that in our extract from the Seventh Symphony. The chorale-like theme is scored in a fashion resembling organ music, a powerful spread of homogeneous sound in which the brass are stops - there is none of the vividness with which individual voices are suddenly thrown into relief by exaggeration of their characteristic timbre through the very quality of the thematic material they are presenting that is apparent in the instrumental symphonies.[28]

What then of the orchestral polyphony of the Third Symphony's opening movement, especially the 'Advent of Summer' between [43] and [54] ?. There is probably no other music outside the oeuvre of Charles Ives which has such a sense of natural spontaneous upheaval. This is conveyed to the listener by the riot of motifs which are flung out from all corners of the orchestra. Yet it is nearer in spirit to Das klagende Lied than to the Sixth or Seventh Symphonies. Throughout its length we are always aware of the harmonic direction of clearly-defined progressions which move slowly to allow Mahler time to set out his mosaic-like web of motifs - of what does this remind us? Surely the fanfare passages in Das klagende Lied which circle round the one chord or the one progression which have already been noted as signposts for the future. A passage such as the Piu Mosso after [23] in Der Spielmann obviously has something in common with the 'Approach of Summer' in the Third Symphony. Furthermore, similar passages occur on a larger scale in the first two symphonies. In the Finale of the First Symphony, there is that most magical passage at [38] where first, muted horns then woodwind (Echoton) throw fanfares about against static chord backgrounds of greater sophistication than in the cantata. (Ex.17) The Finale of the Second has, of course, a depiction of the Last Trump combined with the song of a Nightingale which in its overlapping figuration builds up a chord with elements of both tonic and dominant in preparation for the entry of the Resurrection Ode. (Ex.18)

The development of the Third Symphony shows this kind of device on a larger scale. It is a step in the direction of the style of the Sixth Symphony but no more than that. At [43], it is easy for Mahler to fit his mosaic together with three bars of E flat minor. In all these examples, beneath the surface figuration, the pulse of the music is slow.

Hans Redlich has said that "Mahler's expressionist art of scoring can perhaps best be studied in passages of almost violent expression"[29] and it will be seen that Mahler had the utmost difficulty in settling on a final version in those sections of the Sixth Symphony where the thematic material and contrapuntal devices were of unusual irregularity or of fast, particularly violent expression. The Wunderhorn symphonies are, on the whole, not as rich in startling effects as their successors and the passages so far discussed have been among the more vehement. Elsewhere the continuo principle is even more in evidence. If we turn to the First Symphony, at [16] in the opening movement we find a stretch of writing in the brightest of major keys extending beyond [21] in which Mahler uses the inner voices of his orchestra with the happiest of results. One particular motif in thirds may be taken as an example of Mahler's writing, here in horns, sometimes doubled by 'cellos in their tenor range and sometimes on violas and cellos with the latter placed above the former, a rich sound associated particularly with the F sharp minor theme in the first movement of Brahms' Second Symphony. (Ex.19) To trace the further progress of Mahler's treatment of the continuo principle, it is necessary to consider his writing for the horn.

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The horn was the most highly favoured of instruments in the Romantic period. From the opening of Der Freischütz through Bruckner's entire symphonic output, the operas of Wagner and on to the works of Delius, Strauss, and Elgar, it was used for a multiplicity of purposes which made it unique among wind instruments saving perhaps the clarinet. It could be used solo on a par with oboe or clarinet, or it could fill out inner textures which a classical composer would have entrusted to the violas or to clarinets and bassoons. With four independent voices, it could be a department in itself and its use in this last role in Weber, Bruckner and Wagner was a forerunner of Mahler's desire to have the availability of four-part harmony in each tone colour of his wind section. It is not surprising to find him using the horn in his early cantata as both solo instrument and harmonic resource. The latter aspect is not exploited perhaps as heavily as in the Fourth Symphony of Bruckner or Die Meistersinger von Nürnberg but those are works written in E flat and C major respectively, whereas Das klagende Lied is in predominantly minor keys.

In the First Symphony, Mahler uses seven horns rather than the four he had employed in Das klagende Lied and Lieder eines fahrenden Gesellen. Both Wagner and Bruckner had used eight horns though both had employed the second quartet in a dual capacity, doubling Wagner Tuba. Furthermore, Bruckner's use of eight horns first occurs in the Eighth Symphony, the first version of which was written while Mahler was writing his First Symphony.[30] Mahler was therefore largely following impulses of his own in expanding the horn section. There is no use of Wagner Tubas and an investigation of the work shows that the three extra horns are used primarily for weight. Sometimes this can be quite subtle as at the cadence at 15 in the first movement. Four

muted horns and three muted trombones would not produce a sufficient quantity of sound for such a portentous transition. They could not be safely marked at a higher level than pianissimo or the tone-colour might change from the hushed intensity required to a slightly brassed sound - Mahler certainly could not, in Strauss's phrase 'encourage the brass' here. Therefore by using three extra horns, also muted, he could double the three harmonic parts thus - first, second and fifth horns on top, third and sixth in the middle, fourth and seventh on the bottom. Bassoons and trombones combine ideally now and create a sound which throws the entry of the high violins on the cadential resolution in D major into even brighter relief. (Ex.20) There are few places where Mahler uses his extra horns for purposes other than doubling. The chorus of horns at [15] is essentially four-part, with five, six and seven supplying a deep double pedal when the others break off; here Mahler uses the seven as two groups capable of fulfilling tasks obviously beyond the limits of one. Otherwise there is no antiphonal rivalry, no seven-part harmony - note however, at seven bars after [6] in the Finale, the use of one, three and five to double the harmony of the others, the latter sustaining minims while the former have quavers.[31] (Ex.21)

Mahler uses six and occasionally ten horns in the Second Symphony and eight in the Third. Yet he writes in both symphonies on the principle of four-part harmony in the horns. His use of this section is in accord with the best Romantic traditions. At [16] in the Finale of the First occurs a theme which in its scoring suggests the style of Tchaikovsky. It is intensely self-contained and plays little significant part in the development. Bruckner might have used such an idea in a slow movement but never as the second subject of a movement which goes through at least some of the motions of sonata form. It is obviously alien to

Bruckner - and to Wagner, Liszt or Brahms - in melodic style. Its self-regarding aspect is closer to the Slavonic melancholy of Tchaikovsky. Tchaikovskian, too, is the use of octave doubling of the melody in the strings though Mahler never quite rises to Tchaikovsky's impassioned doublings throughout the strings of some three octaves' compass. The picture is completed by the throbbing horn background. (Ex.22)

Mahler could not of course have been aware of the extent to which the great Russian symphonist was suggested in this passage since neither Tchaikovsky's Fifth nor Sixth Symphonies had been written in 1884 and it is of passages in these works that we are principally reminded, above all the famous second subject of the 'Pathétique's' first movement. Yet there are passages in the Fourth Symphony of 1877 which may have suggested this theme to Mahler and there are plenty of imaginative examples of horn and string textures in earlier Tchaikovsky, in particular the Fantasy Overture, Romeo and Juliet. It would be perhaps nearer the truth to suggest that Mahler and Tchaikovsky were for the time treading similar paths.

In this particular passage, there can be no question of Mahler's removal of the inner parts of the Romantic orchestra. At the theme's commencement, third and fourth horns have a sustained dominant pedal, a traditional means of filling out a texture. The harmonies of the first and second (and later third and fourth) are doubled, on the beat in a free manner by violas and cellos. The horns only cease when at 18 , Mahler emphasises an important phrase of the melody by dropping the pulsating rhythms and giving the harmonies to hushed bassoons, trombones and tuba over a timpani roll. This is a magical stroke but is not over-played and nine bars later the horns take up their role to the

melody's cadence where fifth and sixth enter doubling violins thereby sealing a momentary climax. Mahler does not recapitulate this theme later but indulges in a fantasy on it at [41] . In the later stages of this, the horns again provide the harmonic support.

This theme is of a type which does not frequently occur after the First Symphony, but the use of horns in a continuo role is common. It is present at [3] , in the Totenfeier of the Second Symphony where an initial attempt at imitation is abandoned in favour of straightforward chordal support of the melody given to violins in octaves. Mahler's individual voice has developed further, however, and there is no suggestion of Tchaikovsky here nor at [14] in the second movement where the horns are again active in a purely subordinate role as they also are at the climactic movement in 'Urlicht', the fourth movement, when the Alto soloist cries out "Ich bin von Gott und will wieder zu Gott". Many such passages could be cited and, however great the amount of solo work given to the horns, as individuals or as section, much of their time in the First and Second Symphonies is still devoted to binding the textures of the orchestra together.

As might be expected from what has already been said of the Third Symphony, the horn's role as harmonic support here declines somewhat. In the section on the arrival of summer much of its time is spent in exuberant hallooing with wild fanfares which touch B flat above the stave with great regularity. Seldom are there fewer than four horns on any one motif to balance such piercing sonorities as four oboes, three clarinets and E flat clarinet in unison, or strings in bare octaves as at [46] . Later at [75] the horns are used in the most rudimentary harmony as rivals to the other brass in a cluster of fanfares. Mahler here, and also in the bellowing recitatives elsewhere in the movement, is chiefly concerned with the noise,

rather than the harmonic potential of the instrument. As a result, the horn in Mahler becomes much more fully integrated into the brass section of the orchestra than at any time in its history before the twentieth century. There are few passages in this movement which use the horn in the manner of Wagner and when they do occur, they often inject a whiff of parody as at the section marked Mit grossem Ausdruck after [69] where not only horns but trombones are marked portamento. Immediately at [70] , they return to their exuberant unisons, with maximum effect at [72]. (Ex.23)

While such unison writing is not rare in other composers nor in earlier Mahler, it assumes increasing importance from this work onwards. Not that continuo parts do not recur - on inspection, the next movement of the symphony reveals horns and sometimes trumpets fulfilling this role. Nevertheless Mahler often uses for harmonic support plucked string sound or even collegno strings, a more percussive timbre. As the parade ground aspect of the horn was increasingly explored, the possibility of more piercing inner sonorities was also raised. At [3] in the second movement such effects are employed in the violins' upper register; at [4] two harps supply the basic texture. These effects also penetrate deeply into the fabric of the otherwise cloying outer sections of the movement. The opening of the ensuing movement is scored for woodwind, used soloistically, and pizzicato strings; when horns intervene they are in the first case muted, in the second used motivically, and in the third as a sudden dynamic contrast with a unison counterfigure, after [3] . Even in this movement their romantic associations have not been lost, as the memorable passages with posthorn make clear. (Ex.24)

There are of course, precedents for this use of drier more percussive sonorities as the basis of textures in Mahler's symphonies. The most noticeable is in the third movement of the Second Symphony which abounds in these devices, especially in the music which derives from the song 'Des Antonius von Padua Fischpredigt', one of Mahler's settings of Des Knaben Wunderhorn. Of the ten settings composed between 1892 and 1899 and not included in either of the symphonies contemporary with them, only 'Lob des hohen Verstandes' contains either trombone or tuba, together with four horns and one trumpet. The standard brass section in four songs is four horns and two trumpets which is reduced to three and one in 'Das irdische Leben', four horns alone in the 'Fischpredigt', two in both 'Verlor'ne Müh'', and 'Wer hat dies Liedlein erdacht?' and a solitary horn in 'Rheinlegendchen'. Sometimes bassoons are omitted as in 'Wo die schönen Trompeten blasen' while only single woodwind are used in 'Rheinlegendchen'. Occasionally piccolo, cor anglais and E flat clarinet are used. Mahler, therefore, while writing on the largest scale in his symphonies was experimenting with near chamber sonorities in these songs and it is here that he first forged the orchestral style that begins to emerge in the Fourth Symphony. It is a feature of Mahler's development that while his songs relate to the symphonies they are contemporary with in obvious ways, they also provide the foundation for later works; this applies equally to the instrumental period since Kindertotenlieder is melodically related to the Fifth Symphony or orchestrally to Das Lied von der Erde.

These orchestral songs are extremely difficult to categorize. There is no parallel with the orchestral versions of Wolf's songs while neither Nuits d'Été nor the Wesendonk-Lieder relate to the peculiarly Austrian nature of the group; the hero of 'Rheinlegendchen' may claim to reap by the Rhine and the Neckar but he remains very much a native of the Danube. The ländler nature of several calls for certain quasi-primitive tone

colours. 'Verlor'ne Müh" sets the pattern with its pizzicato arpeggii in the 'cello. The bass abounds in rustic fourths and fifths.[32] In bar 40, the texture is of a peculiarly Mahlerian stamp with violas sustaining the inner harmonies which are 'lifted' by the pizzicato of both violins and cellos. (Ex.25) Similar effects occur in 'Rheinlegend chen' and in 'Wer hat dies Liedlein erdacht?' and may also be found in the trio of the First Symphony's Ländler, a section which resembles nothing so much as a 'Wunderhorn-Lied ohne Worte', albeit a little more sophisticated in idiom - a Viennese never-never land as opposed to 'Rheinlegendchen' 's rural background. There is an obvious relationship between these light airy textures, the minstrel's theme in Das klagende Lied and the orchestration of the third movement of the Third Symphony. The Seventh Symphony which so often comes to mind as parodying Mahler's own devices, relies in its three inner movements on these dry snapping sounds as seen through the distorting mirror of the Scherzo of the Fourth Symphony.

These three songs all have reduced horn sections. The two in 'Verlor'ne Müh" are employed with great economy. The first is used on a repeated internal pedal several times with something like thematic significance, suggesting Mahler's later single-note call to attention at the start of the Fifth Symphony's Rondo-Finale and at the start of the third of Das Lied von der Erde, 'Von der Jugend'. Otherwise their support of the harmony is confined to a few well-chosen places. Their use in 'Wer hat dies Liedlein erdacht' is similar with an internal pedal at the beginning, which recurs from time to time, and occasional doubling. The solitary horn in 'Rheinlegendchen', however, is given greater freedom. After the opening pedal, sustained throughout this time, which seems to be

almost an obligatory feature of the genre, the horn is treated as an obligato instrument with various counter-figures in a manner foreshadowing Mahler's later use of it in the Scherzo of the Fourth Symphony and, even more strikingly, in the equivalent movement of the Fifth. Note the figure at bar 38 - this is not a traditional figure for the instrument but from this point onwards becomes a regular feature of Mahler's horn writing. (Ex.26)

This vein of writing has its source in the trio of Bruckner's D minor Symphony and Mahler merely had to develop it. In a song of 1892, however, he brought off a piece of orchestral virtuosity which ranks [illegible] the best he wrote before the crucial year of 1899. In subject, 'Das irdische Leben' is one of the most chilling of the poems Mahler set, the grim parable being made the more effective by the baldness of the telling.[33] As if in premonition of Kindertotenlieder, Mahler set it with remorseless economy. The muted trumpet is used with keen effect to cut through the texture on two occasions with single notes after the child's plea "Gib mir Brot, sonst sterbe ich!" and to emphasise the shudder which runs through the orchestra on the last line. The three horns are confined for much of the time to a B/C flat major triad which emphasises the latent horror of the piece in contrast to its normal E flat minor muttering. The texture otherwise is permeated by strings and woodwind. The former are muted throughout. The eerie sound of the opening is one of Mahler's most carefully planned sonorities. The patterns of the first violins, first violas, and first violoncellos are doubled by staccato flutes and oboes, the latter higher than the former, and by pizzicato second violins, violas and 'cellos who all play a verticalization of the main figuration giving rise to sharp

clashes of semitones; the first 'chord' of the work is a tone - cluster of A natural, B flat, and C flat. (Ex.27a) The voice's plaintive melody threads through this, obsessed with small motifs which at one moment express the child's plaint with semitonal whines, at the next with leaps of octaves, both doubled by woodwind. (Ex.27b) Occasionally the texture dwindles to measured shakes in the strings with isolated pairs of woodwind high above in writhing chromatic figuration as at bar 15. (Ex.27c) Occasionally the sinister smoothness of the string semiquavers is broken by spiccato passages as at bars 63 and 87. The child's plaint each time is accompanied by Mahler's favourite cross-string arpeggii, growing more intense with every appearance. (Ex.27d) The string doublings belong to the orchestral style of the later Mahler acting in their broken way as built-in crescendi and diminuendi. At the end, when the child is laid out on the bier, the lower strings burst into an emphatic sustained chromatic descent, the horns have a few diminished triads and the woodwind take up the semiquavers, fortissimo. This is of the briefest duration, however, the strings resume their writhing figuration and the work ends with a stroke of the suspended cymbal.

This cymbal stroke is one of the most appropriate devices in early Mahler. The orchestra itself is used as a giant percussion instrument, for its noise content as much as for melodic or harmonic content. The song, if played in the version for voice and pianoforte, is seen to delineate the completely impersonal narrator, the child and the mother in a manner analogous to Schubert's 'Erlkönig', excepting only the last agonised cry, but it is the orchestral version which makes the greatest impact. No note is misplaced, Mahler singling out each instrument for the precise quality which will contribute most to the atmosphere. The continuo principle is not absent but is the product of a variety of small

pieces, a mosaic rather than a wash of horn and lower string sound. The melodic sustaining capacity of the latter is only called upon at the mother's first "Warte nur!". Undoubtedly this texture was conjured up by the impact of the poem on Mahler. Soon he was to use it on a larger scale with no direct verbal stimulus.

Hardly less important for the future is the orchestration of possibly the most popular of the group, 'Wo die schönen Trompeten blasen'. It is certainly the most intimate and this intimacy is dependent on its delicately precise orchestration.[34] Until the last section, the brass is muted throughout and it is to the four horns and first trumpet that the ghostly atmosphere is entrusted. The world of Das klagende Lied is seen here through a veil. After the brass have blown their fanfares, the six woodwind instruments play their hesitant little theme. The fanfares return, the lower strings adding a shiver to the sound. The voice is supported by the woodwind alone, imitating the brass calls. As a body, the strings do not enter until the beloved replies to the girl's opening question. This time wind are silent save for a flute. The texture is not of any startling originality - it is the contrast with that which precedes it which is all important. This pattern of alternating brass, woodwind and strings is preserved with some differences. When the girl welcomes her "laddie mine", to use the ineffable translation of Addie Funk, a characteristic pizzicato bass starts up.[35] At the end the horns discard their mutes, a second trumpet is employed for the description of the green turf "where the shining trumpets blow". As in 'Das irdische Leben' each instrument is used for a precise effect at a given moment; there is no padding. When the dramatic chord in bar 11 is first heard, it is reinforced by muted horns. At bar

86, on its recurrence, the horns are replaced by strings who lead into their ensuing section. This style of orchestration is truly deserving of the appellation "chamber-like" since Mahler is using his various sections with the precision of a Webern, sometimes meeting but each with its own independent existence.

These two songs are probably Mahler's greatest compositions in the folk-like genre he made his own, always excepting the later military songs published in 1905. For a development in the chamber style of 'Wo die schönen Trompeten blasen', we have to wait until 'Der Tamboursg'sell' and the settings of Rückert. The move away from a richly-coloured continuo approach, however, was continued in 'Des Antonius von Padua Fischpredigt' written in 1893, a year later than 'Das irdische Leben'. The percussive nature of the latter is here extended by having actual percussion instruments play an important part in textures, notably the rute, which adds its dry crackling sound to the hollow sonorities of lower woodwind and pizzicato strings at the song's opening. At bar 159, it is worth noting the spiccato string texture. At an equivalent place in his reworking of this song in the Second Symphony, the rute emphasises the repeated semiquavers.[36] The smoothly sinister violin and clarinet parts are set off by this ostinato, otherwise the textures of the song are mainly those of pizzicato lower strings with instruments in pairs above them - frequently clarinets in thirds, occasionally a solitary E flat clarinet. (Ex.28)

The E flat clarinet, used by Berlioz as a diabolical instrument in his Symphonie Fantastique, really comes into its own in Mahler in two capacities. The first is virtually identical with that of Berlioz. Its acid tone is ideally suited to the weird chromatics Mahler accords it here. Its use in this role continues through to the Rondo-Burleske

of the Ninth Symphony and it is impossible not to agree with Deryck Cooke's frequent use of it in his realization of the quick Allegro section of the last movement of the Tenth Symphony. Furthermore, the standard clarinet in B flat or A is frequently employed in its upper register in similar role. One senses that Mahler realised that to combat his enlarged brass section, a more aggressive approach to woodwind writing was necessary. The later 'Lob des hohen Verstandes' opens with a similar piercing sound to the E flat clarinet in the 'Fischpredigt' but here it is a B flat clarinet. By bar 11, Mahler is using a pair of clarinets, fortissimo, with the added instruction, Schalltrichter in die Höhe!, a favourite of his when desiring to give prominence to a brass detail. Increasingly, the woodwind were being used for their sound under pressure, the hard, nasal timbre of the oboe - especially in its lower register - and the near squeak of the clarinet. As with the string textures of 'Das irdische Leben', it derives from a setting of words, but subsequently becomes a feature of the 'abstract' symphonies. This produces the second use of the E flat clarinet, as an added edge in the moments in the Sixth Symphony and elsewhere, when upper woodwind are used in unison, a sound particularly associated with the instrumental period.[37]

Mahler's use of woodwind in the military band style, hitherto had been confined to Echoton effects as in the last movement of the First Symphony, or at various points in Das klagende Lied. From the Wunderhorn songs comes his pungent, aggressive style of woodwind counterpoint which is of particular importance in the fascinating development section of the Fourth Symphony's opening movement. It is interesting to note that in an early song, 'Zu Strassburg auf der Schanz'', Mahler directed the pianist to imitate a shawm - Wie ein Schalmei. There is

an obvious parallel between this use of woodwind and the scordatura violin of the Fourth Symphony. Mahler uses primitive material and therefore attempts to draw primitive sounds from his highly sophisticated instruments. This parallel is sustained if we consider his writing for trumpet which in most songs is of a simple fanfare nature, notably in 'Der Schildwache Nachtlied' and in the curious 'Lied des Verfolgten im Turm', where the trumpets add a garish touch to the wierd chromaticisms and augmented harmonies. This is not its only 'primitive' use since Mahler is also prepared to employ it in a humorous sense. In the comic 'Trost im Unglück', the trumpets have their usual fanfares - the pompous hero is a Hussar. Mahler, however, broadens the humour at bar 78 where they deliver an outrageous cafe-song, marked keck, in the most blatant of parallel thirds. (Ex.29) The sound of trumpets playing in close harmony is not typical of the Germanic masters. It had already appeared briefly in Das klagende Lied and is used more extensively in the Second Symphony's Scherzo. It seems to belong, in a serious context, with the cornet parts of Berlioz and Verdi but its most likely source is the popular music of the Strausses.

The changes in orchestral style of the 1890's naturally affected more than the settings of Des Knaben Wunderhorn. The orchestration of the cycle Lieder eines fahrenden Gesellen in the first half of the decade reflects the developments of 'Das irdische Leben'.[38] The third of the cycle, 'Ich hab' ein glühend Messer', is unique among the songs of this period in that it augments the brass section by three trombones and a tuba. Yet these are never employed for purposes of mere doubling; rather they are used sparingly to point contrasts in timbre and mood and to emphasise the climax chord. Only after this is there any solo work, a brief rising figure, significantly standing in isolation between the

deep bass and the higher woodwind. (Ex.30) The nervous chatter of muted trumpets on motor rhythms and the haze of string, muted horn and woodwind tone at [22] both are effects which seem to indicate the song's original pianoforte accompaniment, the second in particular suggesting a pedal substitute. Yet if there is a feeling that this song belongs in concept to an earlier period in Mahler's output, there is enough in it and its companions to prove that the dry sonorities of the Wunderhorn songs and several of the symphonic movements had ceased to be effects and had become Mahler's standard mode of expression. The use of clarinets throughout the cycle, in particular, suggests those developments in orchestration which extend beyond Mahler and constitute one tangible link with Schönberg and his disciples.[39] The prominence given to the bass clarinet is evocative of 'Der Tambours g'sell' and the middle period symphonies.

The connections between song and symphony in this Wunderhorn period is reflected in the gradual evolution of a standard 'Mahler' orchestra. Thus the E flat clarinet which appears in the storm of the Finale of the First Symphony is fully established in the opening movement of the Third. This establishment of a medium for his thoughts clearly cost Mahler much effort in revising and retouching his scores, a factor which several critics have insisted upon.[40] Yet the published scores of the Second Symphony do not reveal such massive revision as those of the Fifth or the Sixth.[41] This is in large measure explained by the split in the Wunderhorn period between the romantic programmatic ideals reflected in such titles as Commedia Humana[42] and 'Resurrection' which are confined to the symphonies and the naive realism of the song-texts. This realism may be termed Sachlichkeit with all the associations implied by Stein and Adorno, but equally it represents Mahler's own conversion to

a Nietzschean grausame Heiterkeit which he found, not by turning to the South like Wolf, but by returning to his own folk-roots. Mahler in these songs confirms his musical right to the setting of Rübezahl over the legally valid claim of Wolf.[43] The junction of Sachlichkeit and the symphony formally took place, as Adorno saw, in the inspired chaos of the Third Symphony's first movement. That chaos would not be its sole aim becomes obvious in the Fourth Symphony.

The Wunderhorn songs and the Scherzi of the Second and Third Symphonies all stand on the borderline of a new approach to orchestration. It becomes increasingly difficult to talk of mere orchestration but rather, composition with the orchestra. In discussing Das klagende Lied, Pierre Boulez has expressed his astonishment that a "very young composer" should have been able "to establish such mastery in the handling of orchestral masses". He continues, "In this work, Mahler already possesses an acute sense of timbre and an inspired intuition of yield. His orchestration is naturally, a tributary of the models achieved by his predecessors; we must still wait awhile before seeing the appearance of a number of astonishingly assured audacities; but, already, we can establish the perfect transmission of the musical idea by means of the instrumental material".[44] The achievement of the songs of the years 1888 to 1899 is that the "astonishingly assured audacities" become in fact the kernel of the mature Mahler. The bizarre world of Des Knaben Wunderhorn achieves its apotheosis in the two great songs which, with the Fourth Symphony, are the first fruits of Mahler's approach to orchestral polyphony. The vivid colours which so often disintegrate into fragments as in'Das irdische Leben' become ideally suited to a mode of composition in which the long spun melodies of Mahler's youth show an increasing tendency to revolve around a few pregnant motifs, and which combine with each other

in polyphonic textures of fiercely dissonant nature. While Mahler continues to use his new orchestral style in conjunction with words in his Rückert settings, he is now prepared to use it in the context of non-programmatic instrumental works. The Fifth and Sixth Symphonies, unlike their predecessors of the Wunderhorn period create an impression of a multiplicity of associations while following rigorously planned paths. The significance of the new orchestration is that it made possible the full realisation of a musical world which reflects an ambiguity of feeling latent in the nineteenth century's harmonic vocabulary, an ambiguity which characterised the music of all progressive composers, irrespective of nationality.

CHAPTER II

THREE WORKS OF TRANSITION.

The three compositions of 1899, the songs 'Revelge' and 'Der Tambours g' sell' and the Fourth Symphony, are a watershed in Mahler's output.[1] The genre of the Gesang, the folksy tale with its flat narrative tone and bizarre themes, achieves its apotheosis in the two songs which seem to express the military side of Mahler's music in its entirety. In the symphony, on the other hand, he seems to be abandoning the orchestral excesses of the Wunderhorn group. Whereas, in the works of the early and mid-nineties, there had been an enormous disparity between the orchestra of the symphonies with their large woodwind groups, six to eight horns, four trumpets and four trombones, and the discreet classically proportioned, if not always classically-composed, groups of the songs, 'Revelge' and the Fourth Symphony are similar in the composition of their respective orchestras. Both are larger than a classical orchestra yet neither exceeds that of the first movement of such a characteristic mid-nineteenth century work as Schumann's 'Rhenish' Symphony by anything more than an extra trumpet, obvious percussion, and the occasional extra woodwind. Although the symphony contains a harp and as many as four flutes, the student of the score is struck by the modesty of its resources in comparison with its predecessors and with the relatively large orchestra of the song. The symphony and the song represent the key to the style of the next three symphonies. Their resemblances in orchestration extend to those elements that scoring, in the works of a great orchestrator such as Mahler, Strauss, or Wagner, prompts and enhances, counterpoint, harmony, and thematic material.

'Der Tambours g' sell' is scarcely less important than 'Revelge'. Like its companion, it clearly foreshadows the instrumental symphonies, in particular, the Fifth.[2] In its scoring it also anticipates the five Rückertlieder with which both songs were originally published in the collection of 1905, Sieben Lieder aus letzer Zeit. Here, the practice of abstracting various instruments from a standard symphony orchestra as the basis for the texture of a song of some intimacy is established. Its scoring is for two each of oboes, clarinets, and bassoons with additional woodwind in the form of bass clarinet and contra-bassoon, four horns, tuba, a percussion section involving side drum (without snares), bass drum tam-tam, and cymbals; 'cellos and basses are the sole string colour. This is a very good approximation in orchestral terms to the timbre of a military band, but it is sufficiently intimate for a song accompaniment. Through it gleams the precedent of wind band with string bass found in the eighteenth century which persisted until Mahler's day. In its associations with military occasions, it also resembles the huge assemblage of wind instruments with string bass in the funeral sections of Berlioz's Grande Symphonie Funèbre et Triomphale, though it is a good deal more lugubrious, the hero's death in this case, being a rather more ignominious one, at the scaffold, than the deaths of Berlioz's heroes.

The relative composition of the orchestras of the two songs may differ but the use made of them is similar in that they transmit the orchestral style of the earlier Wunderhorn-Lieder to the works which follow. The year of their composition, 1899, is obviously symbolic of this transition - they summarise the old and usher in the new. This is no less true of the Fourth Symphony, straddling, as it does, 1899 and 1900. In each section of the orchestra, Boulez's "astonishingly assured audacities" appear as calculated stylistic elements, powerfully integrated

into a mode of orchestration which emphasises line in a variety of striking timbres. The three works are also striking in that they show Mahler progressing from the stimulus of words and evolving, in the first three movements of the symphony, an abstract frame for an orchestral style originally suggested by bizarre folk tales. After the composition of the last two Wunderhorn-Lieder, Mahler was to keep song and symphony strictly apart until the Eighth Symphony. The last movement of the Fourth, attractive though it is and not inappropriate to the symphony, is on a lower level of intensity than the rest of the work, and, dating in any case from 1892, finds its way to its present position through the sketches of the Third Symphony's first movement, its second and fifth movements, while prompting the thematic style, but not treatment, of the Fourth Symphony's first movement.[3]

At first sight, there is little connection between the overall sound of the harsh military songs and the gracious turns, full harmonies, and amiable jogging quaver-chords of the symphony, which are essential to its overall structure. In it, Mahler, in the most artless-seeming manner, writes himself into his mature style by taking a handful of apparently innocent themes and gradually extracting their forward-looking elements in an intriguing conjuring-trick of a development. Symphonically he felt no need as yet to sustain the techniques of 'Revelge' or 'Der Tamboursg' sell' over a huge canvas; the Fourth Symphony is essentially an enjoyable breathing-space with few attempts at the epic breadth he strove to attain in his other symphonies. It is therefore best, perhaps, to consider the orchestra of the songs first and explore the implications of their textures for symphonic growth and polyphonic writing. Both exist, like their predecessors, in piano form, but the awkward figurations and linear organisation of the piano part do not lie easily under the fingers.

Their orchestral dress fits better and contains the more interesting stylistic features.

The poem 'Der Tambourg' sell', falls clearly into two parts. In the first, the drummer, the narrator, is led out and a vivid picture is painted of the terror that the gallows instils in him; the second is his farewell to nature, to "ihr Offizier, Korporal, und Musketier", and finally to life.[4] This division is mirrored in the song's tonality, the first section being D minor, the other in C minor. It is also reflected in the composition of the orchestra in which the oboes change to cors anglais at the onset of C minor. It is for this tone colour that they are mainly used, since the oboes do little more than double the voice in the opening section. The cors anglais are allotted more interesting melodic parts in the "farewell" section where they are used, often in unison, in their upper register. It is clear that Mahler did not intend the traditional tone colour familiar from such works as Berlioz's Carnaval Romain overture. True, they do have a plangent effect in certain passages, but more important is the slightly harsh element in their sonority, an intensification of the oboe's sound in its bottom register. The tone colour required becomes evident in the passage after 11 where, twice, they interject a fortissimo three-note figure familiar from elsewhere in the song. This is an interesting effect. At 11, the second cor anglais shares a chromatically descending line with clarinets and bassoons, the latter beginning on their top C. When the descent reaches A flat, the cors anglais insert their figure, beginning and ending on the same A flat, while the bassoons, the dominant sonority, sustain it. The effect is of a privileged part, belonging to the chromatic descent yet standing out from it. (Ex.1) This effect persists two bars later when the motif has no connection and clashes with the bassoons, G against F.

This double cor anglais sonority is not common but does occur again in the Scherzo of the Sixth Symphony, fleetingly but unmistakeably.[5] The idea of a darker substitute for the oboe also recurs, in the great setting of Rückert's 'Um Mitternacht' which employs an oboe d'amore. It is worthy of note that a recent recording of Bach's St. Matthew Passion revealed that those consoling oboi d'amore and oboi da caccia took on a decidedly fiercer character when played on instruments of Bach's day. It is this latent ferocity that Mahler sought to attain.

This use of the cor anglais is in accord with the exploitation of the harsher timbres of the woodwind encountered in the earlier Wunderhorn-Lieder. The clarinet hitherto the most thoroughly developed, is not used in 'Der Tambours g' sell' in its piercing upper register; rather, it is confined to the lower half of the stave where it has little material associated with this, the chalumeau, register in the works of Brahms or Tchaikovsky. Mahler's fierce trills at [2] ,[6] and his later exhortation, Schalltrichter auf! , are characteristic of the use of the instrument in later works. With horns and bassoons, they supply the basic tone colour of the first section and, like the horns, are meant to curb their natural espressivo style, as is made evident at [7] , in the C minor section, where, when finally allotted a melodic part, they are carefully marked pp, ohne Ausdruck. Throughout, the sonorities suggest a veiled quality, a darkish grey hue that the plodding march rhythm of the deepest instruments intensifies. The horn writing is appropriately sober. After [4] , they are given clear indications of the style required by the marking staccato and piano, and by the hollow 'clucking' of the accompanying bassoons. It is to the bassoons that many of the most haunting features of the song are given, being frequently used in that high register which Beethoven first fully exploited, often providing a gleam of tone on long sustained notes,

suggestive of the drummer boy's feelings.

The percussive nature of much of the orchestration is intensified by suggested drum rolls in the woodwind. Although the snare drum is elevated to the rank of soloist in his tattoos which open and close the song, Mahler uses the trill as a means of evoking quasi-military noises from non-percussive instruments. Strangely, he does not resort to the device of strings, col legno, until the last page, and then only briefly. He prefers to use trills, especially in contrabassoon and basses. These trills are often harmonically alarming, as at [9] , where the bassoons' trills are an augmented second apart, accompanied by snarls from the stopped horns, or again, a few bars later, when they are joined by contra-bassoon, creating, in effect if not notation, a trill on a diminished triad.(Ex.2 Such effects occur in both parts of the song, not necessarily with support from the drums. The most original effect in the percussion section itself is the tolling of the tam-tam throughout the C minor section, creating a kindof tonal fog, sometimes for three bars, a device which Mahler resorted to again in 'Der Abschied'.[7]

The orchestration of 'Der Tamboursg' sell' is an economical one, allowing itself only a final expressive lingering on the singer's last desperate "Gute Nacht". The percussive nature of its sonorities is in the tradition of 'Das irdische Leben' and 'Des Antonius von Padua Fischpredigt'. It achieves effects with a wind band comparable to those attained in the earlier songs with the string section. It prepares the way for the Trauermarsch of the Fifth Symphony which vividly recreates the atmosphere of 'Der Tamboursg' sell' at [12] and [13] with a wind band of larger dimensions and a solo viola counter-melody. Interestingly, this march is the one slow movement of the instrumental group to show a stylistic

development of comparable dimensions to the revolutionary extensions of Mahler's Allegro and Scherzo types.

The implications of 'Revelge' are even greater than those of its companion. As with 'Der Tambourgesell', it influences at least one movement of the instrumental period directly, the first Nachtmusik of the Seventh Symphony. More than that, however, it provided the foundation for those striking examples of the epic mode, the outer movements of the Sixth Symphony and the first movement of the Seventh; considering the relationship of this last movement with the setting of Veni, Creator Spiritus in the Eighth Symphony, 'Revelge' must be regarded as a factor in the background of that most grandiose of Mahler's compositions.

'Revelge' opens with a quiet cadence in the strings in octaves, A to D, upbeat to downbeat. It is immediately answered by a rhythmic tattoo on a D minor triad from the trumpets. (Ex.3) In a song of one hundred and seventy one bars, this recurs in more than fifty of them, latterly with the trumpets muted and strings col legno. It is, therefore, a fundamental motif and tone colour of the work. It seems to establish an essentially homophonic standpoint for Mahler's setting. It also precludes the trumpets' participation in the more spectacular happenings of the song, since Mahler, with only a few exceptions, reserves them for this figure alone. Once the song has run its course, the retrospective impression is that the trumpets have had more influence on its sonority than the provision of a mere accompaniment. As in previous songs from Des Knaben Wunderhorn, and as in his early cantata, the woodwind spend a considerable amount of time imitating trumpet fanfares in order to pierce the orchestral melée depicting the grotesque battle,and subsequently to convey in the ghostly final section,

the army of corpses which the bold, confident soldiery of the opening has become.

Throughout the song, the woodwind are used for their 'parade-ground' associations. This is demonstrated in their first entry. The texture is a four-part one with some decidedly unusual harmonic effects. For the first bar, the two upper parts are given to flutes, oboes and clarinets, the embellished top part being given to the first of each instrument, in unison, the seconds taking the lower. In the second bar, all six instruments come together on the semiquaver skirl. The accents on the weak beats of the bar, the raw octaves of the bassoons and fourth horn, and the timpani's strokes on the cadence chords - loud to soft, strong to weak as so often in Mahler - all contribute to a generally pugnacious air; the whole song is the equivalent in the Central-European tradition of Mussorgsky's 'Field Marshall' from Songs and Dances of Death. This three-bar phrase recurs, extended to four, as a refrain in the first section. When D minor gives way to B flat major, it does so to a military band strain in which the woodwind are scored in an identical fashion. (Ex.4)

Unison or semi-unison writing of this kind persists throughout the song. When G major succeeds B flat, [8] every cadence is remorselessly emphasised by a dotted figure in unison upper woodwind - "Ich muss marschieren bis in Tod!" As in 'Der Tambours g' sell', fierce trills from the entire woodwind in harmony suggest the rolling of insubstantial drums. As the song proceeds, the flutes and clarinets introduce a brief fanfare incorporating these trills, embodying the fifes of war, at first quietly, then with the more penetrating oboes, and finally with horns and bassoons. The horn fifths incorporated into these fanfares are part of their military

character. They play vital roles in two of the song's great moments. At [8] , the semiquaver flourish is thrown about between the trumpets, in one of their rare respites from their tattoo, and woodwind and horns. This is a direct indication of the role woodwind are to play in the furore of the instrumental works. Here the whooping of the horns and the trills of the woodwind reach their climax, coinciding with the wrenching-up of D minor by a semi-tone and the onset of the second battle, that between the dead army and the hitherto victorious enemy. It is noticeable that the most agitated scoring is confined to Mahler's favourite major to minor progression on a chord of E flat; he is not so inhibited in the instrumental symphonies. (Ex.5) The second striking passage using the woodwind fanfares is at the whispered roll-call of the dead army where elements of the original refrain and the fanfare float in pianissimo flutes and clarinets over the rattle of col legno strings and soft cymbal strokes. The unison writing persists to the end with a striking combination of flute, piccolo and oboe in octaves on an expressive melodic line. Their concluding resolution of a Neapolitan chord - to a D major triad - a final tierce de picardie - seems to prefigure the melodramatic snarls on the last page of the opening movement of Shostakovitch's Fourth Symphony. (Ex.6)

If this woodwind writing is the most arresting feature of 'Revelge', the horns have a no less significant role, in which a discreet amount of harmonic filling-in complements a more aggressive style of attack typified by the sudden stopped effect in a passage before [11] written otherwise for open horn. The 'brassy' timbre of the horn is used by Mahler to a greater degree than by any previous writer of symphonies, being associated more with the operatic style of Wagner. This largely explains the nature of the style of woodwind writing adopted by Mahler in the instrumental symphonies where he thought in terms of four entities; four to eight horns, four to six trumpets, three, occasionally four, trombones, and a

large upper woodwind instrument, of variable tone colour, but essentially a single unit. To this, tuba, bassoons, bass clarinet and contrabassoon, sometimes the third and fourth trombones, supply a wind bass, often in unison with the string bass. This was Mahler's solution to the role of the woodwind in a polyphonic style involving brass as equal participants.

Mahler had not yet evolved this particular wind disposition at the time of the composition of the Fourth Symphony where the trombones are omitted and the trumpet parts are of a relatively curtailed nature.[9] A strong suggestion of such a texture occurs, however, at [16] in the symphony's first movement where the various sections of the orchestra are pitted against each other with all four horns at fff level and a solo trumpet part of greater force than at any other point in the movement. To offset this formidable barrage of sound, some nine woodwind instruments are grouped in a loose unison which occasionally splits into octaves and fifths. At first they are doubled by strings, but when a particularly vital thematic element emerges, Mahler drops the upper strings who have their own part to contribute to the gathering climax and adds an E flat clarinet to his assemblage. The piercing quality of this combination carries the thematic interest across the clamour of horns and trumpet and the booming pedal G in the bass. It is in accord with the increased prominence of tuned percussion in the Fourth Symphony that the woodwind should be doubled by a glockenspiel, prefiguring certain devices in the instrumental symphonies. (Ex.7)

In this section, as in the climax of 'Revelge', the harmony remains static throughout on a six-four chord of C major, confirming that the most original full orchestral outbursts still tend to concentrate on a single chord, though this fact is obscured by the high incidence of

inessential notes, causing the listener to hear the passage in linear terms over a pedal bass. The inessential notes frequently clash on the main beats producing diatonic discords which appear to telescope harmonies in a manner anticipating the neo-classical works of Stravinsky. The horn and trumpet lines, by themselves, tend to sag on the third beat of the bar, and though the woodwind strive to countermand this, the impression is of a decidedly lop-sided rhythm. When the passage is repeated in the symphony's home key of G major during the greatly altered reprise, it differs from its first appearance considerably in that its implied tonic-dominant reiterations are rendered explicit. The running bass which appears after six bars disguises the rhythmic hiatus so noticeable earlier though oddities of part-writing do occur, as, for example, the irregular approach to the six-four chord at the end of bar 257, though the descending parallel fourths between violin and bass would hardly merit comment save as a pointer towards the later Mahler. (Ex. 8).

The opening section of the movement commonly gives rise to such expressions as "quaint daydream",[10] the description of the late Professor Redlich, who was also responsible for labelling (accurately) the melodic and harmonic style of the exposition as "the deliberately adopted idiom of an imaginary Dixhuitième."[11] The Fourth Symphony, in fact, playfully indulges from time to time, in what Constant Lambert stigmatised as "time-travelling", in a discussion of Stravinsky and Diaghilev;[12] an extra ironical dimension to this is provided by the fact that Stravinsky, the most inveterate of "time-travellers", proclaimed this symphony to be the finest of the Mahler canon.[13] Professor Redlich also notes that "the symphony's musical idiom already shows the first-fruits of a remarkably self-critical process of contrapuntal discipline and structural logic."[14]

These last two factors are ultimately what unite the disparate elements in the movement; this may seem a truism in the case of the latter, since, if a movement is to be felt as a structural whole, structural logic is presumed to be present. It is in the matter of contrapuntal discipline that Professor Redlich's statement is of importance since it implies that not only in the linear organisation of the development, where Mahler's 'new orchestration' appears, is contrapuntal discipline to be found. It is also to be observed at cadence points in the Dixhuitième of the exposition.

All that Professor Redlich implied by the term Dixhuitième is contained between the opening and [8] , a vast exposition with three subject groups and a feint at an exposition repeat which becomes a codetta with its own characteristic motif. The main themes are all basically diatonic with only the most casual-seeming chromatic inflexions. It is in these that we discern Mahler hiding under the smooth exterior of an eighteenth-century, "Dresden-china" composer. During the approach to the cadence at [I] , a familiar chordal progression occurs in bar 13, involving a submediant chromatic seventh, a chord which, in its resolution, brings a whiff of the supertonic with its minor inflexion. This is intensified when the progression is repeated since the step-wise logic of the parts brings an augmented sixth chord on B flat. This is a much more Mahlerian fingerprint, a reminder also of Schubert, whom Mahler resembled in his liking for chromatically flattened basses. His penchant for never quite doing the same thing twice may be observed when the cadence is repeated after bar 25. At first an augmented sixth chord is formed, though this time of a French rather than a German structure, and Mahler conceals the part-movement in the second violins and violas by a line-transfer causing a paper false relation.

Its second appearance is straight from the world of the instrumental symphonies. The chromatically inflected violin line is taken to provide the inverted root of the chord and of its predecessor, and the resulting movement of parallel inverted sevenths is almost unclassifiable within a G major context; each part is an expressive appogiatura in its own right, and the harmony is their aggregate. (Ex.9)

Similar curious aggregates of sound are to be found in 'Revelge'. Attention has already been drawn to the distinctive military band scoring of the first wind entry in that song, but it is of no less interest harmonically. It will be noticed that the movement of parts produces in bar four a chord of G, B, and E flat - an augmented triad - over a C sharp bass; the ear hears it as such a conjunction since the whole chord does not easily relate to either the preceding C major triad or to the main D minor key which is reached two bars later. Similar 'awkward' chords occur almost every time this refrain appears, as, for instance, in the bar before [2] (B flat - F sharp - E flat - A - D), and before [3]. This last instance is the most revealing. From the upbeat to the third bar before [3] until the upbeat to the bar immediately preceding the cue number, Mahler has written a sequence for the top line and the bass, but not for the middle parts. If the second bar of the sequence is examined, its concluding cadence is marked by a perfectly normal dominant chord leading to an interruption. The dissonant effect is produced by the bass's preserving its sequential pattern by insisting on an E flat, the mediant, for the bulk of the cadence upbeat. This E flat produces an unexceptional chord, a ninth on the mediant of C minor, but it is not the chord that such a progression would normally contain. In conjunction with the interrupted cadence, this chord disrupts the listener's expectations. It is for cadences like these that Mahler often reserves his most abrupt harmonic elisions.

At [3] itself, the cadence into D minor is formed by a progression from an F major triad to one of D minor; the timpani and strings have a formula, however, for a perfect cadence which is contradicted by the use of an F in the bass, and the flattening of the leading note by the third horn; there is a resultant effect of one half of the orchestra heading towards F major and the other towards D minor. Such concealed bitonal progressions lie at the core of Mahler's later style. (Ex.10)

The cadences in the exposition of the Fourth Symphony have a further interest that those of 'Revelge' do not possess, a heavy, syncopated pause on the second beat of the bar, causing a momentary rhythmic hiatus. In itself, this would not seem to be anything more than a passing feature but it assumes a larger significance in view of the polyphonic style of the succeeding works, where it is quite common practice for several lines to aim for the same point of melodic and rhythmic repose, though, harmonically speaking, it may be a moment of great tension.[15] This is contrary to the spirit of all post-Renaissance counterpoint, whose very raison d'etre is a sense of regular movement towards formularised cadences through the dove-tailing of parts. What was hitherto a penchant for themes with a pronounced rhythmic 'tic' now becomes a feature of Mahler's polyphonic writing.[16]

Other aspects of this exposition which reveal Mahler hiding under an eighteenth century veneer are to be found in those passages where he indulges in bare two-part writing. There is an element of assumed naivity in the oboe and bassoon duet at [4] which is discernible in such betraying details as the dissonant B in the first bar of the lower part. At the marking Etwas fliessender, the sudden irruptions of colour from isolated instruments suggests the presence of an orchestrator of a subtlety which would have been foreign to Haydn or Schubert. This passage

could have been taken from 'Lob des hohen Verstandes'. (Ex 11) Earlier, the two-part writing for strings and clarinets at [2] has the same pungency of timbre and fondness for open fifths that characterise that song. These are, however, details and Mahler contrives to banish them in the codetta-like section at [7] where the master of rural Austro-Bohemian folk-colour emerges once more in an episode that seems, almost, to bring the movement to a halt in G major, a point of structural importance to be examined later but which, in the present context, provides a point of harmonic repose before the contrapuntal and orchestral revels that are to come.

At [8] , Mahler moves into a passage of highly convoluted writing which, with the exception of the A major pastoral between [10] and [11] , is maintained until the jubilant C major outburst at [16] banishes the hollow scoring, bizarre counterpoint and weird chromaticism through which the various themes wander. Even the C major passage eventually collapses into a further tenuous episode until, at [18] , Mahler conjures up a recapitulation of the G major material of the opening, from which point the rest of the movement flows.

In his book in the Master Musicians series, Professor Redlich was compelled to acknowledge the limitations of space which his subject - Bruckner AND Mahler! - imposed on him and confessed that it was "impossible to convey within the space of this book an adequate impression of the prodigious wealth of themes and motives cropping up ceaselessly in the first movement, only to become completely transformed and often 'to be reshuffled like a pack of cards'." [17] It is significant that it is in this section that changes of scoring take place of more substance than at any other point of the movement as comparison of Professor Redlich's Eulenburg score with the Mahler Gesellschaft's edition (the work of Professor Ratz)

makes clear.[18] Mahler was clearly beginning to realise the full extent of the problems implicit in wedding his rapidly evolving style of counterpoint and his fondness for angular melodic writing to an orchestral technique adapted from song-writing - and this in a work of, for him, Haydnesque clarity.

Mahler does not plunge the listener into his contrapuntal maelstrom suddenly, preferring to build to a peak by degrees. The solo violin entry after [8] is a good instance of how he prepares his audience. When the rising scale in dotted rhythms first appeared at bar 8, it was part of a very strong dominant to tonic progression; this was duly reflected in the harmony. When it reappears after [8] , however, the flutes and clarinets obstinately adhere to an open fifth implying B minor, while the solo violin in no uncertain terms implies, for one full bar, its dominant. This, of course, serves to confirm B minor, when the violin arrives on a D in the next bar by scalic means, a subtle, essentially motivic way of releasing harmonic tension. This device is repeated later in the movement, at [12] and before [14] . The deliberately thin textures in each case are interesting. At [12] , the oboe, beginning in his lower register, is marked forte against a combination of flutes and clarinets; before [14] , a clarinet, ff, Schalltrichter auf!, is pitted against the violins, the firsts muted, the seconds pizzicato. These sonorities again appear as visitants from the songs of the 1890's and are significantly coupled with moments of harmonic tension. (Ex. 12)

This development falls into five sections. The first, from [8] to [10] , sets the tone for later events. The second, from [10] to [11] , is a sudden total becalming in A major. The third and fifth, from [11] to [16] and from [17] to [18] , are the most contrapuntally active, flanking the fourth, C major, section. In this development, the horn is firmly ousted

from his richly-upholstered romantic function of harmonic and textural prop. It is completely absent from the A major episode and before that, it is largely employed as a contrapuntal instrument, sometimes with the dotted scale motif in its descending form, at others with the semiquaver triplet figure which it first announced in the exposition.[19] Its function in the C major section has already been seen. In the other two sections, it fulfils a variety of roles. These are again of the motivic kind, and of relatively brief duration. At two bars after 13 , there is a typical piece of writing, providing a counter-idea to the flute and clarinet development of the movement's seemingly inexhaustible quaver figuration. It is not used merely soloistically, however, there being several flashes of octave writing involving three or four horns after 15 . Only occasionally do they take up the strutting quaver accompaniment granted to them in the exposition. In the context of what is happening in wood-wind and strings, they may be forgiven for sounding a little forlorn. Their most remarkable passage is at bar 173, where all four, stopped, transform the quaver accompaniment figure - which assumes definite thematic status in this development - with stabbing dissonances on the main beats and acciaccature, suggesting the whoops of the horns in the Third Symphony. (Ex.13)

There is no consistently adopted substitute for the horn in these sections; perhaps the most remarkable feature of the development is the kaleidoscopic swiftness with which one colour succeeds another. The A major episode has the most consistent texture throughout its seventeen bar length. The main thematic interest is carried by the four unison flutes, the bass clarinet and bassoon interpolations being used to carry melodic activity through the frequent sustained notes of up to eight beats duration in the melody. The real basis for the texture lies in the strings which keep up a constant buzz of activity over the basses' pizzicato ostinato. As so

often before, Mahler here curtails all sense of harmonic movement, the dominant inflexions of the upper parts being passing details against the basses' stolid double pedal on A and E. The nature of these string parts is interesting. The 'cellos are obsessed by trills and measured shakes, ultimately settling on a long trill. These are not the controlled, resolving trills of a baroque or classical master; rather they are an impressionistic device, a means of rendering more malleable the basses insistence on the tonic. The violins, on the other hand, play a lazy stream of continuous semi-quavers without a single chromatic inflexion.[20] This is as impressionistic as the 'cellos' trills or the echoing phrases of the woodwind. It is an effect which looks backwards towards the romantic idylls of earlier works, yet expresses them in a manner not without similarity to the string writing of 'Das irdische Leben'. Such impressionistic tone-painting is not really characteristic of the next symphonies, but is, in its own way, as delicately subversive of the nineteenth century orchestra, carrying the murmurings of Siegfried's forest a stage further.

Pizzicato string sounds and related effects (such as prominent use of the harp) have already made a significant textural contribution to the movement. After 11 , their importance dies out as a consistent factor, however, and the woodwind emerges as the dominant tone colour, especially flutes and clarinets. The strings are used, no less than the horns, as colouristic devices; this applies particularly to such writing for upper strings as in bar 162. Col legno effects frequently occur, or the device of sul ponticello; bar 180 has the violoncellos doubling the bassoon in a high register, using this latter resource. Two bars later, the pizzicati on the half-beats is a characteristic touch. In this kind of scoring, the basses are as likely as their more illustrious colleagues to have a sudden solo spot.[21] What is remarkable about this movement is

that it shows Mahler using the string techniques of 'Das irdische Leben' in a natural manner, divorced from a text and with an economy foreign to his previous symphonic works; the string writing could no longer be classified as Effekt .

The woodwind, especially the flutes and clarinets, form the basis of the texture from 12 to 15 . Even within this section, however, the treatment varies considerably. After 12 , there is a revealing piece of writing. In bar 157, the bassoons have the rising dotted scale figure, pianissimo, in E flat minor. The distribution of the bassoons is characteristic, second and contrabassoon in octaves with their scale beginning on E flat below the stave - perhaps the orchestra's most lugubrious sound. They are counterpointed by a figure in the flutes in exactly the same rhythm - Mahler's counterpoint in the next works is to be obsessed by the possibilities of lines which either are identical in rhythm or diverge only slightly - leaving a gap of four octaves between the lowest flute and the highest bassoon. The only sound in this gap is not padding; it is a clear reference to the opening semiquaver figuration in the clarinets. Such a texture is marked by two features, its feeling of hollowness, and its impression of different currents of musical thought thrown into sudden juxtaposition. (Ex.14)

Another feature of the texture is its sense of discontinuity raised to such a degree that we sometimes have to grope for the thematic thread holding the development together. The bar following the one previously described is a case in point. While the clarinet meanders on to a characteristically indeterminate close, the first bassoon and cor anglais pounce on the rising scale with a violent fortissimo on the Neapolitan F flat, heavily underlined by the stopped horns' snarl on a chord containing

both E flat and the Neapolitan. The next bar is linked to its predecessor but the sense of progression is obscured by the disparity between the vigorous oboe upbeat and the whining clarinet sound of bar 159 itself. The whole sense of expressionist discontinuity may be summed up in the splitting of the motif of the next two bars, its three strong opening notes being given to a rather insubstantial combination of suspended cymbal, muted trumpets, and flutes on an added sixth - thereby obscuring which note carries the melodic lead - and its continuation being given to unaccompanied basses and contrabassoon several octaves below. (Ex.14)

The bizarre nature of the sonorities in this development corresponds to the instability of the harmony. The devices of telescoping tonic and dominant and of sounding the Neapolitan triad against the tonic have already been noted. The diminished seventh might be expected to play a role in these musical quicksands and it duly turns up, decorated, in strings and muted trumpets, frequently avoiding resolution by the simple means of leaping to another of its kind. Tritonal tension is employed on half beats with great frequency to disturb the harmonic flow; characteristically, Mahler accentuates the dissonant chord or note rather than the concord on the main beat. The most bizarre passage of all is the confused episode succeeding the C major climax where 'cellos and bassoons, then basses make persistent references to the diminished seventh, B to A flat, while the trumpets insist on a D flat which bears no relation to the chord. This prompts the flutes to reassert the jogging quaver 'accompaniment' on a tritone, G to C sharp. Harmonic overlaps of this nature are another characteristic means of elision in Mahler's armoury of harmonic and contrapuntal devices, generally sparked off by the irregular movement of one part. (Ex.15)

The section beginning at bar 188 and continuing through to 16 unites these features. The deliberately created illusion of discontinuity is dispelled by orchestral techniques similar to those by which it was originally fostered. The same wide-spread textures are present (e.g. at bar 198) and the device of splitting a motif between two disparate registers recurs at bar 200. The melodic continuity, however, is rendered more apparent by the transference of emphasis from woodwind back to the strings and the reappearance of the main motif of the opening thematic group.

It is interesting to see how Mahler transforms what was originally a simple, square phrase; he makes clever use of those features which are amenable to thematic growth and transformation. By reshuffling some of its elements and altering the pitch in some places, for instance, he creates the line heard in 'cellos at 1 which not merely counterpoints the original idea but also gives an initial impression of canon, an illusion Mahler became increasingly fond of fostering. As the movement progresses Mahler expands by stages the melodic curve of the theme, dwelling on its individual details, as in the violin figure at 9 . The logical culmination of this process takes place from bar 188 onwards, where the melodic identity of the theme is completely altered, its clearly-defined outlines giving way to a succession of lines conforming more to the Wagnerian 'endless melos'. The inclusion of fresh thematic elements in its span, the ingenuity of the counterpoint, the superb use of orchestral colour show Mahler at his most inventive. Each time the opening six-note figure appears, it assumes a different form and its dropping sixth becomes built into the course of the melodic line in sequentially rising figures. The true source of the rising dotted scale is also revealed as the third bar of the theme by the persistence with which it is included in the transformed theme, or by its frequent use as a

a counterpoint, in both its original or inverted form. The various lines think little of leaping over an octave, on one occasion exceeding that limit by as much as a tenth. The overlapping of phrases leads to strange clashes as in bar 196 where the melodic resolution of the viola and 'cello line causes a semitonal clash with second violins to 'resolve' on to a major second, one part moving from B flat to A, the other from A to G. The initial harmonies of bar 199, too, have their peculiarities, the basses' upward thrust through A flat clouding the sense of G minor. (Ex. 16)

The significance of this development is considerable. Mahler, within the limits of a relatively compact time space, has created a genuine symphonic argument involving the breakdown of a homogeneous thematic entity into its smallest constituents, and the subsequent refashioning of them to produce a climax which represents a relief of polyphonic and harmonic tension and a convincing reordering of thematic elements. This is borne out in the recapitulation where the variations from the exposition have an inevitability arising from the secure establishment of the identity of each phrase in the development; an examination of the link between development and recapitulation would be the best possible means of proving this by studying the logic by which the various motifs lead to the cadence into G major, the theme's presence being only fully revealed halfway through its course. In evolving this symphonic argument, the importance of Mahler's individual methods of orchestration obviously play no little part since it is through the judicious touch of this or that colour that he brings a particular thematic point or tonal turning out of the maze of motifs, a procedure which is the essence of his symphonic technique in the immediately succeeding works.

The evolution of a free 'state of melody' from a constricted four-bar phrase clearly resembles that process of objectifying the

subjective which Stein represented as the major claim of Mahler's art to greatness. The intervallic expansion of themes in the movement in Adorno's theory became "the passage of the particular to totality", a process which is also exemplified in the stark contrast of the predominately minor development and the glowing major climaxes - "Minor is the particular, Major the universal."[22] Curiously Adorno almost exempts this movement from his novelistic theory, preferring the idea of a picture world almost a child's picture book but imbued with a subtlety of tone comparable to Kafka's uncanny world, not of Der Prozess or Das Schloss, but rather of the fairy-tale Amerika with its "beschädigte Millennium", the Nature Theatre of Oklahoma.[23] Yet the interplay of motifs is comparable on its small scale to the equivalent movement of the Third Symphony or the Finale of the Sixth; it stands between the two on the strength of its strong conceptual unity, a positive unity as opposed to the objectified chaos of the Pan movement of the Third, yet without the tragic catharsis of the Sixth. Perhaps the nearest parallel in tone is the Greek Satyr-play, or more precisely a pro-satyric drama like the Alcestis of Euripides, which remains poised between the tragic and a comic strain of childlike directness, crowned by a supra-rational happy ending; in both play and symphony, the figure of Death, Freund Hein or Thanatos, provides a fleeting glimpse of the bizarre.

It is important to remember that the success of this movement is dependent on themes of a relatively, perhaps deliberately curtailed nature. Only thus was Mahler able to achieve a symphonic argument without recourse to such obvious devices as introducing material of an overtly programmatic cast as is the Dies Irae figure of the Totenfeier of the Second Symphony. The only instance of such a procedure in the movement under consideration is the A major section, and this is knitted into the texture much more securely than the Dies Irae in its movement. Furthermore, the success was

achieved by the foreswearing of the most fundamental first movement thematic type in Mahler's style, the military march. In view of this, the conjunction of 'Revelge' and this movement in the one year is enlightening and prepares us for the achievements of the first movements of the Sixth and Seventh Symphonies in which march material is shown to be amenable to the form of development evolved in the first movement of the Fourth Symphony.

This symphonic technique is to be comprehended through an examination of orchestration, melody, counterpoint and harmony. Symphonic organisation however, demands the additional consideration of tonality. That Mahler was capable of creating a coherent structural entity is apparent from the first part of Das klagende Lied and from several of the Wunderhorn-Lieder where the pattern of stanzas and rhyme were essential features; that he was also capable of formal miscalculations is evident from such ramshackle structures as the Finales of the First and Second Symphonies. As we have seen, the style and technique of the exposition diverges from that of the development in the first movement of the Fourth Symphony. To what extent is this reflected in the structure of the movement?

Most students of the symphony will have noted that the movement has an exposition which begins and ends in G major; and that it feigns an exposition repeat by recalling the first subject in slightly elaborated form. This could admittedly be the start of a development section as in the Fourth Symphony of Brahms; or it could be traceable to the influence of Sonata Rondo form (as suggested by E. J. Murphy in The Music Review, 1975). That it is neither is indicated by the figure at 7 which is in the nature of a closing theme. The recapitulation includes a varied restatement of bars 80-92 (to go no further) from bar 310, thus confirming that the exposition should be seen as continuing to the double bar at 8. A double bar without repeat markings denoting the close of the exposition was common practice in Bruckner and also

occurs in the 'Pathétique' Symphony of Tchaikovsky. Few composers before Mahler cadenced at such a point in the tonic major, a procedure which would appear to stifle tonal conflict and deprive the movement of the impetus to develop. Mahler was almost alone in his creative use of the varied exposition repeat (infra, pp.246-9); his purpose here, however, is not at first sight entirely convincing.

It is a fault of much of Mahler's earlier sonata designs that the important element of transition is often lacking. In the last movement of the First Symphony, there are two statuesque entities, one a stormy outburst in F minor, the other a sweet, perhaps cloying, theme in D flat major. These are kept rigidly apart since the first ends firmly in its original key and the subsequent move to D flat major, though leading into the second theme, in no sense leads out of F minor. There being no sense of inevitability in the exposition, there is hardly one in the rest of the movement which has to resort to various crude thematic recalls which suggest some of the poorer pages in Liszt's Symphonic Poems. Neither of the next two symphonies wholly solves this problem, since Mahler is forced to fall back on essentially pictorial or theatrical devices at crucial moments in the developments of each symphony's first movement, the Dies Irae chorale in the Totenfeier of the Second, the admonitory side drum solo in the 'summer marches in' section of the Third.[24.]

In the Fourth Symphony, it is as if Mahler had set himself a specific task, to adopt a fragmentary approach, and then to dissolve his carefully constructed, slightly artificial themes before reconstructing them in such a way as to clarify their relationship to one another and at the same time reveal the order behind their apparently arbitrary presentation. This process did not occur to Mahler in such cerebral terms, needless to say;

perhaps he was not even aware of the differing nature of the work from its predecessors.[25] Nevertheless, this is how it appears in hindsight, viewed from the eminence of the Fifth and Sixth Symphonies. Such a view would explain its beginning in an apparent B minor and the recurrent sleigh-bell figure which separates one section from another;[26] it would explain the veneer of diatonic simplicity and the enclosed nature of the first theme; it would also explain the sudden appearance of the second subject at [3] 'on', rather than 'in' D major, an event which has resulted in one writer evoking the unlikely, and probably rather appalled shade of Sammartini.[27]

Much of the formal pattern of the movement stems from Mahler's attempt to integrate this theme more securely in the recapitulation; distinguished initially by the abruptness of its entry, it gains in importance, surprisingly by its absence from the turmoil of the development, although other ideas occur which resemble it in rhythm and phrase structure. It is Mahler's usual practice to focus attention on his first theme in a recapitulation by some particularly arduous piece of harmonic preparation as in the Totenfeier of the Second Symphony; or by a surprising piece of orchestration as in the Third Symphony's first movement. In the present movement, he brings off a most remarkable stroke by actually concealing the true point of recapitulation, a device not often employed successfully since Mozart used it with such telling effect in his late G minor Symphony. The recapitulation of the second subject at [20], on the other hand, has precisely the feeling of triumphant homecoming which the first group lacks. Only at this point does the listener become aware that this is the goal to which everything in the symphony has been aiming, since it is this theme which establishes the G major which had been so quietly taken up by the first theme. The recurring minor refrain, the ambiguous cadences of the main theme, and the abruptness of the arrival of D major all undermine G major, hence the odd

insistence of it at a point in the movement, the close of the exposition, where either the key of D or one related by third to G, such as B flat or E flat major, would be more natural.[28] The establishment of G is the reason for the trial and rejection of various tonal centres in the development. Tonally, therefore, Mahler has produced a structure which reanimates the classical form on which the symphonic Allegro is based. This does not completely explain why the second subject is the means of securing the tonic. It was a practice with firm precedents in such allegedly traditional composers as Brahms (e.g. the first movements of the Second and Third Symphonies) to at least begin the recapitulation of the second subject in a key other than the tonic, and Mahler in several works had either followed or was to follow it.

The significance of this particular structural point lies in the rhythmic identity of the theme with figures employed in the development. Obviously the fresh idea introduced at [10] has a rhythmic kinship with the second subject. The relationship becomes more noticeable as the development proceeds. The function of the division of its component parts (in its derivative form) between different timbres and registers is to emphasise its rhythmic structure. The derivative is accorded a prominent place on the trumpet when the great climax breaks. It is interesting to note that the horns' rival figure, taken from what would once have been called the bridge passage, at [2] , has its rhythmic outlines simplified to a point at which they are identical to the trumpet motif, thus illustrating the grip that this rhythmic structure has established on the flow of the music. (Ex.17)

The tonal and harmonic insecurity of C major and the tritonal tensions of the subsequent passage inevitably dim the impact of this great climax.

Its importance, however, becomes increasingly apparent in the recapitulation, in such touches as at bar 240 where the ubiquitous derivative of the A major theme assumes a place in the new ordering of the first group of material. The return of the C major climax at [19] , now firmly in G, is as inevitable as much of the exposition was not. At [20] , therefore, when the second subject returns in a superbly rich setting, it strikes us with redoubled force since it triumphantly crowns the key of G major while emphasising the new transparent relationship between itself and the motif first heard at [10] .

There is no instance in any of the previous symphonies of such a unifying concept within a sonata-type movement. Furthermore, it is not something purely for the eye of the analyst but is immediately intelligible to the ear of the listener. It is a striking achievement to have skilfully blended a non-developing melody of large proportions into a movement based on the exploitation of smaller motivic themes, yet Mahler makes its appearance climactory with no sense of strain. The gradual growth of its related motif lends shape to a development which might otherwise have been a shapeless mass of fragments.

A particularly satisfying aspect of the movement's unity is the extension of the new style of writing found in the development into the recapitulation. The bass motif which first appeared in bar 21 was originally accompanied by simple quaver chords from the four horns. These are now reduced in weight by the deletion of the second pair and the remaining parts are given a decided thematic interest. The addition of thematically important parts in violins and trumpet, involving imitation, turns a simple texture into something far richer, a texture based on individual voices rather than melody and accompaniment. (Ex.18) The halting cadences of the

exposition are now richer in part writing of a florid cast with the top-most part leaping first a minor seventh and then a minor ninth in sheer exuberance. The semi-quaver figures are filled out, either in parallel six-three chords, or in more individually conceived parts. The extended coda is no less rich in writing of this kind. It represents a final encapsulation of the movement's main points, briefly suggesting the tortuous paths of the development, before finally returning to those halting cadences, incorporating references to most of the work's main motifs, and settling dowr to the long G major idyll which precedes the final fortissimo.

It is no accident that the forging of a personal symphonic technique should coincide with a formal achievement of such an order. The nature of this achievement is important for a number of reasons.

It demonstrated that Mahler had thrown off the style of 'symphonic' writing acquired from the programmatic works of Liszt as well as the heavy, bludgeoning orchestration which sometimes mars even the finest pages of the works of Bruckner.

Mahler here achieves his first convincing blend of the progressive and traditional. The various landmarks of the classical sonata form are spelt out in a manner which might seem to some ingenuous, but are vitalised by a technique which represents a wholly personal use of Schönberg's principle of developing variation. The movement is ultimately a brilliantly aware use of Parody in its positive sense, the opposite to that in which it is cited at the start of the Finale. The remark that Mahler's music stood "as a monument at the brink of the abyss" savours too much, undoubtedly, of that kind of crude, topical criticism which Vladimir Nabokov so devastatingly exploded in Mr. Goodman, the biographer of Sebastian Knight.[29] Yet it has

some relevance in that Mahler, by guying the procedures and thematic style of the symphony during its most flourishing years, gave it a final moment of glory at a time when composers of the more progressive schools were abandoning it to regionalists of the Franz Schmidt kind, or to the academic composers of the conservatoires such as Glazunov. It is interesting in this context that the one composer who has kept the traditional symphony alive, Shostakovitch, began with a student work based not on the dead formulae that make Stravinsky's early E flat Symphony such a trial to listen to, but on a brilliant use of parodies of the traditionally balletic Russian musical ethos.

This movement is unique in Mahler's output in that its very core is based on parody. In later works, parody was an element but not the prime one except possibly in the central movements of the Seventh Symphony, where Mahler himself seems to be the object of the game. The reason for the subsequent relegation of parody from this position of eminence is undoubtedly the striking artistic maturity displayed in the military songs, 'Revelge' and 'Der Tambours g' sell'. Having achieved mastery of construction within a sonata context, and of thematic concision within his favourite military genre almost simultaneously, Mahler was able to channel his formidable polyphonic and orchestral powers to re-enacting the epic conflicts of the Second Symphony's Totenfeier. Part I of the Fifth Symphony and the first movement of the Sixth are the products of this, and the great hymn which opens the Eighth Symphony is its ultimate apotheosis, appropriately to a text invoking the Creator Spirit. Thus, at the end of 1899, Mahler was ready to take the greatest single step forward in the development of his art.

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This remarkable movement overshadows the rest of the symphony. None of the remaining movements display such complete control of form, technique, and thematic content. This is not to say that, in performance, the middle movements evince any falling off in intensity. If such a criticism is to be directed at any part of the symphony, it must inevitably be the Finale which has obvious thematic links with the first movement, but is content to depend on the stanza pattern of a Wunderhorn poem for its formal outlines, and to rest within a stylistic idiom far removed from the polyphonic subtleties of the first movement; it does not belong to 1899, and though its thematic material permeates the symphony, stylistically it remains a product of the period in Mahler's output which includes the Third Symphony. It merits no place in the discussion of the growth of Mahler's mature style.[30]

Whereas Mahler always had to wrestle with the problem of a finale and with first movement form, he found the writing of scherzi essentially congenial. The song and the dance had always been linked in his output, such an early song as 'Hans und Grethe' being a typical fusion of folk-tale and ländler rhythms. Consequently, the Scherzi of the first three symphonies were closely related to the songs of the same period, both in style and in relative ease of output. This applied not only to the ländler style since the "birds and beasts" movement of the Third Symphony was a reworking of an early song, 'Ablösung im Sommer'. The Ländler of the Fourth Symphony, however, though in places recalling the style of the previous dance-movements, is a significant expansion of the role of the scherzo in the total pattern of the symphony.

The movement is a virtuoso exercise, comparable to 'Das irdische Leben', probably the last work meriting such a description until the Seventh Symphony.[31] It is not such a towering edifice as the corresponding

movement of the Fifth Symphony, nor does it have the same savage intensity as the Scherzo of the Sixth. Nevertheless, it is a clear indication of the style Mahler is to adopt in those later Scherzi, a style in essence that of the first movement's development. It belongs with the more advanced songs of the Wunderhorn period rather than with that movement because of its clearly non-abstract nature; it is a Danse Macabre, far more sinister in its whispered malevolence than Saint-Saens' tone-poem of that name. Professor Redlich has suggested a "Dance of Death as imagined by mediaeval German woodcutters" and drew attention to Mahler's use of the old term Fiedel in conveying the style of the scordatura violin part, another instance of the composer delving into a modern instrument's history and extracting a deliberately primitive tone-colour.[32]

The familiar attributes of the more advanced Wunderhorn songs duly reappear. As in the 'Fischpredigt', the smooth melodic lines of the rural 'Rheinlegendchen' are replaced, in the main sections, by a means of construction from small cells, notably the augmented triad, for the wholesale use of which there is already a precedent in the curious 'Lied des Verfolgten im Turm'. Far more than in any of these songs, however, Mahler, resorts to scoring of a chamber-music-like precision. To ensure that the scordatura violin is indeed sehr hervortretend at its first entry, the accompaniment is pared down to a solo viola and a solo 'cello. It is the solo writing that is especially remarkable, whether in the arcane duet for clarinet and solo viola - keck - at bar 27, or the extensive use of an obbligato horn after 5 , in a manner foreshadowing the role that instrument is to play in the corresponding movement of the Fifth Symphony. The precision of such details as the high F's, sehr kurz und gerissen, on the solo violin or the woodwind scoring at 8 prefigures the 'insect music' of Bartók in its painstaking care for minutiae, a care also noticeable in the

sudden transfer of lines from instrument to instrument. When the clarinet is abruptly replaced by the horn on a countertheme at [4], the change of tone-colour from 'Till Eulenspiegel' to 'Walther von Stolzing' conveys that essentially Mahlerian feeling of the coexistence of several different layers of sound from which one element will suddenly emerge for a few bars before yielding to another. Each of the next three Scherzi seem to borrow from this movement: that of the Fifth reflects its specifically ländler passages and soloistic approach; that of the Sixth is an explosive, more 'symphonic' expansion of its style; and that of the Seventh carries its brief, truncated phrases, sudden single-note emphases, and flashes of lurid colour to an extreme of virtuosity in which form and technique blend into pure orchestral timbres. (Ex.19)

For many people, Mahler is representative of the Adagio school of composers, the last of a line which included Haydn, Beethoven and Bruckner. This image is derived mainly from the slow movements of the Ninth and Tenth Symphonies and ' Der Abschied'. Consideration of the formal nature of these movements, however, reveals that they have more in common with the opening movements of earlier Mahler symphonies than with the slow movement of a Bruckner symphony, while their stylistic features are far removed indeed from the conflation of solemnity, concentration and spirituality which is a Bruckner Adagio. The view of Mahler as a typical Adagio composer suffers somewhat from the simple fact that less than half of the symphonies contain a full-blown slow movement of the Adagio type. In the first two symphonies, the nearest approach to an Adagio is the brief 'Urlicht'. The Fifth Symphony is content with an Adagietto which is closer in spirit to the later Ninth Symphony than to Bruckner, while the Seventh replaces the slow movement with two Nachtmusiken, genre pieces whose nature places them outside the range of the Adagio. Of the instrumental group, only the Sixth has a full-length slow movement, a lyrical Andante Moderato which seems to expand the mood of the Fifth's Adagietto. The

only direct successor to the Bruckner Adagio, outside of certain moments in the discursive movements closing the Second and Eighth Symphonies, is the Finale of the Third. Its form, a theme with two or more variations enclosing two varied appearances of contrasting material, is familiar from certain movements in Beethoven's later music, the Heiliger Dankgesang of the A minor Quartet, opus 132, and the Adagio of the Ninth Symphony, and at least four of Bruckner's symphonic slow movements. The mood and style of the main theme is also redolent of the Heiliger Dankgesang while the chromaticism of the subsidiary material suggests the more impassioned pages of Bruckner and Wagner. While the movement undoubtedly ranks with the best of Mahler's music before 1899, it hardly solved the problem of the exact form and place the slow movement should take in a symphony. The empty rhetoric of its close was a mistake Mahler never repeated in a slow movement, even when it was placed last in a symphony.

Accordingly, in the slow movement of the Fourth Symphony, Mahler, while still making use of a substantial time-scale, wrote a Poco Adagio, in the same formal scheme of Rondo-Variations in which he attempted to lighten and clarify the heavy textures characteristic of a Bruckner slow movement and to dispel some of the near-mystical accretions which hovered around the notion of a Heiliger Dankgesang. In mood, therefore, this Poco Adagio is closer to the deeply serious but less ascetic tone of certain slow movements of Haydn, such as the great F sharp major Adagio of Opus 76, No.5, or that of Opus 77, No.I. Into this essentially diatonic, regular style, he sought to inject something of the more angular writing of the first movement in the contrasting sections.

After a bar containing a vivid pre-echo of the second of the Kindertotenlieder cycle, the first three bars of 3 in the minor section present a characteristic Mahler texture with three independent singing

voices against an accompaniment of staccato quavers in the bassoons, a detail recalling the first movement. The near-parallel fifths of the opening are typical of much to come in the instrumental period as is the double appogiatura on to a dissonant harmony between violins and horn a bar later. (Ex.20) The reinforcement of flute and oboe by a further three flutes for the violent D flat - C clash at the end of the phrase and the simultaneous downward plunge of the three parts would be bad counterpoint by the standards of a previous era, but for Mahler are effects to be cultivated in developing a personal means of rendering more immediate the tension of the move from major to minor mode. Still more revealing is the colloquy between horn and woodwind from bar 175 onwards. The bare fourths between oboe and horn are the polyphonic realisation of the obsession with the fourth and fifth as thematic units which dates from Das klagende Lied. The persistent sounding of G against F in the three-part writing at [6] is a natural extension of the composer's love of the appogiatura. The horn's insistence on a mixolydian G minor and the tendency of the cor anglais and oboe to use A flat to suggest something more akin to C minor/E flat major is a harmonic ambiguity of a kind already familiar from the first movement and from 'Revelge'. A final Mahlerian fingerprint is the inessential F sharp in the horn part which returns to its parent G by falling a major seventh rather than stealing back up the customary semitone; in such a figure, F sharp is hardly an inessential note, but rather, 'stands for' D, thereby transforming a familiar cliché of nineteenth century melodic writing into something personal. (Ex.21)

In these small germs reside the elements of the later slow movements . Their tone is, by comparison with Bruckner, muted and their presentation relies on the same delicate use of solo colour as was exhibited in the Scherzo, though here the more lyrical nature of the thematic substance

leads to a less varied, less pointilliste instrumentation. Passages for woodwind in the same style are frequent occurrences in Mahler's music, as at [47] in the Andante of the Sixth Symphony, while the intertwining of various lines of melody becomes the essence of his later Adagio style. As with the scherzo, it is possible to see various elements of the Poco Adagio in subsequent slow movements. The opening diatonic material undergoes further refinement and blends with the more chromatically convoluted style of the subsidiary material to produce the Adagietto of the Fifth, one of Mahler's miracles in that its size is out of all proportion to its effect. In it, a new sensuous sound is born which is extended in the Sixth's Andante, a movement in which the quasi-spirituality of the Adagio dissolves into an ecstatic style recalling the emotional orgies of Tristan and Parsifal. These symphonic structures are paralleled by the hushed polyphonic intensity generated in the Rückert settings such as the near-Bachian 'Wenn dein Mütterlein', or 'Ich bin der Welt abhanden gekommen' which at times approaches the trance-like heterophony of 'Der Einsame im Herbst' and 'Der Abschied'. The Poco Adagio of the Fourth symphony, therefore, is the beginning of a more intimate approach to the writing of slow movements which leads eventually to a rebirth of the Adagio in a style recognisably Mahlerian. While it may not be as finished as the first movement of the symphony, it shares with it some of its status in the evolution of the style of Mahler's maturity.

CHAPTER III

'RETOUCHEN'

It is generally regarded as most remarkable that so accomplished an orchestrator as Gustav Mahler should have been so beset by doubts of his own ability in this field that several different performing editions of Symphonies Nos. 4 to 7 are available. To quote from Alma Mahler's Memories and Letters, "His alterations were incessant in those days, not of course in the composition but in the instrumentation. From the Fifth onwards, he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in the process of revision. It was a phase. His self-assurance returned with the Eighth".[1] Some writers, notably Schönberg, have taken this as an indication that the erstwhile view of Mahler as imperfect composer but brilliant orchestrator is an inversion of the case, that Mahler's orchestration is less worthy of pre-eminent praise than was once thought. Indeed, according to Dr. Egon Wellesz, Schönberg once stated that Mahler's normal position for hearing his works, the conductor's rostrum, prevented his grasping their total sonority. One might say that he wrote for chamber sonorities because, in effect, he heard several chamber-size groups.[2]

Although there is some truth in this, a better explanation may simply be that the alterations were the outcome of a style in ferment, which fact is noticeably reflected in the thematic and contrapuntal changes of this period. Comparison of the Seventh Symphony with the

Sixth show that changes occurred from work to work as well as from performance to performance; the practice of scoring a theme for woodwind in consecutive triads in their first and second inversions which characterises the motif heard in bar 129 of the Sixth Symphony's first movement, and which recurs, in conjunction with the same motif, in both this movement and the Scherzo, grows to greater, more general proportions in the first movement of the Seventh Symphony, becoming a major stylistic feature rather than a passing colour.[3] Although the Seventh Symphony represents the extreme point to which Mahler drove his orchestral virtuosity, the differences between the published orchestral scores are in no way as radical as in the case of the Fifth and Sixth Symphonies.[4] This would appear to indicate that the works in which Mahler was seeking the most complete integration of stylistic elements were the ones which caused him the greatest problems, while the odd, dissociative nature of the Seventh saw him content to leave well alone. In the Fourth Symphony, which still has many links with the Wunderhorn group, the alterations are confined to those sections which presage the style of its two immediate successors.[5]

Significantly, the alterations, which so often take the form of toning down originally violent passages, are symptomatic of a noticeable development in orchestration which took place after the writing of the Instrumental group. That is to say, the later versions present us with these often harsh and angular works in an orchestral style which is already tending towards the elegaic works of Mahler's last years, whose asperities have their origin more in clashes of line and harmony than in sharp juxtaposition of timbres. Those versions published by the Internationale Gustav Mahler Gesellschaft, in comparison with the first scores, frequently give the impression of taming the fire and power of what may reasonably be regarded as the core of his achievement.

Although revisions are more numerous in the Fifth Symphony they are perhaps best studied from the various scores of the Sixth since, in many ways, they illustrate with greater clarity the general direction of the changes. A comparison of the first page of the early score published by C.F. Kahnt (No. 4526)[6] with that of the version of the Mahler Gesellschaft presents the process in microcosm. The early version (Photostat 1A) has the woodwind doubling the strings. The four oboes are in their raucous low register with the fourth touching its bottom note. The bass clarinet and three bassoons double the 'cello line, providing a very pungent timbre. The clarinets, perhaps, add less. Overall, the sound has a magnificent weight and attack in accordance with Mahler's direction , Heftig aber markig, and suggests an interpretation of the tempo marking in agreement with Deryck Cooke's "familiar Austrian walking-pace".

The version published in 1963, hereafter referred to as Ratz, removes the woodwind, rearranges the string distribution, and adds a crescendo to the snare drum in the third bar (Photostat 1B). The snare drum apart, the new scoring is in one primary colour which Mahler may have felt more appropriate in preparation for the loud entry of the wind on the second page; he may have felt that the inner parts were outweighed by the rising chromatic scale in octaves which was given initially to two oboes, three bassoons, first violins, and 'cellos. He may also have had some doubts about the relatively poor articulation of the clarinets. Whatever the reason, some of the violence of the original has gone. This increases the temptation of the conductor to adopt a fast speed; witness the difference in interpretation between a conductor of the old school such as Charles Adler and the present-day fashion of a Bernstein or a Kubelik. The tendency to change from a trenchant original governed by wind articulation to a less pesante form is evident in the redistribution of the strings, which places the violas in their upper register

where the instrument's lack of strong character in relation to violin and violoncello is particularly noticeable. It also entails a clumsy splitting of the bass pedal A. In this instance Mahler did not achieve a starker effect by adopting a primary colour but substituted for the fire of the original a sonority more characteristic of the Ninth Symphony whose Rondo Burleske relies, in several passages, on undoubled strings.

In the Finale, at bar 754, there occurs a striking piece of rescoring which illustrates the extent to which development in Mahler's approach to such a fundamental matter as counterpoint affected his orchestration. The passage is a combination of three themes in conjunction with the symphony's motto rhythm. The effect obtained in the original, however, would be somewhat different from that of the Ratz version because of one piece of scoring which strongly suggests the earlier Mahler and the influence of Liszt and Tchaikovsky.[7] (Photostat 2A) Here the lowest line is given to three trombones, in unison, within the compass of the instrument's middle E and high A. It is cautiously marked forte as opposed to the other parts' fortissimo, but this would hardly affect the total impression of the passage since this is the trombone's most strident register. Furthermore, the contrasting lines of the violins and upper woodwind are interlaced in such a way as to make comprehension initially, at any rate, difficult. Also, the combined weight of both timpanists and the snare drum on the motto rhythm detracts from the upper voices resulting in the ear hearing this passage in terms of theme and accompaniment rather than counterpoint.

It could be maintained that this was one of Mahler's worse errors of judgement and this view is supported by the rather redundant parts given to 'cellos and basses. It does, however, have a genuine climactic ring, a sense of impending nemesis conveyed by the implacable march rhythm that

is in keeping with the course of the work to this point and with the collapse into the tragic A minor which is to occur within a mere three pages. There are many similarly scored episodes at climactory moments in the early symphonies and, indeed, one in the coda to the last movement of the Fifth where the triple-forte chorale theme is marked alles Übertönend! It does not accord with Mahler's later concept of polyphony, however, as the Ratz version shows. The trombones are replaced by four horns, rhythmically altered, and 'cellos, a very rich sound, but lacking the exciting metallic clangour of the original. It is also worthy of note that the sustained harmonies of the original eight horns and two trumpets are consequently reduced to four horns, and the entire percussion section is removed, save for one set of timpani with some support from the basses. In addition to changing the balance, Mahler has eliminated the redundant lower string parts. (Photostat 2B)

Alma Mahler has said that alteration was confined to instrumentation and by and large this is true. Occasionally, however, Mahler inclines to change the contrapuntal balance by deleting a line or making a slight alteration to the shape of a phrase. The one really striking instance of this occurs on pages 206 and 207 of the Sixth Symphony. Page 207 has acquired a certain notoriety in another way in that it contains the retouche described by Mahler in a letter of January 12, 1907, to Wilhelm Mengelberg, and it is perhaps best to deal with this matter first.[8] This retouche comprises the upward transposition by one octave of the first and second violin line between bars 407 and 414 together with portions of the other string parts, the removal of the second, fourth, sixth and eighth horn and rute parts in bars 408 and 409, and the addition of four bassoons in bars 412 and 413; some string doublings are also omitted. (Photostats 3A and 3B). Opinion divides sharply over this piece of rescoring. It is rejected by the late Professor Redlich in his Eulenburg score, which is the best text of the first version.[9] The editor of the

complete edition, Erwin Ratz, includes it by means of 8vo markings to allow conductors a possibility of choice in the matter of pitch if not actual instrumentation. Leonard Bernstein, at least on record, may be taken as an example of a conductor who observes the retouche while Bernard Haitink - ironically the heir to Mengelberg's Dutch Mahler tradition - ignores it; otherwise both adhere to Ratz.[10] This change of colour is again typical of Mahler's tendency to move from his dark trenchant style of scoring to a more transparent one, akin to that of his later years, but which here runs the risk of sounding superficial by comparison with the harmony, counterpoint, and thematic material employed in the Sixth Symphony. It has also caused a much more important contrapuntal change in bars 406 - 8 to go relatively unnoticed.

Firstly in bar 406, Mahler originally brought in the first three trombones, piano, with a reference to what might be termed the Rose vom Liebesgarten motif of the movement.[11] In the Ratz score this has gone; a four-part texture is replaced by a three-part (Photostats 4A and 4B). It is conceivable that Mahler may simply have miscalculated by indulging in excessive contrapuntal detail. Possibly this motif was inserted because he felt that much of the writing in the long involved march section beginning at 134 lacked clear reference to the main motifs. It is certainly one of the weaker passages of the symphony, and perhaps it is not presumptuous to suggest that he was attempting to give thematic significance to a passage in which comprehension was sometimes lacking. Mahler's marking of the trombones, piano, and heavy doubling of the basses with four bassoons, fortissimo, would almost imply that the trombones are not truly a part of his conception. Nevertheless, this form of writing in superimposed layers was typical of Mahler throughout this period which is argument enough for its retention.

Secondly, in the next bar, the reference to the semiquaver derivative of the Rose vom Liebesgarten motif was, in the first version, much more extended. (Photostat 3A) The twisting figure occupying the second beat of the bar was originally repeated twice, with the result that the characteristic rhythmic kick which concludes the motif appeared in bar 408. The original scoring was a single horn, mezzo forte, doubled by all the low woodwind, save contra-bassoon, fortissimo. An intermediate version reduced the figure to its present length but did not change the scoring.[12] Finally, Ratz reduces it to its present form, a flash of colour against a string background. (Photostat 3B) It has, therefore, both contrapuntal and colouristic interest. Of the two, the former is the more arresting since it shows Mahler altering the shape of individual phrases in a contrapuntal context, possibly as radical a change as anything in Bruckner's symphonies. It also gives a unique insight into Mahler's new polyphony, confirming that it is fundamentally an additive approach. The original version subscribes more clearly to this since it overlaps a perfect cadence, whereas, the Ratz is more conventional with the final crotchet of the phrase falling on the B flat of the basses decisive full close in E flat major. This also throws light on the previous bar and makes it more plausible that Mahler could have added the trombone motif to a texture already conceived. From the colour point of view, it is interesting in that the gritty woodwind of the original bite magnificently through the texture, but partially obscure an important violin entry. In the later version, however, the fortissimo marking of the violins is toned down to forte, indicative of the lesser effort required to balance the less penetrative sound of the horns. Again the later version moves towards a use of primary colours as on the first page of the revised version of the symphony.

Another instance of a line being omitted occurs on Page 251. Originally bars 716 to 719 contained an important passage for timpani marked Holzschlägel. This clearly referred to the Rose vom Liebesgarten theme already present in the passage in two rhythmic variants, one an augmentation in the lowest strings and woodwind the other in the trumpets. (Photostat 5A) This again was characteristic of Mahler's counterpoint during this period. In terms of orchestral colour it is also reminiscent of the solo passages for bass and side drums in the Third Symphony, and for timpani at the close of the first movement of the First Symphony.[13] In the Ratz edition, the melodic strands of the counterpoint now predominate, with the clash of D against E flat in bar 717 assuming greater significance. Without the drum rhythm which lends the passage much the same march-like quality as elsewhere in the work, there is a sense of acceleration conveyed by the two bars of upper string minims, followed by two bars of crotchets, and by the increasing rhythmic agitation of the trumpets, leading naturally to the quickly alternating rhythmic fragments of the next two pages. (Photostat 5B)

Many passages in the symphony have suffered excision of percussion and the same is true of the Fifth Symphony. Alma Mahler, in her reminiscences of her husband, tells of the rehearsal of the Fifth at which little beyond the rhythm was recogniseable because of excessive writing for percussion.[14] When Mahler responded to her criticism by producing the score the percussion parts had already been savaged with the red pencil, the snare drum receiving special attention. In the Sixth Symphony, the same procedure may be seen on page 252 with the snare drum of the original version totally omitted, as are the cymbals. In general, untuned percussion is deprived of the prominence it attained in the earlier symphonies. The side drum solo of the Third Symphony has no successor. (Photostats 6A and 6B)

While one aspect of change is the reduction of the importance of untuned percussion, tuned percussion maintains the prominence it achieved in the fifth movement of the Third Symphony. There is an instance on page 17 where the triangle is replaced in the later version by the glockenspiel. (Photostats 7A and B) There are many instances in the later works of the glockenspiel being used with woodwind, seeming to indicate that the latter should aim for a bell-like trumpet tone; one such instance is in the Rondo Finale of the Seventh Symphony where the glockenspiel combines with four flutes and an E flat clarinet. Alternatively, in softer passages it joins with woodwind to produce a tone colour best typified by the episodes with Doctor Marianus, Angels, and Blessed Children in Part Two of the Eighth Symphony.[15]

While most of these changes are of a rather special nature, it must be said that the bulk of Mahler's extensive revision was in small details, minutiae which recur on every other page, sometimes amounting to mere rhythmic clarification, the substitution of  for a pair of slurred quavers, the replacement of  by .[16] The larger changes, however, relate to orchestral balance as may be seen from Photostats 7A and 7B where the later version dispenses with the horn and lower string doublings of the trombone parts. Their excision entails the loss of the highly characteristic sound of the lower strings,pizzicato, playing the same rhythm and the no less striking sound of the horns' accentuation of the upbeat to bar 93.

One of the most accomplished pieces of contrapuntal writing in the entire score occurs on pages 14 and 15. (Photostats 8A and 8B) The relation between the theme, the busy stream of semiquavers placed against it and the various counterfigures caused Mahler much trouble.

It is immediately noticeable in his alterations that he reduces the force of the initial drone by removing the three bassoons which, in the Ratz version serve the dual purpose of assisting the violas on the semi-quaver line for one bar and reinforcing the basses' sforzando by returning to the drone in the next. The cor anglais also assists in doubling the semi-quaver countersubject instead of doubling the horns. The origin of this reshuffle lies in Mahler's decision to double the first violins with the seconds. Unquestionably the balance is altered for the better by these and similar changes if we consider that the interest of the passage is purely melodic. In its original form, however, who could deny the polyphonic originality of the conception?

Writers on this symphony have generally agreed on calling the melody of the leading voice the 'Alma' theme and this passage has been absorbed into the mystique of Mahler's 'Tragic' Symphony.[17] The Ratz version encourages this viewpoint by leading us to think in terms of melody with accompaniment. Throughout the section, however, Mahler is, in his first version especially, employing a variety of contrapuntal devices ranging from free to occasional canonic imitation, while stressing the independence of the semiquaver figure by antiphonal treatment. The revisions suggest that Mahler, on hearing the passage, was alarmed at a conception which, in spite of the romantic sweep of its theme, employed a sonority of almost surrealistic clarity. This passage indicates that fundamentally Webern was correct in singling out Mahler's polyphonic writing as the most revolutionary feature of his style. The toning down of the hard edges could not alter certain other features of the passage which have great significance in view of the concept of polyphony Mahler was to develop. There is no attack of any kind on the third beat of the second bar; both theme and the 'cello and horn counter-theme have a pronounced rhythmic hiatus in each phrase at this point. This is alien to the

traditional styles of contrapuntal writing, comparable in its potentially disruptive effect on harmonic rhythm to the afore-mentioned additive writing in the symphony's Finale. Attention should also be paid to the E flat clarinet's phrases, with their rhythmically imprecise doubling of the flutes. Such features, found also in the song-cycle Kindertotenlieder, are clear pointers to a change in Mahler's contrapuntal modes of expression, and a corresponding change in thematic material.

Another dominant factor in the alterations is Mahler's urge to strengthen the first violins when they are the leading voice, seen in bars 83 and 84 and also elsewhere in the symphony, as at 25 where Ratz has second violins on the top line. It is thrown into greater relief by the reduction of the middle parts, a key development during this phase. This urge is seen again on page 188 (Photostats 9A and 9B) and the preceding two bars, where, perhaps, the reduction of the middle parts is the more interesting feature, combined with the disappearance of the pedal A, sustained in the original version by the lower woodwind and timpani; all that remains of it are the bar-long rolls in 288 and 292. The harmony as a result is built up in an additive manner, a procedure as much deserving the description empirical as anything in Mussorgsky or Balakirev. The removal too, of some of the woodwind to stress the melodic upper part throws greater stress on polyphony than on harmony.

On the other hand, certain reductions in the Ratz version once more suggest Mahler attempting to tame the violence apparently inseparable from the original conception. The revision of the violin writing has reduced the effectiveness of the upward antiphonal surges by removing that of the second violins in bar 290, an antiphony especially appropriate to the Viennese habit of placing the violins on both sides of the conductor. Furthermore, the simplification of the lower string parts, although appearing to aid clarity, reduces the intense physical impact of the section.

The rather statuesque Ratz version does not ring entirely true beside the fury of the original.

A detail of interest on this page is in bar 292 where the overall harmony is a dominant ninth which does not emerge clearly until the third beat because of the suspended F sharp and D. In the original version Mahler sounded the dominant ninth in the harps against the suspension and not the resolution. It is a minor detail, but is in keeping in its first form with the orchestral daring of the middle period compositions. Schönberg, in his Harmonielehre, wrote a few years later, "There is a rule which forbids the appearance of the tone of resolution along with the suspension. Exceptions to this rule are so numerous that it is hardly taken seriously today." He quotes instances of its ignoral from Bach's Komm, Jesu komm. In the light of this, it is hard not to feel that an undue fussiness lay behind many of Mahler's smaller changes.[18]

All examples hitherto have been taken from the outer movements of the symphony. It might be assumed from this that Mahler had particular difficulty in his march movements, especially since these are the most fertile grounds for study of the development of his thematic material and contrapuntal facility. The Scherzo of the symphony is almost as heavily altered as the outer movements, however, and shows similar tendencies to restraint and reduction of weight.[19] Only in the slow movement does Mahler refrain from excessive tampering. This is further evidence that Mahler was more concerned about the scoring of contrapuntal passages in the context of the symphonic Allegro and other genres involving rapidity of movement than with any other aspect of his style.

The evidence of the outer movements of the Sixth Symphony suggests that Alma Mahler's description of the revisions should be qualified in

one important aspect. Alterations did occur in the composition as well as in the instrumentation of the central symphonies and though they may be relatively small in comparison with similar instances in Bruckner, such changes convey vividly the essence of Mahler's dilemma; how to express a new or forgotten concept of polyphony through a medium that is a legacy of the nineteenth century? Many aspects of the work testify to its links with tradition, the clearly marked subject groups with a tonal antithesis based on the major third as in many sonata structures of consequence from Beethoven onwards, the 'classical' repeated exposition in the first movement which now appears anachronistic and which was discarded after reflection in both Fifth and Ninth Symphonies,[20] and the modified but still clear rondo structures of the middle movements. When we consider the polyphonic aspects of the work, however, it becomes apparent that the orchestra of Liszt and Wagner was undergoing far-reaching changes. The style of the later Mahler, however, of Das Lied von der Erde would be as much out of place in the Sixth Symphony as would be that of the Wunderhorn group of symphonies. Just as the orchestral style of the latter in many ways proceeds from Das klagende Lied; just as the Rückert settings of the period of the instrumental symphonies point orchestrally to Das Lied von der Erde and the Ninth Symphony while retaining links, thematic as well as orchestral, with the Fifth Symphony; so the two military songs of 1899 with their harsh wind textures provide the immediate origin for the orchestration of the Fifth and Sixth Symphonies. The orchestra of these symphonies is, of course, larger but is in essence based on the same biting woodwind and brass colours; this shared characteristic indicates that the sonority which sits best on the symphonies is the original.

The case of the Fifth Symphony affords some additional proof that Mahler did on occasions make alterations to the actual content of

his symphonies. This is not merely a question of the deletion of the exposition repeat in the second movement in the revised version.[21] The same movement has one small rhythmic change. The violins' upbeat to bar 956 originally was of crotchet duration; by altering it to a minim in the later versions, Mahler gave the theme which ensues a greater breadth than would have been possible with the quick upbeat. Pages 40 and 41 in the first movement also changed in character when Mahler omitted the pulsing off-beats in clarinet and bassoon which were clearly derived from the Leidenschaftlich section. Their deletion leaves the texture less crowded but robs the section of some of its rhythmic energy. The climax at 18 seems disproportionately violent in comparison with its surroundings (Photostats 10 and 11). In spite of these two examples, the Fifth is less interesting in the matter of alteration to the substance of the music than the Sixth, as befits a work marginally less complex in polyphony than its successor. It is principally notable for the deletion of doubling instruments, especially in the Scherzo where the revision borders on the drastic. In the outer movements, although the modifications are less sweeping, there is still much toning-down of tutti passages; the tuba part on page 20 is omitted in the later versions, in spite of the effectiveness of the original in early performances. Dr. Egon Wellesz has spoken of its crude strength as being peculiarly appropriate to the wildness of the episode.[22] The elimination of this part may be seen in Dr. Wellesz's transcription of Mahler's alterations to the original version. (Photostat 12). Although Erwin Ratz had doubts about certain aspects of this transcript, it conveys vividly the extent of the modifications which Mahler felt obliged to carry out (Photostat 13).[23] Even in the jubilant recapitulation of the rondo theme in the last movement, a moment which moved Neville Cardus to quote thirty bars of the first violin part, "if only for the pleasure of writing down the notes",[24] Mahler reduced the mass

of sound to a basic string colour with oboes and bassoons as the sole doubling instruments in the first five bars (Photostat 14).

The concept of a definitive Mahler text is in the last resort overshadowed by the knowledge that the composer was ready to countenance the possibility of future conductors' altering the instrumentation of his symphonies as and when the accoustical conditions demanded.[25] He treated Beethoven's Ninth Symphony in exactly this manner without intending any disrespect to the composer he admired above all others; in this he was following the precedent of the one composer he placed on a similar pedestal, Wagner.[26] Although he increased Beethoven's four horns to eight, he was above all concerned with clarity, as the examples in Dr. Wellesz's Die neue Instrumentation amply demonstrate.[27] Even when he produces an effect which more properly belongs to his own music, such as the 'structured' brass crescendo in the Finale, the ultimate intention is to produce a clear climactic peak at the start of the tail-piece to the 'Joy' theme (Photostat 15).[28] In the pursuit of clarity, Mahler had no time for Schlamperei, with the added proviso that the printed page in itself often seems to him to have been a form of slovenliness; whether he would have agreed with Busoni that the writing down of a symphony or sonata was merely one transcription of an idea is uncertain, but his actions often seem to suggest that his position was similar to that of his younger contemporary, whether he was dealing with his own music, Beethoven, or Schumann.[29]

In his investigation of Mahler's rescoring of Schumann's symphonies, Mosco Carner listed seven general categories of change:

(1) Lightening of thick instrumental textures.

(2) Throwing into relief of thematic lines and rhythmic patterns.

(3) Changes in dynamics and rescoring of certain dynamic effects.

(4) Improvement of phrasing.

(5) Changes in the manner of performance.

(6) Thematic alterations.

(7) Suggestions for cuts.[30]

Although Mahler considered cuts in the Schumann symphonies and conformed to general practice in cutting Bruckner,[31] he would have no more dreamt of cutting his own music than that of Beethoven or Wagner. The first six conclusions, however, hold good for all of Mahler's retouchen, whether of his own music or of a composer of first or second rank. To them we may add a seventh, a willingness to reconsider changes. As Norman del Mar noted, the notorious third hammer-blow in the Sixth's Finale was included in New York performances as late as 1910.[32]

As for Schönberg's dictum concerning Mahler the conductor we can be less positive on the issue of whether Mahler could grasp the total sound of his music from the rostrum. That the role of conductor influenced his type of orchestration is beyond question. It is attested to by numerous indications of contemporary performing taste. Thus the young Adrian Boult, reporting to the Daily Telegraph on the Mahler-Fest in Amsterdam of 1920, showed himself a true adherent of the orchestral traditions of Niki ſch and Richter when he complained of Mahler's purely orchestral works, ".... by a well-nigh continuous unison doubling of his woodwind he gets an almost overwhelming thickness of sound, and the pure colour of the instruments is rarely given play."[33] This is the reverse view of that given by most Mahlerians and is hardly to be trusted for its objectivity.

The Sachlichkeit of Mahler's orchestration, however, may well have been less close to functionalism in the earlier versions, and the final revision of the Fourth Symphony was yet to be uncovered by Erwin Stein.[34] What is beyond doubt is that the retouchings of Mahler's orchestration reflected a new stage in his discovery of his personal voice and a new striving for economy in the means of projecting it.

CHAPTER IV

THE INSTRUMENTAL SYMPHONIES

I. Thematic Content

Mahler's three central symphonies have all the appearances of a homogeneous group. They have frequently been regarded as breaking with the style of the Wunderhorn period, replacing the torments and exaltations of the 'Resurrection' Symphony and the nature mysticism of the Third with an aggressively experimental approach to harmony, counterpoint and orchestration.[1] This viewpoint finds some support in the Seventh Symphony; the Fifth and Sixth Symphonies lend more support to the evolutionary theory of Mahler's development. They differ from their no less epic predecessors in that they represent a temporary balance between the lyric and dynamic aspects of Mahler's art, displaying strong continuity with the Fourth Symphony, however, in their approach to form and style. As in that work, there is a heightened sense of unity. Thematically, they become more sinewy, resulting in many of the lines becoming very contorted, a development towards the Schönbergian melodic style which had arisen in the transformation of the Fourth Symphony's opening theme, though neither work carries it to such extremes as the Seventh Symphony. This heightened melodic tension is of great importance in view of the highly personal relationship between line and harmony which Mahler evolved. It is not, however, a musical revolution, being, rather, an extension of the melodic types to which Mahler remained faithful, march, ländler, waltz and Gesang.

The celebrated second subject of the opening movement of the Sixth Symphony (Ex. 1) illustrates both continuity of thematic content and growing concentration. There are some clear

connections with themes from the Wunderhorn group. The upbeat figure of three quavers is reminiscent of the opening idea of the Fourth Symphony and its many transformations, especially that of the third movement (Ex. 2), while the falling appoggiatura from the sixth to the fifth degree of the scale is a no less familiar fingerprint. The whole idea is superficially very similar to the self-contained melodies of the earlier sonata movements, but is closest in style, treatment and function to the E major theme of the Totenfeier of the Second Symphony.

The Totenfeier's theme[2] was highly important in that it represented a step forward from the clumsy attempt to use a completely enclosed lyrical idea in the Finale of the First Symphony. In the Totenfeier, Mahler used a single striking phrase with a variety of continuations appropriate to simple extension by both sequential and non-sequential repetition. It could move from E to B major and from there, enharmonically, to E flat minor, thus furthering the symphonic argument instead of providing a mere interlude in the manner of Brahms and Tchaikovsky. In the Sixth Symphony, the process is refined still further, there being only two related cells, the aspiring opening phrase and its shorter response based on the rhythmic pattern of the three-note upbeat. These rhythmic patterns shape the wide ranging melodic curve, even in the sequentially-achieved climax. When the theme is repeated at [11], the descent from the climax is marked by the only figure not derived from these germinal motifs, being taken from the first subject where it served a similar deflatory purpose. In such a tightly-knit theme, there is obviously considerable scope for development without undue prolixity. In the development, there are two long sections devoted to the second subject material:

a strenuous working-up of the rhythmic aspects of its basic components between [19] and [21], and a lyrical expansion of more episodic character between [22] and [25]. The procedure is analogous to that of the Fourth Symphony's first movement. Mahler's powers of thematic control and metamorphosis emerge most strongly in the nominal recapitulation, an inspired free interpretation of the second subject's basic constituents in the unusual key of D major. In spite of the supposed emotional overtones this theme had for Mahler, it is hardly more interesting in itself than many equivalents in the earlier works.[3] Its significance would seem to be that Mahler's powers of thematic transformation by inversion, expansion and contrapuntal elaboration were best served by a thematic material of greater austerity than that employed in the Wunderhorn works.

This trend is confirmed in the Seventh Symphony. In the first movement, the lyrical subsidiary theme[4] is based almost exclusively on three phrases whose pitch outlines and rhythmic patterns govern its growth both in the exposition and during its expansion in the development. The comparatively familiar nature of these elements in Mahler's melodic language should not lead the listener to assume that the composer was in danger of lapsing into cliché at this point. As in the corresponding movement of the Sixth Symphony, the plain nature of the theme is belied during its transformations in the fantastic development. In both movements, relatively straightforward first statements avoid impeding the music's onward flow at an early stage in the course of events. While the most lyrical and static version of the Sixth's second subject is saved for the episode at the heart

of the development, the most striking statement of the contrast theme in the Seventh appears in the broad central metamorphosis of all the subsidiary themes of the movement. In both ideas, striking irregularity of phrasing is eschewed, though that of the Seventh is occasionally disturbed by extra bars. This regularity emphasises the sobriety of both themes without rendering them uninteresting, whereas the later transformations of the Seventh Symphony's second subject grow increasingly wayward, resembling more the state of 'endless melos' than clear-cut symmetrical melody. (Ex. 3)

The most striking example of increased economy in the writing of extended melodies is in the Finale of the Sixth Symphony.[5] Although the second subject of the movement is not so obviously related to the self-contained melodies of previous symphonies as either preceding example, it preserves a certain unity of key and balance of phrasing which establishes it as a thematic entity; furthermore it incorporates several germinal motifs already heard in isolation in the slow introduction. Their unification in this powerful extended theme is one of the most structurally decisive moments in the symphony. In spite of the occasional falling appoggiatura, the whole theme has a vigorous forward drive founded on the dotted rhythms, the upward surges of triplets and semiquavers, and the fanfare-like beginning on the horn. (Ex. 4) The low incidence of chromaticism adds to its lithe, swinging momentum. Its motivic construction makes it fully the equal of the first subject group in the ensuing development which is one of the least episodic in Mahler, even allowing for the recalls of the slow introduction. Its

gigantic proportions notwithstanding, this movement is the most traditionally-orientated of the sonata structures in the central symphonies.

While the contrasting second subject material of each of these march movements displays a relative austerity of melody and rhythm, the main, first subject, material in each case follows the precedent set in the Totenfeier. All three movements begin with a compound of various motifs rather than an extended melodic entity. The character of each movement is decided by march material, the grim relentless course of the Sixth being determined by the obsessive regularity of its main theme just as the fantastic nature of the Seventh's opening movement is produced by the alternation of fragments of fanfare-like material with a main theme which disrupts the natural periodicity of the march. The outer movements of the Sixth Symphony are a logical and, particularly in the case of the first, severely pruned development of the Totenfeier, while the first movement of the Seventh is a distortion of it.

In the first movement of the Sixth, the first subject[6] exhibits many features of the whole work in embryo. The material struggles to escape from the violently regular march patterns which seek to bind so many of the symphony's themes in an inflexible stranglehold. The initial two-bar phrase is immediately balanced by another and although the next four bars seek to break the pattern, the march rhythms dominate all material as far as 3, in spite of the savage vehemence of much of the writing, such as the version of the main motif for trumpet, poised precariously on a diminished seventh. The loud restatement of the principal idea at 3 shows Mahler compressing an

eight-bar sentence into seven bars by a metamorphosis of the initial balanced phrasing, yet, as is to be the pattern of the movement, this relapses into the furious metrical assertion of the theme's original continuation (Ex. 5). The ultimate symbol of the symphony's recurring strife between regular and irregular groupings is the commonplace rhythm first heard at 6, which, with the characteristic major-minor triadic motif, acts as a motto for the symphony (Ex. 6). In the outer movements, this serves as a brake upon any attempt by the music to soar free of the march rhythms' grip, notably after 17 in the first, and just before the final hammer-blow in the last. Even when the rhythm is not present, two- and four-bar periods are regular features of the music as in the two sequences of ideas which comprise the aggressive first group of themes in the Finale.

To complement this rhythmic and periodic control, the melodic curve of the material is no less strictly circumscribed. The first phrase of the opening theme displays two prominent features, a drop of an octave and a minor third. Its transformation at 3 is a logical extension of this in that it utilises the octave encompassing the second phrase to build a melodic outline enclosed within a tenth. This is not the only motif in the symphony in which the minor third figures prominently. The Scherzo theme is another example (Ex. 7), as is the tuba motif of the Finale which, by becoming an essential part of that movement's first group, ensures the thematic importance of the minor third until the last bars of the symphony.

This rhythmic and melodic sobriety contrasts with the increasing wildness of much of the writing in the development.

Mahler's main devices for infusing his material with the tension inseparable from all his music in the minor mode are here consistent with the Fourth Symphony. Octave displacement is one device which occurs repeatedly. This is extended to embrace a style of melodic writing in which the leap of over an octave is a commonplace (Ex. 8) The motif heard on horn and bassoon after 107 in the Finale is a notable instance in that the one note foreign to the G minor broken chord on which it is based is approached by a leap of a major ninth. This gives the motif a peculiar energy and Mahler uses it persistently with considerable awareness of its potential (Ex. 9); note its challenging use in the first theme of the Allegro Energico at a cadence into the key of the dominant and Mahler's emphatic addition of a trumpet, fortissimo, to the existing string and woodwind texture. It almost always appears at climactory moments such as the move to D major before 117 and during the preparation for the return of the slow introduction at 164; at other times, its upward leap is compressed as at the recapitulatory section at 153 to suggest the enormous power needed to reassert A minor at this point.

An even more striking use of such expansive leaps in the thematic material of the Sixth may be seen in the great horn motif of the Finale,[7] where the downward plunge of an octave and the compensating ascent of a minor tenth are the features which lend a distinctive quality to an otherwise square phrase. Mahler's mature melodic style frequently gives the student of his scores a curious feeling of having all approved examples of writing stood on their heads. His use of the octave as an interval is on many occasions based on simple displacement rather

than the technique of rounding of the melodic curve by returning within the compass of the leap; in this, he was following the precedent set in such a theme as that which opens the last movement of Bruckner's Fourth Symphony, in the process creating a style of melody appropriate to the harmonic and polyphonic tensions unleashed in his music. The sense of tragic catharsis peculiar in Mahler to this symphony derives in part from this extravagant use of the octave since it dominates the trombone writing of the close, the leaps, in contrast to earlier passages, now turning back within the compass of the octave, no longer aspiring, as it were, to some higher object (Ex. 10).

In the Seventh Symphony, march material is treated in a much less rigorous fashion. Deryck Cooke has suggested that, to gain some insight into its elusive character, the Seventh might be dubbed Mahler's 'Fantastic' Symphony. This fantastic quality, in the first movement, grows from the irregularity of the initial attempts at the main theme in a slow introduction which obviously carries on in style from the equivalent section of the last movement of the preceding symphony. On several occasions, this idea is made the subject of an intricate rhythmic game in which the clearcut seven-four metre of the theme is set against accompanying four-in-the-bar (Ex. 11). Such irregularities find their logical outcome in the wild passage for trumpets during the accelerando into the Allegro con fuoco where the brass at first insist on three beats to a bar against the written four then disrupt this with what in effect is a bar of two. This rhythmic ambiguity causes the first subject of the Allegro to abandon the rigorous periodicity of the Sixth Symphony. Although the opening eight-bar sentence is regular enough at first, it is extended by

one bar to create an overlap with, and form a bass to the second modulatory sentence of seven bars, thus making the whole theme fifteen bars in length (Ex. 12). The truncated restatement which ensues shows that Mahler is quite prepared to let his theme begin on either beat of the bar. Later in the movement, he quite frequently augments the opening two notes and their equivalents in the third bar to create a momentary illusion of three-bar phrasing. Towards the end, in the pandemonium of the coda, he brings it back as it appeared in the slow introduction, now in a well-defined three-two metre (Ex. 13). This rhythmic leger-de-main is seldom found in Mahler's march-movements and is one of a number of features which suggest that the Seventh Symphony was a reaction against the furious metrical assertion of the outer movements of the Sixth. Bearing in mind Schönberg's high regard for this particular symphony, it seems logical to assume that this rhythmic ambiguity in the structure of its themes was partly responsible for his bracketing Mahler with Reger and himself as the saviours of music from the tyranny of the four-bar phrase.[8]

As the well-defined rhythmic structures of the Sixth Symphony proceeded hand in hand with a melodic style combining a certain austerity of chromatic resources with a bold use of octave displacement and the inevitable appoggiatura, so the Seventh Symphony's elliptical approach to metre and phrase is matched by a much more colourful style of melodic writing. Both have their source in the Fourth Symphony's more progressive sections. The trombone theme in the introduction, which, at its outset, resembles motifs from the Sixth Symphony in its bold diatonic outlines, displays the thematic character of the whole symphony in its trumpet continuation which ambiguously fades out on a fragment of a

whole-tone scale. The Neapolitan inflection in the main theme of the movement is a further indication that Mahler was intent on using his old thematic types with a freedom that would have been out of place in the Wunderhorn group (Ex. 12a). The march and the long-breathed romantic melody were now free of the quasi-symbolism which associated them with the 'Gothick' world of Das klagende Lied . Their use in the central trilogy depends on the free exercise of Mahler's imagination in contexts which could be intimate, epic or ironic.

Much the same could be said of Mahler's use of the chorale which brought scarcely-veiled religious overtones into both Second and Third Symphonies, and, to a lesser extent, the Poco Adagio of the Fourth. As with the march, it becomes in the central works material for development and loses its extra-musical implications though these reappear on a vast scale in the Eighth, and less explicitly in the Ninth Symphony. In the instrumental group, the chorale is adapted to fit the mood of the work, its style and its harmonic and polyphonic idiom. It is this which makes it hard to share Alma Mahler's original verdict on the Fifth Symphony's concluding chorale as "hymnal and boring", and causes one to question its links with the vein of "Catholic mysticism" in Mahler's make-up.[9] One doubts if this was an opinion that she held for long.[10] Neville Cardus provides the shrewdest summing-up of this particular thematic strain in the work - "the chorale ... declares the glory of man's effort and will. It is not a chorale telling of a religious faith. It is a Mahler affirmation of self-mastery."[11] In other words, if it is to be regarded in an extra-musical, even religious sense, the listener must think of Goethe and Faust

rather than the Roman Catholicism adopted by Mahler as his religious creed; the chorale here is a legitimate step towards his setting of "Faust", though what he did on reaching that goal is a very different matter.

Two passages in the Sixth Symphony illustrate the 'secularisation' of the chorale. At [7] in the first movement, the important transition theme is presented in the measured chordal tread of the chorale but is deprived of the mystical aura by the deliberately veiled quality of the woodwind. In the development, after [21], it is given to muted brass while a variant is allotted to strings in a variety of tone-colours, tremolo, am Griffbrett, pizzicato, and in a version decorated by trills. During the recapitulation, a diminished version is whisked past in a similar haze of timbres, the only really assertive version of the chorale being that accorded to trombones in the final A major section. In all these instances, save the last, the mystical has been replaced by the mysterious. Similarly in the Finale, the chorale at [106], besides being a thematic 'feeder' for much of the movement, serves as a break on the fantastic incidents of the preceding pages. It has a lugubrious dignity but no implied hymnal qualities. When its constituents assume importance in the Allegro Energico after [113], they are incorporated into the mood and style of a symphonic Finale.

This suggests strongly that the chorale assumes the character of a specific strain in each work. The closest approach to a chorale in the first movement of the Seventh derives from the wry march theme announced after [3]. When it finally appears in its chorale-persona at [32], it is purely as isolated phrases interspersed

with characteristic trumpet calls and bird songs. The nearest to a religious apotheosis is at [39] where the solemn tones of horn and trombone momentarily awake echoes of Bruckner or the 'Rhenish' Symphony. In one of the Seventh's characteristically elusive changes of perspective, this melts into a passage utterly unique in Mahler in which soaring melody, chorale, fanfares and nature noises create a shifting vision which defies any single summing-up such as Webern's fatuous description of the work as "love, love, love".[12] The section from [32] to and beyond this point is an inspired evocation of the Wunderhorn period, somehow purged of its extra-musical overtones - the nearest thing in Mahler to that chimaera of all composers, 'pure' music.

The chorale themes in these movements are all in some sense interwoven with Mahler's march genre; that of the Fifth draws upon a different facet of Mahler, one harder to define. It may be best described as his gemütlich vein though this 'comfortable' adjective does not penetrate fully to the heart of the superb Rondo which terminates the Fifth Symphony. The chorale here sets the seal on a movement distinguished by rich good humour, - the introductory bars emphasise the humorous aspect of the movement by juxtaposing Mahler's fanfares with their antique fourths and fifths, the chorale melody, and a clear reference to the song 'Lob des hohen Verstandes' - an exuberant revelling in contrapuntal development, and a grace of melodic invention best typified by the quotations from the Adagietto. This is not a vein in Mahler that is particularly associated with anything outside of this symphony, not even the amiable opening movement of the First. There is no real parallel with the opening of the Fourth since the Fifth Symphony's Rondo is in no sense a

pastiche of classical forms. A clue to its ancestry is provided by the chorale apotheosis which is faintly reminiscent of the means used to end the First Symphony. Through this admittedly tenuous link, the very solid precedent of the last movement of Schumann's 'Rhenish' Symphony may be seen, a movement which, like the Finale of Mahler's First, launches its coda with a brief chorale-like phrase. Unlike the First, but like the Fifth of Mahler's symphonies, Schumann uses this not as a deus ex machina but as a natural monument to cap the busy industrious textures and style of the rest of the movement.

The most conspicuous feature of this aspect of Mahler's thematic material is its essentially diatonic nature. The first accidental in any part is in the thirtieth bar and is modulatory, preparing the key of the dominant, A major. Philip Barford in his pamphlet on the symphonies has written of this movement and its themes, "Taken in isolation the separate themes may seem to lack distinction; but they embody just the kind of figuration which lends itself to contrapuntal development."[13] This judgement should be compared with Professor Redlich's comments on Mahler's other Rondo-Finale, that of the Seventh Symphony whose trumpet theme and timpani motif (Ex. 14) are adjudged "the least distinguished thematic matter ever to come from Mahler's pen, but their application to the intricate Variation-Rondo scheme (comparable in all details to the more beautifully-conceived Rondo of the Fifth Symphony) are a triumph of Mahler's constructional powers which here reached a new level of perfection."[14] This praise of the Finale of the Seventh is largely insupportable; formally the movement is almost as disorganised as the closing movements of the first two symphonies (though, like these, but

in a different way, it has compensations in many details). Nevertheless, both writers agree that these two movements demand consideration on a more directly technical level than any other in Mahler. They illustrate perfectly the extent to which he was prepared to sacrifice 'atmosphere' for a more functional approach to thematic material and its development. In both cases, the choice of the rondo principle is significant in that it permits concentration on a mosaic of themes in the main sections which do not correspond to exact recapitulations but rather re-creations, while finding a more lyrical inspiration in the contrasting sections, the Adagietto theme in the Fifth, the rambling A flat theme in the Seventh.

In spite of this kinship, these two movements are significantly different in their impression on the listener. This difference may be best defined by returning to the matter of humour in the Finale of the Fifth. Clearly the quotation from 'Lob des hohen Verstandes' is a piece of self-parody in which Mahler emphasises that the seemingly learned apparatus of the rest of the movement is to be taken in an essentially light-hearted spirit. It is one of the delights of the movement that the firiest counterpoint and most vehement expositions of the chorale melody can turn into such a jeu d'esprit as the Grazioso at bar 100 (Ex. 15) then swell into such a generous burst of plain unadorned diatonic melody at 4 (Ex. 16). Cardus's "delicious flick of the flutes, oboes and clarinets" at 29 is another such humorous detail.[15] Even the lugubrious plunge into a dark flat key before 27 is something of a joke at the listener's expense since the gloom is quickly dispelled. A great deal is made of single-note brass calls to attention, especially in the movement's final bars,

but these are almost invariably the prelude to fresh developments of the rondo theme and its corollaries.

If this feature is compared with the second last bar of the Seventh's Rondo, one important clue to the thematic character of the two works becomes apparent. The headlong rush of the Fifth is momentarily checked by a double octave B flat in the brass, followed by a whole-tone skirl of woodwind leading to the brass's final affirmation of D major. The no less headlong rush of the Seventh, however, comes to a grinding halt on that most disturbingly neutral of chords, the augmented triad. Combined with a diminuendo and a ritenuto, the effect is of yet another change of perspective only just forestalled by the last C major chord. The sharp but essentially good-natured humour of the last movement of the Fifth gives way in the Seventh to an almost manic hilarity which manifests itself in the bewilderingly rapid changes of mood. The parody element is intensified tenfold from the Fifth. A comparison of Neville Cardus's "delicious flick" with the curious dynamics and trills at 232 in the Seventh reveal a certain wild-eyed quality which may also be felt in the trumpet calls after 228 where all three in turn are taken up to a dizzy top D. The main trumpet theme is similarly reckless in its use of register, producing an effect of overpowering brilliance (Ex. 14). It is in terms of orchestral brilliance that we are often invited to view this piece while regarding its almost aggressively obvious themes as a temporary aberration on Mahler's part. This is to ignore the total character of the work. Unlike its three closely-knit predecessors, the Seventh is a dissociative work. In each movement, it rejoices in sudden oddities, the long slow episode in the

development of the first movement, 89 in the first Nachtmusik, the violent interruptions of timpani and pizzicato 'cellos, fffff, in the Scherzo, and 183 in the second Nachtmusik. Whereas in the Finale of the Fifth interruptions such as the brass single-note calls are good-naturedly laughed aside,[16] almost any detail sets the last movement of the Seventh off at a tangent; the shattering chord before 290 is the most extreme of such disruptions. Compared to the Fifth Symphony, listening to the Seventh is a nerve-racking experience, being the nearest the musical art has got to the best Surrealist painting or cinema in its complete refusal to accept the orthodox approach.

One important point raised by the movement is the retentive power of Mahler's musical ear. Marches, fanfares, cafe-songs, chorales and other influences of his childhood are everywhere to be found in his music. More remarkable, however, is his capacity to assimilate fragments heard in performances in which he was involved and similar objets trouvés. Dr. Egon Wellesz has testified that the so-called 'Alma' theme of the Sixth Symphony was originally a Viennese popular song of the time.[17] The last movement contains a figure taken from Pfitzner's Die Rose vom Liebesgarten which Mahler had known in score form since 1902, had grown to admire through Alma's advocacy and eventually performed in 1905.[18] In Alma's Memories and Letters, she records in the year 1906, "This winter Mahler put the finishing touches to the Seventh Symphony in the mornings and made a fair copy of the score; and on 29th January, Seraglio was produced, again with Roller's towers, which, however, were made better use of this time."[19] In view of Mahler's known capacity for total self-immersion in any work he intended to perform, it is perhaps not

unlikely that Mozart's 'Turkish' music lies behind one vein of the Seventh's thematic weave; the barbaric string unison at 269 with bass drum and cymbals has a clear parodistic echo of the choruses of greeting to Pasha Selim comparable to the 'crib' from Pfitzner in the Sixth.[20] Whether Mahler was conscious of it is beside the point; its presence further indicates that he was one of music's foremost exponents of the 'chance inspiration' as well as a meticulous worker (Ex. 17).

In spite of the extravagance exhibited by the Rondo of the Seventh Symphony, it is still in accordance with the outer movements of the Sixth, the Rondo of the Fifth and its own first movement in that the melodic exuberance characteristic of earlier Mahler is disciplined in favour of more unified entities based on the working-out of smaller rhythmic and melodic cells. With regard to the scherzo, that of the Sixth comes nearest to exhibiting these traits. This is appropriate in view of the links between it and the Ländler of the Fourth Symphony which continued the process of according the scherzo a prominent place in the symphony's scheme already encountered in the St. Anthony Scherzo and the third movement of the Third Symphony,[21] an approach to the genre completely at variance with the Brahmsian 'interlude' scherzo. As with the Fourth Symphony, the Scherzo is based on relatively plain material. The opening theme's obsession with the minor third has already been noted as a general characteristic of the work and the integration of this movement with the rest of the symphony is underlined by the use of the first movement's shrill chromatic descent as a thematic element at 64. Later, in the Finale, the upward thrusts of the woodwind acquire a prominence far greater than their appearance here would suggest.

Although it is customary to refer to this movement as a Ländler, in its main sections it can only be considered dance-like with regard to pace; any rhythmic assocation with the Ländler is destroyed in the opening bars by the conflicting accents in timpani and basses. Only in the faux-naif trio do Ländler associations emerge. Even here, Mahler's replacement of a Ländler accompanying texture by an imitative one with metrical irregularities and sudden accelerandi imbue the whole with a sophistication of technique which was always implicit in his dance movements but now emerges as a major source of strength. One wonders if Constant Lambert had heard this movement when he wrote, "Without wishing to denigrate the magnificent achievement of the German Romantic School from Weber to Mahler, we can without exaggeration, say that it is remarkably deficient in purely rhythmic interest."[22] When a Ländler rhythm does appear at 81 and 96, scoring, pace and harmony emphasise the ironic tone of the reference. Alma Mahler reported this movement as representing "the arhythmic games of the [Mahler's] two little children, tottering in zigzags over the sand."[23] With all due respect to the deeply personal nature this music must have had for composer and wife, such a view is pure sentimentalism, doing no justice to the originality of approach and austerity of material which make the movement a full partner in the mature mastery of technique exhibited by the symphony.

The absorption of the dance into a personalised musical idiom seen in the Sixth Symphony is something of an isolated phenomenon. The Scherzi of the other instrumental works take up the Waltz with whole-hearted abandon. Thematically, that of the Fifth has many characteristics of the Strauss style

though counterpoint and orchestration imbue it with a galvanic energy far beyond its models. Its opening horn call at once establishes a rhythmic pointing of the second beat of the bar which is the very essence of the Viennese style. Rhythmic figures exhibiting this feature are to be found throughout the movement as at bar 61 where a motif appears which is to strike an echo (inverted) in the Scherzo of the Seventh (Ex. 18). No less characteristic is the wide-spread use of the hemiola or deux-temps rhythm, the standard device to break the potential rhythmic monotony of the waltz accompaniment not only in the Strauss style but in the ballets of Tchaikovsky. The contrasting material at [6] reveals other Straussian signs especially in the string writing with its upward scoops of as much as an octave allied to a slightly arch use of staccato (Ex. 19). That Mahler was thinking of a stylised approach to this section is clear from his note to the conductor on the rhythmic interpretation of the passage. The whole movement is a celebration of the waltz spirit. It is not in any sense a nostalgic glance at the past like the sentimental, ponderous, if highly appealing waltzes of Der Rosenkavalier, nor is it a danse macabre of the Ravel kind. Rather it seeks to extract from the Waltz a variety of moods and idioms which are in accord with the tone of the whole work.

In this, the Scherzo's relationship to its counterpart in the Seventh Symphony is parallel to that between their Finales. The upward scoops at [6], by [32] have grown almost Dionysiac in their obsessive repetitions which give the ending its driving power. In the Seventh, they have acquired that element of the fantastic characteristic of the whole work. In the waltz

theme at 118, they are initially confined to a sixth (Ex. 20) but before 120, the scoops are leaping tenths, elevenths and twelfths in either direction, culminating in one downward plunge of two octaves and an augmented fourth (Ex. 21). More remarkable still is the curious theme beginning on solo viola after 137. The bizarre section based on this parodies the traditional harmonic and melodic diatonicism of the waltz by means of its ostinato on B flat and F sharp and the convoluted figuration of flutes and violins. The 'theme' itself is merely a waltz tag repeated obsessively within the compass, mainly, of a seventh (Ex. 18b).

In spite of their obsession with waltz material, there is little difference between Mahler's approach to these Scherzi and that of the Sixth. All three see their material as essentially functional objects to build up a coherent movement. Yet there is a slight air of the genre piece about the Seventh's Scherzo, brilliant achievement though it is, and this continues into those heirs to the songs which abounded in the Wunderhorn symphonies, the Nachtmusiken of the Seventh and the Adagietto of the Fifth.

That the first Nachtmusik and the Adagietto have affiliations with Mahler the song-writer has long been recognised, even to the extent of pairing each movement with a specific song. Although no such precise comparison can be made in the case of the second Nachtmusik, its soloistic character and relative brevity argue for its being regarded in a similar light. There are important distinctions to be made, however, as to the spirit of each movement as revealed in its thematic content. The first Nachtmusik is the longest section in the instrumental

group devoted to a recreation of the mediaeval atmosphere of Das klagende Lied and some of the earlier songs, in particular 'Revelge'. It has none of those compositions' vivid clarity, however, remaining in the darkness promised by its title for most of its course. The proffered explanation, that it represents Rembrandt's Night Watch, describes its starting point, perhaps, but little else; this is Mahler revisiting his musical origins, the world of Gothick Romanticism, viewing it from his new vantage point. Thus, although much of it is of interest to the student of Mahler's counterpoint and harmony, its thematic material is rather at odds with its period. Not perhaps in the deliberate references to bird-calls at 108 - described as such by Mahler - which appear in the first movement of the symphony and in the Andante of the Sixth, nor in the fanfares of the opening - the fanfare was a constant element in Mahler; rather in the style of melody introduced at 72 , or before 79 . These deliberately vulgar march tunes, as always in Mahler, are highly evocative but their intractability as thematic substance means that he has to resort to such 'marking time' as after 74 , while the horn fanfares become a means of separating one string of themes from another. A second result is that interesting juxtapositions such as that at 76 take the place of development (Ex. 22).

If this movement feeds parasitically on the Wunderhorn style to produce a picture of nocturnal uncertainty and eerieness, the relationship of the Fifth's Adagietto to the Rückert setting, 'Ich bin der Welt abhanden gekommen', is more of a shared origin, both being written in the period 1901 to 1902. Although the Adagietto has been called a variety of less than respectful names

on account of its, to some, excessive sweetness, its position in the symphony is beautifully calculated since it is precisely here, between the wild Scherzo and the vigorous Finale, that a point of repose of less than full Adagio length is needed.[24] As such, the thematic style of 'Ich bin der Welt' is highly appropriate since, as a whole, the five Rückert settings represent the most private expression Mahler found for his genius, free even from the rawness of subject which stands out from the perfectly finished Kindertotenlieder. In both movement and song, the essence of the calm is contained in the static textures even, when, in the Adagietto, the dynamic range expands at 2. A slow rate of harmonic change, a profusion of appoggiature, a controlled use of chromaticism and a characteristic employment of falling ninths and sevenths create in this movement an intense song without words dependent to a greater extent than the other movements of the symphony on a continuous line; yet it is made an integral part of the work by its placing and by its recurrence in the Finale, thus setting it in a different category from the first Nachtmusik of the Seventh.

Both the Adagietto and the second Nachtmusik act as miniature slow movements in Mahler's unconventional arrangement of the symphonic scheme. With slowish marches in both symphonies, it is clear why he abjured a full length slow movement; neither could stand any further expansion of their time scale and the two substitutes afforded the opportunity to relax the austerity of melodic outline adopted elsewhere in the works. Sustained melody emerged fully in the Adagietto, and the second Nachtmusik became a brilliant little cameo, using short, poised diatonic lines in a harmonically piquant context. The type of material

involved in the Nachtmusik particularly argued for a small scale since its delicacy was ill-suited to the power of the full orchestra while the brittle, semi-humorous nature of its themes, abounding in old-world turns and trills, could not be sustained over the time-period of the Brucknerian Adagio. The peculiarly belligerent nature of the Sixth Symphony demanded a different approach and here Mahler faced up to the task of a full-scale slow movement, producing a fascinating solution to the mating of lyrical flow and symphonic technique, and of the solemnity of the Adagio and the intimacy of the Lied.

Although Mahler adheres to a pattern involving a recurring principal theme in the manner of the rondo with variations favoured in the Third and Fourth Symphonies, he removes the hymnal overtones of those works by abjuring the chorale. The new source of thematic inspiration is the intimacy of the Rückert settings. The opening theme (Ex. 23) with its subtle irregularity of phrasing and fluctuation between major and minor modes reflects the fourth of the cycle, Kindertotenlieder, 'Oft denk' ich' in the same key of E flat major. In both, the lulling accompaniment assists the curious compromise between melancholy and consolation, a compromise which in the song is prompted by the dreamlike text with its conceit of the dead children being merely on a long journey from which they will soon return. Such material tends to spawn offshoots suitable for symphonic expansion such as the figure which becomes the accompaniment to the contrasting motif on the cor anglais, (Ex. 24). This is stylistically far removed from the massive sequential build-ups of the Third's Adagio; in this movement, the sequence tends to be a means of deflecting tension, as at 61, while climactory statements tend to be sudden breaches of the predominant pastoral calm. Most of

the melodic lines tend to favour a step-wise motion with more expansive leaps being reserved for special places of tension. The horn's sudden leap of an octave at [48] is one such moment, highlighting the return of the main theme. It is in the contrasting sections that melodic tension is generated by the more restless movement of the cor anglais theme, throwing emphasis on leaps of over an octave and on the tortuous chromaticism lurking within the outwardly placid main theme, best typified by the oboe phrase before [46] (Ex. 23a). The great outburst at [59] leads to the most extravagant writing of the movement including a restatement of the main theme in B major which throws great emphasis on its less diatonic features, notably its tendency towards the Neapolitan second (Ex. 25). As a result, the movement is the finest to date in Mahler as far as the melodic generation of form and development is concerned and is a clear pointer to the Adagio of the Ninth.

One section calls for special comment. In his recent biographical study of Mahler, Professor Kurt Blaukopf has written, "Mahler's love of nature was not that of the townsman who never saw it. The mountain world was familiar to him. The cow bells in the Sixth and Seventh Symphonies recall the liberating experience of the Austrian landscape of high mountain pastures. I am not sure whether lovers of Mahler's music who are unfamiliar with this experience can grasp the full symbolic significance of these symphonic passages ... Such listeners ... will miss the natural associations and the element of religious feeling."[25] This comment is wide of the mark as far as the Seventh is concerned where the use of cowbells and 'mountain sounds' is as arbitrary as many of the sonorities

in that strange fascinating work. They are highly pertinent, however, with regards to the E major section of the slow movement of the Sixth. The eleven bar episode at 53 points to the very root of Mahler's nature as a symphonic composer. The thematic material is all closely worked from the substance of the movement to date. Mahler, however, anchors it to a chord of E major, adorning it with his favourite bird sounds in flutes, clarinets and violins while introducing the hitherto offstage cowbells into the orchestra. In the middle of perhaps his most rigorously controlled symphony, he was still capable of making a plunge into the turbid waters of religiosity. In spite of the mastery of craft exhibited here and in the Fifth Symphony, Mahler always felt the need of relating his music to a higher principle; this is consistent with his admiration for Dostoevsky and his voracious reading of philosophy. The episode is not long and works in context on account of its solid grounding in the movement's thematic foundations. Dr. Blaukopf continues, "Mahler, however, would not have shared my regret for the losses of such flashes of assocation. He was of the opinion that his music was intelligible without any overt programme, although, on the other hand, he emphatically held the view that every significant piece of 'absolute music' contained a secret programme."[26] This is highly revealing. It explains the ease with which Mahler was able to swing from an unforced lyricism to a rose-tinted religiosity; and it renders intelligible the fact that the trio of instrumental symphonies with their wide spectrum of mood and material governed by essentially musical considerations was followed by the curious assortment of styles draped around the Faust legend which became the Eighth Symphony.

II. The functions of the motif

Consideration of Mahler's thematic content in the symphonies of 1901 to 1906 must take account of the fact that, although the broad categories of material are little altered, they can no longer be regarded as the prime means of building structural and thematic entities. This is now the role of the short, pregnant motif. Such a development had been noticeable in some Wunderhorn movements and began to assume major proportions in the Fourth Symphony. In the instrumental group, however, the manipulation of shorter thematic units is essential to more than just those sections of the movement which might be labelled development; they are constantly being reshuffled as early as the opening statements of the 'principal themes'.

This may be seen with particular clarity in the last movement of the Sixth Symphony. It opens with a fifteen-bar section of the greatest importance in that it acts as a ritornello throughout the movement, contains a reference to the all-important upward leap of an octave, and includes a loud statement of the basic motto of the whole work. (Ex. 26) It is at 104 that the lengthy process of setting forth the main material begins. To all intents and purposes, the 'exposition' ends over a hundred bars later at 120 with the first return of the ritornello. This massive paragraph is easily divisible into conventional sections by regarding 104 to 110 as introduction, 110 to 117 as first group and transition, and 117 to 120 as second group.[27] This kind of division, while it accurately describes the surface progress of the music, and also takes account of its tonal pattern, does not do justice to the constant interplay of motifs. The

whole passage is deserving of the title of exposition while at the same time providing enough development to fill many an eighteenth-century symphony several times over.

If conventional nomenclature is retained, the introduction serves the function of setting out the bare bones of what is to be one of Mahler's most remarkable structures. The tuba theme, with its heavy tread and accompanying chromatic descent, is an arresting statement with which to begin and accordingly is of great import in the movement (Ex. 27). It does not retain its initial form for long. Within a few bars, the lower woodwind have picked out the dotted rhythm as its salient feature and this is to assume an existence of its own; the rising octave is a more generalised presence in the movement. At 109 , Mahler produces the variant of the motif which is to play the greatest role; it is presented in diminished form at a faster tempo in 'cellos and bassoons (Ex. 27a). This idea has already been referred to as the Rose vom Liebesgarten theme. This throws some light on Mahler's imaginative processes. The resemblance between Pfitzner's idea and his own was possibly a matter of an increasing acquaintance with the opera, which he was subsequently to direct in Vienna, asserting a grip over an idea already half-formed in his mind. His use of it contrasts with Pfitzner's in that the opera composer, for all his preoccupation with the Wagnerian musical aesthetic, employed it only in one scene of vigorous choral writing,[28] while Mahler the symphonist proceeded to milk it in the most thorough manner (Ex. 27b).

That Mahler realised the value of such an apparently dry tag becomes evident even as the rest of the strings take up the 'cellos' rasping statement. It quickly spawns an offshoot in

double octaves, a further diminution in which the important dotted rhythm is smoothed out in a pattern of semiquavers (Ex. 27c); a motif has given way to an accompaniment. Later events show that this is not Mahler's complete intention. This diminution has a life of its own as the trumpets make clear in bar 179. Above all, it dominates the grinding rhythms and fierce trills of that most remarkable of all Mahlerian visions of chaos, the section between 133 and 134. Its parent motif, the Rose theme itself, has many functions to fulfil. By the entry of the horns' great octave theme, it has acquired a new rhythmic identity in the bass;[29] in this guise, it is to assume importance after 122. All this development takes place before the 'exposition' has run half its course (Ex. 27d).

This is not the only theme of the introduction to figure prominently in the rest of the movement. Before the tuba has finished its lugubrious plaint, the woodwind introduce a figure from the Scherzo, a whiplash upbeat originally heard after 63.[30] Within a matter of bars, it is complemented by a kind of inversion; both forms are to be regular features of the movement (Ex. 28). After 105, the tuba propounds a ponderous three-note motif[31] which almost immediately combines with the original form of the upbeat to produce a new idea for oboes and trumpets in turn (Ex. 29). It is succeeded by another figure, for horns, in which the rise of an octave is complemented by the descent of a tenth, foreshadowing by inversion the horns' theme in the Allegro at 113 (Ex. 30). Its first appearance is accompanied by a swift chromatic descent and a tritonal figure in the bass which hints at the Rose theme (Ex. 31). This barrage of motifs at 105 gives rise to some of Mahler's oddest sounds. Each idea is a faint flash of light in

an all-pervading tonal and harmonic fog. Within the compass of the introduction thus far, we have also heard the two horn motifs[32] which will lead to the D major theme at 117, the start of the second group (Ex. 32). Even the first of these is derived from a previously heard motif since the dotted upbeat has just been enunciated by the tuba in a rudimentary form of his earlier attempt at the Rose vom Liebesgarten theme (Ex. 32a).[33] While the horns are concerning themselves with this group of material, the bass clarinet and bassoon are suggesting a motif (Ex. 33) which at bar 69 reveals itself as a well-defined four-bar theme whose importance for the work has already been stressed (Ex. 9). Once again, Mahler affirms that development is continuous, that motivic interplay is an all-important key to form; in this introduction, Schönberg's concept of 'developing variation' is as openly displayed as in any of his own mature compositions.

If this introduction presents the main constituents of the movement in a groping, confused manner, the more orthodoxly 'expository' section beginning at 110 brings more orderly proceedings; this is borne witness to by the firm A minor tonality. The rhythmic outline of the theme is of the same cast as the bold 'conflict' ideas in the First Symphony's Finale (Ex. 34). Yet this theme is in fact development. The characteristic Mahlerian upbeats are the 'whiplash' figure from the Scherzo and its inversion. The inversion of the second tuba motif, its lugubrious drop of an octave now a fierce upward leap, and the Rose vom Liebesgarten motif are both present while the second half of the eight-bar opening sentence is the transformation of the lower woodwind figure. The whole defiant paragraph between 110 and 113 could be dissected in this manner. The process

revealed is no different from that used in the development.

The arduous C minor section, marked Kraftig, aber etwas gemessen,[34] begins with a fierce line in 'cellos which is built out of scraps of ideas from the introduction in much the same way as the 'first subject' containing references to the all-pervasive upbeat figure, the Rose motif and the dotted tritonal theme, this latter now on more diatonic melodic outlines (Ex. 35). Although freer in phrasing than the subject groups, it resembles them in being a temporary conglomerate of motifs. Even the massive chorale which dominates the second half of the introduction becomes a mere mine for later events, the second A minor idea at 113 drawing on it in much the same way as the first draws on the rest of the introduction (Ex. 36). It is permitted the dignity, however, of acquiring the status of a kind of 'fate' theme, one of several in the symphony, in that its second strain plays the dominant role in the furious outbreaks succeeding each of the first two hammer-blows (Ex. 37).

In view of such a concept of thematic material, it is to be expected that the idea of 'recapitulation' in the movement is essentially a loose one. The return of the first group at 153 does show that development is continuous even here. Thus the theme heard at 110 becomes a bass to an important idea from the second subject which itself is an inverted off-shoot of the upbeat figure (Ex. 38). Although the entire passage between 153 and 161 feels like a recapitulation, incident after incident shows that Mahler is still evolving fresh combinations of motifs, both linear and contrapuntal.[35] The conclusion of the movement is enlightening in that it gradually returns to its origins, leaving an impression of a battle fought and lost. The mightiest

affirmation of A major, before 163, is obsessed with the octave leap, the dotted kick common to so many themes, the second subject's variant of the upbeat motif, and the ubiquitous fate rhythm (Ex. 39). When the ritornello returns at 164, it is now transparently clear that the first three elements are combined in the floating violin line from which the whole movement sprang (Ex. 26), while the fourth is present under the last, and feeblest, attempt at A major, extinguished by the third, thematically necessary, hammer blow.[36] Unlike the Seventh Symphony's Finale, this movement pulls all its elements together. The last pages, a mournful dirge on rising and falling octaves and the all-pervading dotted rhythm, build an A minor triad to which the final reference to the motto - no major mode here - adds its grim Q.E.D.

Most of the outer movements of the instrumental works are constructed by the manipulation of brief phrases and motifs in a manner similar to that seen in the Finale of the Sixth. The Allegro con fuoco of the Seventh is particularly strong on such procedures. The horn motif which accompanies the B major theme in the exposition, for instance, is the starting point of the quiet line in parallel thirds which counterpoints the C major second subject (Ex. 40). Similarly, the jagged motif for upper woodwind and strings at 9 becomes sublimated into the soaring violin line in the B major episode at the movement's heart (Ex. 41). It is the material in the slow introduction which provides the most remarkable examples of thematic transformation, among them being the metamorphosis of a spiky march into a solemn chorale in the development (Ex. 42). A fine instance of Mahler's method is provided by the violin line of

the D major section after 21. Although apparently an altered restatement of the B major theme, it quickly develops into a rhythmically-compressed version of the woodwind figure of the fourth bar of the work and then catches up the tenor horn theme of the opening, revealing the connection between it and the B major idea (Ex. 43).

In both movements discussed hitherto, the slow introduction is an important element in the thematic presentation since it provides the first appearances of the material in very basic terms. Where Mahler does not have such a slow introduction, he often employs a brief run-in to the main part of the movement in order to spell out the premises on which the complete entity is to be based. Thus the Rondo of the Fifth, besides the Adagietto which provides material for the Finale, has a twenty-three bar introduction containing a simple statement of several important motifs, isolated by pauses (Ex. 44). Even shorter is the introduction to the Seventh's Rondo - a mere six bars - yet it too contrives to suggest some pointers towards the content of the remainder, as does the briefest of all these introductions, the five bars of apparent marching on the spot which commence the Sixth's Allegro Energico.

The most revealing of the outer movements from the point of view of thematic cohesion is Part I of the Fifth Symphony, which is almost as ambitious as the Finale of the Sixth or 'Der Abschied'. In this case, Mahler attempted to achieve something of the unity of conception discovered in the Fourth Symphony within two movements of disparate character - a Funeral March and a fast Allegro of symphonic proportions and sonata design. This demanded not merely the internal cohesion of each movement but also a thread

linking the two and leading to a climax which would cap both and justify their nominal union under the blanket heading, Part I. Such a unity is provided essentially by one motif.

It is characteristic of his assurance and control that he should delay the presentation of the idea until the first full statement of the Funeral March is complete. No less characteristic is the fact that although it is only introduced after one hundred and fifty bars of slow time, the listener should feel that it has been present by implication. At its appearance at the outset of the great Leidenschaftlich episode,[37] it takes that most Mahlerian form, the flat sixth declining in an appoggiatura to the fifth with an upbeat of variable pitch (Ex. 45). This melodic (and harmonic) tension has been prominent already as has the appoggiatura, no more memorably than in the inner part of the A flat theme where the full force of the minor sixth emerges against the sudden appearance of a major key (Ex. 45a). Even before that, however, it has been brandished magisterially aloft by horns and trombones in the loud outbursts of fanfares which act as a refrain throughout the movement (Ex. 45b).[38] From the start of the middle section, it assumes a clear shape, however, and proceeds to eat its way into the various lines, even in the return of the March, where the major theme is provided with a counter-subject clearly derived from the outline of the three-note figure (Ex. 45c). In the A minor section at 15 , it forms the very basis of the texture with a rhythmic addition from the second violins, an important new conjunction which dominates whole stretches of the second movement (Ex. 45d).[39]

Before the reintroduction of this accompanying motif, the ferocious opening of the second movement has emphasised the

leading role of the three-note figure. After the basses' introductory snarls with their slashing chordal responses from upper strings and brass, the woodwind outline the motif which is taken up by violins, fff, in an important extended figure (Ex. 45e). It is allotted further prominence in the impassioned violin theme which establishes A minor, the 'tragic' key of the Sixth, at [2] (Ex. 45f). Its presence here and in the slower material from the Funeral March establishes its importance in the two basic tempi of the movement. Henceforth it permeates the texture in a variety of ways, often deserting its original harmonic tension for a freer use on any degree of the scale (Ex. 45g). It is used with slight modifications in the energetic canonic writing at the return of the first tempo, in which form it becomes prominent at [14] (Ex. 45h). Its most obvious transformation is the quiet 'cello meditation over a drum roll in which Mahler seems to cast a backward glance at his old fondness for instrumental recitative of the Lisztian kind and at the same time anticipates Shostakovich's penchant for similar devices (Ex. 45i). More than either, Mahler makes this unaccompanied reverie an integral part of his movement by its gradual expansion of the upbeat and sequential treatment until the tension finds its outlet in E flat minor.

The most important use of the motif is in the generation of the climactory chorale theme. There is already a hint of this at [15] when a particularly violent reference to the three-note figure leads to a major sixth in B major rather than the hitherto all-pervasive minor (Ex. 45j). This proves to be a means of presenting the A flat theme from the March which is subjected to some extension, especially its counter-melody, derived, as has

been seen, from the basic motif; this leads to a new version incorporating the major sixth (Ex. 45k), a fairly lively dance with canonic imitation based on the A flat theme; even that tonality is restored.[40] It proves to be of vital significance in the movement since at 17 , a sequential development of the three-note figure leads to a loud trumpet and horn augmentation of one of its phrases, incorporating the basic motif and presaging the chorale (Ex. 45l). Scoring and mood both reinforce the feeling that here is the crux of the two movements. Although the chorale itself is still nearly one hundred and eighty bars distant, Part I's consummation is clearly indicated. Before the climax is achieved, however, Mahler reviews his material in a form of recapitulation in which the wild material of the movement's opening is blended with the slower ideas from the march, including a return of the Leidenschaftlich episode.[41] Throughout this he incorporates repeated references to the three-note motif which dominates the entire texture from 24 onwards especially when E flat minor is reached (Ex. 45m). Here the bass of the orchestra elaborates ceaselessly on extensions of the basic motif while upper woodwind and strings prepare for the false entry of the chorale at 27 . On this entry, the tension of the minor sixth to fifth of the scale is banished in favour of fifth to fourth (Ex. 45n); only the shape of the motif remains.[42] The major version is permitted one last mention, ushering in the splendid full statement of the chorale, marked by Mahler, Höhepunkt,[43] in which even the shape is now swept up in the bold diatonic curve of the chorale-melody (Ex. 45o). The return of the violent material of the opening fails to disturb the impression left by this and in the closing bars,

the three-note figure and one of its derivatives are slowed down to extinction on a quiet A from the timpani (Ex. 45p).

It is possible to argue that Mahler is not yet finished with his three-note motif and passages could be cited in favour of this theory, the most obvious being the memorable plunge into G flat major in the Adagietto (Ex. 46). This would perhaps be to stretch a point. Its importance in such moments is of interest with regard to the appoggiatura or added sixth which imbues Mahler's works with much of their distinctive harmonic and melodic aura. The first Part of the Fifth Symphony is more than this. He here shows further proof of his mastery of thematic growth and extension within a sonata context and reinforces what has already been claimed for the chorale; it is not a 'hymnal' interpolation, but an integral part of the symphonic argument.

The extent to which Mahler employed these fragments was unparalleled in the romantic symphony. Of his predecessors since Beethoven, whose developmental procedures he might be said to have renewed, only Schubert in the 'Great' C major Symphony was so single-minded in his manipulation of cell-like themes; the outer movements of that work are clearly governed by the same attitudes as the instrumental group, and though Schubert was less interested in revealing the inner connections between themes, the gradual introduction of the chief second subject of the Finale, the four minims with their suggestion of the Commendatore's statue, in the course of the first group is analogous to the derivation of the 'Alma' theme in the Sixth from the second phrase of an earlier idea (Exs. 1 and 5). Such thematic cohesion was foreign to the style of Bruckner, for instance,

whose reliance on inversion and sequential repetition led him into his notorious use of the pause as a means of effecting a 'transition' from one entity to another. Only in his Second Symphony did Schumann really attempt anything in the classical manner of thematic transformation and that work is essentially an outsider in the canon since the other works tend towards the style of organisation found in his cycles of piano pieces. The relationship of the movements in Carnaval is of a surface resemblance; the "quatre notes" of the sub-title act as points from which Schumann may digress rather than foci for development.

The case of Brahms is rather more complex. While it may be difficult to accept the three-note motif of the Second Symphony as the controlling factor of the whole work (as suggested by Tovey), the first bar of the first movement together with the bass A of the next bar is outlined at the start of the Finale, and, in inversion, at the start of the Scherzo. This may not be Schönbergian developing variation in a fully developed form; on the other hand, the first movement of the Fourth Symphony does contain examples of very close motivic working, the scale figures of bars 14 and 15 prompting the accompanying figures from bar 19 onwards and the transitional material at bar 45, the falling thirds of the opening suggesting the bass at bar 57. Even if one accepts the accusation of lack of spontaneity contained in Lambert's remark about Brahms' "quartets and things" ("I like most of the tunes and tolerate the conscientious development between them"[44]), this must be measured against Schönberg's devoted

attempt to see in him a progressive user of developing variation.[45] If anyone between Schubert and Mahler thought consistently in terms of continuous thematic generation, it was probably Liszt, not perhaps even in the Faust Symphony to the same extent as in the infrequently-performed Dante Symphony where not even the Romantic rhetoric of the recurring Lasciate ogni speranza motto disguises the intricacy of the elaborations on a few fragments of material.

Mahler departs from the romantic symphony in the extent to which he permeates his inner movements with a similar web of motifs. In this he follows Schubert once more. The Andante of the Great C major proved a model to subsequent composers in its wedding of the singing line to an arduous developmental technique springing from the motivic resources hidden in 'subjects' and 'subject-groups'. The manner in which Mahler adapted this to his particular style of melodic writing has already been indicated in connection with the Andante of the Sixth. A discussion of this movement is best reserved for a consideration of the Rückert settings. Nonetheless some points of interest in the slower movements of the group must be noted.

Both the Andante and the Adagietto of the Fifth are seemingly intent upon generating long melodic lines analogous to the Wunderhorn song movements in a melodic style related to the Rückert songs. Yet if the Adagietto initially impresses by the melodic and harmonic poise of its opening theme, the brief link to the second half of the melody and the climax both are subtly constructed by motivic means, the establishment of the melody's C in the former case being remarkably similar to the

procedure whereby the oboe's entry is prepared before the Trio of the Sixth Symphony (Ex. 47). The bitter-sweet middle section of the movement also is achieved by a sequential repetition of a characteristic three-note upbeat and the balancing downwards leaps of sixths, sevenths and ninths (Ex. 48). The slow movement of the Sixth in a place such as 56 is no less motivic in its make-up, especially in the lower string parts (Ex. 49).

The most engaging examples of motivic play in any of the symphonies may be found in the second Nachtmusik. Here, even the opening refrain, a gesture combining sentiment and humour in its graceful, almost classical curve, acts as a participant in the movement's course - witness the interplay between 'cellos, horn and solo violin around 177. The engaging main theme on the horn has its semiquaver figure extracted for use at an early stage in the movement in both regular and inverted form (Ex. 50). The whole idea becomes a melodramatic participant in the play at one point and is broodingly developed at 187 (Ex. 51). When the 'cellos enter with a swooning subsidiary melody, its accompaniment is provided by the chirruping clarinet of the opening. Other elements include a violin phrase marked graziosissimo which on inspection turns out to be a close cousin of the same clarinet figure (Ex. 52). In this intricate and witty movement, even the simple pedal reiteration in the guitar seems charged with a significance beyond its dimensions.

In the Scherzi, the scale of motivic development is comparable to the outer movements. This has already been implied in so far as the main theme of the Sixth's Scherzo is related to that of the Allegro Energico by the fateful minor third, while also containing a motif heard in the Allegro and a second later employed

on a huge scale in the Finale. This does not do justice to the thoroughness with which Mahler relates every strand of texture to one of a group of cells, even if only to the pounding bass of the opening. It is not even too far-fetched to see the Trio's deriving from this bass the four-fold quaver C of its main theme. Its rhythm is determined by the persistence after 65 of an elephantine figure in horns and lower woodwind (Ex. 53a). At 67, this pattern is being shaped into more tractable material and one passage later takes its place quite naturally in the Trio (Ex. 53b). At 68, both theme and texture of the Trio are established before any formal ending to the Scherzo has been achieved. There is time for a full restatement of the main substance of the Scherzo before the motto of the symphony proclaims an end to the contortions of the various fragments.[46] It is from this that Mahler devises one of his most cunning links. Using the repeated bass on A as his starting point, he builds up a chain of thirds (A to C) over three octaves during which the C gradually ceases to feel like the mediant of A. The last four quavers of the section before the double bar signifying the start of the Trio are in fact the beginning of its theme with C now the dominant of F major (Ex. 53c).

After this extremely rigorous transition, the Trio itself is hardly less precise in its use of the potentialities of the seven-bar oboe theme. The section is virtually monothematic and, remarkably enough, its repetition at 88 contrives to conjure up fresh development which is not ncessarily consistent with its seemingly innocent character. Even Haydn, the great master of monothematic structures, was wont to let plain, unadorned melody burgeon in the trio section. In view of the fact that

this Trio is the closest section in style to the Ländler, apart from the obviously parodistic passage at 81, it is fair to conclude that even when writing in comparatively stylised dance rhythms, Mahler is still seeking to interrelate his ideas in a motivic texture. Confirmation of this may be readily found in the 'waltz Scherzi' of the other symphonies. Thus the opening of that in the Fifth presents a series of motifs carefully integrated into apparently self-contained melodic lines (Ex. 54). These are revealed in their true potential in those sections where the movement is powered by vigorous quaver writing in the strings. Yet even the graceful Waltz in B flat (Ex. 19) has strong motivic potential and plays a leading part in the brief but furious development after 14 where its two obvious components are separated. Although the initially mysterious Trio frequently threatens to break into an unequivocal waltz rhythm, there are constant returns to its opening horn calls[47] to provide fresh starting points for its wide-ranging tonal excursions. The brief pizzicato interlude[48] shows how the most seemingly insignificant alterations can lead to new development, the marrying of the horn call to one rhythmic aspect of the B flat Waltz being sufficient to reintroduce that theme in a surprising change of key (D minor to A flat major) preparatory to an intimate waltz episode with a dialogue between violins and the ubiquitous obbligato horn (Ex. 55).

Having examined some examples of Mahler's methods of employing his material, we must ask one important question - do the instrumental symphonies share a common family of motifs? In other words, how far are we to regard them as a homogeneous group? There exists an article by Mr. Philip Barford which attempts to posit an answer in relation to the complete Mahler

oeuvre. In 'Mahler: a thematic Archetype', he asserts the presence in his music of a pentatonic figure, "the constant reiteration of which bestows a characteristic affective tone and a fundamental pattern of melodic structure upon many of his important works."[49] This archetype is given below together with the three subsidiary shapes Mr. Barford believes to be implicit in it; to this he adds two forms of variant, a retrograde of the first element and an inversion of the whole (Ex. 56). He then gives ninety-two musical examples drawn from all ten symphonies, the two military songs and the Rückert Lieder (though not, for convenience' sake, from Kindertotenlieder) to convey some impression of the scale on which the motif is present.[50] He makes an important differentiation in the ways in which its presence may be assessed: "firstly as a definite thematic motif, with the intervals much as given though with a number of rhythmic permutations; secondly as an abstract thematic idea giving rise to extensions, elaborations and variations which treat the given intervals with more or less freedom."[51] Both lay some claim to our attention but the article is in the main devoted to the implications of the second. Before studying the 'archetype' and considering its implications, it is necessary to examine the relevance of Mr. Barford's argument with regard to Mahler's symphonic technique.

The article's approach to the pentatonic figure is as a tonal symbol, hence, presumably, the term 'archetype'. Mr. Barford's "tentative suggestions" amount to viewing it as a mystical presence, inextricably bound up with the 'meaning' of Mahler's output, though the author is fully aware of the impossibility of verbalising this 'meaning'. His aim is to concern himself not with those

universal musical symbols so conveniently categorised in Deryck Cooke's The Language of Music, but with "Mahler's private symbols";[52] "this archetype is Mahler."[53]

The author then embarks on a closely argued discussion which obviously has implications for music in general. The penetration of this private world of the composer involves consideration of "known factors in the psychology of the composer and in the circumstances of his life."[54] This is not the place to enter into the many stages of the argument; the interested reader must go to the article for that. It may be noted in passing that the archetype is reckoned to be the musical and experiential embodiment of what Hegel termed the Contrite Consciousness, in that writer's words, "the unwon unity of the two selves."[55] The rising version of the archetype is associated in the Second Symphony with "ewig, selig leben", in 'Ich bin der Welt' with "in meinem Himmel, in meinem Lieben", and in the first movement of the Eighth Symphony with "Accende lumen sensibus" - a highly exclusive choice of examples; the archetype also occurs in connection with "um meine bittern Tränen" in 'Der Einsame im Herbst', or "Die Feinde haben uns geschlagen" in 'Revelge'. Putting these reservations aside,however, the archetype becomes linked with "the Goethean conception of purification through love";[56] its inversion, conveying according to Mr. Barford "a sense of waning-out, inconclusive ending",[57] is at the root of the 'despondent romanticism' of the Ninth Symphony and Das Lied von der Erde.

It will be observed that in spite of the author's invitation to "consider the wordless significance of A (i)",[58] he has a strong tendency to pick examples from works utilizing the voice;

the non-vocal works selected are those, like the Ninth Symphony, where strong associations are provided, or those, like the First, where strong, tangible links with a vocal composition exist. There is no reference to the parodistic Scherzo of the Ninth, a significant omission. It comes as no surprise to find Mr. Barford accusing Mahler, in the instrumental group, of "shamelessly" manipulating the formula, "struggling for inspiration", and - the tone here is almost indignant - disguising it with "elaborate chromatic variation".[59] In condemning the group as contrived, he retreats completely from his own terms of reference and betrays an earlier assertion, "Analysis is perfectly compatible with intuition provided intuition comes first."[60] When he announces, "After studying the score of the Seventh Symphony with great concentration and as much objectivity as I could muster, I felt inclined to agree with Mahler that some special act of invocation was indeed necessary at this crisis of his life",[61] he is, in effect, saying that he has not intuitively understood the Seventh Symphony in the act of listening and has been relying purely on analysis to explain the 'meaning'.

Mr. Barford's insistence on the occult element in music is perfectly valid; its importance is repeatedly emphasised in many of Busoni's finest pieces of criticism. There are other aspects of art which are more open. The novels of Vladimir Nabokov, for instance, are bound up with the idea of games, the mock-Augustan poem and critical apparatus of Pale Fire, the play with the 'texture of time' in Ada, the chess patterns of The Defence, the images of the camera and stage in Laughter in the Dark and Invitation to a Beheading, and the parodistic tribute to Russian Literature in The Gift. Art, Nabokov is

saying, takes a delight in living off itself; to parody is to recreate. If anyone doubts the application of this doctrine to music, the examples of Stravinsky and the Parody Mass spring to mind. Do they lose any of their occult appeal though their deliberate contrivance? With Mahler, therefore, to 'understand' the Seventh Symphony intuitively, it must be recognised that 'contrivance' is part of its deepest nature; he would have exulted with Wagner on the latter's sudden discovery, non-accidental, that the three themes of the overture to Die Meistersinger would combine.

In no sense are we denying the emotive, intuitive power of Mahler's music by pausing over musical detail and by examining his technical procedures. Turning to the musical examples Mr. Barford has to offer, some twenty-four are allotted to the instrumental group. They are given below in Example 57 with some deletions since he at times puts down clear variants of previous examples, not realising, for instance, that one theme of the Fifth's Rondo is that of the Adagietto in very flimsy disguise.[62] Does a family resemblance emerge? The answer is a cautious Yes, but heavy qualifications are in order.

The archetype's possibility of division into segments has already been seen. A (i) in such a case as the 'Alma' theme of the Sixth is clearly Mahler's favourite upbeat grouping from the Fourth Symphony. It is hard to see in its scalic nature anything necessarily 'private' to Mahler. One could hardly imagine this making anything other than the most general effect if it were not attached to A (ii); the instance of its use in the first movement of the Seventh Symphony (at 17 for example) is a case of over-enthusiastic motif-hunting rather than a genuine piece

of thematic development. Both A (iii) and the slightly extended version of it, A (ii) are capable of standing on their own and even controlling a whole structure. A (ii) in the minor is the three-note motif whose workings have already been noted in Part I of the Fifth Symphony. Outside of that movement and divorced from the sixth degree of the scale, it merely becomes one aspect of that most characteristic feature of Mahler's melodic writing, the appoggiatura. Granted its importance from this aspect, Mr. Barford's article looks, on a technical level and as an investigation of Mahler's "private symbols", to be constructed on the most general grounds. Clearly his archetype has some part to play in Mahler's music but he has pitched his claim too high.

The music examples do provide enough instances of a common motif to permit Mr. Barford at least some of his thesis. His extract from the G flat section of the Adagietto does contain one important repeated phrase which clearly is related to the 'Alma' theme and to the contrast theme of the Poco Adagio of the Fourth (Ex. 2). The examples from the Seventh are not without relevance to the archetype. The relative paucity of those chosen from the Sixth, however, suggests a difficulty in bending this work to his hypothesis. Even in those he has chosen, the characteristic features of that work tend to emerge, in particular the obsession with rising and falling octaves. The quotation of the refrain from the Finale while containing the archetype, has at least two other important aspects as central to the work, perhaps more so: how often does Mahler actually use the five notes bracketed as a unit? He is more interested in the rhythmic implications in the main body of the movement. In

aiming at the psychological level of Mahler's music, Mr. Barford ignores the artistic.

If we should be wary of accepting any one idea as thematic archetype, this does not rule out the possibility of linkage. Turning from his set of examples to another, it is possible to find a whole chain of related ideas (Ex. 58). These are not, however, confined to the instrumental works, but overlap with the contemporary songs and the Fourth Symphony at one end of the time period and with the Eighth at the other. Thus the introductory fanfare of the Fifth Symphony is outlined in the development of the Fourth's first movement (Ex. 58 a and b); phrases from Kindertotenlieder appear in both Fourth and Fifth Symphonies (or vice versa) quite apart from the relations between individual movements and songs (Exs. 58 c to h); one important motif in the Sixth Symphony runs through parts of the Seventh (Exs. 58 i to k); a prominent rhythmic grouping in the Seventh is the origin of the bleak opening of the Goethe setting in the Eighth (Exs. 58 j and l); and, most ingenious of all, the fashioning of the Seventh's horn theme out of two motifs taken from the Fifth and Sixth Symphonies (Exs. 58 m, n and o). It must be remembered that Mahler frequently found himself borrowing, consciously or unconsciously, from other people's music, the Brüder Martin theme in the First, Die Rose vom Liebesgarten, and as suggested above, Die Entführung aus dem Serail; one of Busoni's essays points out that the post-horn solo of the Third Symphony had already been used by Liszt in his Spanish Rhapsody.[63] Then again, some of Mahler's sketches reveal how a theme intended for one work would be deleted to reappear in another, the most obvious case being the Third and Fourth Symphonies whose common origins may still be seen in the completed

forms of both works, and yet more clearly in Mahler's three-page initial sketch for the Third's opening movement.

What conclusions are to be drawn from this? Such self-quotations as occur in Mahler need not be looked upon in a different way from those 'borrowings' from other composers. They are not evidence of a recurring family of basic shapes any more than his use of the fourth or the fifth; his treatment of any figure is so varied that one seldom encounters exact repetition in his music. Like most, possibly all composers, he was always liable to unconsciously recall previous compositions or prefigure others, yet his self-borrowings are never as obvious as those of Berlioz who spent much of his time rescuing good material from his juvenilia for re-employment in mature surroundings. What is important about Mahler's motivic processes is that each individual work builds itself up from its own consistently employed group of basic shapes. Whether we regard the various thematic recurrences as signifying a family group of motifs or as symbolizing a psychological condition, there is no doubt that each work is a coherent, self-contained and,in a sense that would not have been foreign to Haydn, Beethoven, or Schubert, symphonic unit.

III. Motif and harmony in Mahler's New Polyphony

The uses to which Mahler puts his motifs can be categorised under several headings. Their part in creating 'subject groups' is essentially linear. Linear, too, but in a different sense, is the employment of the three-note basic motif of the Fifth, in that it guides the temporal flow of the first Part. If much of Mahler's music in this period is considered vertically, it will be seen that the motif is a fundamental unit in the texture of the music as well as in its temporal progression, as at [4] in the Fifth Symphony's Stürmisch bewegt (Ex. 59). The texture of the first few bars here is typical of much of the movement. The melodic interest as such is in the violin line which obsessively repeats a detail from the passionate A minor theme previously heard in the strings (Ex. 45f). The bass line supplies a descending progression. Mahler discards the idea of harmonic support and starts the passage in bare two-part harmony. His means of adding inner parts is to insert material of a clear thematic cast in the highly distinctive timbres of trumpet and horn. The horns' motif - in the penetrating rasp of stopped tone - is governed by the melodic values of the violin line at a different pitch while the trumpets start with an A minor triad which blends with its fellows, if not the boldly dissonant bass. The distinctively Mahlerian feature, however, is the apex of the trumpet phrase, a G which, in the context of a D bass, and the continuing A minor obsession of violins and horns, draws attention to itself by its melodic, harmonic and rhythmic placing. Distinctive, too, is Mahler's means of dissipating the tension, a chromatic descent of both trumpet part and bass line to form an

augmented triad; the extent to which this chord flavours Mahler's later music is not as yet fully appreciated.[64]

A further example of great interest is 63 in the Scherzo of the Sixth Symphony. The first two bars are orthodox, with basses, for all the thematic relevance of their line, providing nothing more than a pedal for the trombones' figure.(Ex. 60). The next four bars are of greater moment as the descending six-three chords of the trombones crunch through the E minor of horns and woodwind with casual dissonances, as it were, 'rubbed in'. The clash of Neapolitan with tonic has already been noted in the Fourth Symphony, and, while the antithesis of D and D sharp in the fourth bar is not liable to cause any but the most sensitive ear to prick up, it is typical of Mahler that linear integrity should dictate such a dissonance. This passage, harmonically, is in essence a dominant preparation for the establishment of the tonic at 64 . Yet there is no trace of a conventional harmonic pivot; the drive to A minor is linear. The repeated E discovers that it is a dominant at 64 , the trumpet descent proves not to be the melodic minor scale of E but a preparation for A, while the trombones countermand E minor by their insisting in turn on its Neapolitan. Even this is not a complete analysis of the impression the passage makes since the return of A is obscured by the consecutive six-three's of the woodwind; thereafter, it is only the pounding pedal A which maintains contact with the tonic, the triad of A minor being sounded for a mere second in the upward flick of violins and woodwind.

The mechanics of both these passages are the same. They are founded on a closely-knit mosaic of thematic units which are

linked harmonically by certain shared features such as the minor third, A to C, or a reiterated E. Within the loose frame imposed on the passage by such factors, the lines follow their own discipline. They direct the harmonic flow, or rather, compensate for its absence. In the second example, at 63 the music is on E, at 64 on A. There is no recognisable orthodox transition from one to the other, no pivot chord. The individual lines plot their own courses towards recognisable harmonic landmarks.

A third passage, also from the Fifth's second movement, provides a slightly different form of the same principle[65] (Ex. 61). In this, A minor is in charge throughout, having just been established with great force in the opening bars. In one sense, the section is an elaboration of the tonic triad with a huge variety of inessential notes, all found in the melodic minor scale. It will be noted that Mahler permits the trombones to suggest a simple progression. Furthermore, their clinching chord of A minor coincides with no comparable event in the strings, while their point of repose, on E spread over two octaves, does not coincide with any similar sense of resolution in the brass. Mahler here is juggling with individual lines, each of which carries its own harmonic suggestions. The coalescence of parts on a simple chord of A at the end is the signal to move on to a new harmonic focus, the subdominant, which is then subjected to the same treatment. All this is preludial to the main theme at 2, and an improvisatory manner is in keeping with its function. It is characteristic of this period that the final cadence chord leading to the full close in A minor is a dominant thirteenth pruned to its bare essentials - E, G sharp and C,

the augmented triad again. Obviously Mahler was seeking to obscure the outlines of the whole passage by means of diatonic discords treated in a linear fashion. In this he stands at a diametrically opposed point of view to the chromatic orgies of many contemporaries.

Each of these examples indicates that Mahler in the instrumental works had gone a stage further in his polyphonic style. It is no longer possible to write of a chord expanded into a texture when each part carries its own harmonic implications involving a free use of dissonance, approached melodically. The contributions of the brass to texture in these examples indicates that, while a fanfare-like mode of attack is still essential to the overall concept, they are now to contribute on a free basis to the polyphonic complex. As a result, the horns are less likely to be used as harmonic support, while the use of unison woodwind becomes more apparent. Here is the true commencement of a polyphonic style in which the entire orchestra makes its own distinctive contribution, and it is made possible by Mahler's more fragmented approach to thematic material. It is worth noting that fragmented does not yet mean attenuated; Mahler's 'fragmentation' is Beethovenian, proving that the Webernian concept of a "novel in a sigh" has a long and respectable ancestry.[66]

The key to an appraisal of polyphony in the central symphonies depends on an awareness of the extent to which motif, timbre, rhythm and harmony interact. To these must be added the factors of pace and volume. It is no accident that the more astringent examples of Mahler's orchestral polyphony occur in movements in which the rhythmic pulse is relatively fast. All three previous examples are from movements deriving from the sonata principle

or the Scherzo. In the slower movements, textures tend to be more conventional, with much greater use of sustained inner parts. The opening of the Andante of the Sixth is an obvious instance. It is here that the question of thematic category becomes of greatest moment. In the slower movements, the symphonies touch most closely on the world of the Rückert Lieder. Accordingly, the relative absence of brass means that the string band is committed to a more variegated role. The storms of the outer movements in which the strings' modes of attack were mostly of a percussive nature are replaced by a song-like intimacy suitable to a simple sostenuto. Even in the slower movements, however, there are instances of a use of timbre to add edge to the texture and, if discussion of polyphony tends to focus on the faster outer movements, it must always be remembered that the Funeral March of the Fifth and the second Nachtmusik provide fresh insights deriving from their unlikeness to the more violent creations surrounding them.

Among the movements of the instrumental works, the Finale of the Fifth is most obviously committed to polyphonic development in that it makes a slightly mocking parade of learned devices, working for most of its span within the time-honoured conventions of fugue. The first episode of its rondo structure starts as a well-tempered fugal exposition, in which the answer is real and which contains a recognisable counter-subject.[67] It is the latter feature which shows that Mahler is not really writing a fugue; the counter-subject is the chorale melody and before long other ideas are being drawn into the contrapuntal maelstrom, including the quotation from 'Lob des hohen Verstandes'. Within the fugal disguise, Mahler is writing a typical development by contrapuntal

juxtaposition of motifs. It would be more correct to say polyphonic, but the harmonic style is less dissonant than in the second movement. This is Mahler's gemütlich vein and therefore the tensions are less extreme.

Viewed as motivic development, much of the movement becomes clearer. The impression of stretto given at the move to C major before 19 (Ex. 62), while undeniably skilful, is not so much a fugal device as a fore-runner of the near-heterophony of parts of Das Lied von der Erde. Here, one of the most important motifs of the movement is accorded a triple presentation. The basic form is given to trumpets in octaves while trombone and tuba, then strings and woodwind enter with melodic variants in each of the next two bars, the main 'fugue subject' being now reduced to a constant stream of quavers from which recognisable fragments frequently emerge. As in the previous examples, harmony is no longer the governing factor; the lines coalesce rather than form a clearly-defined harmonic rhythm: characteristically, the root of the seventh in bar 458 is delayed. Each line is diatonic to C major but there is no connecting thread such as would be supplied by a strong bass. Mahler in such passages abjures the post-Renaissance convention of balance between line and harmony. To such a motivic concept of polyphony, the idea of fugue is a complete stranger.

This movement therefore presents a curious situation, the apparatus of fugue without its spirit. The reasons for this are several. Obviously the irony implied in the 'Lob des hohen Verstandes' quotation is one explanation. Another is that the goal of the movement is the chorale theme as presented at the close of the stürmisch second movement. Clearly, the presentation

of its melody in a diminished version as a mere element in a pseudo-fugue, besides being an irreverent tribute to Mahler's "brothers in Apollo",[68] is a first stage in its eventual reintroduction. The ceaseless combinations of themes eventually produce a juxtaposition of fugue subject and a chorale-like transformation of one of the elements of the main rondo theme in D major, the chorale's home key.[69] It is this that ushers in the return of the chorale, with the rush of quavers now broadened into triplet crotchets.[70] The whole fugal mechanics were a preparation for this supreme moment, symphonic development and transformation rather than contrapuntal interplay.

It is clear from this movement that Mahler's polyphony is not to be thought of in conventional terms. It is neither Bachian counterpoint nor the mesh of half-symbolic themes in a clear harmonic architecture favoured by Wagner. Yet it is not arbitrary. The principles of its organisation lie in no one factor and it would be incorrect to look upon Mahler as a systematiser; his deployment of his new polyphony is by no means universal - consider the actual rondo theme of the Fifth Symphony. In spite of this reservation, however, it is possible to lay down certain guide-lines in all three instrumental works which explain why the music of this period has a homogeneity and a sense of direction other than the orthodoxy represented by post-Renaissance harmonic rhythm.

It has been observed that Mahler frequently resorts to a polyphony in which ideas of identical rhythmic shape are juxtaposed, often causing rhythmic dislocations of a violent kind;[71] if this practice is not perhaps as widespread as the spasmodic nature of rhythmic movement might suggest, account must also be

taken of a related concept in which the smooth continuity of movement common to most counterpoint subsequent to Josquin is jettisoned in favour of a style involving frequent pauses in several parts at once. This mode of writing is very common in the last works. The present group presents a more balanced situation. The rondo theme of the Fifth may be cited as an example of orthodoxy, in which cadence points in the principal voice are skilfully patched over by other parts, preserving a fairly constant crotchet movement. The cadence before [2], however, exhibits a strong tendency in all parts to accentuate the final crotchet in the bar. This typical rhythmic 'tic' is evident elsewhere in more original and striking manifestations.

In the wild central section of the Funeral March, there is a typical instance of two parts of a fairly discordant nature sharing a rhythmic identity. The passage features an important trumpet phrase counterpointed with a fortissimo line in first violins (Ex. 63). Apart from the violins' surging upbeat and a tiny divergence in the seventh bar, they are rhythmically identical. Under such circumstances, few composers before Mahler would have resorted to any great level of dissonance - that would in their minds have been associated with concepts of preparation and resolution, concepts implying a staggered rhythm between parts. Mahler, however introduces them a minor ninth apart and soon resorts to parallel movement in fourths, a procedure which leads to a strong dissonance on the half-close containing sharp fourth and flat second. An even more acute sound is the combination of A natural, A flat and E flat achieved by linear means between both parts and bass a few bars later. The half-cadence in bar 171 repeats the same double dissonance as before, containing sharp

clashes with the pulsing trombone chords in both instances on account of Mahler's combination of dissonant note and resolution. In this case, basses, woodwind and trombones maintain a sense of rhythmic continuity in spite of the leading parts. It is clear, nevertheless, that this approach to counterpoint brings in its train complications as much harmonic as rhythmic.

Such writing is, in general, overshadowed by the second variety of disruptive counterpoint involving a rhythmic hiatus at cadence points. The second movement of the Fifth contains several passages in which a sense of rhythmic dislocation is deliberately exploited (Ex. 64). A particularly revealing instance occurs after the first resumption of the faster of the movement's two basic speeds.[72] This begins as the barest of two-part counterpoint between trumpet and woodwind, and string bass with no harmonic support. The rhythmic movement here is highly irregular, especially in the third and fourth bars where the 'cadential' point is marked by a pause on a conjunction of C and B flat respectively in top and bottom, while the fifth and sixth bars end in a similar halt on a diminished fifth. Both these breaks in the flow of the passage, taken with the prolonged halt on an E flat major triad during the subsequent bars, create an impression of uncertainty appropriate to the harmonic tensions. These suggest seventh chords on the whole though the absence of internal harmonic support makes it difficult to say exactly what their logic, if any, is intended to be. The pause on C and B flat implies faintly a touching-upon of the dominant of F but this is abandoned in favour of a move towards a harmonic aggregate involving E flat, B flat and C which finally arrives on the dominant of G minor. This for a time achieves a relative stability.

This passage cannot be classed as fugal even in the sense of its somewhat misconceived application in the Finale. Certain thematic elements are used in free imitation, notably the rising arpeggio, while the trumpet line is clearly linked to the bass part in melodic outline if not in rhythm. This second feature is of great importance. Clearly it foreshadows the heterophonic effects employed in Das Lied von der Erde and the Ninth Symphony. In doing so, it links his heterophony firmly to the Schönbergian ideal of developing variation. In a polyphony such as Mahler's, the development of the motif is so liable to proliferate throughout the texture in both the vertical and horizontal senses that the concept of heterophony can never be far away.

The harmonic aggregate of such motivic counterpoint tends to be as thoroughly permeated with the diatonic discord as the so-called fugal writing of the Rondo. As in that movement, freely dissonant polyphony is contrasted with a more conventional style of writing in the slower sections developing the ideas of the Funeral March. Until Mahler brings both types of material together at [20], the faster sections tend to be of a more transitional nature. This would suggest that the dislocated polyphony of these passages was Mahler's answer to the problem of linkage, his "art of transition". Thus the sections most charged with this kind of rhythmic tension are often followed by others which release it into orderly channels where more orthodox harmonic procedures can hold sway. On the return of the violent minor key material after the chorale-apotheosis in the second movement of the Fifth Symphony there occurs a fierce battle between various motifs in which the D minor harmony is assailed by a variety of dissonance[73] (Ex. 65). The linear nature of

this is indicated by the D flat in the basses' first bar; it is part of the melodic curve of the bottom part and therefore is adhered to in spite of the conflicting D natural in the upper parts. Such a procedure is faintly reminiscent of semi-tonal clashes in the counterpoint of the Elizabethan and Jacobean eras; both are the results of preserving the integrity of the line over the tyranny of the vertical, one being a historical divergence, the other local.[74]

The two most notable features are, once more, the sense of rhythmic hiatus and the ambiguity of a harmony deriving principally from linear dissonance. The question of rhythmic irregularity is more easily analysed in this example. In five out of six bars, there is no attack on the third beat. All emphasis is directed towards the first two beats in each of the motifs employed, a typical Mahler trait; the 'Alma' theme of the Sixth has some similar sags towards the third beat. That it is a mannerism of some significance may be seen by studying the main material of the Ninth Symphony's opening movement. The harmonic dislocation is equally thorough. The clashes of B flat, C sharp and E clearly relate to the dominant of D minor. The trombones' introduction of E flat and F sharp brings a decided change, however, suggesting to the bass, and in this followed by trumpet and horn, that C flat is a suitable key. Once again, the clash of G natural and G flat which arises is linear in origin, each part maintaining its own sense of melodic and tonal integrity. The solution to this chaotic passage is to resume D minor as a starting-point for a much more homophonic section in which rhythmic irregularities are ironed out. Clearly for Mahler, the more extreme manifestations of his new polyphony were to be

integrated into his style and balanced by more traditional methods.

If such rhythmically irregular counterpoint is essentially transitional in character in the central symphonies, it is not entirely confined to this role. The Finale of the Sixth Symphony is fairly rich in this kind of writing, largely because of the ferocious regularity of its phrasing. Thus the first group of the Allegro Energico resorts frequently to blunt phrase endings on the second beat, thereby causing a loss of emphasis on the third reinforced on several occasions by a general cessation of part movement. The fourth bar of 111 illustrates the point with three different parts halting emphatically on the third beat, as does the slashing chordal accompaniment in lower strings (Ex. 66). A further example, beginning at the quaint cue, 150½, shows two parts with a similar tendency, though the continuous dotted movement of the basses provides a more sustained impetus (Ex. 67). The special interest of this section is that the rhythmic accentuation of both violins and horns pre-echoes the reintroduction of the symphony's motto rhythm a few bars later, a particularly subtle piece of motivic interplay which affects both counterpoint and structure.

In Mahler's new polyphony, the most important aspect of rhythm is that which relates to harmony. This is not to play down the other rhythmic feature which most readily catches the eye and which may be represented by the mighty cadence at 22 in the stürmisch movement of the Fifth. That is to say, a fondness for mixtures of twos and threes and similar combinations. This passage and others such as the highly complicated double recapitulation of a few pages earlier are so imbued with the

Mahlerian spirit that one is liable to forget that this kind of rhythmic juxtaposition in orchestral writing was part of Mahler's nineteenth century heritage. Bruckner, for one, was addicted to the use of three against two, to memorable effect in the opening movement of the Sixth Symphony. In Mahler it becomes a persistent factor, especially in the first two movements of the Fifth and the first of the Seventh; it is less important in the Sixth where such rhetorical devices are frowned upon. This kind of writing is more closely linked to thematic category than an intrinsic part of Mahler's new polyphony. It does become highly interesting in Das Lied von der Erde.

The rhythmic aspect of the instrumental symphonies marks a step forward from the Wunderhorn style. In earlier works, the fiercest orchestral outbursts were always governed by a sense of progression even if the actual rate of harmonic change was slowed down to accommodate the proliferation of individual detail. In the central works, however, this slow rate of harmonic change is rendered less obvious by the desire to obscure transitions from one harmonic block to another and by the growth of the diatonic dissonance. Often, harmonic sense has to be preserved by a pedal or implied pedal. The example from the Rondo of the Fifth controls the apparent aimlessness of the lines by insisting on a pedal G for one bar, thereby anchoring the subsequent motifs to the dominant of C. Similarly, the great outburst in the Finale of the Sixth Symphony at 124, in spite of the turbulence of the parts is held to the dominant of D by the occasional bar-long A, a pedal note which Mahler had originally intended employing continuously in view of the even greater degree of incident in the first version of the work.[75]

Neither of these passages reflects the degree to which Mahler was prepared to employ the pedal as a control on the freedom of his part-writing. In this he had one strong precedent in Bruckner's Seventh Symphony; there, the coda of the first movement had begun with a series of shifting harmonies controlled by a pedal E which only gradually revealed itself as the tonic of the movement. The rest of the coda was a simple affirmation of E major. Mahler's final coda in the Sixth Symphony shows a similar process. By 165, A minor has been already confirmed as the tonic. From this point, Mahler proceeds to write a valedictory section in which the surging material from 142 is slowly chastened into a plain A minor triad, the whole taking the form of an imitative set-piece for trombones and tuba with occasional expressive sighs from the horns. Many features of Mahler's harmonic style are in evidence, the fondness for the Neapolitan, the linear insistence on a flat seventh against a harmonic sharp seventh, yet the whole is anchored firmly to A minor by a pedal A in contra-bassoon and timpani (Ex. 68).

Much more extreme is the use of a pedal G after 24 in the Rondo of the Fifth. At first it seems to act as dominant of C but two bars of harmony suggesting a modulation to a sharper key, balanced by an equally adventurous shift to the flat side several bars later, conspire to weaken the sense of C. Thus violins and trombones are able to suggest F as a tonic in a particularly striking piece of motivic polyphony.[76] The pedal G still persists even when a D flat triad is reached.[77] The next nine bars add to the chaos as C and B flat rival each other as tonal centres, then D and C, while the string figuration attempts to hold the total impression of the passage to the

dominants of F and G respectively. The upshot is another return to the persistent G in the bass as pedal to C[78] while the wind descend to an apparently inevitable C major cadence. The pedal acts as a counter in this section to the wildly contrary currents in the wind parts, preventing a total breakdown of tonality. Once it has served this function, it disappears. Even the anticipated C major is swept aside when the step-wise descent leads to A flat major, achieved by linear means, however much the bass tries to conceal the fact. The pedal note becomes a focal point for the individual lines rather than a harmonic pivot since it provides no resolution. It is then put aside in favour of a new focus, the winds' E flat which provides the means of determining the true implications of the bass line.[79]

The possibilities of this style are vast as two instances from the Sixth Symphony's Allegro Moderato will show. Following the free fantasy on the second subject's melody which does duty for a recapitulation, the lowest bass instruments and timpani establish a menacing F sharp pedal at a steady walking pace.[80] This is clearly related to the preceding key of D major but in actual practice, it is suddenly thrown out of perspective by an entry in low brass and woodwind which asserts E minor before shifting to the anticipated F sharp as tonal centre (Ex. 69). At [4] in the same movement, there is a related instance in which the upper parts move sequentially from A minor to F major and then to an unequivocal G minor while the bass maintains a pedal A (Ex. 70). The first example is akin to those used in the Fifth; there G was used as a tentative suggestion of a tonal and harmonic base while the individual parts followed their own devices. In the Sixth, Mahler uses a pedal as a means of drawing disparate

threads together, pulling the initial E minor into its own tonal and harmonic sphere by stages, thereby creating and then relaxing harmonic tension. The earlier example is rather the reverse. The pedal A is the music's link with the tonal centre. Thus it is not to be read as by turns a tonic, a mediant and a supertonic pedal; clearly its implications are closer to bitonality or a compressing of tonal centres.

Such overlapping of tonal centres is not dissimilar to the diatonic dissonances which repeatedly derive from Mahler's clashing lines. It also presages a principle of modulation by overlap of harmonic areas which would explain the general absence of pivot chords. The Fifth Symphony's Scherzo provides an interesting example, appropriately, since this movement, to a greater degree than any other of the period, relies on motor rhythms allied to long plateaus of tonal activity. In the course of one long spell of driving string writing revolving round the key of F minor, the sudden insertion of two bars of A flat major figuration prompts the immediate assumption of A flat minor as a tonal base[81] (Ex. 71). Motif and line in these circumstances suggest an alternative to pivot chord, an alternative more fully explored in the Sixth's Finale at 109 (Ex. 72).

Once again the tonal shift is by third, from C minor to A minor, proclaiming Mahler's Schubertian heritage. The level of dissonance is high as befits the nature of the material, march rather than waltz. As a substitute for a pedal, the bass, after a descent through the first half of the melodic minor scale, alights on E natural which is resolutely maintained in the face of E flat in violins and violas; the major third is the key to the modulation but the minor third is integral to the

Rose vom Liebesgarten theme on which the passage is based. Simultaneously, the horns insist on an A flat. Modulation is achieved by the chromatic raising of the E flat to G sharp which identifies enharmonically with A flat. The basses' slow revolution around E natural and C now makes sense tonally as a Mahlerian cadential dominant thirteenth similar to that already noted in the Fifth Symphony. The modulation is essentially accomplished by linear movement through a tonally indeterminate area which obliterates the previous centre.

Both the previous examples relate to the use of pedal notes as tonal foci and to the creation of diatonic discords involving the telescoping of harmonies. The pedal note plays a prominent role in the second aspect of Mahler's polyphony, often in unexpected places. Thus the Trio of the Sixth's Scherzo is often rather less than the old world dance it pretends to be. At 93, Mahler creates a memorable effect by abandoning the highly stylised imitative counterpoint in favour of a sudden telescoping of tonic and dominant of D in which the absence of both C sharp and F sharp, coupled with the airy textures of the pizzicato strings, produces a guitar-like effect which looks ahead to the pedal sonorities granted to this instrument in the Seventh's second Nachtmusik (Ex. 73). It also recalls the opening of the Adagietto in which the tonic, F, persists as an internal pedal through dominant harmony, only properly resolving to E when approached melodically from below by the 'cellos.

A further development, linked clearly to the abandonment of pivotal modulation, is the increasing blurring of actual cadences by a variety of discords. One such example has already been noted, the dominant thirteenth at 2 in the Fifth Symphony's

second movement. Reduced to dominant, leading note and mediant, this chord in the minor key is a plain augmented triad, a chord sufficiently devoid of tonal suggestion to produce, in Mahler's pungent timbres, a strong percussive flavour. This is not the only example of its use. The shattering cadence into D minor at 143 in the Sixth's Finale has precisely the same chord. Its position in this case is highly characteristic in that it concludes a dissonant build-up on a dominant pedal in which the full orchestra participates, a build-up marked by the use of leaps of an octave or more and a typical Neapolitan tension. In this context, the penultimate augmented triad preserves the harmonic ambiguity until the last possible moment.

This use of the augmented triad on the dominant is part of a much wider principle which goes far towards explaining the level of dissonance in the Sixth Symphony. The cadence at 143 may be reasonably interpreted as an instance of the harmonic use of Mahler's favourite appoggiatura. Thus the G sharp in the antepenultimate chord is an appoggiatura resolving on to the A in the subsequent augmented triad, whose F in turn is an unresolved appoggiatura on to E. In this light, the cadence becomes a conventional six-four to five-three progression which is pulled out of joint by the tensions of the individual parts (Ex. 74). This method of employing the appoggiatura in many ways suggests the highly percussive harmony of Stravinsky's music in the period of and subsequent to The Rite of Spring, though Stravinsky's use of it is obviously more extreme, related as it is to the revolutionary art of Debussy.

A similar use of the appoggiatura to obscure a common progression may be found in the same movement before 134

where a dominant seventh is underpinned by a D flat, the Neapolitan of C in this case (Ex. 75). The ensuing C major is further befogged by an A flat which Mahler emphasises by the use of trombones and by incorporating it in a reference to the Rose vom Liebesgarten motif. Not content with dignifying the appoggiatura in this manner, he includes another harmonic clash, of D sharp and E natural, by means of a thematic reference in strings. Not a prominent clash by any means - the six trumpets and three trombones dominate the texture to the strings' detriment at this point - it plays its part in the harmonic and motivic structure of the music when the E natural drops to E flat a few beats later. Here, the linear, motivic and harmonic aspects of Mahler's art all contribute to focus attention on the appoggiatura as the mainspring of tension in his style, as often as not in conjunction with the Neapolitan. This is true not only of a robust march section such as 18 in the first movement but also of the magical horn solo at 48 in the slow movement.

The Neapolitan and augmented resources are employed repeatedly in the Finale of the Sixth Symphony in conjunction with the appoggiatura or other forms of inessential note. Before 147, the oboe's G is dissonant to the triadic background. More unusual, however, is the means of leaving it, by way of a downward augmented arpeggio based on the dominant of B flat, while the strings retain the tonic triad (Ex. 76). It does not resolve since, at 147, the descending arpeggio alights on the added sixth, G, an octave below its starting place. The subsequent passage involving solo violin and 'cello has several similar instances of harmonic tension, the chord in bar 585 being

particularly interesting (Ex. 77). After [148], the various lines,in their freedom of movement, produce several examples of inessential notes to the main harmony, all of which serve to blur the otherwise clear direction of the music. The use of a sudden touch of augmented colouring is again in evidence.[82]

The Neapolitan is particularly prevalent in the Allegro section based on the chorale,[83] notably the recurring progression in which the bass moves from tonic to Neapolitan, creating with the shifting harmonies above a combination of dominant in the upper part and Neapolitan beneath (Ex. 78). The fact that the bass should have the flat second emphasises the linear nature of the harmonic tension since semitonal movement of the bass almost always produces a feeling of harmonic angularity. The progression in bars 126 and 127 shows plainly the extent to which Mahler was obsessed by these sonorities; a B flat triad and the reduced dominant thirteenth figure prominently in a move from subdominant to dominant of A minor (Ex. 79). The fact that such combinations arise by linear methods is stressed again by the seventh chord in its fourth inversion which leads directly to the dominant's establishment. Its resolution is completely atypical by any standard, with the seventh itself nudged up a semitone. In these passing dissonant combinations, the inessential note achieves its emancipation - if it fits the line, it will suffice harmonically. This can produce some highly alarming sounds. The three-note figure of the Fifth Symphony's first Part is so often interpreted as an appoggiatura that, when Mahler refuses to resolve it, an effect of great tension is produced. The build-up to the chorale in the second movement has several jarring dissonances from this device. Those at [26]

are emphasised by the false relation between the outer parts as are those before the chorale entry at [27]. The movement of parts for four bars suggests a complete harmonic impasse, the upper parts clashing fruitlessly with the horns. The movement of A flat to G flat in violins, the violas' dissonant C natural leading to B flat and the basses' suggestion of B flat minor lead nowhere. The outlet into the chorale is motivic, when the bass reaches up an extra semitone, turning tonic triad into augmented; the A natural thus achieved is the springboard to the D major of the chorale apotheosis (Ex. 80).

The emancipation of the inessential note makes its greatest effect in those movements which involve a sense of effort, those which attempt to emulate the sonata principle such as the outer movements of the Sixth and the second of the Fifth. The Scherzi, too, are no less concerned with linear effects of this kind as that of the Sixth most abundantly illustrates. The use of the Neapolitan even becomes a thematic feature in the outer sections (Ex. 53a) while the dissonant combinations between [67] and [68], with their counterparts in the Trio,[84] look ahead to certain mannerisms of the Seventh Symphony. The free linear use of dissonance is most marked in the deliberately ugly transitions to the sardonic sections in which the traits of the Ländler are grotesquely parodied.[85] Even the slow movement of the Sixth suggests a freedom in the treatment of the inessential note though consideration of this belongs more appropriately to the style of the Rückert settings.

The Scherzo of the Fifth, by comparison with this, at first seems less original, as might be expected from its waltz origins. Much of its harmonic flavour comes from the added sixth which is

employed melodically in several of the movement's themes. Yet this impression does not do complete justice to the movement. The burst of dissonant imitation at bar 40 leads to a shrill descent of consecutive augmented triads (Ex. 81) and the ensuing string passage throws emphasis on the Neapolitan as a form of appoggiatura against the dominant. In this respect, the Scherzo recalls a point that was made about the preceding movement in the symphony. The major aspects of Mahler's new polyphony tend to be confined to transitional and developmental sections, those, in this case, concerned with imitative material announced at [2]. The main theme and the B flat Waltz are less forward-looking, the latter being a more sophisticated equivalent of the First Symphony's Trio. The Trio of the Fifth occasionally threatens to burst into strange waters but the more advanced effects of the movement tend to occur in the free reprise of the Scherzo, especially in the exuberant section on the return of the B flat Waltz at [21] where Mahler seems intent on revealing possibilities hitherto unsuspected in the idea. This reprise is a most original device since such climaxes as at [25] show that the originally light-hearted ideas contain a vein of iron with the various parts now showing much more independence from the textures and harmonic orthodoxy of the waltz (Ex. 82).

One class of dissonance to be found in this Scherzo is of some interest. The use of a semitonal clash or false relation in a manner reminiscent of the English Virginalists has already been noticed; examples such as those in bars 58 and 407 could be found in many other composers (Ex. 83). Their incidence in Mahler is fairly high and frequently he becomes much more adventurous in their application. The coda of the Sixth's

Scherzo has one such extension of the practice after 102 where the clash of major and minor thirds is appropriate to the vein of mordant humour which underpins the rather violent nature of the movement (Ex. 84). Humour is not the word to apply to the pounding refrain of the Finale where the horn and string figure grinds its way through the major triad in the brass (Ex. 85). This casual use of the clash of thirds suggests that for Mahler it no longer was a mere effect, rather an important part of his harmonic vocabulary. Rarely was he to employ it as nakedly as this, though the Seventh's first Nachtmusik possesses an even cruder version which is one of the most spine-chilling noises ever written, even to ears which have heard the more consciously shocking effects of the early Hindemith or the Prokofiev of the Second Symphony (Ex. 86).

A more typical example of this form of dissonance may be seen in the quiet central section of the Sixth's first movement. The extent to which the semitonal clash dominates the passage is evident from the composer's anxious marking of several accidentals which are not strictly necessary, insisting, as Vaughan Williams was reported to have done at rehearsal, that while the note may look 'wrong' or even sound 'wrong', the 'wrongness' is part of the desired effect. If we take as an example the passage beginning at bar 208 (Ex. 87), and concentrate on violins, violas and trombones, the first remarkable feature is in bar 209. As in the instance previously quoted from the Seventh Symphony, one motif is the omnipresent major to minor triad of which examples may be found as early as the First Symphony and which assumes prominence in the coda of the Totenfeier. In bar 209, the change to B flat coincides with

the B natural in the motif entrusted to violins and celeste. This is the first of several such clashes, the final cadence being most notable in that it involves a combination of dominant and Neapolitan triad. Also notable are the combination of augmented and major triads in bar 211 and the telescoping of E flat and G major triads in bar 212. The independence of line in the two sets of parts leads to an emancipation of the false relation unprecedented in the Central European tradition; on paper, this passage looks more like the drifting chordal sequences of Debussy. It is not French Impressionism which the section really suggests. Rather it is an instance of additive writing which runs against the trend of western musical thought since the Renaissance or, even further back in time, since Dunstable. Mahler's attempt to follow out the harmonic implications of each line also reflects back on the nature of the bitonal effects seen earlier.[86]

The Sixth Symphony is particularly fertile in such passages and may be seen as advancing much further than the Fifth in these combinations. Obviously the sense of direction which the lines possess even in such harmonic conflict renders them separate from the similar telescopings which arise in all but the last works of Debussy, or those of the pre-serial Stravinsky. Only in one place does Mahler approach the world of musical impressionism and even in it, the total effect is somewhat equivocal.

The passage is that curious sequence of ten bars in the introduction to the Finale at 105 (Ex. 88). The basis of the texture is the series of tremolandi spreading through the string section. Before 105, the key was A minor until a quick succession of transient modulations led the music to the

threshold of F sharp minor. This having no place in the symphony's scheme of things, Mahler uses it as a means of obscuring the precise harmonic sequence of the next ten bars; instead of the anticipated F sharp, there is a halt on a group of chords with harmonic root A. These are built up as ninths and sevenths, yet the use of C sharp as bass serves to allow the upper parts to act as a series of trills in which it is difficult to tell which note is inessential to the harmony. The persistent B flat of the celeste furthers the sense of obscurity in preparation for the violent dislocation of the next few bars. Firstly, the tuba suggests what may be A minor or C major, causing a clash between C natural and C sharp; the string parts now begin to act as lines rather than harmony causing more irregular combinations; the oboes seize on the possibility of C only for the horns to rush in with the Neapolitan, resulting in a quickening of the tempo and the string pulsations, in which C and D flat seem to co-exist as potential key centres in a state of mutual uncertainty; the basses, in the meantime scamper down an irregularly spread chromatic scale to settle on a tritone of D flat and G. The whole passage, in performance appears to be a sudden violent, almost lurid, flash of colour, somewhat reminiscent of a sequence of diminished sevenths in spite of the thematic,even imitative, unity of the wind parts. Although the 'progression' in the strings is largely made up of various secondary sevenths and ninths, their divorce from any clear key signature and their inevitable clash with the tonal direction of the other parts makes this impression understandable; the clashes of the other lines themselves, especially that between horns and basses in a brief suggestion of either unison or

heterophony, show clearly that the string parts must be read in a more linear sense. The repeat of the effect is as ambiguous as before. The tuba's heavy fall suggests that D flat may be C sharp though C natural persists in the strings. C natural and C sharp in this symphony may co-exist if less than peacefully, in A and the result is a sudden focusing of the harmony on the dominant of that key. The minor mode is strongly hinted at and two trumpets in the role previously occupied by the oboes insist on C. The use of G sharp as an appoggiatura gives their arpeggio an augmented flavour and, instead of vindicating A minor, they arrive on C sharp. A bar later this falls inevitably to C natural but by then three other trumpets follow the horns' earlier example and take up, not the Neapolitan, but D which speedily proves not to be a tonic as E flat and G flat enter in the horns followed by A in the basses and C natural in the oboes. This time the strings are clearly supplying a diminished seventh filled out by appoggiature and the chord thus established leads to the key of C in bar 49 where the lower woodwind's dark tones put an end to the spectres of the previous two pages.

In spite of the impressionistic effect, the various lines do have an ultimate goal, the restoration of the C minor of the opening. Although the chromaticism of the passage is far more extreme than anything else in the instrumental group, it is not in any sense chromaticism per se. This it is that sets Mahler apart from the style of Elektra, Pelléas, and The Rite of Spring, to name but three works which may be said to have presaged the break-down of the tonal-system as the nineteenth century knew it. Their weapon was harmonic colour, Mahler's was line; this chromaticism arises from it as surely as the diatonic

dissonances of the Fifth Symphony's Rondo.

This chapter began with the assertion that the instrumental group was a logical outcome of the developments seen in the Fourth Symphony. It is to be expected that the three works in such circumstances can hardly be monolithic; they develop internally while sharing family resemblances. Thus, Part I of the Fifth, while suggesting strongly certain principles of a polyphonic order, is not as advanced as the quicker movements of the Sixth; yet it is more progressive than the Scherzo of the Fifth or even the Trio of the Sixth which have something still of the genre piece in their make-up. The Seventh, in turn possesses features merely touched upon in the Sixth which produce a greater stridency of effect than in its predecessors. In spite of this, it is no less linear in its texture than its companions.

Each movement of the Seventh has features which recall some aspect of its companions. The first Nachtmusik's violent clash of major and minor thirds has already been noted. Bearing in mind the nature of the piece, a slightly ironic look back to the world of 'Revelge' with deliberately vulgar march tunes, it is hardly surprising that the more progressive aspects of the instrumental period should have a somewhat sarcastic ring to them. This would be quite in keeping with the Scherzi of its predecessors where the fantastic and the ironic were never held far at bay. The main theme[87] is very guarded in its use of the major-minor ambiguity but the hint of B flat minor and the movement of parts at the half-close suggest the style of the Sixth's outer movements, seen, for a moment, through a veil. The Neapolitan crops up a few bars later[88] and further on still,

the dissonant appoggiatura (or simultaneous false relation) is in evidence.[89] This covert employment of Mahler's more progressive devices is consistent with the rest of the movement, though, and as with the Scherzo of the Fifth, the linear complexity increases in the piece's later stages, especially after [97] with some particularly remarkable cadences.. Mahler is once again resorting to an old thematic type and seeing how far he can bring it into line with the linear polyphony of his mature style. Thus the counterpoint after [105] is full of Neapolitan touches independent of the broad outlines of the harmony, dissonant imitations and telescoped triads, while motivic references proliferate in great detail as opposed to the earlier parts where the texture was considerably more homophonic (Ex. 89).

A passage of great interest for the style of Mahler's last works is the movement's ending after [108]. Here, over a drone bass, the horn and woodwind parade the nature noises of the Wunderhorn style in imitation, involving clashes of rhythm and harmony leading to a fade-out ending recalling that of the third of the Lieder eines fahrenden Gesellen. In this passage, the style of the earlier songs and symphonies seems to join hands with the curious near-heterophony of the Ninth Symphony and Das Lied von der Erde as may be verified by comparing the writing for horn with that of the Ninth's first movement cadenza.[90] It is clear from this that the Seventh's first Nachtmusik occupies the same relation to the instrumental period as 'Das irdische Leben' held to the Wunderhorn symphonies, that of a virtuoso piece looking forward to another change of perspective.

It has already been suggested in dealing with the question of thematic content that the Seventh's Rondo bore a distorting

relationship to that of the Fifth. In these circumstances, it might be expected that a great deal would be made of quasi-fugal devices, and the opening bars are not devoid of the possibility that this might be so. It is therefore something of a surprise that the main group of themes as far as the sudden triad of A flat and pause after [229] should have such a ceremonial ring. The trumpet theme of the opening, in spite of a mild touch of imitation, and the pompous string and horn theme that follows both are almost naively homophonic. The bass part strides around in fourths and fifths, an odd contrast with the freer, more angular basses to be seen in most movements of the period. The whole passage suggests a form of pageant; it would make a splendid background score to a Hollywood 'mediaeval' spectacular. Its relevance to anything Mahlerian is hard to define. The contrasting A flat material in its turn is a surprise; no theme in Mahler makes a clearer point of bringing out the composer's roots in the Slav-land of the Austrian Empire.[91] The accompaniment's frequent bagpipe drones are oddly disconcerting evidence of this movement's apparently anomalous position in Mahler's output. Whereas the dominant trend of the period is towards greater freedom of modulation by linear and percussive means, this movement abounds in old world cadences of which that at [268] is the most formal.

It quickly becomes apparent that Mahler is playing the same elaborate game that is to be seen in the Scherzo of the Fifth or the Seventh's first Nachtmusik. Whereas the Sixth's sonata movements and the outer parts of the Fifth are all of a piece, this Rondo gradually infuses its curious material with the spirit of the central group, rather on the analogy with the first

movement of the Fourth. The marvellous cadence before [296], with its amplification of the main theme's move to E major and combination of augmented and basic forms of one motif contrasts starkly with the formalised cadences of earlier passages (Ex. 90). Elsewhere, long stretches of elaborate motivic polyphony over pedal points stress that the anticipated relationship with the Rondo of the Fifth is in many ways the correct one, with the prominent use of stretto a reminder of that great movement's play with fugal devices (Ex. 91). As has been seen, Mahler increasingly injects his diatonic material with angular chromaticism; in combination with one another, these motifs relate this Finale strongly to the first movement where the continuity of the Seventh with the Sixth becomes plain (Ex. 92).

The opening chord of the symphony reveals the extent of this continuity, an added sixth in the minor key. Thereafter, the introduction has several instances of irregular harmonic tension, notably the return to the opening chord at [4] where B minor is approached enharmonically by its dominant seventh with the fifth raised by a semi-tone (Ex. 93). Once again the augmented resource serves to obscure a normal progression. Its linear nature is clear too, in that it results from the trumpet's whole-tone scale in a motif which clashes against its harmony with Mahler's typical unresolved lower appoggiatura. The movement's main theme has two particularly rich clashes of Neapolitan and tonic, and Neapolitan and dominant while the first bar of [7] throws out a particularly strong false relation (Ex. 94). In addition to these anticipated features, however, the Seventh has some new developments of great effect. With reference to Mahler's new polyphony, it would be appropriate to examine an

extended section of this movement's development to illustrate the interrelation of motif, line and harmony on a large scale.

Almost any section of the Allegro would serve this purpose. That chosen begins at the change of key and metre five bars after [28] and extends to the next key change four bars after [30] (Ex. 95). One distinguishing feature of the Seventh becomes plain immediately, the prominent use of chains of six-three chords; this develops primarily from the Scherzo of the Sixth Symphony but now achieves a new status. Characteristically, Mahler does not employ the six-three rigorously, but interspersses them with an occasional passing combination. It is the shift of six-three from E flat to D, however, which produces a typical bitonal suggestion when the basses take up the imitation in the second bar. The counterpoint engendered by this combination is rich in dissonance. The key of E flat speedily gives way to C and both major and minor modes are combined, with clashes of third between top and bottom. Although one motif largely dominates this imitative exchange, each part's continuation contrives to bring a further idea into the melée; thus the woodwind's high C ushers in the second subject's characteristic figuration, trumpet and trombone contribute a prominent falling four-note figure while the general shape of the basses' continuation recalls the tenor horn theme from which the movement originated. It is unnecessary to go on enumerating the various motifs. What may be best commented on is the gradual integration of march fragments into the melodic curve. The line shared by violins woodwind and violas is a marvellous piece of free linear development set against a hubbub of fragmented motifs in other parts. The bars on either

side of [29] have that familiar rhythmic sag towards the third beat in all parts, the first being strongly underpinned by the augmented triad in the horns. Another feature especially prominent in the movement is the use of the fourth in the trumpet three bars before [30]. Although melodic in most parts of the movement, it sometimes acquires a harmonic significance in such passages as the trumpet accelerando into the Allegro or the fanfares after [32]. This further development of the diatonic discord was not to be followed up to any significant extent in the later Mahler,but it is oddly prophetic of the harmonic style employed by Hindemith and others.[92]

These conflicting motifs and harmonies are held together by a concept of modulation that is only loosely related to the idea of a harmonic pivot. The move from E flat to C by coincidence of parts is followed by a harmonic sequence suggesting A flat in the violin line, A major in the horn before a characteristic twist in the latter confirms C major. The only means of maintaining this tonal centre is the pedal G in timpani. Though this is preserved in the violin line, the high incidence of six-three triads in the lower parts never allows it to settle and eventually the trumpet fourths lead to A flat which enharmonically entails G sharp minor. This in turn is succeeded by B flat, again by an enharmonic shift. The last bars of the passage sum up its tendencies as the diminished seventh of the brass clashes with the stream of six-threes in the woodwind. The final release of tension is through a chromatic movement of parts. The would-be pivot is a German Sixth of C major. The A flat however leaps to a D, the E flat is read as D sharp leading to E natural, F sharp

and C remain the same and the dominant ninth of G major is established. In this one harmonic shift, the principle of Mahler's polyphony is enshrined - the predominance of the linear over the vertical.

IV. Texture and the orchestra

It is arguable that, of all the movements of the instrumental group, the Scherzo of the Fifth Symphony is the most revised. It should be remembered when considering any aspect of its texture that the Ratz version differs greatly from the original, that many of the tutti passages were of greater violence and were more extensive in both the octav; and folio editions.[93] Equally, the Ratz must not be regarded as an artificial medium for a style study of the texture of the movement since it differs little from the third, revised edition and that does fit into the time period of the instrumental group. While it is important now to examine the orchestra in the light ofttexture and polyphony rather than revision, it is wise to remember that revision of great length and labour did take place.

The most commonly recurring texture in the Wunderhorn period, in symphony and song, was a pattern of pizzicato arpeggii in strings during any section savouring of waltz material. Related to the 'popular' style of the minstrel's theme in Der Spielmann, it persisted as late as the Scherzo of the Fourth Symphony, almost as a basis for normality in that decidedly unusual movement. In the Scherzo of the Fifth, the arpeggio figure gives way, never to reappear in a Mahler Scherzo, and is replaced by a skeletonic pattern of chords. This may be seen almost immediately after the horns' opening flourish where the bulk of the texture is thematic in the wind, with 'cellos and 'basses supplying the lowest part in a rhythm of only spasmodic regularity; the inner parts are merely occasional pizzicato double or triple stops in the violins and violas. Texture now is dictated so largely by motivic concerns

that anything more detailed in the way of continuo support would result in an unbearable density of sound.

One of the most percipient remarks on Mahler ever made was that of Professor Redlich in his book, Bruckner and Mahler, where he wrote, "To discuss Mahler as a harmonist seems in a sense contradictory, for he was a composer who throughout his life clung stoutly to the principles of two-part counterpoint and deliberately avoided the concept of primary harmony, so prevalent in his youth. It is characteristic of him to think of music, generally speaking, in terms of thematic antithesis rather than as melody supported by an undercurrent of ever-changing harmony."[94] The composer of two-part counterpoint is seen nowhere more clearly than in this scherzo. It is his frequent practice to reserve his fragmentary pizzicato texture until a passage has been well and truly launched by a passage of pure polyphonic writing, usually between his solo horn obbligato and first violins. Figure 1 illustrates this technique (Ex. 96). The effect is of prolonging the sense of upbeat through the tonic section of the simple tonic-dominant harmony prevalent in the opening statement. The instruments selected give an impression of nakedness on account of the lack of bass sound while the profusion of inessential notes to the tonic triad leads to the familiar Mahlerian combinations of fourths and fifths - often consecutive. Thus, although the music is waltz-like and diatonic, orchestration, texture and counterpoint conspire to suggest a feeling of separation, a refusal to blend which later in the movement sweeps even the waltz into a world parallel in style to the uproar of the second movement. The conventional 'neurotic' image of Mahler, cultivated by Alma's all too harrowing family recollections, is, in large measure,

fostered by the feeling of openness in his orchestra, the lack of the padded sonorities of Brahms. The profusion of dynamics, characteristically sagging towards the middle of a phrase, robs even a melodic entry of the 'cellos of its customary wash of sentiment.[95]

The strings' pizzicato is employed throughout much of the Scherzo's first section on a fairly tenuous basis. They have too many other duties to perform for it to acquire any real permanancy. The move into the minor key after [2] again presents the spectacle of two-part textures, this time between violins and string bass (Ex. 97). The violas are reserved to substitute second violins on one pattern of notes while oboes in their most raucous register add the briefest touch of supporting harmony. Both these intrusions into the dominant colour are typical of the role of timbre in the work to illuminate particular twists in the harmony; this instance falls into the category of Neapolitan clashing with dominant. Thus a close interrelation of timbre, motif and texture is established, to which one might add the halting rhythms of the various lines.

These examples affirm that the textures seen in the earlier songs and the Fourth Symphony are now the norm for Mahler. The presence of an obbligato horn indicates that particular instrument's withdrawal from the role of harmonic support. This latter is so multi-faceted that to select pizzicato strings as an example is to fail to do justice to the variety of colours Mahler is capable of drawing from the orchestra. The upper part at [3] provides a remarkable combination of violins on an identical line, one part arco with downward swoops of an octave, the other pizzicato, while four flutes double an octave lower, approached by acciaccature

from the upper octave (Ex. 98). The statements of this line are interspersed with contrary motion scales in strings, again combining bowed and plucked sounds. At [5], the inner harmonies are masked by flashing runs in both groups of violins, darting above and below the woodwind. Only with the B flat Waltz does the pizzicato chordal accompaniment emerge as a consistent presence.

In the Trio, apart from the brief excursion for solo string quartet, the texture is once more highly variegated. The long approach through F, A flat, C and G minors evolves from the driving string counterpoint an accompaniment figure in woodwind (Ex. 99) which attains some permanence. It proves too readily breakable into subsidiary motifs to survive unchallenged for long (Ex. 100) and the opening of the Trio, which might be placed at [10], is essentially a study in horn calls of varying force and timbre against sustained chords and silence. After the pizzicato quartet, the main part of the Trio is reached and Mahler finds new employment for his soloists, including the ubiquitous horn. Thus the arrival of A flat sees a euphonious two-part texture between clarinet and bassoon in rustic mood with a decorated internal pedal on horn; this the pizzicato chords and woodwind accompaniment figure sweep into a Waltz. The former are as sparse as in the Scherzo, the latter a gentle murmuring on clarinet, thereby emphasising the lines in violins and horn. So free are they in their dialogue that Mahler can thread other parts into the web which enrich the pastoral calm. Again one feels the sense of 'openness' as also at the later boisterous reminder of the Scherzo by a solo trombone.[96] There the flute has the main thematic interest high above the stave while the bare texture contains support from the remaining flutes and clarinets, the first of the latter playing

the accompaniment figure. The distance between the pedal A of the horn and the flute's opening note is three octaves and the cessation of the horn after three notes causes a complete void beneath the woodwind; it is into this that the trombone enters with surreal clarity (Ex. 101).

The textural implications of the first half of the Scherzo are worked out to the full in the corresponding movement of the Seventh. The latently percussive nature of the string writing is testified to by the quintuple forte of the pizzicato in 'cellos after 161. This 'snap' pizzicato is rarely found in any composer before the Bartók of the Fourth String Quartet. Its use in Mahler is symptomatic of the trend among composers towards drier sonorities. It is hard not to view its use here as a variation in timbre from the persistent timpani offbeat strokes. The pattern of string chords in the Fifth is supplanted in the Seventh by a combination of chords and single notes in a variety of timbres, each of the shortest duration. Thus the opening immediately juxtaposes timpani and plucked strings to which horns and clarinets respond. These become the basis for the accompaniment to the first main idea in the violins. The odd crackling sounds of the introduction act as scrolls or refrains throughout the movement. New sonorities accumulate such as the tuba sforzandi at 121 and the darting triplets in strings at 131 which are staccato as opposed to the legato of the thematic triplets elsewhere. Both styles are contrasted after the Trio while the staccati in the wind take the horns up to their top G sharp and the bassoons to their lowest B flat. This latter feature is part of a double octave in the bassoon section[97] and its fortissimo marking makes it a clear wind equivalent to the ferocious blow,

fff and Holzschlägel, in the timpani preceding it. The 'snap' pizzicato, when it arrives, is another variation on these sounds. The antithesis of timpani using the wood and pizzicato persists to the very last bar of the movement.

This percussive use of timbre persists even into the standard waltz accompaniment of offbeat chords. On their first appearance, they are scored for horns and pizzicato bass, a conventional sound. By 126, there is little change except in dynamics. Mahler begins to develop it in the episode in the Trio begun by solo viola.[98] Here, the horns are stopped, alternating with plucked triple stops, then revert to open sounds, to be supplanted in turn by muted trumpets. The epilogue to the Trio brings clarinets on the offbeats, decorated by 'crushed notes'; this use of the clarinet family, often including bass, must remind the listener of the Ländler of the Ninth Symphony, in so many ways the apotheosis of the procedures displayed here. Later in the movement, the waltz accompaniment[99] acquires a touch of brutality in trombones and martellato strings before being subsumed by the pizzicato and timpani, once again marked Holzschlägel. The final variation is muted horn tone, significantly different from the earlier stopped sonorities.[100]

If such orchestration derives from the percussive style of 'Das irdische Leben' and the Scherzi of the Fourth and Fifth Symphonies, one fundamental difference must be noted.. Whereas the textures of the earlier works provided a dry, essentially open backcloth for singer, scordatura violin or horn with a variety of motivic counterideas, the Scherzo of the Seventh often employs timbre thematically, for its own sake. This is a technique which is very close to the methods of orchestration employed by Webern.

The curious assortment of sounds at 148 is a play of contrasting timbres which resembles the opening of Webern's Opus 10, Number 1; that opening is a simple juxtaposition of the notes B and C in combinations of muted trumpet, muted viola harmonics, celeste, harp, and flutter-tongued flute, all in the space of a bar and an upbeat. The piece ends similarly with a different timbre on each of the three concluding F naturals. It would be rash to refer to Mahler as a pointilliste; the style of scoring used in the Scherzo of the Seventh and less rigorously in the ensuing Nachtmusik is by no means followed up. Even the curious, hollow passages in the Ninth's Andante serve the function of establishing a basic sound for a fresh lyrical expansion. The Seventh is virtually alone in its almost gratuitous profusion of colour. A detail such as the measured staccato shake in second violins between 114 and 115 flashes past, never to return, but in the hands of a conductor attentive to detail will make an instant impression on the listener. The instrumentalists are given no easy task. The quiet bassoon top D's and horn G's demand the maximum of control, especially in view of the description of the piece, Schattenhaft, while the darting string triplets spurt from piano to fortissimo and back in a mere handful of beats. The Trio brings fresh tests, with its basic texture of quiet trills in strings and horn. The movement does attempt, fairly frequently to mate timbre and line and the presence of the two principles does lead to a style of broken melody such as that for woodwind at 158 (Ex. 102) where the descending sequence loses its first beat.

The link between the Scherzi of the Fifth and Seventh Symphonies, the means of transition from a form of timbre

subservient to line and texture to a quasi-pointillism, is probably to be found in the equivalent movement of the Sixth. The link between Scherzo and Trio has already been analysed motivically. The corresponding link after [87] needs assessing more from the colouristic standpoint since the pizzicato strings so dominant before [73] are replaced by wind, and the chains of thirds are replaced by octaves (Ex. 103). Nevertheless, the most interesting sections are not the Scherzo and Trio or their links but the parody sections and the final coda. The F minor Waltz with its grotesque air provides the first consistent use of col legno effects as a textural basis, coupled with stopped horn tone.[101] The latter is employed to point crescendi in the slithering chromatics of clarinets and bassoons. The most remarkable effects are the low, muted sustained notes in three trumpets, fortissimo to piano, an extraordinary sound in conjunction with bass clarinet; the whole seems to draw attention to its colouration as a distinct motivic entity. The more sparsely scored reprise of this section treats the listener to the sound of two cors anglais. Their function is far removed from 'Der Tambourgesell', since they play in thirds low in their compass. They are part of a group of instruments alternating on chains of semiquavers in consecutive six-fours, thirds and sixths, the six-fours being allotted to col legno strings. Mahler clearly looks forward to the Seventh Symphony here.

It is in the movement's coda that the greatest insight may be obtained into what is generally described as Mahler's chamber style of orchestration. The orchestra, which he had been using with great force in the final reprise of the Scherzo, is now laid bare. Glancing through the three pages of full score after [101],

one notices that the full orchestral resources, save the violas and tuba, are kept in service with each section fulfilling a specific purpose. The brass at first sight appear to have harmonic support of a conventional kind but the thematic nature becomes transparently clear when they persistently allude to the falling third of the motto theme. The brightness of trumpet tone, even when muted, is needed to counteract the deliberately sharp-edged tones of solo violin and woodwind. As the density of thematic activity lessens, so horns are allowed to take over the trumpet's role while the final affirmation of A minor is clinched by a low muted triad of that key on trombones. The impression of gradual diminuendo is maintained by the eventual disappearance of the reiterated pedal A, shared between 'cellos and timpani, until it breaks fitfully into the trio theme with 'cellos suggesting unfathomable depths by sounding the sub-dominant triad in conjunction with each fall of the major third in the brass (Ex. 104).

Against this steady depression in brass and bass, Mahler demands timbres of the most piercing kind. Thus oboe and clarinet are both exhorted Schalltrichter auf! as in the Fourth Symphony or the military songs. Where only one instrument is allotted to each line it invariably begins forte or fortissimo. Even in the blackness of the last A minor bars, both bass clarinet and contrabassoon attack and then diminish in volume. Although marked piano, the concluding minor third in timpani is carefully accented to match the pizzicato of the bass; one is reminded of his advice to the timpanist at the end of Part I of the Fifth Symphony, gut stimmen!!, even though the volume level is piano;

in other words, Mahler desires the quality of loudness even in soft passages. The score is full of details to clarify musical sense. Lest anyone should miss the changes of major to minor third in the horns after [103], the oboe doubles the fall on each of the three occasions, at a progressively lower octave. In the string parts, within a phrase plucked and bowed sounds alternate to indicate the transition from staccato to legato. The only suspicion of padding is in the flute and clarinet doubling of the brass parts. Even these have their function, however, in that trumpet attacks on the upbeat are echoed on the down by the woodwind, a minute detail but highly typical of Mahler's attention to the justness of rhythmic articulation; such rhythmic 'imitation' is also part of the movement's opening.

The examples chosen from the three Scherzi all might be termed examples of Mahler's 'chamber music' orchestration. The term, however, should not be applied indiscriminately. Mahler's practice of extracting small groups from the full orchestra is to be seen most clearly in two works, the Rückert-Lieder or the slightly larger collection, Sieben Lieder aus letzter Zeit (and only if performed as a group), and Das Lied von der Erde; in both works, a full symphony orchestra is on the platform with selected groups used in individual songs and movements, with partial exceptions in the later work. The slow movements of the symphonies are also potential candidates for the title, especially the Adagietto and the second Nachtmusik; episodes in the first Nachtmusik could also be cited. What Mahler's orchestration amounts to, however, is simply the choice of the right instrumental weight and timbre for his material, the musical equivalent, perhaps,

of Ezra Pound's mot juste. In the instrumental symphonies, the dominant traits of his thematic content, rigorous economy and austerity of phrase structure coupled with an intermittent exaggeration of pitch outlines, demand a precision of attack and articulation in their dense polyphonic organisation which indiscriminate harmonic padding would ruin. Thus when Mahler writes a relatively restrained section, the entire orchestra is at his disposal in his search for the optimum blend of timbres, and the conductor is at liberty, depending on the acoustics of a particular performance, to alter discreetly the lay-out of instruments in any section of the score. The conductor who will do this is rare in a climate of musical opinion which increasingly demands an absolute fidelity to the text; in the present writer's experience, only Carlo Maria Giulini has altered Mahler's text, in the Ninth Symphony's Andante, and the publication of Mahler's autograph first full score of the first three movements indicates that Giulini's particular doubling was at one time seriously considered by Mahler himself.[102]

The idea of chamber orchestration tends to establish a dichotomy between tutti and non-tutti passages. The printed page shows a similarity of aim in both that fits with a picture of Mahler as a mature composer with formidable intellectual powers. Furthermore in dealing with the instrumental group, the idea of tutti should be heavily qualified. As was seen in Das klagende Lied, Mahler knew how to produce volume without necessarily pulling out every stop available.[103] The final reprise of the Sixth Symphony's Scherzo produces the desired burst of fury to brush away the ironies of the previous ländler-parody, yet its use of the orchestra is economical, especially in the limitation of

violins to one bar of their important rhythmic motif. In the build-up to the descending woodwind theme at [98], the violins are used in the expected combination of pizzicato and arco to define the rhythmic impetus of the upper woodwind while the theme itself has as fascinating a texture as Mahler ever devised with the fierce trills of horns and woodwind pointed by glockenspiel and a combination of tremolo and pizzicato. Shape is lent to the phrase by the internal crescendi of the first violins and the missing first beat in violas and 'cellos (Ex. 105).

The trilogy of instrumental symphonies is the consummation of Mahler's attempts to achieve a polyphonic texture in which brass participates as equal partners with strings and woodwind. Whereas Wagner just over a quarter of a century earlier desired the horn to take over an important bass trombone solo in Die Meistersinger if no trombonist could achieve the desired smoothness of tone and hushed intensity of timbre, Mahler uses each brass instrument with a freedom that was to be the norm in the music of his younger contemporaries.[104] The means of balancing this virtuoso use of brass was to divest the strings of their position as melodic leaders of the orchestra and to force upon the woodwind a greater degree of corporate discipline than in any music of the previous hundred years. Thus at the loud A major outburst in the Seventh's Finale (Ex. 106), the aggressively punched thematic entries of trombones and horns, together with the thematic timpani part, demands from the woodwind in turn a sound of piercing clarity. This is provided by four flutes and piccolo, three oboes, E flat clarinet and three B flat clarinets in a fortissimo unison. The military band aspect of Mahler's scoring is raised to a new elevated position. The

adaptability of Mahler's technique under such circumstances is reflected in the scoring a few bars later. After 260, that prominent trait of the Seventh appears, a thematic entry in block triads, normally six-threes or six-fours. Virtually the same instruments are employed, reinforced by strings at a particularly weighty brass entry. The bass, an active participant in the polyphonic complex, is supplied by bass clarinet, three bassoons and contrabassoon, 'cellos and string basses. Thus the orchestra whose evolution was witnessed in the Wunderhorn songs is finally achieved. It will be noted that, unlike some movements of the earlier symphonies, only one E flat clarinet is used, indicating that its presence is essentially to add edge to the woodwind as a group rather than as an exotic colouring.[105] To combat the weight of brass, a unified bass is formed from lower woodwind and strings, a shrill soprano from upper woodwind with strings varying between percussive additions, bursts of melody, and not infrequent stretches of solo writing.

The resort to unison woodwind is virtually an automatic reflex. If the fierce swirl of semiquavers at 291 in this Rondo is compared with the equivalent effect between 1 and 2 of the Sixth Symphony's Allegro Moderato, the flexibility of Mahler's technique may be gauged by the completely different textures through which they have to bite, fierce triple stops in the strings with horn irruptions over an active bass in the case of the Rondo, melodic figuration in violins and a trombone motif in the Allegro. A different style of figuration in the three-two of the Seventh's Allegro con fuoco does battle with strong thematic interest in the brass and calls into play a similar woodwind combination. The use of the glockenspiel to double the

woodwind may be seen in the same section (Ex. 107).

One logical outcome of such orchestration may be seen in the Fifth Symphony's Trauermarsch, in the recapitulatory section from [12] onwards. In discussing 'Der Tambours g'sell', this passage was cited as a consequent of that song's military band sonorities. Although the dynamic level is much lower than in previous examples, Mahler once again desires the 'quality of loudness'. The scoring is initially for two each of flutes and clarinets and one oboe with the remainder of the section, including two high bassoons,[106] entering when the melody moves into parallel thirds. As in 'Der Tambours g'sell', the string role is confined to background, the pizzicato bass helping the brass with their mournful punctuations. Violins and 'cellos are silent throughout but violas are used in a manner similar to the role of the 'cellos in the song, at first solo in a duet with trumpet, then tutti at the curving phrase which marks the climax. Though this passage is hardly contrapuntal, it illustrates the continuity of thought by which Mahler achieved the controlled violence which is the hallmark of the group.

It is virtually impossible to do justice to the scale of Mahler's use of unison woodwind. In the warmer textures of the Andante of the Sixth, the release of tension at [61] has a quasi-Baroque imitative sequence in which horns and trombones have one of their increasingly infrequent passages of continuo harmony. The main thematic dialogue is between violins and the upper woodwind coupled with violas (Ex. 108). In view of the less acerbic nature of this Andante, the texture represents a workable compromise between a style of scoring favoured by Tchaikovsky and the earlier Mahler, and the mature approach of the outer movements. A

parallel with the style of scoring seen in the Scherzo's coda appears in the E major section of the movement where melodic horns and trumpets bite through a blend of trills in woodwind and strings and a pattern of pizzicato arpeggii. Before [55], the flutes and oboes add to the texture a melodic unison while the cor anglais faintly but unmistakably alludes to the crushed-note figure prominent at the close of 'Das himmlische Leben'. The delicately percussive nature of the string writing is allied to the harp to produce an echo of the string and harp sonorities of the Adagietto and a foretaste of the similar sonorities in the Ninth Symphony's opening movement (Ex. 109). The introduction in subsequent works of mandolin, guitar and pianoforte is also presaged.

While the Andante of the Sixth is a perfect demonstration of Mahler's ability to use his orchestra with a delicacy not perhaps deducible from the Wunderhorn adagio movements, the Finale is the most striking movement of the group from the point of view of the integration of form, texture and polyphony. The formal aspect has been penetratingly analysed by Professor Ratz and while there can be more than one opinion on the exact significance of this or that detail, there is little to be added to his picture of the movement. As afinal insight into Mahler's use of the orchestra, however, and its relation to formal and polyphonic content, it is worth examining the section between bars 385 and 397 (Ex. 110).

This passage has been studied by Dr. Hans Tischler in his article, 'Mahler's impact on the crisis of tonality' where he picks on the telescoping of conflicting tonal centres.[107] Although

this is patently of importance, it is not the most striking feature of the section. All the key centres suggested appear in the form of seventh chords, usually the dominant seventh. Even when the structure is a ninth, the dominant seventh is at the heart of the complex. None of these resolve on to the anticipated tonic. Thus the music jumps from the dominant of D flat to that of E, from there to C, A, G and E. This destroys any sense of key completely, producing that state of Pantonality which may be seen in much of Schönberg's supposedly atonal writing.[108] In the passage, the primary interest is contrapuntal and motivic, the tonal secondary. The function of the passage is similar to that of the introduction's chromatic fantasy, the destruction of one tonal centre, F.minor, in preparation for a new tonal and thematic focus at 134. This change of centre is emphasised in bar 394 by a full beat's silence and three brutal chords driving the music into C minor.

The orchestra is used to point each change of focus, whether linear or chordal. The three chords in bar 394 are each allotted a different timbre. The first is given to trumpets and upper woodwind, with flutes, piccolo and the small clarinet stressing the preparatory grace note; the second to eight horns with string triple stops adding to the attack; and the third to trombones and tuba. Cymbals and bass drum underline the first and second. Elsewhere the sections are employed in a similar manner. The dominant sevenths are given in turn to horns, trombones with upper harmonics in the shrill tone of nine oboes and clarinets, strings and the complete woodwind section, trumpets and trombones, and finally stopped horn, upper woodwind and staccato upper strings. This ensures that each change of harmony is accompanied not merely

with a new timbre but also with a fresh articulation. A variety of additional devices are used, high plucked strings, triple stops and single-note horn and tuba punctuations. The galloping rhythms on each chord are motivic since they play a part in the transition from first to second subject group and return in the link between recapitulation and coda.[109] The references to the Rose vom Liebesgarten theme are always in trumpets or unison upper woodwind. A feature of the chromatically ascending upper part is the use of trills in violins with flute or piccolo support while the descending scales in the bass emerge in combinations of lower strings and woodwind, with occasional help from horns, tuba or trombones. The impression given is of terraced blocks of sound, in which the reiterated inner parts vary in articulation, timbre and weight. It is a different form of the principle seen in the Scherzo's coda. "Everyone, with crude strength" is Mahler's direction. It is a tribute to his orchestral powers that this passage, the E major section of the slow movement and the coda of the Scherzo should all have sprung from basically the same technique.

V. Conclusion: Form

In spite of the many points of difference in the instrumental group, the keynote of Symphonies Nos. 5 to 7 is consistency - consistency in orchestral, polyphonic, harmonic and motivic technique, and in thematic content. The one area where consistency would appear to be lacking is form, which is true of Mahler's output as a whole. Although it is possible to analyse the second movement of the Fifth Symphony in sonata form terminology, Mahler's use of a part-structure, within which the movement is a lesser unit, sets the analyst the problem of how much credence to place in sonata form as a major factor in his symphonies, especially since many differences between the four ostensible sonata movements of the group seem to deny any fundamental principle in the handling of the form. A comparison between the first and last movements of Bruckner's symphonies and the sonata movements of Mahler would reveal that the idea of recapitulation, loosening in Bruckner,[110] is even freer in Mahler, not merely in such matters as the reversal of the subject groups in the Sixth's Finale, but also in the use of an E minor recapitulation in the A minor movement of the Fifth.[111] Comparison with the sonata movements of Brahms shows an even greater freedom in his treatment since the older composer remained faithful to the idea of recapitulation as seen in the classical symphony, save only in the First, which Paul Bekker felt contained the only example of an apotheosis Finale in the combined output of the 'bourgeois' composers, Mendelssohn, Schumann and Brahms.[112]

Faced with this recapitulation problem, analysts in the years between Mahler's death and the outbreak of the Second World War

largely evaded the problems of formal categorisation and concentrated on analysing individual movements - to good effect; Karl Weigl's analysis of the Sixth's Finale in essence agrees with that of Erwin Ratz fifty years later and certainly conveys the total picture of the movement better than Bekker.[113] Bekker was content with noting the motivic substructure to Mahler's form.[114] He did try to underline formal consistency by extending the part-structure of the Fifth to the other works, seeing the first three movements of the Sixth as one part acting as an introduction to the Finale, a somewhat unbalanced scheme.[115] This was the logical outcome of his assertion that all Mahler's symphonies were finale-symphonies, featuring Beethovenian apotheoses.[116] His categorisation of types of movement is in places a little imprecise, but his analyses of individual movements now seem the weakest part of his study, being basically the same type of ball-by-ball account employed by the less ambitious if more verbally felicitous Neville Cardus. Various theories have been propounded since the war to explain Mahler's approach to form. One, in particular, relates to aspects of technique examined in these pages.

Hans Tischler sought to classify form by means of the motivic substructure.[117] In the first place, he emphasised the role of motifs in creating subdivisions within subjects which produce such patterns as aab, aba, aaba, etc. The concluding etcetera betrays the false assumption behind this idea: such patterns in no sense provide a systematic 'explanation' of form, nor reveal a hoped-for consistency of approach, the patterns being clearly at variance from one movement to another. What is of interest is the re-shuffling which takes place within a movement. On this matter Tischler felt that rearrangements of motif-groups

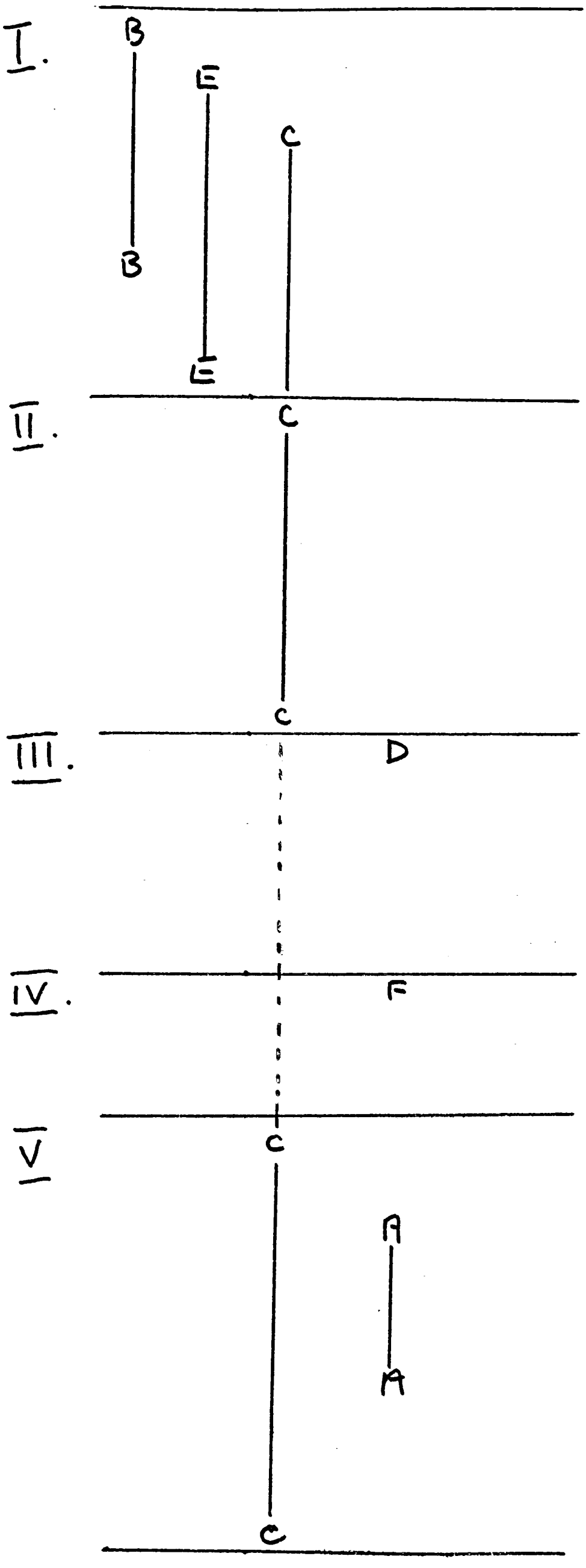
and extended and complicated sections deriving therefrom merely disguised a simple overall form, though his analysis of 'Der Abschied' reveals, rather, a complicated hybrid.[118] He saw in such devices as the interweaving of different subject groups in a recapitulation a device to create greater unity, though the unbeliever might see it as a complication of the architectonic divisions of the sonata. The inevitable closing genuflection in the direction of modern psychology has the same hollow ring as Mr. Barford's summoning of Hegel, Bergson and the Buddha to prove that when a theme rises it represents hope and when it falls, frustration. In these resorts to the extra-musical to evaluate the supposedly formal, the authors' language invariably, in Adorno's phrase, "clatters with weaponry".

Clearly, the motivic basis of Mahler's music does not provide a complete explanation of form. Tischler resorts ultimately to the idea of an "inner dramatic programme", derived as he claims from the Third, Fifth and Ninth Symphonies of Beethoven, though he considers Das Lied von der Erde to be an "epic" symphony on the lines of the Seventh Symphony of Beethoven.[119] In the inner dramatic symphony of Mahler, there are no interludes, save the Adagietto. There are pitfalls here. In terms of programme, the Andante of the Second Symphony is clearly an interlude, while in musical or thematic terms the Adagietto is anything but, being integrated into the Finale. His idea of drama is bolstered by a system of tonality, Dramatic Key Symbolism, in which A, D and E minors are nervous and nebulous keys preceding the conflict of F minor or C minor; the world of despair is E flat and B flat minors: transcendental redemption takes place in E, B and E flat majors; worldly optimism occurs in D major. While Mahler does have a tendency to

associate certain general states of mind with particular keys, notably A and C minors and E flat and E majors, this scheme is too crude and in its own terms is incomplete since C major and F major surely deserve a mention as does the significance of the Ninth Symphony's closing D flat major.[120]

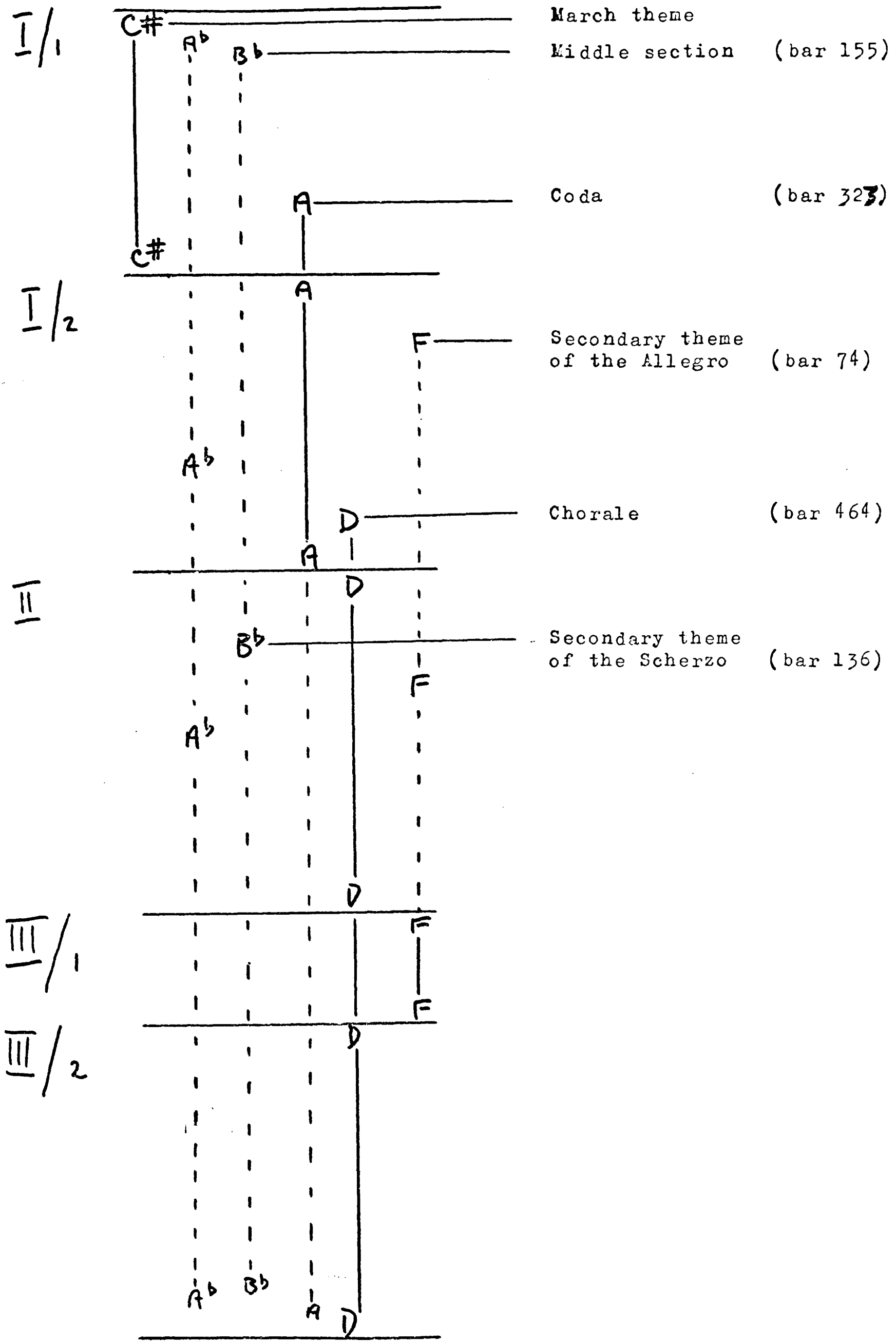
It is probably adequate to say that motivic technique accounts for the movement from point to point in Mahler's symphonies. To determine their overall shape, tonality must be brought in but not in the form of Dramatic Key Symbolism, nor, indeed, in the guise of Progressive Tonality. The word Progressive implies attitudes which are specious in the extreme, while Hans Keller's theory of the cycle of fifths is at bottom irrelevant to progression or regression, especially in music which modulates to a large degree through movement by third or by irregular leap.

By resorting to the theories of Dr. Graham George, a rather surprising degree of consistency can be discovered in the instrumental symphonies from the tonal point of view. His central premise, which by no means applies to Mahler alone, is that music may be structurally analysed in terms of interlocking and enclosed tonal structures over the whole symphony rather than in individual movements.[121] The two symphonies which Dr. George analyses are the Second and the Seventh. Confining ourselves to the instrumental group, here is his diagram for the Seventh which I have modified slightly in view of the absence of the key of C (major or minor) from the third and fourth movements:

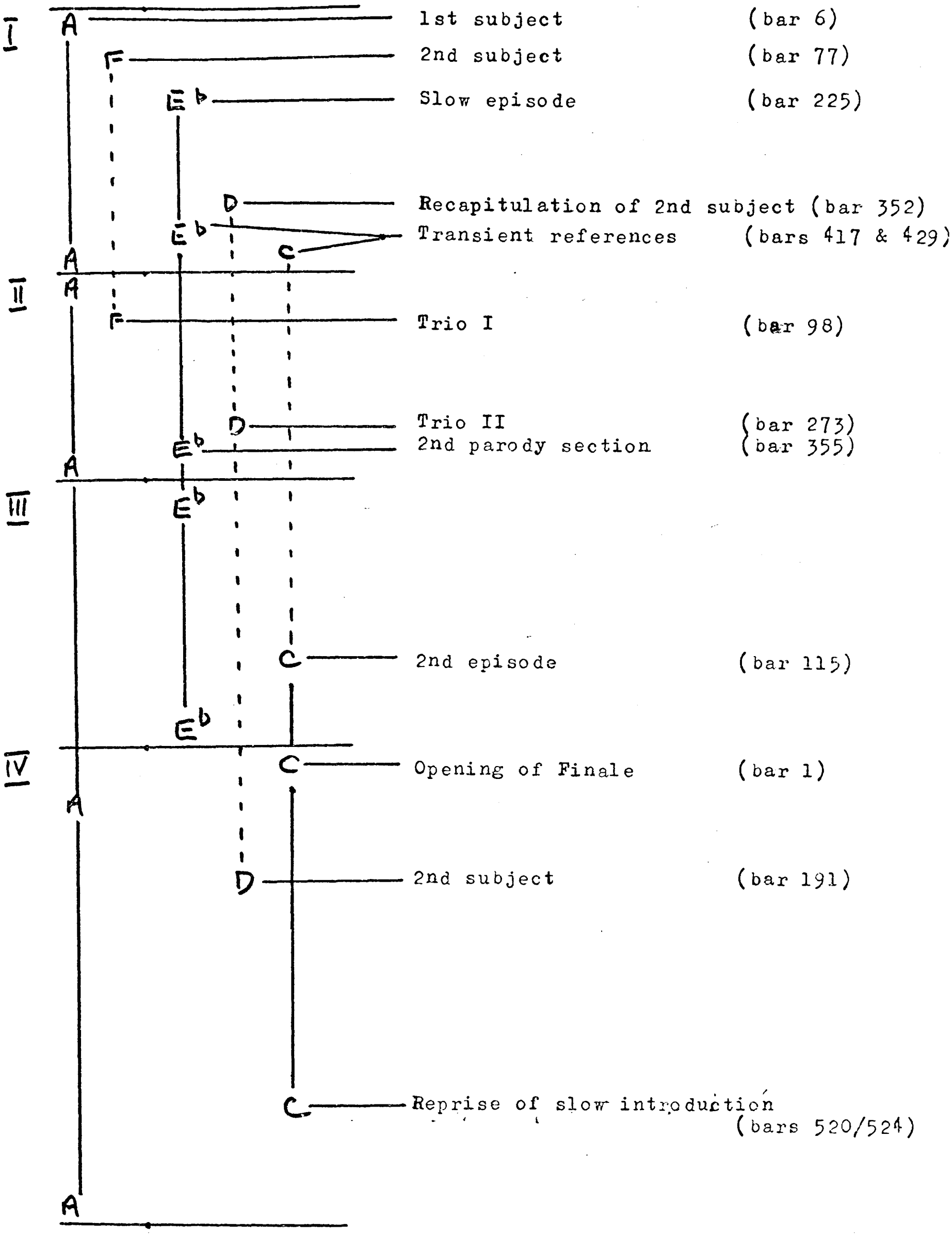

I.
B
B
E
E
C
II.
C
III.
C
D
IV.
F
V
C
A
A
C

The various interlocks are confined to the first two movements. A point raised by Dr. George's critics is the problem of how far tonal recapitulations are discerned by the listener especially over so large a time scale as the opening movement of the Seventh Symphony. In his defence, it is worth investigating how far these tonal events coincide with thematic and sonata landmarks. B minor is the key of the slow introduction and is recalled for the slow episode in the development at [39], an episode which leads to a free fantasy on the introduction. E minor is the key of the main Allegro theme, E major, the key of its recapitulation after [49] (where it is contrasted very abruptly with C major); E major/minor is also prevalent from the beginning of the coda to the end of the movement. C major is the key of the second subject (Ex. 3a). The tonal structure therefore coincides with other events of importance within the movement and the second interlock is fulfilled when C major/minor becomes the key of the second movement.

The principle of an interlocking key structure over two movements is to plant one tonal area at a prominent landmark in the first movement and take it up at the start of the next. How this applies to the Fifth Symphony may be seen in the next diagram:


I/1
C#
Ab
Bb
March theme
Middle section (bar 155)
A
Coda (bar 323)
C#
I/2
A
F
Secondary theme of the Allegro (bar 74)
Ab
D
Chorale (bar 464)
A
II
D
Bb
Secondary theme of the Scherzo (bar 136)
F
Ab
D
III/1
F
F
III/2
D
Ab
Bb
A
D

Again structurally important events such as the coda of the march, with its new setting for the three-note motif (Ex. 45d), and the chorale of the second movement establish the interlocks. It will also be noted that various secondary keys occur with some regularity, notably B flat and F. This is also a feature of the Sixth Symphony which is an enclosed rather than an interlocking key structure:


I
A
1st subject (bar 6)
F
2nd subject (bar 77)
E b
Slow episode (bar 225)
D
Recapitulation of 2nd subject (bar 352)
E b
Transient references (bars 417 & 429)
C
A
II
A
F
Trio I (bar 98)
D
Trio II (bar 273)
E b
2nd parody section (bar 355)
A
III
E b
C
2nd episode (bar 115)
E b
IV
C
Opening of Finale (bar 1)
A
D
2nd subject (bar 191)
C
Reprise of slow introduction (bars 520/524)
A

From this table it is clear that several key centres are used as contrast with particular regularity, E flat emerging as the most important in the slow movement. Its interlock with C is so natural in view of the importance of that key in the Finale that it is hard to envisage Mahler at any time placing the inner movements in any other order. As Adorno noted, as if to confound the suggestion that the movement order with Scherzo placed third be restored, " ... his final arrangement of the movements, with the E flat major Andante immediately before the Finale, should be respected if only for the sake of the modulation plan; E flat major is the parallel tonality to C minor with which the Finale begins, in order to decide, not without long preparation, on whether A minor is a worthy principal key in which to finish."[122]

Not only does Dr. George's theory introduce a greater measure of consistency into Mahler's approach to form than Bekker's part-structures - and its consequent, Adorno's idea of correspondence[123] - it also establishes by means of similar analyses of many works from the eighteenth and nineteenth centuries a measure of historical consistency. It does not seek to explain away the individual movements' formal eccentricities in the fashion of Tischler. By bringing the discussion from the question of motivic technique to tonality, it also relates Mahler's approach to the symphony and sonata form in particular to that fusion of tonal categories and the individual impulse of which Mahler, in the eyes of Adorno, was the champion against the increasing desiccation of musical theory.[124] Tonality was Mahler's buttress against the formal deviations which his motivic variation often forced on the architectonic design of the symphony.[125] In Adorno's view, the

intensity of this variation technique gave the development the primacy in the Mahlerian symphony, a primacy emphasised by the shortness of many of his expositions[126] and by such devices as the rondo-like returns of the refrain in the Finale of the Sixth and the altered sequence of subjects in the recapitulation.[127] The motif overcame the reprise which in the classical symphony was the logical outcome of the dynamics of the sonata processes, dynamics whose resolution represented its "complicity with the guilt of the great idealist systems, with the Hegelian dialectic by which the totality of negations and with it, that same Becoming were brought to an end in the theodicy of Being. In the reprise, music, like the ritual of bourgeois liberty, like the corporate existence in which one is and which is in one, remains in bondage to the serfdom of myth."[128] The means by which Mahler achieves a consistent expression of Becoming and divergence is enshrined in the Krebsdisposition which turns the A-C-B-A of the Sixth's first movement (Ex. 5) into the A-B-C-A of the close of the last.[129] The resemblance of this to the procedures of the contemporary novel is the key to the superstructure of Adorno's para-Marxist view of Mahler. It should not be disregarded as irrelevant on the grounds of extra-musical dogmatism. Not only does it relate directly to the Schönbergian principle of Developing Variation; it also is allied to the ideas of Busoni, expressed in his Entwurf einer neue Aesthetik der Tonkunst, that only in passages of transition did music, by breaking the shackles of form, achieve true freedom of expression.[130] In such an aesthetic, formal consistency is subordinated to the "individual impulse".

The instrumental group as a whole reflects the blend of formalisation and individuality in that consistency of technique, orchestral and contrapuntal, provides a solid framework within which motivic variation acts as diversifier. It may not represent a completely watertight compartment in Mahler's output but they reflect a period of artistic, if not personal, assurance which ends in the attempt to scale Olympus in the Eighth Symphony, the first movement of which provides a résumé of Mahler's attitudes to form. Before this attempt, the achievements of the instrumental group were being subtly qualified in the contemporary settings of poems by Rückert.

CHAPTER V

THE SETTINGS OF RÜCKERT

The presence of definite stylistic periods in Mahler's output has been unquestioningly accepted by most Mahlerians even if there has been some doubt as to where the lines of demarcation occur. Thus Dieter Schnebel has placed the Eighth Symphony in the same period as Das Lied von der Erde when others have felt that it belonged, in its first movement at least, with the instrumental works.[1] The assumption that there is a definite stylistic development between the idiom of the Sixth Symphony and that of the Ninth, however, is implicit in both positions, as it is in the minds of most Mahler experts. This has not always been the case. Writing shortly after Mahler's death, Guido Adler felt that the idea of the Ninth being in some way different from its predecessors, as both Alfredo Casella and William Ritter had already suggested, was founded on no stylistic evidence; "the workmanship and construction merely correspond to the mood".[2] Contrary to this, Schnebel, for one, has suggested that there may be strong differences in style and approach between the Ninth and the instrumental works, principally in the creation of a type of melody - to be seen also in the opening viola solo of the Tenth Symphony - which aspires to the state of vocal music[3] - a new development of Mahler's liking for the instrumental recitative. It is therefore logical to seek the point of origin of this form of melody in the last songs that Mahler composed, his

settings of Rückert. This chapter will attempt to assess the relationship of the cycle Kindertotenlieder and the other unrelated settings to the phases of Mahler's development, beginning once more with the medium, the orchestra.

The first three Kindertotenlieder and four of the other songs belong, chronologically, with the Fifth Symphony in 1901, while the remainder of the cycle dates from the period of the Sixth Symphony, 1904.[4] The corresponding relationships in thematic material are well known and testify to chronological affinities between the songs and the symphonies.[5] The question that arises is whether these surface resemblances are merely a shared turn of phrase - remembering the pre-echo of 'Nun seh' ich wohl' that occurs in the Fourth's Adagio[6] - or a symptom of a deeper relationship. No writer on Mahler has definitely proven or unequivocally stated that such a relationship does not in fact exist, though the present one has heard as eminent an authority as Dr. Egon Wellesz say that stylistically, the Rückert songs belong with Das Lied von der Erde rather than with the Sixth Symphony. Many students of Mahler have sensed a note of "prophetic newness"[7] in the cycle; Professor Blaukopf has commented that it is free "from all the hall-marks of his earlier song style (folklore simplicity, marching rhythms, military signals and popular dance associations.)".[8] This cannot be said of the instrumental symphonies. If only negatively, there is thus a gap between song and symphony in this period that did

not exist in the Wunderhorn works. The disparity of the means employed between the two categories is also more marked than in earlier works. While 'Revelge' and the Fourth Symphony, conceptions of the same summer, call for orchestras that are numerically comparable, the difference between the Fifth Symphony and the fragile 'Ich atmet' einen linden Duft' in orchestral composition appears to allow for no relationship of medium. Only in one setting - forgetting for the moment the purely wind and percussion orchestra of 'Um Mitternacht' - can the Mahler student trace an immediate commonality of means between song and symphony.

The orchestra of Kindertotenlieder is based on double wind, two horns, harp and the usual strings. There is no heavy brass, while percussion is added sparingly in three of the five songs. The relatively small scale of this sonority is appropriate to the intensely private emotions which inhabit Rückert's poems. The most extravagant orchestration of the cycle is contained in the final song, 'In diesem Wetter, in diesem Braus', a depiction of a tempest as much internal as external - the song is one of those contemporary with the Sixth Symphony; it softens into a form of acceptance reminiscent in tone of the Child's Paradise of the Wunderhorn world. The orchestra at this point is at its largest, contrabassoon and piccolo entering for the first time, while bass clarinet and cor anglais are recalled from 'Wenn dein Mütterlein'; an extra pair of horns is introduced as are tam-tam and celeste - the one for the storm section, the other for the close - while the bells of the first song and the timpani of the second reappear at the climax. With these additions,

Mahler achieves an approximation to the internal storms of the outer movements of the Sixth Symphony, while giving the song the semblance, as Adorno noted, of a symphonic Finale.[9] Of the cycle, it is the song least likely to make an impression if performed in the piano version. While the pared-down, almost neutral orchestral colours of the others make a piano performance of the cycle a feasible proposition, the variety of attacks, timbres and figurations in the storm are unobtainable at the keyboard; paradoxically, the tranquil close of the song suits the piano better than anything else in the cycle on account of its music-box simplicity - a quality entrusted to the celeste in the orchestral version.

In the storm section, the orchestral turbulence is hardly conducive to the aural comprehension of the text. The vocal line is therefore very fragmentary and, in relation to the temporal duration of the whole, decidedly small. The melodic style of the march movements in the Sixth alternated between a constrained simplicity and angular leaps of near-grotesque expression; this is mirrored in the vocal line of the song by the contrast between the monotone of "In diesem Wetter, in diesem Braus," the exaggerated leaps in phrases such as "die Kinder hinaus!" and the tortuous chromaticism of "Man hat sie getragen hinaus." The voice part, therefore, shows the same alternation of timbres and attacks as Mahler's habitual orchestral style; the parlando of the monotone and the stepwise writing force the text through the storm, the grotesque portamenti over sevenths and octaves highlight key words,

while the legato of the chromatic lines is generally enforced by orchestral timbre, often altering in mid phrase. (Ex.I.)

The voice is pitted against a texture which illustrates to perfection the relationship between the motivic aspect of Mahler's thematic writing and his mature orchestral technique. The first four bars present an accompanying texture comparable in intent and effect to that which opened 'Das irdische Leben', though surpassing it in subtlety. The descending scale in the bass is motivically of great importance and is expounded in a highly original mixture of timbres. Where many composers would have relied on strings to supply the legato element and wind the attack, Mahler reverses the process. Thus second and bass clarinets play a smooth pianissimo descent while harp and pizzicato basses, at a much higher dynamic marking act as punctuation. 'Cellos also contribute to the line's accentuation with a descending series of trills. This vehement combination is tempered by the use of mutes.[10] Having thus acquired a bass line in which a low dynamic level is combined with an attack of some ferocity, Mahler proceeds to imply in the most immaterial of terms a D minor background. If 'Das irdische Leben' replaced the romantic wash of horn and string tone with a drier combination of plucked and bowed strings doubled very lightly by woodwind, this song thins out the continuo principal still more. The basis for the texture in the orchestral sections is the fickering figure given to muted second violins and violas (Ex. 2a); the stream of semiquavers in the earlier song is reduced to a spasmodic flash

of light, perhaps even, by association with the text, of lightning, an image strengthened later in the movement by the flutes and piccolo. As with the bass descent, the basic colour of muted string tone is qualified by a variety of attacks which split an already skeletal motif into even smaller cells. Thus staccato flutes and clarinet, pizzicato first violin and harp supply a curious punctuation to the basic idea in an attempt to convey the darting quality of the figure (Ex. 2b.)

It will be seen that the string writing resembles that of the symphonies in its percussive quality.[11] This is maintained with great ingenuity throughout as is the use of mutes, inherited from 'Das irdische Leben', as a means of curbing the dynamic level but not the attack. Thus violins are muted for the duration of the song as are the basses while violas and 'cellos only discard their mutes for an isolated gesture as in bars 27 and 28. Even sustained lines are often transformed by the use of sul ponticello and tremolando in combination. (Ex.3) Another, less adaptable trick is the use of high 'cello harmonics in conjunction with piccolo to produce a piercing scream complementary to the heavy attacks in the bass. Variants of this occur in several later works of Mahler usually at the end of movements, notably the first Nachtmusik, 'Von der Schönheit,' and the Andante of the Ninth Symphony.[12] Some of these string sonorities prove adaptable to the woodwind, for example the tremolando effects in the flutes and clarinets in bars 5 and 27,[13] while the chains of trills frequently spread to flutes, clarinets and bassoons.[14] These are no less redolent of the contemporary symphonies than the equivalent

string effects. In neither song nor in Fifth and Sixth Symphonies does one encounter the novel sonority which makes such a marked effect in 'Das Trinklied vom Jammer der Erde', wind flutter tonguing. Although he must have known of it from the works of Strauss, in particular Don Quixote, this device only enters his music in the last movement of the Seventh Symphony.[15] It is not only in terms of sonorities employed that this song recalls the outer movements of the instrumental group. Although the brass choir is missing, one still encounters a division of the orchestra into blocks, woodwind, horns, percussive accompanying strings and a corporate string and wind bass strengthened by the continuing presence of bass clarinet and contrabassoon.

The background to the principal melodic interest, therefore, is consistent with the developments in orchestration noted from the Wunderhorn-Lieder onwards. It is also clearly motivic in construction. This latter aspect is as apparent in a piano performance as in orchestral dress. The same cannot be said of the piano version of the melodic line extending from bar 3 to bar 15. Although a skilful accompanist may emphasise the various cells that make up this important melodic statement, he cannot command the variety of instrumental colour by which Mahler's orchestra picks out the various ideas hidden within the one line. Thus the initial motif moving within the compass of a minor third is rendered distinct from the ensuing chromatic wail by the contrast between the doublings of the principal tone colour, the solo oboe; in one case it is cor anglais with bass clarinet an octave lower, in the other a combination

of piccolo and flute with subtle dynamic markings within the phrase to emphasise the important flat seventh. At [I] , violins double the oboe to point a further development of this idea, with second violins, tremolando, entering on the quaver scale (Ex.4). At this point, a very subtle overlap occurs. Melody and inner part share a minim F; Mahler transfers the oboe to the lower part, and uses two horns on the melody, another figure trapped in the compass of the minor third. The importance of this F is underlined by the simultaneous sounding of it in the tones of stopped horns and tremolando 'cellos, the violins being reduced in effect. The line is rounded off by a further chromatic figure in tones of cor anglais and horn, with a brief concluding touch of that pungent clarinet tone observed in 'Der Tambours g'sell'. The presence of this line clearly establishes in one aspect, at least, that middle-period symphonies and songs have a stylistic factor in common with the later works, the Klangfarbenmelodie, a characteristic noted as revolutionary by Schnebel in the later works[16]; here, at any rate, there is sound support for Adler's viewpoint.

The characteristics of 'In diesem Wetter' do not uphold the feelings of those such as Professor Blaukopf. Neither do they tally to any great extent with the views of Professor Redlich who felt that the particular quality of Kindertotenlieder was "contrapuntal lyricism," which ill fits the processes here at work.[17] When we turn to the other members of the cycle, that

term at once seems more applicable. The counterpoint of the first and third songs represents a fusion of the motivic and the lyric with polyphonic devices of some complexity, a combination which looks forward to the principles of organisation noted in Das Lied von der Erde by Helmut Storjohann.[18] The second and fourth represent a compromise between the motivic and the long lines of the romantic Lied, a combination which suggests affinities with the slow movements of the instrumental symphonies. If there are traces of a new type of melody in the cycle, it is in these four songs that we must seek it.

The 'compromise' settings, 'Nun seh' ich wohl' and 'Oft denk' ich', far more than their companions, reveal traces of influences not otherwise prominent in Mahler's mature works. The near-Wagnerian sequences at the close of the fourth song reflect the admiration Mahler felt for a composer whose stylistic influence is not much in evidence after Das klagende Lied, while the ghost of Tristan drifts across the opening bars of 'Nun seh' ich wohl' (Ex.5). Such an allusion, undoubtedly unconscious, testifies to the hold of that work on the late romantic sensibility - similar effects haunt the second of Liszt's piano pieces bearing the title Aux Cyprès à la villa d'Este in the late book of Années de pélèrinage; later Berg was to pay quite unequivocal tribute to the same work in the Lyric Suite.[19] Nevertheless, in Mahler's case, one cannot help suspecting that if any Wagnerian spirit lies dormant in the later works, it is the ghost of Parsifal rather than Tristan.[20] These allusions notwithstanding, the two songs have their roots firmly in Mahler's own world. It

is customary to regard 'Ich bin der Welt abhanden gekommen' as being a companion piece to the Adagietto of the Fifth Symphony, but there are links between this movement and 'Nun seh' ich wohl' in matters of texture, while a relationship between 'Oft denk' ich' and the Andante of the Sixth has already been suggested.

In comparison with the contrapuntally- intricate compositions on either side of it, the second song is surprisingly homophonic. In some ways the texture looks back towards the nineteenth century masters of the Lied, especially in the piano version with its persistent arpeggiando figuration. Coupled with the chromatic richness of the harmonies, which in a performance of the cycle create a vivid contrast with the austerities of 'Nun will die Sonn'' this gives an impression of Brahms, an influence hardly more overt in his music after the early 'Erinnerung' than that of Wagner, and far less likely to have been acknowledged by Mahler in view of his opinions on Brahms in the first years of the century.[21] The use of harp to lift an essentially homophonic texture, however, as in the orchestral version, is familiar from the F major sections of the Adagietto and the middle section of 'Ich bin der Welt abhanden gekommen', at the words "Es ist mir auch gar nichts daran gelegen." All three cases differ from the use of a similar device at "musst sie ins ew'ge Licht" in 'Nun will die Sonn''; it is worth considering the textures of the four instances in some detail.

Chronologically, all these songs predate the Adagietto; an exact placing of the three songs is almost impossible to calculate, only 'Blicke mir nicht,' of the songs of 1901, being assignable to a specific date.[22] 'Nun seh' ich wohl' would appear to be earlier in spirit than the others. There are several places in this song which reveal similar procedures to those encountered in the symphonies. Thus the clash of partially resolved appogiature in bar 45 is typical of the harmonic tensions generated in the Leidenschaftlich section of the Fifth's Funeral March.[23] (Ex.6) Bars 52 and 53, by their obfuscation of a simple progression through chromatic inessential notes 'resolving' in unconventional movement, foreshadow cadence formulae which have been noted in the Sixth Symphony. In spite of this, the texture is not unduly intricate. The voice entry at [1] is set against simple chords for flutes and clarinets. Although the 'cello line that prompts the invocation of the dead child's eyes is full of harmonic tension, it is tension of line against harmony rather than line against line (Ex.7); the texture reflects this in its slow rate of harmonic change, which amounts at times to a succession of measured pauses broken by fitful bursts of the song's basic motif - [6] to the end illustrates this to perfection. The halting nature of the melodic movement resulting from this produces a softening of effect in Mahler's telling variations of timbre; the use of "analytical orchestration" - or Klangfarbenmelodie - is not abandoned since the line at [6] is divided between horns and violins, oboe and violins, flutes and violins and finally

flutes alone, all with their own dynamics (Ex.8). All the signs of Mahler's style - his new polyphony as we have called it - are present but inevitably they do not register the same effect in a setting which achieves a compromise between harmony and line involving the preservation of the continuo ideal.

The disposition of this song indicates that in music of a slow tempo, Mahler took greater care to establish harmonic direction at this stage of his career. A similar phenomenon may be seen in the later 'Liebst du um Schönheit?', a song whose perfection is in part bound up with its simplicity of scoring and harmony.[24] Turning to the middle section of 'Ich bin der Welt abhanden gekommen', we do not find a great advance in textural intricacy.[25] The harp part merely fills out the static texture of string homophony, beautifully written though the individual parts of that may be. The subtly irregular imitation between voice and first violins at [4] is unmistakably Mahler, particularly the very plain progression of perfect to augmented fifth at the end of the first phrase (Ex.9). No less characteristic is the way the four quavers at "sie mich für ge-(storben hält.)" are taken up by the horn and immediately inverted as a motif in the oboe before resuming in the voice at "kann auch gar nichts (sagen dagegen)". (Ex.10). Subtle motific play of this nature establishes clear links with the ramifications and repetitions of the Tristanesque opening of 'Nun seh' ich wohl' - the words "Ihr wolltet mir mit eurem Leuchten sagen," for instance appear to be set to a chromatic ascent of some plainness until it becomes clear that it is a combination of the main motif of the latter song

and its augmentation (Ex.11.) In the central section of 'Ich bin der Welt abhanden gekommen', it is exceeding the bounds of the reasonable to see strong links between it and the later 'Der Einsame im Herbst' to the extent of terming that example of Mahler's late style the apotheosis of the Rückert setting as M. Jean Matter has done.[26] There is certainly a distinct step forward between the two instances.

The third example is the shortest, a mere eight bars from [7] to the first bar of [8] in 'Nun will die Sonn''. The difference in atmosphere is at once noticeable. The wind support is minimal, the inner string parts non-existent; the sole harmonic support that Mahler requires is the harp with an occasional pizzicato from 'cellos and basses. Whereas the two previous instances had one leading melodic line or a piece of free imitation, here there are two melodically equal parts, the voice and first violins. There is even a trace of heterophony in bars 55 and 56 as the violins soar in quaver diminution over the voice's arching line. Heterophony has been noted fleetingly in the fierce outer movements of the instrumental symphonies, almost as though a substitute for harmonic rigour was being sought in thematic rigour.[27] Here, the process is rarefied in preparation for the developments of Das Lied von der Erde (Ex.12) In the five bars that follow [8], we find an immediate, impassioned response to this in an outbreak of quaver movement in two parts which suggests in appearance the harmonically derived counterpoint of Wagner. It is in technique completely Mahlerian, however, as the "analytical orchestration" makes clear. The harp line, which seems to make as

little melodic sense as a tone-row in its unshaped primary form, is broken down into jagged cries of horn, 'cello and viola tone while a similar process occurs in the upper part. These thirteen bars clearly mark a dramatic advance in technique on the previous examples, at least within the context of music of a lyrical nature. (Ex. 13)

Looking now to the Adagietto of the Fifth Symphony, to which of these songs are its outer sections closest? Although a year later in composition than 'Nun will die Sonn", it is demonstrably closer in manner to the world of 'Nun seh' ich wohl' and 'Ich bin der Welt abhanden gekommen'. Although there is much sophistication in the control of inessential notes in the harmony, there is still clearly a strong bass, a leading voice and a continuo background of second violins and violas. (Ex.14) Only in moments of complete harmonic stasis do motivic developments take over from harmonic movement - the link at [I] has already been cited as evidence of this particular development.[28] The climax of the movement at bar 95 is a clear instance that harmony is still in command over polyphony, the free imitation of the outer parts being rigourously held to the progression of tonic to dominant and back to tonic - an elaborated $\frac{65}{43}$ close. (Ex. 15) Outside the middle section from the turn to G flat onwards, there is little that approximates to "analytical orchestration", the transfer of line in bars 41 and 42 being by no stretch of the imagination a Klangfarbenmelodie. In texture, that is orchestration and its relation to part-movement, the first of the Kindertotenlieder is clearly a step forward from the Adagietto.

What of the outer sections of 'Nun will die Sonn''? Texturally these alternate between music related to that at [7] in which relatively light continuo support is present, usually featuring the harp, and bare stretches of pure part-writing which occasionally drift towards homophony at cadence points. The dialogue of oboe and horn at the opening illustrates this latter mode to perfection. It is a development of the type of writing seen in the Fourth Symphony's Poco Adagio at [6].[29] Whereas the use of bare fourths and fifths between parts, or built into the lines, buttressed the vagaries of the part movement in the Adagio, the song shows the emancipation of the fourth which now occurs with complete freedom between bass and upper part as a result of the part movement. (Ex. 16.) To gain some idea of the loosening of harmony achieved in this introduction, the student of the score should play the two parts with an additional line a third below that of the horn. The implications of the harmony - A minor and G minor as preparation for D - become clearer for the addition of the minor third of the triad below those open fourths, but this is no longer music of harmonic definition; the eroding factors of polyphonic independence and motivic integration are at work. (Ex. 16a). The equivalent passage at bar 22 begins in similar fashion but then proceeds to a clash of a second, quite unprepared, followed by a progression of perfect to augmented fourth. The suspended E♭ in the horn, it will be observed, resolves to D as the oboe quits F for G. The classical procedure of preparation, suspension and resolution thus telescoped ceases to be a means of creating harmonic order (Ex.17).

Without a hierarchical system of harmony, tonality becomes less firmly defined. This partially explains the almost narcissistic repetitions of $C^{\#}$ to D which occur in various places, underpinning the vocal line. Significantly, cadences, save in the more fully-scored passages, tend to avoid strong progressions and adopt step-wise movement, as in bar 19, a typical Mahlerian close rising from tonic to minor third in the melody with chromatic passing notes in the middle parts obscuring the strong bass (Ex.18). In the middle section, the cadence at [8] concentrates on the Neapolitan and the flat seventh (Ex.19); the former is also used as preparation in bar 18 for the close already described. It is worth noting that this cadence is present, slightly varied in the Fifth's Funeral March, but with a small tail-piece to add emphasis.[30]

The real unifying force of this song is motivic, as in the marches and scherzi of the instrumental symphonies. If a desire for a tonal focus in part explains the frequent rises of semitone, motivic unity clarifies the situation still further. The opening vocal phrase is a mine of development in the song. The opening two notes are again the rise of a semitone, from fifth to sixth degree of the scale, which prompts the bassoon interplay around [I] (Exs. 20 & 20a). The whole phrase is then compressed to two bars and a beat in the oboe. (Ex. 20b.) The ensuing cadential phrase is entirely semitonal in movement until the rising sixth at the word "Nacht"; it will also be noticed that the first, rising part of this melody lies entirely within the limits outlined by the oboe's falling phrase (Ex. 20c).

The slightly varied form of the basic motif which opens the second stanza adopts the halting rhythm first suggested by the horn in bar 16 (or is it heard earlier, concealed in the 'cello line after bar 10?) (Ex. 20d). The oboe's compressed version this time is repeated with variants and canonically imitated at the octave and at a bar's distance by the clarinets. (Ex.20e). In the horn's postlude to the stanza, the voice's rising minor sixth is developed in a figure to be used in the song's climax. Before [6] the material of the prelude breaks into quavers. A mere detail here, it becomes important later. (Ex. 20f).

As Dr. Fritz Egon Pamer noted, the section from [6] to bar 64 acts virtually as a development to the miniature exposition with repeat (varied as always in Mahler) which represents the first two stanzas.[31] The eight bars between [6] and [7] are almost completely thematic with voice and oboe at one point in as close an approach to a Brucknerian mirror image as Mahler ever came. Remembering Webern's fondness for the Netherland polyphonists and his use of canonic devices in his own music, it is not to be wondered at that he came to love this music.[32] The more connected lines that follow have their motivic derivation, too, from the horn postlude and the stepwise vocal ascent, while the quaver figuration at the climax recalls the horn's transformation of the expressive leap of the minor sixth. The return of the postlude is now decorated by its own quaver offshoot which persists into the main motif. The oboe's compressed version of the motif is transformed by the quaver movement, while its dotted rhythm is given to the bassoon and bass

clarinet, a typical change (Ex.20g) of perspective. The whole song, prelude excepted, seems to generate from a scrap of theme, which transforms and accompanies itself, and a leap of a sixth. Motivically, this is tighter even than the movements of the symphonies analysed in the preceding chapter, though one grants the shorter time scale. Such cohesion is clearly no hindrance moreover, to lyrical expression - there are no more poised vocal lines in Mahler than those at bar II or at [7].

In its thematic and textural concision, this song casts a far longer shadow than its fellows. Its logical outcome is page 14 of the Mahler Society's score of Das Lied von der Erde. Nearly all the material of this page is derived from the violin's important theme at the fifth bar of the movement (Ex.21a). Only the trumpet's upward thrusting call is totally exempt; the horn fanfare in bars 106 and 107 is related almost by suggestion to the three-note figure at the core of the theme (Ex. 21b).[33] These three notes themselves are heard in various forms in the glockenspiel part, within a tritone and then within a perfect fourth (Ex. 21c). Horn, trombone and string parts in more complex ways are dominated by them (Ex 21d); the whole page is a series of variations on the one theme, superimposed on a skeletal arpeggiated accompaniment. It perfectly illustrates Storjohann's thesis and is based on procedures found in Kindertotenlieder, just as is Schnebel's Klangfarbenmelodie. There is one difference; whereas the idea of "analytical orchestration" is also to be found on any page of the quicker movements of the Sixth and Seventh Symphonies, thereby upholding Adler's viewpoint,

the motivic tightness of 'Nun will die Sonn", is far more rigourous than that of even the last movement of the Sixth; one may think of the themes of the symphony in terms of the image of "juggling a pack of cards", in the song, there is only one suit.[34] There is clearly a stylistic change of some importance at work here.

This song stands in the relationship to the later 'Der Einsame im Herbst' which M. Matter ascribed to 'Ich bin der Welt abhanden gekommen'. [35] In the outer parts of that song, there are some traces of the same processes as are at work in 'Nun will die Sonn". The opening cor anglais theme, for instance, throws off an inversion in the bass before I and at the voice entry accompanies itself in the violins; the inversion gives rise to the particularly memorable writing at the close of the song, which finally narrows down to the sigh of the cor anglais C to $B^{\flat}$, the reverse of the opening (Ex. 22.) Although far freer in development than 'Nun will die Sonn", this song illustrates how thematic proliferation through the pared-down texture which Mahler employs in these settings, and in 'Der Einsame im Herbst', leads to heterophony. Even in moments of the plainest harmony such as close 'Um Mitternacht' - a song of great motivic integrity which, however, does not rely so much on textural subtlety as on Wunderhorn night signals and similar atmospherics - there is always the likelihood of a sudden burgeoning of motivic activity - the measured vocal descent at "Über Tod und Leben" immediately diminished in the trumpets, the three-fold reference to the scalic main material in bass, woodwind and trumpets, and finally, least obtrusively but still quite discernibly in trombones. (Ex.23).

There are thus two distinct currents among the Rückert settings, one devoted to a compromise between lyricism and motivic unity which has clear reference to a symphonic movement such as the Adagietto of the Fifth Symphony, the other searching for a thematic and linear organisation which seeks to overthrow the continuo principle as radically, but in a more hermetic way, as the outer movements of the instrumental symphonies. Of the other songs of 1901, 'Ich atmet' einen linden Duft', the most delicate of Mahler's creations, surprisingly shows signs of belonging with the progressive line; its main melodic line grows clearly out of the ripple of celeste, clarinet and harp which starts the song, as does the violin figuration which accompanies first the voice part and subsequently the oboe melody at [2] (Ex. 24). Characteristic is the melodic dovetailing of voice and viola at the final turn to D. 'Blicke mir nicht' goes rather with the compromise settings; this is not necessarily the reason for its relative lack of character which makes it strangely out of place in Mahler's mature output - the concept of Mahler trifles is not a familiar one.

In what senses does the motivic style of 'Nun will die Sonn" , and 'Ich atmet' einen linden Duft' differ from that of the other songs of 1901? Neisser in 1916 noted the resemblance of the "Leide" refrain in Das klagende Lied to the Wagnerian Leitmotif.[36] In fact, its capacity for growth is so limited as compared with the Wagnerian ideal that it stands in some ways as a representation motif.

The three-note motif in the Fifth Symphony, also noted by Neisser,[37] is a far more dynamic figure, dictating the development of the first part. Motifs such as this and the cluster presented in the last movement of the Sixth operate on one another as characters in a play or a novel producing dramatic crises over long stretches of animated discussion; the analogy with the processes of a Dostevsky novel is not unworthy of our attention in view of Mahler's admiration for the Russian.[38] Obviously the idea of Leitmotif is far more appropriate here than in Das klagende Lied. In the more conservative songs of 1901, and in the hardly more advanced song of 1902, 'Lebst du umSchönheit?', it is essentially the principal melodic line which is affected by motivic organisation, since a song text is less conducive to interplay of motif on a textural basis than the "Novelistic" symphony[39] - whether instrumental or vocal. Hence the presence of stronger harmonic directions than in the outer movements and Scherzi of the symphonies of 1901 and 1904. Thus the reason for the existence of two lines of thought in the Rückert songs is essentially a question of how far Mahler the musician was prepared to bow to the conventions of the genre; where the poetic text encouraged it, in the numbness of 'Nun will die Sonn'', he unconscously fashioned his new polyphony to the exigencies of a text and a smaller orchestra than was used in the symphonies. In so doing, he pared the continuo support even more drastically than in the barest sections of the symphonies.

The evidence suggests that, pace Guido Adler, there was in Mahler's output in 1901 to 1905 the double-headed stylistic situation noted in the Wunderhorn period. In Kindertotenlieder, the

question of chromatic harmony versus a form of extended diatonicism organised not by traditional means founded on the cycle of fifths but on motivic and polyphonic procedures was urging Mahler towards a further reappraisal of his style. The significance of this lay not in externals such as the Klangfarbenmelodie present in a rude form in the Wunderhorn period, but in deeper matters. What the essence of the last period of Mahler's output consists of can only be truly assessed by examining two specimens which are felt to be characteristic of their period and referring them to their roots in the Rückert cycle. The relative unimportance of chronology in the cataloguing of stylistic change in Mahler may be seen in the fact that the more conservative example, the Andante of the Sixth relates to a song of 1904, 'Oft denk' ich' while the other, 'Der Einsame im Herbst' has its roots in 'Wenn dein Mütterlein' the third song of Kindertotenlieder.

The liquid thirds and sixths in woodwind, suggesting once more the long dormant shade of Brahms, marks 'Oft denk'ich' as a compromise setting as do the already noted Wagnerian sequences of the close. The turn to the minor mode at the voice entry leaves no doubt, however, that the composer is Mahler, as the flat sixth in the third and fourth bars has already suggested. Such tension is entirely typical of the Andante of the Sixth, where long-breathed lines tended, as has been said, to discard various offshoots for motivic development. This has its parallel in the song. Thus the repeated three note figure in the third bar proves to be of cardinal importance in the move to the melodic phrase associated with "Der Tag ist schön! O sei nicht bang!"

It is this figure which is sequentially developed at the close in antiphonal exchange between first and second violins. The Andante, too, has its sequential developments, at [61] for instance, an extension of the horn and violin interchange in the main theme. In these passages, a harmonic and melodic compromise is achieved between a generalised romantic idiom, redolent of Tchaikovsky, and Mahler's own processes of variation, parallel to that noted in the movement's orchestral colours and textures.

There are in the Andante freer developments, in which harmonic logic is less vital, in which the tonal current drifts rather forges ahead. That section between [56] and [58] has already been cited for its subtle motivic construction. The use of pedals and melodic means of modulation place it in a rather more advanced category than other parts of the movement. Similarly in 'Oft denk' ich', there are traces of the style of writing found in 'Nun will die Sonn"; the use of a mirror image in that song as the means of unifying a passage has an echo in bars 38 and 39, though it clearly compromises with harmony. The use of inversion with original in the sequential climax too, is not an unrelated feature. Thus both movement and song represent an advance on the developmental principles seen in the Adagietto of the Fifth. It is clear that this advance is not of the order of that between the representation motif of Das klagende Lied and the abstract Leitmotif of the Fifth Symphony. It is a change of the order described by Adler, mood dictating certain alterations in aspects of technique.

Moving ahead to a later symphonic slow movement, the second of Das Lied von der Erde, 'Der Einsame im Herbst', we find a change in spirit as well as in technique. The textural basis is now a continuous stream of quavers oscillating round the salient notes of the particular triad which happens at that point to be the focus of the harmony. Thus the opening oboe theme stands against a neutral background of skeletal harmony. Although strong dissonance in the manner of the outer movements of the Seventh Symphony is eschewed, there is a similar sense of harmonic loss, what perhaps Adorno meant by Gebrochenheit, through the non-functional melodic movement - the oboe's line is in modal D minor, that is, C♮ is preferred until the last moment, the cadence before [3], where the sharp seventh is still forced against the C♮ of the violins. The loss of tonal equilibrium - it is not yet the loss of tonality as such, of course - is reflected in the motivic make-up of the thematic line itself, especially in the first four bars (Ex.25). How subtly motivic unity is maintained may be deduced from the clarinet line beginning in bar 25; the apparently aimless A♭ in its fourth bar is dictated by the preservation of the pattern of intervals in the three-note figure (Ex.21) carried over from the first movement (Ex. 25a). Apart from the warmer B♭ sections, which are still remarkably tight from the thematic point of view, harmonic structure is thinned out as in 'Nun will die Sonn" to isolated chords which often have double functions; the D major horn triad in bar 27 is not so much for textural support as to emphasise the alternation of major and minor triads, the characteristic Mahlerian motto. Elsewhere, there are instances of oscillating double pedals,

related to the figuration of 'Oft denk' ich', but ultimately referring back to Mahler's first experiment in static music, the Nietzsche setting in the third movement of the Third Symphony.

The use of intertwining, motivically organised lines in this instance has some reference not only to 'Nun will die Sonn'' but also to 'Wenn dein Mütterlein'. This song has a curiously Bachian flavour. As is well known, Mahler returned to Bach frequently as a means of cleansing his mind from the often trivial material he had to conduct in the theatre. Both Richard Specht and Professor Redlich have discerned the influence of Bach in the fugal apparatus of the Fifth Symphony's Finale, but that movement is antithetical to the spirit of Bach's music, resembling it in externals only.[41] A similar phenomenon emerges in 'Wenn dein Mütterlein'. This has in turn a strong bearing on Schnebel's view of Mahler's last works.

The Bachian flavour derives from the pacing bass, the intertwining lines of cor anglais and bassoon with their expressive suspensions, and the characteristically Baroque rhythm of the quaver couplets, familiar from the choruses which close both parts of the 'St. Matthew' Passion. These are further aspects of Mahler's relations to the Baroque masters, noted both by Miss Newlin and Professor Redlich in their books on Mahler.[42] What is most un-Bachian is the voice entry where the two fourths have an angularity, rendered the more noticeable by the steady movement of the bass line which turns into recogniseably Mahlerian drum fourths, on a broken

rhythm. (Ex. 26). The vocal theme is characteristic too in that it is a simplification of the opening idea. (Ex. 26a) When it recurs after [1], the texture is still Bachian in appearance while in aural terms, Mahler has taken over, with flat seventh in both woodwind parts and a melodic compass in the flutes' case of no more than a fourth. As in the Finale of the Fifth, the Bachian spirit vanishes very quickly, the plagal cadence on the dominant at the end being non-specifically archaic rather than Baroque. The various links, instead of flowering into Bachian sequential proliferation tend to cluster round a nodal point, growing by motivic variation. Adorno originally used the term Gebrochenheit to refer to a sophistication of harmony set against a folk-like simplicity of melodic line.[43] In this song, essentially simple phrases, containing in them no great chromatic sleight of hand, combine to produce a music of polyphonic complexity which suggests not so much 'brokenness' as flatness; in contrast to the straining appogiature and wide-ranging melody of the second section, there is a feeling of stasis about the outer sections which clearly prefigures the stillness of the slower songs of Das Lied von der Erde and the Adagii of the last symphonies. This is reflected in melodic lines of very loose harmonic and tonal implications, but of very tight motivic unity. The resulting polyphony is the reverse of Bachian.

If, as Storjohnann has suggested, there is a vestigial serial technique in Mahler's last works, it finds its origins in the Rückert settings, in two songs, 'Nun will die Sonn", and 'Wenn dein Mütterlein'. If, as Schnebel has suggested, there is a new type of symphonic melody, akin to the style of the Lied, in Mahler's

last works, it finds its origins in these songs. In them, the germs of heterophony, to be seen first in the instrumental symphonies, becomes more developed. These three related factors all clearly mark off the works which follow the Eighth Symphony from those of Mahler's first maturity. All are related to Mahler's increasingly refined style of motivic writing. In passing, it may be noted that they provide the essential unifying factor which is lacking in the types of material used in the last symphonies, which as Schnebel has shown range catholically over Mahler's output selecting from all periods.[44] The Rückert settings therefore show on the one hand a compromise between motif and the lyric tone and scale, which is reflected in the Adagietto of the Fifth Symphony or the second Nachtmusik of the Seventh, and a fashioning of a subtler motivic unity which leads to a more lyrical type of symphony as exhibited by the fusion of song and symphony that is Das Lied von der Erde. Between these stand the Andante of the Sixth appropriately the one large-scale slow movement of the central group. It must not be thought that these different currents imply a disunity in the cycle itself; the changes are too subtle for that. They reflect here Mahler's capacity for the imperceptible blending of tradition and the new. There can be no doubt, however, that a fresh phase of Mahler's genius is about to begin and confirm that in the works of 1901 to 1905, as in those before 1899, the song is almost always the vehicle for Mahler's experiments, the symphony the product of their integration into his style.

CHAPTER VI

DEVELOPMENTS IN FORM AND TECHNIQUE AFTER 1905

Of the Seventh Symphony, Adorno claimed, "The light upbeat of the solo violin in the first bar of the fourth movement, a gesture of consolation which follows the gloom of the shadowy Scherzo like a rhyme, is more praiseworthy than all the pomp of the fifth movement".[1] Although the opinion of most modern writers on Mahler with regard to the relative merits of the last two movements of the work is expressed less strongly than the above, it is basically the same; there is a monotony about the last movement, of instrumentation according to Wellesz, of diatonic harmony according to Adorno[2]. Above all, there is a feeling that Mahler's fiercely assertive C major rings a little false, that - its "Positivität des per aspera ad astra" [3] is not felt; to quote Adorno again, "Mahler war ein schlechter Jasager"[4]; "His fruitless movements of jubilation unmask the emptiness of his joy, while his tempermental inability to achieve a 'happy end' is its own betrayer." [5]. These are inevitable conclusions in a view of Mahler which believes that, for the composer, "Alles sind letzte Worte",[6] that his sympathies were with the social outcasts, that his symphonies were "Balladen des Unterliegens." Adorno's portrait of Mahler takes its cue in part from the composer's declared soul-mate, Dostoevsky, the inventor of the 'underground man'; his writings constantly compare the worlds of Mahler and Kafka, to whom Hans Mayer added Chagall[7], a trilogy each of whom acts out Dostoevsky's parable of Christ and the Grand Inquisitor, of the eternal outsider

and the authorities which control individual destinies. The life of Mahler, like that of Kafka, provides macabre evidence of this consistent theme, down to the clear recollection in Otto Mahler's suicide note of Ivan Karamazov's "returning his ticket."[8] Such a view of Mahler, takes little delight in the 'victory' of the Seventh's Finale. Nor in the first movement of the Eighth.

Adorno's view of the Eighth may be discerned in his reference to it as "das offizielle Hauptwerk"; in spite of his recognition of many inspirations in it, he feels that such a work as the Eighth Symphony - or Parsifal - is a "self-portrait of the collective spirit, which has relevance for the ritual artwork, at any rate, in the era of late Capitalism. Its all hallows are empty."[9] Adorno's place among those critics and aestheticians to whom the term para-Marxist has been applied has been described by Dr. George Steiner as being "on the verge of orthodoxy."[10] His judgement on the first movement of the Eighth Symphony is not entirely to be trusted for its 'objectivity'; one feels that its adherence to the sonata principle arouses a suspicion of 'formalism', the old Stalinist bogey. For Adorno, the image of Mahler's Wunderhorn world as Neue Sachlichkeit transposes easily into the idea of "socialist realism."[11] Adorno recognises the debasement this term has suffered; there is nevertheless a profound irony in his discernment of such a strain in Mahler and Berg, an irony as profound as in Lukács' last affirmation of socialist realism in the person of the anti-socialist Solzhenitsyn.

If Adorno's view of the Eighth is not completely trustworthy, however, it is echoed in different forms by writers who in temperament and training are at a far remove from him. Deryck Cooke, in claiming for the Eighth a position in the present century analogous to Beethoven's Ninth in the preceding one, to some extent recognises that such claims still need to be given solid foundations.[12] For many composers the key-work of the century might be The Rite of Spring or Pierrot Lunaire, but few owned in 1966 to Mahler's Eighth Symphony. To Professor Redlich, its historical position signified an end to the expansion of the orchestra which began with Beethoven and Berlioz, thus bestowing on it a negative significance rather than Mr. Cooke's hoped-for 'positivism'. For Redlich, the Eighth stood, in general estimation, "somewhere near the bottom of the ladder".[13] Like other commentators, he felt the two parts of the Eighth diverged in style, the Goethe setting reaching back to romantic opera and to the similar creations of Schumann and Liszt, while the first part reflected the Austrian tradition of religious music. In keeping with his views of Part II, he held in little regard the idea of many commentators that it comprised Adagio, Scherzo and Finale. In this he had the implicit support of Dika Newlin who insisted that the Faust setting was drama of the kind set forth in Liszt's St. Elizabeth, a work much admired by Mahler.[14] The other, symphonic, theory of this setting was promulgated in the writings of Mahler's friends and early champions. Adler, Specht, Stefan and Bekker all viewed it as a conflation of the traditional symphonic movements and this has been maintained by Adorno, Schnebel and others.

A final difference of opinion is the placing of the work in its particular period; there is disagreement as to whether it stands on its own, as Bekker maintained, in splendid, or 'official' isolation. For all its parade of certainty, the Eighth is not a work which induces certainty in its interpreters.

That there is divergence in style between the two parts may now be taken as accepted dogma. The questions that must be asked all seek to define the reason for this divergence. As has been seen, the period 1899 to 1905 contained two related but distinct currents of music, the symphonies which represented a consolidation of the developments of the Wunderhorn period, and the Rückert settings which mingled occasional backward glances at the nineteenth century masters with bold, forward-looking polyphony. The two parts of the Eighth Symphony reflect this bifurcation. The hymn is recognisably related to the marches of the instrumental group, though it seeks a positive statement of belief to offset the nihilism of the Sixth's close. The Faust part is not so entirely retrospective in tone as Redlich maintains, containing certain features which go part, though not all of the way to justifying Schnebel's linking of the work with Das Lied von der Erde. In the context of this study, the first movement is of interest in that it shows an attempt to mate polyphony, both Mahlerian and Bachian, with the sonata. It is therefore appropriate to consider, in connection with this movement, the extent to which Mahler's polyphony had shaped his approach to the sonata ideal.

"Der Verstand irrt, das Gefühl nicht", cried Paul Stefan, echoing Schumann's Raro.[15] This and similar slogans in the writings of the early Mahlerians have encouraged a view of the composer as inspired rambler to whom such a thing as self-repetition was totally abhorrent. In spite of this, it is possible to speak of formal patterns in Mahler's sonata form movements. It is even possible to suggest certain factors occurring in sonata form movements placed first which do not appear in those used as finales. Thus comparison of the analyses of the opening movements of the Second and Third Symphonies by la Grange and that of the Sixth's Finale by Erwin Ratz shows that one is entitled to speak in both cases of double developments but only in the former can one think in terms of double expositions.[16] It holds true for all Mahler's symphonies in some way that the idea of statement and counterstatement is fundamental to his approach to the structure of a first movement, but is significantly absent from the last movements of the First and Sixth Symphonies, the only Finales to approach at all closely the principles of sonata form. From these and other observations, it becomes possible to speak of such a thing as Mahlerian first movement form in each work of Wunderhorn period, Sixth and Seventh Symphonies, and in a much more subtle way, the Ninth Symphony; as Pamer has noted, 'Der Trinklied vom Jammer der Erde' is based on such a first movement pattern, deriving from its small application in 'Nun will die Sonn'".[17] The Fifth differs, its construction being perhaps the best typification of Adorno's novelistic technique, with the 'chapters' being linked by a form of Leitmotif. Nevertheless, the early scores of the Fifth all show a repeat sign at [9] in the second movement of the first Part.[18]

It is worth considering briefly the individual cases of Mahler's double exposition process before turning to the Eighth. In the First Symphony, the repeated section is related to a Haydn exposition. A theme is presented in D major which moves to A at bar 71; its melodic consequent moves up the cycle of fifths to E which helps to establish A as tonic in bar 110. The whole process takes some forty eight bars. In the new key, the first theme returns with a fresh continuation cadencing firmly in A; a codetta based on the theme concludes the section which is then literally repeated. Thus a large number of figures are presented but no distinct melodic second subject. Thematic contrast is provided eventually by a theme which emerges in its definitive form before [16] in the development, after various steps have been taken towards it in the return of the introduction which ensues after the repeat sign. In the recapitulation, this idea precedes the main theme, at [27] , and is incorporated into the course of it at bar 392.[19] This method of introducing the principal thematic contrast in a development section recalls a similar procedure in the first movement of Schumann's Fourth Symphony and has a direct bearing on the first movement of the Eighth Symphony.[20]

All other instances of Mahlerian first movement procedures include a second theme group. Thus in the Second Symphony, an opening stretch of C minor fulfilling the roles of introduction and first subject gives way abruptly to a new idea in E major, modulating through B to E flat minor. Thematically, this is the second subject, but tonally it is more in the nature of a link. There then follows a massive section from [4] to [7] , beginning as a compressed version of the opening, in C minor again, but presenting new material of a similar martial nature which embraces A flat, ending in G minor. Here there is a double bar, symbolising for la Grange the end of the exposition.[21] Thus the 'second subject' becomes a

transition between two related groups of material traditionally suggestive of a first subject. If one takes the double bar as being merely part of the apparatus of tonal change, however, it is quite possible to view the altered form of the second subject that ensues as being still part of a large counter-expository section, especially since the material drifts into E major for a tranquil idyll which is only disturbed eventually by martial rumblings in the bass and the fall of major to minor. Here there is a clear pattern of statement, involving a close contrast of C and E and also C and E flat, balanced by a greatly varied counter-statement re-enacting the move from C. This schema fits such later events as the recapitulation of the 'second subject' in E major before [23], while the C-E flat interlock is the overall tonal plan of the work. G minor (or major) has no such commanding role in the work. A similar pattern of statement and restatement on a looser basis may be seen in the opening movement of the Third Symphony.

Within both statement and counter-statement there is also a clear thematic contrast, martial against lyrical, which was not apparent in the exposition of the First Symphony. This contrast is presented as a continuous process of juxtaposition: A-B/a-b. In the Sixth Symphony, the contrast pattern is the same, fiercely contrapuntal march themes alternating with a lyrical idea in which contrapuntal density is marginally lower. Here the repeat is literal, however, as had also been intended in the second movement of the Fifth Symphony. The Seventh, too, presents a block of fiercely dissonant counterpoint between [6] and [14] before mellowing into a lyrical theme with an aggressive coda. There follows a section between [18] and [28] which combines elements of thematic counter-statement and development merging with the development proper. This is related to the methods employed in the Totenfeier. All of these expositions end in keys other than those in which they started. The Fourth, as has been seen, has

a pattern of A-B-a, involving a key-structure of G-D-G; here elements of Mahler's favoured rondo form may have infiltrated the sonata design. This, too, is of interest in relation to the setting of Veni Creator Spiritus.

In this analysis of the first movement of the Eighth Symphony, the exposition will be taken as ending with the great broken cadence at [23] . Without wishing to fall into the literalism with which we have stigmatised la Grange, the double bar (and change of key) should be noted. Furthermore, the voices do not re-enter until [30] ; an orchestral interlude of forty nine bars clearly indicates a structural caesura of some magnitude.

Within the opening section, the first written change of key occurs at [7] . Between the opening and this point, a variety of important themes are promulgated. The opening choral invocation is clearly the first subject (Ex. 1) The immediate contrapuntal development of it in diminution by trumpets and trombones is full of the same bright-toned diatonic dissonance as the last movement of the Seventh Symphony, while resembling the motivic processes (Ex. 1a) seen in the opening song of Kindertotenlieder. The promise that this opening holds out is to a large degree maintained in terms of harmony. Almost immediately, we are presented with a subsidiary theme on B flat (Ex. 2) which contrapuntally combines with the opening. A further idea is thrown up at [3] (Ex. 3); this opening evidently presages a typical middle-period Mahler sonata movement in which the heterophonic and canonic ideas of 'Nun will die Sonn" will have a peripheral place. Between [5] and [7] , there is a flaring of polyphonic treatment of the opening idea featuring a combination of theme and diminution and a harmonically deadlocked stretto on the diminution (Ex. 4). This passage is a transition to D flat, the first contrast key. It is apparent that the techniques developed in the Rückert settings are to be employed as transitional elements;

there is a parallel here with the opening movements of the Fifth, where more adventurous polyphony occurred in passages of transitional nature. Thus the distinction noted at the end of Chapter V continues to hold good; experimentation takes place in the song, integration in the symphony.

As in the opening movements of the Sixth and Seventh Symphonies, a large amount of development has taken place before the second group of themes arrives. Most of it is contrapuntal, using the same free methods as the Finale of the Fifth Symphony in which Baroque polyphony is assimilated into Mahler's own technique. The presence of the double chorus makes surprisingly little difference to Mahler's scoring, though the organ does add an element of sustained tone not present to the same degree in preceding works. Mahler's use of unison woodwind is particularly suited to the music, whether in thematic imitation as in bar 10, or in doubling an alto part at bar 39. The ease with which quasi-Baroque polyphony for chorus fits into the Mahlerian orchestra is the most abiding testimony to his overriding interest in line from 1899 onwards.

The thinning-out of the polyphonic texture immediately before [7] is the cue for the arrival of the lyrical antithesis to the main group of motifs. The key at [7] is D flat, reached by means of A flat. In all the first movements of Mahler's symphonies hitherto, Mahler has looked to either the dominant - in the First and Fourth - or to a key related by third to the tonic - E major in a C minor context in the Second, C major in an E minor context in the Seventh - to supply the key contrast essential to the sonata exposition. Although a new, lyrical idea, of a rather plain diatonic cast (Ex. 5), appears at [7], D flat does not seem a likely key for Mahler to select. Some twenty bars later, the tonality returns to A flat. By [15], E flat returns and with it further development of the first

group of themes. As in the Totenfeier, the thematic subsidiary material functions tonally as a link between statement and counter-statement of the main group. Within it, too, we find material from the main group at [12] (Ex. 2) together with brittle contrapuntal exchanges in subsidiary parts that look back to the end of the first Nachtmusik and forward to the cadenza of the Ninth's Andante (Ex. 6). This exposition carries out a logical advance from the Seventh Symphony; we are in the presence of a continuous unravelling of thematic cells which points to the procedures of the Ninth Symphony described by Schnebel. In his article on the 'newness' of the late works, he divides the opening section of the Andante Comodo into three periods - bar 1 to [1] , [1] to [2] , [2] to bar 27 - the first of which he regards as "amorphous music" of a prose nature. "The music of the second period is indeterminate and ambiguous. Not until the third period is continuous music created."[22] This carefully 'structured' exposition is further seen as being controlled throughout its length by a single developing group of related cells (Ex. 7). Thus far, the setting of Veni Creator Spiritus stands in a relationship to the Ninth not dissimilar to that of the first movement of the Fourth to the middle-period works, that is, it represents a point of transition.

The remainder of the exposition fulfills the role of counter-statement. [15] to [19] drives elements of the first group out of E flat through some chromatics with vague affiliation to A flat minor in preparation for a new figure in D minor (Ex. 8). In this key a curiously depressed development of the preceding material takes place over a tonic pedal. At [21] , the lyrical material returns as does E flat. From [22] until [23] , the entire structure rests on B flat, conveying the impression of a prolonged six-four to five-three progression whose resolution is cut off by the fermata at [23] .[23]

The exposition is thus enclosed in E flat, a procedure which looks back to the first movement of the Fourth. It could be claimed that such a tonal system is again a pointer towards the type of period structure based on thematic articulation that is for Schnebel evidence of the 'newness' of the late works. Thematic concerns, it would seem, at this period of Mahler's career were more important than the traditional symphonic conflict of tonality. The movement's transitional status is emphasised by the burst of imitation on an inversion of the main theme in the last four bars of the exposition. Although we may describe this as Baroque polyphony, the stimulus of this kind of writing most probably is to be found in the Rückert settings (Ex. 9).

Although this analysis is of the music and its relation to form, some attention should be paid to the setting of the text. Mahler's capacity for reshaping poetry to suit music, often in quite ruthless fashion, is as noticeable in his dealings with Hrabanus Maurus (and Goethe) as with Klopstock, Bethge or the Wunderhorn anthology. In the present instance, although he omits little, he regularly tampers with word order to suit motivic logic. His approach to the hallowed text shows as little reverence as Berlioz', at times, grotesque mauling of the words of the Missa pro defunctis; clearly neither composer would have given much for the opinions of the writer in the Boston Daily Advertiser whose feelings of outrage at Mahler's setting still find expression in the pages of Slonimsky's Schimpflexicon.[24] It is difficult, however, not to feel that there is some perfunctoriness in Mahler's approach to the text, in spite of its obviously inspirational effect on him at the ideological level. This becomes even more apparent in the development. The great central climax is a setting of "Accende lumen sensibus" which introduces a new theme; yet these words have already been substantially elaborated upon in the preceding pages. This is contrary to

the practice of the exposition in which the lines of the text were exposed in conjunction with the various structural landmarks. In the ensuing development, it is increasingly obvious that clarity of verbal exposition is, while not unimportant, secondary to the motivic development.

As in all of Mahler's sonata movements, the development is sectional in construction, reflecting the frequently encountered theory of double and triple developments. Thus Professor Ratz could divide a development of one hundred and fifty bars in the last movement of the Sixth Symphony into various subsections, dependent to a large degree on whether they used material from first group, transition or second group.[25] The idea of a subdivided development is as old as the first movement of the 'Eroica' Symphony, with its carefully placed general pause of one beat and new theme in E minor. Four overall sections may be tabulated in the Eighth Symphony's development, some of which, in turn, can be subdivided:

A. bars 169-216. Purely orchestral, material from the first group, crotchet beat, tonally uncertain.

B. bars 217-261. Soloists and orchestra, D minor material of the exposition leading to second subject material, slower pulse, modulating by stages from C sharp minor to the dominant of E major.

C. bars 262-313. Tutti, new theme ("Accende lumen sensibus") with the first group material, tempo I, moving from E major by stages to E flat.

D. bars 314-412. Double Fugue leading to the recapitulation.

The first of these is interesting in that it distorts the main material with irregular time-signatures, in particular five-four, the rarity of which in German music of the classical and romantic eras is emphasised by its occasional use to depict emotional disturbance, as in

Tristan's delirium. The fluctuations of this section hardly amount to Stravinskian dimensions, but do prepare us for the asymmetrical rhythms of the first Scherzo of the unfinished Tenth Symphony. It is tempting to consider this whole section as an example of the "amorphous music" already noted or as a further step in the development of a "prose-music". It is neither, however, but rather a theatrical inter jection. The jagged assaults of muted brass pizzicato strings and high woodwind flare once more but with curiously little motivation, if the section is compared to the Scherzi of the Sixth and Seventh Symphonies, or indeed to the Rondo-Burleske of the Ninth. In those cases, the brittle orchestration serves to propel the music forward, picking out the salient aspects of the motivic mosaic. In this orchestral interlude of the Eighth, the long pedals and relative lack of motivic density suggest not the thrust and parry of symphonic argument so much as the representational whip-cracks and shrieks of the maids' scene in Elektra (Ex. 10). The presence of this section in a setting of Veni Creator Spiritus suggests that, for Mahler, being a "Jasager" was indeed a somewhat enforced condition; the passage is not so much development as reflex action against a surfeit of Hosannahs. In incorporating such an example of his ironical-fantastical mode, Mahler may be said to have lost hold for the moment of the structure of the movement and the section for soloists and orchestra that follows is a shade mechanical. Adorno's reproach of tautology is accurately mirrored in the immediate resumption of the phrase "Infirma nostri corporis."[26] If the orchestral interlude was truly functional, this should be firmly in the past. If, however, this whole complex is felt to be the weak point of the movement, it does serve the function of creating a flat background against which the central climax of the symphony may occur, thus achieving some importance of a negative kind.

In parenthesis, the presence of techniques derived from the Rückert settings may again be noticed in the four bars of static C major before the sudden fortissimo at [37] . The presentation of variants of the main theme in diminution, double diminution and a loose form of augmentation (Ex. 11) is facilitated by the long tonic pedal but nevertheless indicates a tendency towards heterophony growing progressively stronger. The four-fold imitation after [37] (Ex. 12) is no less suggestive of the possible outcome of a style involving developing variation and polyphonic density.

The third section of the development opens with the great outburst of "Accende lumen sensibus" in which the initial falling fourth of the main theme is incorporated. That this theme contains in embryo the main motivic features of the second Part is well known (Ex. 13). This passage, therefore, looks back to a specific feature of the Wunderhorn symphony as a whole, the idea of a central climax, a moment of realisation as typified by the apocalypse on page 116 of the Second Symphony, or the plunge into E major in the Poco Adagio of the Fourth.[27] The novelistic theory of structure in Mahler takes this as a central point of order, affecting the subsequent course of the work, standing as it does in the position of a play's catastrophe. It is worth noting in view of attempts to discriminate between the novelistic Wunderhorn group and the 'architectonic' central works, that the Fifth has such a climax, the entry of the chorale theme in the second movement. The aftermath of this outburst is once again vigorous contrapuntal development with the enemy being repelled in suitably martial fashion and peace being requested in similar spirit, recalling the surprisingly militant demands for peace which end the masses of Haydn. In such manner does Mahler prepare for the centrepiece of the movement, the double fugue at "Ductore sic te praevio".

This double fugue is, in appearance, unique in the history of the symphony. When one makes due allowance for the many fugal devices employed in the symphony since Haydn's time, there are still few examples of a formal fugue in a sonata form movement. The Finale of the 'Jupiter' Symphony uses fugue to triumphantly crown an unusually polyphonic movement. The double fugue in the last movement of Beethoven's Ninth Symphony is to be seen in a variation context, complementary to that in the 'Diabelli' Variations. Only in Bruckner's Fifth Symphony does a fugue supplant an orthodox development in the Finale. This solitary precursor is further evidence of the Eighth Symphony's relations to the tradition of Austrian polyphony, but Mahler, nonetheless, goes further than Bruckner.

Mahler's fugue is in many ways hardly Bachian. Yet it is close enough to the text-book to warrant some analysis. It is worthy of note that its opening paraphrases the opening of the movement, with an E flat major organ chord followed by the two main themes of the first group as subjects (Exs. 1 & 3). The answer is real and in the dominant. The principal subject - and symphonic main theme - is in octaves in all eight soloists, a vocal combination equal in carrying power to the cluster of oboes and clarinets which doubles them. There is the semblance of a counter subject (Ex. 14). The third entry, with the subjects back in the tonic, takes place at [48] . A codetta of sorts between [49] and [50] leads to a middle section. Mahler thus writes a reasonably orthodox three-part fugal exposition, though there is increasingly little pretence that he intends to deprive himself of more than three contrapuntal voices should he wish them.

The ensuing passage as far as [55] contains traditional devices such as augmentation, inversion and stretto while breaking out of the exposition's traditionally circumscribed tonal range.

As far as [53] , it is possible to think in terms of a counter-exposition but from there on E flat gives way to A and A flat majors. In this passage, the fugal procedures combine elements of the writing found in the Rückert settings with the appearance of Bachian counterpoint, neither of which are out of place in a Mahlerian contrapuntal development. The whole is more strictly fugal than the Finale of the Fifth Symphony. At [55] , however, "Accende lumen sensibus" erupts once more in E major, to the same theme. Although the texture is full of motivic references, the idea of fugue per se rather disappears at this point. It becomes clear that Mahler is in fact recapitulating the thematic and tonal essence of the music up to the beginning of the fugue, using that form as the means most likely to cope with the burden of contrapuntal activity, while leaving such tell-tale sign-posts as the opening organ blast and the E major outburst. The significance of the fugue is therefore architectonic, as is also, within the context of the movement, novelistic associations notwithstanding, the E major climax. The remainder of the fugue grows freer in its use of material, incorporating details from the second group of themes, (Ex. 15) while chromaticism increasingly disrupts the hitherto prevalent diatonicism. At [60] , the pedal B flat tells us of the music's ultimate goal. Mahler's formal plan with its various balancing sections built around E flat has the potential disadvantage of tonal monotony. The pedal B flat, therefore, underpins the triumphant reprise at [64] , ceasing only when the subsidiary theme at bar 419 has carried the music to the dominant.

After this enormous span, it is now hardly necessary, as it was when Richard Specht published his analysis of the symphony, to insist that "the reprise does not imply mechanical repetition, but rather enhancement and fulfillment of the first part."[28] From [69] , the ideas of both groups, but with the second well to the background, mingle in further extension in E flat, the mood, however, being the tranquil one of the D flat material at [7] .

In this, Mahler is recognising the implications of the exposition where first group elements blended with the second subject. There are still two stanzas of the text to be set and it is with the first of these that Mahler initially concerns himself though earlier lines are recalled with increasing frequency. Before [79] , the massive cadence from [17] returns, leading to A flat. As in the fugue, there is in the recapitulation a formal hinge which balances the movement internally. At [79] , the intricate stretti and imitations over a pedal A flat break out again in apparently endless praise of the Holy Spirit. As in the fugue, A flat leads to E major and for the third time in the work, Mahler plunges into that key with tremendous force. This time there is no call for light though the full force of the organ, by its mere tone colour, reminds one of both previous passages. After this, the coda can re-establish E flat with new variations of the main material to persistent cries of "Gloria" and a final reference to "Accende lumen sensibus" in the extra brass.

Form in this movement is created by a curious fusion of elements drawn from various periods of Mahler's output. The idea of a central climax derives from the Wunderhorn period but is used as a structural prop, whatever its relation to the second movement. The tonally-enclosed exposition of the Fourth Symphony is revived, together with a method of presenting themes which is recogniseably in line with the opening movements of Second, Sixth and Seventh Symphonies. The incorporation of Baroque elements into Mahler's personal contrapuntal style is carried to greater extremes than in the Finales of the Fifth and Seventh Symphonies. How then does this become a symphonic unity?

The idea of a novelistic unity, so persuasively argued by Adorno in the case of the Third Symphony, does not convince in this work, which may in part explain Adorno's evident antipathy to it. That theory relies

too heavily on formulating the Mahlerian thematic types into symbolic categories. Thus, "Der Marsch ist eine kollektive Gestalt des Gehens"[29] is fairly typical of the search for Mahlerian Urbilder. Although this idea of the Mahlerian march as the musical equivalent of "Time marches on" is highly potent in relation to the near-dramatic structure of the Sixth, the chaos of the opening movement of the Third, the funeral marches of the Second and Fifth and the fable of 'Revelge', it does not shed any light on the contemplative character of a song of praise which, for all its invocatory aspect, is the nature of Veni Creator Spiritus. "Time marches on" has no meaning in such a context. The movement, therefore, revolves round a fixed point, E flat major, and round a main theme peculiarly suited to completely enclosed stretti, as expressed in the apparently endless repetitions at [89]. Fugue and its devices suit this procedure ideally. The necessary element of progression, essential to a sonata movement, is supplied not by contrast of themes or a tonal split between tonic and dominant. Rather, the cry of "Accende lumen sensibus" with its thematic originality and persistent turns to E major provides the necessary tension in the sonata structure, and a feeling of transfiguration in the otherwise monotonous paean, equivalent, as Wolfgang Schreiber suggested, to the cry of "Let there be light" in Haydn's Creation;[30] as has been noted, such a procedure is not without precedent in the composer's output, the first movement of the First Symphony following the examples of Beethoven and Schumann in having its principal thematic contrast stated in the development rather than the exposition. This type of structure is narcissistic and clearly runs the risk of monotony in its pejorative sense. As has been seen, many have felt that it does not escape it. Nevertheless, the movement as a whole presents a theoretically viable means of combining polyphony of the type noticed in the Rückert songs with the Mahlerian first movement genre as evolved in the instrumental period, combining this in turn with the Bachian obsession noticeable from the Fifth Symphony

onwards. Although we may still call it architectonic and Baroque, it clearly refers forward to the periodic structure of the Ninth Symphony noted by Schnebel. Whatever forward-looking elements lie in the second part, the first clearly presages a new unity of material and structure which is in many ways distinct from the sonata movements of the instrumental period.

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The first movement of the Eighth Symphony, although stylistically related to the opening movements of the Sixth and Seventh Symphonies, marks an end to the type of formal structures used in the instrumental period which combined elements of the architectonic and novelistic, or in Adorno's view, of tonal order and the individual impulse. In the works of the last period, two related theories have been promulgated as to the role of the sonata. These principally affect the opening movements of the Ninth and Tenth Symphonies rather than the outer movements of Das Lied von der Erde.

The first movement of the Ninth is seen by Adorno as a dialogue between two distinct themes, that of the opening, in D major, and the minor theme which begins in bar 29 (Exs. 16a & b). Their ultimate fusion takes place in the music which follows 16 (Ex. 16c), in the reprise if so it can be called.[31] This dialogue has been extensively analysed by Professor Ratz who sees the following pattern in the movement: [32]

1. Exposition

bars 1 - 6	Introduction		6 bars	
bars 7 - 26	A i)		20 bars	
bars 27 - 46	B)	Theme	20 bars	
bars 47 - 79	A ii)		33 bars	
bars 80 - 107	Closing	Theme Group	28 bars	107 bars.

2. Development

bars 108 - 147	Introduction	40 bars	
bars 148 - 203	Variation on A & Closing Group	56 bars	
bars 204 - 266	Variation on B	63 bars	
bars 267 - 313	Variation on A & Closing Group	47 bars	
bars 314 - 346	Lead-back	33 bars	239 bars.

3. Reprise

bars 347 - 371	A	25 bars	
bars 372 - 405	Closing Group & Cadenza on B	34 bars	
bars 406 - 454	Coda	49 bars	108 bars.

This pattern, which in no way contradicts the sense of the music, clearly bears out Professor Ratz's theory of a cross between sonata form and double variation. There are some qualifications to be added about the nature of this elaborate hybrid, however, which refer back to the question of the novelistic element of non-repetition.

As has been seen, the first movements of the majority of Mahler's symphonies contain blocks of thematic activity to which the terms double exposition and double development, by which one signifies statement and balancing counter-statement, have been applied. In at least two cases, Mahler employs the supposedly anachronistic device of the repeat and in one other deletes it from the printed score. Professor Ratz's edition of the three-movement manuscript first draft of the Ninth Symphony shows that the

double barline at the end of bar 107 was at one time intended to be a repeat sign for the entire exposition.[33] One must be thankful that Mahler did abandon this idea since the intended balance of theme groups is already present. The relationship between the B group and the closing group is so strong as to reproduce in the exposition the pattern A-B:a-b already noted in the Totenfeier. Similarly, the development becomes, broadly speaking A-B:a-b. It is worth noting that while the keys of the B sections are D minor, B flat major and B flat minor, the A sections consistently begin in D major. Here is the same gravitational pull noted in the first movement of the Eighth Symphony, with D major and a recurring theme acting as anchor to a host of other elements over which B flat gains a lesser dominance. The architectonic balance of sonata form is replaced by a form of continuous variation in a sense recognisable to Schönberg; this method, re-employed in the Adagio of the Tenth, is Mahler's final answer to the problem posed in the last movement of the First Symphony where a sonata structure fell apart into two quite unrelated entities. It is a triumph of re-integration. If the opening movement of the Third Symphony is the locus classicus of the novelistic manner, with the Finale of the Sixth as the blending of this with the traditional structural edifice of the sonata, the Ninth represents a third stage in which the two opposing theme groups are gradually synthesised. To vary Professor Mellers' phrase, the structure may be strained to breaking point, but it holds. Adorno remarks on the likeness of the procedure to the interior monologue of Proust,[34] thus continuing the novelistic analogy under the stimulus of Schönberg's remark about the depersonalised nature of the Ninth.[35] Thus, for Adorno, Mahler enters the "modern tone".

The second theory, that of Schnebel, enters into the body of the theme groups themselves; if Adorno and Ratz look at the macrocosm, Schnebel

deals with the microcosm, while attempting to expand Adorno's remark, "The last work that Mahler completed ..... is the first work of the New Music."[36] It is worth while briefly examining the general conclusions of Schnebel's article since it states in the most concrete way certain ideas on Mahler which, in less rigorous hands than a Schönberg, a Webern or an Adorno, are liable to create yet another Mahler myth. The continuous occurrence in Mahler's works of fragments from other works - fragments which often are of the nature of a turn of speech rather than direct quotation - leads him to the conclusion that Mahler's oeuvre is a single composition, of autobiographical intent; the parallel here is again the idea of a Proustian comédie humaine rather than that of Balzac.[37] It is not irrelevant to recall that such a view is easier to construct for Mahler than for most of his contemporaries - the life of an opera conductor left little time for the many 'incidental' compositions which prevent a similar attempt to view other composers of a representative symphonic canon; Mahler's complete output embraces ten finished symphonies and just over forty songs with an early cantata and the inviting spectacle of an unfinished magnum opus. Schnebel undoubtedly overstates in claiming "The first movement of the Seventh is a variation on the first of the Sixth;"[38] it is also a sentimental claim which in the long view threatens to make the man of more interest than the composer, reducing the music to the level of neurotic or reflex twitches or archetypes of the kind laboured over by Mr. Philip Barford. The comédie humaine theory is not negligible but we must always remember that the I of A la recherche de temps perdu never defines himself as Marcel Proust.

Criticism of Schnebel's attitude to Mahler's music does not invalidate the points of interest he notes in the late works, though the tendency to overstate the 'newness' may be seen as a related phenomenon.

Thus as has been seen, the presence of a form of Klangfarbenmelodie is traceable back to earlier works and is in no sense a factor for considering the Ninth Symphony or Das Lied von der Erde an example of the New Music any more than the Scherzi of the Sixth or Seventh Symphony. The words of Walter Kolneder in speaking of the first piece of Webern's Opus 10 are worth balancing with those of Schnebel: "And if the final bar of the piece is described as :- 'The coda shows a melody of tone colour on the F', then one must point out that this kind of thing was well known to Vivaldi two hundred years earlier."[39] One does not deny that Mahler and Webern made more practice of the Klangfarbenmelodie than Vivaldi, merely that the emphasis on the New can be and often is overstressed. On the other hand, there is, as Schnebel contends, a higher proportion in the Ninth and Tenth Symphonies of a form of "amorphous music", and of a type of melodic prose than in any other work of the composer,[40] though no symphony from the Third onwards is quite without examples of the two, of which the latter may be seen as an extension of the writing of instrumental recitative in the works of Berlioz, Liszt and some of the Nationalists.

The most challenging idea put forward by Schnebel, however, is that noted earlier in the chapter, relating to the structural use of periods to clearly articulate thematic material - in the first movement of the Ninth, amorphous, diffused, coherent. Such a view would have little relevance in a structural sense if each period was not rigorously controlled by the same basic material. Schnebel is quite clear about the implications of such a unity. He is claiming for Mahler a position of ancestry not for what Adorno described as "the heroic age of the New Music"[41] but for the fully-fledged Schönbergian technique. Not only this; the first two bars enunciate a scale of rhythmic values which underlie the various periods (Ex. 17a); the three essential tone colours of the movement are announced

in the first three bars - strings, wind and harp; from these can be derived three dynamic levels which in effective terms of strength - not Mahler's own markings - are pp, p and mf.[42] Schnebel is quite seriously positing an approach to Mahler's music which resembles the pseudo-scientific tables and graphs which clutter the pages of the Webern issue of Die Reihe.

In the analysis of the last movement of the Piano Variations, Opus 27 which begins on page 81 of that volume, Armin Klammer observes, "Our investigation will not take in the thematic structure of the piece, since that is something quite foreign to serial thought, and has nothing to do with Webern's personal achievement. So we will leave it to those observers whose orientation is historical." It would take too long to disentangle the various misconceptions which make up this specious apologia. Instead it is worth noting that in spite of all, a thematic presence is accepted in Webern's Variations, even if it "has nothing to do with his achievement." The athematicism of the Schönberg school, in its serial phase if not in the 'free atonal' works such as Erwartung, needs heavy qualification in view of such an admission. This has generally been accepted in the case of Berg. Even in Schönberg's supposedly pure serialism, the idea of thematicism must be recognised. In spite of Leibowitz' view to the contrary, there are many clear signs of traditional thematic or motivic working in the Violin Concerto, for instance, let alone the Piano Concerto with its traditionally-orientated main theme (Ex. 18).[43] The despised historical approach may reveal the strongly traditional basis which underlies the 'revolutions' carried out by the composers of the New Music.[44] Schnebel's theories have some truth in them but also much absurdity. The desire to see the new and the contemporary in Mahler, as in Schönberg, unbalances the critical faculty. We must, therefore, assess Schnebel's theories in the light of the preceding works in an attempt to asses how far Mahler's development had carried him towards the New Music rather than uncritically accept Schnebel's conclusion: "Such music is secretly structural. The music of Mahler's predecessors and of his contemporaries such as Strauss and Schönberg himself proceed from

characteristic shapes of thematic nature which in spite of all manipulation retain their identity. This is no longer the case with Mahler; with him it is a question of musical structures."[45]

Firstly, the question of "amorphous music". Rather than put forward a provisional definition of this phenomenon, it is best to give clear examples. The opening bars of the Ninth Symphony have already been cited. There are two particularly clear passages in the last movement of Das Lied von der Erde, the section from [18] to [22], and that from [36] to [41]. The first essential feature is a lack of harmonic movement. Thus between [18] and [22], a pedal A present or implied, remains in control throughout, as often as not in conjunction with the C a minor third higher. The words at this point are "Die Vögel hocken still in ihren Zweigen. Die Welt schläft ein!" To depict silence in an aviary in music, one must first depict the aviary. The bird-song is presented in woodwind, harp and horn but, as is to be expected of Mahler, is not merely onomatopoeic; much of it takes the minor third, A-C, as its substance (Ex. 19) in a variety of rhythmic permutations; transposition to D-F also takes place. This is all clearly referable to the mechanics of serialism. The horn figure in bar 138 (Ex. 19a) does not relate to serialism, however, save on a permutational basis; the voice part on its first sentence contains but elements of the minor third obsession (Ex. 19b), while the laws of serialism cannot convert the minor to the major third (Ex. 19c). In type, this is related to the extremely close thematic working of 'Nun will die Sonn'' but Mahler still is working thematically - the minor third derives from the long clarinet and harp line at [7]. Furthermore, the horn figure derives from the quite distinct oboe motif at the opening of the movement. Amorphous the music is, and it does put forward ideas which, with extremely close logic, are developed after [23] in harmonically-articulated preludising to the new

theme at [24] . To think in terms of serialism is clearly to stretch the point too far. As with the Eighth Symphony's first movement, transitions afford the logical place for the indirections of Mahler's art. Amorphous music in the Ninth tends to fill those places which in Ratz' analysis bear such descriptions as introduction or lead-back. For a parallel to this transition in 'Der Abschied', one may turn to the orchestral prelude to the setting of Goethe in the Eighth. Again the harmonic direction is negated by pedal effects; the motivic working is close if less rigorous than later (Ex. 20). Yet serial is not the term to apply to this peculiarly Mahlerian phenomenon.

As far as the organisation of rhythm is concerned, the second example from 'Der Abschied', from [36] onwards, gives the lie to structural serialism. Between [36] and [38] , the rhythmic complexity is such that Mahler was moved to ask Bruno Walter, "Have you any notion of how this should be conducted? I haven't! "[46] Much of it revolves round the minor thirds of A-C and G-B flat before resting on C-E flat, tremolando, as a pedal point at [38] . Yet in the long run, these are not of structural significance in the serial sense. One should rather speak of the extreme rhythmic energy of the fore-going triple-time section expiring by fits and starts into the stagnation of the section from [38] to [41] - which in turn provides the melodic material for the harmonically-articulated funeral march. There is clearly a logic in the deployment of these static sections but it is dictated by means other than the deterministic fetters Schnebel would impose on the music. The trend of opinion on Mahler starts with the doctrine of Mahler the unshackled intuitive genius and by various refinements leads him from the role of Rousseau's noble savage through those of Lafayette and Marat to the totalitarian paradise of Fourier; so much for Dostoevsky.

Consideration of Schnebel's views on Mahler's last works brings us to the issue of Mahler's historical position. The present climate of opinion, shaped by the writings of Schönberg, Webern, Miss Newlin and Adorno, sees little in the attitude of those, who like Dr. Egon Wellesz, regard Mahler as the last of the romantic tradition.[47] The works which precede 1899, however, show that the ethos of early Romanticism, the world of Hoffmann and Grimm, still extends deeply into the general tone of Mahler's work. We are left with the situation described by Mahler's latest biographer: "Thus depending on one's point of view, Mahler is either a romantic, a classicist, or a modern. And yet none of these three words describe him as a whole";[48] nor, for that matter, do such terms as expressionist, seccessionist or surrealist - the attempt by Professor Blaukopf to see Mahler as the musical contemporary of the lavish decorations of Klimt, with their overtones to English eyes of Beardsley, does not evoke a sympathetic response.

The ideas of total serialism and twelve-note serialism must be discarded in considering Mahler's significance. As far as the former is concerned, there is too much that is un-historical, naive and modish to convince the listener, though this is not to deny that there are moments of insight in Schnebel's essay. In terms of musical language, Mahler stands apart from the Schönberg school in his persistent use of diatonicism which can, in extended form, govern whole movements - notably the Finale of the Seventh or the first of the Eighth. There is no parallel in the so-called Second Viennese School for the kind of rediscovered diatonicism of 'Von der Jugend'. Yet one feels that Mahler's thematic processes lie close to, if not serialism, the intense motivic unity of the first two string quartets of Schönberg, especially in the last works where single motifs tend to replace the great families of thematic material

found in the middle-period works. It is here that the idea of heterophony must be considered, both historically and with specific reference to Mahler.

The concept of part-writing as variations on a basic idea which underlies heterophony is akin to Schönberg's search for thematic unity between the various lines of a contrapuntal complex, a search which did ultimately lead to twelve-note composition. This relationship has in the past led to consideration of possible serial implications in the music of Béla Bartók, a composer who has never fitted easily into musical pigeon-holes beyond the "folkloristic", a label clearly inadequate to any consideration of his achievement - if Bartók was purely a Magyar nationalist, why has his musical stature been widely recognised while other 'provincials' such as Vaughan Williams have been subject to periods of neglect even in their native land? The heterophonic nature of much of Bartók's maturest music relates to a cultural phenomenon not without relevance to Mahler. Clearly there is no level of stylistic similarity which connects Bartók and Mahler, and not even the B.B.C., in its infinite capacity for reducing the slender threads of cultural affinity to the platitudinous level of family trees, has sought to indicate otherwise. On the other hand, for each composer, the folk music of his homeland was of vital significance. With Bartók, the search for musical truth in peasant music transcended the merely nationalist as he roamed into the peasant idioms of Bulgaria, Rumania and even the Arab world. With Mahler, the music of Bohemia and Moravia nagged at his subconscious. Dr. Ernst Klusen has shown that the static harmony, long stretches of continuous semiquavers and alternation of major and minor third which characterise much of Mahler's music are present in the folk-music of Bohemia and Moravia.[49] As Hans Mayer has said of Mahler and his alleged soul-mates, Kafka and Chagall, "All three are aware of .....the peasant

world; they are seekers after a new naivety, which, at bottom, they mistrust".[50]

The idea of musical primitivism - for such to some measure heterophony is - refers Mahler (and Bartók) to the idea of Sachlichkeit. Even before Erwin Stein applied it to Mahler, Schönberg could say, "Was an Mahlers Instrumentation in erster Linie auffallen muss, ist die fast beispiellose Sachlichkeit, die nur das hinschreibt, was unbedingt nötig ist."[51] In pointing out the 'unacademic' features of Mahler's style, Stein opened the way for many of Adorno's insights on Mahler. The idea of the symphony as novel is already present in Stein's first words. Like Adorno, he felt that Mahler's principal instinct was to objectify the subjective, in spite of his romantic roots. He noted the tendency of variation and development to fuse, while the linear clarity of the Mahlerian orchestra evoked, for him, the image of a 'matter-of-factness' which paralleled the literary slogan of the New Objectivity. The New Music, in its 'heroic' age, aimed at such clarity of presentation to offset the undoubted esotericism of much of its language. When Constant Lambert wrote, "The lack of rapport between the tune and the harmony is particularly noticeable in some of the later works of Bartók", he described, from the opposite side, the essence of the concept of Gebrochenheit. For Lambert, this was, in Bartók, weakness; "The gap between the two becomes such that in some passages, notably the Finale of the Piano Sonata, the composer gives up all attempts to bridge it, merely punctuating each phrase in an innocent folk song with a resounding, brutal and discordant crash, an effect which, did it not remind one of a sadistic schoolmaster chastising some wretched country bumpkin would verge on the ludicrous."[52] In spite of this assault, Bartók has achieved the element of scandal or outrage on the sensibilities of a conservatively-trained musician which Adorno felt was the primary aim of

such gebrochen music as Mahler's notorious banalities. The history of music from Mahler to Berg and Bartók shows that it is not "obvious" that the less consonant harmony becomes, the more artificial is the effect provided by the introduction of folk-type material; even Schönberg, who denounced the idea of 'folkloristic symphonies' and remained doubtful about the popular tone in Mahler's symphonies as late as 1948, contributed in a marginal way to the use of naive material in sophisticated contexts by writing a set of variations on the romantic song Ännchen von Tharau in his Suite, Opus 29. In Mahler, as in Bartók or Berg, Sachlichkeit meant a liberation from the canons of taste decreed by the bourgeois art of the Mendelssohn-Schumann-Brahms school of composers. It is part of his essence that Mahler would have disagreed with Schönberg's dictum apropos of Wozzeck, "An opera should not deal with a common soldier."

Sachlichkeit is the level on which heterophony and the twelve-note composer meet. As Adorno noted, Mahler's heirs were not the 'disfigured' Russians of the 1960's but, in a spiritual sense, Alban Berg, a composer for whom twelve-note writing had not yet hardened into the determination of the total serialists of the 1950's.[53] Mahler's objectivity looked back to a 'pre-capitalistic' peasant world that found its expression in the Wunderhorn collection and the tales of Grimm and Bechstein.[54] In this sense, the image of Mahler the modernist is reconciled with his romantic heritage.

Heterophony first becomes noticeable in Mahler's music in the songs of 1901 to 1904. In the music of the last years, it is to be seen everywhere. It transcends text and atmosphere. Thus, in the impassioned lyrical section of 'Der Abschied', when the soloist cries out "Wo bleibst du? du lässt mich lang allein!" the orchestral response at 30 is a completely enclosed set of variations on a relative of Storjohann's basic shape (Ex. 21) an almost visual equivalent of the movement's closing words, "blauen licht

die Fernen, ewig, ewig ....." with their related verticalisation of the main motif. The same technique, we have noted, informs the presentation of the opening movement's raging against das irdische Leben, or the despair of 'Der Einsame im Herbst'. The relationship of voice to orchestra in the drunkard's hymn to the spring is often heterophonic, as is the image of the half-moon in the water in 'Von der Jugend' (Ex. 22) yet these examples of heterophony relate at one remove to the motivic procedures of the instrumental works. They are transmitted to the last works in the Rückert songs, and in the 'overture' which prefaces the second part of the Eighth Symphony. The wilderness of "mountain-gorges, forest and cliff" wherein dwell Goethe's holy anchorites is painted under the violins shrilly-vibrating E flat, by various derivatives of the "Accende lumen" theme, proliferating through the strings while further details contribute to the woodwind's echoing calls (Ex. 20). That Mahler's technique encompasses such varieties of mood and feeling is witness to the 'objectification of his subjective feelings' which stamps his music with maturity. The Ninth Symphony stands to these evocations of mood and feelings as does the Sixth to the developments noted in the Fourth and Fifth Symphonies and the Wunderhorn songs. The static polyphony of the opening of the Faust setting finds its fulfillment in sections of the outer movement, during the dialogue of the violins from bar 138 onwards in the Andante, the cadenza section, and the minor key material in the Finale (Ex.23). The objectification, whether of Mahler or the peasant world, is so complete that, as Schönberg noted, the personality drains away.[55] As in the heterophonic works of Bartók, such as the Fourth Quartet, one is left with the notes and their intangible associations.

In the heterophony of his last period, Mahler achieves a further refinement of his middle-period style. Guido Adler saw in the Ninth Symphony no new advance in Mahler's art and he was right to the extent that formal and technical elements from the instrumental period pass via

the Eighth Symphony to the last works. In both Sixth and Ninth Symphonies, the concept of Sachlichkeit may be read. Yet there are fundamental differences to be noted. In the creation of a narcissistic sonata structure, Mahler destroyed the need for strong tonal direction, the sine qua non of both classical and romantic symphony. In its place, he set a static, idiogrammatic principle of construction in which theme and variation fuse in combinations which abjure the architectonic divisions of the instrumental works. If heterophony is the means whereby we relate style and technique to content, we must allow that a great change has come over Mahler's music. Formally, the last works act out the consequence of the loosening of harmonic and modulatory convention in the instrumental period. The novelistic symphony is replaced by the exhaustive pursuit of ever fewer thematic ideas. Where the multifarious ramifications of the instrumental works were matched by a boldness of spirit and urgency of manner, the increasing unity of the developing variation relates the Ninth and Das Lied von der Erde to a quietism which ultimately can have no part in the symphonic dynamic. Thus the Ninth still retains some of the visionary strangeness which fascinated Schönberg in 1912. It stands several paces in spirit to the future, and, if its modernism as a consequence has been seized upon and overstated, it represents the final objectification and large-scale integration of those techniques Mahler resorted to in attempting to find a musical expression to fit the almost voiceless understatement of Rückert's private grief. Like all of Mahler's music, it thus represents the embodiment of traditional elements in new settings which pointed the way for, and not merely to, the New Music.

Notes

INTRODUCTION

1. Rolf Urs Ringger has pointed out the similarity of Mann's approach to music and the position of Musil by comparing the characters of Hanno Buddenbrook and Walter, the musical dilettante in Der Mann ohne Eigenschaften; the frail Hanno enacts in Mann's novel that which Walter imagines, a pact with death when one listens to Wagner and specifically Tristan und Isolde. (R.U. Ringger, 'Das Element der Musik in Musils "Mann ohne Eigenschaften" ', Musica, xxii, (1968), 344.)

2. In the still untranslated sketches for the final part of Musil's novel, one character, Clarisse, leaves her Wagner-fixated husband, Walter to search for "the cruel serenity of the South", echoing Nietzsche's preference for Carmen over Parsifal. In Musil's novel, Ringger points out, music is associated with "Wagner, Krankheit, Selbstzerstörung, Lächerlichkeit, Ruin, Exzess, Atavismus, Irrsinn". (R.U. Ringger, 'Das Element der Musik in Musils "Mann ohne Eigenschaften" ', Musica, xxii (1968), 346.)

A major study still needs to be done of the role of music in fiction of the twentieth century, from the position of Musil and the less forthright Thomas Mann to the simple-minded banalities of Hermann Hesse's Das Glasperlenspiel. It would embrace the "little phrase" from the Vinteuil Sonata that signifies the love of Swann for Odette in À la recherche de temps perdu, the multitudinous musical references in Joyce and the quasi-musical structure of Broch's Der Tod des Vergil. Even the lack of musical elements in Kafka may be seen as significant to such a study.

("Kafka's Sirens are silent. Perhaps because for Kafka music and singing are an expression or at least a token of escape ...." - Walter Benjamin, 'Franz Kafka', Illuminations ed. Hannah Arendt, tr. Harry Zohn, London, 1973, p.118.)

3. Busoni's much-vaunted Italianism and the French borrowings in Schreker and Reger (e.g. the opening of the latter's Romantische Suite with its references to the whole-tone scale) could be seen as exemplifications of the search for a "Mediterranean" tone in accordance with the maxim of Nietzsche. This is particularly plausible in the instance of Busoni whose Faust opera ends with a monologue rich in Nietzschean allusions, particularly to the idea of the Eternal Recurrence, which plays a large part in Also sprach Zarathustra.

4. Busoni's original pamphlet is translated in Three classics in the Aesthetic of Music, New York: Dover, 1962, by Dr. Th. Baker. Some of the correspondence occasioned by Pfitzner's counterblast is contained in Ferrucio Busoni, The Essence of Music and other papers, New York: Dover, 1965, pp. 19-22.

5. Alma Mahler, Gustav Mahler. Memories and Letters, ed. Donald Mitchell, tr. Basil Creighton, 3rd edn., London, 1973, pp. 319-21

6. Judging by the number of entries in Slonimsky's Schimpflexicon, "cacophony" is one of the four or five most frequently-encountered terms of abuse in the music critic's arsenal. (Nicholas Slonimsky, Lexicon of Musical Invective, paperback edn., Seattle and London, 1969, pp. 256-7.)

7. Arnold Schönberg, Style and Idea, ed. Dika Newlin, London, 1951, pp. 186-7.

8. Arnold Schönberg, ibid, p. 4.

9. References to Webern conducting Mahler can be found in Anton Webern, Letters to Hildegard Jone and Josef Humplik, ed. Josef Polnauer, tr. Cornelius Cardew, Pennsylvania, 1967, pp. 11-13, 17-20, & 25. These references cover the period 1928 to 1934. The works mentioned include Symphonies Nos. 2, 4 and 6, Kindertotenlieder and the Nachtmusiken of the Seventh Symphony.

10. Anton Webern, The Path to the New Music, ed. Willi Reich, tr. Leo Black, Pennsylvania, 1963, p. 35.

11. Anton Webern, ibid, p. 36.

12. Schönberg's conversion to Mahler may be dated 1909. (Arnold Schönberg, Letters, ed. Erwin Stein, tr. Eithne Wilkins and Ernst Kaiser, London, 1964, pp. 293-5.) Webern's process of conversion to Mahler stretched over the period 1902 to 1911. (Friedrich Wildgans, 'Gustav Mahler u. Anton von Webern', Oesterreichische Musikzeitung, xv (1960), 302-6). Of the other member of the Second Viennese School, Alban Berg, and his relationship to Mahler, two quotations should give some idea of current thinking which tends to see an aesthetic link rather than a purely musical one. Nicholas Chadwick writes "The most important conclusion to be drawn from Berg's early songs is that the true foundations of his style are in Brahms and Schönberg, the 'conservatives', rather than in Mahler, the 'progressive' .....Schönberg's distrust of Mahler's music (i.e. prior to 1909) is bound to have had some effect on Berg. Hence the strongest evidence of Mahler's influence is in the songs of Berg's

first period (i.e. pre-1904) which were written before he started taking lessons with Schönberg. After that, although it never entirely disappears, the influence becomes progressively less important and does not fully re-emerge until the Drei Orchesterstücke Op. 6 (Composed 1914). "(N. Chadwick, 'Berg's unpublished songs in the Oesterreichische Nationalbibliothek', Music and Letters, lii/2 (1972), 139-40).

T.W. Adorno takes a different point of view: "Auf Mahler allein passte das Wort sozialistischer Realismus, wäre es nicht selber so depraviert von Herrschaft; häufig klingen die russischen Komponisten der Jahre von 1960 wie ein verschandelter Mahler. Berg ist der legitime Erbe jenes Geistes; in den Ländler, der im Wozzeck den armen Leuten zum ungelenken, unfreien Tanz aufspielt, tönt ein Klarinettenrhythmus aus dem Scherzo der Vierten Symphonie herein." (T.W. Adorno, Mahler. Eine Musikalisches Physiognomik, Frankfurt am Main, 1960, p.67.)

13. The analysis of the opening of the last movement of the Quartet Op. 135 is contained in the essay 'Composition with twelve tones.' (Arnold Schönberg, Style and Idea, London, 1951, pp. 110-11.)

Several of Schönberg's followers have searched for related phenomena in the classical masters. (e.g. Josef Rufer, Composition with twelve notes related only to one another, tr. Humphrey Searle, New York, 1954, pp. 24-45, especially pp. 38-45 where the work analysed is Beethoven's Piano Sonata in C minor, Op. 10, No.1.)

14. It is possible to claim that the period 1885 to 1888 is of cardinal importance in that it saw Mahler on the one hand writing the First Symphony, or, to be more precise, the first he deemed worthy of performing and preserving, and, on the other hand, renouncing his early desire to be regarded as an opera composer.

15. Ludwig Schiedermair, Gustav Mahler, Leipzig, 1900; E.O. Nodnagel, Jenseits von Wagner und Liszt, Königsberg, 1902; Richard Specht, Gustav Mahler, Berlin, (1905.) Spechtwas responsible for the analyses published with the scores of the symphonies in the cases of Symphonies Nos. 1-4 and 8, while Nodnagel analysed No. 5. All these were published by Universal Edition. Specht's analysis of the Sixth Symphony was published by C.F. Kahnt of Leipzig in 1906. Details of Guido Adler's assistance in the matter of the publication of the early symphonies are to be found in E.R. Reilly, 'Mahler and Guido Adler', Musical Quarterly, lviii/3 (1972), 436-470.

16. Information on the state of Natalie Bauer Lechner's reminiscences (N. Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923.) can be found in Henri-louis de la Grange, Mahler, tr. Herbert Weinstock, London, 1974, i. 218, 700 & 955.

17. H.-L. de la Grange, ibid, pp. xix & 340-1.

18. Alma Maria Mahler ed., Gustav Mahler. Briefe 1879-1911, Berlin/Vienna/Leipzig, 1924.

19. Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, and Die Symphonie von Beethoven bis Mahler, Berlin, 1918.

20. H.-L. de la Grange, op. cit., p.xx.

21. Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, p. 256.

22. Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, p. 167.

23. Paul Bekker, ibid., p. 178.

24. Paul Bekker, ibid., p. 188.

25. Paul Bekker, ibid., p. 14.

26. Parks Grant, 'Bruckner and Mahler - the fundamental dissimilarity of their styles', The Music Review, xxxii (1971), 36-55.

27. Only Sir Neville Cardus has challenged this point in Gustav Mahler: his mind and his music, vol. 1, London, 1965, i . 119-20.

28. Guido Adler, Gustav Mahler, Vienna, 1916, pp. 35 & 43.

29. Guido Adler, ibid., p. 45.

30. Guido Adler, ibid., pp. 61-2. The phrase is used by many other writers, such as Karl Weigl in his analysis of the Sixth Symphony. (in Edgar Istel ed., Mahlers Symphonien, erläutert mit Notenbeispielen, (Meisterführer x), Berlin, n.d. (c. 1910))

31. Richard Specht, Gustav Mahler, 1st. edn., Berlin, 1913, p. 161.

32. Paul Stefan, Gustav Mahler. Eine Studie über Persönlichkeit und Werk, Neue, vermehrte und veränderte Ausgabe fünftes bis siebentes Tausend, Munich, 1920, pp. 92 & 96.

33. Paul Stefan, ibid., pp. 94-5.

34. Richard Specht, op. cit., p. 164.

35. Richard Specht, ibid., p. 237.

36. Richard Specht, ibid., p. 284.

37. Gabriel Engel, Gustav Mahler. Song-symphonist, new edn., New York, no date, p. xi. (1st edn, dated New York, 1932.)

38. H.F. Redlich, 'Die Welt der V., VI. und VII. Sinfonie', Musikblätter des Anbruch, ii/7 & 8 (1920), 265; Hugo Kauder, 'Mahlers Instrumentation', Musikblätter des Anbruch, ii/7 & 8 (1920), 277.

39. Erwin Stein, 'Mahlers Sachlichkeit', Musikblätter des Anbruch, xii/3 (1930), 99-101. Schönberg, in 1912, had described "die fast beispiellose Sachlichkeit" of Mahler's orchestration. (The original German text of Schönberg's Prague oration, together with the musical examples added for the English translation in Style and Idea, may be found in Gustav Mahler, Tübingen, 1966, pp. 11-60. This valuable anthology of articles and reminiscences is published by Rainer Wunderlich Verlag, who do not give the name of the editor or editors.

40. "'Wenn man ganz ehrlich ist sagt man heute sogar: man will überhaupt keine Dichtung, das ist eine überholte Sache; Kunst langweilt, man will Fakta und Fakta' erklärte Alfred Döblin. In diesem Sinne stellte man reportagehaft die Welt als eine im ganzen sehr banale, fragwürdige Einrichtung dar und zeigte Menschen, die, wenn es hoch kam, mühsam ein tapferes, kleines Leben aufbauten .....Alfred Neumann (1895-1952)

schrieb mit dem neuen Scharfblick für die Fragwürdigkeiten idealistischer Geschichtsauffassungen historische Romane mit raffinierter Psychologie und Stoffbeherrschung .....Mit der Neuen Sachlichkeit war die stunde Sigmund Freuds in der Literatur gekommen ..... In ähnlichem Sinne entnahmen viele den Schriften von Karl Marx Argumente für desillusionistische Welterklärungen; ....." (Albert Bettex, 'Die moderne Literatur", in Deutsche Literaturgeschichte in Grundzügen, ed. Bruno Boesch, 3rd edn., Bern/Munich, 1967, p. 444.)

41. Erwin Stein, op. cit., p. 100.

42. Egon Wellesz Die neue Instrumentation, Berlin, 1928-9; Fritz Egon Pamer, 'Gustav Mahlers Lieder', Studien zur Musikwissenschaft, part I, xvi (1929), 116-138, part II, xvii (1930), 105-127.

43. Professor Blaukopf mentions a number of biographical articles and dissertations by Czech and Yugoslav authors. (K. Blaukopf, Gustav Mahler, London, 1973, p. 257.)

44. Dika Newlin, Bruckner-Mahler-Schönberg, New York, 1947.

45. Dika Newlin, ibid., p. vii.

46. H.F. Redlich, Bruckner and Mahler, (Master Musicians), London, 1955; rev. edn., London, 1963.

47. Dika Newlin, op. cit., p. 102.

48. Dika Newlin, ibid., p. 202.

49. See *infra*, Chapter IV, Section 5.

50. The essence of Mr. Truscott's theory is that we hear tonality too locally. In the case of the Fourth Symphony which moves from G to E major, we should hear E as a "region" of G, since E minor is the relative minor of G major; as we shall see, Mr. Truscott does not hear such distinctions too clearly himself. Some of his incidental "insights" verge on the ridiculous; "Schubert's real influence on Mahler is in the matter of tonality; in other respects, and especially that of melody, they are almost diametrically opposed." In view of his ungenerous tone in referring to some other theories on the same subject (e.g. "This has been called 'progressive' tonality, though to what it has been progressing, if this term is correct, has never been explained; I can guess, however, that its progress is to the lunatic asylum."), one has no compunction in pointing out the delightful blunder in his theory of the Fifth Symphony's tonal scheme. The sequence of keys, C sharp minor, A minor, D major, F major and D major, he sees as comprising a perfect cadence over the span of the whole work. This revelation came to the author while listening to the end of the first part of the work with its persistent A and C sharp in violins and the start of the second part with its clear D major tonality - here is the perfect cadence in question. Unfortunately, the second movement of the First Part ends with A and C natural. (Harold Truscott, 'Some aspects of Mahler's tonality', Monthly Musical Record, lxxxvii (1957), 203-8.)

51. Hans Tischler, 'Mahler's impact on the crisis of tonality', The Music Review, xii (1951), 113-121.

52. Hans Tischler, 'The symphonic problem in Gustav Mahler's works', Chord and Discord, i (1941), 20-25.

53. Jean Matter, Mahler le démoniaque, Lausanne, 1959, p. 62.

54. Donald Mitchell, Gustav Mahler. The Early Years, London, 1958. Redlich reviewed Mitchell's book in The Music Review, xx (1959), 83-4, and complained of "incompleteness of information" and "debateable value of ... (his) argument" in the second edition of his own study. (H.F. Redlich, Bruckner and Mahler, (Master Musicians), 2nd edn., London, 1963, p. vii.) La Grange takes issue with a number of points in Professor Mitchell's book, particularly on the value of Alma Mahler's reminiscences. (H.-L. de la Grange, op. cit., p. xviii.) Professor Mitchell has returned to the attack in the third edition of that volume. On this issue one must support Professor Mitchell, especially when he points out that la Grange "does not always give the impression of having mastered the text on which he comments". Colin Matthews' review of La Grange (The Musical Times, cxv (Nov. 1974), 945-6) provides several instances of la Grange's unreliability on simple factual points. His willingness to contradict rather than argue on debateable issues prejudices this writer against him, while one doubts the aesthetic qualifications of one who can write "an opera based - like Gluck's two Iphigénies, (and) Berlioz's Les Troyens ..... - on a story from Homer." (H.-L. de la Grange, op. cit., p. 500. Specific points on which he takes issue with Donald Mitchell may be found on pp. 843 and 844).

55. This is now in its third edition - Alma Mahler, Gustav Mahler. Memories and Letters, ed. Donald Mitchell, tr. Basil Creighton, 3rd edn.,

further enlarged with a new Appendix and Chronology by Knud Martner and Donald Mitchell, London, 1973. The reference to a clash of opinions, in the previous note, between Professor Mitchell and La Grange may be found in the 'Introduction to the 1969 American Edition' which is re-printed on pp. xxix - xxxviii.

56. The modish use of Freud by many musicologists and biographers may be best criticised in the words of an eminent historian concerning the similar use of the "Viennese witchdoctor" (the phrase is Vladimir Nabokov's) by historical biographers: "Too careful an ear cocked for the pronouncements of non-historians is liable to produce disconcerting results. Anthropology and sociology do not stand still; there are probably few disciplines in which the differences among the learned are more ineradicable and more ferocious. The humble historian may only too readily find himself listening to the wrong party or catch on to views already abandoned by the avant garde. Thus we are still enjoined on occasions to call in Freud when studying people in history, at the very time when psychologists are poised for a mass-flight from Freud." (G.R. Elton, The Practice of History, London/Glasgow, 1961, p. 39.)

57. Theodor W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a. M., 1960. His Viennese oration of the same year, originally published in Quasi una fantasia (Frankfurt a. M., 1963), is reprinted in Gustav Mahler, Tübingen, 1966, pp. 189-215.

58. T.W. Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p. 190.

59. T.W. Adorno, ibid., p. 193.

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debateable excursions into Fr lation [56]- in a biographical context. As re luation of Mahler, it offered few disagreements with his pr The real change came with Adorno's monograph in 1960, a l the most challenging work on the composer.

All that was diffused ant literary perspectives in Matter's book was pulled intc ly consistent whole in Adorno's important lecture, which acts ture to his monograph of the same year.[57] Adorno began v stimable advantage of a grasp of the cultural background o ore the Anschluss far beyond any writer on Mahler. In asser hler's position vis-a-vis the musical standards of Vienna parallel etween Karl Kraus and the corruptions of language and he time,[58] Adorno spoke with the authority of a philosoph ıction and - perhaps more important - as a pupil of the critic Wal ı. His studies attempted a synthesis of previous writer king to resolve the many contradictions in Mahler. Thus t qualities noted by Bekker and Newlin were extended to include a recognition of the folk-like elements - whether Austrian or Bohemian -in his musical diction and also the notorious matter of Mahler's banality. The element of scandal which attached itself to Mahler from his earliest works was the bourgeois reaction to the dislocation (Gebrochenheit)[59] caused by the composer's mating of polyphonic sophistication and a style of melody learnt, like that of Walther von Stolzing, "from the finches and titmice."[60] At the same time, these banal elements, in their incongruous settings, acted as "allegories of the insulted and injured, the socially emasculated. Mahler the passionate reader of Dostoevsky with the utmost skill forced them into the language of art."[61] Mahler's music thus became a critique

debateable excursions into Freudian speculation [56]- in a biographical context. As regards a revaluation of Mahler, it offered few disagreements with his predecessors. The real change came with Adorno's monograph in 1960, arguably still the most challenging work on the composer.

All that was diffused by extravagant literary perspectives in Matter's book was pulled into a powerfully consistent whole in Adorno's important lecture, which acts as an overture to his monograph of the same year.[57] Adorno began with the inestimable advantage of a grasp of the cultural background of Vienna before the Anschluss far beyond any writer on Mahler. In asserting that Mahler's position vis-a-vis the musical standards of Vienna paralleled the war between Karl Kraus and the corruptions of language and thought of the time,[58] Adorno spoke with the authority of a philosopher of distinction and - perhaps more important - as a pupil of the critic Walter Benjamin. His studies attempted a synthesis of previous writers while seeking to resolve the many contradictions in Mahler. Thus the Austrian qualities noted by Bekker and Newlin were extended to include a recognition of the folk-like elements - whether Austrian or Bohemian -in his musical diction and also the notorious matter of Mahler's banality. The element of scandal which attached itself to Mahler from his earliest works was the bourgeois reaction to the dislocation (Gebrochenheit)[59] caused by the composer's mating of polyphonic sophistication and a style of melody learnt, like that of Walther von Stolzing, "from the finches and titmice."[60] At the same time, these banal elements, in their incongruous settings, acted as "allegories of the insulted and injured, the socially emasculated. Mahler the passionate reader of Dostoevsky with the utmost skill forced them into the language of art."[61] Mahler's music thus became a critique

60. T.W. Adorno, ibid., p. 196.

61. T.W. Adorno, ibid., p. 198.

62. T.W. Adorno, ibid., p. 200.

63. T.W. Adorno, ibid., p. 202.

64. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a. M., pp. 96-97: "The curve which it (Mahler's music) describes, the self-elevation to scenes of grandiosity which collapse upon themselves, is novelistic. Gestures are enacted like that of Natasha in The Idiot when she throws the banknotes in the fire; or like that moment in Balzac when the arch-criminal Jacques Collin, in the guise of the Spanish priest, saves the young Lucien de Rubenpré from suicide and sets him on the road to temporary riches; or perhaps, like Esther, who sacrifices herself for her beloved ....." Adorno's fondness for drawing parallels from those novelists like Balzac or Proust whose work is of the Comédie Humaine genre reflects his subscription to the idea of Mahler as symphonic autobiographer.

65. T.W. Adorno, ibid., p. 109. The implications of Adorno's theories of form can perhaps be described as objectified chaos is preferable to mummified form. This explains his strong preference for the Third Symphony's opening movement to that of the Eighth Symphony.

66. T.W. Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p. 214.

67. Thomas Mann, Doctor Faustus, tr. H.T. Lowe-Porter, London, 1949, p. 275.

68. T.W. Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p.208.

69. Walter Benjamin, 'Franz Kafka', Illuminations, ed. Hannah Arendt, tr. Harry Zohn, London, 1973, p. 116.

70. The deserter figures in the final pages of both works of Adorno referred to in these notes: 'Wiener Rede', p. 214 and Mahler, p. 216.

71. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a. M., 1960, p. 32.

72. Dieter Schnebel, 'Das Spätwerk als Neue Musik', Gustav Mahler, Tübingen, 1966, pp. 157-188, takes as his starting point some remarks of Adorno e.g. "Das letzte Werk, das Mahler vollendete und dessen dritter Satz schon Partien einer vom Generalbassschema wegstrebenden Polyphonie enthält, ist das erste der neuen Musik." ('Wiener Rede', Gustav Mahler, Tübingen, 1966, p. 207.)

73. Erwin Ratz, 'Zum Formproblem', Gustav Mahler, Tübingen, 1966, pp. 90-141.

74. Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, pp. 138, 162-7 & 174. The coupling of Mahler and the Secession is heavily qualified by Professor Blaukopf on p. 174: "Mahler, by virtue of his collaboration with Roller, might seem a loyal ally of the Secessionists, but this is deceptive. He fell in with the Secessionists, and at the same time outgrew them."

Notes

CHAPTER I

1. H.-L. de la Grange, Mahler, tr. Herbert Weinstock, London, 1974, i. 729. The collaboration of Mahler and Krzyzanowski is considered in Donald Mitchell, Gustav Mahler. The Early Years, London, 1958, pp. 67-8. La Grange indicates that the reduction was probably begun in the winter of 1877 though his two references to it are characteristically ambiguous. (H.-L. de la Grange, op. cit., pp. 52 & 75.)

2. It is interesting to note that even with Die drei Pintos Mahler felt it necessary to revise the orchestration. (H.-L. de la Grange, op. cit., p. 170.) La Grange seems to imply in connection with this realisation, that Strauss was less daring than Mahler in the use of instruments in their upper registers, especially the brass; yet Mahler thought only rarely in terms of the alto trombone range (Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/9, i. 117), in contrast to Strauss in such a work as Also sprach Zarathustra. Such generalisations are regular features of la Grange's comments on the music.

3. According to Donald Mitchell's chronology, the revisions of 1891-7 were of more significance than that of 1898; the latter year saw nothing more significant than the restoration of the off-stage band, removed in the Hamburg revisions. (Donald Mitchell, op. cit., p. 152.) Jack Dieter has corroborated this, pointing out that the only changes from Hamburg to Vienna apart from the restoration of the band are in the expression marks. (Jack Dieter, 'Mahler's klagende Lied - genesis and evolution' The Music Review, xxix (1968), 278.)

4. Supra, note 3.

5. Most writers tend to stress the fact that the version of 1880 is relatively little changed e.g. "There are only a few slight differences between the 1880 and the 1898 version of Hochzeitstück" (H.-L. de la Grange, op. cit., p.737). With regard to Der Spielmann, Donald Mitchell offers a similar conclusion, maintaining that "We hear Das klagende Lied today very much as Mahler 'heard' it when he wrote it." (Donald Mitchell, op. cit., pp. 167-168.) These findings do not necessarily imply that Mahler's orchestral style sprang fully armed from Das klagende Lied as la Grange assumes.

6. Donald Mitchell, op. cit., p. 69.

7. Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd. edn., London, 1973, p. 63.

8. Donald Mitchell, op. cit., pp. 50-52.

9. ".....the eclecticism of Mahler's first pieces is in itself a reflection of Wagner's early style." (Donald Mitchell, op. cit., p.53.) Professor Mitchell seems to be taking a rather circuitous route to the conclusion that Mahler absorbed such Wagner as he could hear, which did not include Tristan und Isolde (Vienna premiere, 1883) and could not have included the unwritten Parsifal i.e. he knew the less chromatic side of Wagner's output. His first hearing of Parsifal in 1883 was "the greatest and most painful" experience of his life (Alma Mahler, ed., Gustav Mahler. Briefe - 1879-1911, Vienna, 1924, p.22).

10. The influence of Weber and Marschner on Das klagende Lied is well brought out in H.F. Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, pp. 172 & 175. Hans Hollländer, however, dates Mahler's admiration for Marschner's Hans Heiling from the Kassel period. (Hans Hollländer, 'Gustav Mahler', The Musical Quarterly, xvii (1931), 456.) One should therefore avoid the temptation to overstress this particular influence. The same writer does show that the opera company at Iglau did perform Weber (Hans Hollländer, op. cit., 454.)

11. That Bechstein's story has connections with certain of the Grimms' tales is borne witness to by the persistence with which commentators before Donald Mitchell cited them as the source of Das klagende Lied. Even in the revised edition of his Master Musicians volume, Professor Redlich writes of "Mahler's poem, inspired by fairy-tales by Bechstein and Grimm." La Grange's references to the poem, Das klagende Lied, by Martin Greif (real name Friedrich Hermann Frey, 1839-1911) which may have been Mahler's"first and main source" are both incomplete and confused. (H.-L. de la Grange, op. cit., pp. 731 & 733.)

12. There is evidence in plenty to indicate that Mahler was an admirer of Slavonic opera, whether by Glinka, Tchaikovsky or Smetana. (Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, pp. 71 & 93.) That he held the Slavonic symphony in equal esteem is more doubtful. His admiration for Dvořák did not extend to the tone poems (H.-L. de la Grange, op. cit., p. 542) but this was on account of their descriptive nature rather than the innate quality of Dvořák's music. It is likely that his opinions of the symphonies of Tchaikovsky varied as much as his view of Brahms. (cf. E.R. Reilly, 'Mahler and Guido Adler', The Musical Quarterly, lviii(1972), 452.)

13. The passage in question is that between bars 122 and 146 of Schubert's first movement.

14. La Grange finds several near-quotes from Schubert's piano sonatas in later works (H.-L. de la Grange, op. cit., pp. 776, 779 - where he typically describes the G major Sonata, D. 894 as the D major Sonata, D. 850 - 817 & 822). As he points out, most of the Schubert sonatas had been known to Mahler since his first years in Vienna.

15. None of Mahler's symphonies provides as close a parallel to Bruckner's favourite type of second subject.

16. Donald Mitchell, 'Mahler's Waldmärchen', The Musical Times, cxi (1970), 375. Both La Grange and Donald Mitchell reject the idea of reverting to the original three part form of the Cantata. (Donald Mitchell's latest thoughts on the subject may be found in Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd edn., London, 1973, p. xxxi.)

17. Compare bars 25 and 340 of the Finale of the First Symphony with [81] in the Cantata.

18. The long history of the use of separate instrumental groups in opera makes nonsense of la Grange's remark that the off-stage band "is one of the first conscious uses of space in music"; one imagines that the Gabrielis and their Venetian contemporaries might have some claim to being pioneers in the matter of spatial contrast in music. The off-stage band seems to invite misconceptions from commentators. Thus Donald Mitchell believes that Mahler was being wholly original in using the band ironically.

The example of the last tableau of Les Troyens where the Carthaginians swear to wreak vengeance on the race of Aeneas while the glory of Rome is symbolically represented at the back of the stage is an almost classical example of dramatic irony which affects the music no less than the stage picture. Mahler can hardly have known of this; it does, however, suggest that Mahler cannot take all the credit that Professor Mitchell would accord him. (Donald Mitchell, Gustav Mahler. The Early Years, London, 1958, p. 196.)

19. Professor Mitchell describes the band in Das klagende Lied in terms not far short of a Brechtian alienation device. (Donald Mitchell, op. cit., p. 189.)

20. Ferrucio Busoni, The Essence of Music, and other papers, tr. Rosamund Ley, paperback edn., New York, 1965, p. 75.

21. Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd. edn., London, 1973, p. 53.

22. In the second act of Götterdämmerung, Hagen's words, "Brünnhild', kühne Frau! Kennst du genau den Ring?", are accompanied by a similar figure in strings which depicts the fury of the heroine mounting until the outburst, "Betrug! Betrug! Schändlichster Betrug!"

23. One of the brass figures, in the second bar before 40 , is very similar to the 'Abide with me' progression in the Ninth Symphony.

24. A. Harman and W. Mellers, Man and his Music, collected edn., London, 1962, p. 709.

25. The comment was made in 1963 in a radio broadcast to mark the fiftieth birthday of Benjamin Britten.

26. Unlike Schubert in his Ninth Symphony, Schumann and Brahms regularly omitted the trombone from the scherzi of their symphonies; the First Symphony of Schumann is the only exception. Elsewhere, both composers tended to use the instrument for its tone-colour in soft chordal passages rather than for its volume, as in the Tragic Overture of Brahms or the third movement of the 'Rhenish' Symphony. This is rather the reverse of Beethoven who seems to employ the instrument primarily for weight in the Fifth Symphony, and certainly employs it in this sense in the storm of the Sixth. In the Ninth Symphony, he uses it in this capacity, but in such a section as "Seid umschlungen, Millionen!", he reverts to the earlier use of the trombone as quasi-religious instrument.

27. Supra, note 12. See also H.-L. de la Grange, op. cit., pp. 173-174, where it is shown that Mahler met Tchaikovsky for the first time in 1888, four years before the performances of Eugene Onegin in Hamburg.

28. These references to the chorale and organ stops should not be taken to indicate the influence in this particular section of Bruckner. Mahler's use of brass in a slow movement always tends to be more reticent than Bruckner's regular intrusions of full harmony in the section. In the Third Symphony's Adagio, it is reasonable to say that the linear quality of the writing is rather more adventurous than Bruckner would have allowed, without at any time approaching the polyphony of Mahler's later style, or even the first movement of the Third Symphony.

29. H.F. Redlich, op. cit., p. 165.

30. The Eighth Symphony of Bruckner was composed in 1884-87 and thoroughly revised in 1889-90. It was first performed in Vienna in 1892. (H.-H. Schönzeler, Bruckner, London, 1970, p. 172.) La Grange indicates that Mahler's First Symphony may have been started even earlier than 1885 (H.-L. de la Grange, op. cit., p. 746.) The score of 1899 indicates that Mahler originally intended to double the horns in the final tutti with a further group of the same instrument rather than the extra trumpet and trombone with which he replaced them in the score of 1906.

31. This type of attack remains fairly common practice in Mahler. It also occurs with great regularity in the music of Stravinsky. (cf. the opening of the Symphonies of Wind Instruments.)

32. For the possibility of this type of accompaniment being derived from the folk music of Bohemia, see Ernst Klusen, 'Gustav Mahler und das böhmisch-mährische Volkslied', Bericht über den internationalen musikwissenschaftlichen Kongress, Kassel, 1962, ed. G. Reichert & M. Just, 1963, p. 248.

33. The plot describes how a child's demands for bread are repeatedly put off by its mother's assurances that tomorrow the corn will be cut, then threshed, and finally baked, by which time the child is laid out on the bier. It is not mere fancy that led Bruno Walter to remark, "This song is also one of the first in which his full musical personality manifests itself." (Bruno Walter, Gustav Mahler, tr. James Galston, new edn., New York, 1973, p. 95.) There is some confusion about its dating. La Grange's belief that it was composed in 1893 though possibly begun in 1892 has some support though it is hardly conclusive. (Natalie Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923, p. 10; H.-L. de la Grange, op. cit., pp. 273, 276 & 773.)

34. The process whereby the poem, Unbeschreibliche Freude, turned into the song is set out by Professor Blaukopf (Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, pp. 106-109.) Unfortunately, he omits the part played by another poem, Bildchen, which includes, among several other lines to be found in the song in slightly modified form, the couplet, "Allwo die schönen Trompeten blasen;/Da ist mein Haus von grünem Rasen". (F.E. Pamer, 'Gustav Mahlers Lieder (I)', Studien zur Musikwissenschaft, xvi (1929), 124-125.)

35. Supra, note 32.

36. In his parodistic treatment of the third movement of the Second Symphony in his Sinfonia, Luciano Berio intensifies the percussive aspect of the texture at this point still further; the singers repeat the solmisation syllables, spoken, in continuous semiquaver rhythm.

37. Mahler's use of the E flat clarinet is never entirely predictable. In the Wunderhorn symphonies, he tends to use two in the manner of Berlioz. (Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/9, i. 75.) The Fifth does not employ it whereas it is very prominent as a doubling instrument in the Sixth Symphony and the outer movements of the Seventh.

38. La Grange's comments on the orchestration of the Lieder eines fahrenden Gesellen imply that several revisions took place. He conjectures that the cycle was orchestrated after the first orchestral Wunderhorn settings (1892). There is a manuscript for the year 1895 now in the Mengelberg Foundation in Amsterdam. Natalie Bauer-Lechner claimed that an orchestration (revision?) of the cycle took place in 1896. La Grange garbles the reference to the Mengelberg MS. which he describes as "given by

Mahler to Hermann Behn", "dated 1895". This should read "received as a present from the composer at the end of 1895", followed by Behn's signature. As far as the date of the MS. is concerned, the only information is that it is an "Older autograph score." (Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd edn., pp. xx-xxiii.) Donald Mitchell's timetable is that the cycle was orchestrated "not earlier than 1891..... and not later than the end of 1895", and that the orchestration of 1896 was in fact a revision. The revision/orchestration of 1896 is mentioned in Natalie Bauer-Lechner's reminiscences under January 1896 (Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923, p.21) and then described as having been accomplished in the context of a discussion of the concert at which the cycle was given its first performance, on March 16, 1896. (Natalie Bauer-Lechner, op. cit., p. 36). It seems possible that the actual orchestration might have taken place at the end of 1895, that Mahler then may have given the redundant "older" score to Behn, and then in characteristic fashion continued to tinker with details of orchestration up to the performance.

39. Cf. the use of six clarinets in 'Seraphita', the first of Schönberg's Four Orchestral Songs, op. 22, and the use of E flat, B flat and bass clarinets in the Suite, op. 29.

40. H.F. Redlich, op. cit., pp. 166-167; Richard Specht, Gustav Mahler, Berlin, 1913, p. 279.

41. This is not to say that further revisions did not take place for specific performances. These need not have been perpetuated in any known score. (cf. Egon Wellesz, 'Reminiscences of Mahler', The Score, xxviii (1961), 52-7.)

42. For the original programme of the First Symphony, see la Grange, op. cit., pp. 746-750.

43. Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd. edn., London, 1973, p. 64.

44. These remarks are drawn from Boulez's foreword to the Universal Edition miniature score of Das klagende Lied.

Notes

CHAPTER II

1. Fritz Egon Pamer gives 1899 as the date of composition for the two songs in which he is followed by most subsequent writers. (F.E.Pamer, 'Gustav Mahlers Lieder (I)', Studien zur Musikwissenschaft, xvi (1929), 117; H.F.Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p.275; Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, p.109) La Grange, however, while confirming 1899 as the date of 'Revelge' from the unpublished part of Natalie Bauer-Lechner's reminiscences, suggests 1901 as the date of 'Der Tambours g' sell'. This time his source is the published section of those same reminiscences. It is strange that such a well-known volume should not have been more thoroughly investigated for dating purposes. Hopefully the second volume of la Grange will discuss this matter in greater detail. As it is, the change of date from 1899 to 1901 does not alter the transitional nature of the work, the year 1900 having been a fallow period in Mahler's career. (N. Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923, p.166, H.-L. de la Grange, Mahler, tr. Herbert Weinstock, London, 1974, i.631-632 & 709.)

2. If one accepts la Grange's revised date, the connections between 'Der Tambours g'sell' and the Fifth Symphony seem even more plausible.

3. Professor Redlich (in his introduction to the Eulenburg miniature score) and - la Grange (op. cit., pp.768-769, 797-799 & 820-821) have discussed the various settings Mahler considered for 'Das himmlische Leben'.

A matter of some dispute is whether motifs from this song acted as basic material for the whole symphony as Paul Bekker contended; whether, in Bekker's words, "Man muss das eigentümliche Werk so von rückwärts, vom Finale her ansehen und zu erfassen suchen. Diese Betrachtungsart mag dem zeitlichen Ablauf widersprechen, spiegelt aber den inneren Entstehungsvorgang und lässt die Wurzeln und Verzweigungen erkennen. Es handelt sich hier um eine Sinfonie mit einem Thema, das als solches erst im Finale klar erkennbar, in den vorangehenden Sätzen nur angedeutet, nicht ausgesprochen wird." (Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, p.149.) Neville Cardus found this a "far-fetched notion". (Neville Cardus, Gustav Mahler, His Mind and his Music, London, 1965, p.119.) The fact that the quotations from the song in two movements of the Third Symphony were accidental, according to Mahler, strengthened Cardus in his opinion. (N. Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923, pp. 145-146) In addition to the quotations in the second and fifth movements of the symphony, the first movement of the Third enters into the history of 'Das himmlische Leben'.

In the Oesterreichische Nationalbibliothek, there is an important document for the history of Third and Fourth Symphonies. Donated to the library by Alma Mahler, it is described as Erste Skizze drei Seiten von III Symphonie and catalogued as S. M. 22794. The third page is fragmentary. The first two are more continuous. As imagined in 1893, the plan of the movement seems to have been to begin with the long trombone solo from [13], which is present roughly as in the final version until the page ends at the equivalent of [18] in the full score.

At this point Mahler writes, "Pan schläft!" The second page would seem to follow on from this point. The material is similar to the Allegro section beginning at [18]. After 14 bars, the F major music plunges into C as at [19], but not with the semiquaver figuration which we know from the final version. Instead there is an unmistakeable reference to the theme heard at bar 125 in 'Das himmlische Leben', but in typically Mahlerian dotted rhythms and triplets. After this the semiquavers appear, leading, as at [12] of the final version to a solo percussion passage. Here the sketch ends with a few partially decipherable indications that the first group of material should return with the trumpet motif of bar 83 indicated. This is followed by the second of the movement's trombone declamations from [33] and the expression. "Pan schläft" once again. From this we can see that if the order of events in the movement was not yet settled, the intention of contrasting two blocks of themes in D minor and F major with opposition of static and dynamic elements was settled at a very early point in time. The proximity of 'Das himmlische Leben' in chronology partially explains the quotation. Hevertheless, it seems as if the song coloured both Third and Fourth Symphonies to a far greater extent than Cardus is prepared to allow.

4. The drummer of this poem is the last in a series of 'deserter' figures in Mahler's Wunderhorn settings who go back as far as 'Zu Strasburg auf der Schanz' (c.1889). "Die aus der Reihe Gefallenen, Niedergetretenen allein, die verlorene Feldwacht, der bei den schönen Trompeten Begrabene, der arme Tambourgsell, die ganz Unfreien verkörpern für Mahler die Freiheit." (T.W. Adorno, Mahler, Eine musikalische Physiognomik, Frankfurt a. M., 1960, p.216.)

5. Sixth Symphony, movement two, bars 359 to 361.

6. Mahler is fond of trills and tremolandi in low woodwind as a glance at the first pages of the Fifth Symphony would indicate. One of the earliest examples in his music occurs at [17] in the first movement of the Third Symphony. (Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/9, ii. 52-54. See also F.E. Pamer, 'Gustav Mahlers Lieder (II)', Studien zur Musikwissenschaft, xvii (1930), 121.)

7. Cf. [48] to [50] in 'Der Abschied'.

8. At bar 47.

9. That Mahler briefly regretted the absence of trombones in the E major climax of the Adagio is indicated in la Grange, op. cit., p. 582 (N. Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zürich, 1923, p.145.

10. H.F. Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p. 193.

11. See the introduction to the Eulenburg miniature score, p. xi. Professor Redlich's descriptions of the movement are more thoughtful than Paul Bekker's, though the latter's "Diesseits und Jenseits, in humoristisch idyllischer Gegensätzlichkeit erfasst" almost falls over itself in its attempt to convey the garrulous quality of parts of the symphony. (Gustav Mahlers Sinfonien, Berlin, 1921, p. 145.)

12. Constant Lambert, Music Ho!, 3rd edn., London, 1966, pp 66-78.

13. Igor Stravinsky and Robert Craft, Expositions and Developments, New York/London, 1962, p.58.

14. H.F.Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p.193.

15. Egon Wellesz, 'The Symphonies of Gustav Mahler', The Music Review, i (1940), 15.

16. Neville Cardus, op, cit., pp. 49-50.

17. H.F.Redlich, op. cit., p.193.

18. Compare the section from bar 102 to 239 in the scores edited by Redlich and Ratz. Although the changes tend to deal in minutiae, they are far more numerous than elsewhere in the movement.

19. Compare the horn parts in bars 10, 21, 80 and 110.

20. Such chains of semi-quavers are typical of Moravian folk music and are to be found in one of Mahler's folk settings, 'Wer hat dies Liedlein erdacht?! (Ernst Klusen, 'Gustav Mahler und das böhmisch-mährische Volkslied', Bericht über den internationalen musikwissenschaftlichen Kongress, Kassel , 1962, ed G. Reichert & M. Just, Kassel, 1963, p.248.)

21. E.g. bars 160 - 161.

22. T.W.Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p.212; Mahler, Eine musikalische Physiognomik, Frankfurt a. M., 1960, p.40.

23. T.W.Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966 p.204.

24. See between [16] and [17] in the first movement of the Second Symphony and [54] in the corresponding movement of the Third.

25. La Grange believes that he probably was aware of it. (Op. cit., p.815).

26. In the original plan of the work as given by Paul Bekker, it is worth noting that the slow movement, designated Adagio Caritas, was to be in B major. (Gustav Mahlers Sinfonien, Berlin, 1921, p.145.)

27. The unfortunate Harold Truscott in the 'Pelican' Symphony. (R. Simpson, ed. The Symphony, 2 Vols., London, 1967, ii.40.) The procedure which Truscott describes is hardly peculiar to nor original in Sammartini.

28. One Romantic practice was to begin a second subject in a key related by third to the main tonality and approach the dominant by stages, its establishment coinciding with the close of the exposition,

as in the Second and Third Symphonies of Brahms. (The Fourth Symphony of Brucker has a related procedure in its first movement the sequence of keys being, $E^{\flat}$ - $D^{\flat}$ - $B^{\flat}$)

29. " 'Aloofness is a cardinal sin in an age when a perplexed humanity eagerly turns to its writers and thinkers, and demands of them attention to, if not the cure of, its woes and wounds ... The "ivory tower" cannot be suffered unless it is transformed into a lighthouse or a broadcasting station ... In such an age... brimming with burning problems when ... economic depression ... dumped ... cheated ... the man in the street ... the growth of totalitarian ...'" - if the more enthusiastic pages of Stefan and Specht represent a Germanic wordiness, the above quotation (Vladimir Nabokov, The Real Life of Sebastian Knight, London : Weidenfeld & Nicolson, 1960, p.97) is the Anglo-American equivalent in only slightly parodied form.

30. Bekker's theory (supra, note 3) is true in that notifs from the song are present elsewhere in the work; that the Finale is the equal in inspiration of the earlier movements is something I cannot agree with, even though Mahler, like Bekker and la Grange clearly felt that it did. (H.-L. de la Grange, op. cit., pp.822-823.) If the Fourth Symphony has an emotional centre, it must surely be the slow movement. (".... die Vierte konzentriert sich auf den langsamen Teil hin ..... Für die sogenannten Wunderhornsinfonien bezeichnend sind die negativen Höhepunkte: Stellen, wo die Musik zerbirst, um alsdann wie ein Phönix aus der Asche zu steigen (.... IV: P.S. 96, [12].) Dieter Schnebel, 'Das Spätwerk als Neue Musik', Gustav Mahler, Tübingen 1966, p.159)

31. 'Das irdische Leben' was at one time intended to fill the role of second movement in the Fourth Symphony. (Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, p.145.

32. H. F. Redlich, op. cit., p.194.

Notes

CHAPTER III

1. Alma Mahler, Gustav Mahler, Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd edn., London, 1973. p.143

2. "The only thing which everyone admitted to be valid in Mahler was his orchestration. That sounds suspicious, and one might almost believe that this praise, because it is so unanimous, is just as unfair as the above-mentioned unanimities. And, in fact, Mahler never altered anything in the form of his compositions, but he was always changing the instrumentation. He seems to have felt that this was imperfect." (Arnold Schönberg, Style and Idea, ed. Dika Newlin, London, 1951, p.24.) Schönberg's criticism is, of course, an oratorical device; he criticises in order that the refutation will emphasise the validity of the thing criticised with even greater strength. In his discussion of the orchestration, he selects the "almost unexampled objectivity"- "die fast beispiellose Sachlichkeit" - as worthy of admiration rather than the sense of local colour which other commentators have noted. His attitude to the popular elements in Mahler remained equivocal to the end of his life, witness this letter to Winfried Zillig in December, 1948: "What most seems to set Mahler back is that faint reminiscence of popular tunes. I am convinced, though, that in fifty years' time these popular tunes would, in the nature of things, be entirely unknown or long forgotten, if (ever known? Ed.) at all and only then will people see the greatness of the experience behind them." (Erwin Stein, ed., Arnold Schönberg, Letters, tr. Eithne Wilkins and Ernst Kaiser, London, 1964, p.259.)

3. The section between [28] and [31] in the first movement of the Seventh Symphony is particularly rich in such writing.

4. This is not to imply that no changes took place, merely that there was no systematic revision such as took place in connection with the Fifth Symphony in 1910; instead Mahler worked ceaselessly at the final rehearsals in order to achieve the sound he desired and repeated the same trial and error procedure at subsequent performances conducted by Mengelberg or himself. The fact that three years elapsed between the completion of the work in 1905 and its first performance on September 19, 1908 suggests that much revision had taken place in the manuscripts relating to the symphony. Both Alma Mahler and Otto Klemperer testify to the revisions at the final rehearsals in 1908; interestingly, however, Mahler's correspondence with Mengelberg after 1907 contains little mention of retouchings similar to those which dog the histories of the Fifth and Sixth Symphonies. Nevertheless, enough alterations were made to the work for most of the general conclusions drawn from its two predecessors to apply to it also. (Cf. Alma Mahler, Gustav Mahler, Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, London, 1973, p.142; Otto Klemperer 'Erinnerungen', Gustav Mahler, Tübingen 1966, pp.66-67. Klemperer gives 1909 as the year of the first performance. His reminiscences are not noted for their accuracy - see his demonstrably false reference to Beethoven's 'Pastoral' Symphony.)

5. The differences between the two principal scores of the Fourth Symphony may be appreciated by comparing [11] to [18] in the first movement and [10] to [11] in the third. (Professor Ratz edits the Mahler-Gesellschaft version while Professor Redlich edits the Eulenburg version.) Interestingly, these two sections are of a relatively fast, contrapuntal nature.

6. The score published by Edition Eulenburg, edited by H.F.Redlich reproduces this text. (Publication number : E.E. 6520).

7. Supra, p. 32 .

8. Alma Mahler, ed., Gustav Mahler, Briefe 1879 - 1911, Berlin/Vienna/Leipzig, 1924, p.335. In his correspondence with Mengelberg, Mahler almost always uses the French 'retouche in preference to the German Retusch, even giving the former a German plural, Retouchen. (Alma Mahler, ed., ibid., pp.329, 330 & 333.)

9. Supra, note 6.

10. Bernstein's recording is numbered CBS 77215 and Haitink's Philips SAL 3777/8 in the British catalogue.

11. Infra, Chapter V, example 27.

12. This score is of folio size and bears identical publication number to all other scores of the Sixth published by C. F. Kahnt. The present writer has seen it in the Library of the Faculty of Music, in the University of Oxford (Catalogue No. 007692.) It represents Professor Ratz's "Erstdruck der 2. Fassung". (Gustav Mahler, Symphonie No. 6 (Revidierte Ausgabe), ed. Erwin Ratz, Vienna/Lindau, 1963, Revisionsbericht.)

13. "Wieder ist es Mahler, der wohl unter dem Einflusse slawischer Musik die rhythmischen Qualitäten der Pauke in einer neuartigen Weise ausnutzen hat und für die Pauke so wirkungsvoll wie vor ihm kaum ein anderer Musiker schrieb." (Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/9, i. 129-130). Whereas Mahler's use of solo untuned percussion diminishes after the Third Symphony, the timpani remain a solo instrument of some importance, especially in the Seventh Symphony. Untuned percussion do return to prominence in the last two movements of the unfinished Tenth Symphony.

14. Alma Mahler, Gustav Mahler, Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd edn., London, 1973, p.73.

15. Cf. Seventh Symphony, 232 and the Eighth Symphony, Part II, 81 to 89 .

16. The same type of rhythmic clarification occurs in his revisions of the Schumann Symphonies. (Mosco Carner, 'Mahler's rescoring of the Schumann symphonies', The Music Review, ii (1941), 109).

17. Dr. Egon Wellesz claimed that this theme was a popular song in Vienna c. 1900; that we are now able to listen to it without any knowledge of its origins may be seen as vindication of Schönberg's views on the popular associations of Mahler's music. Interestingly, Dr. Wellesz confessed to some surprise that this theme should have come to be known as the 'Alma' theme, since he had never heard Mahler

use the description. Alma herself is the source of the description, which does not necessarily imply that the label is definitive. (Gustav Mahler, Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd edn., London, 1973, p.70). If her report is believed, Mahler certainly did not divulge the nature of the theme to many of his intimates. By 1921, Bekker could write his analysis of the movement without mentioning Alma once. Is it possible that the 'Alma' theme is another Mahler myth?

18. Arnold Schönberg, Harmonielehre, 3rd edn., Vienna/Zürich, 1922, pp.404-5.

19. 63 and 81 have particularly striking reductions in instrumentation, especially in the brass. The bass clarinet attack on each of the first two bars of 81 was originally marked ff; it was also doubled at a lower octave by the tuba, forte. The low trumpet notes in the bars that follow were doubled by a fourth player, unmuted, producing in combination with muted tone a much fuller sound, comparable to the effect produced in the woodwind section by doubling bassoon with a low flute.

20. The repeat bar in the second movement of the Fifth Symphony comes at 9 in the two earliest published versions of the symphony; the double bar which accompanies the change of key at 9 in the two subsequent scores is the only relic of this observance of a venerable practice. Some of the implications of Mahler's fondness for repeated expositions or modified restatements before the development are discussed in Chapter VI.

21. The various sources for the Fifth Symphony are listed in Professor Ratz's Revisionsbericht. They are the Manuscript, the first version (containing variants from the MS.), its second edition ("die zahlreiche Retuschen aufweist und kaum bekannt ist, da sie nicht als Studienpartitur erschienen ist"), an exemplar of the previous source with new revisions in the possession of Mengelberg, the second version (Neue Ausgabe) some orchestral parts edited in Mahler's own hand, and a revision of the score of the second version in Mahler's hand which contains close on two hundred and seventy alterations to the revised version. In spite of the impressive numerical figure, the changes from the revised version to the third are less spectacular than those from the two related early versions.

22. Verbal communication (1971).

23. In his Revisionsbericht, Professor Ratz points out that while Mahler made his corrections for the revised version on an exemplar of the second edition of the first version , Dr. Wellesz made his transcript by entering the corrections on an exemplar of the first edition of the same version; the transcript fails to take account of the not inconsiderable differences between the first edition and the second. Although it was never issued as a study score and is "hardly known", this second edition can be seen in the British Museum, with the number Hirsch M. 1000. It is not so very different from the first edition as to deserve the description revised version, but contains

enough material changes to make Professor Ratz's criticism a fair one. In spite of this however, Dr. Wellesz's transcript is important in that it provides a link with the exemplar and conveys a sense of the constant effort the orchestration of Fifth and Sixth Symphonies required of Mahler.

24. Neville Cardus, Gustav Mahler, His mind and his music, London, 1965, i.189.

25. Egon Wellesz, 'Reminiscences of Mahler', The Score, xxviii (1961), 52 - 57.

26. Mahler's defence of his revision of Beethoven's Ninth Symphony can be read in H. - L. de la Grange, Mahler, London, 1974 pp. 557-558, and Kurt Blaukopf, Gustav Mahler, London, 1973, pp. 154 - 155. That Mahler felt he was following Wagner's precedent is obvious.

27. Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/9, ii. 18 - 24.

28. This photocopy is taken from a transcript made by Dr. Wellesz.

29. Ferrucio Busoni, in his Entwurf einer neue Aesthetik der Tonkunst, has expressed the idea that a piece of music was a transcription of an idea, i.e. that the actual process of putting the music on paper involved an element of paraphrase. (Three classics in the Aesthetic of Music, New York : Dover, 1962, pp.85-6)

30. Mosco Carner, 'Mahler's rescoring of the Schumann symphonies', The Music Review, ii (1941), 98.

31. Mahler's Bruckner performances in Vienna were usually cut in some measure and sometimes rescored. These cuts provoked hostile comments from some sections of the press though the practice of cutting Bruckner's symphonies in performance (and in print) was widespread. Even Mahler's premiere of the Sixth Symphony, 'complete', in Vienna contained cuts of some severity. (H.L. de la Grange, op. cit., i. 501-502)

32. Norman del Mar, 'Confusion and error!, The Score, xxi (1957), 22.

33. An extract from this report is printed in C.R. Mengelberg, ed., Das Mahler-Fest in Amsterdam, Mai 1920, Vienna/Leipzig, 1920.

34. Erwin Stein, 'Eine unbekannte Ausgabe letzter Hand von Mahlers IV. Symphonie' Pult und Taktstock, vi (1929).

Notes

CHAPTER IV

1. "Closely linked with the special formal character of these three works that usher in the symphonic development of this century, two notable features emerge: the evolution of an unusual polyphony, and the irrevocable emancipation of orchestral sound from the pianoforte .....they prove the so-called late-Romantic Mahler to have been, in fact, a Secessionist - and, above all, the pioneer of an epoch-making musical reorientation." (Kurt Blaukopf, Gustav Mahler, tr. Inge Goodwin, London, 1973, p. 182.)

2. Second Symphony, first movement, [3] to [4]

3. supra, Chapter III, note 17. Philip Barford (in 'Mahler: a thematic archetype', The Music Review, xxi (1960), 316) is one of the few writers to have commented on the popular nature of this theme. In both the above article and in his pamphlet on Mahler, he perversely gives bars 83 to 86 as the theme rather than bars 77 to 84. (Philip Barford, Mahler Symphonies and Songs, (B.B.C. Music Guides), London, 1970, p.41.) In the ten years between the article and the pamphlet, Mr. Barford has clearly drastically revised his opinions on the merits of the Sixth Symphony.

4. Seventh Symphony, first movement, 4 bars before [15]

5. Sixth Symphony, Finale, [117]

6. Sixth Symphony, first movement, [1]

7. Sixth Symphony, Finale, bar 141.

8. supra, Introduction, p. 3 and note 12.

9. Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basil Creighton, 3rd. edn., London, 1973, pp. 47-48.

10. That Alma may have changed her mind about the Finale of the Fifth in general is perhaps indicated by the following: "The Adagietto may for me have lacked something, and in the last movement I noticed some check to the logical development. Nevertheless, this symphony is a masterpiece of the first rank, and at a second hearing it was precisely the last movement which engaged my passionate attention: I positively drank in every note". (Alma Mahler, ibid., pp. 91-92.)

11. Neville Cardus, Gustav Mahler. His Mind and his Music, London, 1965, i. 190.

12. Anton Webern, Letters to Hildegard Jone and Josef Humplik, ed. Josef Polnauer, tr. Cornelius Cardew, Pennsylvania, 1967, p.25.

13. Philip Barford, Mahler Symphonies and Songs, (B.B.C. Music Guides), London, 1970, p.39.

14. Gustav Mahler, Symphony No.7, with a foreword by H.F. Redlich, London/Zürich/New York: Edition Eulenburg, (Plate No. 3669), 1961, pp. vi-vii.

15. Neville Cardus, op. cit., p. 190.

16. The single-note brass calls at bars 119 or 329 are remarkably similar in effect to the single-note interruptions in the first movement of Haydn's Symphony No. 102 in B flat.

17. supra, Chapter 3, note 17.

18. Alma Mahler, op. cit., pp. 42, 60, 81-84 & 232.

19. Alma Mahler, ibid., p. 96.

20. It is not irrelevant in this context to quote the following: "When he devoted himself to a work of the musical theatre, he lost himself in it so entirely that he forgot not only his own self and his status as a composer, but all his standards of comparison. On one occasion the most convinced and convincing interpreter of Tristan and the Ring surprised his collaborators by exclaiming enthusiastically: 'Rienzi is ultimately Wagner's greatest work!' No one could understand this enthusiasm for Wagner's youthful opera, until it was discovered that Mahler had just begun to study the score of Rienzi with a view to producing it." (Kurt Blaukopf, Gustav Mahler, London, 1973, p. 205.)

21. In both Second and Third Symphonies, the Negativ. Höhepunkt, according to the theory of Dieter Schnebel, occurs in the Scherzo. (Dieter Schnebel, 'Das Spätwerk als Neue Musik', Gustav Mahler, Tübingen, 1960, p. 159.)

22. Constant Lambert, Music Ho!, 3rd edn., London, 1966, p. 192.

23. Alma Mahler, op. cit., p. 68.

24. In addition to its general resemblance to 'Ich bin der Welt abhanden gekommen', the Adagietto is related to the second song of the cycle, Kindertotenlieder, by means of the similarity of the incipits of their principal themes. (Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, p. 193.)

25. Kurt Blaukopf, Gustav Mahler, London, 1973, p. 203.

26. ibid.

27. This division agrees with the analyses of Erwin Ratz and Karl Weigl (For the latter, see Edgar Istel, ed., Mahlers Symphonien, erläutert mit Notenbeisp ielen, (Meisterführer x), Berlin, n.d., (c. 1910.)). I include Professor Ratz's tabulated analysis for this movement below:

Cue-no.	bar		total bars		
	1-113	I. Introduction	113		
		II. Exposition			
110	114-138	(a) Main subject	25	)	
113	139-190	(b) 2nd main subject group (transition.)	52	)	
117	191-216	(c) 2nd subject group	26	)	
119	217-228	(d) Closing material	12	)	115 bars
		III. Development			
		(a) Introductory part			
120	229-287	(i) Material of introduction	59	)	
124	288-335	(ii) Material of 2nd subject	48	)	
129	336-478	(b) Main development	143	)	
140	479-519	(c) Lead-back	41	)	291 bars

		IV. Recapitulation				
143	520-641	(1)	Introduction & 2nd subject	122		
		(2)	Recapitulation of Exposition			
153	642-667		(a) Main subject	26	)	
156	668-727		(b) 2nd main subject group	60	)	
161	728-772		(c) Closing group	45	)	131 bars
164	773-822	V. Coda		50		
				822		

This analysis is taken from an article which first appeared as 'Zum Formproblem bei Gustav Mahler. Eine Analyse des Finales der VI. Symphonie', Die Musikforschung, ix (1956), 156-171. This was reprinted in Gustav Mahler, Tübingen, 1966, 90-122 and translated into English by Paul Hamburger as 'Musical Form in Gustav Mahler', The Music Review, xxix (1968), 34-48. The only debateable point in the analysis is whether the section which Professor Ratz describes as Closing Group in the recapitulation is not really the beginning of the Coda. Later in the analysis, Professor Ratz provides a table which subdivides the 'main development' section still further.

28. The quotation comes from the second Act of the opera, in the scene set in the kingdom of the Nachtwunderer.

29. Sixth Symphony, Finale, bars 139 to 141.

30. ibid., bars 19-20.

31. ibid., bar 41.

32. ibid., bar 30.

33. ibid., bar 27.

34. ibid., 134

35. ".....weiter geht das Finale der Sechsten Symphonie, dessen Reprise die Anordnung des ersten und zweiten Themenkomplexes vertauscht und diesen mit der wiederkehrenden Einleitung verschmilzt! " (T.W. Adorno, 'Epilegomena', Gustav Mahler, Tübingen, 1966, p. 229.)

36. The intricacy of the motivic structure in the final pages of the Sixth and the repeated references to the Dur-moll Akkord to my mind make the restoration of the third hammerblow essential to the integrity of the movement; while the two earlier blows took place against interrupted cadences, the third coincides with the penultimate reference to the motto chord and rhythm increasing the sense of catharsis peculiar to this symphony among Mahler's output. The attempt by Professor Ratz to see the omission as an assertion of the transfiguring power of death rather than the tragic end assumed by most analysts seems to savour of special pleading and in retrospect apologises for the decision to omit the effect in the Mahler Society's score. (Erwin Ratz, 'Zum Formproblem. Das Finale der Sechste Symphonie', Gustav Mahler, Tübingen, 1966, 122.)

37. Fifth Symphony, first movement, bars 154 to 155.

38. ibid., bars 24, 84 & 258.

39. Paul Bekker christened this version of the motif, Schmerzenslaut. (Gustav Mahlers Sinfonien, Berlin, 1921, p. 181.)

40. Fifth Symphony, second movement, bar 288.

41. ibid., bar 392.

42. The three-note motif therefore does not act as a basic set in a serial sense; it would appear to be closer to the idea of a Grundgestalt. (Josef Rufer, Composition with twelve notes related only to one another, tr. H. Searle, London, 1954, pp. vi-viii.)

43. In using this marking, Mahler anticipated the practice of Alban Berg in his Violin Concerto. (2nd movement, 125 and 185)

44. Constant Lambert, Music Ho!, 3rd edn., London, 1966, p. 18.

45. Arnold Schönberg, Style and Idea, ed. Dika Newlin, London, 1951.

46. Sixth Symphony, Scherzo, 72

47. Fifth Symphony, third movement, bar 378.

48. ibid., 11

49. Philip Barford, 'Mahler: a thematic Archetype', The Music Review, xxi (1960), 297.

50. That the omission of Kindertotenlieder from the list is purely for reasons of space is indicated by two factors. One is the relationship between the second song and the Adagietto (supra, note 24); the quotation of the theme of the latter would seem to indicate that the song belongs in the list of examples beside the symphonic movement. The other

factor is that characteristic remarks elsewhere in Mr. Barford's writings (such as "In the Kindertotenlieder Mahler does not shrink from the most compelling use of tonal psychism", Mahler Symphonies and Songs, (B.B.C. Music Guides), London, 1970, p. 16) indicate that he intends his probings into Mahler's unconscious to have general relevance to Mahler's output.

51. Philip Barford, 'Mahler: a thematic Archetype', The Music Review, xxi (1960), 297-8.

52. ibid., 314.

53. ibid., 306.

54. ibid., 307.

55. ibid., 309-10.

56. ibid., 315.

57. ibid., 314.

58. ibid., 311.

59. ibid., 316.

60. ibid., 308.

61. ibid., 298.

62. ibid., 304, Exs. 73 and 74.

63. Ferrucio Busoni, The Essence of Music, tr. Rosamund Ley, New York: Dover, 1965, p. 89.

64. cf. Paul Stefan, Gustav Mahler, Eine Studie über Persönlichkeit und Werk, neue, vermehrte und veränderte Ausgabe, Munich, 1920, p. 94, and Hans Tischler, 'Mahler's impact on the crisis of tonality', The Music Review, xii (1951), 119.

65. Fifth Symphony, second movement, bars 10 to 15.

66. This famous metaphor was first used by Schönberg of Webern's 6 Bagatelles for String Quartet in 1924.

67. Fifth Symphony, Finale 2

68. "Wie der musikalische Klassizismus, und gewiss die Meistersinger, assoziiert Mahler den Kontrapunkt vielfach noch mit Humor und Spiel! " (T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, p. 151.)

69. Fifth Symphony, Finale 32

70. ibid., bars 730 to 731.

71. Egon Wellesz, 'The Symphonies of Gustav Mahler', The Music Review, i (1940), 15.

72. Fifth Symphony, second movement, bar 157.

73. ibid., bar 533.

74. The music of Mahler and his contemporaries shows a dramatic increase in the incidence of such dissonance e.g. the opening bars of Janáček's The Cunning Little Vixen or the final page of Duparc's La Vie Antérieure.

75. supra, Chapter III, Photostats 9A and B.

76. Fifth Symphony, Finale, 25

77. ibid., bar 565.

78. ibid., bar 576.

79. The sound of major sixth falling to the fifth degree of the scale is established in our minds from bar 24 of the movement. The bass line at bar 581 for a moment has the 'feel' of D flat major, which is corrected by the E flat in woodwind and C in horns; these indicate that the key of the next section is to be A flat. This modulation is accomplished, therefore, with the minimum of reference to the new key-note.

80. Sixth Symphony, first movement, bar 374. Further examples of Mahler's use of the pedal in the works written after 1900 may be found in Hans Tischler, 'Mahler's impact on the crisis of tonality', The Music Review, xii (1952), 116. Tischler, if anything, understates the importance of this device.

81. Fifth Symphony, third movement, bars 226 to 229.

82. Sixth Symphony, Finale, bar 593.

83. In Erwin Ratz's analysis, this section is described as second main subject group (transition) and begins at 113 . (supra, note 27.)

84. supra, Example 73.

85. Sixth Symphony, Scherzo, 81 and 96.

86. Egon Wellesz, 'The Symphonies of Gustav Mahler', The Music Review, i (1940), 16.

87. Seventh Symphony, second movement, 72 . The veiled quality of much of this movement is well described in the following words of Paul Bekker, used in connection with the theme itself: ".....schwankend zwischen Traum und Wirklichkeit, halb Dur-halb Moll, halb freundliches Idyll, halb unheimlicher Spuk." (Gustav Mahlers Sinfonien, Berlin 1921, p. 252.)

88. Seventh Symphony, second movement, four bars after 73 .

89. ibid., seven bars after 73 .

90. Ninth Symphony, first movement, bars 381 to 391.

91. H.F. Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p. 204.

92. It also predates Schönberg's use of fourths harmony in the First Chamber Symphony (1906). Isolated examples occur in other works by Mahler, but, like Schönberg, Mahler never attempted to use fourths chords systematically. Schönberg never admitted to Mahler's influence in this matter, and might equally have been influenced by an idea such as the Jochanaan theme in Salome.

In his Harmonielehre, written in 1910-11, he cites several uses of fourths in Beethoven, Wagner, Mahler, Strauss, Dukas and Debussy, all of which he considers essentially impressionistic; the Chamber Symphony employs them architectonically, but even in this he is prepared to waive any claim to originality in favour of Strauss, Mahler or Pfitzner. Nowhere, however, does he mention the Seventh Symphony. (Arnold Schönberg, Harmonielehre, 3rd. edn., Vienna/Zurich, 1922, pp. 481-484.)

93. i.e. the two editions of the first version of the Fifth Symphony, the second of which never appeared as a study score. (supra, Chapter III, note 21.)

94. H.F. Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p. 153.

95. Fifth Symphony, third movement, bar 18.

96. ibid., bars 406 to 411.

97. Seventh Symphony, third movement, six bars after 148 .

98. ibid., five bars after 137 .

99. ibid., four bars after 158 , three bars after 163 , and 169 .

100. ibid., six bars after 171 .

101. Sixth Symphony, Scherzo, 81 (and later, 96 .)

102. The passage in question is the five-bar section beginning at bar 190. In the autograph of the first three movements, Mahler seems to be indicating parts for the trombones in bar 194 which seem designed to assist the trumpets and relieve the horns in some low-lying figuration. Mahler subsequently deleted the trombones and carried the bar through in horns with a diminished trumpet contribution. Guillini restored one trombone to assist the horns, and then extended the doubling back through the previous four bars.

103. supra, Chapter I, p. 22.

104. Die Meistersinger von Nürnberg, Act III. min. score, p. 42.

105. supra, Chapter I, note 37.

106. "Diese hohe Lage des Fagottes wurde in deutschen Partituren zuerst von Mahler in starker Weise ausgenutzt.....Den gepressten, schmerzhaften Ausdruck der hohen Töne greift Mahler dann in den Kindertotenliedern wieder auf, besonders in dem bereits herangezogenen dritten und zu Beginn des vierten (Part. S. 49, Verl. C.F. Kahnt) beim Einsatz des Gesanges: 'Oft denk' ich, sie sind nur ausgegangen! ' "
(Egon Wellesz, Die neue Instrumentation, 2 vols., Berlin, 1928/29, i. 83-84.)

107. Hans Tischler, op. cit., 115.

108. Dika Newlin, Bruckner-Mahler-Schönberg, New York, 1947, pp. 260-261. The relationship which Miss Newlin assumes between Pantonality and Progressive Tonality seems rather insubstantial. There is a world of difference between the submersion of key-feeling in one complex and the structured procedures associated with progression.

109. Sixth Symphony, Finale, bars 720 to 727. (Bar 728 is here taken as the beginning of the coda, a modification of Professor Ratz's analysis suggested, supra, note 27.)

110. Bruckner increasingly tends towards a fusion of development and recapitulation. The first movement of the Seventh Symphony has a number of important departures from the exposition, including the combination of theme and inversion in bars 281 to 289, the climax at 5 and the suppression of the climax which originally preceded the third group of material at bar 110. In the last movement of the Sixth Symphony, the opening idea, in A minor, is heard at the start of the development and then omitted from the recapitulation.

111. Fifth Symphony, second movement, 20 .

112. Paul Bekker, Gustav Mahlers Sinfonien, Berlin, 1921, p. 14.

113. For Weigl's analysis, supra, note 27.

114. Of the main theme of the Sixth Symphony's Finale, Bekker comments, "Wie in den früheren grossen sinfonischen Sätzen stellt Mahler auch hier nicht ein einzelnes, festgeschlossenes Thema auf, sondern eine mehrgliedrige Themagruppe." (op.cit., p. 229.) His music examples are not sufficient to illustrate the extent to which this 'theme' is a reworking of the introduction's motifs.

115. Paul Bekker, ibid., p. 210.

116. ibid., p. 20.

117. The following precis is based on an abstract of a paper read in Urbana on March 5, 1949, at a meeting of the Midwestern chapter of the American Musicological Society. This abstract appears in the Society's journal as Hans Tischler, 'Musical Form in Gustav Mahler's Works', Journal of the American Musicological Society, i (1948), 199. The original appears under the same title in Musicology, ii (1949), 231-242.

118. Hans Tischler, 'Mahler's Das Lied von der Erde', The Music Review, x (1949), 114.

119. Hans Tischler, 'The symphonic problem in Mahler's works', Chord and Discord, i (1941), 20-25.

120. F major is the key employed in the Adagietto and in the second Nachtmusik; C major is the key of the Finale of the Seventh, the end of Das Lied von der Erde, and the Ländler of the Ninth Symphony. The difficulty of finding a common ground for these three instances perhaps explains why Tischler is so strangely silent on this matter.

121. Graham George, Tonality and Musical Structure, London, 1970. His theory is best represented by the following quotation: "The hypothesis I wish to put forward asserts that the structure of large-scale musical works in the major-minor period.....is essentially tonal, and that, where such a work ends in a key other than that in which it began, it consists of two closed tonal structures interlocking." (op. cit., p. 28.) The relevance of this to Mahler is considered on pp. 192-195.

122. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, p. 115.

123. T.W. Adorno, 'Epilegomena', Gustav Mahler, Tübingen, 1966, p. 228.

124. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, pp. 124-125.

125. T.W. Adorno, 'Epilegomena', Gustav Mahler, Tübingen, 1966, p. 223.

126. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, pp. 128-129.

127. ibid., pp. 131-136.

128. ibid., p. 127.

129. T.W. Adorno, 'Epilegomena', Gustav Mahler, Tübingen, 1966, p. 227.

130. Three Classics in the Aesthetic of Music, New York: Dover, 1962, pp. 79-80.

Notes

CHAPTER V

1. Dieter Schnebel, 'Das Spätwerk als Neue Musik', Gustav Mahler, Tübingen, 1966, p. 160. Dr. Egon Wellesz is one Mahlerian who feels that the Eighth Symphony, in its first movement at least, belongs with the instrumental group.

2. Guido Adler, Gustav Mahler, Vienna/Leipzig, 1916, p. 78.

3. Dieter Schnebel, op. cit., p. 162.

4. All dates are taken from the chronological list in H.-L. de la Grange, Mahler, London, 1974, i. 704-711.

5. The Fifth Symphony has one particularly noticeable quotation from 'Nun will die Sonn'' at bar 312 in the Funeral March. Professor Redlich, among others, notes this resemblance though he misleadingly gives [2] rather than [15] as the nearest cue number. (H.F. Redlich, Bruckner and Mahler, London, 1963, p. 198.)

6. Compare bars 79-81 of the third movement of the Fourth Symphony with bars 5-8 of 'Nun seh' ich wohl!

7. K. Blaukopf, Gustav Mahler, London, 1973, p. 197.

8. ibid., pp. 198-199.

9. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a. M., 1960, p. 196.

10. Gustav Mahler, Kindertotenlieder, London/Zürich: Edition Eulenburg, 1961, p. 42.

11. supra, Chapter IV, p. 197.

12. All these subsequent instances tend to be less harsh in sonority.

13. F.E. Pamer, 'Gustav Mahlers Lieder', Studien zur Musikwissenschaft, xvii (1930), 121. Dr. Wellesz also observes this practice. (Egon Wellesz, Die neue Instrumentation, Berlin, 1928/29, ii. 22.)

14. See bars 52 and 53.

15. Its use in the Seventh Symphony is very fleeting (see circa 265 in the Finale), whereas, at such places as 28 in 'Der Trinklied', fluttertonguing is an important part of the texture.

16. Dieter Schnebel, op. cit., pp. 183-185.

17. H.F. Redlich, op. cit., p. 208.

18. Unfortunately I have not had access to the doctoral dissertation at the University of Hamburg (1952) by Helmut Storjohann. According to the summary provided by Professor Blaukopf (op. cit., p. 238), "In Mahler's late style, ..., inventiveness expresses itself 'in the way he develops new thematic formations from the evolving stream of the basic

motif. No longer is there a mere succession of different ideas, but the initial theme determines a series of different ideas which are in some way or other based on it.' The most obvious instance is the beginning of Das Lied von der Erde where the horns establish a series of notes (A-G-E-D-C) which, as in Schönberg, 'gives rise to various formations of motif and theme."' This reference to the opening of 'Das Trinklied vom Jammer der Erde' is rather vague. The horns' opening fanfare does indeed set forth the notes mentioned, but not in the order given, nor an any of the familiar forms of Schönbergian serialism. The real Grundgestalt, if such terms are to be used, is first played by violins in bars 5-8 and comprises A-G-E-A-G-E-C which obviously contains the basic element A-G-E-C. In practical terms, the C is often omitted. The use of this motif is not particularly rigorous, and there are many ideas whose association with it are not entirely tangible; one 'feels' a relationship but cannot demonstrate it. The horn fanfare falls into this category.

19. In this move from the unconscious to the conscious use of quotation may perhaps be seen the start of that trend towards the employment of parody and ideological reference which affects contemporary music from Shostakovitch's Fifteenth Symphony to the Sinfonia of Luciano Berio.

20. It is the opinion of Dr. Egon Wellesz that the most significant developments in the music of the post-Wagnerian epoch stem from the prelude to Act III of Parsifal rather than from the more conventionally acclaimed prelude to Tristan und Isolde. Certainly, in Parsifal, the preoccupation with line is more noticeable.

21. For the influence of Brahms in 'Erinnerung' see la Grange, op. cit., p. 739. On page 541, he maintains that "Mahler had deep admiration for Brahms", at least in the period 1890 to 1900. By 1903, he had come to the opinion that Brahms and Bruckner were "An odd pair of second-raters." (Alma Mahler, Gustav Mahler. Memories and Letters, ed. D. Mitchell, tr. Basic Creighton, 3rd. edn. further enlarged with a new Appendix and Chronology by Knud Martner and D. Mitchell, London, 1973, p. 239. This letter, with its by now notorious description, is wrongly placed according to Martner's chronology (p. 371). It should be dated June 26, 1903, but is placed in the context of 1904).

22. In his chronological list, la Grange assigns 'Blicke mir nicht' to June 14, 1901. (op. cit., p. 709).

23. supra, p. 160.

24. The circumstances surrounding the composition of this, Mahler's only love song, may be found in Alma Mahler, op. cit., p. 60. Parenthetically, the hiding of the song in a score of Die Walkürе is an oblique reflection of the Wagnerian leanings noted in other songs of the group. The episode is placed in summer, 1903, in Alma's reminiscences; la Grange, however, prefers August, 1902, drawing on Alma's later Mein Leben, Frankfurt a.M., 1960. Unfortunately, we must await the second volume of la Grange's biography for his reasons for preferring the earlier date.

25. Mahler, Sieben Lieder nach Gedichten aus 'Des Knaben Wunderhorn' und von Friedrich Rückert, Philharmonia Partituren, p. 75.

26. According to M. Jean Matter, the two settings share 'la mème lassitude, la même regard crépusculaire qui baignait la musique de Brahms."

(Jean Matter, Mahler le démoniaque, Lausanne, 1959, pp. 154-155.)

27. supra, p.162.

28. supra, pp. 142-143.

29. supra, p. 86.

30. See bar 190.

31. F.E. Pamer, 'Gustav Mahlers Lieder (I)', Studien zur Musikwissenschaft, xvi (1929), 133.

32. Reference to a performance of Kindertotenlieder conducted by Webern occurs in a letter dated March 2, 1931. (J. Polnauer, ed., Anton Webern. Letters to Hildegarde Jone and Josef Humplik, tr. Cornelius Cardew, Pennsylvania, 1967, p. 18).

33. supra, note 18.

34. The 'pack of cards" image is the invention of Erwin Stein, I believe.

35. supra, p. 227.

36. A. Neisser, Gustav Mahler, Leipzig, 1918, p. 69.

37. ibid., p. 98.

38. The influence of Dostoevsky on Mahler is well documented, e.g. Paul Stefan, Gustav Mahler. Eine Studie über Persönlichkeit und Werk, Munich, 1920, p. 17.

39. supra, p.14.

40. See two bars before [3] .

41. Richard Specht, Gustav Mahler, Berlin, 1913, p. 237. H.F. Redlich, op. cit., p. 158. Mahler's admiration for Bach is testified to in N. Bauer-Lechner, Erinnerungen an Gustav Mahler, Leipzig/Vienna/Zürich, 1923, p. 161.

42. H.F. Redlich, op. cit., p. 213; Dika Newlin, Bruckner-Mahler-Schönberg, New York, 1947, p. 193. Both concentrate on the influence of the monumental Austrian Baroque, as seen in the Mass à 50 by Orazio Benevoli (1628), on the polyphony of the Eighth Symphony.

43. Among many references to the idea of Gebrochenheit in Adorno's writings on Mahler, that in 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p. 193 may be taken as providing the most succinct definition of the term.

44. Dieter Schnebel, op. cit., pp. 164 ff.

Notes

CHAPTER VI

1. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt, a.M., 1960, p.180.

2. Egon Wellesz, 'The symphonies of Gustav Mahler', The Music Review, i (1940), 18; T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, p. 180.

3. T.W. Adorno, ibid., p. 180.

4. T.W. Adorno, ibid., p. 180.

5. T.W. Adorno, ibid., p. 181.

6. T.W. Adorno, ibid., p. 216.

7. Hans Mayer, 'Musik und Literatur', Gustav Mahler, Tübingen, 1966, pp. 155-156.

8. Alma Mahler, Gustav Mahler. Memories and Letters, ed. Donald Mitchell, tr. Basil Creighton, 3rd edn., London, 1973, p. 9. Otto's passion for Dostoevsky makes it likely that this suicide note was intended to evoke the

remarks with which Ivan Karamazov ends the fourth chapter of the Pro et contra book of the novel, before reading his 'poem' of the Grand Inquisitor.

9. T.W. Adorno, op. cit., p. 182.

10. George Steiner, Language and Silence, abridged edn., London, 1969, p. 276.

11. T.W. Adorno, op. cit., p. 67. In view of Adorno's criticism of the Eighth Symphony, it is worth considering the words of Ronald Weitzman: "Adorno's failure to sympathise to an even limited degree, with Schönberg's religious nature reveals his own conflict; and his blind spots could eventually prove detrimental to important aspects of his thesis, for his commentaries on religious phenomena are in truth second-rate and unoriginal. His squeamishness, apparent at the very hint, let alone, mention, of the term 'spiritual', contains malice and cynicism, but hardly the trenchancy one must cower before when men of greater poetic and philosophic gifts have challenged the norms of religion." (Ronald Weitzman, 'An introduction to Adorno's music and social criticism', Music and Letters, lii (1972), 296.)

12. Deryck Cooke, 'The word and the deed.....the musical expression of Mahler's beliefs', The Listener, lxxii (1964), 23.

13. H.F. Redlich, Bruckner and Mahler, (Master Musicians), rev. edn., London, 1963, p. 213.

14. H.F. Redlich, ibid., p. 214; Dika Newlin, Bruckner-Mahler-Schönberg, New York, 1947, pp. 193-5; Natalie Bauer-Lechner, Erinnerungen an Gustav Mahler, Vienna/Zurich, 1923, p. 175.

15. Paul Stefan, Gustav Mahler. Eine Studie über Persönlichkeit und Werk, neue, vermehrte und veränderte Ausgabe fünftes bis siebentes Tausend, Munich, 1920, pp. 12, 18 & 154.

16. H.-L. de la Grange, Mahler, London, 1974, i. 787 & 801-802; Erwin Ratz, 'Zum Formproblem. Das Finale der Sechste Symphonie', Gustav Mahler, Tübingen, 1966, p. 97.

17. F.E. Pamer, 'Gustav Mahlers Lieder (I)', Studien zur Musikwissenschaft, xvi (1929), 133 & 135.

18. Infra, p. 100.

19. This recapitulation is therefore an anticipation of that in the Finale of the Sixth.

20. The theme in question is that in bar 147 of Schumann's work.

21. H.-L. de la Grange, op. cit., p. 787.

22. Dieter Schnebel, 'Das Spatwerk als Neue Musik', Gustav Mahler, Tübingen, 1966, pp. 173-174.

23. The regularity with which this movement arrives at six-four harmony was pointed out by Schönberg as a particularly note-worthy feature. (Arnold Schönberg, Style and Idea, ed. Dika Newlin, London, 1951, p. 21.)

24. N. Slonimsky, ed., A Lexicon of Musical Invective, paperback edn., Seattle/London, 1969, pp. 122-123.

25. Erwin Ratz, opcit., pp. 97 & 111.

26. T.W. Adorno, op. cit., p. 182.

27. Dieter Schnebel, op. cit., p. 159.

28. Richard Specht, Gustav Mahlers Achte Symphonie. Thematische Analyse, Leipzig/Vienna, 1912, p. 25.

29. T.W. Adorno, 'Epilegomena', Gustav Mahler, Tübingen, 1966, pp. 218-219.

30. W. Schreiber, Gustav Mahler in Selbstzeugnissen und Bilddokumenten, Hamburg, 1971, p. 152.

31. T.W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, pp. 201-204.

32. Erwin Ratz, 'Zum Formproblem. Der erste Satz der Neunte Symphonie', Gustav Mahler, Tübingen, 1966, p. 141.

33. Gustav Mahler, IX. Symphonie. Partiturentwurf der ersten drei Sätze. Facsimile nach der Handschrift, ed. Erwin Ratz, Vienna, 1971, p. I/12.

34. Adorno sees an affinity between Proust and Mahler in both Das Lied von der Erde and the Ninth Symphony. Writing of the fifth movement of the former, he remarks, "Der Innenraum ist iso liert, ohne Brücke zu dem Leben, an dem doch Mahlers Musik mit jeder Faser hängt. Mit paradoxem Realismus denkt das Werk die Situation unverschleiert zu Ende; die Affinität zu Proust ist eine

des monologue intérieur." (T. W. Adorno, Mahler. Eine musikalische Physiognomik, Frankfurt a.M., 1960, p. 197.) A further reference, pertaining to the Rondo-Burleske of the Ninth occurs on page 211. These specific parallels are put into wider perspective in 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p.213.

35. Arnold Schönberg, Style and Idea, ed. Dika Newlin, London, 1951, p.34.

36. T.W. Adorno, 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p.207.

37. Dieter Schnebel, 'Das Spatwerk als Neue Musik', Gustav Mahler Tübingden, 1966, pp.157 & 163.

38. Dieter Schnebel, ibid., p.158

39. Walter Kolneder, Anton Webern. An introduction to his works. tr. Humphrey Searle, London, 1968, p.76.

40. Dieter Schnebel, op. cit., p.163.

41. T.W. Adorno. 'Wiener Rede', Gustav Mahler, Tübingen, 1966, p.204.

42. Dieter Schnebel, op. cit., p. 170-173.

43. Rene Leibowitz, Schönberg et son école, Paris, 1947, p. 275. Such reference to the athematicism of Schönberg's works of the thirties are perhaps to be explained by the novelty of the style and the desire to emphasise the new.

44. Later analysts of Schönberg's style such as Arnold Whittall tend to stress the continuing presence of thematic elements even in such works as the String Trio and the Violin Phantasy.

45. Dieter Schnebel, op. cit., p. 179 - 180.

46. Bruno Walter, Gustav Mahler, tr. James Galston, with a biographical essay by Ernst Krenek, new edn., New York, 1973, p.59

47. Egon Wellesz, 'The Symphonies of Gustav Mahler', The Music Review, i (1940), 22.

48. H.L. de la Grange, op. cit., p. xv.

49. Ernst Klusen, 'Gustav Mahler und das böhmisch-mährische Volkslied', Bericht über den internationalen musikwissenschaftlichen Kongress. Kassel, 1962, ed. G. Reichert & M. Just, Kassel, 1963, 246-250.

50. supra note 7.

51. Arnold Schönberg, 'Prager Rede', Gustav Mahler, Tübingen, 1966, p.41.

52. Constant Lambert, Music Ho!, 3rd edn., London, 1966, p.156

53. supra, Introduction, note 12

54. T. W. Adorno, Mahler, Eine musikalische Physiognomik, Frankfurt a.M., 1960, p.68.

55. supra note 35.

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