SYMPHONIC TEXTS AND THE CULTURAL IDEOLOGY OF MAHLER'S LIEDER

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SYMPHONIC TEXTS AND THE CULTURAL IDEOLOGY OF MAHLER'S LIEDER

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Although Gustav Mahler has long been considered a crucial figure in the cultural world of the fin-de-siècle, the exact nature of his involvement in the social, political, and cultural philosophies of the era has remained largely undefined. The student radicalism of his youth has been taken as a leitmotif for the social and political activity of his entire life, while his compositions have been viewed as entirely separate from his biography, with most scholarship focusing on their place in the musical canon.

This dissertation attempts to rectify the misplaced scholarly emphasis by examining Mahler's vocal works in the context of their relationship to his social, political, and cultural thought. As Mahler used both the genre categorization of his music and the texts of his works as statements of his philosophy, my analysis focuses primarily on those pieces which evince significant change in these areas, namely Mahler's songs and song-cycles – the *Wunderhorn* songs, the *Kindertotenlieder*, and *Das Lied von der Erde* – and his Eighth and Third Symphonies. Preliminary to this is a discussion of Mahler's political, social, and cultural philosophies as concern his compositional and literary output, as well as an investigation of the changing definitions of the genres of song-cycle and symphony at the turn of the century and the role that Mahler played in such a metamorphosis.

Through an examination of the texts of these central works in Mahler's oeuvre, this study also seeks to locate Mahler within the political and social ideologies of his

time, as one who was fully engaged in discussion with the dominant philosophical and aesthetic trends. Through his textual selection and editing, as well as the organization of his vocal compositions, Mahler offers indirect commentary on his social, political, and cultural milieu; the extraction of these commentaries is critical to situating the composer within the framework of his time. Mahler, as his works make clear, was neither a member of the aesthetic revolutionaries that comprised such groups as the Secession, but neither was he convinced by the conservative aesthetic tastes of the liberal bourgeoisie who sought in art a justification for their social existence. Rather, Mahler belonged to a more moderate camp, and sought through his works to remain culturally relevant and to make both social and cultural commentary that was simultaneously grounded and forward-looking.

BIOGRAPHICAL SKETCH

Cassandra Henry completed her secondary education at Hopkins High School in Hopkins, Minnesota, in 1997. She received her BA in Comparative Literature *summa cum laude* and in German Studies *magna cum laude* in 2001 from Cornell University, and studied at the Universität Wien during the 1999-2000 academic year. She remained at Cornell for her graduate studies, and earned an MA in German Studies in 2005 and a PhD in German Studies in 2009.

For G.E.B., who is always there.

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sometimes literally, in two-year-old fashion, what wasn't. Thank you for giving me perspective. You and Daddy are my life. I am blessed.

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I. INTRODUCTION

        The cultural revolution that took place in the German-speaking world around

1900 is made all the more complex by the fact that it resulted from multiple and

widely differing causes. It was simultaneously a reaction to the values of the liberal-

bourgeois generation that preceded it and a recoiling from the implications of its own

philosophy, a premonitionary fear. It was a growing self-awareness that,

paradoxically, often resulted in the perception of the self as artifice. Jens-Malte

Fischer's probing of the essence of the fin-de-siècle bears quoting in full here:

> Wie läßt sich diese Fin de siècle-Stimmung umrißhaft
> beschreiben? Es ist das Gefühl, sich nationaler
> Identifizierung entziehen zu müssen, ohne sich
> andererseits der in Opposition stehenden
> Sozialdemokratie anschließen zu sollen, ein Versuch, an
> dem bereits die Naturalisten gescheitert waren. Es ist
> das Gefühl der Verdrossenheit gegenüber staatlicher
> Macht und imperialer Kraftentfaltung, deren geistige
> Hohlheit man in den Repräsentanten des Staates (im
> Deutschen Reich verstärkt seit dem Sturz Bismarks)
> verkörpert sieht. Es ist das Gefühl der tiefgreifenden
> Skepsis gegenüber offiziöser Religiosität, gestärkt durch
> die für viele inakzeptablen Ergebnisse des
> Vatikanischen Konzils von 1870 und den Kulturkampf –
> ein Gefühl, das die Anfälligkeit gegenüber
> ersatzreligiösen Bestrebungen erheblich erhöht. Es ist
> die Fazination durch die Ichzerfaserung des
> Empiriokritizismus, die vor allem in der Literatur "Jung-
> Wiens" zu Krisen um die Ich-Identität führt. Es ist das
> Gefühl, mit dem gründerzeitlichen Erbe der
> Vätergeneration mehr belastet als gesegnet zu sein und
> nicht die Kraft zu haben, sich am eignen Zopf aus dem
> Sumpf zu ziehen. Es ist die Beobachtung, daß die
> Mikroskopierung der feinsten Seelenregungen eher in
> Mystizismus als in Selbsterkenntnis mündet. Es ist das
> gebrochene Selbstbewußtsein einer
> Dilettantengeneration, die zwar ihre
> Apperzeptionsorgane für den Kunstgenuß aufs äußerste
> verfeinert hat und auf die Banausen, die zu Wildenbruch
> ins Theater eilen, verächtlich herabblicken kann, jedoch
> nicht die Kraft zu den gewaltigen Entwürfen eines
> Balzac, eines Wagner oder Schopenhauer hat, sondern
> sich nach dem Vorbild der aphoristischen Philosophie

Nietzsches im Feuilleton, im "poème en prose", im lyrischen Drama ausdrückt, wenn ihr überhaupt etwas gelingt. Es ist das Bedürfnis, der Widernatur der geistlosen, barbarischen Gegenwart mit Hilfe der Unnatur und der Künstlichkeit zu entfliehen. Es ist der Versuch, die düsteren Aussichten, die die damalige Vererbungslehre und Degenerations- bzw. Entartungsthese als Menetekel an die Wand malte, noch ins Positive umzumünzen, und, wenn schon nicht das kräftige Blut aufsteigender Generationen in den Adern rollte, dann wenigstens die zerfaserten Nervenenden an den europäischen Dekadenz-Strom anzupolen und unter den Zuckungen ungeahnter Sensationen unterzugehen mit der Würde, mit der die spätrömischen Kaiser die Barbarenströme erwartet hatten.[1]

We see here the tightrope that the fin-de-siècle walked. There is national and political conflict, religious and artistic conflict, philosophical and aesthetic conflict. It represents a schism not only between generations but between social classes, aesthetic schools of thought, and religions as well.

While Fischer does an admirable job of probing the various facets of the fin-de-siècle, much of this can be condensed (albeit oversimplified) in what comprises the fin-de-siècle self-perception. In seeking self-knowledge, the period did not try to locate the self with respect to its physical body, its environment, or its thought processes. Rather, it looked quite literally to the origins of the self; that is to say, self-knowledge, for the fin-de-siècle required a knowledge of self-history both in a personal and global sense. While the angst of the period manifested itself in differing ways, at its basis was the uncertainty of the personal and social histories of its members, and a level of discomfort with that history as it began to reveal itself.

Every cultural epoch results from a reaction to the era(s) before it, so claiming that the fin-de-siècle entailed a break from the beliefs and values of the preceding generation does not, in fact, say much about this time that differentiates it from any other. What makes the fin-de-siècle unique is its level of self-consciousness with

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[1] Jens Malte Fischer, Fin de siècle. Kommentar zu einer Epoche (Munich: Winkler Verlag, 1978) 86-7.

respect to its own history. It did not simply react to perceived inaccuracies in the cultural and philosophical system; rather, it pointed to the locus of these inaccuracies in the ways of its generational predecessors and, consequently, in the way its members had themselves been raised and educated. Its critique was simultaneously one of self and history and the history of the self. When Fischer cites "das gebrochene Selbstbewußtsein einer Dilettantengeneration", he pinpoints more than aesthetic frustration. Dilettantism is not an inherent characteristic but rather the result of an environment and an education. The source of frustration for members of the fin-de-siècle lay precisely in how they had been raised and the implications of this for their aesthetic sensibilities. Thus their beliefs and philosophy were a direct consequence of the customs of the preceding generation, moreover, the members of the fin-de-siècle were acutely aware of this, and targeted their reaction as specifically *against* the generation of their fathers. Therein lies the difference between this era and others: the fin-de-siècle was painfully conscious of its place in history, and also of how preceding generations had manipulated and interpreted that history.

Gustav Mahler was one of the leading figures of the fin-de-siècle, yet ironically, he seems in many ways to stand outside of its dominant paradigm. He was not a product of the Viennese liberal bourgeoisie, so in many respects his participation in the movement was a learned, and not an inherited, behavior. Yet that same status as outsider – although there is little evidence that he was treated as such by his artistic contemporaries – allowed Mahler to approach the fin-de-siècle and the still-dominant culture of the liberal bourgeoisie with a degree of detachment, to assess their prejudices and advantages, and to locate the cultural crux of the generational conflict that spawned the fin-de-siècle.

Many biographies have been written of Mahler, and several of them exemplify

meticulous and thorough scholarship.[2] When used as the basis for analyses of

Mahler's compositions, however, such a biographical focus of research has led to a

skewed emphasis in Mahler scholarship. The radical cultural politics of Mahler's

student days have been taken as a leitmotif of his life's work, given the lack of

documentation of his social and cultural thought beyond this early period. There is,

however, such a document, one which lies within the works themselves. The great

number of textually based compositions in Mahler's oeuvre give us a record of his

reception of various cultural trends. While this record is difficult to uncover due to the

poetic nature of the texts at hand, a thorough analysis of these works, combined with

biographical study, can reveal much about Mahler's thought that, in turn, has the

potential to elucidate future Mahler scholarship. A short, selective biography with an

emphasis on Mahler's cultural environment and his place within it will make such a

textual study easier, defining the issues at stake for Mahler in his works. Also,

through a close examination of Mahler's biographical circumstances, we can more

accurately pinpoint the chronology and nature of his political involvement and

nationalistic feeling, as well as his affinities for the dominant cultural movements of

his day, thus enabling a closer and more precise analysis of his musical and textual

corpus.[3]

    Mahler received a remarkably intercultural upbringing. Born in 1860 to

middle class parents – his father owned a tavern – in the eastern village of Iglau, he

was raised Jewish in a predominately Catholic culture, mingled with the Czech-

speaking community of Iglau among the dominant Geman speakers, and established

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[2] For good examples, see Henri-Louis de la Grange's exhaustive biography, Constantin Floros' three-volume analysis of Mahler's life and works, or Peter Franklin's short Mahler biography.
[3] I do not intend to write a complete biography here – numerous scholars have done that ably and amply. Rather, I intend to discuss how Mahler's biographical circumstances led to actual and perceived political activism and intellectual radicalism and hnow and at what points in his life that may have affected his artistic output.

close ties with his prosaic financial roots while pursuing a career that would necessitate an ease of dialogue with the wealthy and powerful.

While much has been made of Mahler German nationalism, a claim based upon his student involvement in the student-led Pernerstorfer circle and his affinity for German folk texts, a closer examination of the nature of this sentiment has not been made. His cultural background was undeniably multicultural, for

> More than one language and many dialects would have been heard in Iglau's busy market-place, although the town was essentially an enclave of German-speaking culture, a centre of the cloth trade linked to Vienna in the south and the Bohemian but German-dominated city of Prague to the north-west. You would not need to travel far out of the city gates into the wooded surrounding countryside, however, to find yourself amongst a Czech-speaking rural peasantry.[4]

Mahler was fascinated by the culture and music of the people of Iglau, and their Hungarian and Czech influences can be heard in his music, as well as noted in his adult affinity for the sound of the barrel organ and the rhythms of peasant dances. He also enjoyed, however, the marches of the German regiments that were stationed in Iglau, and thus learned at an early age that the multiculturalism of the German Empire was part and parcel of life within it. The "nationalistic" influences in his music and writings cannot have originated in a childhood foundation, for among the more staunchly German of his university peers, he remained impoverished,[5] a Czech, and a Jew.[6]

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[4] Peter Franklin, The Life of Mahler (Cambridge: Cambridge University Press, 1997) 9.

[5] Conventional scholarship focuses on Mahler's childhood poverty. This, whoever, is inaccurate, as the circumstances of the Mahler household were quite comfortable. We know, for example, that "No. 264 (later No. 6) which was Bernhard [Mahler's] home until his death, is spacious and comfortable," that the Mahler's had a subscription to the local library which young Gustav frequently patronized, and that upon leaving the household, Mahler "had no feeling for the family business, though it had enabled his father to bring up him and his brothers and sisters in relative comfort." (Henri-Louis de la Grange, Mahler, Volume One (Garden City, NY: Doubleday & Company, Inc, 1973) 13, 17, and 195.) Berhard Mahler also sent Mahler and his brothers to the local Gymnasium, concerned that they be upwardly mobile in the world and receive adequate preparation for lucrative middle-class careers.

[6] Mahler famously described his feelings of alienation throughout much of his life thus, leaving little doubt as to his inhibitions towards falsely declaring himself "German" or "Austrian": "I am thrice

These facts of his upbringing surely must have influenced Mahler when, after completing his Gymnasium studies with special recognition in German literature and religion, he went to Vienna to study music at the Conservatory. Struck by the heady atmosphere of Viennese politics, he became involved in the student-led Pernerstorfer circle, a group of young men who "were linked by a then fashionable desire to bring about a wider and more dynamic union of peoples than that encompassed and affirmed by the Austro-Hungarian Empire of Franz Joseph I."[7] Their desire led to a questioning of the essence of German-ness, an investigation which led not only to a redefinition of ethnic and national identity, but to a challenge of the liberal bourgeois values and lifestyles of their fathers, which they saw – in typical student fashion – as limited (and limiting), self-serving, and ignorantly elitist.

The union of peoples manifested itself in two, seemingly oppositional ways. The young students espoused a new sort of class equality that entailed the destruction of the cultural elitism of their fathers. All classes, they believed, could be educated by and benefit from exposure to the high arts. Their desire to build a broader empire, however, did not extend beyond their own cultural borders, and it gave rise to a new cultural nationalism closely related to that of the liberals even as the new form opposed the old. If their fathers had patronized the opera and sung chamber songs, the sons looked to Beethoven as the model of the all-encompassing Germanic symphony and to Wagner as the essence of German-language opera. Pride in German and Austrian musical resources thus became less a matter of their value as status symbols and more one of their roots in an emerging cultural nation that, while exclusive with

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homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout all the world. Everywhere an intruder, never welcomed." (Alma Mahler, Gustav Mahler: Memories and Letters, ed. Donald Mitchell, trans. Basil Creighton (London: John Murray Ltd., 1968) 89-90.) It thus seems implausible, as we shall later see, that Mahler would have hastened to present himself as German for the purpose of espousing the German nationalism so beloved by the student groups.
[7] Peter Franklin, The Life of Mahler, 32.

respect to national origin, was theoretically, idealistically, accessible to all within those borders.

The values which the students would have been reacting to are summarized by Wucherpfennig:

> …the bourgeoisie was in favour of the multinational state, in which of course they would have the leading role, they were naturally loyal to the Emperor, the political and military representative of state unity, and despite their insistence on individual thought and decision, they went along with the aristocratic idea of representation, based on rank and title, in which they had been found worthy to take part. These were the convictions in which the fathers of the young Viennese writers brought up their children.[8]

Note how widely this differs from that which the younger generation held in esteem: they sought to replace the multinational state with the German-speaking, Austrian one, and the idea of class-based representation with a hierarchy based on aesthetic education and sensibility. Moreover, those liberal bourgeois values would not have been those which Mahler would have inherited from his familial situation and upbringing. While the military (and thus legal and imperial) presence in Iglau was strong, there is no evidence that this presence was attended with any sort of loyalty by the Mahlers. Mahler certainly would not have been raised with any sort of feeling of right to representation or status; if anything, his father's hard work in educating himself would have instilled in young Mahler a feeling of self-reliant industry, one which is evident in his later social climbing in the musical world.

Mahler's circumstances seem to have compelled him not to rebel against the liberal system, but to use it to his advantage. He went to the Gymnasium – something which would not have been expected, but which was also not abnormal, of a child of

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[8] Wolf Wucherpfennig, "The 'Young Viennese' and Their Fathers. Decadence and the Generation Conflict around 1890," Journal of Contemporary History, Vol. 17, No. 1, Decadence (Jan., 1982), 25.

his economic and social standing – and then on to the Conservatory,[9] where he had to request a reduction in fees due to his poor financial situation.[10] This is proof that the liberal bourgeois world was willing to recognize Mahler's talent – after all, they paid for his education and in this way helped him to make his way in Vienna – and his turn against it in his student years could almost be seen as a betrayal, even more so than in the case of the sons of the Viennese liberals, who were rebelling against perceived injustices against their actual lot in life.

It is difficult, then, to make the case that Mahler's nationalism/socialism is a reaction to any privileged yet, for him empty financial and social circumstances of his youth, as it was for most members of the movement, for his background was quite different from theirs. His brand of cultural nationalism certainly would have been different (or at least have a different background) than that of the native Viennese, who had limited secondhand experience of the Czech and Hungarian cultures that were familiar to Mahler. The religious implications of the movement, while probably fascinating to Mahler, who had little devotion to, but much interest in, religion, could hardly have been a reason for his involvement. I would imagine, rather, that his adherence to the student movement was founded on artistic and cultural grounds – that he was intrigued by the philosophies of the group and its implications for the total life of the artist, and that this was what, ultimately, led to his experiences in the movement.

The group's philosophy was grounded largely in the writings of Wagner and

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[9] Mahler's father is to be given credit for the composer's education in the liberal arts, for it was at his insistence that the boy, despite his musical talent and aspirations to become a composer, received a thorough education. Mahler's father was nonetheless quite proud of his son's musical talent and fostered it at every turn.

[10] "The fees for scholars were high [at the Conservatory], which explains why Mahler was obliged to ask for a reduction the following year. Some scholarships had been established by benefactors of the Musikverein, and Mahler was probably awarded one of them." (Henri-Louis de la Grange, Mahler, Volume One, 30.)

Nietzsche,[11] taking from these writers not so much a political system but a way of life and a morality which was then expanded with reference to its political implications. What Mahler really seems to have absorbed from all this was his views on nature in art and his transient vegetarianism, neither of which come with any necessary strong attendant political implications. The cultural critique of these writers seems, for Mahler, to have produced a new philosophy of art and perhaps, a bit, of life, but the political philosophy implicit in this critique was quickly left by the wayside. As we shall see, Maher was a political pragmatist, and while his youthful views may have tended towards the radical, in his mature life he was anything but. We have no letters by Mahler that speak of any direct political involvement, but several of them betray a sort of Romantic existential crisis which manifests itself in flowery prose and musings on his place in nature.[12] This seems to be what Mahler took with him from his student days; his long walks, which he kept up until his death, and his fascination with the religious-in-nature and the art of the folk are tribute to this. This sort of experience will prove key to understanding Mahler's interpretation of religion in the Eighth Symphony, and we will deal with this in greater depth there. For Mahler, however, religion was not to be understood as any sort of devotion or practice, but rather as a mediated and abstracted experience of nature, as opposed to the secular culture of the liberals which was highly removed from "the natural."

Mahler's understanding of the folk also presents a sticky point here. His use of German folk texts has often been construed as nationalistic, and this understanding has been justified by his involvement in the pan-German student movement. His

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[11] The early Nietzsche, who was still highly sympathetic to Wagner.

[12] A good example of this comes in Mahler's youthful letter to Josef Steiner of 17. June 1879: "O meine vielgeliebte Erde, wann, ach wann nimmst du den Verlassenen in deinen Schoß; sieh! Die Menschen haben ihn fortgewiesen von sich, und er flieht hinweg von ihrem kalten Busen, dem herzlosen, zu dir, zu dir! O, nimm den Einsamen auf, den Ruhelosen, allewige Mutter!" (Gustav Mahler, Briefe, ed. Herta Blaukopf (Wien: Paul Zsolnay Verlag, 1996) 32.)

treatment of these texts, however, is in no way nationalistic and the emphasis seems to be on "folk" and not on the "German-ness" or "Austrian-ness" of that folk.[13] We read in McGrath that "To the followers of Nietzsche and Wagner, folk poetry was part of the Apollonian myth, and as such it represented an art form which was much closer to the vitality and unity of nature than any poem composed by a single individual could ever be."[14] This folk for Mahler, however – as is evidenced by his comments on the nationalistic (Bohemian) element in his music – is not limited to the German-speaking people, and therefore doesn't evince a particularly strong nationalism. The *Wunderhorn* poetry, of which so much has been made with respect to his political expressions, is "…[e]twas anderes…, daß ich mit vollem Bewußtsein von Art und Ton dieser Poesie (die sich von jeder anderen Art "Literaturpoesie" wesentlich unterscheidet und beinahe mehr Natur und Leben – also die Quellen aller Poesie – als Kunst genannt warden könnte) mich ihr sozusaen mit Haut und Haar [verschrieben habe]."[15] This view is given credence by the fact that later - approximately when Nietzsche denounced Wagner, Mahler's artistic hero – Mahler ceased to read Nietzsche.[16] His later life, while artistically fruitful and stamped by the ascetic lifestyle and long walks of which he had become fond during his student years, was hardly politically radical. He led the same sort of bourgeois lifestyle and made the same sort of pragmatic concessions to political necessity and social standing as the liberals – just what the members of the student movement had worked to denounce.

The sentiments expressed by the student members of the Pernerstorfer circle, however, bear directly on the cultural politics of Mahler's music. His symphonies,

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[13] For more on this see the discussion of Mahler's *Wunderhorn* settings in Chapter 3.
[14] William J. McGrath, "'Volkseelenpolitik' and Psychological Rebirth: Mahler and Hofmannsthal," Journal of Interdisciplinary History, Vol. 4, No. 1, The Historian and the Arts (Summer, 1973), 60.
[15] Gustav Mahler, Briefe, 1996, 322.
[16] Mahler's often tortured relationship to Nietzsche's philosophy will be discussed in more depth in Chapter V.

breaking with established musical forms and the concept of the symphonic genre, called into question the nature and function of the work as a piece of cultural commentary as well as entertainment. Moreover, his redesigning of the genre of the Lied presents an implicit criticism of the cultural norms of the liberal bourgeoisie. The establishment of the orchestral Lied as a form of the genre equal to the chamber Lied, along with Mahler's explicit linking of the orchestral Lied to the larger symphonic form, called into question the foundations of bourgeois cultural life – the scene of domestic comfort and conservative education that surrounded the evening enjoyment of chamber Lieder. By moving the Lied into the concert hall, Mahler also established it as a public form, one intended for skilled performance and, implicit in this, interpretation, and one which could provide both a broader and a more nuanced statement. The question which must be raised in connection with these possibilities of the new shape of Lieder is, of course, whether Mahler intended his songs to be read and heard in this way. Little evidence exists that Mahler viewed his Lieder, despite the cultural (and thus social) change they supposedly helped to incite, as anything more than musical compositions – written and performed for the sake of artistic development. Their primary purpose was artistic, and any cultural change which they stimulated was merely incidental.

Artistic development in any era, however, is both a catalyst for and result of social change, as cultural definition is largely made up of the status and function of art in a given culture. Mahler's musical innovations changed the norms of the musical world, to be sure, but these changes created ripples that extended to the self-understanding of both the Austrian liberals and the young nationalists themselves. While Mahler may not have intended this effect of his music, he was certainly well aware of it as a by-product; he knew the consequences of his musical innovation.

In addition to these cultural distinctions, a distinction must also be drawn

between Mahler the composer and Mahler the conductor. While the work of the

composer is the concern of this study, the political and cultural activity of the latter

can shed light on the agenda of the former. While Mahler worked tirelessly to restore

popular cuts in the operas he conducted, he was not averse to making changes that

would bring the works to a broader audience. At the opera in Budapest, he even had

Wagner's *Ring* cycle translated into Hungarian and performed. In Vienna, he worked

to establish the Wiener Symphoniker as an alternative to the elite (and expensive)

Philharmonic. This was only half due to a desire to bring music to a wider audience,

however, for a new orchestra also allowed for the performance of a greater variety of

music than the limited schedule of the Philharmonic would permit.[17] This accords

well with the aesthetic empowerment of the masses that was part of the cultural

program of Jung-Wien, but the attempt fell flat. Just as with the smaller-scale

symphonic *Volkskonzerte* that had been held during the 1860s, attendance at the

concerts of the Wiener Symphoniker was primarily composed of the affluent

bourgeoisie – the members of Jung-Wien themselves.

The question must also be asked as to whether Mahler, given his social

standing (which was quite different from that of the leaders of the Pernerstorfer circle

and the *deutschnational* movement), was able to participate wholeheartedly in Jung-

Wien's campaign. His (supposedly) strong feelings about the demise of the liberal

bourgeoisie seem a bit forced,[18] or at least confusing in origin, especially since he was

not a product of this class. He certainly experienced a degree of alienation from the

movement when its brand of nationalism led to anti-Semitic sentiment under the

leadership of Schönerer, excluding Mahler from the achievement of the group's aims.

There is also evidence that as he matured, his views of the Pernerstorfer circle's aims,

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[17] Henri-Louis de la Grange, <u>Mahler</u>, Volume One, 610.
[18] The judgment that these feelings were, in fact, strong ones is based entirely on Mahler's participation in the exuberant, active Pernerstorfer circle.

based heavily on the writings of Nietzsche and Wagner, changed and became more refined. He began to view the struggle for unity of the German-speaking people not primarily as a political or ethnic quest, but one in which the development of a national and personal culture played a significant role. We see this at some level in the increasing abstraction of his texts from the particular Germanic situation. While the group had acknowledged the role that art would play in such a society, their image of this art was directed by a sense of rebellion against German and Austrian tradition and the social role that the creation of art could play. Mahler certainly recognized the social implications of art, but was unwilling to create his art for primarily social ends, and the development of his corpus bears this out. For him, art itself had a teleological focus, one influenced by philosophical, cultural, ethnic, and political forces of its own world, and not subordinate to external aims imposed upon it by non-artistic agendas.

As Mahler entered the lifestyle of a working conductor in the mid 1880s, the necessities of day-to-day life began to exact a toll on his cultural idealism. The hierarchy of the world of the theater which controlled the opera houses at which he directed was a hierarchy controlled by and maintained for the interests of the liberal bourgeois elite. Mahler found himself having to choose his battles as he worked with the very people he once had wanted to contradict, and as he acquired the responsibility of providing for the stagehands, orchestra and choir members, and other employees of the opera, he began to gain a pragmatism born of the experience of practicing his formerly idealistic ideology.

His struggles were now primarily directed towards the preservation (and in many cases, the restoration) of the integrity of the musical works that had been entrusted to his care. Not for political reasons but for artistic ones did he work to restore the cuts that had been made to many of the operas of the repertoire, and his obligations at the opera left little time for activist exercises. His own compositions

met with mixed critical acceptance, but in his responses to this one can find little political or philosophical indignation. His resentment of these years is directed mainly at the ignorance of the public and the resulting mistreatment of artistic works, and the education he tried to bring them had as a result not a political enlightenment, but a purely artistic one.

The early years of Mahler's career saw him frequently moving from town to town as he engaged in an continual struggle to attain ever higher posts within the musical world. His achievement of success came when he was hired as the director of the opera in Vienna, but this goal did not come without considerable concessions on Mahler's part. The job of directing such a large company brought with it the need to please many superiors, and while a generous budget left Mahler with the room to expand and improve the opera's repertoire, it carried an increased responsibility to public support and acceptance of those changes he had to make in his lifestyle as a famous public figure. By far the most striking and important change that Mahler had to make to garner the Vienna post was the denial of his Jewish heritage. While he undoubtedly had felt an affinity for Catholicism since his early years – going with friends to participate in choir rehearsals at the Catholic church in Iglau – his conversion shortly before his installation in Vienna represents a blow to the ethnic and cultural heritage Mahler had remembered from his childhood.[19] That he made this

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[19] Mahler's connections to his Jewish roots were never very strong and represented primarily a link to his upbringing rather than a religious belief, for he "only became really conscious of his origins between 1894 and 1897, when his race appeared to be an insurmountable obstacle to his career. But he never liked to hear this subject treated lightly, nor would he listen to any of the "Jewish stories" so common in Central Europe." We also know that his baptism was largely a pragmatic matter, done for the purpose of advancing his job prospects. He even "declared that he had been converted long before there was any question of the Vienna opera. Yet his baptism took place on February 23, 1897, in the Kleine Michaeliskirche in the Sankt Angar district of Hamburg, when his negotiations with the Vienna Opera had nearly succeeded. It is therefore clear that he embraced the Catholic religion because he knew that his native Judaism would prove an insurmountable obstacle to his appointment. Rosa Papier and Regierungsrath Wlassack had convinced him of the absolute necessity of this conversion and probably even advised him to lie about the date, for the first secret opera reports already give his religion as Christian." (Henri-Louis de la Grange, <u>Mahler</u>, Volume One, 412 and 411.) His baptism, then, was merely the capstone to a long history of assumed Christianity, and the timing of the official

concession to the demands of the Viennese political and social strictures – those very boundaries that had made his involvement in the increasingly anti-Semitic student movement uncomfortable – represents a turning point for Mahler as he began to manipulate the existing political and social system for his personal, financial, and artistic gain.

Mahler's years in Vienna were marked by the struggle for musical autonomy, even as his life settled into the bourgeois pattern that he had once so detested. There was now little time or inclination for reading Nietzsche and Wagner, and his new wife Alma led him away from his university friends like Lipiner and into increasingly influential social circles,[20] where he now learned the value of being well-connected in the Viennese cultural world. His early affinity for folk poetry and German philosophy were replaced by a more encompassing interest in the art of places as far away as China. His last years, in which he held a position conducting in New York, saw even more concessions, as he even agreed to perform his cherished Wagner operas with many of the same cuts he had worked so hard to eliminate in his years in Vienna.

His one known source of political involvement late in his life came at Richard Strauss' urging, with his membership, in 1904, in a Viennese musician's society with a socialist agenda, but even this seems to have been prompted as much by a desire to do something about the working conditions of the stagehands at the opera and to see his own works more appropriately performed and published than with any political motivation that might have come along with more artistic protection and autonomy.

event of his conversion, coinciding perfectly with his appointment in Vienna, demonstrates the political nature of his religious affiliation. This is not, however, to deny that Mahler was a religious man, for as we shall see in later chapters, notions of spirituality and God are central to many of his works.

[20] Alma stood at the head of an effort to control Mahler's social interactions, and she viewed it as her task to choose his acquaintances so as to augment his influence in the world. She was of the opinion that his old friends were a bad social influence on him; they liked her as little as she liked them, and thus "a breakup between Mahler and his friends seemed inevitable. Alma affirms that they "swore to ruin me and launched a violent campaign against me."" (Henri-Louis de la Grange, Mahler, Volume One, 698.)

There is little evidence of any activity by Mahler in this group, merely of his membership in it. It seems, then, that Mahler's student engagement with the political *Leseverein* of the students and the Pernerstorfer circle, while highlighted in much of Mahler scholarship, was a selective involvement. The young Mahler was interested primarily in the implications of the philosophy of the group for his art and life as an artist, and while he may or may not have sympathized with the organization's political leanings, he certainly did not become involved with carrying them out, nor did he remain involved with the leaders of the group who later went on to have careers in political leadership. An investigation into the nature of Mahler's involvement, while interesting, is useful only insofar as it helps to clarify the cultural message contained within his works and the impact this had on the German-speaking musical culture. Defining the extent of his belief in the aims of the movement and, ultimately, what he took with him from the group after his direct involvement with it ceased may elucidate the reasoning behind some of Mahler's compositional and textual decisions.

The generational conflict just discussed also manifested itself significantly in aesthetic debates. The liberals had cultivated aesthetic culture "as a mark of personal completeness and social status."[21] As their sons, however, emancipated themselves from the political and social culture of their fathers, they maintained this emphasis on aesthetic cultivation in isolation. The older generation had made sure that their children received a first-rate cultural education, and as the generations began to separate, "[t]he artistic culture that was prized by the parents as a badge of status and an intellectual accomplishment often developed in the children a hypertrophied sensibility that made them turn to the arts as a source of meaning when their inherited expectations of a more rational world were undermined by events."[22] These were the

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[21]Carl E. Schorske, Thinking with History: Explorations in the Passage to Modernism (Princeton: Princeton University Press, 1998) 127.
[22]Carl E. Schorske, Thinking with History: Explorations in the Passage to Modernim, 130.

roots of the aesthetic schism that was to occur in the fin-de-siècle.

Without a political or social paradigm to follow, *Die Jungen* took the aesthetic upbringing they had received as the model for a lifestyle. The agenda for this lifestyle was adopted from the nature of their familial rebellion: they were nationalistic, morally permissive, and instinctual. With the "aesthetic culture often going its separate way from the liberal-rationalist political and academic culture with which it had been linked"[23] by the generation of the old liberals, it had little social or historical grounding; it became a self-justified and self-contained force. Mahler, whose art stands largely separate fromhis political views and social background, stands as a prime example of this, although he ultimately followed a different aesthetic path than most of his contemporaries. When aesthetic culture becomes the basis for a lifestyle, however, life itself becomes aestheticized. And this was exactly what *Die Jungen* did. Their intellectual predispositions are revealing; as they manifested "on the one hand, psychological explorations of the instinctual life, especially that of eros and the dissolution of boundaries between the I and the world, between thought and feeling; on the other, creation of a new, historical beauty, in the applied as well as the fine arts, to satisfy the sensitive souls of the aesthetically cultivated."[24] Such tendencies led of necessity to the creation of new art to reflect them, and thus cultural movements such as the Secession developed directly from this generational conflict.

Mahler's work, then, stands between the generations, as it were: between fathers and sons, between conservative morality and the permissiveness of *Jung Wien*, between political culture and aesthetic immersion. As an outsider to bourgeois Viennese culture, his own distance from this conflict led to his ability to critique it. Mahler's oeuvre thus occupies the space left between the forces of this conflict, and

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[23] Carl E. Schorske, <u>Thinking with History: Explorations in the Passage to Modernim</u>, 125.
[24] Carl E. Schorske, <u>Thinking with History: Explorations in the Passage to Modernim</u>, 132.

contributes a critique of both sides from his unique vantage point. It is this quality that makes Mahler's work thoroughly modern – and modernist – in its relation to both history and its contemporary culture.

Among the various literary, philosophical, and musical movements that took place during Mahler's lifetime – a lengthy list of "-isms" – some broad categories stand out as particularly pertinent to Mahler's ideological agenda, and Mahler has been, with varying degrees of accuracy, grouped within several of them. His use of texts from an older, canonical German literary tradition has led to a misunderstanding of the goals of his work and a reflexive categorization of Mahler as nostalgic or a neo-Romantic. Yet his deployment of "old-fashioned" literary forces does not necessarily suggest that Mahler did not take an active, informed part in the critical debates of his own time or that he was a reactionary thinker. Similarly, his personal friendships and career involvement with leading figures of the Secession does not necessarily indicate that he sought a break with the past or a denial of his artistic and cultural roots. Using such a simple approach to Mahler's agenda results in the omission of a key element of his work: the implied critique of both reactionary and revolutionary cultural thought contained within the dynamic of the compositions themselves.

This critique allows us to locate Mahler within the list of –isms – symbolism, impressionism, aestheticism, etc. – that pervade our understanding of the turn of the century. He defies location within a particular "movement" or school, but rather can be identified with a state of being; he is a modernist: a middle category which I will characterize here as Steinberg does, as a philosophy which has

> a sense of the present that is held to be both tied to and emancipated from the past. Modernist agendas, within and outside the arts, are often described in terms of a claimed break with the past. Both the claim (when it is actually made) and its historiographical rehearsals are largely unconvincing. Some forms of modernism have no doubt claimed radical newness, the result of which is

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> a quick modulation into ideology. But those
> modernisms that have insisted on self-awareness as a
> fundamental criterion have considered the relationship
> to history as a primary dimension of that self-awareness
> and self-critique. These modernisms, as discourses of
> forward-mindedness or futurity, have also paid close
> attention to history.[25]

This sense of taking the full spectrum of history and engaging critically with it as a

fundamental aspect of one's own cultural composition, while at the same time carrying

that history forward, exemplifies Mahler's approach.

This is not to suggest that Mahler's compositions represent an explicit attempt

to critique social or cultural norms through the medium of music. No evidence exists

that he saw his music as a method of creating cultural revolution, and the nature of the

compositions themselves contradict this, although he was certainly aware of the

historical role of music in such events and even sympathized with it. Rather, Mahler's

music *as music* exists intertextually, and this opens up many possibilities for its

interaction with the other arts and with their collective relationship to society. By

looking at one aspect of that intertextuality – literary texts and their organization in

Mahler's music – we can approach an understanding of the function of Mahler's music

both within the musical canon and as a part of the larger body of art, where it is both

symbol and critique of cultural reality.

At this point of intersection with the rest of the artistic world – the intersection

with the literary realm – one can most precisely see Mahler's connection with the

cultural milieu of his time. His aptitude for literary study, made evident even in his

early years in Iglau, when he dreamed of being a poet, make his use of text a

particularly apt point upon which to focus an examination of his changing thought and

interactions with German cultural material. This study is made even more necessary

by virtue of the fact that it has been all but ignored in previous Mahler scholarship; the

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[25] Michael Steinberg, Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music, (Princeton: Princeton University Press, 2004) 13.

focus of such studies has been upon the function of his music within the German canon, and his use of text has thus far been placed secondary to this.

Text, however, plays a central role in Mahler's musical oeuvre. He spent large amounts of time searching for the right poetic works to pair with his compositions, and even more effort on adapting them to suit his artistic aims. Moreover, most of Mahler's works contain substantial portions of text, which leads to the conclusion that for this composer, music inevitably involved a dialogue with other artistic genres and traditions: the scholarly assumption that his music exists in a vacuum, related only to the absolute musical traditions which came before and after, is proven untrue by his engrossment in the texts of his compositions.

Mahler's own artistic evolution has also been ignored, both with respect to his use of text and to the strictly musical aspects of his works. His works have either been interpreted in terms of a formal analysis of their musical tropes, viewed as purely nostalgic due to the nature of the texts chosen, or read as a corollary to a biographical approach. In the latter instance, the political involvement of his student years has been taken as the leitmotif for his life's work, without due attention being paid to the changing sentiment which his developing lifestyle and employment seem to indicate, and indeed the works themselves as well. An overemphasis on the political function of Mahler's work has resulted, with the simple bracketing of those works which do not seem to fit with the creation of a politically motivated paradigm.

This study aims to rectify these deficiencies in Mahler scholarship, both with respect to his use of text and his political and social involvement. It seeks to undertake an analysis of Mahler's texts, both in light of their selection from the literary canon for inclusion in his works and the significant alterations which Mahler made to them. He in essence – and sometimes literally – made the texts his own creations, and as such they must be read with the same care as his original musical

works. From this investigation, one can draw conclusions regarding both the function of text within Mahler's musical conception (i.e., Mahler's musical philosophy) and his role within the cultural world of the fin-de-siècle.

II. SONGS AND SYMPHONIES

I.

　　While Mahler may not have been aiming for an explicit cultural statement in his works, they imply a mode of thought that may be useful in understanding his compositional and artistic ends. Mahler's cultural critique is suggested in two ways: through his selection and editing of the texts of his works, and through the integration of two disparate genres. The former shall be treated in detail in later chapters; the task of the following discussion will be to elucidate the complex history and relationship of song and symphony so as to examine the ways in which Mahler's works effect critique through the interplay of genres.

　　In order to situate Mahler's musical output more accurately in the context of late nineteenth-century musical development and cultural ideology, it is necessary to define the state and trajectory of the musical genre itself. As Mahler's music is often cited as representative of the union of Lied and symphony, and of chamber and orchestral forms that was part of the musical project of the nineteenth century, it seems appropriate to investigate the nature, function, and social value of these two forms, as well as the specific ways in which they began to intersect in the music of Mahler's predecessors and then in his own works. From this investigation, we will then have a starting point from which to explore Mahler's works themselves with full knowledge of their place and function within the musical repertoire as a whole; one can then examine these pieces and the nuances of their musical, social, and cultural function.

　　Any student of German knows that Lied means song, and any English-speaking student of music or music aficionado associates this word – Lied, Lieder – exclusively with the repertoire of classical art song that began with Beethoven and Schubert in the late eighteenth century and continued in the German repertoire through

twentieth century composers such as Mahler and Schoenberg. This association, however, is largely a creation of late twentieth century scholarship, for in fact the word has quite a different second meaning in its historical use, one which poets and composers alike acknowledged and used.

The *Minnelieder* which were a staple of courtly entertainment in the Middle Ages were performed, yet as only the texts to most of these songs are extant today, the term contains almost a purely poetic meaning for readers of these poems; few traces of music remain in these "songs". The double meaning of the term becomes even more strongly apparent in later literature. Early Romantic poets used the word Lieder for their works with no intention of the poems being set to music; they also appropriated other musical terms for their writings, so that we have a plethora of non-musical hymns, ballads, etc. The word Lieder, in the current musical sense, also carries with it a varied history. Early Lieder were strictly conceived as chamber music, solo songs with piano accompaniment intended to be performed for entertainment at home. Later – late nineteenth and early twentieth century – composers also wrote Lieder for the concert stage, however, with difficult vocal parts and full orchestration. The musical history of the term, then, changes. What has remained constant in this broadly defined genre is the text: a Lied is nearly always a setting of a preexisting and separately defined text, as opposed to the libretti for operas, for example, which are often commissioned and written expressly for the purpose of musical setting. Some composers, Mahler among them, wrote the texts to some of their songs themselves, but this remains the exception to the rule. In addition, these Lied texts often belong to the established literary canon, and are in no way marginal works of literature. [26]

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[26] The status of musical texts has been debated as long as there have been musical texts, and it is impossible to give a complete history of this discussion here. Some have contended that music requires "inferior" texts to which it adds complexity, expression, and depth. The astute literary acumen of many composers, as we shall see with Mahler, renders it unlikely that they would "settle" for marginal texts, however. The amount of time devoted to reworking and editing the text in the musical context also

The focus on the musical status of Lieder has led to the marginalization of its textual definition as manifested in the musical realm. Yet many composers of Lieder had a highly developed literary appreciation and aesthetic,[27] and devoted as much time and attention to the selection and development of the texts for their works as they did to the music itself. The texts of the songs are thus as deserving of scholarly and critical attention as their musical aspect. However, defining the genre of Lied and particularly that of its large-scale form, the song cycle, has caused considerable consternation among scholars who struggle to place it within a musical and textual context:

> ...the Romantic song cycle as a genre is essentially literary, consisting of a group of lyrical texts that are joined together in some way, whether by the intention of the author or not, that constitutes a coherent structure to which all the individual poems are subordinate. The question of how these poems are related to the whole is

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indicates its importance for the work and the probability that, in fact, composers were extremely careful with their text selection. The corpus of lieder bears this out, for among the most popular authors set to music are such canonical names as Goethe, Eichendorff, and Mörike.

[27] This educated literary awareness began, not by chance, at the same time as the explosion in the popularity of lieder in the nineteenth century; this change was apparent even at the time: "Damals kannte der Komponist alles, was spezifisch zu seiner Kunst gehört, auf das genaueste – seinen Generalbaß, seine Accorden- und Harmonielehre, Nachahmungslehre, einfachen und doppelten Contrapunkt, u.s.w. Im Uebrigen hatte er eine sehr weitreichende *venia ignorantiae* – er brauchte sich um nichts weiter zu bekümmern. Lese man des jungen Mozart Briefe aus Italien und man wird bemerken, daß ihn die singenden und tanzenden Signori ausschließlich interessiren – das Coliseum und den Vatikan mit seinem ganzen Inhalt scheint er kaum bemerkt zu haben. Heutzutage liest der Componist seinen Shakespeare und Sophokles in der Ursprache und weiß sie halb auswendig, er hat Humboldts Kosmos so gut studiert, wie die Geschichtswerke von Niebuhr oder Ranke, er kennt die Operationen des dialektischen Prozesses nach Hegel so genau, oder vielmehr noch genauer als die richtige Art der Beantwortung eines Fugenthema, - in Italien, wenn er Zeit und Geldmittel zu einer Reise dahin besitzt, kümmert er sich nicht um die Oper (was ihm eigentlich gar nicht übel zu nehmen ist) dafür macht er zu Rom alldonnerstäglich dem Jupiter von Otrikoli und dem Jupiter Verospi und wie sie alle heißen, seine Aufwartung, er verträumt seine Billeiatur im Genuse der Natur und des Volkslebens zu Aricia u.s.w. und man könnte so einen Herrn fast ‚Herr Mikrokosmus" nennen. Er weiß alles mögliche, nur das, was zu strengen Schulung in seiner erwählten Kunst gehört, vielleicht nicht so ganz recht. Zeigt sich dann in den Compositionen begreiflicher Weise ein empfindlicher Mangel an Durchbildung, kommen Harmonien und Rhythmen vor, welche das toleranteste Ohr verwerfen muß, so wird auf die Freiheit des Genius gepocht, ja es stecken hinter den Donatschnitzern wohl gar tiefsinige Gedanken. Die Tonsetzer wollen ihren großen außermusikalischen Ideenreichthum in die Musik hineintragen, ihr Dingen aufzwingen, für welche sie keine Sprache hat." (Wilhelm August Ambros, <u>Die Grenzen der Musik und Poesie. Eine Studie zur Aesthetik der Tonkunst</u>, 2. Auflage (Leipzig: Heinrich Matthes, 1872) IV-V.)

primarily and necessarily a literary question. Yet the song cycle as a work of music, composed for the most part for a single voice with piano accompaniment, translates the series of individual poems, whether or not the poems as cycle were selected and arranged by the composer, into an essentially musical form, which demands competence in that medium both for performance by a singer with an accompanist and also for the reception and interpretation by an audience.
Let me restate this fundamental paradox: the generic form of the song cycle is essentially literary but the medium of composition and performance is essentially musical. [28]

This dual nature of the genre must then necessarily lead to a bifurcation in its study. The musical dimensions of Lieder – their genesis and composition – have been studied with admirable thoroughness. The textual dimension, on the other hand, including the way in which texts were ultimately incorporated into these works, has been largely ignored. This study attempts to begin to rectify this misplacement of emphasis and to examine the role that texts have in placing music in dialogue with cultural and social philosophy, as the texts themselves – as much as the music – are highly charged cultural documents.

Contrary to this reality of the works themselves, however, stood the prevailing view of text-music relationships in the early nineteenth century. Already with Hegel's *Aesthetics* we learn that "[p]oetische Ausarbeitungen tiefer Gedanken geben ebensowenig einen guten musikalischen Text ab als Schilderungen äußerer Naturgegenstände oder beschreibende Poesie überhaupt. Lieder, Opernarien, Texte von Oratorien usf. können daher, was die *nähere* poetische Ausführung angeht, mager und von einer gewissen Mittelmäßigkeit sein; der Dichter muß sich, wenn der Musiker *freien* Spielraum behalten soll, nicht als Dichter bewundern lassen wollen."[29] For a text to have merit as a musical text, its value as a literary work must be compromised,

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[28] Cyrus Hamlin, "The Romantic Song Cycle as Literary Genre," Walter Bernhart, Siglind Bruhn, Lawrence Kramer, Paul Scher, eds, <u>Word and Music Studies I: Defining the Field</u>, Proceedings of the First International Word and Music Studies Conference at Graz, 1997 (Amsterdam: Rodopi, 1999) 114.
[29] G. W. F. Hegel, <u>Vorlesungen über die Ästhetik</u>, (Frankfurt am Main: Suhrkamp) 1986, 900.

for the composer must be left some room over and beyond the text to compose; the music must be able to make a statement beyond that found in the literary text. The musical "last word", then, remains more influential than the literary basis of the song in this view: "When words and music come together in song, music swallows words; not only mere words and literal sentences, but even literary word-structures, poetry. Song is not a compromise between poetry and music, though the text taken by itself may be a great poem; song is music."[30] Certainly the reception history of song, and symphonies with text, for that matter, support this assertion, for they have been of scholarly interest almost exclusively to musicologists who naturally address the majority of their attentions to the musical side of the artwork.

This model seems flawed, however, in that it gives neither poet nor composer much credit for the complexity of their work. To assume that music could only add to a simplistic, vague poem is to severely limit music's expressive capabilities. Conversely, to claim that poetry must be simple in order to be "understood" through musical means seems to equate profundity with complexity or impenetrability when, in fact, a good poet is capable of expressing profound thoughts without linguistic acrobatics. Hegel seems to be operating with a model of musical language that was obsolete by his day. In claiming that a musical work requires as its basis something in between "tiefer Gedanken" and "Schilderungen äußerer Naturgegenstände oder beschreibende Poesie," he appeals to such basic musical tropes as tone painting: bland, vacuous poetry cannot occasion but purely descriptive, mimetic, or blandly accompanying music, forms which were long out of fashion by the Romanticism of Hegel's day. Rather, for a musical work of the nineteenth century to be able to interact convincingly with the poetic text, to engage in a dialogue with it and comment upon it, to make a truly musical statement, the poetic text must itself have a strong

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[30] Susanne Langer, <u>Feeling and Form</u> (New York: Scribners, 1953) 152.

statement and a modicum of profundity.

For this reason it is perplexing why for generations scholars of vocal music,[31] and Lieder in particular, have insisted on the primacy of music as the dominant medium. The texts, these scholars argue, are chosen not on their own merit but primarily because of their perceived suitability as "musical texts": a result of that same simplicity and superficiality which Hegel claims as the domain of the musical text. This seems absurd, however, particularly in the case of Lieder, where understanding of the sung text is considered of key importance and where the texts chosen are often those of the canonical poets of the day. Goethe, Schiller, Heine: all are known both within the literary and musical realms, as poets in their own right but also as the writers of some of the most often-set and best-known Lied texts.[32] Surely the composer of a simple stanzaic poem to set to music would not have turned first to the works of these authors, or chosen such complex and difficult (both in terms of form and content) works such as they often produced.[33]

If song texts can be complex in and of themselves, then the large-scale form of the song – the song cycle – gives rise to even more structural possibilities. The argument has been made that attempts to find large scale formal unity in the romantic

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[31] See, for example, Eric Sams, <u>The Songs of Robert Schumann</u> (Indianapolis: Indiana University Press, 1993). While claiming to address the complete song, Sams in fact addresses the music almost exclusively.

[32] Such a canonical composer of lieder as Schumann consistently acknowledged his debt to the poets of his cycles on the title pages of the published editions, adhering not to the practice of claiming them as "his" songs: "Sorgfältig. . .hat Robert Schumann die Dichter "seiner" Lieder auf den Titelblättern der Erstausgaben vermerkt: *Liederkreis von H. Heine* (op 24), *Myrthen. Liederkreis von Göthe, Rückert, Byron, Th. Moore; Heine Burns & J. Mosen* (op. 25), *Liederkreis von Joseph Freiherrn von Eichendorff* (op. 39). . ." (Helmut Schanze, „Die Gattung „Lied" im Spannungsfeld von Dichtung und Musik," <u>Schumann Forschungen 4: Schumann und seine Dichter</u>, ed. Matthias Wendt (Mainz: Schott, 1993) 9.)

[33] All of these poets, it is true, wrote dozens of stanzaic poems of the type that could easily have been set as a simple strophic song. These were not the poems that were most often set, however. Rather, composers often chose the longer and more complex poems as their textual basis: Schubert/Goethe's *Wanderers Nachtlied*, many of Schumann's Heine settings, and Mahler's Rückert lieder and *Lied von der Erde*.

song cycle are anachronistic.[34] While early Romantic composers show themselves to

be less concerned with the tight thematic cohesiveness of their works than are modern

critics and composers, it seems overly simplistic and fallacious to then assume that

their cycles only consisted of a random grouping of unconnected songs. Rather, the

cycles of late romantic composers often show a very high level of textual coherence,

forming lyric units that rival their literary counterpart, the lyric cycle, in complexity

and depth.

Coherence, however, is not to be understood as synonymous with unity. It lies

somewhere between the idea of the "collection" and that of the homogeneous, organic

artwork. Scholars have long held formal and contextual unity to be the test of the song

cycle, calling upon such musical devices as tonal structures and thematic relationships,

and such literary tropes as repeated imagery and mood, to support their point. This is,

however, antithetical to the romantic conception of the reception of the artwork, which

stressed the recipient's participation in the process of determining the work. Grossly

stated, beginning with Romanticism musical works thus tended to be more open, less

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[34] The earliest known definitions of the terms *Liederkreis* and *Liedercyclus* appeared in the 1865 edition of *Koch's musikalisches Lexicon*, after the peak of early romantic song cycle composition. (David Ferris, Schumann's Eichendorff *Liederkreis* and the Genre of the Romantic Cycle, (Oxford: Oxford University Press, 2000) 8) The terms were used as titles and subtitles of compositions throughout the romantic era, but without a static definition. Some composers evidently used the terms to refer to works which conform to our contemporary definition of a cycle, while others used them to designate any grouping of songs, and still others did not use the terms at all, even with reference to a work that forms a true song cycle. Ferris attempts to problematize the concept of unity, arguing that attempts to "explain the song cycle as an integrated musical whole that is unified by a web of motivic relationships and a symmetrical arrangement of keys" and "the text of the cycle as an ordered sequence of moods, bound together by the recurring use of landscape, time of day, and imagery" are misguided, for "[w]hen we consider that we have been able to use the model of organic unity to account for only a small number of Schumann's song cycles and that it has not worked all that well even for these, we are left with the question of how this came to be the defining premise of the cycle in the first place." (p. 4) While Ferris is correct in countering attempts to define the cycle solely according to a sort of chronological/narrative model, he seems to go a bit too far in arguing that thus all attempts to find coherence (which he often uses as synonymous with unity) in the cycle are misplaced. Particularly in the later nineteenth century, as song cycles began to become more intertwined with symphonic genres and their particular brand of structural and thematic coherence, both texts and music of song cycles provide solid evidence of relatively distinct structural connections between parts of the work and an abiding interest in the coherence of the work as a whole.

defined or explicit, than were their earlier counterparts. In this context:

> The cycle is not generically opposed to the collection
> but is a particular kind of collection in itself, a collection
> that is composed of pieces whose forms tend to be
> fragmentary and whose meaning tends to be obscure.
> The cycle does not create an overarching unity that
> provides such pieces with completion and clarity but is
> itself discontinuous and open-ended. The context that
> the cycle sets up is provocative; it implies structural
> connections and hints at larger meanings, but it never
> makes them explicit or definitive.[35]

The romantic conception of artistic experience fits with this definition of the cycle,
which allows the artwork to remain in a state of indeterminacy, of openness to the
subjectivity of its reception. In the context of these vague "structural connections",
the requirements of the genre of song cycle seem to be few indeed:[36] a sort of
enigmatic connection between the component parts – whether formal or contextual –
and some immutability of the order of the component parts, for without this, the
implied structural connections would be too unstable to imply meaning.[37]

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[35] David Ferris, Schumann's Eichendorff *Liederkreis* and the Genre of the Romantic Cycle, 6.

[36] The basic requirements for a song cycle are set in its earliest known definition, which reads thus:
„*Liederkreis, Liedercyclus.* Ein zusammenhängender Complex verschiedener lyrischer Gedichte.
Jedes derselben ist in sich abgeschlossen, kann hinsichts des Versmasses und Strophenbaues von den
anderen auch verschieden sein; alle aber in innerer Beziehung zu einander, denn durch alle zieht sich
ein und derselbe Grundgedanke, die einzelnen Dichtungen geben immer nur verschiedene Wendungen
desselben, stellen ihn in mannigfachen und oft auch contrastierenden Bildern und von verschiedenen
Seiten dar, so dass das Grundgefühl in ziemlich umfassender Vollständigkeit ausgetragen wird. Die
Musik anbelangend, pflegt zwar jedes Gedicht für sich durchkomponiert zu sein, doch im Wesentlichen
wird eine Hauptmelodie für alle Strophen (desselben Gedichts) beibehalten, und nur abgeändert und
etwas anders gewendet, wo es passend oder erforderlich scheint. Ausserdem aber wechselt die Melodie
und ganz Tongestaltung selbstverständlich mit jedem Gedicht, ebenso die Tonart, die einzelnen Sätze
sind gewöhnlich durch Ritornelle und Ueberleitungen des begleitenden Instrumentes mit einander
verbunden. Die Begleitung ist wesentlich entwickelt, in charakteristischer Weise die Situation
schildernd und malend, sowie ergänzend, was die Stimme hinsichts des Ausdruckes unerledigt lassen
muss..." (Musikalisches Lexicon auf Grundlage des Lexicons von H. Ch. Koch, ed. Arrey von Dommer,
2nd ed. of H. Ch. Kochs musikalisches Lexicon (Heidelberg: J.C.B. Mohr, 1865) 513-14.) It is
significant that the cycle is first defined as a literary complex, and only later as a musical form. The
connection between the component parts of the cycle is clearly discussed here, and the permanence of
the order of the songs is suggested by the "innere Beziehung" of the songs to each other, as well as the
"situation" which is portrayed in the cycle. This definition, published in 1865, stands well beyond the
early cycles of composers such as Schubert and Schumann, and is instead descriptive of such later
composers as Brahms and even Mahler.

[37] This is a key difference between a collection and a cycle. A collection may, in fact, contain explicit
links between the various pieces, but the essential make-up of the collection remains unchanged

The interest of the composers in their textual material, and their interest in forming stable formal and contextual structures within the song cycle, manifests itself not only in their careful selection of poems but also in an often significant textual editing of those works during the process of composition. Composers often reworked the texts of their songs substantially, deleting or repeating stanzas and adding or changing phrases within the poem. This evidences an attempt to form the sort of truly hybrid artwork, rather than simply a composite one, that would form an authentic musico-literary work. The time and effort they put in to the editing of their poetic material betrays a very real, consuming interest in the texts of their songs.

More pragmatically, however, the production of Lieder is largely a function of the class which consumes them, and the origins of Lieder in the modern sense of the term are grounded in their entertainment value. With the rise of the bourgeois, urban public, a demand for evening entertainment was created. Lieder fulfilled this need admirably: with familiar texts and piano accompaniment, they were a fitting addition to the chamber music repertoire that was so popular as a form of domestic entertainment and education. Friends and families could enjoy music-making together and provide their own small-scale concert experiences and venues for musical and cultural education.

Thus the cultural phenomenon of the Lied from Beethoven and Schubert on became inextricably intertwined with bourgeois life, and the genre was codified as a small-scale chamber form. Evening music-making at home – typified by the singing and playing of Lieder – had become symbolic of the liberal bourgeois lifestyle by the last quarter of the nineteenth century, and it was at this time that the conventional definition of the Lied, with all of its political and social overtones, began to be

regardless of the arrangement of its members. This is not the case in the cycle, however, where like the symphony, order is a fundamental component of the semantics of the genre.

challenged.

The stakes for this challenge were high, both politically and culturally. The liberal bourgeoisie were under political attack from the socialist-minded intellectual class as well as from the lower working classes. Lieder represented not only a pastime, but were the representation of remnants of a way of life which was in danger. This added an extra dimension, as well as extra emphasis, to their response to any attempts at reformulating the genre, for "[d]as herkömmliche Liedideal wurde um 1900 vor allem von konservativen Kreisen verteidigt, und dies von der höchsten politischen Stelle aus."[38] The conservative political elite in the German-speaking world saw in their Lieder and the cultural function of the genre a representation of their national and cultural heritage, and were resistant to the demands of the changing genre and its modern authors.

While the Lied form existed in the musical repertoire beginning in the seventeenth century, it was not until the early nineteenth century that the song cycle became established as a genre in the musical canon with Beethoven, Schubert, and Schumann, along with scores of less famous composers who wrote thousands of Lieder and cycles among them. Part of the reason for this was the explosion of the composition of small forms that came with the beginning of musical Romanticism; the idea of the miniature and the fragmentary in music as well as in literature was a popular theme.[39] In the musical realm, this topic was reactionary as well as

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[38] Elisabeth Schmierer, "Zwischen musikalischer Tradition und Neuer Musik: Mahlers Liedkopositionen als Kompositionen am Übergang," <u>Ich bin der Welt abhanden gekommen... Gustav Mahlers Eröffnungsmusik zum 20. Jahrhundert</u>, ed. Matthias Flothow (Leipzig: Evangelische Verlagsanstalt, 1997) 60.

[39] With the pressure to be original in symphonic forms in a post-Beethoven musical world, many composers felt that their path to greatness lay in smaller forms that had not yet been exhausted; it was much easier to be original in a barely explored form: "[a]lready by the second quarter of the nineteenth century, composers were keenly aware of Beethoven's shadow. Their anxiety, moreover, was intensified by the growing aesthetic imperative of originality. Novelty and innovation had always played at least some role in the aesthetics of music, but toward the end of the eighteenth century, originality began to assume unprecedented importance. No longer merely a desirable quality in a work, it was now considered an essential criterion of value, particularly in as weighty a genre as the

progressive: coming on the heels of Beethoven's expansive, monumental symphonies, Romantic composers felt it necessary to avoid becoming epigones by turning their expertise to other genres and questions of musical ideology entirely. This contributed to the popularity and the development of the Lied form as an intricate, highly artistic genre by the middle of the nineteenth century. Composers such as Schubert and Schumann devoted much of their compositional oeuvre to the Lied, and as it became a canonical genre, it also became respected as a significant contribution to a composer's creative output.

The new weight given to the Lied as a musical form was also occasioned by an increase in public demand for such compositions. The nineteenth century witnessed the growth of the wealthy leisure class in Germany, a group that had both the time and the education to become "musical consumers." Small-scale musical genres were thus in demand for home consumption, and the Lied filled this niche admirably. In fact, "…the only really "new" genres whose addition to the canon can be attributed to the Romantics – the character piece for piano and the *Lied* – were decidedly diminutive in scope."[40] The bourgeois request for chamber pieces, as well as the feeling of inadequacy in large-scale composition in the wake of Beethoven, led to a compositional focus on the miniature – a shift which would become of great importance in the context of the late nineteenth-century's reexamination of large scale forms.

Both of these factors, then, contributed to the establishment of the Lied as a significant musical genre by the middle of the nineteenth century. The definition of the Lied, however, remained elusive. Early Lieder operated on the assumption that the

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symphony." (Mark Evan Bonds, After Beethoven: Imperatives of Originality in the Symphony (Cambridge: Harvard University Press, 1996) 5.)
[40] John Daverio, Nineteenth-Century Music and the German Romantic Ideology (New York: Schirmer Books, 1993) 5.

genre was primarily musically defined, and the text functioned as a framework upon which the composer hung the interpretive and embellishing commentary of his music. The rationale for text selection in musical matters was grounded in Hegelian aesthetics, which, as we saw before, asserted that:

> [p]oetische Ausarbeitungen tiefer Gedanken geben ebensowenig einen guten musikalischen Text ab als Schilderungen äußerer Naturgegenstände oder beschreibende Poesie überhaupt. Lieder, Opernarien, Texte von Oratorien usf. können daher, was die *nähere* poetische Ausführung angeht, mager und von einer gewissen Mittelmäßigkeit sein; der Dichter muß sich, wenn der Musiker *freien* Spielraum behalten soll, nicht als Dichter bewundern lassen wollen.[41]

Early Lieder, along the lines of this argument if not consequent to it, tended towards the setting of simple, strophic, repetitive poetry in order to satisfy the demands of the music that song allow for the variation and embellishment of its textual basis. By the time Hegel wrote his *Aesthetics*, however, this statement of the function of text in music was already obsolete in praxis. A more nuanced relationship between text and music began to develop, and composers began to demand that their texts exist not simply as the framework of or a corollary to their music, but as an integral part of the hybrid composition. With the increased demands made on the form by mid-nineteenth-century composers such as Schumann,[42] the sophistication of the literary text in music – both in terms of its formal structure and its complexity of content – witnessed a subsequent rise.

As the Lied form became an established part of the musical canon, and as

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[41] G. W. F. Hegel, <u>Vorlesungen über die Ästhetik</u>, 900.

[42] Schumann is certainly not alone in the nature of his treatment of the lied, but he is a good example of the way in which mid-century composers used a developing awareness of text and incorporated an increasing literary sophistication into the genre. While earlier composers such as Schubert also addressed the issue of the depth of the hybridity of the lied genre, their attempts at this are not nearly as even or as developed as those of later composers. In the late nineteenth century, the concept of the traditional piano-accompanied solo song began to disintegrate – as will be seen later – as it began to adopt the characteristics of symphonic genres; thus it is a less apt example of lied development (for the definition of the lied at this point becomes murky) than earlier songs which retained, at least, an outward musical resemblance to their forebears.

composers became more expert in their manipulation of the genre, they introduced a sophistication and complexity that would not have been possible at the Lied's inception. The definition of the form, however, both in musical theory and in the popular mentality, remained locked in an early nineteenth-century framework that led to resistance to the changes that the genre was undergoing. Despite the obvious contradictions to this in praxis, the widespread public understanding of the Lied was that it was a simple, "natural" form which retained a degree of immediacy to its roots in popular song and folk song. If it was no longer demanded that the text of the song be of mediocre quality, it was nonetheless required that it evince some simplicity and connection to the literary forms of the folk in order to retain its identity as a form whose genesis lay in the peasant song of the agrarian class. The development of the Lied as a culturally relevant, musically sophisticated small chamber form was thus one of the primary goals of the musical agenda of the mid-nineteenth century.

Gustav Mahler is a particularly important figure in this transition as he stands at the end of the long Romantic tradition in music; he represents one of the final points (some would argue the final point) in the trajectory of Romantic musical development. That era saw the ascendancy of absolute music to a position where it became nearly synonymous with music itself, as well as the establishment of a bourgeois culture which itself, through its education, critique, and musical consumption, was largely the driving force behind the development of new music.[43] As one of the last major figures in this development, and as one who curiously expanded the boundaries of music once again to almost necessarily include texts, Mahler's work deserves particular examination.

Mahler's vocal works that have been ascribed by history to the genre of Lieder

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[43] This stands in contrast to the previous domination of musical development by ecclesiastical or aristocratic agendas.

are problematic and, rather than following in the tradition of the earlier Romantic Lied, we find that "der Liedton von Mahler in eine ästhetisch prekäre Beziehung zur Symphonie gesetzt wurde".[44] It is unclear whether, as tradition has dictated, they truly belong to the genre of the Lied and have adopted symphonic characteristics or whether they are primarily symphonic in nature and contain some of the structural and thematic tropes of the Lied. One must also ask whether primacy must be given to any genre at all, or if the breakdown – or perhaps the intermingling – of traditional formal categories in Mahler is here so complete that the work is an amalgamation of characteristics, rather than an example of a predetermined musical genre.

The breakdown of genre distinctions occurs on a textual level as well, as Mahler makes liberal use of folk, or folk-like, poetry in his symphonic songs. Like the genre of the Lied itself, the use of folk-like poetry as its text was a culturally and socially pregnant event. Defining what "folk" or "folk-like" poetry and music consists of is a dauntingly imprecise task.[45] For the purposes of this study, however, it matters little what folk music and poetry actually may have been. Rather, the conception of the folk held by those involved in the creation and reception of works of art music – specifically those of Mahler – is the important definition, and this is comparatively easy to describe.

For the consumer of art music at the turn of the century, the designation of a work as somehow inspired by the folk lent it an immediate depth of feeling and value.[46] Much of this value was socially created, for the source of folk-music as

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[44] Carl Dahlhaus, "Musikalischer Realismus," Gesammelte Schriften, Bd. 4, ed. Hermann Danuser (Laaber: Laaber Verlag, 2002) 221.

[45] See, for example, R. P. Elbourne, "The Question of Definition," Yearbook of the International Folk Music Council, Vol. 7 (1975), 9-29.

[46] Henry F. Gilbert, writing shortly after Mahler's death, provides an example of such sentiment: "Now, in my opinion, the great majority of so-called art-music cannot for a moment be compared to the great body of folk-music either for its sincerity of expression, beauty, or significance. Whenever I read through a book of folk-songs after having for a long time lived exclusively on art-music, I immediately feel a great sense of power, sweetness and beauty stealing over my spirit. The great majority of art-compositions seem so artificial, so stilted and even trivial in comparison: they seem to be concerning

commonly understood – the "people," the poorer agricultural and small-town classes – did not place the same sort of cultural and aesthetic value on their creations as did external observers, nor were there qualities in their artworks which were valued in and of themselves, in other words, without any connection to the external circumstances of their creation. It was the source of folk art in the spirit of regional communities, untainted by the complexities of urban life, which provided the works with their value in the eyes of outsiders. For those observers – primarily the urban bourgeoisie – the status of folk music and poetry was a direct validation of their own cultural roots and backgrounds. The highly cultivated existence of the nineteenth-century bourgeoisie was lacking in the earthy, "natural", immediate experience that Romantic aesthetics had told them they should have; their solution to this problem was to create that experience by appropriating the cultural and historical background of the "people" as their own.

The aesthetic cultivation of the bourgeoisie had led, paradoxically, not to a heightened ability to experience life, but rather to an inability to experience based on a lack of shared memory. The experience of the liberal bourgeoisie remained in the present and in isolation; distanced from any sort of cultural background or milieu, they believed it could only be meaningless: "[t]the inhabitant of the modern world…is time and time again "cheated out of" true experience – experience, that is, as *Erfahrung*."[47] This latter type of experience necessitates a chronology of experience, a context into which the events of the present can be placed and which leads to learning, understanding, and the development of identity based on a shared past. The

themselves with something quite beside the main issue, while the folk-songs, on the other hand, illumine and express to me the very soul of humanity as with a flash of light. I do not mean to say that a simple folk-song is necessarily a greater work of art than a symphony, but I do say that the spirit which is shadowed forth by the collected folk-songs of a race is far more sincere, deep, and elemental than that which is expressed by the larger part of so-called Art-music." (Henry F. Gilbert, "Folk-Music in Art-Music – A Discussion and a Theory," The Musical Quarterly, Vol. 3, No. 4 (Oct., 1917), 580.)
[47] John Daverio, Nineteenth-Century Music and the German Romantic Ideology, 172.

lack of this shared past – and an understanding of it – was what was so acutely felt by the liberal bourgeoisie, who sought in their appropriation of folk music and poetry a sense of cultural belonging and a mutual cultural heritage.

The "discovery" of cultural roots led to cultural pride, and the seeds of the nationalism that became prominent in the late nineteenth-century found their base in the soil of the regional cultures of the idealized "folk":

> Zudem ist die Tatsache, daß in den Wörtern „Volk",
> „Volksgeist" und „Volksmusik" der Begriff der
> Unterschicht (vulgus) und die Idee der Nation
> ineinanderfließen, insofern verwirrend, als der
> Nationalismus des 19. Jahrhunderts gerade nicht ein
> Bewußtsein der Unterschichten von sich selbst
> ausdrückte, sondern ein bürgerliches Phänomen war (für
> den Adel war die dynastische, nicht die nationale
> Loyalität ausschlaggebend). Die Aneignung des
> musikalisch Volkstümlichen, durch die sich das
> Bildungsbürgertum der Wurzeln des Nationalen und
> damit der eigenen ursprünglichen Substanzialität zu
> vergewissern suchte, war ein Zitieren über die Schranke
> sozialer Fremdheit hinweg (eine Schranke, derer man
> sich bewußt war, als man das Volkstümliche noch –
> aufklärerisch – als pittoresk und nicht – romantisch – als
> Ausdruck einer tiefen, von Zivilisation überlagerten
> Schicht des eigenen Inneren empfand).[48]

This adoption of folk culture did not, however, result in a direct translation of folk art into bourgeois life. On the contrary, "folk" idioms were incorporated into the existing art forms of the middle and upper classes, and it is in the way in which the resulting mixed forms were structured that one determined the "authenticity" of their folk-character.

For composers of the early nineteenth-century this posed few problems, for the musical forms in which they chose to work resembled the forms of folk music itself. The music which was created in reaction to Beethoven's monumental symphonies was small in scale and focused on the evocation of the miniature and particular rather than

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[48] Carl Dahlhaus, "Die Idee des Nationalismus in der Musik," <u>Gesammelte Werke</u>, Bd. 7, ed. Hermann Danuser (Laaber: Laaber Verlag, 2000), 483.

the universal claims to truth which, for example, Beethoven's Ninth Symphony had made. The new musical aesthetic resulted in a proliferation of chamber forms, among them the genre of the Lied – a form perfectly suited to the mimicking and reflection of folk poetry and song within the realm of art music. It was relatively easy for early Romantic composers to preserve the supposed "authenticity" of folk songs,[49] which tended to be repetitive and strophic, when they were working within a medium that, in its early stages of development, also had these qualities.

Problems with this incorporation began to emerge when musical developments led to an increasingly complex and broad definition of the Lied. Longer forms became more popular, and intricately intertwined cycles and collections of songs hinted at the creation of larger forms from the small building blocks of the early nineteenth-century Lied. Despite this, composers maintained that their works bore a direct connection to their regional and agrarian roots, and musical consumers continued to demand this connection as a hallmark of the "authenticity" and "depth of spirit" of the musical work.

Difficulties in maintaining this connection between art music and folk culture arose when the chamber form of the Lied began to take on symphonic characteristics and dimensions. Its similarity to the folk music it was supposed to resemble and represent became less apparent, and thus its authenticity as a part of folk culture became questionable. For the bourgeois consumers of music, the implications of this digression were twofold: the cultural division between chamber music and symphonic music became murky, as discussed above, and the cultural origins which they had

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[49] The designation of folk music and texts as "authentic" poses some problems, as is evidenced by the controversial compilation of folk poems by Brentano and Arnim, <u>Des Knaben Wunderhorn</u>. While the authors claim that the texts in their work stem from "original" sources, many of them have been proven to be highly edited or even written by the pair themselves. Whether or not this influences the "authenticity" of the works is debatable; for the purposes of this study, a work which was considered to be "folk" art by the composers and audiences of later works has some claim to authenticity, regardless of the actual origin of the "folk" work.

found in the form of folk culture were being subsumed into a larger medium, stylistically more complex and practically less accessible. The stakes, then, for maintaining the originality, authenticity, and appearance of folk idioms in these new symphonic forms were high.

The most striking challenge to the traditional genre definition of the Lied came late in the nineteenth century in the form of the orchestral Lied. By necessity, these Lieder were excluded from the realm of private music-making, for few gatherings could muster the musical forces necessary to play the larger, more complicated accompaniments to the vocal parts of these songs. Early orchestral Lieder tended to follow the example of piano-accompanied Lieder, with many of the early songs being strophic in nature and with the task of the orchestra being clearly to accompany the voice, as in older piano-accompanied songs. With these enhancements to the genre of the chamber song, however, came the inevitable connections of the orchestrally accompanied song to other highly developed orchestral genres such as the symphony. With Gustav Mahler, Lieder became almost symphonic in nature, and the demarcation of the genre, which had been so strictly defined, became hazy.

To further understand the nature and implications of this change, our earlier investigation of the history and understanding of the Lied and a discussion of symphonic forms in the late nineteenth century will be valuable. Some of the differences in the expectations from and reception of the two genres can be traced to the basic necessities of performance practice. The symphony, by its very nature, demands a concert hall, a large number of musicians, and, consequently, a large number of people in the audience to fund the enterprise. This large audience led to an understanding of the symphonic genre as a more accessible, more general form than the smaller chamber form typified by the Lied, which, because of its limited scope and reach, "is effective only in a small space and therefore addresses itself to narrow

circles."[50] These connotations had even crept into definitional use, as we encounter: "chamber style, 'conditioned by the allocation of chamber music for a narrow, consistently well-educated circle of listeners in a smaller room, is characterized by a more elaborate transformation and development of musical ideas, going into more detail.'"[51] If chamber music, then, was understood as a genre limited to the educated classes, those who had the musical wherewithal to comprehend the more delicate development of the work typical of this style, then by extension larger genres – such as the symphony – should be understood in a contrasting manner.

And this was indeed the case. Basing their argument on the large-scale monumental symphonic works of Beethoven, in the late nineteenth-century composers and critics alike argued for the inclusivity of the symphony, both in terms of the structure of the work itself and its intended audience. The concept of the late nineteenth century symphonic work was often delineated in a comparison to earlier Romantic works. The latter, critics argued, were unsuccessful in emulating Beethoven's colossal and all-encompassing style because they possessed compositional skills appropriate only for chamber works.[52] They called for a return to the Beethovenian style and its attendant universal scope and appeal. An ideology of the symphony as a broadly relevant, democratic genre developed as a reaction and in direct contrast to the chamber style of earlier Romantic symphonies as well as to the understanding of chamber music itself as delicately intellectual, and linked to the

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[50] Theodor Helm, review of the first performance of Bruckner's Eighth Symphony, Deutsche Zeitung, 28 December 1892. (Margaret Notley, "'Volkskonzerte' in Vienna and Late Nineteenth-Century Ideology of the Symphony," Journal of the American Musicological Society, Vol. 50, No. 2/3 (Summer-Autumn 1997), 427.)

[51] "Kammermusik," in Brockhaus' Conversations-Lexikon. Allgemeine deutsche Real-Encyklopädie, 13th ed., 16 vols (Leipzig: F. A. Brockhaus, 1885) 10:53. Trans. Margaret Notley, in: "Volkskonzerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," 428.

[52] "When the Romantic symphonists still came in for blame toward the end of the century, the criticism often rested on a belief that they, unlike Beethoven – and, for some commentators, Bruckner – had imported into their symphonies stylistic idioms appropriate only for the solo piano." (Margaret Notley, "'Volkskonzerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," 434.)

musical consumption of the wealthy leisure class.

The idealism of this ideology did not, however, transform into reality. The price of a symphonic orchestra and thus of a symphonic concert proved prohibitive. Vienna only had one large symphonic orchestra, the Philharmonic, and its time was largely taken up by its obligations as the orchestra of the Hofoper; its concert schedule was limited and therefore expensive.[53] Despite attempts of musicians to found a new orchestra as a vehicle for an expansion of the symphonic audience, it would not be until the 1890s that their attempts succeeded in the founding of the ensemble which is today called the Wiener Symphoniker, an event which helped, at least marginally, to equalize the symphonic scales.

For most of the musical public, however, orchestral concerts remained cost-prohibitive, and it was rare that one could hear orchestral – i.e., symphonic – music played:

> David Josef Bach reminisced about his first meeting with Arnold Schoenberg at an outdoor military band concert in the early 1890s: "For most of us it was the only opportunity actually to hear a little music." In a similar vein, Franz Schreker described the Philharmonic's premiere of his *Ekkehard* Overture in 1903, adding with retrospective wonderment, "On this occasion, I heard for the *first time* this splendid orchestra (at the time there were never complimentary tickets to these concerts and the price of admission – prohibitive)."[54]

Opportunities to actually hear a symphony, then, were few, despite the democratic ideology which surrounded it. The price of tickets and the scarcity of concerts kept the audience to a minimum, and so the link to the masses which was supposedly the

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[53]Margaret Notley, "'Volkskonzerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," 444.

[54] David Josef Bach, „Aus der Jugendzeit," Musikblätter des Anbruch 6 (1924): 317 and „Erinnerungen," early 1920s, in the Schreker Fonds of the Österreichische Nationalbibliothek. In: Margaret Notley, "'Volkskonzerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," 423.

hallmark of the symphonic genre remained elusive in practice.

As critics, musicians, and political activists worked to bring the symphony to a broader audience, it encountered unexpected opposition from the audience itself. With little or no exposure to the symphonic genre, the expanding concert-going public showed little interest in broadening its listening repertoire to include this new form, preferring instead to hear the concerti, arias, and sonatas that made up the bulk of the concert repertoire. When given the opportunity to hear a symphonic concert, they often did so talkatively over a meal, and it was not uncommon for much of the audience to leave before the concert was over. A lack of experience with the genre led to a misunderstanding of it and a resistance to its assimilation into the concert program from those who had been exposed primarily to chamber music. Beethovenian symphonies – the model of the symphonic ideology – were often the only ones to retain any popularity, in part because most audiences, whatever their symphonic background, were familiar with the music through popular arrangements. New works, however, remained on the fringes of the popular concert program, and were performed primarily within the halls of elite subscription concerts.

The resistance to the changing definition of the symphonic genre led to harsh criticism of its newest member, the orchestral Lied, and the passing of the bourgeois conception of homemade chamber music was enthusiastically lamented: "How should [the orchestral Lied] not become fashionable in these days when the orchestra interferes in every musical affair? The gentle sorceress of "Hausmusik" is led astray; has the modern song become sufficiently mature for a union which threatens to stifle its delicate soul?"[55] The aesthetic complaint of this author ignores the underlying concern about the degeneration of the chamber song, for the conflict was not simply a

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[55] Julius Korngold, "Feuilleton – Neue Orchester- und Liedmusik," *Neue Freie Presse* (February 3, 1905) 2-3. In: Jon W. Finson, „The Reception of Gustav Mahler's Wunderhorn Lieder," The Journal of Musicology, Vol. 5, No. 1 (Winter, 1987), 91-116.

matter of the loss of an evening pastime, but the loss of a way of life that was identified by the political elite as quintessentially "Austrian" and fundamentally nationalistic in character. This identification is supported by the fact that no other nations had a similar tradition; in fact, "Liederabende" of those nations were usually based upon the German-language repertoire.

The advent of the orchestral song, then, along with the connections its most developed exemplars harbored between the small-scale chamber song and the large-scale, often politically charged symphonic work, created not only aesthetic problems, but issues of cultural self-definition for the liberal bourgeois public of the fin-de-siècle. Thus critical and popular reception tended to be negative:

> Vor und nach 1900 waren orchesterbegleitete Lieder jedoch ästhetisch problematisch, da sich mit dem Orchesterlied eine neue Gattung etablierte, die nicht mehr in das Bild der herkömmlichen Vorstellungen vom Lied paßte. Statt daß die Möglichkeit einer Ausdruckssteigerung durch das Orchester im Sinne einer Bereicherung des Liedes positiv beurteilt wurde, wurden orchesterbegleitete Lieder harsch kritisiert: Die Stimmung, die man beim Anhören der Lieder benötige, sei durch die Versetzung in den Konzertsaal nicht mehr garantiert, der Aufwand des Orchesters entspräche nicht der in einer Liedkomposition geforderten Einfachheit, die Tendenz zum Symphonischen generell, die sich mit der Instrumentation vollziehe, würde den Rahmen der Gattung völlig sprengen....Einerseits ist festzustellen, daß sich ein Liedideal während des ganzen 19. Jahrhunderts aufrechterhalten hatte, das im Ende des 18. Jahrhunderts wurzelte. Anderseits diente dieses Ideal als Paradigma einer nationalen Gattung im Zusammenhang mit dem Volkslied, das zunächst das Vorbild für die Komposition von Liedern bildete. Die Merkmale dieses Ideals waren, kurz zusammengefaßt, ein volkstümlicher Charakter und Einfachheit, das heißt in der formalen Gestaltung die Bevorzugung des Strophenliedes, Einheit der Stimmung und Intimität, dies bedeutet Klavierbegleitung und keine Aufführung im Konzert.[56]

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[56] Elisabeth Schmierer, „Zwischen musikalischer Tradition und neuer Musik: Mahlers Liedkompositionen als Kompositionen am Übergang," Ich bin der Welt abhanden gekommen... Gustav Mahlers Eröffnungsmusik zum 20. Jahrhundert (Leipzig: Evangelische Verlagsanstalt) 58.

What becomes apparent is that a complex development of the Lied as a culturally charged form had been developing and changing throughout the nineteenth century, without, however, these changes being recognized by the Lied-enjoying public and incorporated into the dominant reception aesthetic of the Lied. Very early Lieder were essentially popular, codified, widespread songs that acquired an almost folksong-like quality, and as the composers who formalized the transmission of these songs became more invested in their creations, the Lied became an increasingly complex genre. Despite the changing nature of the genre, beginning essentially with Schubert – paradoxically the composer who was later most heavily identified with upholding the bourgeois definition of the Lied – and continuing throughout the nineteenth century, treatment of the Lied began to diverge from its non-interventionist beginnings. Composers began to edit and modify the texts of their compositions, and the selection of these texts from the literary canon, as opposed to the collection of popular and folk poetry, became an increasingly thoughtful process. Lieder were no longer limited to simple strophic songs, and accompaniments became ever more independent from the texts to which they were attached, becoming a significant part of the completed work.

Despite the change in performance venue necessitated by the advent of the orchestral Lied, the sudden opposition of the bourgeois concert-going public to the new genre is surprising, given that the definition of the Lied in praxis had been changing for some time. Since their reaction seems to be largely culturally, and not aesthetically, motivated, it is tempting to interpret all composition of orchestral Lieder through such a lens, as a conscious and direct attack on the bourgeois world-order. This would be taking the interpretation too far, however. While there were certainly cultural consequences of the orchestral Lied, attributing purely cultural motivations to its conception is unfounded. As the previous discussion of the symphonic ideology shows, public reaction to large symphonic forms was generally mixed, as the venue

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for these forms had been inaccessible for so long to much of the musical public that the people lacked a well-developed appreciation of the genre. Using this genre to make a cultural statement thus makes little sense. This, then, could also come to bear on the reception of these orchestral Lieder, as they were not simply chamber music transported into the large concert hall, but rather they represented a chamber form which had taken on symphonic dimensions, complete with all of the attendant associations of that genre, as well as the associations of the Lied. The implications of this hybrid form will bear examining.

Both symphony and song, then, had the capacity to evince a statement on cultural identity. Prompted by the restructuring of traditional folk genres by these new musical contexts, the nature of what was demanded by a folk or national idiom began to be questioned. A distinction began to be made between historical and stylistic authenticity, one which had been notably absent in earlier critiques of attempts to capture the folk idiom.[57] The cultural consumers of the late nineteenth century had been educated on a diet of "folk" works whose claims to authenticity were highly suspect but were nonetheless, as they fit into usual aesthetic paradigms, accepted. Collections such as Arnim and Brentano's *Des Knaben Wunderhorn* – highly edited, partially invented compilations of folk works – had long been accepted into a canon of "folk" literature and set the tone for future folk-like works also to contain a high degree of editorial tampering in the name of aesthetic improvement. The proximity of an artwork to its sources in folk art had, then, long since been devalued as a criterion for artistic judgment of a folk-like artwork. On the other hand, the stylistic (and out of

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[57] See, for example, Friedrich Schlegel's review of <u>Des Knaben Wunderhorn</u>: "Wenn nur auch die Sorgfalt der Behandlung und der *Auswahl* [der Lieder] einigermaßen entspräche! wenn nur nicht so manches *Schlechte* mit aufgenommen, so manches *Eigne* und *Fremdartige* eingemischt wäre, und die bei einigen Liedern sichtbare *willkürliche Veränderung* nicht bei dem größten Theile der Leser ein gerechtes Mißtrauen auch gegen die übrigen [Lieder] einflößen müßte!" (Cited in: Ernst Schade. „Volkslied-Editionen zwischen Transkription, Manipulation, Rekonstruktion und Dokumentation," <u>Jahrbuch für Volksliedforschung</u>, 35. Jahrg. (1990) 44.)

this arose the spiritual) proximity of a work to its cultural roots remained paramount in importance, particularly for the class of bourgeois cultural consumers who saw in these artworks the validation of their cultural roots. The formal distancing of the works from their historical sources for reasons of increased aesthetic appeal to the class that would consume them – an aesthetic appeal that was highly conditioned by the dominant literary and musical stylistic idioms of the nineteenth century – was seen as justified by the consumers who, while desiring a connection with the "people," were nonetheless suspicious of its rough-hewn artistic ways.[58]

While stylistic adjustments were acceptable, any perceived removal of the artwork from the folk or cultural spirit that served as its basis was not received with such equanimity. While the development of artistic styles away from the predominant idioms of folk forms (i.e., strophic forms, repetition, etc.) had led to an acknowledgement of stylistic mimicry as unnecessary, the tone or spirit of the folk style was of great importance to a class trying to find for itself a cultural identity. As they used the connection to folk music and poems, however tenuous, that they found in their own artistic creations in order to validate a sense of unified historical and cultural identity, preserving the nature of that connection became a high-stakes critical endeavor.

Paradoxically, however, the same cultural consumers who had identified the nebulous concept of folk spirit or tone to be their cultural heritage in music were locked in debate as to what, exactly, constituted this tone. Decades of cultural appropriation of folk art had led to an inability to decipher which elements of the artwork had come from a historical folk source, and which had been, for aesthetic or

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[58] There is a difference here between the "formal" and the "stylistic" characteristics of the folk idiom, and the boundary between the two terms is unfortunately vague. "Formal" characteristics are limited to those structural factors which were typical of folk song and poetry – strophic form, a repetitive refrain, meter and rhyme, etc. "Stylistic" characteristics are much more inclusive, and would include thematic tropes, the level of diction, and more nebulous elements such as the narrative voice of the poem, etc.

cultural reasons, layered on top of this by the nineteenth-century musical consumers themselves. The forms of the original folk art became less authentic and more symbolic of a culture which composers sought to manifest musically:

> Drittens geriet das Volkslied, als Bildungsbesitz des Bürgertums, unvermeidlich in einen musikalischen Kontext, der durch die Klassik und die Romantik geprägt war: einen Kontext, den man nicht aus dem ästhetischen Bewußtsein auslöschen konnte, in den sich aber das Volkslied kaum anders als dadurch integrieren ließ, das man es im Sinne einer „Rhetorik der Töne" interpretierte und behandelte: Der „Volkston" wurde zu einem verfügbaren musikalischen Charakter wie der elegische, der balladeske oder der hymnische Ton.[59]

The formal structural characteristics of the folk song became, then, no longer identifiable as such as the folk idiom was transplanted into bourgeois forms, and small-scale stylistic tropes became an identifying characteristic of the folk-like. The very formal elements which had been rejected as important characteristics of folk style were now hotly defended as part of a national cultural heritage. These forms, however, were those of the bourgeois musical idiom itself – primarily the form of the by now highly-developed Lied.

As the century wore on, and as an increased temporal distance from Beethoven allowed for a return to the genre questions he had opened, composers also began anew to address the problematic of the symphony that had remained open since Beethoven. A return to the symphony was in a sense not only allowed but demanded by a cultural ideology that demanded more egalitarian musical forms. They did so, however, by appropriating what they had learned from the Romantic exploration of small forms and incorporating, or rather assimilating, these forms into the symphonic genre, even as they struggled to write symphonies that continued the monumental tradition begun by Beethoven and continued, not without compositional angst, by Brahms. A return to

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[59] Carl Dahlhaus, "Musikalischer Realismus," 224-5.

the pre-Beethovenian symphony was now impossible, and in an attempt to answer the challenge of the monumental symphony pioneered by Beethoven, these late nineteenth- and early twentieth-century composers had to address the issue of the changing symphonic form in a way that had not been done since Beethoven.

The very definition of the symphony thus came under scrutiny, and the question of what constituted the essence of the symphonic became pressing. The symphony of the classical era had been defined very vaguely in and of itself and was identified primarily through conventions associated with its formal structure; its true definition in the late nineteenth century, lacking the formal conventions of the earlier era which had been removed with the advent of musical Romanticism, came through its comparison with other genres: it was not small in scale or scope, not suited to the environment of the chamber, not addressing occasional themes like the Lied. With the reevaluation of the symphony, then, its relationship to these other forms was called into question. Hybrid forms – symphonic songs, symphonic poems, and symphonies that bore little resemblance to the symphonic structures of the early nineteenth century – became the order of orchestral composition. This met with no little resistance from the critical and concert-going public, who saw in this intermingling of genres not only musical confusion, but a social attack on the established order of German culture as well.

The Lied, on the other hand, which had been developed throughout the nineteenth century as a musical form which retained connections to its roots in folk song, and through which connections it derived much of its cultural value, was now being defended not solely as a manifestation of folk culture, but also as a product of bourgeois culture. The formal elements of the genre, then, no longer found their roots in their popular origins, but in the forms of art music, and this left a gaping hole where the notion of the "cultural heritage of the folk" had been. Folk culture, musical

consumers began to realize, had been transferred – both ideologically and practically –
to the genre that historically bore the least relation to its cultural roots: the symphony.

This shift in ideology, while dramatic, is not entirely unexpected, given the
cultural and musical developments of the nineteenth century. The forms of art music,
rooted in the reality of nineteenth-century musical culture, had taken the place of the
artificially adopted folk categories of music and art, and this led to the necessary
incorporation of folk culture into those forms, if the bourgeois class of musical
consumers were to retain the cultural heritage and identity which they had sought to
establish in a reconnection with folk music and poetry. The expansive symphonic
genre, which in the wake of Beethoven and the romantic reaction to him had been
newly redefined to incorporate musical tropes of small chamber forms and textual
references, seemed to many – particularly those seeking to expand the definition of
cultural identity beyond the scope of the bourgeoisie's concept of it – to be a suitable
site for the exploration of a new folk culture adapted to the needs and philosophies of
the late nineteenth-century.

One should, then, examine the role of the symphony in the context of attempts
to preserve a folk or cultural identity. The universality of the genre as propagated by
Beethoven had appeal to many as a way of incorporating democratic ideals into
concert life. Those who worked for this change, however, were not the liberal
bourgeoisie who had a stake in the preservation of folk culture within small genres
such as the Lied, but the new, younger, radical activists who were attempting to tear
down the walls of high bourgeois culture that the Lied represented. A broad audience
for the symphony – particularly for a symphonic work which contained a cultural
philosophy amenable to their aims – was viewed by the activists as an opportunity to
educate the masses about their common cultural origins and also to arouse a national
and nationalistic consciousness that would lead to the formation of a new Germanic

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cultural unity.

The liberal bourgeoisie and the radical activists, then, were paradoxically interested in propagating the same sort of cultural consciousness, although under different guises, in different genres, and for very different reasons. For the liberal bourgeoisie, folk culture was both a stimulus and a reason behind a new nationalistic pride. The dual nature of the purpose that this culture was supposed to serve led to a complex reaction of the bourgeoisie to the appropriation of folk culture into their own established art forms, an unease prompted by the "schiefe Relation zwischen der Substanz der eruierten Traditionsbestände und deren Funktion als geistiger Besitz des Bildungsbürgertums."[60] They wanted both to preserve the elite heritage they had developed for themselves in classical art music, while at the same time to establish a historical, national heritage through the medium of folk culture.

The activists, on the other hand, saw in folk culture a national cultural heritage that served not only as a piece of their own historical and cultural identity, but as a means for the creation of a national identity on a large scale – one which included all social classes, and which hoped to unite them through a common understanding of a shared artistic heritage. For this group, the symphony represented not a distortion of folk culture, but an expansion of it into a form which was universally accessible and understandable. They construed the symphony as the genre most closely connected to the people, despite its structural differences from the forms which folk art had historically taken, by virtue of its artistic size and scope, able to represent all voices and contain all themes. This idealistic ideology of the symphony encountered problems from both the bourgeoisie and the people itself when put into practice, however, for

> …activists of various musical and political stripes tried

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[60] Carl Dahlhaus, "Musikalischer Realismus," 224.

to expand its audience through their advocacy of symphonic *Volksconcerte*, performances truly accessible to the general public. They repeatedly encountered institutionalized elitism. But the city's *Volk*, too, confounded their efforts – and their preconceptions – by preferring other kinds of music….the symphony's imagined connection to 'the people' seems to have become all the more problematic toward the end of the century with the occasional attempts to realize the genre's utopian function.[61]

Those who saw in the symphony not a perversion of folk culture but its culmination were thus thwarted in their attempts to link this form – a hybrid of bourgeois art culture and universal folk appeal – back to the people in which it supposedly had its origins. Competing views of the symphony's origin – whether as one of the forms of classical art music representative of urban artistic culture, or as a popular, egalitarian genre connected to the people – thus led to a crisis in integrating folk or mass culture into the form. One side of the debate viewed this infusion of national identity into the symphony, with the consequent appropriation of the class culture (which they perceived as national culture) they had come to cherish in small chamber forms, as a perversion of the nature of folk culture and a threat to bourgeois identity and the bourgeois way of life. The other group, however, saw in the symphony an opportunity to democratize that same art culture by appropriating within it folk styles that would give the previously elitist, inaccessible forms a new popular appeal and national cultural significance.

The development of the symphony as it was understood in the classical era into a form which could absorb the changes to structure and content involved in the hybridization of this genre with that of the Lied is as much a function of changing notions of the symphony as it is a product of a changing concept of the Lied. By the end of the nineteenth century, the symphony was no longer the highly structured,

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[61]Margaret Notley, "'Volkskonzerte' in Vienna and Late Nineteenth-Century Ideology of the Symphon," 425-6.

tonally closed genre of absolute music that it was at the beginning of the century. Beethoven's Ninth Symphony had opened the door for the composition of epic, less structured works that included elements of other musical forms. This challenge to symphonic custom, however, was not immediately taken up in full measure by Beethoven's immediate followers. They began, rather, to investigate options for expanding the symphonic genre without abandoning the traditional strictures of symphonic form entirely.

Part of this expansion took place through the incorporation of literature into the symphony, but not, however, in the form of full-fledged adoption of text immediately into the musical genre. Program music, and programmatic symphonies, were the preferred method of cautiously exploring alternatives to absolute music while at the same time keeping the intrusion of literature at some remove from the musical work.[62] This initially took the form of symphonic titles – Mendelssohn's "Scottish" and "Italian" symphonies are evidence of this – which lent the works an external reference point and a cultural-historical background without, however, forcing the music beyond its structural traditions.

Later program music began to be more inclusive of vocal music in its absorption of literature into the fabric of the musical work. This form raised – and continues to raise – difficult questions of definition, as the nature of the literary involvement in the musical work is ill-defined and unclear. While "[t]he theory of program music, as articulated in Liszt's review of Berlioz's Harold Symphony, centers on the claim that the historical moment has arrived for music's 'appropriation of the masterpieces of literature'",[63] the degree of this appropriation is highly varied in the history of program music. The fact that the program is (of necessity in order for the

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[62] Pastoral works fall into this category as well, with their references to scenes, sounds, and events in nature.

[63] John Daverio, Nineteenth-Century Music and the German Romantic Ideology, 211.

work not to move into the genre of the vocal symphony or symphonic song) external to the musical work raises questions of the integrity of the musico-literary work as a whole. While the program may be necessary to the comprehension of the work, its status as outside of or commenting on the musical happenings of the composition means that the final product is less an integrated piece and more a literary commentary or subtext to the artistic core of the work.

Nonetheless, program music paved the way for the adoption of literature into symphonic genres in a way that posited the text as necessary to the completion of the musical work. The integration of these texts into the fabric of the musical work itself was then, at least philosophically, a small step. Structurally, however, this entailed a leap of musical form and definition. By the late nineteenth century, the development of musical form, as well as the integration of text into the symphony in the form of program music, had progressed to the point where the symphonic song or vocal symphony that Beethoven had modeled again became a musical possibility without the threat of mere imitation of the earlier composer's work.

The nature of a work which integrated song and symphony and text and music remained opaque, however. Defining such a work and exploring the rules of its creation became the task of the turn-of-the-century. In a musical culture where works had been evaluated at least partially according to the adept use of musical tropes and forms, the form-less or formally mixed genre of the symphonic song or vocal symphony lacked models for composition or critique.

The composer to address this dialectic between song and symphony, between national art influenced by folk culture and the musical traditions of the bourgeoisie most prominently, was Gustav Mahler. His works represent the junction of song and symphony, with an attempt to reflect the nature of folk culture as it was understood within the context of the late nineteenth-century. Using both formal musical rhetoric

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and cultural/stylistic tropes, Mahler attempted to address the problematic of integrating bourgeois culture and the search for a national cultural identity in the music and poetry of the people.

This goal manifested itself in what, at first glance, seems to be the metamorphosis of song forms into the symphonic genre. This met with criticism from both cultural camps: on the one hand, the liberal bourgeoisie felt that Mahler's symphonic adaptation of song forms and texts resulted in the destruction of the formal essence of folk art; while on the other hand, the activists for a more egalitarian musical system criticized Mahler's music for being a complication of the straightforward voice of the people that the symphonic genre was supposed to capture. I would argue, however, that both camps were wrong in this regard. Mahler's music reflected not the relationship to the folk that the bourgeoisie hoped to establish, but a realistic one which included all of the complexities of integrating two disparate cultures.[64] It also created a "natural" response to the call for cultural nationalism put forth by the activists searching for a more democratic musical culture, by examining the nature of nationalism and national identity without, however, idealizing and simplifying the search for a national unity. The beginning of an examination of Mahler's musical work in this respect would be situated in Mahler's own acts of cultural appropriation: in his use and modification of texts, many of which claim to be grounded in "folk culture," as the literary, conceptual basis for his musical ideology.

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[64] Dahlhaus argues similarly here: "Daß der Liedton von Mahler in eine ästhetisch prekäre Beziehung zur Synmphonie gesetzt wurde, bedeutet also nicht, wie eine borniert feindselige Kritik behauptete, eine Zerstörung der „Natürlichkeit", sondern vielmehr deren Wiederherstellung. (Die Volksliedenthusiasten, die sich durch Mahler irritiert fühlten, begriffen nicht, daß im Grunde gerade das „sentimentalisch" gebrochene Verhältnis zum Volkston, von dem sie selbst, auch wenn sie es leugneten, als „Bildungsbürger" des 19. Jahrhunderts ausgingen, von Mahler gewissermaßen in Töne gefaßt worden war: Daß das wiederentdeckte Volkslied auf einen musikalischen Bewußtseinsstand traf, der durch den symphonischen Stil der „großen Musik" des Zeitalters geprägt war, und daß es gerade dadurch, durch den Kontrast also, wie ein Stück musikalische Natur erschien, ist der rezeptionsgeschichtliche Tatbestand, der von Mahler sozusagen in Kompositionsgeschichte umgesetzt wurde.)" (Carl Dahlhaus, "Musikalischer Realismus," 221.)

Mahler's musical oeuvre demonstrates a highly sophisticated concept of the roots of the developing cultural identity of the newly emerging German-speaking nation. This concept, however, does not find its foundation in an appropriation of folk culture, but rather in an examination of the relationship of a supposed root, source, or "folk" culture to the bourgeois class which attempted to adopt it as their own cultural heritage. This manifests itself in the selection of texts Mahler chose as the foundation of his compositions: texts from accepted traditions of folk literature such as *Des Knaben Wunderhorn*, as well as self-authored texts in the "folk-like" vein; non-canonical or not-yet-canonical German poetry of the nineteenth century such as the poems of Rückert; exotic texts from as far away as China; as well as texts such as hymns which were familiar to the German population but not viewed as foundational to a national cultural identity.

Mahler's textual aesthetic of form, based on symphonic form, has its philosophical roots in the history of music. Rather than being based in the dominant musical theory of his own day, however, he hearkens back to an earlier philosophy of musical meaning and form, one which began as early as the era of musical Classicism/literary Romanticism. I have phrased this period with reference to both musical and literary epochs because, although theories of music and not of literature are crucial to this argument, those same theories of music were elaborated in both the musical and literary realms. For music was seen as critical to an understanding of cognition and expression in general, and thus thinkers whose work lay primarily in literature and philosophy, and not in music, often wrote the most extensively and thoroughly on the topic of musical form.

One of the ways in which Mahler exploited these new forms was as one of the

most important proprietors of the new symphonic Lied.[65] As a symphonic composer

and conductor of the Philharmonic for many years, Mahler had the symphonic

wherewithal to exploit the possibilities of the orchestral Lied to the fullest, creating

not merely orchestral songs but symphonic ones, with all the dimensions of both song

and symphony. He also paid unparalleled attention to the literary sources of his texts;

Mahler had a famously astute literary and philosophical mind and numbered many of

the top poets and philosophers of the day among his friends. As evidenced in his

letters, he discussed literature at length with nearly anyone who would listen, and the

broad spectrum of texts with which he was familiar and from which he chose the texts

that he employed in his compositions bear testimony to the importance of literary

familiarity to a composer.

The tendency in scholarship, however, has been to simplify both the literary

and orchestral dimension of Mahler's songs. His early student involvement with the

nationalistic and political Pernerstorfer circle, for whom Nietzsche was a rallying

figure, has led many critics to claim that his songs – many, but not all, written to folk-

like texts – are culturally nationalistic in tone. This seems to be an oversimplification.

By the time Mahler embarked on serious song composition, his student days were long

past and his political involvement minimal. We learn from the reminiscences of his

wife that during one of their first meetings – a meeting which occurred prior to the

composition of many of Maher's songs – the composer admonished her against

reading Nietzsche, claiming his utter worthlessness. In his letters and writings, Mahler

himself never mentions any political involvement or even discusses the political

situation in Europe, save for some brief observations of world events. They are not

the memoirs of a radical whose music was composed with an overtly ideological

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[65] Orchestral Lied and symphonic Lied are not synonymous – the former is a Lied accompanied by
orchestra, while the latter, as we shall see in the case of Mahler, is an orchestral Lied which fully
exploits the stylistic and performance possibilities of the symphony.

purpose. By the time he embarked on serious, full-time composition in his days in Vienna, Mahler had left his youthful rebelliousness behind, and thus a more fitting explanation of his songs and their texts must be found. We know that Mahler spent many hours choosing, revising, and even writing these texts himself; they were not merely addenda to the music over which he agonized. The study of Mahler's Lieder should be undertaken with the same depth and thoroughness as their composition, and such study should begin with an examination of the base material of the songs, the texts themselves. Rather than imposing biographical circumstances on the study, perhaps a rationale can be found for the composer's text selection and editing, and thus a systematic approach to his Lied composition in general, within the texts themselves. The next chapters will undertake an examination of the texts of Mahler's vocal works and their variant versions much as one would examine a collection of letters or philosophical writings: not as a collection of readings of minor importance to the compositional work itself, but as the starting point for the development of an understanding of these works, their place in Mahler's corpus, and his thoughts on cultural identity as manifested not purely in the biographical facts of his life, but primarily in his oeuvre. The status of these songs as orchestral and symphonic Lieder and as symphonic – and not chamber – works, also comes to bear on this question, for the very form of the songs themselves can help not only to place them in a relationship to the music that came before and after, as well as to qualify the nature of the textual-musical work Mahler was writing, but also to more precisely define the political and social status and effect of these works.

II

      An investigation of the blurring of boundaries between orchestral song and symphony would not be complete, however, if it stopped after a discussion of

symphonic song cycles. The other side of the equation is equally important, namely symphonies that take on the qualities of song. If a song cycle becomes symphonic by adopting the structural characteristics of the symphony as its organizing principle, than a symphony becomes song-like by doing just the opposite; it takes as its dominant principle of organization not musical structures but textual ones, favoring a narrative development over thematic progression and repetition. Key examples of this in Mahler's oeuvre are his Second, Third, and Eighth Symphonies, which will be discussed in more detail later.

These three works differ widely in their form and their use of text as a constitutive part of the symphony, yet all remain on the symphonic side of the song-cycle/symphony divide. Even more than symphonic song cycles, these vocal symphonies address issues concerning definitions of musical genre. For if the form of the song cycle carried social and cultural implications, symphonic forms were considered constitutive and symbolic of the function of music as a whole.

I am speaking here, of course, of the divide between absolute and vocal music. By breaching the boundary of symphonic music as absolute music, Mahler effectively redefines the position of the genre. Beethoven had famously introduced vocal forces into the symphony with his Ninth, but the text was limited to the finale, and as such remained in some sense on the border of the work even as it acted as the capstone to the piece. Mahler's symphonies, on the other hand, and particularly the Eighth Symphony, incorporate text throughout as an integral part of all stages of the work.

The case of the symphony and symphonic form is a unique one as a result of the symphony's special place within the development of German music and musical philosophy. The symphony originated as part of the genre of absolute music – although this designation was not coined until well after the symphony's birth – which is a category fraught with social and philosophical implications that made it one of the

most contended categories of musical form.   While the term in its simplest use simply

means any music without textual associations, it is by no means "einfach ein

"zeitloses" Synonym für textlose, selbständige, nicht an "außermusikalische"

Funktionen oder programme gebundene Instrumentalmusik ist, sondern daß der

Terminus auf eine Idee zielt, um die eine bestimmte geschichtliche Epoche jene

Gedanken gruppierte, die sich vom Wesen der Musik machte."[66] Thus the musical

category became a sort of standard-bearer for social, political, and cultural ideas which

surrounded it. While "absolute music" as such is a creation of the late nineteenth-

century, the philosophy of absolute music has its roots in both Enlightenment thought

and early German Romanticism. Thus to understand the connotations of the

symphony as genre in the late nineteenth and early twentieth centuries, it is necessary

to examine philosophies of music from a century earlier and the traces of them that

remain in the *fin-de-siècle*.

While the term "absolute music" was a coinage of Wagner, purely instrumental

music – the simplest, although crude, definition of absolute music – had been a topic

of debate in the world of music philosophy for over a century. The debate, rooted in

Kantian aesthetics, over whether the lack of an extramusical concept in purely

instrumental music was to be viewed in a positive or negative light continued in an

essentially unbroken line from musical Classicism to the late Romanticism of Mahler.

The debate began with the problem of the chicken and egg: whether

instrumental music was merely an outgrowth of vocal music, and as such was a sub-

genre of music as a whole, or whether it was the "original" form of music and

contained the essence of what is musical. Earlier aesthetics tended to view

instrumental music as an adaptation of vocal music; within a musical tradition rooted

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[66]Carl Dahlhaus, <u>Die Idee der Absoluten Musik</u>, <u>Gesammelte Schriften</u>, Bd. 4, ed. Hermann Danuser (Laaber: Laaber Verlag, 2002) 12. Dahlhaus attributes this conception of absolute music to Hanns Eisler.

in opera and church music, purely instrumental genres were viewed with a degree of

suspicion. Thus Koch could write in his Musical Lexicon of 1802: "Because

instrumental music is nothing but the imitation of song, the symphony especially

represents the choir, and thus, like the choir, has the purpose of representing the

sentiment of a multitude."[67] As a poor imitation of song, as music abstracted from its

roots in text, absolute music was somehow less than music; it lacked the ability for full

expression that vocal music possessed.

     This understanding of music was not a creation of the early nineteenth century,

nor was it purely a reaction to a musical tradition that had consisted primarily of vocal

works, although that tradition surely contributed to a hesitation to accept absolute

music as equal to vocal works. The philosophical understanding of music began with

a justification of music as intrinsically linked to language, as Dahlhaus explains:

> Der ältere Musikbegriff, gegen den sich die Idee der
> absoluten Musik durchsetzen mußte, war die aus der
> Antike stammende und bis zum 17. Jahrhundert niemans
> angezweifelte Vorstellung, daß Musik, wie Platon es
> formulierte, aus Harmonie, Rhythmos und Logos
> bestehe. Unter Harmonia verstand man geregelte,
> rational in ein System gebrachte Tonbeziehungen, unter
> Rhythmos die Zeitordnung der Musik, die in der Antike
> Tanz oder geformte Bewegung einschloß, und unter
> Logos die Sprache als ausdruck menschlicher Vernunft.
> Musik ohne Sprache galt demnach als reduzierte, in
> ihrem Wesen geschmälerte Musik: als defizienter
> Modus oder bloßer Schatten dessen, was Musik
> eigentlich ist.[68]

Language, in this understanding of music, is essential to the creation of music at its

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[67] Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt, 1802) Reprint: (Hildesheim, 1964)
1386.

[68] Carl Dahlhaus, <u>Die Idee der Absoluten Musik</u>, 16. Dahlhaus goes on to add that "Geht man von
einem durch Sprache mitgeprägten Musikbegriff aus, so läßt sich außer der Vokal- sogar die
Programmusik rechtfertigen: Sie scheint nicht als sekundäre Literarisierung "absoluter" Musik und das
Programm nicht als Zusatz "von außen", sondern als Erinnerung an den Logos, den Musik, um ganz sie
selbst zu sein, immer einschließen sollte." This understanding of music, in which language is essential
to the nature of music, will be crucial to a thorough comprehension of Mahler's vocal works. Text here
is not an addition from beyond music, meant to explain music, or meant to provide the real substance of
a work for which the music was a mere accompaniment, but is a part of music itself and essential to a
fully musical artwork.

fullest, in which human reason would find expression. Not surprisingly, this view of music held sway until and through the Enlightenment and, as we shall see, shall return – albeit without reference to Plato – in the works of Mahler.

With German Romanticism, however, the philosophy that Dahlhaus terms the "esthetics of feeling" replaced this view, as composers and writers saw *Empfindsamkeit* reflected in the powerful, unspeakable world of absolute music. For them, the lack of conceptual definition in absolute music was a positive trait, and represented music's ability to express feeling above and beyond the capabilities of language. The tables were turned as absolute music became the standard for musical aesthetics, and the symphony, because of the breadth and depth of expression possible in an extended work for full orchestra, became the musical genre *par excellence*.

Absolute music maintained a critical role in nineteenth-century musical thought, as it was representative of the aesthetic autonomy of music and of art in general. Freed from the conceptual confines of poetry and from language as the bearer of rational thought, absolute music stood for the freedom of art to exist immediate to the artistic subject. In the early nineteenth century, this meant that music was the art most closely connected to the feelings of both composer and audience as it both expressed the feelings of the former and aroused those of the latter.

Later, however, the necessarily abstract forms of absolute music became representative of high culture in general, with most textual forms remaining the province of the less educated classes.[69] For the liberal bourgeoisie, who had come to value music not merely for its own sake but as a mark of cultural status, the codified forms of absolute music served to set those who could understand and appreciate them apart from those who could not. The stakes were high, then, in maintaining absolute music as the dominant paradigm of musical culture and thought, for otherwise music

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[69] Exceptions to this were, of course, the opera and, as we have seen, chamber songs.

would no longer necessarily remain the province of the educated classes.

Historically, the development of absolute music as a privileged genre proceeds hand in hand with the growth of German music. And moreover, German music does not develop independently of, but rather in close correlation with, political and social discourse. Thus despite the claims of absolute music to freedom from that which exists beyond art, it is closely tied to, and indeed developed as an outgrowth of, the social and political development of a nation. The "moment" of German music, then, exists primarily at the time in which the German-speaking nation was developing:

> Framed by Viennese Classicism and the Second Viennese School, the moment of German music, as a primarily cultural category, is an extension of what David Blackbourn has called the "long nineteenth century" in German political history: "the period between the 'double revolutions' of the late eighteenth century (the French Revolution of 1789, the Industrial Revolution in Britain) and the First World War"; or between the fall of the Holy Roman Empire and the fall of the *Kaiserreich*. The moment of German music thus does not reach back as far as Schütz and Bach (though it includes them through their romantic reception), but expands Blackbourn's period until the fall of the Third Reich (thereby treating the Weimar Republic as an overlapping segment belonging to the twentieth century). This is to emphasize the continuity of an important strand of post-Enlightenment bourgeois culture, framed by Beethoven's coming of age and Schoenberg's death, or by Goethe's *Faust* and Thomas Mann's *Doctor Faustus*. It begins with the conception of the lyric moment as the beginning of modern, romantic, subjectivity that David Wellbery has located in the poetry of the young Goethe; and it ends that subjectivity in the condensed lyricism of Webern's last works.[70]

Thus Mahler stands at the beginning of the end of the moment of German music: as a forebear of Schoenberg and one of the last composers of musical romanticism, his work represents the first stages of the breakdown of subjectivity. The meaning of this,

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[70] Berthold Hoeckner, <u>Programming the Absolute. Nineteenth-Century German Music and the Hermeneutics of the Moment</u> (Princeton: Princeton University Press, 2002) 2.

in terms of its significance as a facet in the moment of German music and as a piece of the parallel development of national culture of the German-speaking nation, requires more explanation.

I shall begin with an investigation of what Hoeckner calls the "moment of German music" and why, exactly, that moment and no other can fittingly be called German music or, in other terms, German national music. For to contend that such a moment does not include Bach and also that the moment has ended cannot be left without discussion. Critical in Hoeckner's definition is its reliance on "post-Enlightenment bourgeois culture," which necessarily limits the historical scope of the moment. What is it, though, which sets this music apart from others, and why can only this moment, and no others, be properly called the moment of "German music"?

To answer this question we must identify two of the defining characteristics of German music. German music, as we shall define it here, is separate from the nationality of its composer, the country of its origin, or even the language in which it, if it contains a text, is sung. Rather, it is music which, first, self-identifies as German in style and origin, and second, is an outgrowth and a part of a social and cultural complex which is uniquely and specifically German. Much of "German music" is, in fact, Austrian and not German at all, and the musical cultures of the two political nations are distinct from their political borders and often indistinguishable. It is in this sense that "German music" or "German culture" will be used here. Given these two necessary traits, we find that only that music which falls into Hoeckner's historical category above can be identified as "German music," and also that Mahler's music played a crucial and pivotal role in the moment of German music.

Significantly, the historical moment of German music is one and the same with the moment of absolute music, and indeed it is difficult to separate the two. Both reflect national and cultural categories, and while the emphases differ, both are

concerned with largely the same musical genres. In fact, one can locate the beginning of the moment of German music at precisely that point at which absolute music took aesthetic and philosophical precedence over vocal music. With Beethoven, the symphony – the paradigmatic genre of absolute music – took the place of the opera or Mass as the most important genre of a composer's output, and the symphonic concert gained importance for the reception and dissemination of a composer's works.

Indeed, even the term "absolute music" is intrinsically connected to the era of the bourgeoisie in Germany, and fell out of use (or perhaps simply became irrelevant) as the moment of German music ended.[71] For the privileged status of absolute music began as the autonomy of the bourgeois subject became a point of cultural assertion, and this subjectivity found its reflection in art through instrumental music:

> Im Namen des Autonomieprinzips aber wurde die
> Instrumentalmusik, bisher ein bloßer Schatten und
> definizierter Modus der Vokalmusik, zur Würde eines
> musikästhetischen Paradigmas erhoben – zum Inbegriff
> dessen, was Musik überhaupt ist. Was bisher als
> Mangel der Instrumentalmusik erscheinen war, ihre
> Begriffs- und Objektlosigkeit, wurde zum Vorzug
> erklärt.[72]

Thus the real issue at stake is not merely one of musical aesthetics, but rather the identity of the autonomous subject itself. The development of absolute music as a musical concept and as a privileged genre went hand in hand with the need of the bourgeois subject to express its autonomy through its art.

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[71] Dahlhaus makes this connection explicit in his work, and supports Eisler, who "…bezeichnete den Begriff der absoluten Musik als Gedankengespinst des ‚bürgerlichen Zeitalters': einer Epoche, auf die er herabsah, die er andererseits jedoch zu beerben gedachte. ‚Die Konzertmusik und ihre gesellschaftliche Form, das Konzert, ist eine historische Epoche der Musikentwicklung. Ihre spezifische Ausbildung ist verknüpft mit dem Entstehen der modernen bürgerlichen Gesellschaft. Die Vorherrschaft der Musik ohne Worte, auch vulgar 'absolute Musik' genannt, die Trennung zwischen Musik und Arbeit, zwischen schwerer und leichter Musik, zwischen Professionals und Dilettanten, sind typisch für die Musk im Kapitalismus.'… Daß Eisler, überraschend genug, den Ausdruck ‚absolute Musik' ‚vulgar' nannte, ist zweifellos eine versteckte Ranküne gegen eine Wortprägung, deren erhabener Anspruch – die Konnotation, absolute Musik sei Musik, die das Absolute ahnen lasse – dem Sohn eines Philosophen schwerlich entgangen ist." (Carl Dahlhaus, <u>Die Idee der absoluten Musik</u>, 11-2. Quote from: Hanns Eisler, "Musik und Politik," <u>Schriften</u> 1924-1948 (Leipzig, 1973) 222.)
[72] Carl Dahlhaus, <u>Die Idee der absoluten Musik</u>, 15.

Developments in music ran parallel to, and in no small part were an outgrowth of, developments in the other arts, particularly in literature. As the literary world, in the throes of *Empfindsamkeit* and *Sturm und Drang*, turned to a frustration with the limits of language, it idealized music as a metalanguage which was capable of saying what words could not.[73] The culture of sentiment which had prompted the growth of instrumental music gave way to a romantic aesthetic in which absolute music was valued for its own sake, without regard to the feelings it prompted.[74] Thus absolute music truly began at the point at which music became music for its own sake – where the internal forms of music were valued, rather than feelings they evoked in the listener – as it is then that music ceases to exist with respect to events external to itself.

While absolute music is defined by a lack of visible external relationships, this does not mean that it lacks influence on extramusical events. Since its inception as a genre, a heavy ideological and symbolic weight has been placed upon it as the bearer and representative of romantic ideals of self and music. Its complete inward focus has made it the art of the subjective, autonomous individual and its creation by a wealthy bourgeois class made it also a symbol of social class and status. Attempts to redefine the genre, then, were fated to meet stiff resistance from a group for whom the stakes of its preservation were high.

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[73] See, for example, Dahlhaus: "Die romantische Musikästhetik ist aus dem dichterischen Unsagbarkeits-Topos hervorgegangen: Musik drückt aus, was Worte nicht einmal zu stammeln vermögen….Die Entdeckung, daß die Musik, und zwar als gegenstands- und begriffslose Instrumentalmusik, eine Sprache *über* der Sprache sei, ereignete sich, paradox genug, *in* der Sprache: in der Dichtung." (Carl Dahlhaus, Die Idee der absoluten Musik, 58-9)

[74] See Dahlhaus: "Die Symphonien von Carl Stamitz und Haydn sind vielmehr im Kontext eines Konzertlebens entstanden, das zunächst nicht auf ästhetische Autonomie und metaphysische Erhebung, sondern auf gesellige Gefühlskultur zielte: eine Gefühlskultur, die mit lliterarischen und pädagogischen Bemühungen des Bürgertums, sich über sich selbst und seine humanitär-moralischen Resourcen zu verständigen, eng zusammenhing." (89) Also compare this to the later romantic view of absolute music: "Demgegenüber ist die romantische Theorie der Instrumentalmusik eine Metaphysik, die im Gegensatz zur Gefühlsästhetik, jedenfalls zu deren populären Varianten, entwickelt wurde. Schlegel vergleicht die musikalische Form mit einer philosophischen Meditation, um deutlich zu machen, daß Form Geist sei und nicht bloße Hülle einer Affektdarstellung oder eines Gefühlsausdrucks." (Carl Dahlhaus, Die Idee der absoluten Musik, 65)

Mahler began the disassembly of absolute music in two ways: he introduced text into a key genre, the symphony, as a constitutive part of the work, and he broadened the symphonic form to permeate other musical genres. By removing the barriers between musical genres that had been strictly defined, Mahler also attacked the strict definition of self that had been so firmly upheld by patrons of the arts for generations. The adoption of symphonic forms by the genre of the song cycle has already been discussed; the focus will now be to address the ways in which the symphony itself underwent fundamental change in Mahler's work.

Given this intricate picture of symphonic life and development, locating the works of Mahler within this constellation proves to be equally complex. In some aspects he seems to be following in the footsteps of the early Romantics in his understanding of the role of absolute music, but one can also discern the effects of the ensuing century of debate in his synthesis of text and music. Given the perspective that the listener assumes *vis à vis* Mahler's music, it can be viewed as purely instrumental or purely vocal music, as program music or absolute music. The same work can be understood in such differing ways based upon how one chooses to interpret the status of the voice in the piece: whether as instrument or vehicle of text, and whether the text declaimed is a musical or literary device.

Mahler, I would argue, intended for his works to be understood in all of these multifaceted ways. He does not deny the conceptual associations of the text, but at the same time he creates a new, structural, musical role for the text within the framework of the musical work. Thus the text is simultaneously literary, a directive or program for the musical work which surrounds it, and it is a part of the musical fabric, another instrumental voice within the orchestral texture. Likewise, the voice which declaims the text is simultaneously the bearer of extra-musical meaning and a contributor to the instrumental texture and the formal structure of the musical work. An explanation of

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how this dichotomy of roles functions in Mahler's individual works will be the task of the ensuing chapters, but such a mingling of genres and roles carries with it resounding philosophical and aesthetic implications.

If "Tondichter" was the dominant term used, both by composers themselves and their critics, to characterize those musicians who wrote program music and other literature-based forms, Mahler could be appropriately called a "Wortkomponist" as well. The intermingling of genres in his music is not limited to the portrayal of concepts in music; i.e., the literarization of musical forms, and thus he does not merely "write" with sound. In addition to the music taking on textual characteristics, the texts of Mahler's works also adopt musical forms, and thus he composes with words as much as he writes with tones. Mahler's place with respect to the categorization of "Tondichter" has already been well and thoroughly discussed by others; it will be the place of this study to address the latter, less common designation.

An examination of these texts in detail – their function within Mahler's corpus, as well as the indications this gives regarding the position of Mahlerian philosophy within the framework of the late nineteenth-century ideology of nationalism and musical development – now seems like it would be fruitful. Through this examination, I hope to establish a more nuanced discussion of the precise function and identity of the literary text within the Mahlerian musical work (as opposed to the function of the literary text in the early romantic Lied or its function in mid to late nineteenth-century program music), which would then strengthen the discussion of the song-symphony dialectic which takes place here, and allow for a more precise location of the philosophical and ideological import of this music in the context of the turn-of-the-century.

III. DES KNABEN WUNDERHORN

Mahler's treatment of folk songs in his musical corpus shows considerable ambivalence regarding the appropriate placement of these texts within the musical and social framework of his era. His works in this genre – the heavily edited settings of texts from Arnim and Brentano's collection *Des Knaben Wunderhorn*, and the settings of his own texts, based on the *Wunderhorn* poems, under the title of *Lieder eines fahrenden Gesellen*, along with the Second and Third Symphonies – evince an uncertainty as to the role and function of the folk song in the late nineteenth century. Both collections of songs began as piano-accompanied works which were later heavily revised for orchestra, a fact which leads to further reflection on the incorporation of the Lied into the symphonic genre.

The source text of these works stands squarely in the middle of the Romantic generation's idealistic and rather naive reception of folk music and poetry. This fact might seem to imply that these compositions, written as they were at the beginning of an arguably late-Romantic composer's career, are part and parcel of the Romantic reception of folk art. Yet Mahler's treatment of these texts is anything but wholeheartedly accepting or nostalgic, and despite the *Wunderhorn*'s continuing popularity in the late nineteenth century, Mahler's reception of the collection is highly critical of this sentimental consumption of the texts.[75]

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[75] Mitchell argues much the same, citing Mahler's "actuality" in his setting of the texts as proof of his critical approach to the poems that contradicted the nostalgic one taken by some of his contemporaries: "There is no doubt that one of the reasons for the collection's popularity was just the appeal it made to the nineteenth century's yearning after the lost innocence of a vanished past. But Mahler's approach was stubbornly independent of any romantic indulgence. He eschewed all bogus medievalism and sophisticated, self-conscious 'folksiness', and accepted the texts at their face value. Hence the songs' reality, rather than their romanticism. Mahler did not adopt a fairy-tale, 'once upon a time' approach, but re-lived the texts as if they were of the present moment. It is the dramatic truth of his settings that exalts them far above the level of most manifestations of romantic historicism, whether literary or musical. 'Das irdische Leben', for example, or 'Revelge' – to choose at random – are conceived in a spirit of urgent immediacy that has little to do with the spirit of retroactive romanticism. It is the beauty of the moment of truth that we meet in these songs, not the beauty of romantic make-believe. (Mahler,

Mahler's Lieder settings of texts from *Des Knaben Wunderhorn* were published in their orchestral versions in two volumes, each containing five songs, in 1899. The composition of many of these songs, however, had begun much earlier, with manuscripts of piano accompanied versions dating back to the early part of 1892. Two independent songs were also published in 1905. What we have in all of these settings, then, is a record of Mahler's folk-song perception and use throughout much of his compositional life. Given the extraordinary symbolic importance of the folk song in the ideologies of both the bourgeois liberal and student activist cultural programs of the late nineteenth century, it will be fruitful to define Mahler's approach to these groups and their cultural agendas through an examination of his relationship to these key texts. Such an investigation will allow not only for a more precisely defined view of Mahler's reaction to these cultural movements than the heavily biographical approach that has been the foundation of scholarly interpretation up to this point, but will also promote the development of a chronology of Mahler's changing and increasingly nuanced position as these texts, throughout the nearly fifteen years of their inception, were re-worked and re-written.

That Mahler chose to present these songs in both piano-accompanied and orchestral version suggests less a breakdown of genre than its irrelevance. These were songs for the home or the concert stage, equally comfortable in both venues, and equally awkward, in some respects, for each type of performance. The indecision in these songs itself makes a statement, however. Orchestral songs were not new and no longer revolutionary by Mahler's time, but these songs do not take a place entirely

we may notice, was always strictly true to the unhappy implications of his texts. There are no contrived 'happy endings', through there are, of course, some happy songs.) It is just the well-nigh *anti*-romantic character of Mahler's *Wunderhorn* settings – their actuality – that lends them their singular flavor." (Donald Mitchell, <u>Gustav Mahler: The Wunderhorn Years</u> (Berkeley: University of California Press, 1975) 145.) As we shall see, Mahler's treatment of these texts as current to the late nineteenth-century context leads to a unique, pointed critique of late nineteenth-century ideology itself.

beyond or outside of the realm of chamber song. They are equally orchestral and piano pieces, equally the property of amateur music consumers and concertgoers. The boundary between the two is not blurred, but rather crossed: the songs exist in two worlds, suggesting a link, rather than an opposition, between them.

The texts from the *Wunderhorn* set by Mahler represent a varied subset of the collection in general. The poems can be found in all sections of Arnim and Brentano's compilation, and are representative of the volume as a whole. Pastoral poetry, military ballads, and short love lyrics are all contained within Mahler's *Wunderhorn* settings; the poetry he selected for his purposes is more notable for its scope and breadth than for any identifiable thematic or structural focus.

Given that there is little commonality among the songs aside from their common origins in the *Wunderhorn* collection, it seems unlikely that Mahler perused Arnim and Brentano's volume with any strong ideas as to what constituted a folk song, or if he did have a narrow definition of the genre, that this was not important to what he hoped to receive from the collection. Rather, Mahler's concept of the folk song, if this was indeed the defining characteristic of the *Wunderhorn* for him and what he hoped to invoke by plundering the collection, seems to have been relatively inclusive both in terms of theme and form.

While Mahler's comments on the *Wunderhorn* collection are sparse, what can be gleaned from them is a sense of his affinity for the work and his appreciation of it as a singular event in literature. This utterance, mentioned earlier, is particularly apt here: "Etwas anderes ist es, daß ich mit vollem Bewußtsein von Art und Ton dieser Poesie (die sich von jeder anderen Art "Literaturpoesie" wesentlich unterscheidet und beinahe mehr Natur und Leben – also die Quellen aller Poesie – als Kunste genannt warden könnte) mich ihr sozusagen mit Haut und Haar verschrieben habe."[76] At first

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[76] Gustav Mahler, Briefe (1996) 322.

glance this sentiment seems undeniably Romantic in its tone and devotion to Nature in art. Platitudes about the poet's experience of the natural world, however, are insufficient here. By the late nineteenth century, nature had taken on a far different connotation in literature and music than it had possessed earlier in the century, and Mahler's interpretation of the theme of nature in his works must then be understood within the framework of this context. While it is tempting to view Mahler's compositions as reactionary in this regard, a closer look at their interaction with the idea of nature presented in the *Wunderhorn* texts and the dialogue of Mahler's of nature with the changing appreciation of it in the fin-de-siècle can yield a precise situation of the composer within the cultural framework of the late nineteenth century.

Changing cultural and aesthetic conditions led, by the turn of the century, to a much more circumspect appreciation of nature than had previously been the artistic norm. By the time Mahler was composing, "…the representation of nature was already becoming associated with a vulgarized kind of practice, epitomized by kitsch landscape paintings sold as souvenirs of summer holidays in the Alps."[77] The problem for any artist touching on themes of nature in his work was to avoid the superficiality and triviality that had become associated with any portrayal of nature in art. The Romantic methods of portrayal of a subjective experience in or of nature were now not only perceived as aesthetically passé in a more skeptical artistic era, but as illegitimate, as a result of their association with the dilettante experience of nature as a "souvenir" experience, to be enjoyed but not reflected upon, and brought home as a reminder of a life that had little connection to one's own.

The question at hand, then, is why Mahler would approach the *Wunderhorn* texts – the paradigmatic texts of Romantic folklore and of the concept of the 'natural'

[77] Julian Johnson, "Mahler and the Idea of Nature," <u>Perspectives on Gustav Mahler</u>, ed. Jeremy Barham (Aldershot: Ashgate, 2005) 23.

in art – as the foundation of so much of his artistic work, and how did he go about

utilizing these texts without becoming anachronistic in his day, a throwback to an

earlier time? He achieved this use of the trope of the 'natural' by completely upending

both the Romantic and Modernist interpretations of what it meant and how it was to be

approached. Rather than resorting to an idealized evocation of a sublime, subjective

experience of nature or avoiding the portrayal of the natural as an outmoded concept

in a world of artificiality and human constructs, Mahler embraced the natural and

nature as presented in the *Wunderhorn* while using its varied aspects to critique the

human condition. In these early songs, then, Mahler is already situated between eras

and philosophical camps, as he will continue to be throughout his career.

Mahler's evocation of nature is, however, by no means strictly symbolic or at a

great aesthetic remove from the immediate sounds and themes of the natural world.

He makes extensive use of onomatopoeic nature sounds and sounds which are

otherwise 'foreign' to the world of art culture, as Hans Heinrich Eggebrecht

acknowledges in is division of *Naturlaute* into three groups:

> Erstens: Naturlaute im engsten, im extremen
> Sinne. Das sind die Tierlaute, voran die Vogelrufe und
> –stimmen als deren musikalischer Inbegriff . . . .
> Zweitens: Naturlaute im weiteren Sinne. Das
> sind alle die Laute (die Naturlaute im engsten Sinne mit
> eingeschlossen), die nicht, jedenfalls nicht primär, aus
> kunstmusikalischen Traditionen stammen, sondern die –
> mehr oder weniger unmittelbar – aus der klingenden
> Repräsentation der Natur geschöpft sind, wobei Natur
> als das von Zivilisation, Kultur, Kunst, von Zeit und
> Geschichte noch Unberührte begriffen ist. Das sind die
> Laute, die als kompositorisch exterritoriale Gebilde die
> Episoden konstituieren und aus denen Mahler eine
> Musikart kreierte, die als Naturlaute-Musik anders ist als
> die an die Kunsttradition anknüpfende Musik und die als
> solche das „Andere" zu benennen vermag, das anders ist
> als die Wirklichkeitswelt, in der Kultur und Kunst
> fungieren.
> Drittens: Naturlaute im weitesten Sinne. Das
> sind die Laute als klingende Repräsentation der Welt als
> Ganzes, der Natur als Schöpfung, des Seins überhaupt,

die bei Mahler zu seiner Art von Musik werden, seiner
Musik schlechthin, von der er sagt, sie sei „immer und
überall nur Naturlaut". In diesem weitesten Begriff des
Naturlauts sind die Naturlaute im engsten und im
weiteren Sinne ebenso mit eingeschlossen wie die Laute
aus den gebrauchsmusikalischen Bereichen: Choral,
Marsch, Ländler, usw., und wie die Figuren und
Wendungen aus der kunstmusikalischen Tradition:
Doppelschlag, chromatischer Gang, Dur-Moll-Wechsel
usw., wobei es zwischen den Naturlauten im weiteren
und denen im weitesten Sinne Überschneidungen gibt.[78]

Mahler's *Wunderhorn* songs and symphonies link all three of these dimensions;

however, it is the more specific manifestations of his evocation of nature – in his

portrayal of the animal and human world of the countryside – which are most telling

here. The references within these works to 'nature' and its situation within the

tradition of art music will allow for an examination of Mahler's philosophy in

relationship to the folk, for both the liberal bourgeoisie and the democratic activists a

representative of their own connection to a nature that they had never directly

experienced. A precise definition of Mahler's relationship to these themes will also

allow for a positioning of the composer in relationship to both the Romantic aesthetic

and philosophy which produced the *Wunderhorn* texts and to the later ideology which

regarded the *Wunderhorn* aesthetic, if not necessarily its themes, as anachronistic.[79]

Before everything else, the concept of nature in Mahler's *Wunderhorn* songs

needs to be understood in the first and second senses mentioned above; the third sense

of the term is useful only once the ramifications of the other two have been fully

explored. For it is Mahler's idea of "nature," in a very broad sense of the term, which

will situate these songs culturally, socially, and politically within the framework of the

late nineteenth-century. One sees this in two ways: both in his treatment of nature in

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[78] Hans Heinrich Eggebrecht, <u>Die Musik Gustav Mahlers</u> (München: R. Piper & Co. Verlag, 1982) 127-8.

[79] This is not to say that later readers did not find the *Wunderhorn* useful for their purposes – as we will see later, the situation was quite the contrary – but merely that the collection was no longer in keeping with the dominant literary idioms of the late nineteenth century.

the strict sense, i.e., in his rendering of animal life in the songs; and in his handling of the "natural" aspects and speech of the figures in his songs, the members of the folk who serve as the narrators and subjects of the *Wunderhorn* poems. That Mahler makes significant changes to his source texts with regard to both of these aspects – and almost solely with regard to these aspects – an examination of these texts seems a suitable locus for further investigation of the composer's ideology of nature, the folk, and its cultural ramifications as demonstrated in these documents of his early mature thought.

Despite using Romantic texts such as the *Wunderhorn* as the poetic basis of his musical works, Mahler is careful to differentiate his concept of nature and the natural from the prevailing Romantic idea, which in his day had been misunderstood, misinterpreted, and distorted in the manner described above until it resulted in the creation of artistic kitsch, vulgarly sentimental, popular pieces with, however, little substance. Rather, Mahler's nature, while resting upon Romantic foundations, is one of a thoroughly modern sort, and influenced heavily by Nietzschean aesthetics, for "die meisten, wenn sie von 'Natur' sprechen, nur immer an Blumen, Vöglein, Waldduft etc. denken" but never consider the aspects of nature embodied in "Gott Dionysos, den großen Pan".[80] It is through this wilder, less domesticated lens, then, that one must begin an examination of nature in all of its guises and its cultural implications in Mahler's work.[81]

Mahler's manipulation of the *Wunderhorn* poems is one of the hallmarks of his composition, and the goal and effectiveness of this manipulation are much disputed in Mahler scholarship. His views on textual appropriation are famously summarized by his wife:

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[80] Gustav Mahler, <u>Briefe</u> (1996) 180.
[81] For more on Mahler's relationship to Nietzsche's thought, see the discussion of the Third Symphony in Chapter V.

> Es käme ihm auch immer wie Barbarei vor, wenn
> Musiker es unternehmen, vollendet schöne Gedichte in
> Musik zu setzen. Das sei so, als wenn ein Meister eine
> Marmorstatue gemeißelt habe und irgend ein Maler
> wolle Farbe darauf setzen. Er, Mahler, habe sich nur
> einiges aus dem Wunderhorn zu eigen gemacht; zu
> diesem Buch stehe er seit frühester Kindheit in einem
> besonderen Verhältnis. Das seien keine vollendeten
> Gedichte, sondern Felsblöcke, aus denen jeder das Seine
> formen dürfe.[82]

That Mahler saw the *Wunderhorn* poems as raw material, as a medium in which he
worked, rather than as a finished segment, a constitutive part of his composition, is
significant in that it allows us to more precisely understand the function and end of his
textual changes to the poems. His editorial emendations are, perhaps, not so much to
be understood as changes to a poem which somehow failed to meet his compositional
or philosophical needs, but as a sculpting of the material of the poem, a shaping of it
so that it – already a suitable medium for his aims – took on the form of his goals. The
distinction here is slight, but significant: when one views his use of the *Wunderhorn*
texts in the latter light, the medium of folk song becomes paramount in reaching an
understanding of the completed work. If Mahler had merely edited selected songs for
his compositional purposes, the song as individual text would stand in a position of
primary importance, and its relationship to the music of the composition and to
Mahler's reworking of the text itself would be one of either assimilation or
antagonism. In the second instance, however, the text becomes an integral,
inseparable part of the composition, and part of a work which exists as a multi-media
art form. One should then examine the implications of Mahler's use of the folk song
medium, and particularly consider the way in which he adapted this medium for its
incorporation into art music and the significance of this change in genre.

  With this as a background, we are now ready to embark on an analysis of

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[82] Alma Mahler, <u>Gustav Mahler: Erinnerungen und Briefe</u> (Amsterdam: Allert de Lange, 1940) 120.

Mahler's use of the *Wunderhorn* texts in his oeuvre. The *Wunderhorn* texts make appearances in Mahler's works in different guises. There are three categories into which they fall: those texts which he set, with changes, in Lied form; the texts which served merely as source material for his own poems and which ultimately form a coherent song cycle; and the texts which, often first conceived as songs, reach their destination in the symphonies. These distinctions are significant not only because the differing musical genres in which the texts are placed necessitate a different sort of textual setting, but also because the three groupings represent three very different idioms of textual manipulation by Mahler.

The *Wunderhorn* songs of the first grouping are characterized mainly by Mahler's focus on the portrayal of nature in the poems; nearly all of his changes to the source texts take the form of additional commentary on the "natural" world of both human and animal. And at first glance, Mahler's animals in the *Wunderhorn* songs seem distorted with respect to their folk song origins. Rather than remaining with the descriptive and associative portrayal of animals in the original texts, Mahler attempts a more mimetic portrait: his additions and interpolations to the "animal songs" of the *Wunderhorn* almost exclusively take the form of animal sounds. And these sounds are notable in themselves, for Mahler gives voice not to the animals which formed the core of earlier, idealized portraits of nature, but to the marginalized voices of animals that stand outside or beyond the space of an aesthetics of nature or of nature as a social space. The voices of the donkey and the cuckoo are not voices which are allowed space in nature; quite to the contrary – the cuckoo, familiar primarily from earlier pastoral works, is here symbolic of those who, having no voice of their own, can only mimic the speech of others. Mahler's animals are, as Johnson rightly puts it, never domesticated: they exist outside of the space of human association and understanding,

and do not form part of the "domestic" area of human existence or referentiality.[83] While one may encounter a cuckoo or an ass, they are not representative of or placed in a relationship to human experience in the way that, for example, the nightingale captures it in the folk song tradition. If they are not entirely beyond the space of a human encounter, they nonetheless are outside of the human experience in that they have been deemed unsuitable to represent that experience in the literary and musical realms. By bringing them into the musico-literary critical discourse, Mahler opens a new realm of and new pathways for a critique of his era.

Because Mahler takes a new step in appropriating the marginalized voices of nature for his works, he also has some freedom to dictate tradition regarding the interpretation of these voices. While they possess associations in everyday life, their literary baggage is light and the depth of their role in literature has been superficial, and Mahler, therefore, must not contend with a lengthy tradition of ponderous literary meaning when he employs these aspects of nature. The voices of cuckoo, donkey, naïve soldier and ignorant peasant are free to branch out into any direction the composer chooses. His manipulation of these undistorted voices that have only been relatively simply and directly treated in literature and music until this point thus provides a template of his ideology within the framework of the composition.

The animal voices in Mahler are of particular interest precisely because of his unconventional treatment: his animals approach the human, and humanity becomes animalistic. There is no innocence or beauty in Mahler's *Wunderhorn* peasantry; his

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[83] "The animals that originate in the Wunderhorn songs and migrate into the symphonies are by no means 'beautiful' in the manner of pastoral idylls. At times they are grotesque, satirizing human life as do the animals in the Funeral Cortège of the First Symphony (third movement) or the fish in the Scherzo of the Second Symphony (based on Mahler's earlier setting of 'Des Antonius von Padua Fischpredigt'); at other times they are presented through raw, untamed sonorities, such as the night-bird in the Third Symphony. Never are the creatures of Mahler's symphonies domesticated: the 'unmeasured' nature that they embody not only questions the dominant positivism of his age, but thereby displaces the centrality of the rational subject on which that positivism was based." (Julian Johnson, "Mahler and the Idea of Nature," 27-8)

folk are an ignorant, rough, and often blatantly stubborn lot, and his animals parallel

this development. The reason for this is twofold: first, both groups are given a highly

unsentimental – and perhaps therefore authentic – portrayal; second, the animal and

the animalistic are allowed to serve as the lens through which humanity sees itself:

> An den Tieren wird Menschheit ihrer selbst als
> befangener Natur inne und ihrer Tätigkeit als
> verblendeter Naturgeschichte: darum sinnt Mahler ihnen
> nach. Wie in Kafkas Fabeln ist ihm Tierheit die
> Menschheit so, wie sie von einem Standpunkt der
> Erlösung aus erschiene, den einzunehmen
> Naturgeschichte selber verhindert. Mahlers Märchenton
> erwacht an der Ähnlichkeit von Tier und Mensch.
> Trostlos und tröstend in eins, entschlägt die ihrer selbst
> engedenkende Natur sich des Aberglaubens an die
> absolute Differenz von beidem. Autonome Kunstmusik
> jedoch ging, bis Mahler, in die umgekehrte Richtung. Je
> mehr sie an der notwendigen Herrschaft über ihr
> Material Natur beherrschen lernte, desto herrlicher war
> ihr Gestus geworden.[84]

That animals in Mahler mirror humanity as that which stands in the way of nature,

highlighting its mannered, acquired distance from nature, stands as a microcosm of

Mahler's project in these works: to demonstrate the inauthenticity of the bourgeois

appropriation of folk heritage – of nature – in an attempt to create a collective history

of their own. In Mahler, nature becomes human and humanity loses its pretensions of

superiority. As "nature poems", then, Mahler's *Wunderhorn* texts are representative

not of a nostalgia or idealistic view of nature, but of nature's harsh opposition to the

artificially created reality and attempts to fabricate a historical connection to the

natural of the bourgeois consumers of art music.

　　　　Both the animals and the people in the *Wunderhorn* poems are, in Mahler,

treated as representatives of nature in the sense that both represent a world at a distant

remove from the confines of modern urban bourgeois culture and contain an

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[84] Theodor W. Adorno, Mahler: Eine musikalsiche Physiognomik, Gesammelte Schriften Bd. 13
(Darmstadt: Wissenschaftliche Buchgesellschaft, 1998) 157.

immediacy of expression and voice that cannot be found in the highly ritualized forms of art music. Looking at the works from these two perspectives – animal and human – is thus a convenient way to organize an investigation of themes of nature in Mahler. In particular, "*Ablösung im Sommer*" and "*Lob des hohen Verstandes*" are both useful texts for an examination of the function of the animal voice in Mahler, as they deal, both thematically and formally, with the relationship of the animal voice to cultural and aesthetic questions.

Mahler's *Wunderhorn* song "*Ablösung im Sommer*" deals with two heavily loaded tropes of song in the animal kingdom. The tropes of the discourse between cuckoo and nightingale should be briefly examined here in order to gain a more nuanced understanding of the dynamics of the poem itself. Both birds carry long-standing musical and social connotations, and Mahler could not but have been aware of these when he chose to set this text. The cuckoo's song is among the simplest among birds, consisting of only two notes, and is remarkable for its volume rather than its musicality. It is also notable that the cuckoo's song never changes with the seasons or circumstances; it is only capable of producing the same two notes over and over.[85] The nightingale, on the other hand, has been made famous in literature and music for the variety and skill of its song. Singing primarily at night in order to attract a mate, it has a long, varied, and complex song which "changes according to its emotions."[86] For this reason, the nightingale has long been associated with images of love, aesthetic beauty, and desire, and this association has been so thoroughly used in literature and music as to have become clichéd and trite by Mahler's time.

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[85] The most notable musical evocation of the cuckoo is in Beethoven's "Pastoral" Symphony.

[86] Orlando A. Mansfield, „The Cuckoo and the Nightingale in Music," The Musical Quarterly, Vol. 7, No. 2 (Apr., 1921), 271. This article also contains a thorough discussion of portrayals of the songs of cuckoo and nightingale in music throughout history, with numerous examples. For a discussion of the symbolism of the nightingale and a history of its meaning in literature, see Thomas Alan Shippey's "Listening to the Nightingale," Comparative Literature, Vol. 22, No. 1 (Winter, 1970), 46-60.

Setting up a dialectic between these two songbirds, then, has the function of a kind of aesthetic and cultural criticism. The cuckoo's musical ineptitude contrasted with the nightingale's complicated song form a hierarchy of musical performance and appreciation that was not lost on Mahler. In addition, the cuckoo's emotional stasis, for it can sing but two notes, and social formality, for its sole memorable characteristic, beyond the monotony of its vocalization, is its volume, provide a portrait of a creature whose formal strictures and monotony can result in only brief delight for the listener. Incapable of change, responsiveness, or adaptation, the cuckoo is a boring aesthetic prospect. The nightingale's varied song and emotional sensitivity, on the other hand, have made it a perfect foil for the figure of the lover in literature and music. Contrasted with the cuckoo, one can easily see a potential allegory of the bland and the innovative, the stationary and the revolutionary, and the mediocre and the beautiful. All of these are invoked in Mahler's adaptation of the *Wunderhorn* texts, as "*Ablösung im Sommer*" creates a portrait of interaction between cuckoo and nightingale, while "*Lob des hohen Verstandes*" sets up a more formalized comparison of the two aesthetic types.

Mahler creates a dichotomy of aesthetic value in "*Ablösung im Sommer*" primarily through his textual additions to the source text of the *Wunderhorn*. The first category of additions serves merely to give voice to the cuckoo and nightingale, yet here we already see a difference in the way in which they are assigned aesthetic value. The first lines of the poem, describing the cuckoo's death, are expanded by Mahler by the repetition of phrases and words contained in the source text. These additions, however, add nothing new or substantial to the text; rather, they are evocative of the cuckoo's repetitive song and inability to deviate from that which has already been said. The text at this point works almost comically through its mimetic portrayal of the bird's stilted song; a portrayal which, however, occurs in the complex context of

the art song. The cuckoo is out of place not only in comparison with the nightingale but in the context of the musical genre, which was ideally anything but heavy-handed.

Mahler expands the character of the nightingale, on the other hand, using far different means. The textual additions here take the form of variations on a theme presented within the source text, for after the introduction of the nightingale Mahler adds "Die kleine, feine Nachtigall, die liebe, süsse Nachtigall!" One hears in this phrase an evocation of the varied and endless song of the nightingale, in stark contrast to the short, repetitive call of the cuckoo heard in "Weiden! Weiden! Weiden!... Kukuk! Kukuk!" Aesthetically, then, the two birds are placed in vastly different categories of production, categories which are not determined in the original text of the *Wunderhorn*. By mimetically creating a contrast between the two winged figures of the poem, Mahler prepares an aesthetic judgment that borders on cultural commentary, as well.

The dichotomy between cuckoo and nightingale is brought to fruition and closure in the last lines of the text. These lines represent another addition to the poem by Mahler, and as such can be interpreted as an expression of his aesthetic and social ideology. For in contrast to the *Wunderhorn* source text, in Mahler's poem, the nightingale has not yet made an appearance; it must wait until "der Kukuk zu Ende ist" before it can begin its song. While the cuckoo's repetitive, stilted voice is heard, the nightingale is disenfranchised and cannot create its song which, it seems clear from Mahler's textual changes, is to be preferred on an aesthetic level to that of the cuckoo. Does this song, then, create a statement about artistic tradition and change, an implication that only when inferior, uninspired voices have made way will innovation be allowed to flourish? This interpretation can be nuanced further by a closer reading of the text, for Mahler not only sets up a system of aesthetic value and aesthetic change in this poem, but also implies a critique of those artistic consumers who govern

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the rules of such change. For the choice between cuckoo and nightingale is not a clear one for the speaker of the poem, who twice asks who will take the cuckoo's place. The repetition here is Mahler's, lending added weight to the seriousness of this question: it is not merely a rhetorical juncture between cuckoo and nightingale, but represents a crisis of musical value, a moment of real loss felt upon the death of the cuckoo. The inadequacy of the cuckoo, then, is not felt by its hearers – much as the inadequacy, according to Mahler, of present artistic forms is not felt by those who consume them. The song then becomes a statement of social convention as much as of aesthetic tradition. The loss of the cuckoo, while aesthetically negligible, is felt in the creation of a very real absence for those who rely upon it for the employment of "Zeit und Weil'". This loss is lent further weight by Mahler's assertion, contained in his final addition to the poem, that even though the cuckoo has died, it is not yet "zu Ende." The physical death of the bird and the termination of its song is not enough to end the effects of its song on aesthetic expectations and the social function that the song is expected to fulfill. Thus, even as Mahler sets up an aesthetic hierarchy in the text, he highlights the misunderstanding of this hierarchy and thus posits a social question as well as an aesthetic one.

While "*Ablösung im Sommer*" focuses on the voices of the cuckoo and nightingale, in "*Lob des hohen Verstandes*," the voice of the donkey is the primary vehicle of commentary, although it serves to reach much the same end as the previous poem. Mahler's principal means of textual manipulation in this poem lies in his use of repetition which, far from being a simple musical necessity here, serves to nuance the donkey's character and develop a portrait of the donkey as social and cultural critic. The function of the donkey in literature has traditionally been as a provider of satire and humor. A beast of burden, infamous for its intractability which is often viewed as stupidity, the donkey represents incompetence, subordination, and misguided effort. It

is also a popular derogatory epithet for the figure of the critic, who is seen as a slavish follower of tradition who, however, has no particular aesthetic sense of his own. Mahler's song, then, especially given its change of title from the bland "*Wettstreit des Kuckucks mit der Nachtigall*" in Brentano and Arnim's collection, through the intermediate title of "*Lob der Kritik*" which Mahler later changed to "*Lob des hohen Verstandes*," at first glance follows popular sentiment in its interpretation of the figure of the donkey.

Mahler's textual changes, not least of which is the change of title, serve to place the donkey as the central figure of the text. Whereas in the source text the poem is as much a commentary on the competition between competing aesthetic systems, represented by the cuckoo and nightingale who are given nearly equal billing with the donkey, in Mahler's variant the birds lose, in a sense, their voices and the donkey is given a much greater opportunity to "speak." His additional discourse takes the form of repetition of phrases from his dialogue and, in the midst of this dialogue, the production of the characteristic donkey's bray: "I-ja!" This latter instance is characteristic of Mahler's treatment of the animal voice, and the implications have been treated in the discussion of the previous poem. What is significant in this case, however, is that while the donkey is given a voice that he did not possess in the source poem, the cuckoo is disenfranchised. Despite Mahler's proclivity for inserting animal sounds into his texts, in this poem the cuckoo loses a voice, for the source text contains the interjection of "Kuckuk!" as representative of the bird's song,[87] which Mahler eliminates. His addition of "Kukuk! Kukuk! I-ja!" at the end of the text does not compensate, for placed as it is in the donkey's dialogue, it is more likely to be

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[87] "Der Kuckuck drauf anfing geschwind / Kuckuck! Sein Sang durch Terz, Quart, Quint", as opposed to Mahler's „Der Kuckuk drauf fing an geschwind / sein Sang durch Terz und Quart und Quint." The only possible interpretation for this interjection – rare in the *Wunderhorn* texts, and not found in "*Ablösung im Sommer*," is that it represents the cuckoo's song.

voiced by the donkey in praise of the cuckoo's song, which has just won the contest, than a sound that is representative of the bird itself.[88]

The numerous repetitions contained within the donkey's dialogue, and the one that occurs in the cuckoo's description of his proposed critic, serve to blur the lines between human and animal discourse. The rhythm created by the repetition, which does not receive a varied melodic treatment in the music, forces the text of the poem into an animal-like monotony. The song at these points sounds untutored, untamed, undomesticated – utterly free from the aesthetic niceties of cultivated, learned speech. This effect is heightened by the phrases Mahler chooses to repeat; they come exclusively at the ends of lines but often make little semantic sense. While the donkey's command of "Wart! Wart! Wart!" could be conceivable in its form as an emphatic threefold repetition, the cuckoo's earlier description of the donkey as having "…zwei Ohren gross, Ohren gross, Ohren gross" or the donkey's concluding "Das sprech' ich nach mein' hoh'n Verstand! Hoh'n Verstand! Hoh'n Verstand!" work to create an alienating effect from human language. The repetitions invariably disrupt the metric scheme of the poem and when the semantic sense of the repetition is lacking, they create an effect of humor in the poem that borders on the distorted and grotesque. The donkey, much like the cuckoo in "Ablösung im Sommer," is portrayed as lacking an individual or varied voice, able only to repeat the simplest of phrases and doing even that with a lack of skill. Completely aside from associations of the donkey with sluggishness or ineptitude, his distortion of language here also posits his aesthetic judgment of the singing contest as a highly questionable, and even laughable one. In this sense, the donkey is an analogous figure to the voice of the narrator of "Ablösung im Summer," although in responding with a definite aesthetic hierarchy rather than a

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[88] There is some ambiguity here, for in the instance of the cuckoo, the name of the bird is identical to the sound it makes when singing.

question, the donkey pushes the seemingly obvious choice in the contest beyond the borders of honest confusion into the realm of the ridiculous.

Mahler accomplishes several things with his respective disenfranchisement and privileging of these varied voices and the commentary he creates therein. The aesthetic questions have been dealt with, as well as the social implications of the aesthetic choices made by figures in the texts as emended by Mahler. The overall picture of the texts, however, and the effect in general of the changes that Mahler makes here, also bear examination. In editing the supposed folk texts of the *Wunderhorn*, Mahler has created a vehicle for cultural commentary from the very fabric of cultural heritage itself. When the voices of this commentary are those of animals, ranging from the clichéd love song of the nightingale[89] to the distorted bray of the donkey, the result is the simultaneously the creation of sometimes-satirical types which parody their respective cultural counterparts and the creation of an ability to give a distinct and forceful voice to those who have lacked one in literature and in music. The fact that they have a voice at all perhaps overshadows the negative judgement of these voices, even if it is an awkward or distorted voice, and one which Mahler has chosen to portray as a unique, fully developed expression of the individual. He manipulates the traditions of animal characteristics and relationships in the folk song genre, then, in such a way that he calls into question the function and role of the natural voice – the voice of nature and by extension of the folk – within the genre. That Mahler specifically targets this voice in his textual editing demonstrates its central role in his work; he highlights this voice and brings it to the fore in such a way

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[89] Mahler does not shy away, however, from more traditional representations of the nightingale than the one shown here. His adaptations of the Wunderhorn songs provide multiple instances of the composer actually adding traditional brief references to the nightingale as the bird of love, indicating that he was not so much trying to reinvent or distort the folk song as to add a more nuanced dimension to certain aspects of it. In other words, he was able to embrace the folk song with all of its attendant stylistic and thematic idioms insofar as it was in keeping with the aims he had for it.

that one of the key effects of the work is to portray a highly nuanced, directed image of the voice of folk song.

We again see the voice of the cuckoo in the child-like song "*Um schlimme Kinder artig zu machen*", this time, however, it fulfills a very different function within the text. The cuckoo itself does not appear here, rather, its vocalizations are associated with the figure of the nobleman on his horse who has come to inquire about the children, and often appears to be produced by the man himself. Several interpretive possibilities are evident here. The cuckoo's simple, repetitive call has made it throughout history a symbol of the simplicity, innocence, and ignorance of childhood, and in this role it is appropriate that the bird is invoked in a song about childhood. Mahler employs other devices to evoke an image of childish language, including the use of the diminutive "Schlösseli" and "Rösseli" for "Schloss" and "Ross". One of the *effects* of the use of the cuckoo's call, then, is the evocation of childhood, but an investigation of the *function* of the sound within the structure of the song requires a closer look at is placement and associations within the framework of the text itself. The cuckoo's sound exists in the song outside of the dialogue between man and woman, but through its placement throughout the dialogue is undeniably associated with the nobleman. The threefold repetition of the call, a variation of "kukukuk" on the usual "kukuk," works to modify the song in such a way as to prevent immediate associations with the trite image of the bird. The unnatural-sounding vocalization here is instantly recognizable as that of the cuckoo, but the primary feature of the song – the two-fold, two-tone repetition of the sound – is notably absent. The voice of the cuckoo, then, simultaneously invokes images of childhood and of an alienation felt in the exchange in the dialogue between the two adults, both of whom are disappointed in the outcome of their exchange. In this context, the cuckoo represents for Mahler a figure of the destruction of discourse, a distorted interjection into an already strained

conversation which also comments, in a sense, on the impossibility of the situation.

The "wrong" voicing of the song and its "misplacement" within the dialogue result in

the startling effect of a distortion of the trite folk image of the bird: used here

inappropriately, the folk song becomes a distorted parody that does not evoke a sense

of the humorous, but rather creates a boundary between reader and text, keeping the

reader from entering the surface simplicity of the song. This forces a more

circumspect examination of the text and the genre, for what had been acceptable as

straightforward and in keeping with stylistic folk song idioms is now made to seem

foreign and unstable.

Like Mahler's editing of the voices of cuckoo and donkey in the animal songs,

the treatment of marginalized human voices also plays an important role in Mahler's

versions of *Wunderhorn* texts wherein people figure prominently. In these cases, the

social function of the voices is even more pregnant, for folk texts such as those of the

Wunderhorn were valued as a part of a cultural heritage in large part because they

were seen – perhaps erroneously, although for our purposes here that is irrelevant – as

the expression of a people whose voice formed a sort of original cultural

consciousness of an emerging nation. Theories of folk language and the implications

of its preservation accompanied nearly every study and compilation of folk poetry:

> Die Gelehrten indessen versaßen sich über einer eigenen
> vornehmen Sprache, die auf lange Zeit alles Hohe und
> Herrliche vom Volke trennte, die sie endlich doch
> entweder wieder vernichten oder allgemein machen
> müssen, wenn sie einsehen, daß ihr Treiben aller echten
> Bildung entgegen, die Sprache als etwas Bestehendes
> für sich auszubilden, da sie doch notwendig ewig flüssig
> sein muß, dem Gedanken sich zu fügen, der sich in ihr
> offenbart und ausgießt, denn so und nur so allein wird
> ihr täglich angeboren, ganz ohne künstliche Beihülfe.[90]

The authenticity of the folk-voice in folk poetry was thus a matter of high importance

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[90]Achim Arnim and Clemens Brentano, "Von Volksliedern," <u>Des Knaben Wunderhorn</u>, ed. Heinz
Röllecke, (Frankfurt am Main und Leipzig: Insel Verlag, 2003) 420.

for any artist using it as a medium, particularly when the result of the use of this highly-charged genre was intended to be a celebration of its folk aspects. Mahler's ironic manipulation of the folk voices in his *Wunderhorn* adaptations, then, represents a significant artistic and cultural commentary on the role of the folk in art and life. An examination of the ways in which he adapted the folk idiom to his purposes will allow for the distillation of the commentary contained within the resultant musico-textual work.

Given the importance placed on preserving the supposed authenticity of the folk voice in these works and the priority that Arnim and Brentano had placed on doing just that, it seems unlikely that Mahler's textual manipulation was intended to bring the texts even closer to this ideal, to make them even more closely representative of an idealized folk, as they were already exemplars of this type by common acknowledgement. Mahler intervenes little in the way of making substantive, content-related or thematic changes in the songs. What the composer does edit, sometimes heavily, is the tone of the song through interjections and emendations of the folk-voice which speaks in the song. "*Aus! Aus!*" provides an excellent example of this. Mahler's additions to the *Wunderhorn* text serve not to heighten a sense of the song as art or artificial speech, but to create a feeling of even more immediate, unreflected dialogue than the source text. The interjections of the soldier and his beloved serve to create a distance between them in the dialogue, as his cheery "Juche, juche, im grünen Mai!" contrasts with her forlorn "Je, je! Mein Liebster!" The tearful parting of the *Wunderhorn* text becomes, in Mahler, almost a parody of the folk song-tone, as the soldier's incessant excitement and the girl's mourning reach such extremes as to lose their credibility as authentic emotion. Mahler heightens the impression of miscommunication by rewriting the concluding stanza of the text: whereas in the *Wunderhorn* text the soldier comments on the final parting of the pair, in Mahler's

emendation he takes his leave with a lighthearted assurance that love has not yet gone: "Die Lieb' ist noch nicht aus! / Aus! Aus! Aus! Aus!" While this may not be an "*Abschied für Immer*" – a conclusion which Mahler supports by abandoning this, the title of the *Wunderhorn* poem – the repetition of "aus" sets this new ending in a highly ironic light. For although the soldier claims that love is not gone, his emphasis is on the negative possibility of the statement, and this echo-like repetition belies the cheer of his words.

Such irony is less in keeping with the aesthetic and tone of the folk poem than with the dominant aesthetic of the late nineteenth century. This sort of cynical response to human relationships and their authenticity reflects a far different ethic than that of the folk poem. The folk poem, as perceived in the late nineteenth century, was a vehicle for an authentic voice of human experience; like Arnim and Brentano, those who valued the folk voice at the end of the century did so because they saw in it a simple and unadorned expression of a human experience that lacked the artificiality they had come to associate with their own lives. The forced parody of the dialogue here, then, as well as the ironic farewell of the ending, diverge from the aims of the folk song even as they remain in keeping with some of the essential structural features of the uncomplicated folk voice. Despite the ironic twists of the emended dialogue, the additions are simple and repetitive and while they are redolent of parody, they could not be called artificial in the sense that they are not out of keeping with the basic characteristics of the folk style. In fact, they nearly result in an exaggeration of the already overly simplified folk life portrayed in the poetry, much as the voice of the cuckoo in the animal songs represents a fundamental inability to comprehend or create complexity or variety. The unresponsive, unchanging dialogue of soldier and beloved in "Aus! Aus!" mimics the cuckoo in its inability to say more than has already been said, and in the naïve miscommunication of each figure with the other. For all that is

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said, little is communicated here; Mahler's parodic mimicking of the cuckoo's song in folk voices raises significant questions as to the motives behind his treatment of the medium of folk song.

We see much the same treatment of the folk voice in "*Der schildwache Nachtlied*," where Mahler again adds a repetitive element to the text. The repetitions of phrases throughout the poem are not as striking here as is the rewriting of the last stanza of the poem to the jarring "Verlorne Feldwacht / Sang es um Mitternacht! / Mitternacht! Mitternacht! Feldwacht!" Here, the identity of the soldier's song is left open, and the paratactic style of Mahler's closing stanza leaves the conclusion of the song grammatically open as well. The voice disintegrates into an almost inhuman incomprehensibility; lacking syntax or referent, it again approaches the cuckoo in its inability to communicate. Here, however, the effect of the song is not one of parody or mockery. Rather than creating a satirical commentary on the inadequacy of the soldier's song, Mahler's text raises real questions about its effectiveness. The song is addressed to no one, and the syntactic and semantic breakdown in the final lines of the text creates an open-endedness and an imprecision that is quite unlike the dominant folk song trope. Again, Mahler has created a space between folk text and art(ificial) text that poses the question of the authenticity or effectiveness of either. His partial abandonment of the folk idiom indicates, moreover, that the folk text was for him a far from straightforward medium and that its cultural meaning was far from established; his attempts to manipulate the folk voice as represented in the *Wunderhorn* suggest a need to define it with respect to its cultural function at the turn of the century.

Mahler's emendations to the folk texts of his songs from the *Wunderhorn* often work, as the representative examples above indicate, to question the nature and identity of the folk genre itself. While Mahler frequently employs techniques and idioms of the folk style in his textual additions, he does so with a degree of distortion

from the style of the original text which creates in the new text a commentary on the folk style itself. Mahler's is an extremely self-conscious form of textual editing, one which calls attention to itself as folk-text and which knowingly exploits the dominant tropes of the folk style to achieve its effect of critique.

Prominent among these tropes is that of repetition, characteristic of the simple strophic form of much folk song. Mahler, however, in his rewritings of *Wunderhorn* texts, exaggerates this stylistic idiom to varying effects. He often uses it to create a refrain-like closing to stanzas of the poem.[91] This makes little musical sense in the dominant orchestral and symphonic styles of the late nineteenth-century, in whose paramaters Mahler was working, and within the genre of the folk song itself it was not as prominent a feature as that which Mahler creates in his works. The effect is to create a folk song which exists at a remove from its folk origins, one which represents a folk song filtered and interpreted through the lens of late nineteenth-century art culture looking at earlier folk art. The accuracy of the interpretation of the folk song, then, is important insofar as it tells us about a type of folk song reception in this era. The addition of refrain-like repetitions lends the song an air of simplicity bordering on childishness or naïveté – one must only think of the repetitive nature of a children's song to perceive the effect here – which exploits and exaggerates the supposed simplicity of the folk song. The late nineteenth-century perception of the folk song, according to this Mahlerian interpretation of it, results in the creation of a somewhat distorted definition of the genre, wherein prominent stylistic idioms are made to be defining features of the genre instead of reflections of its function, origin, and purpose.

The question raised by this usage of the folk song is whether Mahler's rewriting a song was meant to be taken as a serious attempt at strengthening its folk song traits, or whether it was meant as a critique of the genre itself. While his goals

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[91] See, for example, "*Nicht Wiedersehen!*" for an instance of this.

and aims for the folk song will be discussed later in greater detail, it is important to note here that both this quasi-parodic manipulation of the folk song and the more aesthetically complex one discussed next are results of the same process, namely a reconsideration of the function and relevance of the folk song within late nineteenth century culture. Both represent a questioning of the folk song as artistic and cultural medium, and in that sense both exercise a critique of the folk song as understood and utilized in Mahler's era. Mahler's attempt to privilege the disenfranchised voices normally seen but not heard in the folk song, his examination of the defining characteristics of the song, and his self-conscious evaluation of the thematic and structural identity of the genre represent an ongoing and detailed critique of the folk song as a suitable vehicle for the aims of his time.

Mahler's repetitions, however, serve another function than that of refrain, one diametrically opposed to the seemingly reactionary one discussed above. In songs such as "*Revelge*", much as in the animal songs, the repetitions of certain words and phrases result in a mimetic sort of drama within the ballad that is not in keeping with the poetic tropes of the folk song. The folk song is primarily a descriptive genre and the primary category that Mahler extracts from it, the ballad, is even more so. He changes the nature of this genre, however, through his mimetic additions and these work which alter the fundamental character of the folk song. The song then works as a vehicle which does not describe the folk experience of life for the folk, but one which describes that experience for an outside audience. In the "authentic" folk song, mimetic devices would take on an air of the ridiculous, for they would exceed the necessary level of portrayal of the folk song's events. In other words, all that is necessary, and for the purposes of concision, all that is desirable in the folk song as folk medium, is to describe the events and figures of the song simply; no attempt need be made to convey the folk experience to those who are a part of that experience.

Mahler's mimetic devices, however, convey just that. There is a real need to manipulate the medium so as to allow for a portrayal of what is foreign to its audience and to make the substance and tone of the work immediate to that audience. Mahler's mimetic repetitions function not to modify the genre as such, but to increase the relevance of it in an era and for a people for whom the folk song in its original, authentic form would have no meaning beyond that of historical artifact.

One must then attempt to reconcile these two modes of editorial operation: the use of refrain-like repetition that seems to parody the folk song style, and the mimetic sort of repetition which exists at a remove from the dominant idiom of the folk song and thus changes the nature of the genre. Before coming to a conclusion on this point, however, it will be useful to consider the Mahlerian folk idiom though an examination of those texts which he wrote himself, with the *Wunderhorn* as a freely-used source, and which became the basis of the *Lieder eines fahrenden Gesellen* cycle. This cycle deliberately places itself in relationship to Schubert's early nineteenth-century cycles *Die schöne Müllerin* and *Winterreise*, which were by Mahler's day the paradigmatic examples among many of the genre of the *Wanderlieder* cycle.[92] These cycles were also seen as a folk style by virtue of their thematic content, and Mahler's self-conscious reference to them in the theme, title, and structure of this short cycle evokes associations with these early works in the genre of the song cycle which had, by the end of the nineteenth century, become standard cultural documents for the bourgeoisie who devoured them and which were acknowledged, much like the *Wunderhorn*, to contain a degree of authenticity in their reference to folk styles and idioms despite their status as art music.

Mahler's *Gesellenlieder*, then, posit themselves as folk songs both by their

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[92] For a detailed discussion of the development and significance of the nineteenth-century genre of the Wanderlieder cycle, see Barbara Turchin, "The Nineteenth-Century Wanderlieder Cycle," The Journal of Musicology, Vol. 5, No. 4 (Autumn 1987), 498-525.

association with earlier cycles that had been accepted into the category of folk works and by virtue of their origin in the *Wunderhorn*. While the thematic content of these songs is folk-like in its focus on nature and the love of a rural couple, the rhetorical devices employed here contrast decidedly with the dominant tropes of the folk song. Mahler uses language common to the folk song, but his style is repetitive, much in the way he modified the *Wunderhorn* songs, and paratactic. His use of animal language and the sometimes incessant repetition of interjectory phrases that have little semantic meaning creates a mimetic or onomatopoeic effect which, as has been discussed above, is foreign to the folk idiom. The increasingly paratactic style of these songs also rejects the simplicity or descriptive straightforwardness of the folk song. In avoiding syntactic order, these songs achieve an immediacy of reflection that does not allow for the strophic or segmented nature of the folk song to take place. They read, to borrow a term from musical terminology here, like through-composed texts, where any repetition has a semantic rather than a structural function and where each song is, in a sense, indivisible into component parts that form the whole.

This raises questions about the aesthetic of the folk song as constructed by Mahler, and here at last we are prepared to form a more cohesive theory of the Mahlerian folk song that includes all of his authorial idiosyncrasies. The key to understanding this aspect of Mahler's work is a grasp of his relationship to the organicism propagated by his artistic idol Wagner, which was seen, in a very different way, as a primary characteristic and the goal of the folk song. The late nineteenth century saw the creation of an appreciation of the organic artwork as a structural and thematic totality, one in which the formal and content-related elements cannot be broken down or separated from each other. We see this in Mahler's *Wunderhorn* songs: the mimetic repetitions, the breakdown of the strophic structure of the folk song in the *Gesellenlieder*, and the gesture of interconnectivity of structure and

content that results from the breakdown of the descriptive nature of the folk song which results in a structural and thematic organicism within the songs themselves.

The folk song, however, was the proprietor of a different, earlier sort of organicism. This was the result of a supposed connection between nature and artwork, the same connection which led to the valuing of folk art by the bourgeoisie who sought in it a connection to their social and cultural heritage. There was a sense that "man [empfand] das Volkstümliche noch – aufklärerisch – als pittoresk und nicht – romantisch – als Ausdruck einer tiefen, von Zivilisation überlagerten Schicht des eigenen Inneren [...]."[93] In this sense, folk art is organic not because of its formal characteristics but as a result of the circumstances of its creation and existence: its supposed close relationship with the essence of human experience and with nature led to an organic connection with that which lay beyond the artwork itself, in contrast to later concepts of organicism, where the unity of the artwork is an internal construct, with the artwork representing an indivisible totality that does not necessarily possess linkages to external circumstances. As Mahler recognizes, the nature of this earlier form of organicism does not require a structural parallel; rather, it gives rise to a formal simplicity and stasis which reflect the lack of necessity for an external, formal, unity to replace the unity of art and life which already exists in the folk work. Mahler also realizes that both forms of organicism cannot exist simultaneously, and this is the reason behind his varied treatment of the tropes of the folk song.

In keeping with this, the structural unity which he creates in songs such as the *Gesellenlieder* is not cohesive with the forms of the unity of experience which is a hallmark of the folk song. When one exists, the expression of the other becomes impossible or obsolete. Yet it is not possible, Mahler recognizes, for the late nineteenth-century bourgeoisie to establish a connection to the folk beyond that of

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[93] Carl Dahlhaus, "Die Idee des Nationalismus in der Musik," 483.

appropriating a cultural heritage. In other words, the link between the two groups will always be a somewhat artificial one, and one which is prompted by the fulfillment of a need rather than by a necessary connection. For the later nineteenth-century to approach the folk through the medium of the folk song, the folk song must be presented in a way that evokes the ideal of its original organicism, yet also demonstrates this in a way that is relevant to the class that consumes it. A direct appropriation of the folk song and its thematic and formal idioms would seem trite and meaningless to those not prepared to receive it. Mahler's emendations attempt to bring the folk song within the aesthetic and cultural boundaries of his age without, however, denying its agrarian origins.

Paradoxically, by adapting the folk song for consumption by a later public as art music, Mahler is not reducing the distance between audience and work. Instead, his modifications serve to highlight the divide between the producer and the consumer of the artwork and to measure and describe the distance that separates the two groups. For

> [d]aß der Nationalcharakger die primäre und
> wesentliche Qualität musikalischer Folklore ausmache
> (die Gleichsetzung des genetisch Früheren mit dem
> sachlich Ausschlaggebenden ist eine Denkfigur der
> Romantik) und daß Volksmusik Ausdruck eines
> "Volksgeistes" sei (verstanden als Geist einer Nation,
> der zunächst und am kenntlichsten in der Kultur der
> Unterschichten hervortritt), ist eine Überzeugung des 19.
> Jahrhunderts, und zwar eine durchaus fragwürdige.
> Jedenfalls handelt es sich nicht um eine feste Tatsache,
> auf die sich der Nationalismus stützen konnte, sondern
> um einen Anschein, den er selbst erst hervorgebracht
> hat. Was als Voraussetzung und Substanz des
> Nationalismus erscheint, ist in Wahrheit dessen
> Konsequenz und Funktion.[94]

These external consumers of folk music created a motivation and a function for folk music that was not necessarily intrinsic to the music itself. This is not to suggest that

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[94] Carl Dahlhaus, "Die Idee des Nationalismus in der Musik," 484.

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those motivations and functions are irrelevant or immaterial, for they had an important purpose in the cultural and social aims of the bourgeoisie, and to the extent that they had associations for the bourgeoisie, they were every bit as important as the intrinsic characteristics of folk music. To pretend that the tropes of "original" folk music were accessible to the late nineteenth-century bourgeoisie, however, would be to deny the nature of the link that did actually exist between the two groups.

Mahler's reworkings of folk text serve to define the relationship between the folk and the bourgeoisie who wanted to claim the former as their cultural forebears. To a group weaned on Schubertian art song as a form considered expressive of a certain "folksiness," the creation of a strictly strophic, descriptive, piano accompanied ballad in their era would seem an anachronism that did little to help them to approach the folk song through their own cultural lens. Mahler's songs, which approached a through-composed form in their textual associations, and which self-consciously attempted a mimetic portrayal of folk life and its characters in an attempt to restore a sense of immediacy to these themes, create from the folk song a useful, coherent, and normative work for the late nineteenth-century even as their self-conscious modifications call attention to the fact that these texts are, in fact, foreign to the culture into which they were being imported. The exaggeration of certain traits of the folk song – the repetitive refrain and the natural imagery among them – makes this distance even more palpable, for the stilted nature of the work which results contrasts with the supposed naturalness of the genre of the folk song, and the stress placed on those characteristics which were "typical" of the folk song calls attention to the very fact that the resulting work is not, in fact, a creation of the folk but a mimicry of it. Mahler's attempt to revisit the folk song as a medium which could be made relevant to the late nineteenth century thus resulted in the creation of a work which, through acknowledging the distance between folk song and musical consumer through self-

conscious rhetorical devices, is highly topical to the class which was to consume it.

In thus addressing the needs of the nationalist project of the late nineteenth-century, these songs shed new light on Mahler's ideology and contribution to this goal. His choice of the folk song as a medium to investigate in these songs suggests that he saw in it a valuable tool for the creation of an understanding of the cultural heritage of the emerging nation. He takes the folk song quite seriously as a medium of expression, and as has been discussed above, his modifications to the genre represent studied attempts to restore currency to the medium in an era and for a people to whom the folk song as original text could have little relevance except as a historical document. His need to modify the genre, however, also indicates that he saw in the nationalist project a sort of idealism that was resulting in a denial of the reality of the bourgeois cultural heritage. By bringing into focus the distance between the folk song and the dominant aesthetic and cultural media of the late nineteenth-century, Mahler points to the gap that existed between the two groups. This does not necessarily imply that the composer took a negative view of the nationalist attempts to utilize the folk song as a tool for building a national cultural consciousness. On the contrary, his investigation of its forms and what was needed to make them current for his era demonstrates a real investment in the success of the folk song.

Mahler's contributions to the folk song and his attempts to create in the genre a form that was relevant to the late nineteenth century were not unanimously appreciated. His treatment of the folk text as malleable, and his view that the functionality of the text within a specific context was of greater importance than the preservation of any supposed authenticity, led to him being "constantly attacked for having misunderstood his texts".[95] His treatment of those texts placed him in a

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[95] Christopher Lewis, "Gustav Mahler: Romantic Culmination," <u>Nineteenth-Century German Lieder</u>, ed. Rufus Hallmark (New York: Schirmer Books, 1996) 244.

tradition, however, that stretched back to Arnim and Brentano and the *Wunderhorn* collection. Although the collection had been debated in its day as to whether it was a product of its editors rather than as an offering of the folk, by Mahler's time it had more or less been absorbed into the national consciousness as an authentic document of folk culture. Indeed, this bears testimony to the status of the *Wunderhorn* as folk poetry, for it had been reintegrated into the fabric of the nation as a work which fit with the very definition of the folk and folk art which it had helped to create. Paradoxically, this led to a reiteration of the same conflict that had plagued the *Wunderhorn* upon its publication: Mahler's musical and textual manipulation of these poems, much as Arnim and Brentano had done, set him up for criticism of his treatment of the "authentic" songs: "his choice of the *Wunderhorn* texts involved him in an abiding disagreement among German scholars and critics which began with Arnim's and Brentano's collection in particular and extended to the proper treatment of German cultural material in general."[96] This criticism resulted not so much from a misunderstanding of the original goals of the *Wunderhorn* or the circumstances of its creation,[97] but from a decision that any contemporary tampering with texts that had been adopted into the folk canon would somehow deny the authenticity of the folk that held such high stakes for those who were trying to create from it a national cultural heritage.

The varied critical reaction to Mahler's *Wunderhorn* songs is a further sign,

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[96] Jon W. Finson, "The Reception of Gustav Mahler's Wunderhorn Lieder," 93.

[97] Arnim's and Brentano's techniques and goals were startlingly similar to Mahler's, and they, too, sought to emphasize the function of the poetry as linked to its popular accessibility rather than preserve any historical authenticity it may have had: "They wished to remind contemporary Germans of an ancient German culture, and for this reason they felt obliged to restore orally transmitted poetry, cleaning away centuries of encrusted confusion. They reduced dialect, reshaped structure, completed torsos and created new poems to render the material practically useful for the largest possible audience. So long as they preserved the spirit of the poetry, there was no harm in subjecting its outward appearance to the rigors of literary technique….In the latter part of the nineteenth century there were fixed notions about the handling of such material, and Mahler introduced his songs into this context with motivations much the same as the *Wunderhorn*'s compilers." (Jon W. Finson, "The Reception of Gustav Mahler's Wunderhorn Lieder," 100-101.)

then, that his aims were not unanimously well-received by those involved in the nationalist project which had been so dear to him in his student days. Indeed, his nuanced handling of the texts suggests a much more circumspect view of the role that the folk and its art had to play in the construction of the emerging cultural nation than that which has previously been ascribed to him. His reluctance to adopt wholesale the idioms of the folk style into his works implies a thoughtful consideration of the relationship between folk music and poetry and the late nineteenth-century audience that would receive it, and while his attempts to make folk art relevant to his era show a willingness to promote it as necessary to the national consciousness, he was nonetheless unable to subscribe to the view that it was necessary to posit a direct, unbroken, and undistorted path from folk to the middle class intellectuals of the late nineteenth century.

As Mahler's earliest dialogue with these issues, his Wunderhorn songs provide, perhaps, the most directly accessible commentary on the self-identification of the middle class. As the most concrete works, however, they are also the most limited in their scope. As we shall see, Mahler's vocal compositions become increasingly abstracted from this type of direct manipulation of forms, and will provide ever more far-reaching commentary on the creation of cultural identity.

IV. KINDERTOTENLIEDER

After the concrete identification with popular and folk culture found in his choice of texts for the *Wunderhorn* songs, Mahler begins his shift to a more abstract aesthetic with his turn to the poetry of Friedrich Rückert, particularly in his cycle formed from the *Kindertotenlieder*. While widely popular, these poems lacked the same concrete identification with folk life and Germanic cultural heritage as the *Wunderhorn* texts, and thus the cultural critique implied in Mahler's cycle is somewhat abstracted in symbolism and content from its target.

The *Kindertotenlieder* serve, both chronologically and philosophically, as an intermediate step between the ideologies of the *Wunderhorn* songs and *Das Lied von der Erde*, and thus they are critical to an examination of the development of Mahler's cultural critique as manifested in his works. While his basic ideology does not change, the stance from which he examines it does, and

> [t]hus Mahler's abandonment of the Wunderhorn anthology represents not so much a fundamental change in ideals as a shift in the perspectives from which he addresses them. The 'hidden treasures' of folk wisdom and childlike naiveté largely vanish from his work; so, too, for the moment, does the epic approach to eschatology. Mahler's new artistic persona is more sophisticated, introverted, and personal.[98]

The new, more intimate perspective presented in the *Kindertotenlieder* allows us to refine the investigation of Mahler's cultural ideology begun with the more concrete and historically based *Wunderhorn* songs. This shift in perspective brings with it not a shift in Mahler's ideological convictions themselves, but an advance and a change in how he chooses to express them which, when viewed in connection with his larger oeuvre, allows us to develop a more complex portrait of Mahler's cultural thought.

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[98] Stephen E. Hefling, "The Rückert Lieder," The Mahler Companion, ed. Donald Mitchell and Andrew Nicholson, (Oxford: Oxford University Press, 1999) 343.

As popular as it is in Mahler scholarship to seek autobiographical foundations

for his works, it has been almost unavoidable in the case of the *Kindertotenlieder*.

Although the death of his own daughter still lay several years in the future, Mahler had

witnessed the deaths of most of his siblings in childhood. Still more compelling, most

scholars contend, is the effect that Mahler's own near-encounter with death, in

February 1901, had on his artistic creation: "Mahler's crisis shocked him into the

thought of having children of his own….he symbolized his wish to have children in

the *Kindertotenlieder* in the form of a mourning parent, a symbol that also reflects the

opposite concept of death by birth."[99] For many, these songs are a direct result of the

preoccupation with death and (re)birth that was brought about by Mahler's illness

early in 1901.

This is unconvincing, however, as the sole explanation for the genesis of the

Kindertotenlieder. While for Mahler "the act of composing was always more than just

an "artistic challenge": it was also a passionate exploration of personal inner

experience"[100], that inner experience does not explain the construction, either thematic

or structural, of the cycle. Regardless of Mahler's personal crisis, the

Kindertotenlieder represent a logical stage in the continuity of ideological

development from *Wunderhorn* songs to *Das Lied von der Erde*, and thus should also

be examined with respect to their aesthetic and social philosophy.

Structurally, the poems of the cycle constitute the beginning of a blurring of

the boundary between song cycle and symphony. The large-scale composition of the

cycle tends towards the symphonic and thus symphonic linkages – and not just the

types of links inherent in the song-cycle form – must be investigated. Yet this seems

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[99] Edward F. Kravitt, "Mahler's Dirges for His Death: February 24, 1901," The Musical Quarterly, Vol. 64, No. 3 (Jul., 1978), 333.
[100] Peter Russell, Light in Battle with Darkness: Mahler's *Kindertotenlieder*, (Bern: Peter Lang, Inc. 1991) 4.

at odds with the dominant view of the cycle in Mahler scholarship. For although "[w]e do not find…the narrative, evolutionary technique of the *Gesellen* songs in the *Kindertotenlieder*, and because of its absence there is a feeling among some commentators that the cycle does not have the unity of the earlier cycle or of the later, *Das Lied*, and that its unity derives from the common mood and topic of the five songs"[101], we also find in the cycle "the concept of the framing first and last songs, with the poetic resolution reserved for the last song, which is also the longest" and "the complex musical and poetic (or symbolic) organization of the first song, which emerges with the weight of a first movement proper"[102]. The language in this second citation is strongly evocative of symphonic structure, which necessarily involves some sort of teleology – and this inherent development does not allow for the mere linking of the songs through "common mood and topic", which would imply a static exploration of the cycle's themes.

The *Kindertotenlieder* found their genesis over the span of years, and contemporaneous works provide clues as to Mahler's development in this period. The *Kindertotenlieder* cycle was

> composed over an unusually long period, overlaps with the Fourth, Fifth, and Sixth Symphonies, and, scarcely less important, with the last two settings of 'Wunderhorn' texts, 'Revelge' and 'Der Tambourg'sell', and the four independent orchestral settings of lyrics by Rückert…as Mahler developed towards his last works there emerged a profound symbiotic relationship between his late songs and his symphonies, the songs evolving ever more symphonically – a striking case in point is that masterpiece of symphonic song, 'Der Tambourg'sell' – while his late symphonic thinking shows the influence of the innovative forms adumbrated

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[101] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, (London: Faber and Faber Ltd, 1985) 75.
[102] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 174.

in his *Kindertotenlieder*.[103]

This path was to find its end in *Das Lied von der Erde*,[104] but *Das Lied*, with its

almost total integration of song and symphony and its high level of thematic

abstraction, could not have come about without the intermediate and preparatory step

of the *Kindertotenlieder*, where Mahler begins to explore placing symphonic forms

into the highly literary, textual genre of the song cycle. This overlapping occurs on

the level of structure, and is not merely a matter of scoring the cycle for orchestra in a

mimicry of the symphony. Rather, symphonic forms inform the foundation of the

cycle, including – perhaps most importantly – its textual construction.

I would argue that there is an internal teleology within the *Kindertotenlieder*,

as well as an external one concerning its placement in Mahler's oeuvre as a whole, and

that the explication of the former is crucial to an understanding of the function of the

work within the latter. With the *Kindertotenlieder*, Mahler begins his project of

uniting song and symphony, and the song cycle begins to take on some of the

structural characteristics of the symphony. To understand the structural teleology of

the cycle, then, it is necessary to examine how the symphonic genre has influenced its

form and construction and how this creates a different end than the characteristic goal

of the song cycle as such.

The defining difference created by the incorporation of symphonic structure

into the *Kindertotenlieder* is the replacement of a narratively based teleology with one

founded on structural connections. The model of the symphony and sonata form

provides a loose framework around which to build the cycle, rather than solely the

framework of a narrative or of thematic connections. We do not find the same sort of

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[103] Donald Mitchell, "Mahler's 'Kammermusikton,'" The Mahler Companion, ed. Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999) 217.

[104] "Mahler himself, one has to conclude, demonstrated this integral relationship in the very last years of his life by writing *Das Lied von der Erde*, the symphony that is also a song-cycle (or the song-cycle that is also a symphony, which was Mahler's choice of nomenclature)." (Donald Mitchell, "Mahler's 'Kammermusikton,'" 217.)

sequentially based structure in the *Kindertotenlieder* as in earlier examples of the song cycle such as *Die schöne Müllerin* or *Frauenliebe und –leben*. We also do not see the general thematic linkages common to some cycles, which achieve their unity of purpose through discussion of a common theme, rather than through a narrative organization. This latter type of organization, however, has often been ascribed to the *Kindertotenlieder*. Yet if this is the case, then much of the formal structure of the cycle – including some of its most prominent aspects – is rendered meaningless. The task remains to find a logic for the organization of the work that lends meaning to its structure, while at the same time taking into account the totality of the significant structural and thematic features of the cycle.

This logic, both musically and textually, is a symphonic one, which is based around a static formal structure which links both structural and thematic motifs within the cycle. I call the symphonic structure "static" because it is derived from a cyclical logic, with the point of origin returning at the end of the work.[105] The usual structure of the song cycle, on the other hand, is based upon a more outwardly driven teleology, with a plot- or theme-driven narrative drawing the cycle to a conclusion far removed from its starting point.[106] The expansive first song/movement of the *Kindertotenlieder* constitutes the exposition of the cycle, while the inner sections develop themes laid out in the first section. The conclusion of the cycle returns, in the cyclical nature paradoxically common to symphonies but not song cycles, to the themes of the first song and recapitulates them with the attendant development they have undergone in

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[105] We see this particularly in first movements, which occur in the Classical symphony in sonata form, in which the entire movement consists of the development and varied repetition of a theme.

[106] In the case of cycles which derive their unity from a more general discussion of a common theme, the term "teleology" or "development" seems irrelevant, for the parts of the work exist in no particular order with regard to their thematic or narrative development. Where that order is immutable, I would suggest that a different, stronger organization than this general one exists – often there is a less obvious narrative or development of theme within the cycle, or a structural organization such as the symphonic one discussed here.

the course of the cycle.

That Mahler had intended for the *Kindertotenlieder* to form a grouping with some sort of development from beginning to end is evidenced by the process of selection and organization that attended their construction. There has been little discussion of Mahler's selection process in narrowing Rückert's 425 poems in his *Kindertotenlieder* to the five that ultimately form Mahler's cycle, but it has been pointed out that none of them contain significant nature imagery. This is worth noting, for most of the *Kindertotenlieder* are characterized by such themes,[107] and, following on the heels of the folk poems of the Wunderhorn and their connections to nature, this change represents a significant thematic turn for Mahler. The extensive process of selection and revision in Mahler's composition of the cycle is shown by the wide dispersion of the selected poems in Rückert's volume: not only did Mahler apparently read the entirety of the *Kindertotenlieder* in search of suitable textual material for composition, he also reordered the poems to form his cycle.[108]

While the *Kindertotenlieder* is an essentially symphonic work in terms of its structure, this is not obvious at first glance, as Mahler has adapted the forms of this genre considerably to make them suit his purposes. The development and return of his

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[107] "All the more striking is it therefore is it that Mahler chose not a single poem characterized by nature-imagery – for as we have seen, such poems constitute the vast bulk of Rückert's *Kindertotenlieder*….Thus [Mahler] was not drawn to nature, but to poems characterized by imagery of darkness and light: four of his five *Kindertotenlieder* are in this category. This too is remarkable, because only a small portion of Rückert's *Kindertotenlieder* are characterized by such imagery." (Peter Russell, Light in Battle with Darkness: Mahler's *Kindertotenlieder*, 56.)

[108] In both the 1872 and 1881 volumes of the *Kindertotenlieder*, the five poems Mahler selected for composition are widely dispersed. In the 1872 volume they are found thus:
"*Wenn dein Mütterlein*", p. 59
"*Nun seh' ich wohl, warum so dunkle Flammen*", p. 70
„*Oft denk' ich, sie sind nur ausgegangen*", p. 311
„*In diesem Wetter, in diesem Braus*", p. 341
„*Nun will die Sonne so hell aufgehn*", p. 369
Russell suggests that it is likely that Mahler used either the 1872 or 1881 edition of Rückert's poems for his work, and concludes that it is most likely that he used the 1872 volume. For the purposes of this study, however, it is largely irrelevant which source the composer utilized, for in both editions the selected poems are scattered and all five texts are to be found in both editions. (Peter Russell, Light in Battle with Darkness: Mahler's *Kindertotenlieder*, 56 and 38.)

themes evoke the concepts of exposition, development, and recapitulation that are hallmarks of the sonata form of the opening movements of Classical symphonies. At the same time, Mahler utilizes idioms of the Romantic symphony, including the concept of a finale that equals the first movement in length and scope and, most importantly for our purposes here, the form of the cyclic symphony as employed by, for example, Beethoven and Berlioz.[109]

One must speak carefully when discussing the symphonic echoes of the *Kindertotenlieder*. It would be an oversimplification to suggest that Mahler was in some way trying to write a Classical or early Romantic symphony with the *Kindertotenlieder*. It is also not true that he was trying to mimic sonata form; such a highly musicalized structure imposed in its entirety on a text would necessarily result in the text becoming unintelligible, and this the *Kindertotenlieder* are not. Rather, I argue, Mahler evokes the general thematic structure of this Classical form with his textual organization. This structure lends his song cycle a distinct dramatic shape, one which differs from the more linear narrative or ambiguous thematic connection of earlier song cycles.

This use of sonata form in late Romanticism is not unique to Mahler; indeed, it gets at the very roots of the form which sought to claim aesthetic supremacy for the symphony from vocal forms. For in the late eighteenth century, musicians sought to show that:

> The symphony could take over from drama not only the expression of sentiment but the narrative effect of dramatic action, of intrigue and resolution.
> The sonata forms made this possible by providing an equivalent for dramatic action, and by conferring on the contour of this action a clear definition. The sonata has an identifiable climax, a point

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[109] Berlioz's *Symphonie fantastique*, for example, and Beethoven's Ninth Symphony, in which he quotes themes from the first three movements in the finale, or his Fifth Symphony, where the finale returns to material from the scherzo.

of maximum tension to which the first part of the work leads and which is symmetrically resolved. It is a closed form, without the static frame of ternary form; it has a dynamic closure analogous to the denouement of eighteenth-century drama, in which everything is resolved, all loose ends are tied up, and the work rounded off.[110]

Sonata form, then, had its roots in vocal music, and sought to imitate it. Schubart, as an observer to the initial development of the sonata, went so far as to describe the form in linguistic terms when he said it was a "musical conversation, or an imitation of human speech with dead instruments".[111] Its defining characteristics as a dramatic form lie not exclusively in modulations or thematic contrasts, but in the symmetricality of the dramatic resolution which, at the same time, does not exactly mirror the introduction of the drama. As such, it transcends the historical roots of its development to become relevant as a motive for musical and textual development – potentially in multiple genres and multiple epochs. At the same time, any reference to key features of sonata form inevitably calls the era of Classical music to mind, with all of its attendant social and cultural implications.

As the nineteenth century drew to a close, sonata form retained a degree of popularity as a loose structure which bore the effects of having survived the intrusion of numerous musical styles, while still remaining recognizable as a hallmark of Classical musical organization.[112] The most notable development of the form was that it became a much more open and loosely defined structure as a result of the dominant

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[110] Charles Rosen, Sonata Forms, (New York: Norton, 1988) 9-10.

[111] Christian Friedrich Daniel Schubart, Ideen zu einer Aesthetik der Tonkunst, 1806 (written 1782). In: Charles Rosen, Sonata Forms, 177.

[112] Sonata form, therefore, while still in use at the end of the nineteenth century, was hardly viewed in the same way it had been one hundred years earlier. It was less a prescriptive musical form and more a useful vehicle for the dramatic organization of a work; as Rosen asserts, "[a]fter Brahms, sonata form provided a loosely constructed model, a pattern that gave free access to the imitation of the classics. The scheme of exposition, development, and return was a useful one, and it could be variously interpreted. In general, it was considered a variant of ternary form, an ABA scheme in which the first A section does not really conclude, and the B section is characterized by fragmentation, thematic development, and a dramatic texture. Sometimes only part of the scheme may be present." (Charles Rosen, Sonata Forms, 403.)

tendencies of nineteenth-century composition towards fragmentation, improvisation, and through-composition. Sonata form as a structural idiom for first movements became combined with four-movement symphonic form itself, providing a vehicle for thematic interconnectivity throughout the work.[113] In this form, the sonata became an ideal structure for Mahler's thematic organization in the *Kindertotenlieder*.

The sonata, however, is not a neutral form or one which exists in a historical vacuum. It carries with it a host of historical and cultural associations. Mahler was working not only with a musical form but with a charged cultural idiom, and the nuances of his adaptation of the form constitute cultural critique – affirmation and criticism of various elements of the entire history of the genre. Much as his adaptation of folk texts for the *Wunderhorn* songs was not without ideological ramifications, so too is Mahler's evocation of sonata form here a culturally pregnant event.

The role of sonata form as an organizational principle for a song cycle bears examining here. Its teleology is exactly the opposite of the song cycle's, and thus a song cycle with a sonata-like organization or teleological motive is an odd sort of cycle indeed. We read in Rosen that:

> …[the motif] is a monad of the universe in which it

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[113] Rosen clearly explains the new form of the sonata:

"The sonata is a closed, ordered structure. The composers from 1825 to 1850 preferred open forms, and they sought for the effect of improvisation. The attempt to open up the sonata took two basically related directions:

  1) The cyclical sonata in which each movement is based on a transformation of the themes of the others. Very slight suggestions of this may be found in Beethoven from the C-minor Symphony on, but it was in the work of Mendelssohn, Schumann, and Berlioz that the most significant developments took place. This influential idea continued through Franck and Tchaikovsky to the present day.

  2) The combination of a one-movement and four-movement structure into one amalgam. The suggestion came once again from Beethoven, who used a modulating scheme for the variation structure of the last movement of the Symphony no. 9 to build an allegro-scherzo-development-slow movement-finale, with the key structure of a finale sonata form (submediant substituted for dominant). The Liszt sonata in B minor is perhaps the most famous example. It, too, has had a durable influence extending to our century, on Schoenberg's *Kammersymphone* no. 1 and his First Quartet, and on the Third Quartet of Bartók.

  The cyclical form was especially suited to nineteenth-century styles as it placed the chief emphasis on thematic relationships, which predominated more and more over harmonic structure." (Charles Rosen, Sonata Forms, 393.)

exists, serving as a tiny mirror: its tension and resolution are those of the entire structure.

In the sonata forms, the meaning of a phrase depended on its place in the work as a whole, on its position in the general movement from polarization to resolution. The forms, therefore, demanded clearly separable elements whose altered functions could be clearly recognized as they appeared at different points of the work. These isolated elements, idiosyncratic and individual, are also permutable: the order of their appearance can be changed. The danger of the sonata forms is, indeed, that the thematic elements, some of them highly characteristic, are so easily separated and rearranged that the work loses its continuity and falls to pieces in the hands of the incompetent composer. These elements, however, defined with extraordinary clarity, stand out from one another in high relief.[114]

We can clearly see the distinction between this and the typical song cycle form. First among the differences is the permutability of the symphonic form: as a cyclical form, it is constantly folding back upon itself and thus the rearrangement of its constituent themes results in a different, yet still coherent, work. Yet, as Rosen points out, permutability does not imply interchangability. While the pieces of the work can be rearranged and maintain coherence, what results is a different, although in many respects similar, work. Illogically arranged, the themes of a work form a chaotic, though musically logical, sequence. In skilled hands, however, the arrangement of the building blocks of the composition forms a paratactic architecture in which each theme serves as a microcosm of the whole and as a specifically functional cog within the machinery of the work. A song cycle, with its narrative teleology, could not withstand rearrangement; its sense of purpose would be lost without the sequentially driven structure of its component songs. We shall see that the *Kindertotenlieder*, then, as a song cycle composed according to a symphonic, or sonata-like, logic, begin to take us down the path of musical and textual integration of genres which will find its end in *Das Lied von der Erde*. While the outward form of the songs is that of a song

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[114] Charles Rosen, Sonata Forms, 201.

cycle, the inner teleology of the work is wholly symphonic. The inner essence of the symphony, and not its outer trappings, is extracted here, and in opposition to both the educated class of musical consumers who espoused the symphony as concert entertainment and the young generation who saw in its large-scale performances a democratic genre, Mahler points to this formal schema, rather than performance practice, as the constitutive feature of the symphonic genre.

Although Mahler composed these songs from a symphonic standpoint and while they served to inform his later symphonic production, they are important works to be understood in their own right and not merely as preparatory material for the symphonies to follow.[115] Unfortunately, Mahler's songs have often been neglected in attempts to explain their more famous siblings, the symphonies. This study attempts to rectify this, while at the same time not denying the songs' symphonic characteristics or attempting to fit them into the mold of the earlier Romantic song cycle.

What remains, then, is an examination of the textual material at hand in order to extrapolate the textual impetus for and structure of the cycle. The first song, the "opening movement" of the cycle, functions as just that, laying out the entirety of the thematic material to be explored throughout the work. Mahler made relatively few textual emendations to this poem – particularly in comparison to the heavily edited *Wunderhorn* songs – yet its selection and placement at the head of this work speak for its thematic and structural significance.

The primary thematic material of the *Kindertotenlieder* is that of light and darkness, or, more generally stated, of clarity and occlusion. These not only form the

[115] As Russell asserts, "In focusing attention on Mahler's genius as a symphonic architect, one must be careful not to neglect his equally developed genius in setting poems to music. Thus the significance of these songs does not lie in their status as "symphonic studies": to describe them as fundamentally symphonic in inspiration, as "not textual songs with accompaniment" but a preparation for the symphonies to follow, is to view them in a one-sided and falsifying light." (Peter Russell, Light in Battle with Darkness: Mahler's *Kindertotenlieder*, 114.)

thematic content of the cycle, but occur and recur in such a way as to form a symphonic structure within the textual material of the work. The task of the opening song or movement, then,[116] would be to lay out these themes in preparation for their development in the later movements of the work. Unlike in a narratively based cycle, this first song does not function as the starting point of a tale and is thus not simply a partial statement or a first step of the "story" of the work. Rather, it is almost a microcosm of the work as a whole. In laying out the thematic material to be developed, it must contain all of this material – albeit in an as-yet undeveloped state – within itself; the metamorphosis of the material throughout the cycle is self contained, it does not allow for anything to be added.

With this as its task, then, the first movement seems comparatively simple and straightforward when contrasted with those that follow. To assume, however, that this means that it is somehow less integral to the development of the cycle than those that follow would be a mistake. The seemingly prosaic contrasts between light and dark, night and day, that dominate and drive the text serve to create the structure for a web of associations that provide the basis for a discussion of presence and absence throughout the more subtle, refined later movements.

The dichotomy of light and darkness that pervades the text follows along predictable lines. The children's deaths occurred in the night, and the sunshine of day seems, to the poet, oblivious to the misfortune that has befallen him. Each couplet of the short text contains both images of night/misfortune and sunshine/light, with the reference to darkness occurring in the first line of the couplet and with the mention of light following in the second line. Mahler chooses not to tamper with this predictable, commonplace scheme. In fact, many of his textual emendations serve to highlight the

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[116] I will use the terms song and first movement interchangeably here, in recognition of the dual characteristics of this cycle.

pervasiveness of the imagery of light/darkness. His repetitions fall exclusively on these key thematic words "Unglück", "Sonne", "ew'ge Licht", and "Freudenlicht", drawing emphasis to these textual motifs in such exaggerated fashion that it could almost seem to be a parody of the original text. While strategically placed repetition in the *Wunderhorn* songs had a rough parody-like effect that led to a cultural critique, here this added emphasis serves only as a jumping-off point for a nuanced development that will occur later in the cycle.

This exaggerated emphasis is necessary, however, to create an entire thematic content for the cycle. Much as in a symphony the main themes are reiterated over and over again in the opening movement in preparation for their expansion in later movements, here the light/darkness pair are played off each other several times, each time creating a new dimension to their relationship. Thus each repetition is crucial to the creation of the thematic web of the cycle, and each repetition adds a new dimension to this web that is slightly different than the last. Light and dark become sun and night, happiness and sorrow, and even take on the characteristics of the emotions themselves, as in "Freudenlicht". The cyclical return to these themes again and again throughout the opening song hides a linear development of the ideas they contain.

The individual contrasts of light and darkness are sequential in this first text in that each adds an aspect to the understanding of the terms that builds upon the earlier ones. The first couplet then contains only the simple association of light with happiness and darkness with misfortune. Rückert/Mahler posit the sun as ignorant of the unhappiness of the preceding night, and therefore imply the general association of light with joy. Throughout the cycle, terms associated with light and happiness, as well as those connected with darkness and misfortune, will be used interchangeably. Thus Rückert/Mahler continue the development of this dominant thematic contrast

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when the text asserts that the speaker alone has met with misfortune, while the sun

shines upon humanity in general. Here Mahler departs from Rückert's text when he

amends "Das Unglück geschah auch mir allein" to "Das Unglück geschah nur mir

allein". Rückert places the crisis of the speaker within the context of a more general

unhappiness, while Mahler highlights the exclusively individual nature of the

catastrophe.[117] This change is crucial to an understanding of the aims of the cycle as a

whole. Mahler has created an individual who is not part of the larger group of

humanity; one who exists outside of and beyond the collective. To the basic

distinction of night and day, then, Mahler has added an additional focus of misfortune

as being distinctly, and exclusively, part of the individual consciousness. This already

represents a radical departure from the cultural background and structure of the

Wunderhorn songs, which, as folk poetry, were – and were eagerly accepted as such

by their audience – reflections of a cultural consciousness. That Mahler chooses to

emphasize this particular aspect of Rückert's text indicates that this work will serve to

take his oeuvre and his cultural ideology along a rather different path than that of the

Wunderhorn songs. We shall see further where this path leads upon consideration of

the entire cycle.

   Misfortune is again limited to the sphere of the particular in the third and

fourth couplets, as the admonition not to restrain Night within oneself implies that this

is the current location of darkness/misfortune, and the extinguishing of light occurs

within the limited, private realm of the home. The solution, however, begins to

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[117] Kravitt points to a possible historical basis for this change, and again one which centers upon
Mahler's health crisis of 1901: "To the German Rückert, the death of his children from scarlet fever
struck him individually ("allein") – but, in the 1830s, death from that disease was of communal ("auch
mir") concern. To Mahler, the perpetually alienated, plagued by the dream of the Wandering Jew, the
grief was "only" his: he suffered "alone." The crisis of February 24 was "only" his; the next morning
he observed how the world went on unconcerned." (Edward F. Kravitt, "Mahler's Dirges for His
Death: February 24, 1901.") This biographical note is of limited value: it does not explain the other
textual changes to Rückert's texts, nor does it shed light upon the formation of the cycle as a whole.

explore the location of light/happiness, both temporally and spatially. The light which swallows Night is both "ewig" and the "Freudenlicht der Welt". In both time and space, the expanse of light and happiness is unlimited, consuming darkness and misfortune. That which is contained within the particular individual is subsumed under the eternal collective. Despite the intense internal focus of the cycle, then, it has been situated by its opening text within the temporally and physically broader sphere of the collective masses and the cycle will, in fact, return to this theme in its closing text. The discussion of presence and absence within the cycle, then, precipitates a statement of ideology of the position of the individual within society, and this, I would argue, is a driving force in the organization and poetic emendation of the textual cycle.

With the arrival of the inner movements of the cycle in "Nun seh' ich wohl, warum so dunkle Flammen", Mahler begins a broader exploration of the qualities of light and darkness. They are now viewed in relation to the perception of the individual and their effect on his ability to perceive the collective and that which is external to him through sight. The eyes are both the organs of sight and representatives of light, and in both capacities they alternately fail and succeed in this text. It is significant, however, that they are always fulfilling only *one* of these tasks: to see and at the same time provide the capacity for sight by giving off light seems to be beyond their capabilities. From the strict dichotomy of night and light in the first text, then, Mahler has developed an exchange between sight and light, or the ability and inability to see as allowed by light and darkness.

Here too begins Mahler's discussion of presence and absence, for the absence of light does not allow for sight, and yet, paradoxically, the eyes cannot both provide light and see simultaneously. Thus the speaker now sees clearly what he could not when he was only allowed "dunkle Flammen" as light, and he bemoans the inability of the eyes to possess both light and sight at the same time, longing "voll in einem

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Blikke[118] / Zu drängen eure ganze Macht zusammen." The happiness of light, then, cannot be experienced; the experience of individual sight is limited to darkness, which does not allow for clear sight. Thus the speaker's sight was obscured by fog and he was unable to perceive light. What is more significant in this case, however, is that he was therefore unable to see the direction of the light: towards home, or its origin. The speaker is not at this place of home, nor is he connected to it, for without light, lost in fog, he cannot see from where the light originates.

"Home" is thus not present to him. The light departs for its place of origin and leaves the speaker in darkness. The relationship between the light and the speaker, however, continues, albeit across a seemingly unbridgeable chasm. For the possessors of the light recognize the impossibility of remaining with the speaker, and emphasize the distance between them in their imperative "Sieh' uns nur an". Mahler here strengthens the division between speaker and light, amending Rückert's "recht" to "uns". The general gesture of looking, then, is modified to the explicit act of looking directly at or into the eyes/light. Mahler's speaker and the light are separated, a division which he makes harsher and more exact by having the eyes/light name themselves specifically and exclude the speaker.

The eyes exist both as organs of sight and providers of light, and although one function is necessary to the proper exercise of the other, Rückert/Mahler do not value one over the other in this text. "Nur Augen" becomes "nur Sterne", each partially fulfilling their potential to both see and provide light, and neither able to practice both abilities at once. In the context of a cycle of *Kindertotenlieder*, of course, the eyes are those of the now-deceased children and the light is their sparkle as remembered by the mourning father. Yet the presence and absence of the eyes and their light, coupled

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[118] Mahler's spelling of this word is inconsistent – sometimes we find "Blicke", sometimes "Blikke". Spellings here will follow Mahler's.

with the presence and absence of the speaker's capacity for sight, provoke a further reading of this text. It provides a portrait of an individual experience of light/happiness, or rather a frustrated attempt at that experience, and one which begins to point to the origin and end of the collective of light as it was defined in the first text. Thus the symphonic development of the theme laid out in the opening movement begins and the work advances upon its cyclic trajectory.

That path leads the *Kindertotenlieder* to a further discussion of presence in and absence from sight. With the third movement of the work, "Wenn dein Mütterlein", we can begin more precisely to delineate Mahler's ideological situation, as here he made considerable changes to Rückert's poem. These departures from his source text provide an opportunity to examine where and how, exactly, Mahler felt it necessary to redirect and redefine his source text in order to more accurately convey the philosophy which shines through in the work. He considerably reordered Rückert's text, as well as omitting some of its key elements, thus largely altering its effect within the work as a whole.

The restructuring of the work occurs both on the stanzaic level and on the level of individual lines of text. Mahler's text places Rückert's two stanzas in reverse order, reversing any aspects of progression that may have been in the original text. Critical, in this case, is the transposition of the images of sight and light which appear in the opposite order in Rückert's text. This results in the text shifting from a focus on a falsely perceived presence of the child to a definite realization of her absence to the opposite: in Mahler's text, the child is first absent, then present in the speaker's imagination. The images of light also differ radically in the two halves of the text: Mahler's poem begins with the light formerly coming from the remembered child, "freudenhelle", providing her own light by which she is seen. Now, however, with her absence, there is no light by which to see. The speaker, in fact, has difficulty seeing

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without her light, and perceives with a sort of false sight. He does not look at the mother, but rather at the empty spot where the child had been; he looks at nothing. With the weak light of the mother's candle, he can see, but falsely; he sees that which is not there.

Omitted from Mahler's text are the only lines of the poem which specifically discuss the relationship of the speaker's sight to the light he sees by, and in which he negates the presence of his daughter in Mahler's second stanza, as well. The unreal presence of the child tentatively posited by the subjunctive "kämst" becomes, in Rückert's text, the possible effect of a dream or the speaker's inability to see in the weak candlelight. Ending with the concluding statement that the child is not following her mother into the room, Rückert's poem is thus definitively cognizant of the child's death throughout. Mahler's reorganization of the text results in a much less clear recognition of the daughter's absence and as a result a more intricate discussion of the speaker's perception of reality.

In a cycle in which the dominant discussion is represented by the interplay of sight and light, what, then, was Mahler implying by omitting those very lines – the only ones in the cycle – which specifically address the relationship of light to sight? Rückert's text draws a rather prosaic picture of sensory perception: in weak light one sees poorly, and while this is also true in Mahler's understanding of sight, the composer has chosen to develop a more complex picture. By omitting Rückert's lines, Mahler preserves the assertion he has set up in the first two texts of the cycle, that light both allows for the eyes to see and is a product of the eyes themselves. This allows him to portray sight as a societal function, rather than as a sense held solely by the individual. Thus the lack of light from the child's "freudenhelle" face in Mahler's first stanza does not allow for sight, and thus the speaker not only cannot see his daughter, but his gaze passes by the mother as well. His inability to see his child, both

because she is dead and because the disappearance of the light from her face no longer allows for sight, results in his isolation from all of the human figures of the text.

Mahler's poem then moves towards a sort of false interaction with the departed daughter as the speaker remembers her presence entering the room. Here, in place of the omitted lines of Rückert's text, Mahler sets the closing lines of Rückert's poem. Thus the absence of the child is not referred to in the concrete manner of Rückert's text, but rather as an extinguished light, an "erlosch'ner Freudenschein". Mahler's portrait of the interaction between light and sight in this text is now complete. The loss of the child is not the devastating but singular death of a person. It also robs the speaker, the father, of his ability to interact societally in general, for the child's eyes provided the light by which he was able to see and respond to others. Thus the absence of the child results in the more general absence of light and has repercussions beyond the destruction of the relationship of father and daughter.

This paradoxical third text of the cycle encapsulates Mahler's thinking in this work. The progression of the text from the absence to the fictional presence of the child foreshadows the discussion of memory that we will encounter in *Das Lied von der Erde*. The father's sense of memory is obviously distorted, evidenced in his inability to form an accurate remembrance. His child is present to him when she is, in fact, absent, in a sort of reversal of the act of forgetting. One can see the similarity of this individual, particular action to the cultural creation of memory in the appropriation of folk song by the bourgeoisie of the late nineteenth century. The wished-for event[119] takes the place of reality, creating a distorted kind of memory for the consciousness producing it.

The fourth text of the cycle begins where the third leaves off, with the false

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[119] Readers will of course think of Freud's wish-fulfillment here, as indeed they should. Mahler himself had a lengthy discussion with Freud late in life. In this instance, however, nothing suggests that the resemblance of ideas is causative, rather than parallel and incidental.

perception of the father that his children are still alive. Mahler's transposition of Rückert's stanzas in the previous poem thus provides for a smooth transition between the two texts, with the later text picking up and developing the theme of imagined presence begun in the previous poem. This thematic connectivity highlights the unique formal characteristics of the cycle. The development of the father's character here leads to the paratactic exploration of the themes of presence and absence of the children and their light. The father again imagines that his children are still alive and have only gone out on a walk. His insistence in the first two stanzas that the children will soon return home, however, changes abruptly in the last stanza to the assertion that they will not *want* to return home. Then, though, he states that he will overtake the children on their sunny, heavenly peak, creating a measure of uncertainty as to the spatial relationship to the children. They are no longer physically with them, but he imagines that to rejoin them he must simply proceed more quickly through life, catching up with them in the afterlife. The absence of the children is therefore perceived as a spatial, rather than temporal one. They exist beyond the father's space, but at the same time have ceased to move forward through life, thus allowing the father to overtake them temporally and spatially. His belief that death is merely a continuation of life in a different location opens new possibilities for the interaction of past and present, of the living with the departed and the father with his children. Presence and absence, present and past, and life and death have progressed from their beginnings as polar opposites in "Nun will die Sonn' so hell aufgeh'n" to their current status as a product of spatial perception, of the ability and inability to see that which is present and absent. Such a return to an opening theme, albeit in a different state of development, is highly characteristic of symphonic forms – and more rarely seen in song cycles. Textually, Mahler is creating a symphonic text even as the cycle remains in the tradition of the Lied.

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The absence of the children is posited here merely as a function of their spatial distance from the father who follows behind them. They are not really gone, but rather merely located elsewhere. If and when, then, the father comes upon that location, the children will again be present. The imagery of light and darkness as a part of life and death gains here an additional aspect of spatial presence. For the space in which the children still exist lies "im Sonnenschein" where the weather is lovely. Mahler amends Rückert's last lines here from "Wir holen sie ein auf jenen Höhn / Im Sonnenschein, der Tag ist schön" to "Wir holen sie ein auf jenen Höhn im Sonnenschein! / Der Tag ist schön auf jenen Höhn!" Breaking the meter of the poem, Mahler clearly locates the location of the sunlight as the place where the children are; the day is not simply generally lovely, but is specifically beautiful at the location of the children. As the poet asserts that the children had merely gone for a walk, he also repeatedly states that the day is lovely, both where he is and where the children are, and that the beautiful weather makes it unnecessary to worry about the children's welfare. As the father expresses recognition that his children will not return home, the location of the weather shifts as well in Mahler's text. The external light of the sunshine follows the lives of the children, and their death robs the father not only of the light from their eyes but also of the sunlight which had allowed him to see. The spatial absence of the children thus results in the absence of both their particular light and the more general light which life in general relies upon. Mahler's text, then, posits death and life as phenomena of spatial distance; the result of death is not merely absence, but the removal of a particular aspect of perception from those who remain living.

The symbolic of weather continues in the last text of the cycle as Mahler explores the general darkness of the storm. With this text the cycle returns, in symphonic fashion, to its point of origin; enlightened by the developments of its inner

movements, it reaches its origin and destination in altered, yet still recognizable form. The sunlight and nighttime darkness of the opening movement, the former of which had returned in the fourth text of the cycle, is here revisited as the darkness of a storm and its quiet conclusion. Whereas the previous texts had focused on the father's gaze as he looked at his children, in this final poem he asserts repeatedly his inability to focus on the children and his lack of control over their presence.

Mahler highlights this ineffectuality by repeating the stanza in which the father exclaims that he could do nothing about the children's departure. In the storm, where he cannot see for lack of light – both that which came from the children's eyes and that which had, in the previous text, come from the sun – the father is impotent, unable to perform even the simple task of keeping his children indoors.

At this point in the work the text has now completely distanced itself from the stark, oppositional imagery of light and darkness established in the opening movement, although the cycle as a whole revisits these themes with consideration given to the development they have undergone in the course of the cycle.[120] The fourth text retains its connection to this opening motif through its invocation of the sunlight, and the final text hearkens back to the first poem through its contrast with this previous movement. The sunlight of the beautiful day contrasts sharply with the darkness of the storm which obscures the sun, the source of light. The darkness – the storm – thus has the multidimensional function of preventing the father from seeing, of representing a source of danger to the children who are already dead, and of

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[120] Although the songs have not been described as symphonic, scholars have noticed the similarities between the opening and closing movements of the cycle: "The similarity between the outer songs turns on the depiction of nature and the human condition. The conflict between the positive image of sunshine and its contrast with a desperate inner reality (which remained unresolved in the first song) figures prominently in the last song. The dark and menacing colors of the storm image give way in the final stanza as the inner state of the human being triumphs over nature and the events of the world." (Peter Revers, "'…the heart-wrenching sound of farewell': Mahler, Rückert, and the *Kindertotenlieder,*" trans. Irene Zedlacher, Mahler and His World, ed. Karen Painter (Princeton: Princeton University Press, 2002) 179-180.)

highlighting the father's inability to act and communicate. This last effect is the most telling: as his children left he "durfte nichts dazu sagen", a phrase to which Mahler lends particular importance by repeating the stanza near the end of his text. As the storm raged outside, then, the father experienced a communicative breakdown: he was unable and not allowed to speak, to act, to assert himself in his role as protector of his children. Their absence indicates not only their deaths, but also represents the father's ineffectuality as a societal being. Unable to see, unable to act, unable to interact in the darkness, the father's connection to his children is limited not even to memory, but to the creation of an imagined presence. He lacks a connection to the past, as his ability to perceive that which is in the past is contingent upon the presence of light – which is located with the departed children, and not with the father.

The work ends with a return to the same figure who was overlooked in its inner movements as the children rest as if still in the mother's womb. The mother, the silent bearer of the weak candlelight in lieu of the light brought by the children, now provides the metaphor for their stay in heaven. For in the afterlife they are present as they were when they were ultimately present to the mother, contained within her and part of her. They are present yet hidden, anticipated in their existence as they are to the father who chases after them on their walk on a sunny day. Absence, concludes the cycle, is also a form of waiting, of not-yet-presence, rather than simply of presence already gone by. Thus the father's imaginings of his children take the form both of memory and of anticipation as the past becomes, in Mahler's interpretation, also what is to come in the future.

This interplay of past and present, of memory and anticipation, also takes place on the structural scale of the work itself. *Kindertotenlieder* is a fundamentally symphonic work in terms of its textual organization. As such, it is structured around the development and expansion of themes and returns at its close to a revisiting of

those themes. Mahler's organization and editing of Rückert's texts serves wholly to strengthen and nuance these symphonic ends, and this is one of the primary formal goals of the work.

Drawing specific structural parallels between the *Kindertotenlieder* and symphonic forms will not be fruitful here. Rather, the *Kindertotenlieder* share a compositional philosophy with the symphony, one which is at odds with the logic of the song cycle. The song cycle's formal schema is most commonly a linear one, whether this takes the shape of a plot-driven narrative or a thematic development. While the song cycle has but few cyclical characteristics, the symphony is a wholly circular form. It expands and draws back upon itself and as a genre it has strong connections to its musical (and in this case, textual) point of origin. By following a symphonic logic rather than the structural philosophy of the song cycle, the *Kindertotenlieder* step beyond the antagonistic value of mere orchestral song and form a truly hybrid work, one in which the characteristics of each genre cannot be separated.

The formal aspect of the symphony, its gesture of development and return, is also an apt place for a discussion of Mahler's theme: memory. If the *Wunderhorn* represented a discussion of the collective memory of the liberal bourgeoisie, then the *Kindertotenlieder* are an exploration of particular memory, both in terms of their theme and their form. The *Kindertotenlieder* thus represent an important structural and philosophical step for Mahler as they draw him away from the loose association and rather heavy-handed cultural commentary of the *Wunderhorn* songs towards the abstract world of *Das Lied von der Erde*, and as they begin an era of composition wherein Mahler starts to explore various ways of organizing his work. The discussion in the *Kindertotenlieder* is concerned not with the exploration of the particularly Germanic historical consciousness as it was represented in the appropriation of folk

texts, but with a more general investigation of the perception of the past and its relevance to and effect on the present. Invoking memory and imagined presence, the cycle examines a broad relationship of history to presence, more specifically of personal history and its absence in the present moment.

The Mahler of the *Wunderhorn* songs concluded that the German cultural past, which was the object of cultural appropriation by the bourgeoisie in an attempt to fabricate a historical consciousness, actually existed at great remove from that cultural group. Through his use of self-conscious rhetorical devices, Mahler underscores the distance between the era of the folk song and the current time, and points to the impossibility of grounding the bourgeois heritage in folk culture. In the *Kindertotenlieder*, however, Mahler more abstractly investigates the relationship of past to present, of personal history and future, and does so through a discussion of the presence and absence of the children and the effect of this on the father. The children's presence – both real, in the moment past, and imagined, in the current moment – and their absence to the father form a commentary on memory, perception, and the creation of action and thought through the perception of the past which, although based in a personal history, goes beyond the discussion of a cultural historical consciousness in the *Wunderhorn* songs.

The history of the *Kindertotenlieder* is explicitly an individual history, as opposed to the collective history of the *Wunderhorn*. Mahler's concern here is with the place of the individual within society and personal history, both on the small scale (the family) and on a larger one (humanity), rather than with the location of a cultural group or class within national cultural history. The two are related, however, and by using each of Mahler's commentaries to inform the other while at the same time recognizing that they represent discrete moments in Mahler's philosophical thought, one can begin to develop a more overarching theory of Mahler's cultural ideology.

Thus the *Kindertotenlieder* represent a step towards individualization and towards abstraction in the development of Mahler's cultural philosophy. From the world of the *Wunderhorn* songs, grounded in German national cultural and historical consciousness, to *Das Lied von der Erde*, in which Mahler portrays the function and concept of memory on a general scale, Mahler is advancing along an discursive path that ultimately, taken both as a developmental progression and as a whole, leads to a cohesive understanding of the composer's cultural ideology.

V. SECOND, THIRD, AND EIGHTH SYMPHONIES

If we are to examine the songs as they exhibit symphonic qualities, we must also look at the other half of the equation; namely, how Mahler treats text and song-like qualities in his symphonic output. Particularly fruitful for such an examination are his Second, Third, and Eighth Symphonies, for each utilizes the literary idiom in a different – and increasingly philosophically complex – manner. The symphonies evince much of the same conceptual development as do the songs, and an investigation of each enlightens the other.

With the Second Symphony, Mahler takes his first symphonic steps towards interpreting the worlds of song and symphony. As is often the case, at first glance Mahler appears to be composing in an epigonal or nostalgic vein. The symphony mirrors – a fact of which Mahler was acutely aware – Beethoven's Ninth Symphony with its final chorus. Yet the work, upon closer examination, proves to be hardly of this sort, providing both a critique of the Lied and the monumental symphony.

While we have seen symphonic structural elements incorporated into Mahler's songs, here song – and folksong, even – finds its way into the symphony. The cultural ramifications of this very fact are perhaps even more important than the details of text and composition. If Beethoven, with his Ninth, had intended to create a monumental, all-encompassing, and all-inclusive work, Mahler brings this aesthetic into touch with the pregnant cultural discourse surrounding bourgeois heritage. If the folk/art song was the stuff of bourgeois life and the symphony was the emblem of its elite cultural education, the two contradictory facets of what the bourgeoisie viewed as their heritage are here placed in the same arena. What results is a symphony that, while certainly not egalitarian in musical scope or performance practice, nonetheless evinces these characteristics through its all-encompassing reach, crossing historical and class

boundaries and this time not bringing the bourgeoisie "down" to the level of the folk as in the bourgeois adoption of the folk song, but the folk "up" to the level of the bourgeoisie, placing the folk song in the bourgeois domain of the symphony.

The Second Symphony is a highly intertextual work. Its two texts stem from the *Wunderhorn*, source of Mahler's varied collection of songs, and from the works of Klopstock. Two aspects are Mahler's text use here are significant for our discussion: his setting of a folk text in a symphonic context, and the echoes of Beethoven in the work and what this means for Mahler's oeuvre.

If the *Wunderhorn* songs show Mahler engaged in an often scathing critique of the bourgeois perception of the folk song, in the Second Symphony he portrays the folk text as part of a genre diametrically opposed to the one it had beeen traditionally assigned. In this sense, it is not as significant that Mahler utilizes text in the Second Symphony as that he utilizes a folk text – and one from the *Wunderhorn*, at that. Placing text in a symphonic work was no longer revolutionary, but placing a text from such a culturally charged origin in this musical milieu was certainly intended to make a statement. The naiveté of the folk song meets the grandiosity and complexity of the symphony head-on, with both genres retaining their characteristic identities throughout the encounter. Bourgeois culture, Mahler seems to be demonstrating, cannot subsume the supposed simplicity of the folk text. Similarly, the folk text is at home in the symphonic genre – perhaps uncomfortably so for the bourgeoisie, and to the joy of the younger generation who championed the symphony as a democratic genre.

The echoes of Beethoven's monumental Ninth Symphony in the structure of Mahler's Second Symphony do not allow for the latter work to be understood as anything but a sweeping statement. By linking his symphony to Beethoven, Mahler explicitly conjures all of the epic associations of Beethoven's work – a staple of

concertgoing life – and its reception. Placing the folk in the context of a socially and culturally radical musical environment denies the folk song any simplicity the bourgeoisie may have attributed to it while at the same time placing it and its associations front and center in the highly charged, public forum of the symphony.

Mahler's next symphonic work stands in stark contrast to the more reactionary Second, while continuing the use of folk text. The Third Symphony is significant because it is the only work in which he sets a contemporary text, one acknowledged to be socially and culturally topical. Yet the original Nietzschean movement titles and text setting contrast with the fifth movement of the symphony and a text from the Wunderhorn; this startling juxtaposition, in terms of theme, form, and cultural association, forms the core of the ideology of the work.

The structure of the symphony was the source of considerable consternation for Mahler during the compositional process; the symphony's movements were identified by no fewer than four separate titles at various points in the work's genesis. This demonstrates not only Mahler's ambivalence towards the work itself, but also his changing views on the function and value of program music. The structure of this symphony, in fact, and the way in which Mahler chose to present that structure (i.e., musically or in words), contributed to the dialogue surrounding program music. Mahler was a prominent figure in this debate, and his "complex and changing attitude towards the partisan issue of symphonic 'programme-music' . . . reflected his conscious involvement in the politics of a musical culture divided between youthfully immoderate Wagnerian programmaticists and the establishment-endorsed idealism of conservative classicists."[121] Mahler's indecisiveness regarding program music comes to light in the compositional process of the Third Symphony, as Mahler first

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[121] Peter Franklin, Mahler. Symphony No. 3, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 1991) 6.

renounced the concept of the musical program, then introduced one in modified form into the Third in the form of his descriptive movement titles.

The history of the movement-titles is critical to understanding the genesis and development of the work. While Mahler would eventually abandon these titles in favor of more traditional indications of tempo, they reflect the compositional process of the symphony and Mahler's changing intent in composing such a work. The Third began not as a Nietzschean discursion, but as a sort of pastoral work, entitled "The Happy Life, a summer-night's dream" and with movement-titles which, while reminiscent of Nietzsche's *Zarathustra* in their repetition, bear no direct connection to his work:

I.	Was mir der Wald erzählt
II.	Was mir die Dämmerung erzählt
III.	Was mir die Liebe erzählt
III.	Was mir die Dämmerung erzählt
IV.	Was mir die Blumen auf der Wiese erzählen
V.	Was mir der Kuckuck erzählt
VI.	Was mir das Kind erzählt[122]

Of particular interest here is the juxtaposition in the last three movements, where Mahler moves from a fairly innocent pastoral image to the figure of the cuckoo, whose significance we have already seen from its treatment in the Wunderhorn songs, to the once-more pure figure of the child. The parodistic image of the cuckoo, harbinger not of beauty but of mocking song, precedes the portrait of the child, and thus the Romantic pastoral imagery is shattered by the harsh contrast between bird and man. The child is not portrayed as the pure culmination of the series of pastoral images, but

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[122] Paul Bekker, <u>Gustav Mahlers Sinfonien</u> (Berlin: Schuster & Loeffler, 1921) 106. Franklin seems to posit this early symphony as having been composed in a philosophically reactionary vein, describing it as "celebrating the natural world as it was seen in dreams by the early Romantics and the compilers of the *Wunderhorn* anthology." Such a backwards-looking tendency, however, is markedly at odds with the direction both of Mahler's earlier work (particularly his treatment of the *Wunderhorn*) and the later development of the Third Symphony. Rather, it seems more plausible to view this early stage of the work as a sor of commentary on radiional pastoral works and their social heritage. (Peter Franklin, <u>Mahler. Symphony No. 3</u>, 42.)

as a counterpart to the cuckoo. If the bird produces monotonous, repetitive, unceasing

song, then we are left to wonder about the nature of the child's utterances. As one

who has not yet learned the full diversity of adult speech, the child's voice, too, is

simple, repetitive, and animalistic. As this plan for the symphony was never realized,

we can only speculate as to the nature of Mahler's treatment of these two topics.

Given the nature of his earlier treatment of the cuckoo, however, it is unlikely that its

voice here was one of pastoral bliss.

The Third underwent a second early plan, largely the same as the first,[123] and

with the third plan acquired a significant Nietzschean dimension. The title has been

replaced by one of Nietzsche's own, and we see for the first time the addition of vocal

parts:

> Symphonie Nro. III
> "DIE FROHLICHE WISSENSCHAFT"
> Ein Sommermorgentraum
>
> I.   Der Sommer marschiert ein.
> II.   Was mir die Blumen auf der Wiese erzählen.
> III.   Was mir die Tiere im Walde erzählen.
> IV.   Was mir die Nacht erzählt. (Altsolo)
> V.   Was mir die Morgenglocken erzählen
>   (Frauenchor mit Altsolo).
> VI.   Was mir die Liebe erzählt
>   Motto: "Vater sieh an die Wunden mein!
>   Kein wesen laß verloren sein!"
>   (Aus des Knaben Wunderhorn)
> VII.   Das himmlische Leben.
>   (Sopransolo, humoristisch).[124]

Simultaneous with the addition of this explicit reference to Nietzsche is an explicit

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[123] "I.   Der Sommer marschiert ein (Fanfare – lustiger Marsch, Einleitung nur Bläser und
konzertierende Kontrabässe)
II.   Was mir der Wald erzählt (1. Satz)
III.   Was mir die Liebe erzählt (Adagio)
IV.   Was mir die Dämmerung erzählt (Scherzo, nur streicher)
V.   Was mir die Blumen auf der Wiese erzählen
VI.   Was mir der Kuckuck erzählt
VII.   Was mir das Kind erzählt"
(Paul Bekker, <u>Gustav Mahlers Sinfonien</u>, 106.)
[124] Gustav Mahler, <u>Briefe</u> (1996) 151.

reference to the Wunderhorn. A religious element, in the form of the morning bells
and the heavenly life, has also been added. And the titles of the end of the work have
not only been changed in content, but also in tone – no longer is this a symphony with
a pastoral tone; the new spiritual dimension takes it out of the realm of nature and
innocence and plants it firmly within human subjectivity and interaction. Mahler
clarifies this in a letter to Fritz Löhr on the symphony's plan:

> II.   W[as] d. *Blumen* m[ir] e[rzählen]
> III.   W.d. *Tiere* m.e.
> IV.   W.d. *Nacht* m.e. (der *Mensch*)
> V.   W.d. *Morgenglocken* m.e. (*die Engel*)
>   Leztere beide Nummern mit *Text* und Gesang.
> VI.   W.m.d. *Liebe* erzählt, ist ein Zusammenfassen
>   meiner Empfindung *allen Wesen* gegenüber,
>   wobei es nicht ohne *tief schmerzliche*
>   Seitenwege abgeht, welche sich aber allmählich
>   in eine *selige Zuverischt* "die *fröhliche*
>   Wissenschaft" – auflösen. Zum Schluß d[as]
>   h[immliche] L[eben] (VII), dem ich endgültig
>   aber den Titel "*Was mir das Kind erzählt*"
>   gegeben habe.[125]

Significant here are several things: the night is now explicitly associated with man,
and this is the movement that will ultimately contain the Nietzsche setting. Also,
Mahler elucidates the personal nature of this symphony and connects, problematically,
the spiritual aspect of the work to its Nietzschean dimension.

At this point in its development the Third has progressed from a quasi-pastoral
work to one which ultimately denies this categorization by progressing from flora to
fauna to man to divinity. This divinity is then elaborated in the forms of love and
child, although whether or not they represent the next steps in the prior hierarchy
merits further investigation. It is clear that the striking juxtaposition between night
and morning, between man and angels, was by this point identified with the Nietzsche
and *Wunderhorn* texts. The evolutionary nature of the work prompts discussion of the

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[125] Gustav Mahler, <u>Briefe</u> (1996) 150.

relationship of man to angels, of Nietzsche to folk culture, and it is in the details of this relationship as presented in the Third Symphony that one can precisely encounter Mahler's intellectual connection to Nietzsche and the philosophy of the student movement of which he had been a member.

The juxtaposition of texts in this work is representative of the dichotomy of social and cultural experiences and values present in Mahler himself. While he was highly critical of bourgeois attempts to appropriate folk culture under the name of tradition or cultural heritage, he lived and worked in a milieu largely driven by those same traditional forces. At the same time, the work represents a discussion of the symphonic form, dominant in bourgeois concert life, and a questioning of its validity. The texts of the Third, beyond the traditional realm of the symphonic genre, function in some sense to bring the symphonic structure into contact with programmaticism. Yet while the work engages texts in its central movements, Mahler then "rhetorically disavowed their inclusion, choosing to end in the domain of absolute music, or music alone. In Adorno's terms, the Third Symphony engages the world and then leaves it behind to conclude in a mode of intense and protracted contemplation."[126] On two levels, then, the Third is a highly significant demonstration of Mahler's place between the culture of his mature working environment and the cultural philosophy of his youthful colleagues.

The order of the movements of the Third Symphony suggests a progression; that the *Wunderhorn* text of the fifth movement is not to be understood without the preceding setting of Nietzsche in the fourth movement. Just as the movement titles evince a sequence of self-discovery or a hierarchy of being, so the movement from man and night in Nietzsche to children's chorus and angels in the Wunderhorn entails a distinct order of existence. Night – man – follows the movements of the flowers and

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[126] Michael Steinberg, Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music, 227.

the animals, and significantly is the first movement to incorporate text, suggesting that with man nature has arrived at a point where words are needed to complete expression. Nietzsche, then, for Mahler, is the voice of man, of humanity. This choice of a highly modern, philosophically aware, critical, and complex figure as the icon of mankind is in some sense the culmination of Mahler's philosophical development to this point.

Mahler's relationship with Nietzsche's works spans years and encompasses many dimensions of his life. He was an avid reader and follower of Nietzsche in his youth, but by the time he had become director of the Opera in Vienna, he seems to have become disillusioned with the philosopher's thought. He famously advised his future wife to burn her edition of Nietzsche's works when they met, and it is thus clear that between Mahler's student years and his maturity a shift in his view of Nietzsche had taken place. Locating the moment and the nature of this shift, however, has been an elusive task. The Third Symphony, probably begun in 1895[127], finished in 1896, and not performed until 1902, offers a glimpse into the intermediate stages of the composer's reading of Nietzsche and the philosopher's place in his music.

The Nietzschean reception in the Third Symphony is represented by three aspects of the work: first, Mahler's use of Zarathustra's song in the fourth movement; second, the opposition of this song with the Wunderhorn text which follows in the fifth movement; and third, the title given to the work during composition of "Die fröhliche Wissenschaft", which was later removed. These dimensions of the symphony give a coherent snapshot of Mahler's thought with respect to Nietzsche at this point between his student adulation of the philosopher and his later disavowal of his work.

Zarathustra's song was the object of remarkably little textual editing by

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[127] It is unclear exactly when Mahler began work on the Third, but there is no conclusive evidence placing its conception earlier than 1895.

Mahler. His sole intervention into the text was the addition of "O Mensch! O Mensch!" at the beginning of the second section of the poem. This small change is crucial, however. It divides the poem into two similarly organized stanzas and this formal division posits a division in the message of the poem, as well. There is a dichotomy between night and day, joy and woe, earth and heaven. This expression of a singular consciousness nevertheless adopts multiple speaking voices. Midnight is here the bearer of wisdom to man and quotes Woe in its exhortation. Midnight's speech, then, itself interacts with other "authorities" on the human condition and serves to position man within a world of extra-human, primaeval forces.

Another voice introduces Midnight's utterance, however, and highlights the misunderstanding between humanity and nature. Its urging to "Gib Acht!" and the simple, leading introductory question "Was spricht die tiefe Mitternacht?" form a portrait of man as ignorant, unheeding the natural voices that surround him. The voice of Midnight which follows bears this out; in a parallel to the later *Lied von der Erde*, it has just awoken from dreaming in sleep. Upon awakening, its first action is to posit itself as a conscious being, comprehending the profundity of the world in a way that day – the domain of man – cannot. Its address is only briefly in the abstract, however. Mahler's textual insertion highlights the addressee of the second half of the poem, making its topic not the day/world but rather the fate of man itself.

This is the crux of the message of the poem, and one which is thus entirely Mahler's creation. Humanity is now the site of the divide between woe and joy, and this contradiction is at the heart of the portrait of man. Yet if man contains the capacity for woe and joy, they also represent contradictory tendencies within the human person. For woe, according to Nietzsche/Mahler, strives towards ephemerality, towards ultimate disappearance from the world. Joy, on the other hand, desires eternity. The depth of eternity hearkens back to the depth of the world and the dream

with which Midnight began its speech, and thus this tendency within man is placed in relationship both to the concrete, tangible earth and the escape from it through dreaming.

Paradoxically, man by his nature is unable to attain eternity. The struggle of the earth, then, between woe and joy, between extinction and eternity, is one which, although addressed to man, is unattainable by him and perhaps even incomprehensible to him. The question is, then, what the function of Midnight's exhortation is, since it seems to set forth a series of conditions that are unapproachable by humanity on earth. This implicit comparison of the temporary, ever-changing existence of man to the deep, static, all-encompassing existence of the earth foreshadows a development in man's fate, one which will reach its fulfillment in the next movement of the symphony.

The despondent voice of the Nietzsche text is incongruously replaced by a children's chorus. These new voices, however, repeat Nietzsche's themes in the environment of the folk song. Here woe is earthly: the penitent comes before Christ asking "Und sollt' ich nicht weinen, du gütiger Gott? . . . Ich gehe und weine ja bitterlich." The solution to this, however, is found in the joy which, in Nietzsche's text, "will tiefe, tiefe Ewigkeit" – and which is echoed in the *Wunderhorn* poem, which speaks of "Die himmlische Freud', die kein Ende mehr hat!" Significant here, though, is the difference in the type of joy. Nietzsche speaks of "Lust", which has connotations of desire and pleasure, while the *Wunderhorn* text speaks of "Freude", a more all-encompassing, spiritual happiness. The shift in locale from earth to heaven also occasions a transformation in emotional state, from earthly desire and enjoyment, "Lust", to transcendent "himmlische Freude" and "Seligkeit". While both types of joy are associated with eternity, earthly "Lust" only wants eternity, in contrast to the negating tendencies of woe, while "Freude" actually attains endlessness.

The relationship of these two texts in the context of a symphony should be understood within the framework of the pregnant cultural debate surrounding Nietzsche, the folk song, and the symphony in Mahler's time. Nietzsche and the folk text of the Third Symphony approach a similar issue – man's place in eternity – from what are, in a sense, opposing perspectives. Nietzsche's work was a standard-bearer of sorts for the student activist movement of the late nineteenth-century of which Mahler was briefly a leading member. Folk culture, on the other hand, was so highly associated with the opposing group – the liberal bourgeoisie – as to be practically symbolic of it and its attempts to retain their cultural heritage and way of life.

The symphonic form itself had varied connotations, as it was seen as representative of the "voice of the masses" which the democratic activists were hoping to enfranchise, as well as the culture of high art and educated aesthetic sensibilities embodied in the idea of absolute music. That Mahler chooses exactly this genre as the location of his intersection of Nietzsche and folk text thus crosses multiple boundaries. The interrelatedness of the two texts and their sequence in the musical work also implies a dialogue between not only the two texts but the two opposing cultural traditions.

Mahler's symphonic usage of a *Wunderhorn* text, then, a poem which had its feet firmly planted in the soil of the Lied, was perceived as an attack on a way of life. Adding to the "misuse" of the poem was its situation adjacent to the Nietzsche poem, an author who had been a philosophical touchstone for the young democratic activists rebelling against the culture of their bourgeois fathers. The Third Symphony, then, spans a generational conflict, as does Mahler's own life – a student member of the famous Pernerstorfer circle, a group of these young students, and later, as director of the Vienna Opera and the Vienna Philharmonic, a custodian of the culture of the bourgeoisie. The way Mahler formulates the interaction between these texts is thus

crucial to understanding his role in the generational conflict.

The first mode of contrast comes in the order of the two texts in the symphony: a progression is implied here, and the directionality of the movement is from man to angel, or from Nietzsche to folk text. This does not imply a hierarchy, however. More interesting is the fact that Mahler chose Nietzsche to convey the earthly condition of man and the folk text to convey his heavenly state. What is it about Nietzsche, representative of the young modernists, that makes him so apt at portraying the human condition, and why is the folk text the ideal genre for showing the afterlife?

Mahler here seems to take a middle stance between the two cultural camps of his day. Humanity is best represented by the satirical, cynical Nietzsche who speaks with the voice of midnight and the voice of a post-illusory dream world. His text highlights the dichotomy between woe and joy or desire; although desire is "deeper" than woe, it is unclear at the end of the poem which will prevail. In the *Wunderhorn* text, on the other hand, heavenly joy clearly triumphs over earthly troubles, and the path to the former is clear. The folk text portrays an ideal state, but also one which exists beyond human experience on earth. The authors of the poem believe it, and in some sense hope for it, but it is not yet an empirical fact. Similarly, the folk experience was for the liberal bourgeoisie a wish and a form of fanciful adoption of an experience that was not their own. The texts of the symphony move from a darkly concrete lived experience to a preferable, but intangible experience of faith. Mahler recognizes the first, Nietzschean experience as an imperfect reality, and at the same time posits the *Wunderhorn* text as the voice of an ideal experience that, however, has yet to be lived. By juxtaposing and ordering these two texts, Mahler sets up an explicit relationship between past and present, between reality and imagined experience, that gives the Third Symphony a concreteness of expression that is difficult to find in Mahler's other works.

With the Eighth Symphony, as we near the end of Mahler's compositional career, we also can begin to see the point towards which Mahler's philosophy as evidenced in his work has been developing. The Eighth Symphony serves in this regard both as a precursor to *Das Lied von der Erde* and a wholly symphonic counterpart to it. In other words,

> If *Das Lied* represents the final flowering of an evolving tradition initiated by the *Gesellen* cycle, then the Eighth, likewise, represents the culmination of a formal concept initiated by Mahler's even earlier cantata, *Das klagende Lied*. The two traditions, though distinct, share at least one feature: a continuing response, throughout the development of his oeuvre, to the idea – the presence – of 'the symphony', which itself constituted the central tradition in which he worked.[128]

While Mahler clearly viewed the Eighth as standing largely in the symphonic tradition – he not only entitled it thus, as he did with *Das Lied*, but also placed it squarely within his symphonic corpus by numbering it – it certainly owes a debt to the other forms in which Mahler worked. While Mitchell views *Das Lied*, which we will address shortly, and the Eighth as parts of two separate musical traditions, I argue that both works in fact are primarily symphonic in nature, although incorporating and addressing the traditions of the Lied and cantata. The symphonic formal logic of *Das Lied* will be addressed in the next chapter, and so now we turn our attention to the Eighth Symphony.

It is easy to see why Mitchell places this work in the tradition of the cantata, and indeed it owes a debt to this form. But while its formal structure may indicate an amalgamation of a work, philosophically it lies entirely within the domain of the symphony. This does not mean that it lies within the mold of Mahler's other symphonic works, despite the name, for a "uniform description can mislead if we

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[128] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 521.

expect from it a conformity of practice."[129] If in the Third Mahler uses text as a tool to aid in the juxtaposition of two musical and ideological concepts, and if in *Das Lied* and the *Kindertotenlieder* text forms part of the musical formal structure of the work, in the Eighth the texts serve as part of the musical texture, and it is not the intricate, small-scale nuances of structure that are significant but the large-scale symmetries of the symphony. These macro-structures give rise to an equally grand and over-arching philosophy of the piece, and one that is markedly at odds with the form and intent of the cantata, a dramatic work. There is little that is dramatic about the Eighth, despite the inclusion of a dramatic literary work. Like the *Kindertotenlieder*, it is heard not linearly and narratively, but paratactically and symmetrically. It is this internal structure – and not the external trappings or constituent parts of the work – that make the Eighth completely symphonic, and as such, a unique window into Mahler's philosophy of the symphony.

The *Kindertotenlieder* provided a glimpse into the way Mahler uses text as a formal motivator in his songs, and how his treatment of text lends the songs a symphonic idiom in that it creates a work based around thematic development rather than narrative drive. This compositional concept will be further developed in the song/symphony *Das Lied*. If the songs operate symphonically, however, this does not necessarily mean that they lose their song-like character. Nothing makes this clearer than the juxtaposition of the songs, particularly the *Kindertotenlieder*, with the massive Eighth Symphony. For "[t]he huge vocal proceedings of the Eighth have little in common with the songs except some personal turns of phrase. If it is true that the best way to understand the Mahler of the symphonies is to know the songs, it is because the songs introduce us to a complex musical character dealing with themes

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[129] Donald Mitchell, Gustav Mahler: Songs and Symphonies of Life and Death, 520.

made comprehensible in words."[130] In fact, the themes are both made comprehensible

in words, i.e., through their semantic meaning, but are also often made up of words, as

the thematic movement and variation of the songs is made up of the development and

juxtaposition within the text. The Eighth has the complex character of the songs, and

its dominant philosophical theme is expressed through the text, but this theme is not

developed through small-scale literary juxtapositions. Rather, the work centers upon

the symmetries between two massive texts and their connections. The songs, then,

have taught us to hear Mahler's music through a literary lens, as the work of a "Wort-

komponist", and the Eighth takes advantage of this education in its deployment of text

in a philosophy that is wholly symphonic.[131]

The symphonic philosophy is a cultural rather than musical one, and the Eighth

Symphony provides commentary on cultural history more through its form than

through its content. The sheer size of the choral movement and the choruses of the

Faust setting do not simply critique but *perform* the collectivity of history, while the

intensely personal settings of *Faust* contrast this with particular experience. Here the

small-scale structures of the individual texts are not as critical as the larger-scale form

of the work as a whole, for in the Eighth Symphony, Mahler uses text selection and

juxtaposition as a vehicle for ideological statement. "Hier ist bereits die Form der

höchste Inhalt";[132] reflecting this, the texts Mahler chooses are meant to stand as

representations of a philosophy, a way of thought and of life, and as having semantic

significance and formal significance in and of themselves. It is not the words that are

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[130] Henry Raynor, „Mahler as a Song Writer," The Musical Times, Vol. 97, No. 1361 (Jul., 1956), 352.
[131] Different ways of thinking about the symphony must be distinguished here. The symphony as form
– as we have seen in the *Kindertotenlieder* and will encounter in *Das Lied von der Erde* – is a separate
concept (although this does not mean that it must be found in a separate work) from the symphonic
philosophy. The latter, at the turn of the century, is more of a cultural and social than a musical term,
and is primarily contingent upon the intended cultural and social effect of the work as discussed in the
second chapter of this study. It is in this sense that the Eighth is understood here as a symphony.
[132] Stefan Bodo Würffel, "'Und Lieb und Leid! Und Traum und Welt!' Gustav Mahlers Textwahl und
Textbehandlung," Das Gustav-Mahler-Fest Hamburg 1989, Bericht über den Internationalen Gustav-
Mahler-Kongreß, ed. Matthias Theodor Vogt (Kassel: Bärenreiter, 1989) 504.

important here, but the cultural significance of the two texts and the way they play off each other in the work, much as the Wunderhorn and Nietzsche texts carried meaning as cultural documents in the Third Symphony.

Like the Third Symphony, the Eighth went through numerous stages of composition and its structure changed considerably. The *Veni Creator Spiritus* was a part of the work from its conception, but only later did the *Faust* movement take shape. Initially, the Eighth had been conceived as another symphony with folk text; the shape of the work in its early stages looked thus:

1	*Veni Creator*
2	*Caritas*
3	*Weihnachtsspiele mit dem Kindlein*
4	*Schöpfung durch Eros*[133]

The third movement was to contain two *Wunderhorn* texts, both lullabies for the Christ child, and the juxtaposition of these texts with a hymn would have been as interesting a topic for discussion as the combination of folk text and Nietzsche. Additionally, it is significant that in this early version of the symphony the work is bracketed by two conceptions of God, whether opposing or complementary is ambiguous. The Christian God becomes Eros, god of love, through the intervening movements of *Caritas* and the birth of Christ.

The *Veni Creator Spiritus*, as a text that defies national boundaries and is unique among the texts set by Mahler. It is not, like the *Wunderhorn*, a regionally-centered text transformed into a critique of nationalism, nor is it, like the texts of *Das Lied von der Erde*, a foreign text which questions the location of nationality. This sacred text, on the other hand, does not represent any particular cultural locale, nor can it evoke the voice of the people as a national cultural collective. Mahler, who

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[133] Henry-Louis de la Grange, "The Eighth: Exception or Crowning Achievement?" A 'Mass' for the Masses, Proceedings of the Mahler VIII Symposium Amsterdam 1988, ed. Eveline Nikkels and Robert Becqué (Rijswijk: Universitaire Pers Rotterdam, 1992) 133.

converted to Catholicism for purely political reasons,[134] does not use this text as a symbol of Christian theology, but rather as a vehicle of a personal, subjective, interior spirituality.

Like the Rückert Lieder, the Eighth Symphony thus portrays a highly individual experience. While the Lieder documented this experience from the perspective of a single individual grieving a highly personal loss, the Eighth presents individual experience from within the voice of a worshipping collective and as part of a shared encounter with God. This paradox – that individual experience can best be presented in the moment when it is a part of a massive collective – is at the heart of the ideology of the Eighth and exemplifies Mahler's concept of both individual and collective consciousness.

This dichotomy of human experience is present in the very form of the symphony, which is sung throughout. With his earlier symphonies, the vocal parts had been segregated from the instrumental movements, and remained something of an outsider, an intrusion into the orchestral texture of the symphony. In the Eighth, on the other hand, the voice is completely integrated into that texture, becoming one with the instruments of the orchestra. Mahler recognized the oddity of his symphony, claiming it to be

> etwas ganz Neues: Können Sie sich eine Sinfonie
> vorstellen, die von Anfang bis zu Ende durchgesungen
> wird? Bisher habe ich das Wort und die
> Menschenstimme immer nur ausdeutend, verkürzend als
> Stimmungsfaktor verwendet, um etwas, was rein
> sinfonisch nur in ungeheurer Breite ausdrücken gewesen
> ware, mit der knappen Bestimmtheit zu sagen, die eben
> nur das Wort ermöglicht. Hier aber ist die Singstimme
> zugleich Instrument; der ganze erste Satz ist streng in
> der sinfonischen Form gehalten und wird dabei
> vollständig gesungen. Es ist doch eigentlich
> merkwürdig, daß niemand bisher auf diese Idee

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[134] The circumstances of his conversion are worthy of discussion and were mentioned in the introductory chapter, but a lengthy investigation of this topic would be out of place here.

verfallen ist – es ist doch das Ei des Kolombus, die Sinfonie an sich, in der das schönste Instrument, das es gibt, seiner Bestimmung zugeführt wird – und doch nicht nur als Klang, denn die menschliche Stimme ist dabei doch der Träger des dichterischen Gedankens.[135]

The voice, the bearer of human experience, here is not isolated from the other instruments, either by the division of the movements or by its stylistic removal from the orchestral texture. It is placed as the symbol of individual human experience in the center of a collective human effort. The ideological function of the voice in the symphony and the cross-fertilization between song and symphony has already been discussed, and with respect to this it is particularly interesting that Mahler refers to the Eighth as a "pure symphony", as musical tradition would indicate that the extensive incorporation of the voice here renders the Eighth an amalgamation of a work.

Upon a closer look at the circumstances of this "pure symphony", we note a few observations: it is at the same time a vocal work and an instrumental one, in that the voice is often perceived as instrument; it is simultaneously culturally German with the setting of Goethe's *Faust* and universal with the hymn text found in the Mass; and finally, the Eighth is narrative/dramatic in the style of Goethe's text and formally paratactic/thematic as in the liturgy. The juxtaposition of these defining characteristics of the opposing halves of the Eighth, as well as the particular opposition of textual themes, leads to a unique opportunity to investigate a condensed discussion of nationalism v. universality, the absolute symphony v. the text-centric Lied, and the formal narrativity of the dramatic song cycle v. the circularity of the symphony.

Much of these issues are present in the unique performance demands of the work. The Eighth is truly a "Symphony of the Masses", as it demands a colossal ensemble of performers and was intended for a large audience, as well – that of

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[135] Gustav Mahler, Briefe, ed. Herta Blaukopf (Wien/Hamburg, 1982) 312.

Munich's large Festival Hall. In contrast, the *Wunderhorn* songs were directed

towards a limited class of individuals; the *Kindertotenlieder* portrayed the

uncertainties and loss of memory of a grieving individual, and *Das Lied von der Erde*

will show historical consciousness in abstracted terms. The universality of the work is

thus not only reflected in the text of the hymn, but in the performance practice of the

symphony as well, for it included "everyone" in its body of performers and,

symbolically by virtue of sheer number, "everyone" in its audience, as well.

Much has been made of Mahler's comment that the voices in the Eighth

function as instruments. While this has repercussions for the history of the symphonic

genre, it also is a part of the philosophical statement of the work. By subsuming the

vocal text into the instrumental framework, Mahler negates the individuality of the

human voice itself: "[i]nherent in the idea of masses is to use the voices not as

expressive individuals but as a component of an orchestral piece, as traditionally

conceived. Unlike in Mahler's earlier symphonies, the individual had no place –

whether the single instrumental line or the voice."[136] That the voices are subsumed

into the texture of the work makes no judgment on the value of the voice vis à vis the

orchestra, for the instruments, too, lose their individuality. The massive vocal and

instrumental forces form one teeming collective. The identity of that collective,

however, is crucial in the Eighth. As in the Third Symphony, the Eighth evinces a

movement from one cultural idiom to another, and the motion and contrast between

the two is vital for an understanding of the work. The Eighth begins with the text of

the Catholic Mass, and concludes with the German mystical ending of Faust. The

motion, then, is from religion to spirituality, and from universality to Germanness.

This "universal" work ends with one of the defining works of the German-

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[136] Karen Painter, "The Aesthetics of Mass Culture: Mahler's Eighth Symphony and Its Legacy,"
<u>Mahler and His World</u>, ed. Karen Painter (Princeton: Princeton University Press, 2002) 142.

language canon, and in this respect one could almost expect a statement along the lines of that made in the *Wunderhorn*. However, while *Faust* is unmistakably German, it is of a different sort than the *Wunderhorn*. If the *Wunderhorn* was representative of the agrarian folk, *Faust* was a document of the bourgeoisie, personified in the figure of Faust himself, the educated professor who longs for a deeper happiness and more profound understanding than he is able to find in his erudite life. Goethe's text addresses the German-speaking people, but specifically the educated middle class. The massive choral forces of the text evoke the collective of the German bourgeoisie, ironically the same group that "dwel[t] on the pathologies of individualism."[137] The *Faust* text directs Mahler's comments to the members of the German culture, but he specifically addresses them as a national group and not, as in the *Kindertotenlieder* or, at times, in the *Wunderhorn*, as individual members of a society.

What, then, are we to make of the contrasts of national identity and human universality that we find in the Eighth? The movement of the piece is from the inclusiveness of the Mass text, crossing national borders, to the German text of *Faust*, but the work is more complex than this. *Faust* itself represents two entirely different realms of cultural "Germanness" and contains a portrait of experience that at times closely mirrors that of the Mass. As a text, it progresses from individual experience to collective experience, and from earthy experience to mystical experience. Mahler only utilizes the closing lines of the text, and thus only portrays the view of the mystical mass of humanity. The effect of Mahler's text selection here is masterful. As in any intertextual work, the listener's mind is drawn not only to the text present in the work, but to the absent text, as well. The missing *Faust* is almost as immediate to the listener as the lines being sung. In the listener's mind, then, is the earthly love of the bourgeois Faust as well as the redemption of the figure through a spiritual love.

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[137] Karen Painter, "The Aesthetics of Mass Culture: Mahler's Eighth Symphony and Its Legacy," 143.

The religious collective of the liturgical hymn segues into the German cultural collective of Goethe, and this latter group finds itself redeemed both by Eros and the Christian God.

The trajectory of the work thus leads from the regulated, uniform spiritual collective of the hymn to the more disparate German cultural collective. In its evocation of corporal love, both in the intertextual reference to *Faust I* and in the redemption of mankind at the end of *Faust II* by "das ewig Weibliche", the closing text of the symphony posits a more personal, perhaps even a more individual, interpretation of the collective than does the text of the hymn. Mahler's collective, then, is not an all-inclusive, homogeneous unit. Rather, in the movement from the hymn and the Mass to Faust, from Christian God to Christianity and eroticism, and from universality to Germanness, Mahler shows it to be a collective highly mitigated by the needs of the singular body and by the desires and experiences of the individual. In contrast to the collective experience voiced through the figure of the individual, as we saw in the *Wunderhorn*, here Mahler voices individual experience through the collective.

The implications of this for Mahler's cultural philosophy are twofold. First, in an era where the notion of individual experience was accompanied by much emotion and turmoil, Mahler posits this experience as not individual at all, but rather the same experience lived by all. Second, this experience is simultaneously carnal and transcendental, earthly and spiritual. Mahler, in a sense, grounds the tumultuously introspective philosophy of the fin de siècle and its tendency towards overanalysis by pointing out just how common such experience is: each individual experience remains part of a mass of similar, if not identical, experiences; no one is unique.

Collective memory, then, as we saw in the *Wunderhorn*, is but the sum of individual remembrances, and has, if one follows the structural logic of the Eighth

Symphony, little to do with mass history and everything to do with individual desires and yearnings. By placing such a piecemeal collective memory in the context of the liturgy and then of a fundamentally German text, Mahler posits cultural Germanicism as an individual experience – and perhaps even an individual fiction, depending on the authenticity of the individual remembrance – rather than the true national sentiment it was supposed to be. The contrast of the religiosity of the hymn text – abstracted from experience through the filtering lens of a Catholic understanding – with the earthy spirituality of Goethe's text serves to highlight the coarse reality and authenticity of the latter's spiritual experience, as the Mass appears at a remove from lived experience when placed side-by-side with the earthiness of *Faust*.

This last observation is crucial, for unlike in the *Wunderhorn*, Mahler does not offer a critique of the German experience here, but rather shows its value even as he highlights what it is not. The progression of the work is from the universal text towards the German one, and Mahler clearly values the German cultural experience as portrayed in Goethe's text. Our task, then, is to isolate what in particular about this text embodies what he is seeking, and how the contrast with the text of the hymn highlights this characteristic.

Goethe's text is undeniably active in comparison with the static hymn text. The latter, apart from the opening imperative "veni", is largely an extended meditation on the nature of the Holy Spirit. The *Faust* text, on the other hand, progresses from a more static narration to a highly active dramatic text. Its closing scene is filled with active demands: "Komm!", "Blikket auf!", "Hebe dich!", "Sieh!" This serves to underscore the nature of the text itself: it is drama, physical by nature, and theatrical, active. *Faust* is immediate experience, and at the same time remembered experience, as the figures of the text react to one another and cause each other to speak. The stark contrast between the two halves of the symphony serves to highlight the distinct nature

of each, and most strikingly, to emphasize the nature of the second, German, text with which the work culminates.

Another significant textual idiosyncrasy of the Eighth Symphony is the contrast between the largely paratactic structure of the hymn as it is set in Mahler's work (i.e., it is heard paratactically due to the contrapuntal nature of its composition) and the dramatic, and hence narrative, structure of Goethe's text. The movement here is related to structures of remembrance: the paratactic forms of the first text relate to each other without linearity, and associate and recall each other in a way that precludes ideas of cause and effect. The later text is narrative and linear and moves sequentially, with each step in the text impacting the next and clarifying the previous. Both texts have a distinct type of "memory", in which previous textual experiences impact later textual events. The hymn text, however, is heard in such a jumbled, contrapuntal fashion that its memory is not apparent, and it effectively has no coherent remembrances.

The *Faust* text, on the other hand, marches slowly through the events of the text and the progression from one event to another, guided by those that occurred previously, is immediately evident. The dramatic form of the text with its attendant characteristics of dialogue and response, necessitating close attention to what has come before, heighten the effect of this in comparison with the hymn. Goethe's text possesses a form of memory, in which account must be taken of previous occurrences, while the hymn text, particularly as it stands here in isolation from the other components of the Mass of Pentecost in which it appears, remains as a self-contained, singular, unconnected textual moment. Mahler's progression is one from living purely in the moment to living within a history and with a perceptive historical consciousness.

The latter experience of history is located squarely within the German cultural

experience, and by situating it thus, Mahler posits this sort of historical consciousness as a particularly German ability – it cannot be found within the a-national culture of the religious text. German-ness is thus defined, in part, by its particular relationship to history and its unique – at least in this context – ability to relate to history at all. While the *Wunderhorn* songs offer a critique of the German relationship to history, the Eighth Symphony celebrates it. If Mahler's stance on German appropriation and mislabeling of history as manifested in his earlier works leads a listener to believe that he was somehow anti-nationalistic, the Eighth, with its celebration of German literary history and the German ability to form history, squarely contradicts this. In this sense, the Eighth leads into *Das Lied von der Erde*, where we shall see memory and history discussed in the abstract and without nationality; the lack of directed critique we see in the symphony paves the way for the subsequent cycle.

The dramatic form of the *Faust* text also mimics the dramatic relationships of the cycle, while at the same time forming part of a symphony. We have here, then, in this portrayal of history and remembrance, a discussion of song and symphony and their reception that rivals and parallels that which we find in *Das Lied*, where Mahler utilizes the outward structure of one form while simultaneously employing the formal logic of another. Here we have the narrative-dramatic form of *Faust*, akin to the causative relationships of the song cycle, alongside the paratactic structure of the liturgy and set within the cyclical logic of the symphony. Similarly, we shall see that *Das Lied* will employ symphonic tropes in what is outwardly a song cycle. In both cases the effect is striking, and it serves to unseat the listener's perception of time and musical/textual history. This, as much as the external circumstances of the work, provides a commentary on the function of remembrance and history which forms a core piece of Mahler's musical philosophy.

Mahler's symphonies, much like his songs, evince a development that

culminates in an abstraction of history from its practical source. From the critique in the *Wunderhorn* songs, to the personalization of memory in the *Kindertotenlieder*, to the abstraction and incorporation into form of remembrance in *Das Lied*, we see in the songs a parallel path to the symphonies. Mahler begins his symphonic discursion in the Second with the simple critique of folk song performance practice by playing it in the symphonic realm, and this leads to the juxtaposition of the folk song with a highly introspective, personal Nietzsche text in the Third. We end with the Eighth Symphony's abstracted discussion of self and formalized structural portrayal of memory. The form that Mahler's philosophical critique takes in the symphonies, while overshadowed by the prominence of its discussion in the songs, is vitally important to an understanding of the latter as a fully-fleshed, coherent, cohesive statement.

VI. DAS LIED VON DER ERDE

Das Lied von der Erde (1909),[138] Mahler's final vocal composition, represents the culmination of the fusion between song and symphony that Mahler had been approaching in his earlier vocal works.[139] More importantly it also addresses, albeit obliquely, issues of social and cultural identity. In *Das Lied*, we have a document of Mahler's mature thought, one which evinces the full complexity and scope of his textual understanding. For this reason, it is perhaps the paradigmatic work for a study of Mahler's textual manipulation, integration, and development.

Das Lied also serves to situate Mahler more precisely within his philosophical and artistic milieu. Whereas the *Wunderhorn* evoked judgment on the appropriation of folk art to form a cultural heritage and the *Eighth Symphony* juxtaposed nationalism and universality, song forms and symphonic ones, it is *Das Lied* which locates Mahler's aesthetic ideology between these two extremes.

Das Lied stands at a point of dissolution between song and symphony; one can make a case that the work falls into either category, but both arguments are equally convincing, and the title of the work itself indicates that Mahler saw it as a work in both genres. The subtitle indicates that it is "Eine Symphonie", yet this is contraindicated by the work's main title, which claims, though this may be partly a

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[138] The texts for this work were taken from Hans Bethge's Die chinesische Flöte, a collection of translations of Chinese poetry. Mahler heavily edited all of the poems he selected from Bethge's compilation. Bethge's texts, as well as Mahler's versions of them, are found at the end of this paper.
[139] While the dual characteristics of this work have been recognized by many, scholars have not yet taken the step to assume that this integration of genres was purposeful – i.e. with a definite internal logic and with a goal external to itself - and to explore its meaning: "[…] an important part of that evolutionary process [of the growth of the concept of the song cycle] was intimately bound up with fertilization between two formal types and genres – 'song' and 'symphony' – traditionally considered to be mutually exclusive.
One might claim that it was one of Mahler's ambitions, sustained over a very long working period, to achieve just such a successful fertilization, though I think it could never have been predicted from his earlier attempts, highly original though they were in their own terms, that he would eventually achieve the brilliant *integration* that it seems to me *Das Lied* exemplifies […]" (Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 520.)

poetic device, that the work is a song: The Song of the Earth. Certainly its formal

structure lends itself to this confusion of genre: it consists of five songs or

movements, and the links between the segments are such that they create a sense both

of the types of thematic and motivic connection demanded by a song cycle and of the

large-scale form required by the symphony. As the culmination of Mahler's

exploration of these two forms, *Das Lied* portrays the final point in the development of

his thinking on how, exactly, a unified song/symphony genre should function and

look, and as such it is a highly significant work for a discussion of Mahler's cultural

politics.

What makes *Das Lied* such a difficult example of a new song/symphony

hybrid genre is not simply its use of text. The barrier between vocal music and

symphony had begun to be broken down much earlier with Beethoven, and Mahler

himself made free and frequent use of texts in his symphonies.[140] *Das Lied* is unique

among these in that the same type of vocal material extends throughout the work *and*

takes a significant role in its organization and development; it can thus be categorized

as a vocal composition, rather than as a symphonic composition with a restricted vocal

component or one where the vocal element is far removed from the type found in the

Lied. It retains primary characteristics of both song and symphony in its musical and

textual formal constitution, and this – and not the mere orchestration of a song or the

addition of singing to a symphony – are what makes *Das Lied* representative of

Mahler's goal of unity of song and symphony.

As Donald Mitchell points out, *Das Lied* closely parallels Mahler's favored

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[140] As discussed in the previous chapter, Mahler used text in the Second, Third, and Eighth Symphonies. In the first three of these, the vocal material is limited to portions of the work. The Eighth is different in that the entire work is a vocal piece. It does not blur the song/symphony distinction as does *Das Lied*, however, because it is primarily a choral work, and the forms and settings of text in the Eighth are based more on the oratorio or mass than the song. Thus, while it represents a breakdown of the boundaries of the symphonic genre, it does so in a distinctly different way than *Das Lied*.

symphonic form of opening movement, central developmental movements, and finale.[141] While various scholars have argued that the work represents a variation on the four-movement symphony, by Mahler's day this symphonic aesthetic had been replaced by a freer one, and Mahler's own symphonies bear testimony to this. Rather, what makes *Das Lied* a symphonic work are the close thematic and structural associations between and within the movements themselves. There is both a sense of teleology within the work, a striving towards the finale which is helped by Mahler's avoidance of thematic resolution until the end of the work, and a sense of repetition or recurrence of musical textual themes throughout the work. While a discussion of the musical symphonic characteristics of the work will not take place here,[142] the textual dimension of *Das Lied* also evinces characteristics of the symphonic form, and through analysis of text we can approach Mahler's aim in fusing song and symphony.

The poetic and symbolic linkages between the texts of *Das Lied* lend themselves to both symphonic and cyclic interpretations. At this point it will be

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[141] Mitchell claims that when speaking of *Das Lied* one should not wrestle "[…] with shadowy shapes that have been imposed on its form from without. Chief among these has been the sympathetic but misleading effort to represent the work as a version of a four-movement symphony, i.e. the middle songs forming a pattern of slow movement (Song 2) and scherzo-sequence (Songs 3-5), framed by a first movement (Song 1) and finale (Song 6). This popular formal view of the work, insisted on in programme note after programme note, is perhaps all the more misleading just because it seems to provide a facile explanation of what Mahler meant by subtitling *Das Lied* 'Eine Symphonie'", and later, that "The critical observation to make is surely this: that if for a moment we can forget about types of song – indeed about songs altogether – and think rather in terms of types of music, or better still, formal types, then *Das Lied* begins to look precisely like a version of Mahler's preferred symphonic model: the large symphonic frame enclosing a diverse middle." (Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 173 and 218.) Mitchell's book contains one of the most detailed musical analyses of the work to be found, and he also begins one of the only attempts at a textual analysis of *Das Lied*. Compare this with the opposite viewpoint as espoused by Elisabeth Schmierer: "Compared with earlier song cycles such as *Lieder eines fahrenden Gesellen* or *Kindertotenlieder*, which were already characterized by a great variety of symphonic features, *Das Lied von der Erde* constituted an intensification of the symphonic element, given its dimensions, its instrumentation, and its use of motivic techniques which resemble those of the symphonic genre far more closely than was the case in previous Lieder. Nevertheless the form of the individual movements, apart from that of the extremely prolonged Finale, adheres to earlier principles of the Lied." (Elisabeth Schmierer, "The First Movement of Mahler's *Das Lied von der Erde*: Genre, Form and Musical Expression," trans. Jeremy Barham, <u>Perspectives on Gustav Mahler</u>, ed. Jeremy Barham (Aldershot: Ashgate, 2005) 254.)

[142] For a detailed discussion of the musical structure of the work and its symphonic characteristics, see Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>.

fruitful to quickly examine the different teleologies and structural/formal characteristics that distinguish these two genres from each other, for they are crucial to an understanding of the dynamics of *Das Lied*. The song cycle is based upon a narrative. This is not to say that it is necessarily a descriptive narrative or a narrative of plot, but rather that some sort of progressive journey or exploration is undertaken in the course of the cycle. Despite the title of "cycle", the genre does not conventionally end on a note of reprise or return, but rather with a gesture of closure that, while possibly hearkening back to the opening of the cycle, nonetheless provides a physical, emotional, or philosophical ending point that is distinct from the place where the cycle began.

The symphony, on the other hand, traditionally contains a more definite gesture of return than does the song cycle.[143] The structure of the symphony has varied widely throughout its history, and thus there is little that can be said absolutely about its structural teleology. What can be stated, however, places the symphony at a point quite distant from the song cycle.[144] It too strives for a point of closure at the end of the work, but in the symphony this is achieved not by narrative resolution but by the finale. While the finale functions as the conclusion of the work, it does not do this in the same manner as the final song of a song cycle. The latter concludes the work by resolving or giving a final statement on the developments of the previous songs of the piece. The symphonic finale, on the other hand, provides an often grand

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[143] Danuser indicates this gesture of return, ironically, with his use of the term 'cycle' to describe the symphony: "Im Hinblick auf die Form war das Lied noch meist als einfache Strophenform komponiert; die Symphonie jedoch als mehrsätziger Zyklus, der mit der Sonatenform die musikalische Entwicklungsform par excellence mit einschloß." (Hermann Danuser, „Gustav Mahlers Symphonie ‚Das Lied von der Erde' als Problem der Gattungsgeschichte," Archiv für Musikwissenschaft, 40. Jahrgang, H. 4 (1983) 277.)

[144] Moreover, the teleologies of song cycle and symphony seem to be at odds with each other, for "...reprise entails a form's turning back on itself, its gesture of retardation markedly at odds with the teleological impulses that drama requires." (John Daverio, Nineteenth-Century Music and the German Romantic Ideology, 160.) The narrative-driven, forward-looking form of the song cycle, then, seems irreconcilable with the cyclical form of the symphony.

gesture of closure which serves as the "centre of gravity"[145] of the symphony. With

the advent of the so-called "finale" symphony in the nineteenth century, the

symphonic finale became a sort of microcosm of the symphony, revisiting and relating

themes from all the previous movements.[146] Thus while this form of the symphony

allows the finale to resolve, in some sense, the thematic disparity of the earlier

movements, there is no narrative ensconced in those movements, as they do not

necessarily relate to each other as do the songs of a song cycle.

The structure of the movements of the nineteenth-century symphony is dictated

largely by tradition, with a large first movement opening the work and central

movements consisting of a slow movement and scherzo, among other possibilities.

Thus while there is a structural order to the work as a whole, there is little thematic

interconnectivity until the finale. While the nineteenth-century symphony, then, is

driven towards the finale by the sense of closure it lends the work, the song cycle is

pulled along by a narrative drive, each song expanding upon or continuing the

previous one.

How, then, does Mahler satisfy the requirements of both genres while still

creating a coherent, intelligible work in *Das Lied*? His compositional task must lie

"somewhere between responding to the demands of the text and responding to those of

the constructive musical process".[147] His response to both of these demands can be

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[145] Michael Tilmouth, "Finale," Grove Music Online ed. L. Macy. (Accessed 14 October 2006), <http://www.grovemusic.com.proxy.library.cornell.edu:2048/shared/views/article.html?from=search&session_search_id=1105012842&hitnum=1&section=music.09653>

[146] Danuser indicates this gesture of return, ironically, with his use of the term 'cycle' to describe the symphony, and he connects this cyclic nature to sonata form: "Im Hinblick auf die Form war das Lied noch meist als einfache Strophenform komponiert; die Symphonie jedoch als mersätziger Zyklus, der mit der Sonatenform die musikalische Entwicklungsform par excellence mit einschloß." (Hermann Danuser, "Gustav Mahlers Symphonie 'Das Lied von der Erde' als Problem der Gattungsgeschichte," 277.)

[147] Elisabeth Schmierer, "The First Movement of Mahler's *Das Lied von der Erde*: Genre, Form and Musical Expression," 257. Hermann Danuser discusses the interpretive possiblities in combining the two genres thus: "Sie konnte entweder, parallel zum 'Lied ohne Worte', direkt in Anlehnung an die Vokalgattung gewonnen werden (wie bei Schubert und dem frühen Mahler), oder sie konnte, nach Beethovens Vorbild, mittels Verfahren von entwickelnder Variationen oder kontrastierender Ableitung

seen in his construction of a textual basis for the cycle which both encompasses an ideological and philosophical development in keeping with the narrative constraints of the song cycle, and which also contains the figure of return and thematic renewal that forms one of the hallmarks of the symphonic form. Instrumental and musical considerations aside, then, even in the text of Mahler's work – and particularly in the text as catalyst for the work - we can see characteristics of both forms, and the fusion of song and symphony begins to occur even on the a- or pre-musical level.

While Mahler's earlier songs had their roots in the German literary canon, in *Das Lied* he utilizes texts from a far different tradition – that of Chinese literature – to posit a philosophy of recapitulation[148] or memory through the use of texts, both collective and particular, that also comes to bear on contemporary attempts to fashion a national and social consciousness. The term "recapitulation" was chosen here because of the meaning it is given by musical sonata form, which has been discussed in more detail in the chapters on song and symphony and on the *Kindertotenlieder*. In short, however, in sonata form, the recapitulation occurs after an expository statement of the thematic material (the original, real, authentic event) and varied tonal treatment and development of the material. Only then does the piece return to the opening material in a form of musical memory, but this return is not exact: the theme finds itself back in the tonic, but with the intervening thematic and tonal development, it often seems to be a clouded reflection of the original thematic event. Mahler's texts,

innerhalb des instrumentalthematischen Prozesses erzeugt werden." (Hermann Danuser, „Gustav Mahlers Symphonie ‚Das Lied von der Erde' als Problem der Gattungsgeschichte," 278.) What is clear here is that the vocal genre is something far different from the development of thematic variations, the gesture of return and almost static development, that is characteristic of the symphony. The development of vocal music – and here we must think primarily of the lied as is indicated by the reference to Schubert – according to Danuser parallels the development of the text, and thus models of narrative development appropriate to texts *might* provide a model for the establishment of a definition of the lied/song cycle and the interpretation of this genre.

[148] For a thorough discussion of the function of the recapitulation in its original context in sonata form, see James Webster, "Sonata Form," *Grove Music Online* ed. L. Macy. (Accessed 14 October 2006), <http://www.grovemusic.com.proxy.library.cornell.edu:2048/shared/views/article.html?from=search&session_search_id=373672350&hitnum=1&section=music.26197> and Charles Rosen, Sonata Forms.

as we shall see, function here as varied repetitions and reflections of each other, turning back to their original theme with account taken of the intervening development; the distortion of the theme in textual recapitulation is an essential element of Mahler's discussion of remembrance. In other words, Mahler uses the texts of *Das Lied* to comment on the appropriation of folk heritage by the liberal bourgeoisie,[149] as we shall see after an investigation of the texts themselves. While seemingly far removed from the early *Wunderhorn* songs in both style and thematic content, the texts of *Das Lied* in fact address a similar philosophical issue, albeit with a much greater degree of abstraction and sophistication.

That the texts are of Chinese origin[150] is in itself significant as a commentary on folk art as a medium. Despite the attempts of the German nationalists to portray folk art as part of a national cultural heritage, the texts to which they pointed were essentially foreign to the modern audience for whom they were now intended. Rather, any nationalism perceived in the later reception of the texts was a result of the way those essentially regional and historically specific folk texts were presented, for

> [e]in Stück Volksmusik, eingesprengt in artifizielle
> Mehrstimmigkeit, ist ursprünglich, von sich aus
> keineswegs eindeutig "national", sondern kann auch
> primär unter einem sozialen oder regionalen
> Gesichtspunkt: als pittoreskes Zitat aus dem Bereich der
> Unterschicht oder aus einem fremden Ort,
> wahrgenommen warden. Erst im Zeitalter des
> Nationalismus ist die Folklore als nationals – und

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[149] "Das uneigentliche, überaus diskret nur eben skizzierte China spielt eine ähnliche Rolle wie beim früheren das Volkslied: Pseudomorphose, die sicn nicht wörtlich nimmt, sondern durch Uneigentlichkeit beredt wird. Indem er aber das österreichische Volkslied durch Ferne, einen als Stilmittel approbierten Osten ersetzt, entschlägt er sich der Hoffnung auf kollektive Deckung des Eigenen.." (Theodor W. Adorno, <u>Mahler: Eine musikalische Physiognomik</u>, 290.) In other words, the use of texts from the Chinese tradition here, instead of poems from the German folk canon that had formed the basis of some of Mahler's earlier works, serves to divest *Das Lied* of any reference to the current state of folk art in German culture; Mahler is able to speak abstractly and at a remove from the situation.

[150] Mahler himself did not read the original Chinese texts, and Bethge's collection represents paraphrases ("Nachdichtungen"), rather than translations, of the Chinese poetry. Nonetheless, they were received in Germany as representative of Oriental literature, and thus can be regarded here as representative of that culture for Mahler.

Indeed, the adamant defense of a highly artificial and inauthentic "folk style" by late nineteenth-century audiences and their romanticization of folk life indicates that the "national" element of folk music was a creation of its audience, for it surely lacked any direct connection to most members of the nationalist movement.

The texts of *Das Lied* can be viewed in much the same way, as they, too, are a "picturesque example" of a people foreign to Mahler's audience. The difference lies in the demands made of the text, for *Das Lied* has no pretensions to be a document of cultural or social history for its German audience. By choosing these texts, Mahler employs the folk idiom – for they are national texts of the Chinese culture, rewritten and edited by Bethge in much the same way the Brentano and Arnim edited the *Wunderhorn* – without invoking any sense of German cultural nationalism. This gives him an enormous freedom to comment on the role of the folk art medium in creating memory or historical consciousness and to create a text which explores an ideology of national consciousness without touching upon the highly charged subject of German cultural heritage.

Mahler's commentary begins with his text selection, for he was responsible for choosing and arranging the texts of *Das Lied* from Bethge's collection of Chinese verse. The arrangement of these varied texts had to satisfy two criteria. They needed to fulfill the needs of the symphonic form by creating a thematic complex that could remain open-ended until the closing of the work, and thus

> a prime structural consideration of Mahler's must have
> been to devise a first movement that would generate
> sufficient conflict and tension and also a sufficient
> complexity of poetic-symbolic images and themes not
> only to sustain an arch of epic proportions but also to
> leave sufficient tensions and conflicts unresolved, for

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[151] Carl Dahlhaus, "Die Idee des Nationalismus in der Musik," 479.

their eventual reconciliation in the finale.[152]

The textual creation of a symphonic "arch" that would span the work and provide unity can only result from resonances within the texts themselves, and as we shall see, Mahler's poetic manipulation of the texts of *Das Lied* provides for this admirably.

The second necessary criterion results from the status of the work as song cycle as well as symphony. As a result, the work must contain some sort of narrative teleology and development in keeping with the demand of the song cycle genre that the thematic and structural linkages between the texts provide the framework for a more or less systematic development of a theme. The same gesture of thematic return and reprise, or return to a point of origin, found in the symphony, then, does not work as a motivating factor for the song cycle, for in that case the exploration and narration undertaken by the cycle would be ultimately static.

How, then, does Mahler textually reconcile these demands, seemingly at odds with each other, and how does he utilize textually the stylistic and thematic idioms of symphony and song cycle to provide for what becomes an intricate discussion of historical consciousness and memory? Key to the achievement of his goal are two aspects of the final work: the selection and ordering of the songs that compose the piece, and the additions and changes he makes to the texts of the individual songs that serve to create a unified whole from the diverse group of texts.

The poetry of Li-Tai-Po comprises fully half of *Das Lied* and represents, among the songs of the cycle, an ironic, sometimes sarcastic, often seemingly superficial voice in contrast to the three other, more bluntly melancholy texts Mahler uses. Mahler places a drinking song as the opening movement, as a starting point for the thematic development of the work as a whole. As the exposition of the work, it is the task of this movement to "expose" – make visible and clear – the threads which

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[152] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 190-1.

will tie the work together. It contains the original constellation of thematic ideas which will shift and change throughout the work to form what becomes a statement of Mahlerian philosophy.

On a purely stylistic level, "Das Trinklied vom Jammer der Erde" provides a brilliant opening to *Das Lied*, as the singer bids his audience pause while he expounds in song, the song that becomes *Das Lied von der Erde*. What they are pausing from, however, is key to an understanding of the cycle; they are arrested in the act of drinking, made to maintain consciousness even as the singer praises the forgetfulness wrought by intoxication. Mahler's discussion of memory, then, paradoxically begins with the negation of memory; this radical opening erasure of the dominant theme is significant for an understanding of Mahler's project in *Das Lied*.

A juxtaposition of the ephemerality of human life and the infiniteness of the Earth forms the basis of 'Das Trinklied'. While this comparison is present in Li-Tai-Po / Bethge, Mahler introduces a new dimension when early in the poem he changes "die Gemächer meiner Seele" of Bethge's text to "die Gärten der Seele".[153] This allows for the comparison between Earth and humanity – which in Li-Tai-Po / Bethge occurs only at the midpoint of the text – to echo much earlier and with resonances to the rest of the cycle. For the image of the Earth in these texts is intrinsically bound up with the changes of the seasons, and the new metaphor of gardens brings the concept of seasonality to the portrayal of the human, as well. The image of the garden allows for a more haunting statement of the later question, also emended by Mahler to reflect the changing of the seasons, "Das Firmament blaut ewig, und die Erde / Wird lange feststeh'n und aufblühn im Lenz. / Du aber, Mensch, wie lang lebst denn du?" While the Earth participates in a cycle of eternal return and rebirth, humanity is denied this

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[153] Mahler makes this change despite the huge metrical (and thus musical) upheaval it causes in the poem – evidence that such textual editing was not undertaken on a whim.

opportunity for a revisitation, in a sense, of what has come before. There is no indication that the barren garden of the soul will ever return to spring-like growth; instead, it is caught in a sort of long winter, a slow death even as the Earth returns to a new spring.

This lack of cyclic regeneration in human life leads to a lack of return, both in the sense of a renewal of life and of a return or recapitulation through remembrance. 'Das Trinklied' posits man as an active player in this inability to remember, and even as one who actively denies himself memory. The audience of the song is directed to enjoy immediate pleasures – the sound of the lute and the taste of the wine – while at the same time using those pleasures to remain in the present moment; through inebriated forgetfulness to deny themselves a history or future stored in the remembrance of the moment. Indeed, human life itself is portrayed as an isolated moment in history, and as such, one which offers little room for a past or future within itself. The macabre scene which ends the song only strengthens this impression. The appearance of the howling ape, a figure in between human and animal realms, and one which represents an incapacity for reflection and thought that comes uncomfortably close to human existence as portrayed in this text, mocks the temporality of human life. Mahler changes the location of the ape's cry from the "süßen Duft des Abends" to the "süßen Duft des Lebens", making its vocalization not a meaningless utterance in the unperceiving night but a critique of conscious, receptive existence. It is this cry – the intrusion of unreflective, unremembering being into human life – which prompts the final call "Jetzt ist es Zeit, Genossen!" and the command to drink, to push human existence entirely into the realm of the momentary and beyond the possibility of the creation or reception of remembrance.

Life, forced into darkness by the realization of its transience, is also linked here, in the thrice-repeated refrain, with the darkness of death. The inability to

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remember prompted by intoxication – to form temporal relationships such as the seasons possess, to create a past or a future – is paradoxically also found in the finality of death. Mahler deliberately retains the refrain as the only reference to death in the song, omitting Bethge's lines which place the grave as man's only possession, and thus Mahler also conveniently and directly links the statement of the transience of life with the scene of the uncomprehending ape. With this equation of life and death as the only mention of death in Mahler's text, and with the conclusion of the singer that the solution to an unsatisfactory life is the erasure of remembrance, one must conclude that death, too, represents a negation of remembrance similar to that of intoxication. Death, then, is perhaps also something preferable to the stagnation of the barren winter garden found in life. Mahler's omission of the reference to the grave makes death seem much more similar to life than does Bethge's text, and it raises a question as to the permanence of death, at least as portrayed in this song. In other words, life and death are posited as equal states, both caught in the temporary moment in which no past and future exist. Neither, then, is eternal, as the ever-changing Earth is, and it seems not to matter which of these two states of existence one is in, for both represent a recurring moment which contains no relation to the other moments of existence.

In 'Das Trinklied', therefore, we have a curious starting point for the exploration of internal history and memory in the cycle, for it places the audience in a space where there is no memory at all, a space, even, where life and death represent much the same sort of unreflected existence. The Earth – the voice of the entire cycle, perhaps, if the title of the work is to be understood as a proprietary statement[154] –

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[154] Who, exactly, the speaker of the cycle is has been a point of debate. The Earth seems to be juxtaposed to a human figure, and thus has been suggested – unconvincingly, I find – that this voice is Mahler's itself. This is due mainly to a statement by Mahler that *Das Lied* is his most "personal" work, which has led to a tendency to interpret it autobiographically. Mitchell, for example, has suggested that the work is "[…] a dramatization of how Mahler saw his fate […]". (Donald Mitchell, Gustav Mahler: Songs and Symphonies of Life and Death, 430.) The fact that the performance of the work involves two singers, an alto and a tenor, suggests that there might be two voices involved, but it has been

stands at the opposite pole, with an ever-changing, ever-repeated variety of seasons which stand in a temporal relationship to each other and return to productivity even after a period of lying fallow. It is significant that humanity, at the starting point of this cycle, does not in any way attempt to create a space for remembrance or the creation of memory. Instead, it merely laments the lack of it, and seeks, as best it can, to dull the ache of that failure and in so doing to heighten the very characteristics – the stagnation of the moment and the lack of relationship to moments past and future – which represent that failure.

The cycle then moves to a much more blunt discussion of the relationship of humanity to the Earth. Here again in Tschang-Tsi /Bethge's 'Der Einsame im Herbst', continuing a thematic thread from the first text, the seasons of the Earth play a large role in establishing a distinct comparison between the capabilities of man and Earth. Fall is described here as a time of negation, where the flowers and greenery of summer disappear. For the Earth, then, it is a time of transition and a time of dying, and the "verwelkten, gold'nen Blätter" and bowed flowers of "Der Einsame" hearken both back to the desolate garden of "Das Trinklied" and the season of winter in which it occurs.

Unlike the figures of "Das Trinklied", the speaker here yearns for a release from memory not through preservation of the contemporary moment, but as a release from the painful prolongation of that moment. Now the act of sleeping provides the sleeper with the capacity to handle awakening: "Ja, gib mir Ruh', ich hab' Erquickung not!" Mahler has changed Bethge's "Schlaf" here to "Ruh'", associating the act of sleeping with its effect. This serves to highlight the function of the period of

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convincingly argued, and this makes great sense in the interpretation of the work, that "These are not the utterances of separate characters (much less of a narrator), but reflections of the dynamic polarities of a single human spirit." (Stephen E. Hefling, "Das Lied von der Erde," The Mahler Companion, ed. Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999) 444.)

insensibility: not to escape, but to prepare. It is significant, however, that the figure does not – at least not at the moment of the text – receive this rest; he is able to acknowledge it but not utilize it.

Despite the speaker's glance towards the future as he sleeps, the overriding tone of his lament is sorrow at the prolongation of the present moment. "Der Herbst in meinem Herzen währt zu lange", he complains, and this protracted moment of transition between the life of summer and the death of winter already experienced in 'Der Trunkene' evokes frustration at the inability of man to move easily between past, present, and future as the Earth does. Fall is placed somewhere between the lack of memory present in winter and a lived experience of summer that we, at this point in the cycle, have yet to encounter. Lying, as it does, at this crucial point of change, fall embodies the human incapacity to move easily between temporal states of existence. While the speaker addresses the summertime "Sonne der Liebe", he never intones any preserved experience of summer; while the Earth possesses the fading flowers of summer and the drying grasses, the human figure can only lament the lack of any remains of summer. Memory, then, is presented simultaneously as a solution and an impossibility. While man recognizes that the path beyond the point of transition between past and future lies in his own seasonal history – in summer – he is also unable to reach this point and can only embrace the sleep of the winter to come in the hopes that it will lead him to the longed-for point of origin. In an expansion of the moment presented in "Das Trinklied", the incapacity for remembrance is here presented as frustration at the impossibility of a backwards glance, rather than as the denial of any moment beyond the present.

Mahler's unsettling of the natural seasonal order reaches a point of rest in "Von der Jugend" where, after the winter of 'Der Trunkene' followed by the autumn of 'Der Einsame' we have moved to summer. Mahler's emendations to the text are

minimal but significant, as in his song the text functions as the very mirror which the poem portrays. In the first three verses we look directly into the scene, seeing pavilion, bridge, pond and people directly. The fourth verse functions as the fulcrum on which the poem turns: after surveying the broader aspects of the scene, we draw closer and examine the microscopic, the details of the clothing of the laughing figures. The last three verses portray a distortion; we return to the scene of pavilion, bridge, and pond, but this time it all appears reflected in the water's surface, upside-down. Mahler emphasizes the reflection-effect of the two halves of the poem through his only intervention into the poem's structure. The penultimate verse of Li-Tai-Po/Bethge, which ends with the words of the third verse – "Freunde, / Schön gekleidet, trinken, plaudern" – now becomes the last verse and ends the text as a whole. The last lines of the poem then represent both the concluding point of the movement of the text and a return to an intermediate stage, functioning to draw the listener back through the mirrored perspective to the previous experience of the direct one.

The mirrored reflection of the scene in the pond is not a temporal preservation of the moment, for it moves and changes with the figures of the text. There is, however, a reflection of the moment in the pool; in other words, there is a re-presentation of the same image in a different location. This functions as a type of spatial memory: while the two images exist at the same point in time, the place of their existence is different, and thus the doubling of the events in the pond's surface serves not to preserve but to re-locate the happenings of the text. This re-location and spatial doubling does not happen without distortion, however, for everything is "umgekehrt" and "auf dem Kopfe stehend", and is without material, physical substance. Thus the movement of events from one location to another is imperfect; the second, mirrored scene is fundamentally unlike the first despite their apparent

similarities and thus must be viewed differently – from a different perspective – than the original scene.

Re-located events, then, must be recognized as such and not taken to be exact replicas of the original, for the spatial memory present here is imperfect, distorting the experience of events and ignoring the reflection's lack of substance. This does not, however, seem to bother the figures of humanity present in the poem. Mahler's textual emendation places the same laughing friends at the end of the text as at the beginning: the insubstantial reflection has changed everything except for their response to it, which remains the same as their response to the material objects and events of the first half of the poem; they are engaged in "a deliberate exercise in escapist thought".[155] Mahler's choice of text here exposes, as it were, the spatial memory of reflection as a poor substitute for the experience of actual events, while at the same time his restructuring of the poem highlights the human response to this inadequacy: a lack of response couched in the ignorance that anything has changed.

With 'Von der Jugend' we have moved into summer, clearly associated with the human season of youth in the poem and even more so in Mahler's title, changed from the merely descriptive "Der Pavillon aus Porzellan". If the winter of 'Der Trunkene' brought with it associations of death and an escape from the necessity to remember and the fall of 'Der Einsame' a lamenting of the inability to preserve the youthful moment, then here in the summertime of "Von der Jugend" [156] we have a carefree ignorance of the human inability to reproduce the moment in memory. While the text exposes the reflection of the scene as inadequate, the figures of the poem do not care; they do not attempt to preserve the moment temporally, and are unmoved by

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[155] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 303.

[156] The title changes of both 'Von der Jugend' and 'Von der Schönheit' represent a Nietzschean influence on the text (they closely follow the pattern of the titles of *Also sprach Zarathustra*); Mahler's relationship to Nietzsche was discussed earlier.

the inadequacies of their reflection.

The other central poem of the work, Li-Tai-Po's 'Am Ufer', which becomes Mahler's 'Von der Schönheit', offers a contrasting image of youthful remembrance. Once again the season is summer, and we begin a movement backwards towards winter. The scene here is similar to the one in 'Von der Jugend'; we again have a group of young people lightheartedly filling the poem with their movement and chatter, and again their figures are reflected in the water of the stream. The events in this text, however, move beyond the static reflection – the spatial memory – offered by the pond next to the pavilion and offer commentary on the nature of temporal memory, as well.

The young women by the stream pick lotus flowers, the flower of forgetfulness, and while this opening gesture of the poem is not picked up again until much later, we already have here a key to the rest of the text. The women enjoy, in parallel to the figures of 'Von der Jugend', their games on the riverbank and seem unaware of their ever-changing, inconstant reflections in the water. Their activity, however, is one of attempted preservation. They try to slow the progress of summer as they gather flowers in an ill-fated desire to keep them, like their reflections, from dying away. The flowers themselves reject this, however, as their very nature as the blossom of forgetting works against any attempt at their preservation. They cannot be temporally held still or back, and they are both ephemeral and induce ephemerality in those who contact them: the young women on the bank are themselves, then, by their actions, fated to an inability to hold or preserve the present moment.

The text does not pause with the passive implication of this loss, however. Unlike "Von der Jugend", this text involves an active destruction of memory, one both violent and erotic in nature. Mahler chooses to expand this destructive moment, nearly doubling the amount of text devoted to its description. As the young men ride

into the scene on their spirited horses, he shifts the emphasis of Li-Tai-Po / Bethge's text, which is primarily on the people and animals, to the destruction of the flowers. The appearance of the group does not merely end with the accidental crushing of the flowers. Rather this becomes the primary effect of their visit and Mahler's descriptiveness creates a scene of almost warlike violent activity: the hooves "zerstampfen jäh im Sturm die hingesunk'nen Blüten" and the horse's mane flies "im Taumel", his nostrils "dampfen heis". The innocence of Bethge's text is replaced by intensity, and while the scene remains captivating, its beauty is left questionable as a result of the destruction that is wrought by its appearance in the carefree existence of the young women.

Mahler links this frantic activity to the women with the repetition – his emendation – of the earlier couplet "Goldn'ne Sonne webt um die Gestalten / Spiegelt sie im blanken Wasser wieder". Both the lighthearted banter of the women and the intense motion of the men receive the same treatment from the reflective capacity of the stream. Both are preserved in a flat, distorted space but not in time, and even as the young men destroy the attempts of the women to preserve the flowers of summer, they themselves are continually reflected in the ever-changing water, unable to preserve, able only to duplicate the events on land. The images of summer and the mirror-like water and its capacity for the formation of a distorted spatial memory links 'Von der Schönheit' to 'Von der Jugend', and both texts form a kind of core to the cycle, with the earlier and later texts radiating out from it. Both evoke an innocence and ignorance not found in the other poems, which are written in a more cynical, downcast, and sometimes sarcastic vain. The cycle as a whole, then, is not meant to be taken purely as an ironic statement on the futility of historical preservation, for the earnest innocence of the central texts belies a real desire to make memory work and a frustration at its futility.

We begin to see a movement towards the heaviness of the later texts with the reaction of the young woman to the destruction of her attempt to preserve the flowers of summer. She is not disappointed in Mahler's version of the text: while Bethge has her look at the young man with "Sorge", Mahler changes this concern to "Sehnsucht", and again adds text which heightens the intensity of the moment.[157] Her reaction to the violence, to the destruction of her memory, is to eroticize it: a response which belies the seeming innocence of the early lines of the poem and which suggests a desire to seize, rather than confront, the loss of memory portrayed in the crushing of the flowers. Her concern is now with the present moment, and while she does not directly desire the loss of memory as the drinker of the opening text did, she finds the loss of the capacity for memory undisturbing and the agent of this loss even desirable.

From this central core of summer we again move away from the innocence and ignorance of 'Von der Jugend' and 'Von der Schönheit' towards a darker exploration of memory. We do not move forwards in the Earth's seasonal progression, however, but backwards, to spring, a time not of destruction but of new growth and creation. Mahler's textual changes in 'Der Trunkene im Frühling' are small but significant, comprising only a few words but offering a key to the interpretation of the poem and the cycle.

Another drinking song, 'Der Trunkene im Frühling' invites connection to and comparison with the opening 'Das Trinklied vom Jammer der Erde'. The poems are similar in theme and tone but the later text builds on the ignorance of the central

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[157] Explication of Mahler's changes in the cycle as a whole has been mistakenly limited to discussion of the expanded length of the texts as providing a greater framework for the musical material, such as in Mitchell: "Mahler's expansion of the text is very striking. Strophe 1, except for minor word alterations and substitutions, he leaves at five lines. But strophe 2 he swells to eight lines and also increases the length of some of them: Mahler's strophe absorbs forty words, Bethge's thirty-six. In strophe 3, the expansionary process reaches its height: Mahler's strophe is no less than eleven lines, against Bethge's six, seventy-one words instead of thirty-seven. Strophe 4 expands to eight lines, and again the word count is significantly increased: from thirty to fifty-one." (Donald Mitchell, Gustav Mahler: Songs and Symphonies of Life and Death, 277.) Little work has been devoted to the nature of the textual changes themselves as separate from their quantity.

summer poems in developing its attitude towards memory. Both texts involve a willful denial of memory achieved through intoxication, but 'Der Trunkene im Frühling' does not posit life as a barren garden but as a dream. It has become less an original experience of the Earth's materiality, such as the garden, and more a created or secondary experience, like the reflection of the figures in the pond and stream of the summer songs. Here, however, the reaction to the distortion of the dream or reflection of original experience is not to ignore it, but to actively avoid recognizing it through intoxication.

And for Mahler drinking is not portrayed as a physical, but as an emotional and psychological act. The drinker does not cease because of physical restrictions, as in Li-Tai-Po/Bethge, but "weil Kehl' und Seele voll". The purpose of the act, then, has been achieved when a level of psychological and emotional numbness has occurred. The drinker stumbles off to sleep to continue the dream which he has recognized already as a secondary, distorted experience of life. Wakefulness and sleep are the same in this sense, for one exists in a dream-like state in either. However, when the speaker is awake, he is aware of the inadequacy of his experience of life compared to the ever-changing permanence of the life of the Earth. When he awakens from his drunken slumber, he is unaware that spring has come, but the appreciation of this news in a wakeful state elicits only a shudder. The bird that is its herald, however, embraces its arrival. The speaker's response to the change of seasons is not, then, something intrinsic to spring itself but a recognition that change has and must occur without his participation in it. His dream-existence, whether awake or asleep, prohibits his appreciation of change, as he experiences only the current moment – that of spring – and not the status of the moment in the progression of history. In other words, he experiences the arrival of spring without reference to the previous season or to the actual change of seasons; the speaker is only able to recognize the current moment

without an experience of its temporal relationships to moments before and after. He has, literally, been unconscious of the change that occurred while he slept, the change of seasons which lends spring its significance as the end of winter and the preparatory season to summer.

The innocent ignorance of the lack of memory present in the summer songs has here developed into a recognition of this inadequacy. The reaction remains the same, however, as it was with a more rudimentary comprehension at the beginning of the cycle. 'Der Trunkene im Frühling', then, offers both a gesture of reprise in the form of the drinking song and the theme of escape. It also contains a motion of continuation as the singer's understanding of the futility of memory and historical preservation becomes ever clearer and as his own inadequacy in comparison to the steady temporal continuity of the Earth becomes ever more apparent.

Mahler's construction of memory and history reaches its peak in the intricate construction of 'Der Abschied'. With numerous long emendations to the text involving the union of two unrelated texts by separate authors,[158] 'Der Abschied' represents a deeply thought out philosophy and the culmination of the discussion and development which has taken place throughout the cycle. The life present here offers opportunity to mankind, both to recognize the abilities of the Earth and, embracing that knowledge, to begin to appropriate them for oneself.

'Der Abschied' contains none of the gestures of escape from the human position on Earth that were found in the preceding texts. The speaker here embraces and revels in the eternally shifting relationships around him, and the early stanzas of the text are merely an apostrophe of the season of summer. In describing nature in this

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[158] ,Der Abschied' is the result of the joining of two poems from Bethge's compilation, 'In Erwartung des Freundes' by Mong-Kao-Jen and 'Der Abschied des Freundes' by Wang-Wei. While the poems are found on facing pages in Bethge's text, the decision to unify them here was unprecedented and entirely Mahler's.

way, the speaker has effectively chosen to delineate and quantify the space between himself and the Earth in a spirit that was the object of desperate avoidance in the earlier songs, where ignorance, sleep, and drink offered a release from the need to recognize this difference.

The disparity becomes evident in the examination of a similarity between Earth and humanity: both are sleeping. The nature of this sleep, however, leads to differing ends. The Earth breathes deeply, "voll von Ruh' und Schlaf". While sleep has been a constant theme throughout the cycle and has been associated with the need or desire to escape from human inadequacy in comparison with the Earth, this sleep is of another sort. It offers rest: the rest which the speaker of 'Der Einsame' longed for but could not attain.[159] This difference between rest and sleep is in both cases a Mahlerian insertion, suggesting a decision to separate sleep from its companion, rest, and thus allowing for separate implications of each.

As the earth sleeps, so too do its people, and Mahler, not following Mong-Kao-Gen/Bethge, constitutes this sleep as arising from different needs and with different consequences than the rest enjoyed by the Earth. Human sleep results from the need to fulfill longing; since "Alle Sehnsucht will nun träumen", sleep satisfies a desire through the creation of dreams which are unconnected to the reality external to sleep. These dreams help to create a kind of alternate remembrance, one which does not entail the reconstitution of past events, but rather a re-creation of them. Mahler does not posit this as a form of remembrance, preferring instead that sleep serve as a vehicle: "um im Schlaf / Vergess'nes Glück und Jugend neu zu lernen!" The question, then, is the difference between this learning anew and the faculty of memory. That forgotten happiness is learned only in a state of sleeping and dreaming implies the same sort of distortion of memory that we saw in the earlier summer

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[159] The singer of 'Der Einsame' cries: "Ja, gib mir Ruh', ich hab' Erquickung not!"

poems; dreaming is a reflection, but not a duplication, of experience. It is also significant that Mahler states that what has been forgotten can be learned *anew* – and not *re*learned. The difference is subtle but important: the former suggests that the learning, the creation of experience in the dream, follows a similar path to the lived experience which has been forgotten, but does not at all imply that the result or the product of this learning is the same. Re-learning, on the other hand, indicates that both process and result are the same; if the sleeper were to relearn that which had been forgotten, the lived events would be, in effect, duplicated in the dream – and memory, the preservation of past events, would be created.

Mahler has created an opening to this text which evokes a far different attitude towards memory than the rest of the cycle. While the facts of history remain the same – it is still unattainable by humanity, and remains the province of Earth – the speaker embraces the Earth's capacity for remembrance rather than envying it and consequently deliberately escaping from its presence. The restful sleep of the Earth and the dreaming sleep of mankind are given equal weight: separate but not necessarily disparate in quality or significance. The disappointment over the Earth's superiority to humanity found in the earlier poems is notably absent, and this acceptance of the status of humanity and Earth results a clear-sighted discussion of the function and character of memory.

This discussion plays out primarily in the encounter between speaker and friend that forms the second half of the text. Both figures evoke a transparent understanding of human and earthly memory, as well as an acceptance of the capacities and limitations of both. With 'Der Abschied', then, Mahler makes a positive statement on the nature of memory and historical consciousness in contrast to the negatively defined concepts of the earlier songs of the cycle.

With the entrance of the friend into the text, both in the mind of the singer and

then later physically, a sort of dialogue develops about the nature of memory. Mahler departs here significantly from Bethge's text: the singer does not merely await his friend, but does so on the occasion of their parting farewell.[160] At this point, still in Mong-Kao-Jen's 'In Erwartung des Freundes', this functions as a simple gesture to the later text of Wang-Wei, but it also introduces a distinct poignancy to the verses that follow and, significantly, it introduces a new concept of death to the work as a whole.

While references to an escape from life in the form of sleep and intoxication abound throughout the cycle, death itself was only referenced in the opening text, 'Das Trinklied vom Jammer der Erde'.[161] The concept brackets the work as a whole, and does so with two notably different understandings of its meaning and consequence. The focus of the speaker here, in 'Der Abschied', is not on the parting from the friend – even as he awaits it – but on the communion of the immediate present which exists yet in life. This represents a radical departure from the opening texts of the work, where life was portrayed as something from which the subject escaped, and where the focus of the text constantly turned from life to its avoidance. Here, on the other hand, life is embraced, yet not in the same way it was enjoyed in the summertime texts that formed the middle movements of the cycle. There is no air of superficial contentment in 'Der Abschied', no sense that the speaker lacks recognition of his relationship to the friend or to the Earth which he treads as he waits. Rather, he enters fully into the scene of the Earth. The image of the waiting scene is not viewed through a reflection, but exists wholly in space and time. This reality, unlike those of the early songs or

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[160] We know that the text of ‚Der Abschied' caused considerable trouble for Mahler: the music was completed at a fairly early stage, but the textual changes continued well into the final moments of composition: „As the manuscript [of a composition sketch] clearly reveals, the vocal line, the melody, was substantially as Mahler wanted it from the outset (the pitches are virtually identical, but for a minor variant here and there, with the final version), while the words underwent an exhaustive process of selection, reselection, revision and cancellation. Whereupon the whole cycle of verbal emendation would start all over again." (Donald Mitchell, Gustav Mahler: Songs and Symphonies of Life and Death, 418.)

[161] i.e., „Dunkel ist das Leben, ist der Tod."

'Der Trunkene im Frühling', evokes a sense of awe in the speaker. His cry, an addition of Mahler's, of "O Schönheit! O ewigen Liebens, Lebens trunk'ne Welt!" turns the tables on the imagery of the earlier songs. Compared to the howl of the ape that opened the cycle, the cry that closes it represents the birth of an emotional and mental cognizance of humanity's role in the world. Here the Earth is intoxicated, not with drink but with life. What results is a heightening of the senses, which, now filled with the presence of the Earth, are able to experience it fully, without the dulling effects of intoxication through drink. As the voices of the earlier texts moved from life, the Earth enters into it more deeply, and the imagery of drunkenness serves to highlight the contrast between these two directional movements. The speaker of 'Der Abschied', while not a part of the Earth's life-drunken ecstasy, is nonetheless the only voice in the work to embrace it: for him, it is what makes the Earth beautiful, not threatening.

The text changes direction again suddenly upon the arrival of the friend, and with the beginning of Wang-Wei's 'Der Abschied des Freundes'. To preserve the continuity of character, Mahler alters the pronouns of the opening text, changing the 'ich' of the friend to 'er'. He does not, however, correspondingly change the 'er' of Wang-Wei's text – the person whom the friend has met – to correspond to the 'ich' of Mong-Kao-Jen's poem. Far from being an oversight on Mahler's part (given the care with which he reworked these texts, such a mistake seems highly improbable), the double use of the third person places the listener not with the speaker, but outside of the scene entirely, and it functions as the fulcrum upon which the text pivots, for we shall end with the speaker, not the friend, as traveler, and again in the first person.

We return with the arrival of the friend to the imagery of drinking, for the parting involves a farewell drink. This drink is unlike the others we have seen in the cycle: it results, as do the earlier ones, in a parting from life, but this last farewell

brings with it not ignorance or oblivion but a recognition and embracing of the life around the drinker. The roles have changed; it is a symbol, a gesture which signifies but does not provide an eternal departure from human life. It is the drink, and not the drunkenness which might ensue, which is invoked here; the focus of the text has changed from effect to catalyst.

The drink precedes – although this is not to say that it causes – a final, clear-sighted statement by the speaker of his relationship to the Earth. His recognition that happiness has eluded him on Earth provokes his travels. This recalls the forgotten happiness of the sleepers earlier in the text; the difference is that the speaker, unlike them, realizes that the sleep they enjoy will not return happiness to him, but merely provide him with a reflection, a façade of happiness. He never longs for sleep, but rather for rest. This again brings us to an earlier point in the work: sleep has been primarily the province of mankind, while rest – although longed for by humanity – has, until now, been enjoyed only by the Earth itself.[162]

The speaker now searches for rest in a new place. Rather than turning to sleep or to drink in search of rest, he travels "nach der Heimat, meiner Stätte!" He searches within himself, within his own identity, and in his own place, and not "in die Ferne" – in the realm of others or in the peace of the Earth. Here we have a fundamental shift from the earlier texts: while their figures either looked for this rest in a sleep which sought to evade the recognition of the realities of their lives or were unable to recognize that their capacity for lived experience, for memory, was only a reflection and distortion of actual events, the speaker here embraces life – despite its ineffectuality in comparison with the Earth – and specifically his own life, by turning inwards in an investigation of what he can experience.

As a result, his experience of the Earth that surrounds him is remarkably

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[162] As earlier in 'Der Abschied': "Die Erde atmet, voll von Ruh' und Schlaf."

different from that of his predecessors. Having turned towards his own past and his own identity in search of rest, he, alone among the voices of *Das Lied*, experiences a sort of communion with the Earth. Mahler's speaker is not tired, as is Wang-Wei's, but quiet, waiting. And, in a parallel to the missed experience of spring of 'Der Trunkene im Frühling', the speaker of 'Der Abschied' is able to join the Earth in the changing of the seasons. For the first time in the work, man experiences a kind of temporal shift, one which demands understanding of before and after, and a development of memory which allows for a new fullness of lived experience. Both spatially and temporally the scene is infinite: the Earth is "all überall" and "ewig" in its transition to spring. This stretching of the moment of change to cover eternity brings us to the goal of the work. The speaker is not immersed in the present moment to the exclusion of all others and of the relationship of that moment to all others. Rather, the present moment becomes eternally new, creating its relationships to moments before and after in an ever-changing pattern in which the speaker – with his sevenfold repetition of "ewig" – can finally participate. With 'Der Abschied' and the end of a Mahlerian discussion of historical consciousness and memory, we have reached the final point in a teleology which has led us from denial and ignorance of real, lived experience and the attempt to preserve that experience through its re-appropriation in a dream world, to a point where, by embracing the limits of particular human experience, one can fully comprehend its place in the whole and fully understand and experience the particular moment.

The specific discussion of remembrance in the texts of the cycle also gives rise to a more general critique of personal and collective history. The discussion of temporality, of before and after and the historical continuum, which pervades *Das Lied* gives rise to a strange sort of seasonal chronology within the work itself. We move from the winter of 'Das Trinklied' to autumn in 'Der Einsame', then to summer

in 'Von der Jugend' and 'Von der Schönheit', followed by spring in 'Der Trunkene' and the evocation of the end of summer, followed by spring, in 'Der Abschied'.[163] Do the seasons themselves have meaning here, or is it rather the transitions between them which are important for the movement of the text?

The answer is both. While it is undeniable that the desolation of the winter landscape in 'Das Trinklied' stimulates a response of negativity and fear from the speaker, his reply does not seem to be tied solely to winter. We see much the same reaction of avoidance of the Earth in 'Der Trunkene', a spring song; despite the drastic change in locale, the reaction of the figures is nearly identical. Summer seems to have initial connotations of youth and pleasure, yet it also appears in the final text of the work in a far different capacity, not as the site of youthful ignorance but as a place where understanding of the Earth begins. Here in "Der Abschied", spring receives far different treatment than it does in 'Der Trunkene', and becomes the final goal of an experience of life, rather than an object of avoidance. The seasons of the individual texts carry with them definite connotations and associations, yet these are not constant throughout the work. Rather, each text stands as an individual interpretation of seasonal meaning with prior and subsequent texts adding to, but not necessarily confirming, the interpretation offered by their neighbors.

The lack of stasis in the seasonal symbolism of *Das Lied* naturally leads to an investigation of the points of change in the work, an examination of the seasonal continuum. The movement from one season to the next, from one part of the work to the next, is notably anti-chronological.[164] Rather, it seems to proceed backwards

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[163] For further discussion of the seasonal movement in *Das Lied*, see Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>, 252ff.

[164] The "[…] dissolution of spatio-temporal orientation […]" (Stephen E. Hefling, "Das Lied von der Erde," 460) as manifested in the music of Das Lied has been noted in the scholarship on the work. Mellers remarks that "[…] in the protracted suspension on the word 'ewig', music strains for a release from both harmony and metre – the musical synonyms for space and time." (Wilfrid Mellers, "Mahler

through time: from winter to autumn to summer to spring in the first five songs of the work. In 'Der Abschied', we commence a forward motion. The poem is almost a-seasonal, and a season is never definitively named, but the imagery of the text seems to be that of summer or autumn. At the end, however, we return again to spring, and the abnormal motion of the work falls apart. The seasonal teleology is unclear, and – seemingly out of character with the rest of the work – the driving force of the Earth in the seasons is subsumed by another, more powerful, organizational logic.

In this sense the work is dominantly symphonic. The textual motion of the piece is not linear, not narrative. Instead, it moves with a method of repetition and return, with definite linkages that comment paratactically on each other rather than produce a narrative flow. Mitchell calls this the "arch" of the symphony, and suggests that the conflicts contained within the work drive its progression:

> The 'drama' contains and supports the total arch of the symphony, the finale of which, 'Der Abschied', winds up the unfinished business intentionally left unfinished by the first movement. Indeed, the oppositional conflict that is the first movement's *raison d'être* is brilliantly replayed, restated, by the finale, as necessary preparation, symbolic and musical, for the ultimate resolution."[165]

The shape of the work is not driven linearly, rather, it progresses through a series of oppositions from which precipitate the work's ultimate philosophy and statement. In this way the summer of the middle movements opposes the summer of 'Der Abschied'; the spring of 'Der Abschied' the winter of 'Das Trinklied', and the knowing sorrow of autumn in 'Der Einsame' the ignorance of 'Von der Jugend'. In addition to the conflict which the seasonal movement of the cycle initiates, the recurrence of themes such as those of rest, reflection, sleep, and drinking provide

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and the Great Tradition: Then and Now," <u>The Mahler Companion</u>, ed. Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999) 570.)

[165] Donald Mitchell, <u>Gustav Mahler: Songs and Symphonies of Life and Death</u>.

further sources of opposition. These themes are not developed in any sort of

progression, rather, they call to mind earlier occurrences of the theme and their

associations in an almost leitmotivic way,[166] expanding, contracting, and forming new

associations as they reappear. The structure of the symphony here, then, is a frame in

which is woven a web of associations which ultimately precipitate a philosophical

constellation, and not a progression through various stages of thematic growth. The

texts themselves form a sort of literary symphony which supports and guides the

musical symphony in which they are contained.

This musical symphony contains – and is largely guided by – texts, and while

the inclusion of texts had been more or less acceptable in symphonic forms since

Beethoven, *Das Lied* is unique in that its entire structure is accompanied by textual

forms. Mahler recognized the singularity of this concept, and it is most obviously – if

most superficially – in this aspect that *Das Lied* also lays claim to the genre of song

cycle. Yet structurally, as well, the work bears hallmarks of this genre, and their

incorporation into the symphonic form makes as much of a philosophical statement as

does the content of the work itself.

Das Lied proceeds, if not narratively, then certainly in a logical exploration of

a single, unifying theme – that of the relationship between Earth and humanity,

centered around the conflict point of memory.   The progression of the songs of the

work serves to develop an understanding of memory and its perception, and this

progression, if not the "story" of the work, is linear. While not proceeding

chronologically through the life of the speaker or through the seasonal changes of the

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[166] Indeed, it is difficult to imagine a work such as *Das Lied* occurring before Wagner's musical
organicism in which the musical composition became not a grouping of separate parts but "a single
metaorganism, all its parts inextricably and causally linked." (John Daverio, Nineteenth-Century Music
and the German Romantic Ideology, 187.) The web of associations Mahler weaves in *Das Lied* recall
the *Gesamtkunstwerk* in the way in which they are woven together, text and music each heightening the
effect of the other. Mahler's work pushes the concept even further, however, as musical idioms invade
the world of textual development.

Earth, we do move from simple avoidance of the Earth's changes through ever more complex reactions, until we arrive at the culminating comprehension of 'Der Abschied'. It is difficult to see, for example, how the reference to reflection in 'Von der Schönheit' could be fully comprehensible without the preceding discussion in 'Von der Jugend', and how the implications of the drunken Earth and the farewell drink of 'Der Abschied' could be fully understood without the prior development of the theme in 'Das Trinklied' and 'Der Trunkene'. While the movements of *Das Lied* as symphony certainly have an established order, the thematic relationships developed symphonically in the work do not lead to a coherent philosophical statement. Understood as a song cycle, however, *Das Lied* evinces a linear, if not chronological, movement from one phase of understanding to the next, all of which are necessary – and in their proper order – for the final statement of 'Der Abschied'.

Das Lied also represents the song cycle form in that its ideological or philosophical message is carried largely by the text. Mahler's exploration of the development and implications of memory here do not, and could not, exist solely in the musical form of the work. The text is necessary, not only to the expression of isolated moments of the piece, but also to the formal structure and goal of the work as a whole. *Das Lied* is a work whose ideas are carried not only by the voice as instrument, but by the text as medium, and the centrality of this medium to the structure and thematic cohesion of the work is one of the primary hallmarks of the song cycle.

Das Lied, then, represents a fusion of song cycle and symphony on a fundamental level. It does not embody characteristics of the symphonic merely on the level of an orchestral song cycle, nor does it lay claim to being a song cycle merely through its incorporation of text. Rather, it takes its structure and internal teleology from both genres. The symphony provides it with its internal motivic web and the

framing effect of the outer movements as introduction and finale on the internal ones. The song cycle, on the other hand, lends the work its textual foundation and the linear development of its philosophical idea.

The hybridization of these genres and the philosophical ideology of *Das Lied* are inextricably intertwined. The advent of the orchestral song cycle and, even more so, the union of song cycle and symphony had profound implications for the bourgeois understanding of their social and cultural identity. *Das Lied* represents a critical statement in this regard. Its elaborate orchestration forces it into the realm of the concert hall, while its elements of symphonic form betray the simpler narrativity of the song cycle. On the other hand, the work as song cycle brings the entire song cycle genre into a new realm of philosophical statement from which it had previously been excluded by its domestic associations. As such, *Das Lied* serves formally to disrupt both the comfortable zone of the bourgeois song cycle and the status of the four-movement concert symphony, structurally questioning the relevance, the goals, and the cultural location of those genres.

Yet the work also presents an ideological statement with reference to the bourgeois lifestyle. It is, uniquely among Mahler's works, a work of oriental origin; while the Far East had some claim to literary and musical popularity as representative of the exotic, Mahler does not exaggeratedly exploit these characteristics in *Das Lied*.[167] Rather, the Asian or orientalizing origins of the work serve to question the relevance and location of the historical consciousness and cultural heritage that the bourgeoisie was trying to form. By placing his discussion of memory in the framework of these Chinese texts, Mahler forces an examination of the location of memory itself: it is not automatically situated in a German cultural consciousness, nor

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[167] Musically, the work contains references to oriental music, but these hardly pervade the work and are not its central focus. It is not meant as an imitation or parody of oriental styles, nor can it be classified as a "character piece" on the culture of the Far East.

does the formation of memory have to occur within a framework that creates a collective, as opposed to an individual, history and heritage.

Mahler's discussion of memory in *Das Lied* critiques the bourgeois attempt to form a cultural heritage from that of the German-speaking folk , a critique he began in his early *Wunderhorn* songs. While the earlier works formulated that critique from the perspective of a discussion of German cultural material, however, *Das Lied* takes a more abstract view. It approaches the topic with a discussion of the formation of memory and historical consciousness itself, at the level of a conflict between humanity and nature, rather than focusing on a particular national location of memory. In essence, what the liberal bourgeoisie of Mahler's day were trying to do was to create a sort of cultural memory which they felt was lacking. Reaching into the realm of what they viewed as the "natural" and "organic" in the culture of the agrarian folk, they sought to create a memory, a heritage for their own cultural existence.[168]

This, Mahler argues, is an attempt condemned to failure: one cannot appropriate the capacity for memory of another, and that which falls under the categorization of "nature" can be understood and appropriated least of all by those who stand outside of it, for it exists beyond the realm of human comprehension. That is not to say that nature is beyond human experience. The work suggests this, too, in

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[168] The intrusion of folk music and folk idioms into the art song beloved by the bourgeoisie is directly related to attempts by the bourgeoisie to form a collective social consciousness. These attempts to appropriate a class identity led to a mingling of aims as "in den Wörtern "Volk", "Volksgeist" und "Volksmusik" der Begriff der Unterschicht (vulgus) und die Idee der Nation ineinanderfließen, insofern verwirrend, als der Nationalismus des 19. Jahrhunderts gerade nicht ein Bewußtsein der Unterschichten von sich selbst ausdrückte, sondern ein bürgerliches Phänomen war (für den Adel war die dynastische, nicht die nationale Loyalität ausschlaggebend). Die Aneignung des musikalisch Volkstümlichen, durch die sich das Bildungsbürgertum der Wurzeln des Nationalen und damit der eigenen ursprünglichen Substanzialität zu vergewissern suchte, war ein Zitieren über die Schranke sozialer Fremdheit hinweg (eine Schranke, derer man sich bewußt war, als man das Volkstümliche noch – aufklärerisch – als pittoresk und nicht – romantisch – als Ausdruck einer tiefen, von Zivilisation überlagerten Schicht des eigenen Inneren empfand)." (Carl Dahlhaus, "Die Idee des Nationalismus in der Musik," 483.) Throughout his compositional oeuvre Mahler takes issue with this, not with the aims of nationalism itself, but with the attempted appropriation of a foreign culture by the bourgeoisie to "create" nationalism and a cultural history for itself.

'Der Abschied', where the speaker is able to enter in to some sort of experience of the Earth precisely because he is not attempting to understand the nature of that experience. This type of experience and its expression was identified as the dominant trait of folk art and culture by the liberal bourgeoisie and the sort of naiveté or unquestioning participation inherent in this experience and necessary for it is precisely what prevented that class from borrowing the heritage of the folk. For they wanted not only to appropriate this cultural heritage but to question it as well, to demand that it provide answers to their cultural development and history.

This questioning, or, alternatively, this desire to participate in an experience not their own and the lament that such participation was impossible, are exactly what *Das Lied* contains as a dominant theme. The voice of *Das Lied* seeks to become part of and to acquire the capacity for history that is the Earth's, and in being denied this, draws back into the microcosm of the isolated human moment. It is not any particular experience of the Earth that mankind desires, but rather the facility to form a continuum of experience – a history and a heritage. The final statement of the work, that such experience can only be acquired when one does not avoid the inadequacies of one's own capacity for experience, comes to bear directly on the cultural life of the liberal bourgeoisie of Mahler's day: their attempts to appropriate the cultural heritage of the folk in order to form their own cultural history and, in so doing, to stimulate a type of German cultural nationalism, are flawed. They can never lead to the formation of memory, claims the experience of *Das Lied*. Rather, the answer to the desire of the liberal bourgeoisie would be to embrace the limits of their own lived experience.

There is also a difference in *Das Lied* between the singing voice and the cavorting subjects of the inner movements. The young, ignorant characters of the cycle are as yet caught up in the stylized, aestheticized lifestyle which the singer tries to escape. If the songs of the *Wunderhorn* had provided a commentary on the

appropriation of folk culture by the liberal bourgeoisie, *Das Lied* also implicates the opposite extreme – the decadence of Secession art and culture – for failing to form a tangible, useful artistic corpus for an educable public. The message of *Das Lied* is thus a double one: the discussion of memory contained within its lines provides a critique of bourgeois attempts to formulate cultural heritage, while the reaction of the singing voice to the figures of the text simultaneously refuses to adopt the same critique of the function of contemporary art as do the Secessionists. Mahler thus explicitly points out that this work follows a new path.[169] The figures speak to both groups, as the discussion of remembrance in *Das Lied* renders the bourgeois understanding of history impossible, and as the aestheticized, decadent life of modern Vienna is revealed to be transitory and hollow.

Following Mahler's earlier settings of the *Wunderhorn* and Rückert, the stylized refinement of Chinese culture in *Das Lied* seems out of place in a discussion of cultural nationalism and German cultural history. The dual task of *Das Lied*, however, necessitates a textual setting that can address both the backwards-looking culture of the liberals and the introspective one of the Secession. Thus the discussion of remembrance that can be abstracted from Mahler's arrangement and editing of text within the cycle comments on cultural development generally, while the setting both abstracts this discussion from the particular German context and serves, ironically through references to the Italian Renaissance, to address the new art being developed:

> The exotic setting in refined and stylized Chinese
> culture seems a metaphor for the high aesthetic life-style
> and cultivated hedonism of the Secession and its
> patrons. Boticelli-like maidens, vigorous young ephebes

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[169] See Schorske for more on this: "*Das Lied von der Erde*, along with the *Kindertotenlieder*, made Mahler the culture hero of quite a different social sub-group than the aesthetes. They were ethical modernists, followers of the rational critic Karl Kraus. With Kraus, the young musical intellectuals among them – Schoenberg, Berg, and their circle – rejected the Secession and the whole cult of art and beauty so widespread in the Viennese elite." (Carl Schorske, <u>Gustav Mahler: Formation and Transformation</u>, 20.)

> on white stallions disport themselves in a stylized,
> Chinese garden setting. Mahler's *Lied* exposes the
> ephemerality and hollowness of this aestheticized life;
> his singer, the disillusioned one, prepares not, like Faust
> in the VIIIth, for redemption, but for the final farewell
> and the return to the beautiful but indifferent earth.[170]

The twisted reflections of the youths in the pond are the inaccuracies of memory, but

also represent the contorted sensibilities of the new school of art. The Earth itself,

indifferent, as Schorske says, to the changing tides of culture, provides the only true

constant and reference point for one who seeks art. Thus Mahler's works return

constantly to this idea of nature, pointing out that its distortion and misappropriation

cannot provide a firm basis for any sort of artistic growth.

      Mahler thus does not condemn the goal of a nationalist agenda in *Das Lied*, but

uses the discussion of memory to question the means by which such nationalism is

developed or how it is acquired. Both thematically, in the discussion of memory and

temporal relationships, and structurally, in the fusion of song cycle and symphony,

Das Lied undermines the attempt to create a cultural heritage for the liberal

bourgeoisie. In so doing it calls into question the validity of Mahler's own supposed

culturally nationalist stance.[171] The exotic origin of the texts of the work places this

discussion at a remove from the particular German situation, and its critique is a

universal one that applies to the particular German cultural situation only insofar as it

blankets all cultural nationalities. Seen as the culmination of a philosophical trajectory

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[170] Carl Schorske, <u>Gustav Mahler: Formation and Transformation</u>, 20.

[171] The very fusion of song and symphony, beyond any thematic discussion within the work, criticizes the bourgeois self-understanding, for "[d]aß der Liedton von Mahler in eine ästhetisch prekäre Beziehung zur Synmphonie gesetzt wurde, bedeutet also nicht, wie eine borniert feindselige Kritik behauptete, eine Zerstörung der „Natürlichkeit", sondern vielmehr deren Wiederherstellung. (Die Volksliedenthusiasten, die sich durch Mahler irritiert fühlten, begriffen nicht, daß im Grunde gerade das „sentimentalisch" gebrochene Verhältnis zum Volkston, von dem sie selbst, auch wenn sie es leugneten, als „Bildungsbürger" des 19. Jahrhunderts ausgingen, von Mahler gewissermaßen in Töne gefaßt worden war: Daß das wiederentdeckte Volkslied auf einen musikalischen Bewußtseinsstand traf, der durch den symphonischen Stil der „großen Musik" des Zeitalters geprägt war, und daß es gerade dadurch, durch den Kontrast also, wie ein Stück musikalische Natur erschien, ist der rezeptionsgeschichtliche Tatbestand, der von Mahler sozusagen in Kompositionsgeschichte umgesetzt wurde.)" (Carl Dahlhaus, "Musikalischer Realismus," 221.)

that began with the *Wunderhorn* songs and developed through the settings of Rückert, Nietzsche, Goethe, and others, the textual manipulation of *Das Lied* shows us a much more circumspect Mahler – one who took a much more complex philosophical view of his cultural and social milieu than had previously been thought.

VII. CONCLUSION

A key to understanding Mahler's aesthetic and philosophical ideology is his interaction with the extra-musical universe of his time through his treatment of the texts set in his compositions. Unlike other composers, Mahler did not treat his texts purely as semantic vehicles. Rather, he took them as integral to the formal basis of his work and allowed the text to become a structural part of the music that surrounded it. Thus the voice, as Mahler says, becomes one instrument among many: it does not take on a separate function from the instruments of the orchestra, but joins them. The text that the voice sings contains the dual function of an instrumental line that dictates musical structures, as well as of a medium driven by textual, literary logic. Mahler's singular approach to his texts contains both a literary and a musical logic. By creating musical structures from literary texts, and by so thoroughly incorporating his texts into the musical fabric of his compositions, he creates works that are neither songs nor symphonies, neither textually- nor instrumentally-centered, but a balance of both.

Scholars have long noticed the unique balance of music and text in Mahler's works, but have generally been at a loss to describe how this affects other than genre considerations. A few authors, however, have remarked on the formal changes wrought by Mahler's texts:

> The single thread that can be traced in all aspects of Mahler's vocal works, the musical-aesthetic foundation of his songs, may be described as the musico-literary concept. The essence of this approach – its point of departure – rests in the composer's attitude to, and in his treatment of, the texts of his songs. On this basis, Mahler does not appear to fit satisfactorily into either one of two categories of composers which include most of the major masters of the *Lied*. Composers in the first category, such as Hugo Wolf and Hans Pfitzner, held poetry in absolute esteem and set music to the words. Schubert, Robert Franz, and to a lesser extent Schumann and Brahms, on the other hand, appear to have

> considered musicality of primary importance and set, on the whole, words to music.
>
> Considering Mahler's total output in the field of song, neither the literary, nor the musical approach can be said to dominate: his attitude was balanced between the primacy of musical considerations and the hegemony of the written word. While Mahler used all the elements of musical technique to demonstrate the central poetic thought, formal design appears as a principal factor of his musico-literary concept.[172]

Beyond the usual remark that Mahler's work defies traditional genre definitions, we discover two things here. That Mahler's creations reflect a balance between textual and musical considerations implies that we should expect to encounter truly hybrid works, neither song nor symphony, poem nor musical composition. And that the formal structure of the work is a central means of conveying his "musico-literary concept" suggests that Mahler has created a hybrid form as well. As we have seen, the formal aspect of his compositions draws equally from the needs of musical structures and from the semantic meaning of the text, using words as musical phrases and using purely musical structures to create textual meaning.

This view can be understood otherwise, in that through his compositions Mahler contends "daß der Inhalt, und zwar der außermusikalsiche Inhalt, die Form bestimmt."[173] Again, we have a dichotomy of meaning. Extramusical events determine the structure of the work in that Mahler is consciously making a statement of his cultural philosophy by combining song and symphony, with all the attendant cultural associations and values of each. On the other hand, and on a more microcosmic level, extramusical events occur in each work on the level of the text, which, before its integration into the work, existed at an a- or extra-musical level. At the same time that he compromises the absolute musicality of the work by introducing

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[172] Zoltan Roman, "Structure as a Factor in the Genesis of Mahler's Songs," Gustav Mahler, Wege der Forschung Bd. 653, ed. Hermann Danuser (Darmstadt: Wissenschaftliche Buchgesellschaft, 1992) 82.
[173] Constantin Floros, "Weltanschauung und Symphonik bei Mahler," Gustav Mahler, ed. Hermann Danuser, 346.

the text, Mahler – and this is his unique contribution to the musical world – introduces musicality to the text by treating it *as* music, as a musical form and an integral part of the fabric of the composition.

This compositional method obviates both the autonomy of the musical form and the syntactic/semiotic structure of the text, while at the same time betraying the roots of neither. The musical work obeys a musical logic, but its theme is not a musical but a textual one. Like a musical theme, this textual theme has a structure and points of modulation; it varies and interacts with parallel themes, giving them contrast and context. Yet the logic of the textual theme is a semiotic one, and as such contains more than the formal meaning of a musical structure. The theme can be "read" on both a formal and a hermeneutic level, and the difficulty for Mahler as composer remains in respecting both levels while allowing neither to dominate the work.

In this way Mahler's music could in a sense be viewed as "absolute", for it does not derive its structure from a textual logic, nor does a textual meaning control the order of the musical work. Rather, the text acts as theme and its structure becomes a part of the musical structure. As another musical texture within the orchestral fabric, the text acts as both a part of the musical whole and as a metastructure to the composition, retaining its semantic value while becoming a part of the musical form. This is in contrast to the traditional form of the Lied, where the text governs the musical structure with little concern for musical needs; the form of the work is dictated purely by the formal and semantic necessities of the text. Yet it is also unlike a symphony, where the small- and large-scale forms result from a highly-ordered musical logic that shows little concern for a literary schema. In the symphony, the instrumental fabric and the interplay and development of musical themes is what matters, and a medium that does not easily allow itself to be subsumed within this complex fabric is inherently a-symphonic and brings an element of foreignness to the

work. Mahler allows neither of these options, choosing and editing his texts so that they neither control nor lose themselves in the musical fabric of the work, while at the same time allowing them to speak eloquently as text and bear a developed philosophical message that music, taken alone, would be incapable of.

In fact, Mahler's music tends toward not only the a-symphonic, but the a-compositional. It is unlike any preexisting musical genre; particularly in the later works, it is difficult to delineate the separate generic elements that make up the composite work. In this regard, perhaps, Mahler's music is most revolutionary. In looking back at the sum of previous musical forms and in evaluating critically their worth in the modern musical world, Mahler simultaneously takes what is most philosophically pregnant from each form and negates the form itself. In other words:

> Als erster Komponist hat Mahler erkannt – und das
> macht ihn zum wichtigsten Komponisten der gesamten
> Musikgeschichte – , daß man keine Symphonien, Lieder,
> oder Tänze mehr, keine Sonaten oder Charakterstücke,
> keine Opern und symphonischen Dichtungen, keine
> Kirchenmusik und keine weltliche Musik, keine
> absolute Musik und keine Gebrauchsmusik – nämlich
> daß man überhaupt nichts mehr komponieren kann.[174]

This is not a nihilistic statement. It does, however, reflect the realization that the distinction of musical forms was relevant primarily in a historical sense. To compose a truly "new" work, one that was thoroughly modern, a composer had to examine critically musical tradition and realize that to compose in a certain form was as culturally significant as to compose in no form at all, or to compose in an amalgamated form. In choosing the latter, Mahler consciously sets the cultural associations of different forms in opposition and uses them to shape his musical ideology. The result is a musical work that is at the same time neither song nor symphony, neither Mass nor cantata, but song, symphony, Mass, and cantata at once.

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[174] Heinz-Klaus Metzger, "Verhältnis zur Tradition," <u>Gustav Mahler</u>, Musik Konzepte Sonderband, ed. Heinz-Klaus Metzger and Rainer Riehn (Munich: Text + Kritik, 1989) 4.

In a sense, Mahler's music both engages with other musical traditions and eras, while at the same time retreating within itself as a compositional microcosm, focusing entirely on the intricate mechanism of the work itself and what radiates from it. This compositional approach – and its radicality – are highlighted by a comparison with Mahler's own conducting practice:

> Er lässt den so wunderbar hell strahlenden Raum zu den Aufführungen abdunkeln. Gut für die Konzentration auf das musikalische Bühnengeschehen, meint er. Schlecht fürs Gesellschaftsspiel, fürs Zeigen, Tuscheln, Schauen und Gesehenwerden zwischen Parkett, Rängen und Logen, meint das Publikum. Die Zuspätkommenden lässt Mahler nicht mehr herein. Ungeheuerlich. Eine Revolution. Wo doch so manche der wichtigsten Opernbesucher ihren allseits bemerkten Auftritt nur durch das Zuspätkomen hatten. Mahler zwingt das Aufmerksamkeit des Publikums dorthin, wo die Musik spielt.[175]

Mahler does not deny the audience's presence, but focuses its attention on the proceedings of the work instead of the happenings of its own social history. In the same way, while his music comments on cultural and social philosophy, its ultimate focus is the interplay of text and music within the work itself, and not its juxtaposition with other musical works. Mahler's compositions are not easily placed within a historical trajectory or tradition; they are not linear in their thought.

This view of Mahler's work also counteracts the oft-cited view that he was a "nostalgic" composer. This is a radical oversimplification. While Mahler addresses many musical and literary traditions in his oeuvre, he does not "borrow" from them. To borrow from prior traditions would imply an uncritical acceptance of their forms and message, and Mahler is nothing if not critical. He does not borrow or quote these traditions so much as he reflects on them, much as an academic scholar or philosopher gathers and studies resources in order to play them off each other and synthesize a new

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[175] Klaus Konjetzky, "Literarisches Staccato mit Gustav Mahler," Gustav Mahlers Symphonien, ed. Renate Ulm (Kassel: Bärenreiter, 2001) 14.

outlook from them. Texts as disparate as Nietzsche and the Wunderhorn intersect to
paratactically evince a philosophical stance. While aspects of musical history form the
building blocks of Mahler's work, those blocks are not taken directly from their
sources but are re-worked, interpreted, and transformed to suit Mahler's needs in the
work. Sentimental nostalgia, then, plays no part in what is a highly interpretive and
critical process.

If this is not a nostalgic music, how does it relate to its precedents? How does
it understand, interpret, and critique previous traditions? Mahler's music is novel not
in that it changes of the listener's understanding of text or music, but in the new
structural relationships it creates between the two media. Scholars often point to the
extreme degree of integration of text and music in Mahler's works, but this is not
really the right term. Integration implies that music and text each lose their character
as music/text by compromising their own constitutive characteristics to achieve unity
with the other medium. In Mahler's work, however, text and music remain entirely
themselves while at the same time adopting features of the other. It is in this way that
Mahler's work can so precisely comment on cultural philosophy: it captures the
communicative, symbolic, and historical capabilities of both text and music while
losing the force and autonomy of neither:

> Das Gedicht und die Musik seiner Vertonung sind und
> bleiben zwei verschiedene ästhetische Spiele, auch wenn
> sie im Lied zusammenkommen – zwei Stimmigkeiten je
> in sich, mit je eigenen Spielregeln der Sinnstiftung und
> des Verstehens, selbst wenn sie so eng wie hier zu einem
> Werk der Kunst zusammengebunden sind. Gerade auf
> Grund ihrer Verschiedenheit und Selbständigkeit können
> sie sich aufeinander einlassen und gegenseitig zu
> verstehen geben.[176]

Yet when two separate sets of rules play off each other in one work, they must work
cohesively and not divisively. Mahler has achieved this by allowing the text to adopt

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[176] Hans Heinrich Eggebrecht, <u>Die Musik Gustav Mahlers</u>, 237.

a musical structural logic as well as a literary one, thereby creating a work that "thinks" musically, even as it communicates textually.

This same action can be understood in a different way when thought of as the mingling of two distinct sound-types. We discussed these briefly with reference to the *Wunderhorn* songs, but they take on an added meaning at this juncture. If Mahler's music is, as he claims, "immer und überall Naturlaut", then the forms of art music become equal to the sound of birdsong and the sung word. Eggebrecht's discussion again provides clarification here, as Mahler's music can be understood as Nature-sound in each of these senses:

> Erstens: Naturlaute im engsten, im extremen Sinne. Das sind die Tierlaute, voran die Vogelrufe und –stimmen als deren musikalischer Inbegriff . . . .
> Zweitens: Naturlaute im weiteren Sinne. Das sind alle die Laute (die Naturlaute im engsten Sinne mit eingeschlossen), die nicht, jedenfalls nicht primär, aus kunstmusikalischen Traditionen stammen, sondern die – mehr oder weniger unmittelbar – aus der klingenden Repräsentation der Natur geschöpft sind, wobei Natur als das von Zivilisation, Kultur, Kunst, von Zeit und Geschichte noch Unberührte begriffen ist. Das sind die Laute, die als kompositorisch exterritoriale Gebilde die Episoden konstituieren und aus denen Mahler eine Musikart kreierte, die als Naturlaute-Musik anders ist als die an die Kunsttradition anknüpfende Musik und die als solche das „Andere" zu benennen vermag, das anders ist als die Wirklichkeitswelt, in der Kultur und Kunst fungieren.
> Drittens: Naturlaute im weitesten Sinne. Das sind die Laute als klingende Repräsentation der Welt als Ganzes, der Natur als Schöpfung, des Seins überhaupt, die bei Mahler zu seiner Art von Musik werden, seiner Musik schlechthin, von der er sagt, sie sei „immer und überall nur Naturlaut". In diesem weitesten Begriff des Naturlauts sind die Naturlaute im engsten und im weiteren Sinne ebenso mit eingeschlossen wie die Laute aus den gebrauchsmusikalischen Bereichen: Choral, Marsch, Ländler, usw., und wie die Figuren und Wendungen aus der kunstmusikalischen Tradition: Doppelschlag, chromatischer Gang, Dur-Moll-Wechsel usw., wobei es zwischen den Naturlauten im weiteren und denen im weitesten Sinne Überschneidungen

Mahler's music realizes the latter two forms of *Naturlaut* in a highly self-aware way. The second, middle form is directed externally, and negatively defined in comparison to what is unnatural. These *Naturlaute* form a philosophy of what comprises "the musical", and create one created from its textual, musical, historical, and cultural interactions with the world beyond itself. It is the dominant form of critique in, for example, the *Wunderhorn* songs, which thematize the interaction and opposition between bourgeois culture and the folk and between folk music and art music. As Mahler's musical and philosophical sophistication grows, the musical work and form itself becomes the topic and locus of cultural philosophy. In a sense the "natural" in this form of *Naturlaut* can be understood as that which is natural to the music itself, with no reference or connection beyond itself – for this would introduce the "unnatural" to the musical entity. This "natural" music is, for Mahler, good music, unforced music. Yet in order for this music to participate fully in the philosophical realm, it must be able to interact with that which lies beyond its scope. Here we encounter Mahler's unique treatment of text: by using text in a way that follows not textual forms but musical ones, Mahler can utilize the extra-musical linkages that the text provides without, however, forcing the music itself to focus externally to itself.

This is intertextuality in the broadest sense, as not only individual texts here refer to each other and along with that their individual, personal histories and associations, but entire genres and mediums encounter and interpret each other. Mahler has placed his music squarely in the philosophical, literary, and cultural realm by invoking such an all-encompassing intertextuality, and in so doing establishes himself not as a nostalgic composer, but as a thoroughly modern one, for "stark ausgeprägt sind im Fin de siècle die intertextuellen Strukturrelationen, d.h., 'jene

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[177] Hans Heinrich Eggebrecht, <u>Die Musik Gustav Mahlers</u>, 127-8.

Relationen, die verschiedene Texte miteinander verbinden und diese zu Dialogpartnern werden lassen.'"[178] Key here is the idea of dialogue: one literary text encountering a musical text and each leaving the encounter with some of the constitutive elements, the "thoughts", of the other text. Much as when two individuals speak with each other, Mahler's texts enter the musical domain, converse with it in a musical language, and are persuaded to adopt some musical idioms, but remain wholly and integrally text. Adopting musical structural characteristics does not lessen the literary-ness of the text, just as being convinced of another's point of view does not violate the integrity of a particular individual.

This sort of intertextuality implies a great self-awareness on the part of each text (or, in other words, on the part of the author-composer who introduces them) as to the roles and identities of their genres and the specific, limited ways in which they can encounter each other, as well as the rules of that encounter. Such consciousness of one's own medium, of the boundaries and possibilities of each part of a composition, is diametrically opposed to nostalgia, rather necessitating a highly critical stance towards historical and contemporary works. Mahler's textual choices – oddly reactionary as they may seem at first glance – and his integration of these texts within his central medium of music are not a blind wishing-away of the angst of the fin-de-siècle. Instead, they confront it directly by critiquing and quantifying the historical relationship between the two social, cultural, and philosophical eras represented in the work. Mahler's project is, in a sense, to define the fin-de-siècle by pinpointing its location with respect to "known quantities."

Each of Mahler's musical and literary texts contributes to this project in discrete and complementary, although still sometimes paradoxical, ways. The

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[178] Jens Malte Fischer, Fin de siècle. Kommentar zu einer Epoche (München: Winkler Verlag, 1978) 22-3. Quote from J. Schulte-Sasse, Literarische Struktur und historisch-sozialer Kontext. Zum Beispiel Lessings „Emilia Galotti," (Paderborn, 1975) 105.

Wunderhorn songs form their critique most directly through satire and parody of folksong tropes that serve to highlight their misapproation by a culture far removed from the folksong's origin. The genius of Mahler's approach here lies in its subtelty, for his parody never mocks the folksong form itself. Rather, it arises from a whole-hearted embracing of the genre, one which leaves aside the niceties of nineteenth-century chamber song and becomes rough-hewn and mimetic, rather than descriptive, of folk life. By "out-folking the folksong", in a sense, Mahler creates a sense of parody in his very faithful recreation of the folk tone, and this highlighting of the folk aspect of the songs serves to underscore their absurditiy in the liberal bourgois cultural milieu.

If with the *Wunderhorn* songs Mahler points to folksong as out of place in the company of nineteenth century chamber music, in the Second Symphony he creates a different, equally radical statement by demonstrating that folksong can be at home in the concert hall and in the monumental genre of the symphony. This is perhaps the more striking placement of folk text, for it not only suggests that folksong is out of place in the bourgeois chamber music environment, it places it within a genre whose ideology had been viewed as diametrically opposed to that of folksong. By not allowing the folk text of the Second Symphony to be swallowed by the force of the genre, just as he did not allow the folk-like tone of the texts to be overcome by the conventions of nineteenth-century chamber song, Mahler defends it as a substantial genre worthy of interaction with "art" forms in its own right.

And if the *Wunderhorn* songs and the Second Symphony form a critique of bourgeois culture through their manipulation of the folksong, the *Kindertotenlieder* and the Third Symphony examine bourgois experience from the perspective of the individual. The *Kindertotenlieder* begin the discussion of memory and remembrance that will pervade the rest of Mahler's textual settings. Critique here becomes directed

not towards the behavior of a class culture but towards the consciousness of an individual and the way that an individual's inability to accurately perform the act of remembrance creates individual repercussions. By extension, these repercussions are manifested and felt on the social level, as we saw in the earlier works, but as Mahler's thought progresses through his career, his examination becomes more particular, more granular, instead of more global.

In the *Kindertotenlieder* this manifests itself in the figure of the grieving father and his difficulty in perceiving and processing the presence or absence of his deceased children. The inability to process the present leads to a failure to spearate past from present, in other words, to accurately recall memory as memory. If the *Wunderhorn* works dealt with the misguided appropriation of memory, this has developed into the theme of the failure of memory itself. Rather than remaining in the past, memory inrudes on the present not just as remembrance, but as a substitute for lived reality. In this case, then, unlike in the *Wunderhorn*, Mahler finds memory attached to the correct remembering subject and remembered object, but failed in its temporal linkages.

The Third Symphony also discusses the place of individual man within the temporal realm, but its verdict is a far brighter one. The despondent individual voice, despairing of its place in the historical continuum, is replaced by the joyous children's chorus who hail the arrival of eternity. This investigation of memory is made more complex by the inclusion of two differing vantage points; that of the individual and that of the heavenly realm. The *Kindertotenlieder* reach the conclusion that individual man lacks the capacity to properly situation himself historically, but the Third Symphony offers a more optimistic view wherein there is the potential to escape this fate. While not spelling out a solution, the work points to the possibility of one and provides a path to the less critical, more abstract discussions of remembrance in Mahler's last textual compositions.

Mahler's investigation of memory reaches its peak in the Eighth Symhony and *Das Lied von der Erde*. These works are markedly different from the previous ones, and the more conceptual, abstract treatment we find here represents the culmination and consolidation of Mahler's investigation of song and symphony, Germanness and individuality, and memory and forgetting. The Eighth, like the Third, has a note of celebration as it ends, affirming the value of the German experience, even introducing the idea that the German experience is unique in its capacity for remembrance. With the Eighth, too, we find a true amalgamation of textual and compositional styles. This allows for Mahler's formal innovation to take center stage in the work, which for our purposes here is more significant than the message conveyed by the texts themselves. The Eighth Symphony begins the process of abstraction that reaches its peak in *Das Lied* through this very focus on its formal elements. The discussion of remembrance and history in the Eighth takes place on the level of genre distinctions and oppositions and the pairing of certain, sometimes oppositional, types of work.

The development of thought that we have seen in the chronology of Mahler's works reaches its zenith and end in *Das Lied*. With this late work we find integration, formally, thematically, and philosophically, of song and symphony. Here, too, the topical material of the work forms an extremely complex and compact discussion of remembrance that is, however, at such a remove from both the German cultural experience and any individual situation that it declines to form the pointed critique that we find in the earliest works. Rather, with *Das Lied* we hear not an investigation of the German condition but one of the human experience. The thinking process which gives rise to this investigation takes place on the levels of genre, form, subject matter, and subject and is wholly integrated into the work. With *Das Lied*, Mahler's philosophical musings have reached a point of rest, and his thoughts on mankind's remembrance result in a musico-textual critique of the experience of preceeding

generations as well as the reaction of his own generation to that experience. The result is an affirmation of lived experience, whatever its inadequacies may be. Like the Eighth, *Das Lied* offers both a critique and a celebration, and reveals Mahler to be a perceptive thinker, able to take a cohesive stance on both history and the present, and to provide an affirmative way forward. Mahler was anything but nostalgic, as he has often been called by scholars who looked purely at his choice of text, admittedly old-fashioned, but not at his manipulation of it. Mahler's textual selection serves a distinct purpose and the texts he chooses have a relationship to the culture he is critiquing. Yet he is also not uncompromisingly critical of either the liberal bourgeoisie, the German nationalist movement, or the quandries of the individual psyche. His critique circumspectly examines the pitfalls of its subject, but does not neglect to discover its redeeming qualities, as well. And the paths Mahler's work suggests are not radical, do not involve a cultural about-face, but rather point to simple changes in society's cultural self-understanding that may, in fact, bear no tangible ramifications, but only internal, invisible ones.

This delicate handling of his subject is what is unique and admirable about Mahler's work. Unlike most of his contemporaries, he involves himself neither in an embracing of the cultural status quo nor in an outright dismissal and revocation of it. He does not waffle between these two extremes, rather he charts a path that negotiates an understanding between them, recognizing the ways in which each has failed and gone to extremes, and identifying the crux of the problem – an understanding of history, of collective and individual memory – without laying blame for its causation. This perceptiveness perhaps results from his unique position in society: as a friend of many key players and a popular cultural figure, he stood in many respects inside the circle of the fin-de-siècle, but his status as conductor and composer of what are, in many respects, backward-looking (although not nostalgic) works marks him as not

wholly belonging to the thought and practice of the era. While Mahler does little in the way of suggesting a practical solution or common ground to be found in the cultural rift of the fin-de-siècle, his acute and impartial perception of the nuances of the problem, and his clear discussion of its many aspects in his works, offer a large step forward to our understanding of the era.

APPENDIX

Des Knaben Wunderhorn (Arnim and Brentano)	Des Knaben Wunderhorn (Mahler)
von Arnim, Achim and Brentano, Clemens. Des Knaben Wunderhorn. ed. Heinz Rollecke. Frankfurt am Main: Insel Verlag. 2003.	Mahler, Gustav. Des Knaben Wunderhorn. Wien: Universal Edition.

Der Schildwache Nachtlied (I 205), p. 190	Der Schildwache Nachtlied
"Ich kann und mag nicht fröhlich sein, Wenn alle Leute schlafen, So muß ich wachen, Muß traurig sein."	Wenn alle Leute schlafen, so muß ich wachen! Ja wachen! Muß traurig sein!
"Ach Knabe du sollst nicht traurig sein, Will deiner warten Im Rosengarten, Im grünen Klee."	Lieb'Knabe, du mußt nicht traurig sein! Will deiner warten, im Rosengarten, im grünen Klee, im grünen Klee!
"Zum grünen Klee, da komm ich nicht, Zum Waffengarten Voll Helleparten Bin ich gestellt."	Zum grünen Klee da geh' ich nicht! Zum Waffengarten Voll Helleparten bin ich gestellt! Bin ich gestellt!
"Stehst du im Feld, so helf dir Gott, An Gottes Segen Ist alles gelegen, Wers gauben tut."	Stehst du im Feld, so helf' dir Gott! An Gottes Segen ist alles gelegen! Wer's glauben tut! Wer's glauben tut!
"Wers glauben tut, ist weit davon, Er ist ein König, Er ist ein Kaiser, Er führt den Krieg."	Wer's glauben tut, ist weit davon! Er ist ein König! Er ist ein Kaiser! Ein Kaiser! Er führt den Krieg!
Halt! Wer da? Rund! Wer sang zur Stune? Verlorne Feldwacht Sang es um Mitternacht: Bleib mir vom Leib!	Halt! Wer da! Rund'! Bleib' mir vom Leib! Wer sang es hier? Wer sang zur Stund'? Verlorne Feldwacht sang es um Mitternacht! Mitternacht! Mitternacht! Feldwacht!

Verlorne Mühe (I 372), p. 350	Verlorne Müh'

Sie:
Büble, wir wollen außle gehe,
Wollen unsre Lämmer besehe,
Komm, liebs Büberle,
Komm, ich bitt.

Büble wir! Büble, wir wollen aussegehe!
aussegehe!
Wollen wir? Wollen wir? Unsere
Lämmer besehe!
Gelt! Komm'! Komm'! Lieb's Büberle,
komm', ich bitt'!

Er:
Närrisches Dinterle,
Ich geh dir holt nit.

Närrisches Dinterle, ich mag dich halt nit!

Sie:
Willst vielleicht ä Bissel nasche,
Hol dir was aus meiner Tasche;
Hol, liebs Büberle,
Hol, ich bitt.

Willst vielleicht, Willst viel leicht a bissel
nasche? bissel nasche?
Willst vielleicht? Willst vielleicht? Hol'
dir was aus meiner Tasch'!
Hol' dir was! Hol' dir was! Hol'!
Hol'! Hol', lieb's Büberle, hol', ich bitt'!

Er:
Närrisches Dinterle,
Ich nasch dir holt nit.

Närrisches Dinterle, ich nasch dir halt nit!
nit!

Sie:
Tut vielleicht der Durst dich plage,
Komm, will dich zum Brunne trage;
Trink, liebs Büberle,
Trink, ich bitt.

Er:
Närrisches Dinterle,
Es dürst mich holt nit.

Sie:
Tut vielleicht der Schlaf dich drücke,
Schlaf, ich jag dir fort die Mücke;
Schlaf, liebs Büberle,
Schlaf, ich bitt.

Er:
Närrisches Dinterle,
Mich schläferts holt nit.

Sie:
Gelt, ich soll mein Herz dir schenke,

Gelt ich soll, Gelt? Ich soll mein Herz dir

Immer willst an mich gedenke;
Nimms, lieb Büberle,
Nimms, ich bitt.

schenke? Herz dir schenke?
Gelt? ich soll? Gelt! Ich soll? Immer
willst an mich gedenke? Immer! Immer!
Immer!
Nimm's! Nimm's! Nimm's, lieb's
Büberle! Nimm's, ich bitt'!

Er:
Närrisches Dinterle,
Ich mag es holt nit.

Närrisches Dinterle, ich mag es halt nit!

Geh du nur hin, ich hab mein Teil (I 371), Trost im Unglück
p. 348

Husar:
Wohlan die Zeit ist kommen,
Mein Pferd das muß gesattelt sein,
Ich hab mirs vorgenommen,
Geritten muß es sein.
Geh du nur hin, ich hab mein Teil,
Ich lieb dich nur aus Narretei;
Ohne dich kann ich wohl leben,
Ohne dich kann ich schon sein.

Wohlan! Die Zeit ist kommen!
Mein Pferd, das muß gesattelt sein!
Ich hab' mir's vorgenommen!
Geritten muß es sein!
Geh' du mir hin! Ich hab' mein Teil!
Ich lieb' dich ur aus Narretei!
Ohn' dich kann ich wohl leben! Ja leben!
Ohn' dich kann ich wohl sein!

So setz ich mich aufs Pferdchen,
Und trink ein Gläschen kühlen Wein,
Und schwör bei meinem Bärtchen,
Dir ewig treu zu sein: Geh du u.s.w.

So setz' ich mich aufs Pferdchen,
und trink' ein Gläschen kühlen Wein!
Und schwör's bei meinem Bärtchen,
dir ewig treu zu sein.

Mädchen:
Du glaubst, du bist der Schönste,
Wohl auf der ganzen weiten Welt,
Und auch der Angenehmste,
Ist aber weit gefehlt: Geh du nur hin
u.s.w.

Du glaubst, du bist der Schönste wohl
auf der ganzen weiten Welt,
und auch der Angenehmste!
Ist aber weit weit gefehlt!

In meines Vaters Garten,
Wächst eine schöne Blume drin,
So lang will ich noch warten,
Bis die noch größer ist. Geh du nur u.s.w.

In meines Vaters Garten wächst eine
Blume drin!
So lang will ich noch warten, bis die noch
größer ist!
Und geh du nur hin! Ich hab mein Teil!
Ich lieb dich nur aus Narretei!
Ohn' dich kann ich wohl leben!
Ohn' dich kann ich wohl sein!

Beide:

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Du denkst ich werd dich nehmen,
Ich habs noch nicht im Sinn,
Ich muß mich deiner schämen,
Wenn ich in Gesellschaft bin;
Geh du nur hin, ich hab mein u.s.w.

Du glaubst, ich werd' dich nehmen!
Das hab ich lang noch nicht im Sinn!
Ich muß mich deiner schämen!
Ich muß mich deiner schämen,
wenn ich in Gesellschaft bin.

Wer hat dies Liedlein erdacht (I 213), p. 198

Wer hat dies Liedel erdacht?

Dort oben in dem hohen Haus,
Da guckt ein wacker Mädel raus,
Es ist nicht dort daheime,
Es ist des Wirts sein Töchterlein,
Es wohnt auf grüner Heide.

Dort oben am Berg in dem hohen Haus, in dem Haus,
da gukket ein fein's, lieb's Mädel heraus.
Es ist nicht dort daheime!
Es ist nicht dort daheime!
Es ist des Wirts sein Töchterlein.
Es wohnet auf grüner Haide.

Und wer das Mädel haben will,
Muß tausend Taler finden,
Und muß sich auch verschwören,
Nie mehr zu Wein zu gehn,
Des Vaters Gut verzehren.

Mern Herzle ist wund.
Komm', Schätzle, mach's g'sund!
Dein schwarz-braune Äuglein,
die hab'n mich verwund't!
Dein rosiger Mund macht Herzen gesund.
Macht Jugend verständig,
macht Tote lebendig,
macht Kranke gesund,
macht Kranke gesund, ja gesund.

Wer hat denn das schöne Liedel erdacht?
Es habens drei Gäns übers Wasser gebracht,
Zwei graue und eine weiße;
Und wer das Liedlein nicht singen kann,
Dem wollen sie es pfeifen.

Wer hat denn das schön schöne Liedlein erdacht?
Es haben's drei Gäns' übers Wasser gebracht!
Zwei graue und eine weiße,
zwei graue und eine weiße!
Und wer das Liedlein nicht singen kann,
dem wollen sie es pfeifen! Ja!

Verspätung (II 10), 443

Das irdische Leben

Mutter, ach Mutter! es hungert mich

Mutter, ach Mutter, es hungert mich!

Gib mir Brot, sonst sterb ich.
Warte nur m ein liebes Kind!
Morgen wollen wir säen geschwind.

Und als das Korn gesäet war,
Rief das Kind noch immerdar:
Mutter, ach Mutter es hungert mich
Gib mir Brot, sonst sterb ich.
Warte nur mein liebes Kind!
Morgen wollen wir ernten geschwind.

Und als das Korn geerntet war
Rief das Kind noch immerdar:
Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur mein liebes Kind!
Morgen wollen wir dreschen geschwind.

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur mein liebes Kind!
Morgen wollen wir mahlen geschwind.

Und als das Korn gemahlen war,
Rief das Kind noch immerdar:
Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur mein liebes Kind!
Morgen wollen wir backen geschwind.
Und als das Brot gebacken war,
Lag das Kind schon auf der Bahr.

Des Antonius von Padua Fischpredigt (I 347), p. 326

Antonius zur Predig
Die Kirche findt ledig,
Er geht zu den Flüssen,
Und predigt den Fischen;
Sie schlagn mit den Schwänzen,
Im Sonnenschein glänzen.

Gib mir Brot, sonst sterbe ich!
Warte nur! Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!

Und als das Korn geerntet war,
rief das Kind noch immerdar:
Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!
Warte nur! Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!

Und als das Korn gedroschen war,
rief das Kind noch immerdar:
Mutter, ach Mutter, es hungert mich,
gib mir Brot, sonst sterbe ich!
Warte nur! Warte nur, mein liebes Kind!
Morgen wollen wir bakken geschwind.

Und als das Brot gebakken war,
lag das Kind auf der Totenbahr!

Des Antonius von Padua Fischpredigt

Antonius zur Predigt die Kirche find't
ledig!
Er geht zu den Flüssen und predigt den
Fischen!
Sie schag'n mit den Schwänzen!
Im Sonnenschein glänzen!
Im Sonnenschein, Sonnenschein glänzen,

sie glänzen, sie glänzen, glänzen!

Die Karpfen mit Rogen
Sind all hieher zogen,
Haben d'Mäuler aufrissen,
Sich Zuhörens beflissen:
Kein Predig niemalen
Den Karpfen so gfallen.

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilend herschwommen
Zu hören den Frommen:
Kein Predig niemalen
Den Hechten so gfallen.

Auch jene Phantasten
So immer beim Fasten,
Die Stockfisch ich meine
Zur Predig erscheinen.
Kein Predig niemalen
Den Stockfisch so gfallen.

Gut Aalen und Hausen
Die Vornehmen schmausen,
Die selber sich bequemen,
Die Predig vernehmen:
Kein Predig niemalen
Den Aalen so gfallen.

Auch Krebsen, Schildkroten,
Sonste langsame Boten,
Steigen eilend vom Grund,
Zu hören diesen Mund:
Kein Predig niemalen
Den Krebsen so gfallen.

Fische große, Fisch kleine,
Vornehm' und gemeine
Erheben die Köpfe
Wie verständge Geschöpfe:
Auf Gottes Begehren
Antonium anhören.

Die Predigt geendet,

Die Karpfen mit Rogen sind all' hierher
zogen,
hab'n d'Mäuler aufrissen,
sich Zuhörn's beflissen!
Kein Predigt niemalen den Fischen so
g'fallen!

Spitzgoschte Hechte, die immerzu fechten,
sind eilends herschwommen,
zu hören den Frommen!

Auch jene Phantasten, die immerzu fasten:
die Stockfisch ich meine,
zur Predigt erscheinen.
Kein Predigt niemalen den Stockfisch so
g'fallen!

Gut Aale und Hausen, die vornehme
schmausen,
die selbst sich bequemen,
die Predigt vernehmen!

Auch Krebse, Schildkroten,
sonst langsame Boten,
steigen eilig vom Grund,
zu hören diesen Mund!
Kein Predigt niemalen den Stockfisch so
g'fallen!

Fisch' große, Fisch' kleine,
vornehm und gemeine,
erheben die Köpfe wie verständ'ge
Geschöpfe!
Auf Gottes Begehren die Predigt anhören!

Die Predigt geendet, ein jeder sich wendet.

Ein jedes sich wendet,
Die Hechte bleiben Diebe,
Die Aale viel lieben.
Die Predig hat gfallen,
Sie bleiben wie alle.

Die Krebs gehn zurücke,
Die Stockfisch bleiben dicke,
Die Karpfen viel fressen,
Die Predig vergessen.
Die Predig hat gfallen,
Sie bleiben wie alle.

Die Hechte bleiben Diebe,
die Aale viel leiben;
die Predigt hat g'fallen, sie bleiben wie
Allen!

Die Krebs geh'n zurükke;
die Stockfisch' bleib'n dikke,
die Karpfen viel fressen,
die Predigt vergessen, vergessen!
Die Predigt hat g'fallen, wie Allen,
die Predigt hat g'fallen, g'fallen!

Rheinischer Bundesring (II 15), p. 449

Rheinlegendchen

Bald gras ich am Neckar,
Bald gras ich am Rhein.
Bald hab ich ein Schätzel,
Bald bin ich allein.

Bal gras' ich am Nekkar, bald gras' ich am
Rhein;
bald hab' ich ein Schätzel, bald bin ich
allein!

Was hilft mir das Grasen
Wann die Sichel nicht schneid,
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt.

Was hilft mir das Grasen, wenn d'Sichel
nicht schneid't!
Was hilft mir ein Schätzel, wenn's bei mir
nicht bleibt!

So soll ich dann grasen
Am Neckar am Rhein,
So werf ich mein goldiges
Ringlein hinein.

So soll ich denn grasen am Nekkar, am
Rhein,
so werf' ich mein goldenes Ringlein
hinein.

Es fließet im Neckar,
Und fließet im Rhein,
Soll schwimmen hinunter
Ins tiefe Meer n'ein.

Es fließet im Nekkar und fließet im Rhein,
soll schwimmen hinunter ins Meer tief
hinein.

Und schwimmt es das Ringlein,
So frißt es ein Fisch,
Das Fischlein soll kommen
Aufs König sein Tisch.

Und schwimmt es, das Ringlein, so frißt
es ein Fisch!
Das Fischlein soll kommen auf's Königs
sein Tisch!

Der König tät fragen,
Wems Ringlein soll sein?
Da tät mein Schatz sagen,
Das Ringlein g'hört mein.

Der König tät fragen: wem's Ringlein
soll't sein?
Da tät mein Schatz sagen: Das Ringlein
g'hört mein.

Mein Schätzlein tät springen,	Mein Schätzlein tät springen Berg auf und
Berg auf und Berg ein,	Berg ein,
Tät mir wiedrum bringen,	tät mir wiedrum bringen das Goldringlein
Das Gold Ringlein fein.	mein!
Kannst grasen am Neckar,	Kannst grasen am Nekkar, kannst grasen
Kannst grasen am Rhein,	am Rhein!
Wirf du mir immer	Wirf du mir nur immer den Ringlein
Dein Ringlein hinein.	hinein!

Lied des Verfolgten im Turm (III 38), p. 900 — Lied des Verfolgten im Turm

Der Gefangene:

Die Gedanken sind frei,	Die Gedanken sind frei,
Wer kann sie erraten;	wer kann sie erraten,
Sie rauschen vorbei	sie rauschen vorbei
Wie nächtliche Schatten.	wie nächtliche Schatten,
Kein Mensch kann sie wissen,	kein Mensch kann sie wissen,
Kein Jäger sie schießen;	kein Jäger sie schießen,
Es bleibet dabei,	es bleibet dabei,
Die Gedanken sind frei.	die Gedanken sind frei!

Das Mädchen:

Im Sommer ist gut lustig sein,	Im Sommer ist gut lustig sein
Auf hohen wilden Heiden,	auf hohen, wilden Bergen.
Dort findet man grün Plätzelein,	Dort findet man grün' Plätzelein,
Mein Herzverliebtes Schätzelein,	mein Herz verliebtes Schätzelein,
Von dir mag ich nicht scheiden.	von dir, von dir mag ich nicht scheiden.

Der Gefangene:

Und sperrt man mich ein	Und sperrt man mich ein
Im finstern Kerker,	in finstere Kerker,
Dies alles sind nur	dies alles sind nur,
Vergebliche werke;	dies alles sind nur vergebliche Werke,
Denn meine Gedanken	denn meine Gedanken zerreißen
Zerreißen die Schranken,	die Schranken und Mauern entzwei,
Und Mauern inzwei,	die Gedanken sind frei,
Die Gedanken sind frei.	die Gedanken sind frei!

Das Mädchen:

Im Sommer ist gut lustig sein,	Im Sommer ist gut lustig sein,
Auf hohen wilden Vergen;	gut lustig sein auf hohen, wilden Bergen.

Man ist da ewig ganz allein,
Man hört da gar kein Kindergeschrei,
Die Luft mag einem da werden.

Man ist da ewig ganz allein
auf hohen, wilden Bergen,
man hört da gar kein Kindergeschrei,
kein Kindergeschrei!
Die luft mag einem da werden,
ja, die Luft mag einem werden.

Der Gefangene:
So sei es wie es will,
Und wenn es sich schicket,
Nur alles in der Still;
Und was mich erquicket,
Mein Wunsch und Begehren
Niemand kanns mir wehren;
Es bleibet dabei,
Die Gedanken sind frei.

So sei's wie es sei, und wenn es sich
schikket,
nur alles, alles sei in der Stille,
nur all's in der Still, all's in der Still!
Mein Wunsch und Begehren,
niemand kann's wehren!
Es bleibt dabei:
die Gedanken sind frei,
die Gedanken sind frei!

Das Mädchen:
Mein Schatz du singst so fröhlich hier,
Wies Vögelein in dem Grase;
Ich steh so traurig be Kerkertür,
Wär ich doch tot, wär ich bei dir,
Ach muß ich denn immer klagen.

Mein Schatz, du singst so fröhlich hier,
wie Vögelein im Grase.
Ich steh' so traurig be Kerkertür,
wär ich doch tot, wär ich bei dir,
ach muß, ach muß ich immer denn
klagen!?

Der Gefangene:
Und weil du so klagst,
Der Lieb ich entsage,
Und ist es gewagt,
So kann mich nicht plagen,
So kann ich im Herzen
Stets lachen, bald scherzen;
Es bleibet dabei,
Die Gedanken sind frei.

Und weil du so klagst,
der Lieb' ich entsage!
Und ist es gewagt, und ist es gewagt,
so kann mich nichts plagen!
So kann ich im Herzen
stets lachen und scherzen.
Es bleibet dabei,
es bleibet dabei,
die Gedanken sind frei!
Die Gedanken sind frei!

Unbeschreibliche Freude (III 112a), p.
968

Wo die schönen Trompeten blasen

Wer ist denn draußen und klopfet an?
Der mich so leise wecken kann?
Das ist der Herzallerliebste dein,
Steh auf und laß mich zu dir ein.

Wer ist denn draußen und wer klopfet an,
der mich so leise, so leise wekken kann!?
Das ist der Herzallerliebste dein,
steh' auf und laß mich zu dir ein!
Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,

die Morgenröt' zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
bei meinem Herzallerliebe.

Das Mädchen stand auf, und ließ ihn ein,
Mit seinem schneeweißen Hemdelein;
Mit seinem schneeweißen Beinen,
Das Mädchen fing an zu weinen.

Das Mädchen stand auf und ließ ihn ein,
sie heißt ihn auch willkommen sein.
Willkommen lieber Knabe mein,
so lang hast du gestanden!
Sie reicht ihm auch die schneeweiße
Hand.
Von ferne sang die Nachtigall;
das Mädchen fing zu weinen an.

Ach weine nicht, du Liebste mein,
Aufs Jahr sollt du mein eigen sein;
Mein eigen sollt du werden,
O Liebe auf grüner Erden.

Ach weine nicht, du Liebste mein,
ach weine nicht, du Liebste mein,
aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiß,
wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.
Ich zieh in Krieg auf grüne Haid',
die grüne Haide, die ist so weit.
Allwo dort die schönen Trompeten blasen,
da ist mein Haus, mein Haus von grünem
Rasen.

Ich wollt daß alle Felder wären Papier,
Und alle Studenten schrieben hier;
Sie schrieben ja hier die liebe lange Nacht,
Sie schrieben uns beiden die Liebe doch
nicht ab.

Wettstreit des Kuckucks mit der
Nachtigall (II 33), p. 467

Lob des hohen Verstandes

Einsmals in einem tiefen Tal
Der Kuckuck und die Nachtigall
Täten ein Wett anschlagen,
Zu singen um das Meisterstück:
"Gewinn es Kunst, gewinn es Glück,
Dank soll er davon tragen."

Einstmal in einem tiefen Tal
Kukkuck und Nachtigall
täten ein Wett' anschlagen.
Zu singen um das Meisterstück,
gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

Der Kuckuck sprach: So dirs gefällt,
Ich hab zur Sach ein Richter wählt,
Und tät den Esel nennen,
Denn weil er hat zwei Ohren groß,
So kann er hören desto bas,

Der Kukkuck sprach:
So dir's gefällt,
hab' ich den Richter wählt,
und tät gleich den Esel ernennen!

	Denn weil er hat zwei Ohren groß,
Und was recht ist, erkennen.	Ohren groß, so kann er hören desto bos,
	und, was recht ist, kennen!

Sie flogen vor den Richter bald,
Wie ihm die Sache ward erzählt,
Schuf er, sie sollten singen:
Die Nachtigall sang lieblich aus,
Der Esel sprach, du machst mirs kraus,
Ich kanns im Kopf nicht bringen.

Sie flogen vor den Richter bald,
Wie dem die Sache ward erzählt,
schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: Du machst mir's kraus!
Du machst mir's kraus! I-ja! I-ja!
Ich kann's in Kopf nicht bringen!

Der Kuckuck drauf anfing geschwind
Kuckuck! sein Sang durch Terz, Quart,
Quint
Und tät die Noten brechen;
Er lacht auch drein nach seiner Art,
Dem Esel gefiels, er sagt, nun wart,
Ein Urteil will ich sprechen.

Der Kukkuck drauf fing an geschwind
sein Sang durch Terz und Quart und
Quint.
Dem Esel g'fiels, er sprach nur:
Wart! Wart! Wart!
Dein Urteil will ich sprechen, ja sprechen.

Wohl sungen hast du Nachtigall,
Aber Kuckuck singst gut Choral,
Und hältst den Takt fein innen;
Das spreche ich nach mein hohen
Verstand,
Und kostets gleich ein ganzes Land,
So laß ich dichs gewinnen.

Wohl sungen hast du Nachtigall!
Aber Kukkuck singst gut Choral!
Gut Choral, und hälstst den Takt fein inne,
fein innen!
Das sprech' ich nach mein' hoh'n
Verstand,
hoh'n Verstand, hoh'n Verstand
und kost' es gleich ein ganzes Land,
so laß ich's dich gewinnen, gewinnen.
Kukkuck, Kukkuck, I-ja!

Des Knaben Wunderhorn
(Mahler)

Mahler, Gustav. Des Knaben
Wunderhorn and the Rückert Lieder for
Voice and Piano.   New York: Dover.
1999.

Ablösung (III 111), p. 968

Ablösung im Sommer

Kuckuck hat sich zu tod gefallen
An einer hohlen Weiden,

Kuckuk hat sich zu tode gefallen, Tode
gefallen

Wer soll uns diesen Sommer lang
Die Zeit und Weil vertreiben.
Ei das soll tun Frau Nachtigall,
Die sitzt auf grünem Zweige;
Sie singt und springt, ist allzeit froh,
Wenn andre Vögel schweigen.

An einer grünen Weiden! Weiden!
Weiden!
Kukuk ist todt! hat sich zu Tod' gefallen!
Wer soll uns denn den Sommer lang
Die Zeit und Weil' vertreiben? Kukuk!
Kukuk!
Wer soll uns denn den Sommer lang
Die Zeit und Weil' vertreiben?
Ei! Das soll thun Frau Nachtigall!
Die kleine, feine Nachtigall, die liebe,
süsse Nachtigall!
Die sitzt auf grünem Zweige;
Sie singt und springt, ist allzeit froh,
Wenn andre Vögel schweigen.
Wir warten auf Frau Nachtigall,
Die wohnt im grünen Hage,
Und wenn der Kukuk zu Ende ist,
Dann fängt sie an zu schlagen!

Abschied für immer (II 31), p. 464

Aus! Aus!

Heute marschieren wir,
Morgen marschieren wir,
Zu dem hohen Tor hinaus,
Ei du wacker schwarzbraun Mägdlein,
Unsre Lieb ist noch nicht aus.

"Heute marschieren wir!
Juche, juche, im grünen Mai!
Morgen marschieren wir
Zu dem hohen Thor hinaus,
zum hohen Thor hinaus! Aus!"

Reist du schon fort?
Reist du denn schon fort?
Kommst du niemals wieder heim?
Und wenn du kommst in ein fremdes
Ländchen,
Liebster Schatz vergiß mein nicht.

"Reis'st du denn schon fort?
Je, je! Mein Liebster!
Kommst niemals wieder heim?
Je, je! Mein Liebster!"
"Heute marschieren wir,
Juche, juche, im grünen Mai!
Ei du wacker schwarzbraun's Mägdlein,
Unsre Lieb ist noch nicht aus.
Die Lieb' ist noch nicht aus, aus!

Trink du ein Gläschen Wein,
Zur Gesundheit mein und dein,
Kauf mir einen Strauß am Hut,
Nimm mein Tüchlein in die Tasche,
Deine Tränlein mit abwasch.

Trink du ein Gläschen Wein
Zur Gesundheit dein und mein!
Siehst du diesen Strauss am Hut?
Jetzo heisst's marschiren gut!
Nimm das Tüchlein aus der Tasch',
Deine Thränlein mit abwasch'!
Heute marschieren wir,

Juche, juche, im grünen Mai!
Morgen marschieren wir,
Juche, im grünen Mai!"

Es kommt die Lerche,
Es kommt der Storch,
Es kommt die Sonne ans Firmament.
In das Kloster will ich gehn,
Weil ich mein Schätzchen nicht mehr tu
sehen,
Weil nicht wiederkommt mein Schatz!

"Ich will in's Kloster geh'n,
Weil mein Schatz davon geht!
Wo geht's denn hin, mein Schatz?
Gehst du fort, heut' schon fort?
Und kommst nimmer wieder?
Ach! Wie wirds traurig sein
Hier in dem Städchen!
Wie bald vergisst du mein!
Ich! armes Mädchen!"

"Dorten sind zwei Turteltäubchen,
Sitzen auf dem dürren Ast,
Wo sich zwei Verliebte scheiden,
Da verwelket Laub und Gras,
Was batt mich ein schöner Garten,
Wenn ich nichts darinnen hab,
Was batt mich ein die schönste Rose,
Wenn ich sie nicht brechen soll,
Was batt mich ein jung frisch Leben,
Wenn ichs nicht der Lieb ergeb?"

"Morgen marschieren wir,
Juche, juche, im grünen Mai!
Tröst dich, mein lieber Schatz,
Im Mai blühn gar viel Blümelein!
Die Lieb' ist noch nicht aus!
Aus! Aus! Aus! Aus!

Tamburgesell (I 78), p. 76

Der Tamburg'sell

Ich armer Tamburgesell,
Man führt mich aus dem Gewölb,
Ja aus dem Gewölb,
Wär ich ein Tambur blieben,
Dürft ich nicht gefangen liegen,
Nicht gefangen liegen.

Ich armer Tamburgesell,
Man führt mich aus dem Gewölb,
Ja aus dem Gewölb,
Wär ich ein Tambur blieben,
Dürft ich nicht gefangen liegen,
Nicht gefangen liegen.

O Galgen, du hohes Haus,
Du siehst so furchtbar aus,
So furchtbar aus,
Ich schau dich nicht mehr an,

O Galgen, du hohes Haus,
Du siehst so furchtbar aus,
So furchtbar aus,
Ich schau dich nicht mehr an,

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Weil i weiß i gehör daran,
Daß i gehör daran.

Wenn Soldaten vorbei marschieren,
Bei mir nit einquartieren,
Nit einquartieren,
Wann sie fragen wer i g'wesen bin:
Tamber von der Leib-Kompanie,
Von der Leib-Kompanie.

Gute Nacht ihr Marmelstein,
Ihr Berg und Hügelein,
Und Hügelein,
Gute Nacht ihr Offizier,
Korporal und Musketier,
Und Musketier.

Gute Nacht ihr Offizier,
Korporal und Grenadier,
Und Grenadier.
Ich schrei mit heller Stimm,
Von Euch ich Urlaub nimm,
Ja Urlaub nimm.

Armer Kinder Bettlerlied (III 79), p. 938

Es sungen drei Engel einen süssen Gesang

Es sungen drei Engel einen süßen Gesang,
Mit Freuden es im Himmel klang;
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei,
Von Sünden frei.

Es sungen drei Engel einen süssen
Gesang,
Mit Freuden es selig in dem Himmel
klang.
Sie jauchzten fröhlich auch dabei:
Dass Petrus sei von Sünden frei!
Von Sünden, von Sünden, von Sünden
frei.

Denn als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern das Abendmahl
aß,
So sprach der Herr Jesus: Was stehest du
hier,
Wenn ich dich ansehe, so weinest du mir,
So weinest du mir.

Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl
ass,
Da sprach der Herr Jesus: "Was stehst du
denn hier?
Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir,
So weinest du mir!"

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Ach! sollt ich nicht weinen du gütiger
Gott!
Ich hab übertreten die zehen Gebot;
Ich gehe und weine ja bitterlich,
Ach komm, erbarme dich über mich,
Ach über mich!

Hast du dann übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott,
Und bete zu Gott nur allezeit,
So wirst du erlangen die himmlicsche
Freud,
Die himmlische Freud.

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud die kein End mehr
hat;
Die himmlische Freude war Petro bereit,
Durch Jesum und allen zur Seligkeit,
Zur Seligkeit.

Waldvögelein (III 83), p. 942

Ich ging mit Lust durch einen grünen
Wald,
Ich hört die Vöglein singen,
Sie sangen so jung, sie sangen so alt,
Die kleinen Waldvöglein in dem Wald,
Wie gern hört ich sie singen.

Nun sing, nun sing Frau Nachtigall,
Sing du's bei meinem Feinsliebchen:
"Komm schier, komm schier wenns finster
ist,
Wenn niemand auf der Gassen ist,
Herein will ich dich lassen."

Der Tag verging, die Nacht brach an,
Er kam zu Feinslieb gegangen;
Er klopft so leis' wohl an den Ring,

Und sollt ich nicht weinen, du gütiger
Gott,
Ich hab übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich!
Ach komm und erbarme dich über mich!

"Hast du dann übertreten die zehen Gebot,
So fall auf die Kniee und bete zu Gott,
Bete zu Gott nur alle Zeit,
So wirst du erlangen die himmlische
Freud'."

Die himmlische Freud', die kein Ende
mehr hat,
Die himmlische Freude war Petro bereit't
Durch Jesum und Allen zur Seligkeit,
Durch Jesum und Allen zur Seligkeit!

Ich ging mit Lust durch einen grünen
Wald

Ich ging mit Lust durch einen grünen
Wald,
Ich hört' die Vöglein singen.
Sie sangen so jung, sie sangen so alt,
Die kleinen Waldvöglein im grünen Wald,
im grünen Wald!
Wie gern hört ich sie singen, ja singen!

Nun sing', nun sing', nun sing', Frau
Nachtigall!
Sing' du's bei meinem Feinsliebchen:
Komm' schier, komm' schier wenn's
finster ist,
Wenn niemand auf der Gasse ist,
Dann komm' zu mir, dann komm' zu mir!
Herein will ich dich lassen, ja lassen!

Der Tag verging, die Nacht brach an,
Er kam zu Feinsliebchen, Feinsliebchen
gegangen!

Ei schläfst du, oder wachst du Kind,
Ich hab so lang gestanden.

Er klopft so leis' wohl an den Ring,
Ei schläfst du, oder wachst, mein Kind?
Ich hab' so lang' gestanden, ich hab' so
lang' gestanden!

Es schaut der Mond durch's Fensterlein
Zum holden, süssen Lieben,
Die Nachtigall sang die ganze Nacht.
Du schalfselig' Mägdelein, nimm dich in
Acht,
Nimm dich in Acht!
Wo ist dein Herzliebster Geblieben?

Daß du so lang gestanden hast,
Ich hab noch nicht geschlafen;
Ich dacht als frei in meinem Sinn,
Wo ist mein Herzallerliebster hin,
Wo mag er so lang bleiben?

Wo ich so lang geblieben bin,
Das darf ich dir wohl sagen;
Beim Bier und auch beim roten Wein,
Bei einem schwarzbraunen Mädelein,
Hätt deiner bald vergessen.

Nicht wiedersehn (III 15), p. 879

Nicht wiedersehen!

Nun ade mein allerherzliebster Schatz,
Jetzt muß ich wohl scheiden von dir,
Bis auf den andern Sommer,
Dann komm ich wieder zu dir.

Und nun ade, mein allerherzliebster
Schatz!
Jetzt muss ich wohl scheiden von dir,
Bis auf den andern Sommer;
Dann komm ich wieder zu dir!
Ade! Ade, mein herzallerliebster Schatz,
mein herzallerliebster Schatz!

Und als der junge Knab heimkam,
Von seiner Liebsten fing er an,
Wo ist meine Herzallerliebste,
Die ich verlassen hab?

Und als der junge Knab' heimkam,
Von seiner Liebsten fing er an:
"Wo ist meine Herzallerliebste,
Die ich verlassen hab'?"

Auf dem Kirchhof liegt sie begraben,
Heut ists der dritte Tag,
Das Trauren und das Weinen
Hat sie zum Tod gebracht.

"Auf dem Kirchhof liegt sie begraben,
Heut' ist's der dritte Tag!
Das Trauren und das Weinen
Hat sie zum Tod gebracht!"
Ade, ade, mein herzallerliebster Schatz,

	mein herzallerliebster Schatz!
Jetzt will ich auf den Kirchhof gehen,	Jetzt will ich auf den Kirchhof geh'n,
Will suchen meiner Liebsten Grab,	Will suchen meiner Liebsten Grab,
Will ihr alleweil rufen,	Will ihr all'weile rufen, ja rufen,
Bis daß sie mir Antwort gibt.	Bis dass sie mir Antwort gab!
Ei du mein allerherzliebster Schatz,	Ei du, mein allerherzliebster Schatz,
Mach auf dein tiefes Grab,	Mach' auf dein tiefes Grab!
Du hörst kein Glöcklein läuten,	Du hörst kein Glöcklein läuten,
Do hörst kein Vöglein pfeifen,	Do hörst kein Vöglein pfeifen,
Du siehst weder Sonn noch Mond!	Du siehst weder Sonn noch Mond!
	Ade, ade, mein herzallerliebster Schatz,
	Mein herzallerliebster Schatz! Ade!

Rewelge (I 72), p. 71	Revelge
"Des Morgens zwischen drein und vieren	Des Morgens zwischen drei'n und vieren
Da müssen wir Soldaten marschieren	Da müssen wir Soldaten marschieren
Das Gäßlein auf und ab;	Das Gäßlein auf und ab,
Tralali, Tralalei, Tralala,	Tralali, Tralaley, Tralalera,
Mein Schätzel sieht herab.	Mein Schätzel sieht herab!
Ach Bruder jetzt bin ich geschossen,	Ach Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer getroffen,	Die Kugel hat mich schwere, schwer getroffen,
Trag mich in mein Quartier,	Trag' mich in mein Quartier,
Tralali, Tralalei, Tralala,	Tralali, Tralaley, Tralalera,
Es ist nicht weit von hier."	Es ist nicht weit von hier!
"Ach Bruder ich kann dich nicht tragen,	Ach, Bruder, ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen,	Die Feinde haben uns geschlagen,
Helf dir der liebe Gott;	Helf dir der liebe Gott,
Tralali, Tralalei, Tralala,	Helf dir der liebe Gott!
Ich muß marschieren in Tod."	Tralali, Tralaley, Tralalera,
	Ich muß, ich muß marschieren bis in Tod!
"Ach Brüder! ihr geht ja vorüber,	Ach, Brüder, ach, Brüder, ihr geht ja mir vorüber,
Als wär es mit mir schon vorüber,	Als wär's mit mir vorbei,
Ihr Lumpenfeind seid da;	Als wär's mit mir vorbei!
Tralali, Tralalei, Tralala,	Tralali, Tralaley, Tralalera,
Ihr tretet mir zu nah.	Ihr tretet mir zu nah,

Ihr tretet mir zu nah!

Ich muß wohl meine Trommel rühren,
Sonst werde ich mich ganz verlieren;
Die Brüder dick gesäet,
Tralali, Tralalei, Tralala,
Sie liegen wie gemäht."

Ich muß wohl meine Trommel rühren,
Ich muß meine Trommel wohl rühren,
Tralali, tralaley, tralali, tralaley,
Sonst werd' ich mich verlieren,
Tralali, tralaley, tralala!
Die Brüder, dick gesät,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seinen stillen Brüder,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralala,
Ein Schrecken schlägt den Feind.

Er schlägt die Trommel auf und nieder,
Er wecket seinen stillen Brüder,
Tralali, tralaley, tralali, tralaley,
Sie schlagen und sie schlagen ihren Feind,
Feind, Feind,
Tralali, Tralaley, Tralaleralala,
Ein Schrecken schlägt den Feind,
Ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder,
Sie sind vorm Nachtquartier schon wieder,
Ins Gäßlein hell hinaus,
Tralali, Tralalei, Tralala,
Sie ziehn vor Schätzels Haus.

Er schlägt die Trommel auf und nieder,
Sie sind vor dem Nachtquartier schon
wieder,
Tralali, tralaley, tralali, tralaley!
Ins Gäßlein hell hinaus, hell hinaus,
Sie ziehn vor Schätzleins Haus,
Tralali, tralaley, tralali, tralaley, tralalera,
Sie ziehn vor Schätzleins Haus, tralali!

Da stehen Morgens die Gebeine
In Reih und Glied wie Leichensteine,
Die Trommel steht voran,
Tralali, Tralalei, Tralala,
Daß Sie Ihn sehen kann.

Des Morgens stehen da die Gebeine
In Reih' und Glied, sie stehn wie
Leichensteine
In Reih', in Reih' und Glied.
Die Trommel steht voran,
Die Trommel steht voran,
Daß Sie ihn sehen kann,
Tralali, Tralaley, tralali, tralaley, tralalera,
Daß sie ihn sehen kann!

Drei Reiter am Tor (I 253), p. 233

Scheiden und Meiden

Es ritten drei Reiter zum Tor hinaus,
Ade!
Feins Liebchen schaute zum Fenster

Es ritten drei Reiter zum Thore hinaus!
Ade! Ade! Ade!
Und wenn es denn soll geschieden sein,

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hinaus,
Ade!
Und wenn es denn soll geschieden sein,
So reich mir dein goldenes Ringelein,
Ade! Ade! Ade!
Ja, scheiden und lassen tut weh.

Und der uns scheidet, das ist der Tod,
Ade!
Er scheidet so manches Jungfräulein rot,
Ade!
Und wär doch geworden der liebe Leib,
Der Liebe ein süßer Zeitvertreib,
Ade! Ade! Ade!
Ja, scheiden und lassen tut weh.

Er scheidet das Kind wohl in der Wieg,
Ade!
Wenn werd ich mein Schätzel doch
kriegen?
Ade!
Und ist es nicht Morgen? Ach wär es
doch heut,
Es macht uns allbeiden gar große Freu,
Ade! Ade! Ade!
Ja, scheiden und lassen tut weh.

So reich mir dein goldenes Ringelein!
Ade! Ade!
Ja, Scheiden und Meiden thut weh, thut
weh!
Ade! Ade! Ade!

Es scheidet das Kind schon in der Wieg'!
Ade! Ade!
Wann werd' ich mein Schätzel wohl
kriegen!?
Ade! Ade!
Und ist es nicht Morgen, ach, wär' es doch
heut'!
Es machte uns Beiden wohl grosse Freud'!
Ade! Ade! Ade! Ade! Ade! Ade!
Ja, Scheiden und Meiden thut weh, thut
weh!
Ja, Scheiden und Meiden thut weh, thut
weh! Ade!

Selbstgefühl (II 61), p. 493

Ich weiß nicht, wie mirs ist,
Ich bin nicht krank und bin nicht gesund.
Ich bin blessiert und hab keine Wund.

Ich weiß nicht, wie mirs ist,
Ich tät gern essen und geschmeckt mir
nichts,
Ich hab ein Geld und gilt mir nichts.

Ich weiß nicht, wie mirs ist,
Ich hab sogar kein Schnupftabak,

Selbstgefühl

Ich weiss nicht, wie mir ist!
Ich bin nicht krank und nicht gesund,
Ich bin blessirt und hab' kein Wund',

Ich weiss nicht, wie mir ist!
Ich thät gern essen und schmeckt mir
nichts;
Ich hab' ein Geld und gilt mir nichts,
Ich hab' ein Geld und gilt mir nichts,

Ich weiss nicht, wie mir ist!
Ich hab' sogar kein' Schnupftabak,

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Und hab kein Kreuzer Geld im Sack.	Und hab' kein' Kreuzer Geld im Sack,
	Kein Geld im sack,
	Ich hab' sogar kein' Schnupftabak
	Und hab' kein' Kreuzer Geld im Sack,
	Kein' Kreuzer Geld im Sack!
Ich weiß nicht, wie mirs ist,	Ich weiss nicht, wie mir ist!
Heiraten tät ich auch schon gern,	Heirathen thät' ich auch schon gern',
Kann aber Kinderschrein nicht hörn.	Kann aber Kinderschrei'n nicht hör'n.
Ich weiß nicht, wie mir ist,	Ich weiss nicht, wie mir ist!
Ich hab erst heut den Doktor gefragt,	Ich hab' erst heut den Doktor gefragt,
Der hat mirs unters Gesicht gesagt,	Der hat mir's in's Gesicht gesagt:
Ich weiß wohl, was dir ist,	"Ich weiss wohl, was dir ist, was dir ist:
Ein Narr bist du gewiß;	Ein Narr bist du gewiss!"
Nun weiß ich, wie mir ist!	"Nun weiss ich, wie mir ist,
	Nun weiss ich, wie mir ist;"
	"Ein Narr bist du gewiss!"
	"Nun weiss ich, wie mir ist,
	Nun weiss ich, wie mir ist!"

Starke Einbildungskraft (I 373), p. 351	Starke Einbildungskraft
Mädchen:	Mädchen:
Hast gesagt du willst mich nehmen,	Hast gesagt, du willst mich nehmen,
Sobald der Sommer kommt!	Sobald der Sommer kommt!
Der Sommer ist gekommen,	Der Sommer ist gekommen, ja kommen,
Du hast mich nicht genommen,	Du hast mich nicht genommen, ja
Geh Buble, geh nehm mich! Gelt ja	nommen!
Du nimmst mich noch.	Geh' Büble, geh'! Geh' nehm' mich! Gelt,
	ja?
	Gelt, ja? Gelt, ja, Du nimmst mich noch?
Bube:	Büble:
Wie soll ich dich denn nehmen,	Wie soll ich dich denn nehmen,
Und wenn ich dich schon hab!	Die weil ich dich schon hab'?
Denn wenn ich halt an dich gedenk,	Und wenn ich halt an dich gedenk',
Denn wenn ich halt an dich gedenk,	Und wenn ich halt an dich gedenk',
So mein ich, so mein ich, ich mein,	So mein' ich, so mein' ich, so mein' ich
Ich wär bei dir.	alleweile:
	Ich wär' schon bei dir!

Um die Kinder still und artig zu machen (I 362), p. 340

Um schlimme Kinder artig zu machen

Es kam ein Herr zum Schlößly
Auf einem schönen Rößly,
Da lugt die frau zum Fenster aus
Und sagt: "Der Mann ist nicht zu Haus

Es kam ein Herr zum Schlösseli
Auf einem schönen Röss'li,
Kukukuk, kukukuk!
Da lugt die frau zum Fenster aus
Und sagt: "Der Mann ist nicht zu Haus,

Und niemand heim als Kinder
Unds Mädchen auf der Winden."
Der Herr auf seinem Rößly,
Sagt zu der Frau im Schlößly:

Und niemand, und niemand, und niemand
heim als meine Kind;
Und's Mädchen ist auf der Wäschewind!"
Der Herr auf seinem Rösseli
Sagt zu der Frau im Schlösseli:
Kukukuk, kukukuk!

"Sinds gute Kind, sinds böse Kind?
Ach liebe Frau, ach sagt geschwind."
Die Frau, die sagt: "Sehr böse Kind,
Sie folgen Muttern nicht geschwind."

"Sind's gute Kind', sind's böse Kind'?
Ach, liebe Frau, ach sagt geschwind."
Kukukuk, kukukuk!
"In meiner Tasch' für folgsam Kind'
Da hab' ich manche Augebind,"
Kukukuk, kukukuk!
Die Frau, die sagt: "Sehr böse Kind'!
Sie folgen Muttern nicht geschwind,
Sind böse, sind böse!"
Die Frau, die sagt: "sind böse Kind'!
Sie folgen, sie folgen der Mutter nicht
geschwind!"

Da sagt der Herr: "So reit ich heim,
Dergleichen Kinder brauch ich kein."
Und reit auf seinem Rößly,
Weit, weit entweg vom Schlößly.

Da sagt der Herr: "So reit' ich heim,
Dergleichen Kinder brauch' ich kein."
Kukukuk, kukukuk!
Und reit' auf seinem Rösseli
Weit, weit entweg vom Schlösseli!
Kukukuk, kukukuk!

Urlicht (II 11a)p. 445

Urlicht

O Röschen rot,
Der Mensch liegt in größter Not,
Der Mensch liegt in größter Pein,
Je lieber mögt ich im Himmel sein.
Da kam ich auf einen breiten Weg,
Da kam ein Engellein und wollt mich

O Röschen rot!
Der Mensch liegt in größter Not!
Der Mensch liegt in größter Pein!
Je lieber möcht' ich im Himmel sein,
Je lieber möcht' ich im Himmel sein!
Da kam ich auf einen breiten Weg,

abweisen,
Ach nein ich ließ mich nicht abweisen.
Ich bin von Gott, ich will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis an das ewig selig Leben.

Da kam ein Engelein und wollt' mich abweisen.
Ach nein, ich ließ mich nicht abweisen,
Ach nein, ich ließ mich nicht abweisen!
Ich bin von Gott, und will wieder zu Gott!
Der liebe Gott, der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis an das ewig selig Leben!

Der Schweizer (I 145), p. 137

Zu Strassburg auf der Schanz'

Zu Straßburg auf der Schanz,
Da ging mein Trauren an,
Das Alphorn hört ich drüben wohl anstimmen,
Ins Vaterland mußt ich hinüber schwimmen,
Das ging nicht an.

Zu Strassburg auf der Schanz',
Da ging mein Trauren an!
Das Alphorn hört' ich drüben wohl anstimmen,
In's Vaterland musst' ich hinüber schwimmen,
Das ging ja nicht an, das ging ja nicht an!

Ein Stunde in der Nacht
Sie haben mich gebracht:
Sie führten mich gleich vor des Hauptmanns Haus,
Ach Gott, sie fischten mich im Strome auf,
Mit mir ists aus.

Ein' Stund' in der Nacht
Sie haben mich gebracht;
Sie führten mich gleich vor des Hauptmanns Haus!
Ach Gott! Sie fischten mich im Strome aus!
Mit mir ist es aus, mit mir ist es aus!

Früh Morgens um zehn Uhr
Stellt man mich vor das Regiment;
Ich soll da bitten um Pardon,
Und ich bekomm doch meinen Lohn,
Das weiß ich schon.

Früh Morgens um zehn Uhr
Stellt man mich vor's Regiment!
Ich soll da bitten um Pardon, um Pardon!
Und ich bekomm' doch meinen Lohn
Und ich bekomm' doch meinen Lohn!
Das weiss ich schon, das weiss ich schon!

Ihr Brüder allzumal,
Heut seht ihr mich zum letztenmal;
Der Hirtenbub ist doch nur Schuld daran,
Das Alphorn hat mir solches angetan,
Das klag ich an.

Ihr Brüder all'zumal, ihr Brüder all'zumal,
Heut' seht ihr mich zum letzten mal,
Heut' seht ihr mich zum letzten mal!
Der Hirtenbub' ist nur Schuld daran!
Das Alphorn hat mir's angethan!
Das klag' ich an, das klag' ich an!

Ihr Brüder alle drei,
Was ich euch bitt, erschießt mich gleich;
Verschont mein junges Leben nicht,

Schießt zu, daß das Blut 'raus spritzt,
Das bitt ich Euch.

O Himmelskönig Herr!
Nimm du meine arme Seele dahin,
Nimm sie zu dir in den Himmel ein,
Laß sie ewig bei dir sein,
Und vergiß nicht mein.

Mahler, Gustav. Lieder eines fahrenden Gesellen. London: Josef Weinberger LTD.
1967.

Lieder eines fahrenden Gesellen

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein, dunkles Kämmerlein,
weine wein' um meinen Schatz,
um meinen lieben Schatz!
Blumlein blau! Blumlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
Ach! Wie ist die Welt so schon!
Ziküth! Ziküth! Singet nicht! Blühet nicht!
Lenz ist vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh'
Denk ich an mein Leide!
An mein Leide!

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing
Sprach zu mir der lust'ge Fink:
„Ei, du! Gelt? Guten Morgen! Ei, Gelt? Du!
Wird's nicht eine schöne Welt? Schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"
Auch die Glocken blum' am Feld
Bat mir lustig guter Ding',
mit den Glöckchen, klinge, kling, klinge kling,
ihren Morgengruss geschellt:
„Wird's nicht eine schöne Welt? Schöne Welt?
Kling! Kling! Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!" Heiah!
Und da fing im Sonnenschein
Gleich die Welt zu funkeln an:
Alles, Alles, Ton und Farbe, gewann!
Im Sonnenschein! Blum' und Voel, gross und klein!
Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?

Ei, du! Gelt? Ei, du! Gelt? Schöne Welt!
„Nun fängt auch mein Glück wohl an?!
Nun fängt auch mein Glück wohl an?!
Nein! Nein! Das ich mein',
mir nimmer, nimmer blühen kann!

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
o weh! O weh! Das schneid't so tief
in jede Freud' und jede Lust,
so tief! So tief!
Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
nimmer hält er Rast!
Nicht bei Tag, nicht bei Nacht,
Wenn ich schlief! O weh! O weh!
O weh! Wenn ich in den Himmel seh,
seh' ich zwei blaue Augen steh'n!
O weh! O weh! Wenn ich im gelben Felde geh',
seh' ich von Fern das blonde Haar im Winde weh'n!
O weh! O weh! Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
o weh! O weh! Ich wollt
ich läg' auf der schwarzen Bahr',
könnt' nimmer, nimmer die Augen aufmachen!

Die zwei blauen Augen von meinem Schatz,
die haben mich in die weite Welt geschickt.
Da musst' ich Abschied nehmen
Vom allerliebsten Platz!
O Augen blau warum habt ihr mich angeblickt!?
Nun hab' ich ewig Leid und Grämen!
Ich bin ausgegangen in stiller Nacht,
in stiller Nacht wohl über die dunkle Heide;
hat mir Niemande Ade gesagt Ade!
Ade! Ade! Mein Gesell' war Lieb' und Leide!
Auf der Strasse steht ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum!
Der hat seine Blüthen über mich geschneit
Da wusst' ich nicht, wie das Leben tut
War Alles, Alles wieder gut!

Ach, Alles wieder gut! Alles! Alles!
Leib und Leid, und Welt, und Traum!

From: Rückert, Friedrich. Kindertotenlieder. Aus seinem Nachlasse. Ed. Heinrich Rückert. 1872.	From: Mahler, Gustav. Kindertotenlieder. London: Ernst Eulenberg. 1961.
Nun will die Sonne so hell aufgehn (p. 369)	I: Nun will die Sonn' so hell aufgeh'n
Nun will die Sonne so hell aufgehn, Als sei kein Unglück die Nacht geschehn.	Nun will die Sonn' so hell aufgeh'n, als sei kein Unglück, kein Unglück die Nacht gescheh'n!
Das Unglück geschah mir allein, Die Sonne, sie scheinet allgeimen.	Das Unglück geschah nur mir allein! Die Sonne, die Sonne, sie scheinet allgemein!
Du mußt die Nacht nicht in dir verschrenken, Mußt sie ins ewige Licht versenken.	Du mußt nicht die Nacht in dir verschränken, mußt sie ins ew'ge Licht, ins ew'ge Licht versenken!
Ein Lämpchen verlosch in meinem Zelt, Heil sei dem Freudenlichte der Welt!	Ein Lämplein verlosch in meinem Zelt! Heil! Heil sei dem Freudenlicht der Welt, dem Freudenlicht der Welt!
Nun seh' ich wohl, warum so dunkle Flammen (p. 70)	II: Nun seh' ich wohl, warum so dunkle Flammen
Nun seh' ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke, O Augen, gleichsam um in einem Blicke Zu drängen eure ganze Macht zusammen.	Nun seh' ich wohl, warum so dunkle Flammen Ihr sprühet mir in manchem Augenblikke. O Augen! O Augen! Gleichsam, um voll in einem Bllicke Zu drängen eure ganze Macht zusammen.
Dort ahnt' ich nicht, weil Nebel mich umschwammen, Gewoben vom verbledenden Geschicke, Daß sich der Strahl bereits zur Heimkehr schicke Dorthin, von wannen alle Strahlen	Dort ahn't ich nicht, weil Nebel mich umschwammen, gewoben vom verblendenden Geschikke, daß sich der Strahl bereits zur Heimkehr schikke, dorthin, dorthin, von wannen alle Strahlen stammen.

stammen.

Ihr wolltet mir mit eurem Leuchten sagen:
Wir möchten nah dir immer bleiben gerne,
Doch ist uns das vom Schicksal
abgeschlagen.

Sieh' recht uns an! Denn bald sind wir dir
ferne.
Was dir noch Augen sind in diesen Tagen,
In künft'gen Nächten sind es dir nur
Sterne.

Wenn zur Thür herein (p. 59)

Wenn zur Thür herein
Tritt dein Mütterlein
Mit der Kerze Schimmer,
Ist es mir als immer,
Kämst du mit herein,
Huschtest hinterdrein
Als wie sonst in's Zimmer.

Träum' ich, bin ich wach,
Oder seh' ich schwach
Bei dem Licht, dem matten?
Du nicht, nur ein Schatten
Folgt der Mutter nach.
Immer bist du, ach,
Noch der Mutter Schatten.

Wenn dein Mütterlien
Tritt zur Thür herein,
Und den Kopf ich drehe,
Ihr entgegensehe,
Fällt auf ihr Gesicht
Erst der Blick mir nicht,
Sondern auf die Stelle
Näher nach der Schwelle,
Dort wo würde dein
Lieb Gesichtchen sein,
Wenn du freudenhelle
Trätest mit herein

Ihr wollet mir mit eurem Leuchten
sagen:
Wir möchten nah dir bleiben gerne,
doch ist uns das vom Schicksal
abgeschlagen.

Sieh' uns nur an, denn bald sind wir dir
ferne!
Was dir nur Augen sind in diesen Tagen:
In künft'gen Nächten sind es dir nur
Sterne.

III: Wenn dein Mütterlein

Wenn dein Mütterlein
tritt zur Tür herein,
und den Kopf ich drehe
ihr entgegen sehe,
fällt auf ihr gesicht
erst der Blick mir nicht,
sondern auf die Stelle,
näher, näher nach der Schwelle,
dort, dort, wo würde dein
lieb'Gesischtchen sein,
wenn du freudenhelle
trätest mit herein, trätest mit herein,
wie sonst mein Töchterlein!

Wenn dein Mütterlein
tritt zur Tür herein
Mit der Kerze Schimmer,
ist es mir, als immer
käms du mit herein,
huschtest hinterdrein,
als wie sonst ins Zimmer!
O du, o du, des Vaters Zelle,
Ach, zu schnelle, zu schnell
 erlosch'ner Freudenschein,
erlosch'ner Freudenschein!

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Wie sonst, mein Töchterlein,
O du, der Vaterzelle
Zu schnelle
Erlosch'ner Freudenschein!

Oft denk' ich, sie sind nur ausgegangen
(p. 311)

Oft denk' ich, sie sind nur ausgegangen,
Bald werden sie wieder nach Haus
gelangen,
Der Tag ist schön, o sei nicht bang,
Sie machen nur einen weitern Gang.

Ja wohl, sie sind nur ausgegangen,
Und werden jetzt nach Haus gelangen,
O sei nicht bang, der Tag ist schön,
Sie machen nur den Gang zu jenen Höhn.

Sie sind uns nur voraus gegangen,
Und werden nicht hier nach Haus
verlangen,
Wir holen sie ein auf jenen Höhn
Im Sonnenschein, der Tag ist schön.

IV: Oft denk' ich, sie sind nur
ausgegangen!

Oft denk' ich, sie sind nur ausgegangen!
Bald werden sie wieder nach Hause
gelangen!
Der Tag ist schön! O, sei nicht Bang!
Sie machen nur einen weiten Gang.

Ja wohl, sie sind nur ausgegangen
Und werden jetzt nach Hause gelangen!
O, sei nicht bang, der Tag ist schön!
Sie machen nur den Gang zu jenen
Höhn!

Sie sind uns nur vorausgegangen
Und werden nicht wieder nach Haus
verlangen!
Wir holen sie ein auf jenen Höhn im
Sonnenschein!
Der Tag ist schön auf jenen Höhn!

In diesem Wetter, in diesem Braus (p.
341)

In diesem Wetter, in diesem Braus,
Nie hätt' ich gesendet die Kinder hinaus;
Man hat sie hinaus getragen,
Ich durfte dazu nichts sagen.

In diesem Wetter, in diesem Saus,
Nie hätt' ich gelassen die Kinder hinaus,
Ich fürchtete, sie erkranken,
Das sind nun eitle Gedanken.

In diesem Wetter, in diesem Graus,
Hätt' ich gelassen die Kinder hinaus,
Ich sorgte, sie stürben morgen,
Das ist nun nicht zu besorgen.

V: In diesem Wetter, in diesem Braus

In diesem Wetter, in in diesem Braus,
nie hätt' ich gesendet die Kinder hinaus,
man hat sie getragen, getragen hinaus.
Ich durfte nichts dazu sagen.

In diesem Wetter, in diesem Saus,
nie hätt' ich gelassen die Kinder hinaus,
ich fürchtete, sie erkranken;
das sind nun eile Gedanken.

In diesem Wetter, in diesem Graus,
nie hätt' ich gelassen die Kinder hinaus.
Ich sorgte, sie stürben morgen,
das ist nun nicht zu besorgen.

In diesem Wetter, in diesem Braus,
Sie ruhn als wie in der Mutter Haus,
Von keinem Sturme erschrecket,
Von Gottes Hand bedecket.

In diesem Wetter, in diesem Graus!
Nie hätt' ich gesendet die Kinder hinaus.
Man hat sie hinaus getragen,
ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Saus, in
diesem Braus,
sie ruh'n, sie ruh'n als wie in der Mutter,
der Mutter Haus,
von keinem Sturm erschrecket,
von Gottes Hand bedekket,
sie ruh'n, sie ruh'n wie in der Mutter
Haus,
wie in der Mutter Haus!

Symphony No. 2. Wien: Universal Edition. 1952.

Urlicht (II 11a)p. 445
(from *Des Knaben Wunderhorn*)

O Röschen rot,
Der Mensch liegt in größter Not,
Der Mensch liegt in größter Pein,
Je lieber mögt ich im Himmel sein.
Da kam ich auf einen breiten Weg,
Da kam ein Engellein und wollt mich
abweisen,
Ach nein ich ließ mich nicht abweisen.

Ich bin von Gott, ich will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis an das ewig selig
Leben.

4. Satz. "Urlicht"

Altstimme:

O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein,
je lieber möcht' ich im Himmel sein!
da kam ein Engelein und wollt' mich
wbweisen.
Ach nein! Ich liess mich nicht
abweisen!
Ach nein! Ich liess mich nicht
abweisen:
Ich bin von Gott und wiell wieder zu
Gott!
Der liebe Gott, der liebe Gott wird mir
ein Lichtchen geben,
wird leuchten mir bis in das ewig selig
Leben!

Mahler, Gustav. Sämtliche Werke. Kritische Gesamtausgabe. Band III. Symphonie Nr. 3. Universal Edition. Hrsg. Internationalem Gustav Mahler Gesellschaft. Wien. 1974.

Symphonie Nr. 3

(original movement titles were:
I. Pan erwacht. Der Sommer marschiert ein.
 II. Was mir die Blumen auf der Wiese erzählen.
III. Was mir die Tiere im Walde erzählen. IV. Was mir der Mensch erzählt.
V. Was mir die Engel erzählen.
VI. Was mir die Liebe erzählt.

Friedrich Nietzsche. Also sprach Zarathustra. Werke, Vol. II. ed. Karl Schlechta. Darmstadt: Wissenschaftliche Buchgesellschaft, 1997. p. 558.

No. 4

O Mensch! Gib acht!	O Mensch! O Mensch! Gib Acht! Gib Acht!
Was spricht die tiefe Mitternacht? „Ich schlief, ich schlief -, Aus tiefem Traum bin ich erwacht: - Die Welt ist tief, Und tiefer als der Tag gedacht.	Was spricht die tiefe Mitternacht? Ich schlief! Ich schlief! Aus tiefem Traum bin ich erwacht! Die Welt ist tief! und tiefer, als der Tag gedacht! O Mensch! O Mensch! Tief! Tief!
Tief ist ihr Weh -, Lust – tiefer noch als Herzeleid: Weh spricht: Vergeh!	Tief ist ihr Weh! Tief ist ihr Weh! Lust Lust tiefer noch als Herzeleid! Weh spricht: Vergeh! Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit -, - will tiefe, tiefe Ewigkeit!"	Doch alle Lust will Ewigkeit! will tiefe, tiefe Ewigkeit.

von Arnim, Achim and Brentano, Clemens. Des Knaben Wunderhorn. ed. Heinz Rollecke. Frankfurt am Main: Insel Verlag. 2003.

Armer Kinder Bettlerlied (III 79), p. 938   No. 5

(Frauenchor)

Es sungen drei Engel einen süßen Gesang,
Mit Freuden es im Himmel klang;
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei,
Von Sünden frei.

Es sungen drei Engel einen süssen
Gesang; mit Freuden es selig in dem
Himmel klang, sie jauchzten fröhlich
auch dabei,
dass Petrus sei von Sünden frei,
er sei von Sünden frei,
er sei von Sünden frei,
von Sünden frei.

Denn als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern das Abendmahl
aß,
So sprach der Herr Jesus: Was stehest du
hier,

Wenn ich dich ansehe, so weinest du mir,
So weinest du mir.

Und als der Herr Jesus zu Tische sass,
mit seinen zwölf Jüngern das
Abendmahl ass:
Da sprach der Herr Jesus, Herr Jesus:
Was stehst du denn hier?
Was stehst du denn hier?
Wenn ich dich anseh', so weinest dur
mir,
so weinest du mir! (bimm bamm bimm
bamm bimm bamm etc.)

(Alt solo)

Ach! sollt ich nicht weinen du gütiger
Gott!
Ich hab übertreten die zehen Gebot;
Ich gehe und weine ja bitterlich,
Ach komm, erbarme dich über mich,
Ach über mich!

Und sollt' ich nicht weinen, du gütiger
Gott. Ich hab' ubertreten die zehn
Gebot.
Ich gehe und weine ja bitterlich.
Ach komm und erbarme dich!
Ach komm und erbarme dich über mich!

(Frauenchor)

Hast du dann übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott,
Und bete zu Gott nur allezeit,
So wirst du erlangen die himmlicsche
Freud,
Die himmlische Freud.

Hast du denn übertreten die zehen
Gebot,
so fall auf die Kniee und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische
Freud', die himmlische Freud',

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud die kein End mehr
hat;
Die himmlische Freude war Petro bereit,

die selige Stadt,

die himmlische Freude war Petro

Durch Jesum und allen zur Seligkeit,
Zur Seligkeit.

bereit't, war Petro bereit't,
durch Jesum und Allen zur Seligkeit,
durch Jesum und Allen zur Seligkeit.
(bimm bamm bimm bamm bimm bamm
bimm bamm etc.)

Volume 112, Patrologia Latina	Mahler, Gustav. Sämtliche Werke.
Rabanus Maurus	Kritische Gesamtausgabe. Band . VIII
X.--HYMNUS IN PENTECOSTEN.	Symphonie Nr. 8. Universal Edition.
[col. 1657C] Veni, creator Spiritus,	Hrsg. Internationalem Gustav Mahler
Mentes tuorum visita.	Gesellschaft. Wien. 1977.
Imple superna gratia	
Quae tu creasti pectora.	
Qui Paracletus diceris,	Symphonie Nr. 8
Donum Dei altissimi.	
Fons vivus, ignis, charitas,	I. Teil
Et spiritalis unctio.	
Tu septiformis munere,	Veni, creator spiritus!
Dextrae Dei tu digitus.	
Tu rite promissum Patris,	
Sermone ditans guttura.	
Accende lumen sensibus,	
Infunde amorem cordibus.	
Infirma nostri corporis,	
[col. 1657D] Virtute firmans perpetim.	
Hostem repellas longius,	
Pacemque dones protinus.	
Ductore sic te praevio,	
Vitemus omne noxium	
Per te sciamus da Patrem,	
Noscamus atque Filium,	
Te utriusque Spiritum,	
Credamus omni tempore.	
Praesta hoc, Pater piissime,	
[col. 1658A] Patrique compar unice.	
Cum Spiritu paracleto,	
Regnans per omne saeculum.	

Johann Wolfgang von Goethe. Faust II.	
In: Werke. Bd. 3. Hamburger Ausgabe.	
Munich: Deutscher Taschenbuch Verlag.	
1986, this paperback edition 2000.	

Bergschluchten	II. Teil
Chor und Echo	(Chor u. Echo)
Waldung, sie schwankt heran,	Waldung, sie schwankt heran,
Felsen, sie lasten dran,	Felsen, sie lasten dran,
Wurzeln, sie klammern an,	Wurzeln, sie klammern an,

Stamm dicht an Stamm hinan. Woge nach Woge spritzt, Höhle, die tiefste, schützt. Löwen, sie schleichen stumm- freundlich um uns herum, Ehren geweihten Ort, Heiligen Liebeshort.	Stamm dicht an Stamm hinan, Woge nach Woge spritzt, Höhle, die tiefst, schützt; Löwen, sie schleichen stumm- freundlich um uns herum, ehren geweihten Ort, heiligen Liebeshort.
Pater ecstaticus, auf und ab schwebend	(Pater ecstaticus)
Ewiger Wonnebrand, Glühendes Liebeband,	Ewiger Wonnebrand, glühendes Liebesband, glühendes Liebesband,
Siedender Schmerz der Brust, Schäumende Gotteslust.	siedender Schmerz der Brust, schäumende Gotteslust, schäumende Gotteslust.
Pfeile, durchdringet mich, Lanzen, bezwinget mich, Keulen, zerschmettert mich, Blitze, durchwettert mich! Daß ja das Nichtige Alles verflüchtige, Glänze der Dauerstern, Ewiger Liebe Kern.	Pfeile, durchdringet mich, Lanzen, bezwinget mich, Keulen, zerschmettert mich, Blitze, durchwettert mich; daß ja das Nichtige alles verflüchtige, glänze der Dauerstern, ewiger, ewiger Liebe Kern!
Pater profondus, tiefe Region	(Pater profundus)
Wie Felsenabgrund mir zu Füßen Auf tieferm Abgrund lastend ruht, Wie tausend Bäche strahlend fließen Zum grausen Sturz des Schaums der Flut,	Wie Felsenabgrund mir zu Füßen auf tiefem Abgrund lastend ruht, wie tausend Bäche strahlend fließen zum grausen Sturz des Schaums der Flut,
Wie strack mit eignem kräftigen Triebe Der Stamm sich in die Lüfte trägt: So ist es die allmächtige Liebe, Die alles bildet, alles hegt.	wie strack, mit eig'nem kräft'gen Triebe, der Stamm sich in die Lüfte trägt: so ist es die allmächt'ge Liebe, die alles, alles bildet, alles hegt.
Ist um mich her ein wildes Brausen, Als wogte Wald und Felsengrund, Und doch stürzt, liebevoll im Sausen, Die Wasserfülle sich zum Schlund, Berufen, gleich das Tal zu wässern; Der Blitz, der flammend niederschlug, Die Atmosphäre zu verbessern, Die Gift und Dunst im Busen trug -	Ist um mich her ein wildes Brausen, als wogte Wald und Felsengrund! Und doch stürzt, liebevoll im Sausen, das Wasserfülle sich zum Schlund, berufen gleich das Tal zu wässern; der Blitz der flammend nieder schlug, die Atmosphäre zu verbessern, die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Innres mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharfangeschloßnem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

Pater Seraphicus, mittlere Region

Welch ein Morgenwölkchen schwebet
Durch der Tannen schwankend Haar!
Ahn' ich, was im Innern lebet?
Es ist junge Geisterschar.

Chor seiliger Knaben

Sag uns, Vater, wo wir wallen,
Sag uns, Guter, wer wir sind?
Glücklich sind wir: allen, allen
Ist das Dasein so gelind.

Pater Seraphicus

Knaben! Mitternachts Geborne,
Halb erschlossen Geist und Sinn,
Für die Eltern gleich Verlorne,
Für die Engel zum Gewinn.
Daß ein Liebender zugegen,
Fühlt ihr wohl, so naht euch nur;
Doch von schroffen Erdewegen,
Glückliche! habt ihr keine Spur.
Steigt herab in meiner Augen
Welt- und erdegemäß Organ,
Könnt sie als die euern brauchen,
Schaut euch diese Gegend an!
(Er nimmt sie in sich.)
Das sind Bäume, das sind Felsen,
Wasserstrom, der abestürzt
Und mit ungeheurem Wälzen
Sich den steilen Weg verkürzt.

Selige Knaben, von innen

Das ist mächtig anzuschauen,
Doch zu düster ist der Ort,
Schüttelt uns mit Schreck und Grauen.
Edler, Guter, laß uns fort!

Pater Seraphicus

Steigt hinan zu höherm Kreise,
Wachset immer unvermerkt,
Wie, nach ewig reiner Weise,
Gottes Gegenwart verstärkt.
Denn das ist der Geister Nahrung,
Die im freisten Äther waltet: (Note: Mahler transposed the following
Ewigen Liebens Offenbarung,   two sections of text.)
Die zur Seligkeit entfaltet.

Chor seliger Knaben, um die höchsten   (Chor)
Gipfel kreisend

Hände verschlinget   Gerettet ist das edle Glied
Freudig zum Ringverein,   der Geisterwelt vom Bösen:
Regt euch und singet   Wer immer strebend sich bemüht,
Heil'ge Gefühle drein!   den können wir erlösen;
Göttlich belehret,   und hat an ihm die Liebe gar
Dürft ihr vertrauen;   von oben teilgenommen,
Den ihr verehret,   begegnet ihm die sel'ge Schar
Werdet ihr schauen.   mit herzlichem Willkommen.

Engel, schwebendin der höheren
Atmosphäre, Faustens Unsterbliches   (Chor seliger Knaben, simultaneous with
tragend   Chor)

Gerettet ist das edle Glied   Hände verschlinget euch
Der Geisterwelt vom Bösen,   freudig zum Ringverein,
Wer immer strebend sich bemüht,   regt euch und singet
Den können wir erlösen.   heil'ge Gefühle drein!
Und hat an ihm die Liebe gar   Göttlich belehret,
Von oben teilgenommen,   dürft ihr vertrauen;
Begegnet ihm die selige Schar   den ihr verehret,
Mit herzlichem Willkommen.   werdet ihr schauen.

Die jüngeren Engel   (Chor)

Jene Rosen aus den Händen   Jene Rosen, aus den Händen

Liebend-heiliger Büßerinnen	die liebend-heil'ger Büßerinnen,
Halfen uns den Sieg gewinnen,	halfen uns den Sieg gewinnen
Uns das hohe Werk vollenden,	und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.	diesen, diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,	Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.	Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen	Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;	fühlten Liebesqual die Geister;
Selbst der alte Satansmeister	selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.	war von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.	Jauchzet auf! Jauchzet auf! es ist gelungen.

Die vollendeteren Engel	(Chor)

Uns bleibt ein Erdenrest	Uns bleibt ein Erdenrest,
Zu tragen peinlich,	uns, zu tragen peinlich.
Und wär' er von Asbest,	Und wär er, wär er von Asbest,
Er ist nicht reinlich.	er ist nicht reinlich.
Wenn starke Geisteskraft	Wenn starke Gotteskraft
Die Elemente	die Elemente
An sich herangerafft,	an sich herangerafft,
Kein Engel trennte	Kein Engel, kein Engel trennte.
Geeinte Zwienatur	
Der innigen beiden,	
Die ewige Liebe nur	Die ew'ge Liebe
Vermag's zu scheiden.	vermag's zu scheiden.

Die jüngeren Engel	

Nebelnd um Felsenhöh'	Ich spür' soeben,
Spür' ich soeben,	nebelnd um Felsenhöh',
Regend sih in der Näh',	ein Geisterleben,
Ein Geisterleben.	regend sich in der Näh'.
Die Wölkchen werden klar,	Seiliger Knaben
Ich seh' bewegte Schar	seh' ich bewegte Schar,
Seliger Knaben,	los von der Erde Druck,
Los von der Erde Druck,	im Kreis gesellt,
Im Kreis gesellt,	die sich erlaben, die sich erlaben
Die sich erlaben	am neuen Lenz und Schmuck
Am neuen Lenz und Schmuck	der obernWelt.
Der obern Welt.	
Sei er zum Anbeginn,	(Alt solo, simultaneous with Chor)
Steigendem Vollgewinn	Kein Engel trennte
Diesen gesellt!	geeinte Zwienatur

der innigen beiden,
die ewige Liebe nur
vermag's zu scheiden.

(Chor)
Sei er zum Anbeginn,
steigendem Vollgewinn,
diesen, diesen, diesen gesellt!

(Note: Mahler transposed the following two sections of text.)

(Doctor Marianus, simultaneous with Chor)

Die seligen Knaben

Freuding empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben!
Schon ist er schön und groß
Von heiligem Leben.

Hier ist die Aussicht frei,
der Geist erhoben.
Dort zeihen Frauen vorbei,
schwebend nach oben;
die Herrliche mittenin
im Sternenkranze,
die Himmelskönigin,
ich seh's am Glanze!

Doctor Marianus, in der höchsten, reinlichsten Zelle.

(Knabenchor, simultaneous with Doctor Marianus above)

Hier ist die Aussicht rei,
Der Geist erhoben.
Dort ziehen Fraun vorbei,
Schwebend nach oben.
Die Herrliche mitteninn
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze.

Freudig empfangen wir
diesen im Puippenstand;
also erlangen wir
englisches Unterpfand.
Löset die Flokken los,
die ihn umgeben!
Schon ist er schön und groß
von heiligem Leben.

(Entzückt)

(Doctor Marianus)

Höchste Herrscherin der Welt!
Lasse mich im blauen,
Ausgespannten Himmelszelt
Dein Geheimnis schauen.
Billige, was des Mannes Brust
Ernste und zart beweget
Und mit heiliger Liebeslust

Höchste Herrscherin der Welt!
Lasse mich im blauen
ausgepannten Himmelszelt
dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
ernst und zart bewegt
und mit heil'ger Liebeslust

Dir entgegenträget.	dir entgegenträgt!
Unbezwinglich unser Mut,	Unbezwinglich unser Mut,
Wenn du hehr gebietest;	wenn du hehr gebietest;
Plötzlich mildert sich die Glut,	Jungfrau, rein im schönsten Sinne,
Wie du uns befriedest.	Mutter, Ehren würdig,
Jungfrau, rein im schönsten Sinn,	uns erwählte Königin,
Mutter, Ehren wurdig,	Göttern ebenbürtig.
Uns erwählte Königin,	
Göttern ebenbürtig.	(Chor, simultaneous with Doctor Marianus)
	Jungfrau, rein im schönsten Sinne,
Um sie verschlingen	Mutter, Ehren würdig,
Sich leichte Wölkchen,	Jungfrau, Mutter,
Sind Büßerinnnen,	uns erwählte Königin.
Ein zartes Völkchen,	
Um Ihre Kniee	
Den Äther schlürfend,	
Gnade bedürfend.	(Chor)
Dir, der Unberührbaren,	Dir, der Unberührbaren,
Ist es nicht benommen,	ist es nicht benommen,
Daß die leicht Verführbaren	daß die leicht Verführbaren
Traulich zu dir kommen.	traulich zu dir kommen.
In die Schwachheit hingerafft,	In die Schwachheit hingerafft,
Sind sie schwer zu retten;	sind sie schwer zu retten.
Wer zerreißt aus eigner Kraft	Wer zerreist aus eig'ner Kraft
Der Gelüste Ketten?	der Gelüste Ketten?
Wie entgleitet schnell der Fuß	Wie entgleitet schell der Fuß
Schiefem, glattem Boden?	schiefem, glattem Boden?
Wen betört nicht Blick und Gruß,	
Schmeichelhafter Odem?	
(Mater gloriosa schwebt einher)	
Chor der Büsserinnen	
Du shwebst zu Höhen	Du schwebst zu Höhen
Der ewigen Reiche,	der ewigen Reiche,
Vernimm das Flehen,	vernimm das Flehen,
Du Ohnegleiche,	du Gnadenreiche! Du Ohnegleiche!
Du Gnadenreiche!	
Magna peccatrix (St. Lucae VII, 36)	(Magna Peccatrix)

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen ließ zum Balsam fließen,
Trotz des Pharisäerhohnes;
Beim Gefäße, das so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder -

Mulier Samaritana (St. Joh. IV)

Be idem Bronn, zu dem schon weiland
Abram ließ die Herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;
Be der reinen, reichen Quelle,
Die nun durther sich ergießet,
Überflüssig, ewig helle
Rings durch alle Welten fließet -

Maria Aegyptiaca, Acta Sanctorum

Bei dem hochgeweihten Orte,
Wo den Herrn man niederließ,
Bei dem Arm, der von der Pforte
Warnend mich zurücke stieß;
Bei der vierzigjährigen Buße,
Der ich treu in Wüsten blieb,
Bei dem seligen Scheidegruße,
Den im Sand ich niederschrieb -

Zu drei

Die zu großen Sünderinnen
Deine Nähe nicht verweigerst
Und ein büßendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, daß sie fehle,
Dein Verzeihen angemessen!

Bei der Liebe,
Tränen ließ zum Balsam fließen,
trotz des Pharisäer-Hohnes;
beim Gefäße, das so reichlich
tropfte Wohlgeruch hernieder;
bei den Lokken, die so weichlich
trockneten die heil'gen Glieder.

(Mulier Samaritana)

Bei dem Bronn, zu dem schon weiland
rühren;
bei der reinen, reichen Quelle,
die nun dorther sich ergießet,
überflüssig, ewig helle,
rings durch alle Welten fließt.

(Maria Aegyptiaca)

Bei dem hochgeweihten Orte,
wo den Herrn man niederließ,
bei dem Arm, der von der Pforte
warnend, warnend mich zurrüke stieß;
bei der vierzigjähr'gen Buße,
der ich trei in Wüsten blieb;
bei dem sel'gen Scheidegruße,
den im Sand ich niederschrieb.

(All three)

Die du großen Sünderinnen
deine Nähe nicht verweigerst,
und ein büsendes Gewinnen
in die Ewigkeiten steigerst, in die
Ewigkeiten,
gönn' auch dieser guten Seele,
die sich einmal nur vergessen,
die nicht ahnte, daß sie fehle,
dein Verzeihen angemessen!
Gönn auch dieser guten Seele
dein Verzeihen angemessen!

Una Poenitentium, sonst Gretchen genannt. Sich anschmiegend.

(Una Poenitentium. Sonst Gretchen gennant)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

Neige, neige,
du Ohnegleiche,
du Strahlenreiche,
dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
nicht mehr Getrübte,
er kommt zurück, er kommt zurück, er kommt zurück.

Selige Knaben, in Kreisbewegung sich nähernd

(Knabenchor)

Er überwächst uns schon
An mächtigen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Er überwächst uns schon
an mächt'gen Geliedern,
wird treuer Pflege Lohn
reichlich erwidern.
Wir wurden früh entfernt
von Lebechören,
doch dieser hat gelernt:
er, er, er wird uns lehren, er wird uns lehren.
Er überwächst uns schon
an mächt'gen Gliedern,
wird treuer Pflege Lohn
reichlich erwidern.
Wir würden früh entfernt
von Lebechören,
doch dieser hat gelernt, dieser hat gelernt:
er wird uns lehren.

Der eine Büsserin, sonst Gretchen genannt.

(Una Poenitentium. Gretchen)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heiligen Schar.
Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft.
Vergönne mir, ihn zu belehren,

Vom edlen Geisterchor umgeben,
wird sich der Neue kaum gewahr,
er ahnet kaum das frische leben,
so gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erdenbande
der alten Hülle sich entrafft,
und aus ätherischem Gewande
hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren!

Noch blendet ihn der neue Tag.	Noch blendet, blendet ihn der neue Tag.
Mater gloriosa	(Mater gloriosa)
Komm! hebe dich zu höhern Sphären! Wenn er dich ahnet, folgt er nach.	Komm! Komm! hebe dich zu höhern Sphären! Wenn er dich ahnet, folgt er nach.
Doctor Marianus, auf dem Angesicht anbetend	(Doctor Marianus)
Blicket auf zum Retterblick, Alle reuig Zarten, Euch zu seligem Geschick Dankend umzuarten, Werde jeder beßre Sinn Dir zum Dienst erbötig; Jungfrau, Mutter, Königin, Göttin, bleibe gnädig!	Blikket auf, blikket auf, alle reuig Zarten, blikket auf, auf zum Retterblick, alle reuig Zarten, euch zu sel'gem Glück dankend umzuarten! Werde jeder bess're Sinn dir zum Dienst erbötig; Jungfrau, Mutter, Königin, Göttin, bleibe gnädig, bleibe gnädig, bleibe gnädig!

(Chor, simultaneous with Doctor Marianus)
 Komm! Komm! Komm! Komm! Komm!

(Knabenchor)
Blikket auf! Blikket auf!

(Chor, simultaneous with Knabenchor)
Blikket auf! Blikket auf! Alle Zarten!
Alle reuig Zarten! Blikket auf! Blikket auf!

(Chor)
Werde jeder bess're Sinn
dir zum Dienst erbötig,
werde jeder bess're Sinn
dir zum Dienst erbötig:
Jungfrau, Mutter; Königin,
Göttin, bleibe gnädig!

Chorus mysticus	(Chöre)

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

Alles Vergängliche
ist nur ein Gleichnis;
das Unzulängliche,
hier wird's Ereignis;
das Unbeschreibliche,
hier ist's getan;
das Ewig-Weibliche
zieht uns hinan, zieht uns hinan, zieht
uns hinan!
Ewig zieht uns hinan!

(Alle)
Alles Vergängliche
ist nur ein Gleichnis;
das Ewig-Weibliche
zieht uns hinan, zieht uns hinan, hinan!

DAS LIED VON DER ERDE

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BETHGE	MAHLER
Das Trinklied vom Jammer der Erde	Das Trinklied vom Jammer der Erde

Li-Tai-Po

Schon winkt der Wein in goldenen Pokalen, -	Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht! Erst sing ich euch ein Lied!	Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll euch in in die Seele	Das Lied vom Kummer soll auflachend die Seele euch klingen.
Auflachend klingen! Wenn der Kummer naht,	Wenn der Kummer naht,
So stirbt die Freude, der Gesang erstirbt,	Liegen wüst' die Gärten der Seele,
Wüst liegen die Gemächer meiner Gesang. Seele.	Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.	Dunkel ist das Leben, ist der Tod.
Dein Keller birgt des goldnen Weins die Fülle,	Herr dieses Hauses! Dein Keller birgt die Fülle
Herr dieses Hauses, - ich besitze andres:	Des goldenen Weins!
Hier diese lange Laute nenn ich mein!	Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,	Die Laute schlagen und die Gläser leeren,
Das sind zwei Dinge, die zusammen-passen. passen!	Das sind die Dinge, die zusammen passen!
Ein voller Becher Weins zur rechten Zeit	Ein voller Becher Weins zur rechten Zeit
Ist mehr wert als die Reiche dieser wert Erde.	Ist mehr wert, ist mehr wert, ist mehr als alle Reiche dieser Erde!

Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig, und die
      Erde
Wird lange feststehn auf den alten
      Füßen, -
Du aber, Mensch, wie lange lebst
du?
      denn du?
Nicht hundert Jahre darfst du dich
      ergötzen
An all dem morschen Tande dieser
      Erde,
Nur Ein Besitztum ist dir ganz gewiß:
Das ist das Grab, das grinsende, am
      Ende.
Dunkel ist das Leben, ist der Tod.

Seht dort hinab! Im Mondschein
      auf den Gräbern
Hockt eine wild-gespenstische
      Gestalt.
Ein Affe ist es! Hört ihr, wie sein
      Heulen
Hinausgellt in den süßen Duft des
      Abends?
Jetzt nehmt den Wein! Jetzt ist es
      Zeit, Genossen!
Leert eure goldnen Becher bis zum
      Grund.
Dunkel ist das Leben, ist der Tod.

Die Einsame im Herbst

Tschang-Tsi

Herbstnebel wallen bläulich überm
      Strom,
Vom Reif bezogen stehen alle
      Gräser,
Man meint, ein Künstler habe Staub
      von Jade
Über die feinen Halme ausgestreut.

Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig, und die Erde

Wird lange feststeh'n und aufblüh'n im
      Lenz.
Du aber, Mensch, wie lang lebst denn
du?

Nicht hundert Jahre darfst du dich
      ergötzen,
An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den
      Gräbern
Hockt eine wildgespenstische Gestalt.

Ein Aff' ist's! Hört ihr, wie sein
      Heulen
Hinausgellt in den süßen Duft des
      Lebens!
Jetzt nehmt den Wein! Jetzt ist es
      Zeit, Genossen!
Leert eure gold'nen Becher zu Grund!

Dunkel ist das Leben, ist der Tod!

Der Einsame im Herbst

Herbstnebel wallen bläulich überm
      See;
Vom Reif bezogen stehen alle Gräser;

Man meint, ein Künstler habe Staub
      von Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist
      verflogen.
Ein kalter Wind beugt ihre Stengel
      nieder;
Bald werden die verwelkten goldnen
      Blätter
Der Lotosblüten auf dem Wasser ziehn.
	Der süße Duft der Blumen ist
	      verflogen;
	Ein kalter Wind beugt ihre Stengel
	      nieder.
	Bald werden die verwelkten, gold'nen
	      Blätter
	Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine
Lampe
      Lampe
Erlosch mit Knistern, an den Schlaf
an
      gemahend.
Ich komme zu dir, traute Ruhestätte, -
Ja, gib mir Schlaf, ich hab Erquickung
      not!
	Mein Herz ist müde. Meine kleine
	
	Erlosch mit Knistern, es gemahnt mich
	
	      den Schlaf.
	Ich komm' zu dir, traute Ruhestätte!
	Ja, gib mir Ruh', ich hab' Erquickung not!

Ich weine viel in meinen Einsamkeiten,
Der Herbst in meinem Herzen währt
      zu lange;
Sonne der Liebe, willst du nie mehr
      scheinen,
Um meine bittern Tränen
      aufzutrocknen?
	Ich weine viel in meinen Einsamkeiten.
	Der Herbst in meinem Herzen währt
	      zu lange.
	Sonne der Liebe, willst du nie mehr
	      scheinen,
	Um meine bittern Tränen mild
	      aufzutrocknen?

Der Pavillon aus Porzellan	Von der Jugend
Li-Tai-Po	
Mitten in dem kleinen Teiche Steht ein Pavillon aus grünem Und aus weißem Porzellan.	Mitten in dem kleinen Teiche Steht ein Pavillon aus grünem Und aus weißem Porzellan.
Wie der Rücken eines Tigers Wölbt die Brücke sich aus Jade Zu dem Pavillon hinüber.	Wie der Rücken eines Tigers Wölbt die Brükke sich aus Jade Zu dem Pavillon hinüber.
In dem Häuschen sitzen Freunde, Schön gekleidet, trinken, plaudern, - Manche schreiben Verse nieder.	In dem Häuschen sitzen Freunde, Schön gekleidet, trinken, plaudern, Manche schreiben Verse nieder.
Ihre seidnen Ärmel gleiten Rückwärts, ihre seidnen Mützen	Ihre seidnen Ärmel gleiten Rückwärts, ihre seidnen Mützen

Hocken lustig tief im Nacken.	Hocken lustig tief im Nakken.
Auf des kleinen Teiches stiller	Auf des kleinen Teiches stiller, stiller
Oberfläche zeigt sich alles	Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde:	Wunderlich im Spiegelbilde.
Wie ein Halbmond scheint der	
Brücke	
Umgekehrter Bogen. Freunde,	
Schön gekledet, trinken, plaudern,	
Alle auf dem Kopfe stehend,	Alles auf dem Kopfe stehend
In dem Pavillon aus grünem	In dem Pavillon aus grünem
Und aus weißem Porzellan.	und aus weißem Porzellan;
	Wie ein Halbmond scheint die Brükke,
	Umgekehrt der Bogen. Freunde,
	Schön gekleidet, trinken, plaudern.

Am Ufer   Von der Schönheit

Li-Tai-Po

Junge Mädchen pflücken Lotos-	Junge Mädchen pflücken Blumen,
Blumen	pflücken Lotosblumen
An dem Uferrande. Zwischen	An dem Uferrande. Zwischen
Büschen,	Büschen
Zwischen Blättern sitzen sie und	Und Blättern sitzen sie, sammeln
sammeln	
Blüten, Blüten in den Schoß und	Blüten, sammeln Blüten in den Schoß
rufen	und rufen
Sich einander Neckereien zu.	Sich einander Neckereien zu.
Goldne Sonne webt um die Gestalten,	Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser	Spiegelt sie im blanken Wasser
wieder,	wider.
Ihre Kleider, ihre süßen Augen,	Sonne spiegelt ihre schlanken Glieder,
	ihre süßen Augen wider,
Und der Wind hebt kosend das	Und der Zephir hebt mit
Schmeichelkosen	
Gewebe	das Gewebe
Ihrer Ärmel auf und führt den Zauber	Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.	Ihrer Wohlgerüche durch die Luft.

Sieh, was tummeln sich für schöne
      Knaben
An dem Uferrand auf mütigen
Rossen,
      Rossen?

Sonnenstrahlen;
Zwischen dem Geäst der Trauer-
      weiden
Traben sie einher. Das Roß des einen

Wiehert auf und scheut und saust
      dahin
Und zerstampft die hingesunkenen
Hufe,
      Blüten.

Hei! Wie flattern im Taumel seine Mähnen,

Und die schönste von den Jungfraun
      sendet
Lange Blicke ihm der Sorge nach.
Ihre stolze Haltung ist nur Lüge:
In dem Funkeln ihrer großen Augen

Wehklagt die Erregung ihres Herzens.
ihres

Der Trinker im Frühling

Li-Tai-Po

Wenn nur ein Traum das Dasein ist,
Warum dann Müh und Plag?
Ich trinke, bis ich nicht mehr kann,
Den ganzen lieben Tag.

Und wenn ich nicht mehr trinken
      kann,

O, sieh, was tummeln sich für schöne
      Knaben
Dort an dem Uferrand auf mut'gen

Weithin glänzend wie die

Schon zwischen dem Geäst der grünen
      Weiden
Trabt das jungfrische Volk einher! Das
      Roß des einen
Wiehert fröhlich auf und scheut und saust
      dahin,
über Blumen, Gräser wanken hin die

Sie zerstampfen jäh im Sturm die hin-
      gesunk'nen Blüten,

dampfen heis die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfrau'n
      sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung

      Herzens nach.

Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen lieben Tag!

Und wenn ich nicht mehr trinken
      kann,

Weil Leib und Kehle voll,	Weil Kehl' und Seele voll,
So tauml ich hin vor meiner Tür	So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!	Und schlafe wundervoll!

Was hör ich beim Erwachen?	Was hör' ich beim Erwachen?
Horch,	Horch!
Ein Vogel singt im Baum.	Ein Vogel singt im Baum.
Ich frag ihn, ob schon Frühling	Ich frag' ihn, ob schon Frühling
sei, -	sei.
Mir ist als wie im Traum.	Mir ist, mir ist als wie im Traum.

Der Vogel zwitschert: ja, der	Der Vogel zwitschert: ja! ja! Der
Lenz	Lenz, der Lenz ist da,
Sei kommen über Nacht, -	Sei kommen über Nacht!
Ich seufze tief ergriffen auf,	Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht.	Der Vogel singt und lacht!

Ich fülle mir den Becher neu	Ich fülle mir den Becher neu
Und leer ihn bis zum Grund	Und leer' ihn bis zum Grund
Und singe, bis der Mond	Und singe, bis der Mond
erglänzt	erglänzt
Am schwarzen Himmelsrund.	Am schwarzen Firmament!

Und wenn ich nicht mehr singen	Und wenn ich nicht mehr singen
kann,	kann,
	Und wenn ich nicht mehr singen
	kann,

So schlaf ich wieder ein.	So schlaf' ich wieder ein.
Was geht denn mich der Frühling	Was geht mich denn der Frühling
an!	an!?
Laßt mich betrunken sein!	Laßt mich betrunken sein!

In Erwartung des Freundes   Der Abschied

Mong-Kao-Jen

Die Sonne scheidet hinter dem	Die Sonne scheidet hinter dem
Gebirg,	Gebirge.
In alle Täler steigt der Abend	In alle Täler steigt der Abend
nieder	nieder
Mit seinen Schatten, die voll	Mit seinen Schatten, die voll
Kühlung sind.	Kühlung sind.

O sieh, wie eine Silberbarke	O sieh! Wie eine Silberbarke

schwebt
Der Mond herauf hinter den
    dunkeln Fichten,
Ich spüre eines feinen Windes
    Wehn.

Der Bach singt voller Wohllaut
    durch das Dunkel

Von Ruh und Schlaf...Die arbeit-

samen Menschen

Gehn heimwärts, voller Sehnsucht

nach dem Schlaf.

Die Vögel hocken müde in den
    Zweigen,
Die Welt schläft ein...Ich stehe hier

und harre

Des Freundes, der zu kommen mir
    versprach.

Ich sehne mich, o Freund, an deiner
    Seite
Die Schönheit dieses Abends zu
    genießen, -
Wo bleibst du nur? Du läßt mich
    lang allein!

Ich wandle auf und nieder mit der
    Laute
Auf Wegen, die von weichem Grase
    schwellen, -
O kämst du, kämst du, ungetreuer
    Freund!

---

schwebt
Der Mond am blauen Himmelssee
    herauf.
Ich spüre eines feinen Windes Weh'n
    hinter den dunklen Fichten!

Der Bach singt voller Wohllaut
    durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet, voll von Ruh' und Schlaf.

Alle Sehnsucht will nun träumen.
Die Müden Menschen geh'n heimwärts,

um im Schlaf
Vergess'nes Glück und Jugend neu zu
    lernen!

Die Vogel hokken still in ihren
    Zweigen.
Die Welt schläft ein! Es wehet kühl im

Schatten meiner Fichten.
Ich stehe hier und harre
Meines Freundes. Ich harre sein zum
    letzten Lebewohl.

Ich sehne mich, o Freund, an deiner
    Seite
Die Schönheit dieses Abends zu
    genießen.
Wo bleibst du? Du läßt mich lang
    allein!

Ich wandle auf und nieder mit meiner
    Laute
Auf Wegen, die von weichem Grase
    schwellen.

O Schönheit! O ewigen Liebens,
    Lebens trunk'ne Welt!

Der Abschied des Freundes

Wang-Wei

Ich stieg vom Pferd und reichte ihm
        den Trunk
Des Abschieds dar. Ich fragte ihn,
        wohin
Und auch warum er reisen wolle. Er
Sprach mit umflorter Stimme: Du
Du,
        mein Freund,
Mir war das Glück in dieser Welt
        nicht hold.

Wohin ich geh? Ich wandre in die
        Berge,
Ich suche Ruhe für mein einsam
        Herz.

Ich werde nie mehr in die Ferne
        schweifen, -
Müd ist mein Fuß, und müd ist
        meine Seele, -
Die Erde ist die gleiche überall,

Und ewig, ewig sind die weißen
        Wolken...

Er stieg vom Pferd und reichte ihm
        den Trunk
Des Abschieds dar. Er fragte ihn,
        wohin er führe,
Und auch warum, warum es müßte sein.
Er sprach, seine Stimme war umflort:

        mein Freund,
Mir war auf dieser Welt das Glück
        nicht hold!

Wohin ich geh'? Ich geh', ich wandre in
        die Berge.
Ich suche Ruhe, Ruhe für mein einsam
        Herz!
Ich wandle nach der Heimat, meiner
        Stätte!

Ich werde niemals in die Ferne
        schweifen.
Still ist mein Herz und harret seiner
        Stunde!
Die liebe Erde allüberall blüht auf im
        Lenz und grünt aufs neu!
Allüberall und ewig, ewig blauen licht
        die Fernen,
Ewig, ewig, ewig, ewig, ewig, ewig,
ewig!

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