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Max Rosenthal

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Aesthetic and the Fool's-Bells-
Motif in the Fourth Symphony**

Stephen E. Hefling

**New Sources
for "Scheiden und Meiden"
and "Nicht Wiedersehen!"**

Edited by the
International Gustav Mahler Society

December 2016

News about Mahler Research

Edited by the International
Gustav Mahler Society

Editor: Renate Stark-Voit

News about Mahler Research is published in German and English. Members of the International Gustav Mahler Society receive the *News* free of charge.
Back issues are available for members at € 10,-, for non-members at € 15,-.
All prices excluding postage.
Please place your order on www.gustav-mahler.org.

Produced with the support of
Kulturabteilung der Stadt Wien – MA 7
and the Musik und Kunst Privatuniversität der Stadt Wien (MUK)



Bank accounts

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BIC/SWIFT: GIBAATWW, IBAN: AT39 2011 1000 0384 0565

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Postbank Frankfurt/Main

BIC: PBNKDEFF, IBAN: DE 1650 0100 6003 0003 6607

Cheques can no longer be accepted due to excessive fees!

Thanks go to Thomas Stark for supplying the layout

Translations by Thomas Stark

Publisher: International Gustav Mahler Society
Wiedner Gürtel 6, A-1040 Vienna, Austria
www.gustav-mahler.org
journal@gustav-mahler.org

Layout: Thomas Stark, Untere Hauptstraße 55, A-7537 Nova Gora

ISSN 1609-0349

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Stephen E. Hefling

New Sources for “Scheiden und Meiden” and “Nicht Wiedersehen!”

Previously unknown sources for two of Mahler’s early *Wunderhorn* songs for high voice and piano have been discovered by Dr. Holly Gardinier, Performing Arts Librarian at the Honnold/Mudd Library of The Claremont Colleges in Claremont, California, this time both setting texts from *Des Knaben Wunderhorn*: an autograph fair copy of “Scheiden und Meiden” and a manuscript of “Nicht Wiedersehen!” signed at the end by Mahler’s Hamburg copyist, Ferdinand Weidig.¹ Like the ‘new’ autograph of “Frühlingsmorgen” (text: Richard Leander) unveiled in *News about Mahler Research*, No. 67 (December 2013 / April 2014, pp. 53 ff.), both are from the bequest of Ernestine Schumann-Heink (1861–1936), the great Austrian-American mezzo-soprano and contralto whose personal collection of music manuscripts was received by Pomona College (founding member of The Claremont Colleges consortium) in 1938.² Schumann-Heink had been a colleague of Mahler’s in Hamburg since his arrival there in 1891. In a letter of 3 November 1891 to Ludwig Strecker, director of B. Schott’s Söhne, who had accepted Mahler’s early *Lieder und Gesänge* for publication, Mahler states that three of these songs were to be sung in Berlin by Schumann-Heink.³ It is tempting to suppose that the three Mahler manuscripts in her collection were the lieder in question, but there is at present no record of whether the concert actually took place.⁴

Prior to the recent discoveries at the Honnold/Mudd Library, the only known autographs of Mahler’s early songs were part of the so-called Rosé manuscript, a collection of eighteen pieces (including a voice-and-piano version of the *Lieder eines fahrenden Gesellen*) that formerly belonged to his sister, Justine Rosé.⁵ This

1) Further on Weidig, see Revers 1984; Revers 1985; and Banks 1987.

2) All three of the Mahler manuscripts at the Honold/Mudd Library are available online as part of the ongoing project “Ernestine Schumann-Heink, a Contralto’s Legacy,” sponsored by Thomas Hampson’s Hampson Foundation: <http://ccd.libraries.claremont.edu/cdm/search/collection/p15831coll6/searchterm/Mahler/order/nosort>. For additional information on the Schumann-Heink collection, see also Hefling 2014, p. 53.

3) Willnauer 2012, letter no. Sch 2, p. 82 [3 November 1891].

4) It should be noted, however, that all three songs are versions for high voice; Schumann-Heink may have found it necessary to have them transposed if she was planning to perform them prior to Schott’s issue of both the high- and low-voice editions in February 1892.

5) Now in The Mahler-Rosé Collection, The Gustav Mahler–Alfred Rosé Room, The Music Library, The University of Western Ontario, London, Canada; available online at <https://archive.org/details/mahlerrose> under the heading “Lieder eines fahrenden Gesellen.”

source must have been compiled after early June of 1890, at which time Mahler was still composing one or more of these *Wunderhorn* lieder,⁶ and before 9 November 1891, when he sent Schott the Stichvorlage copies made for him by Weidig,⁷ and it seems likely that the Rosé manuscript is what Strecker examined when he was considering Mahler's works for publication.⁸ Schumann-Heink's autographs of "Scheiden und Meiden" and "Frühlingsmorgen" are both written with the same types of paper and ink, and are therefore almost certainly contemporaneous.⁹ On 18 April 1886 Mahler performed "Frühlingsmorgen" with soprano Betty Frank, his then-current inamorata in Prague; on 13 November 1889 he presented both "Scheiden und Meiden" and "Frühlingsmorgen" in Budapest, accompanying his most recent girlfriend, soprano Bianca Bianchi.¹⁰ But if, as Mahler told two of his earliest chroniclers, Natalie Bauer-Lechner and Richard Specht, he first came to know the *Wunderhorn* anthology in Leipzig during his twenty-eighth year,¹¹ it would seem that both of these manuscripts were written between July 1887 (Mahler's twenty-seventh birthday) and November 1889.

Schumann-Heink's autograph fair copy of "Scheiden und Meiden" poses several riddles. As in the case of "Frühlingsmorgen," the relatively low quality of the acidic paper and the ductus of the handwriting suggest a date prior to the Rosé manuscript; so, too, do the slightly more complete and refined articulations, dynamics, and tempo markings in Rosé. Moreover, on only a very few occasions did Mahler give away a manuscript unless he had a later version at hand: this also argues for the earlier date of the Schumann-Heink autograph. But a comparison of the new source with the Stichvorlage for the first edition of "Scheiden und Meiden"¹² reveals that Mahler's copyist Weidig was almost certainly working from the Schumann-Heink autograph and not the Rosé. In his critical report for the

6) See McClatchie 2006, no. 94, pp. 77–78, here at p. 78).

7) See Willnauer 2012, no. Sch 3, pp. 83–84.

8) See Hefling 2014, pp. 53–56

9) Both autographs comprise one upright 16-staff bifolio, 32.5 x 25 cm with no watermark or colophon (measurements kindly supplied by Holly Gardinier).

10) Martner 2010, pp. 53–55 and 65.

11) Bauer-Lechner 1984, pp. 29 and 190; Solvik and Hefling 2014/1, 2014/3; Natalie Bauer-Lechner "Mahleriana," manuscript at the Médiathèque Musicale Mahler, Paris, vol. II, pp. 107–108. In the first, third, and fourth of these passages Bauer-Lechner's text indicates that Mahler wrote *Wunderhorn* songs for, or dedicated them to, the children of Marion von Weber, with whom he had a passionate affair in Leipzig during the 1887–88 opera season. See also Specht 1905, p. 18. Mahler read and largely approved of Specht's small book prior to its publication; Blaukopf 1996, letter no. 336 [fall 1904].

12) Österreichische Nationalbibliothek, Musiksammlung, Mus.Hs. 38599, available online through the ÖNB Digitaler Lesesaal, http://www.onb.ac.at/bibliothek/digitaler_lesesaal.htm.

Kritische Gesamtausgabe of the early *Wunderhorn* lieder, editor Peter Revers writes that "The Stichvorlage is relatively sloppily written. The numerous missing articulation signs and subsequent corrections from Mahler's hand are striking."¹³ But now we can see that the *Schlamperei* was actually Mahler's: meticulous copyist that he was, Weidig as usual reproduced all of Mahler's inconsistent readings, especially as regards the slurs and staccato dots in the galloping ostinato rhythm of the piano part, even though he must of known that these would require later revision. Some of these discrepancies were indeed eliminated in the Stichvorlage, although some of the corrections found in that manuscript ultimately were not transferred to the plates. Other such inconsistencies no longer found in the first edition must have been rectified on proof sheets that are no longer known to exist. Still others crept into the printed score: just one of several instances is the last eighth note of bar 48, where the left hand is marked staccato and the right hand is not, whereas in the immediately preceding measure the last eighth is marked staccato for both hands.¹⁴ As is also the case with Schumann-Heink's "Frühlingmorgen" autograph, the poetic text is the same as in the first edition for high voice (with minor variants in punctuation), and only a handful of pitches differ from those of the printed score.¹⁵

The Weidig copy of "Nicht Wiedersehen!" in the Schumann-Heink collection¹⁶ is a version of the song earlier than the Rosé autograph; the latter was most probably the source for the Weidig Stichvorlage.¹⁷ Like the Rosé manuscript, Schumann-Heink's Weidig copy is written in C minor, but lacks the one-and-one-half bar piano introduction as well as any indication of tempo or expression

13) "Die Stichvorlage ist vergleichsweise schlampig geschrieben. Auffällig sind zahlreiche fehlende Artikulationszeichen und nachträgliche Korrekturen von Mahlers Hand." Gustav Mahler, *Sämtliche Werke, Kritische Gesamtausgabe, Band XIII, Teilband 2a: Neun Lieder und Gesänge aus "Des Knaben Wunderhorn" für Singstimme und Klavier*. Mainz: Schott, 1991, p.XIX.

14) See the second page of the photofacsimile, fifth system, first and second bar.

15) Bar 11, left hand, last eighth: ♯ before d missing. Bar 31, left hand, last eighth: ♯ before e missing. Bars 49–50 and 50–51, second half: d² is only a quarter note, not tied over the barline. Bar 55, left hand, 4th eighth: d¹ instead of c¹. Bar 59, right hand, downbeat: c¹/d¹ not present. Bar 66, left hand, downbeat: upper-octave A not present. Bar 67, right hand, 2nd eighth: a² not present; 3rd eighth: a² present; 4th eighth: g² not present. Bar 68, left hand, downbeat: grace note D not present. Bar 69, right hand, 4th eighth: e^{♭1} = sixteenth note (not eighth). Bar 73, voice, 3rd eighth: g² (eighth note) is the principal pitch; a²–g² (sixteenths) are an ossia in small type. Bar 76, right hand, 1st three eighths: a¹ is sustained (i. e., no octave doubling of the voice).

16) One upright 12-staff bifolio specifically designed for piano and one soloist, 35 x 27 cm. (measurements kindly supplied by Holly Gardinier).

17) Österreichische Nationalbibliothek, Musiksammlung, Mus.Hs. 38.600, available online (see note 12).

at the beginning.¹⁸ On the whole it contains substantially fewer articulation and dynamic markings, yet also presents some dynamics, especially for the voice, that are notably at variance with the first edition.¹⁹ Vocal rhythmic values are sometimes less precisely notated, as in the manuscript's first full bar: by the time of the Rosé manuscript, Mahler has replaced the dot following the downbeat quarter note with a rest (cf. also the equivalents of bars 35–36, 55, 62–63, and 67). Like the other two Mahler manuscripts in the Schumann-Heink collection, this one contains only a few pitches different from those of the first edition.²⁰ Aside from minor variants in punctuation and orthography, there is one alteration in the poetic text: the first line of the second stanza, “Und als der junge Knab' heimkam,” has been changed to “[...] kam heim,” which is subsequently restored to the original Wunderhorn “heimkam” (thereby approximately rhyming with “er an” at the end of the ensuing line) in Rosé and the Stichvorlage.

At least four of the dynamic markings in the Schumann-Heink “Nicht Wiedersehen!” manuscript are in Mahler's hand (bar numbers from the later version): “*pp*” for the piano in bars 17 and 24, “*ppp*” for the piano in bar 56, and “*f*” for the voice in 61. In addition, the crescendo-diminuendo hairpins in bars 13–15, 20–22, and 60 may be autograph; typically, Weidig positions such indications more neatly, apparently using a ruler in most instances. Finally, as noted above, this manuscript has the unusual feature of Weidig's signature in the right-hand piano staff of the last bar; to date, this has been found in only two other Mahler manuscripts.²¹

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- 18) The opening of the Rosé autograph is marked “Schwermützig – ohne Sentimentalität.” In the Stichvorlage “ohne Sentimentalität” has been crossed out, but “Schwermützig” remains; this is one of many clues that Rosé was the basis for the Stichvorlage.
- 19) See, e. g., the equivalent of the printed bars 13–15 (first page of the photofacsimile, fourth system, first three measures) and 23–25 (second page, first system, fifth bar and following).
- 20) Measure numbers are those of the later manuscripts and first edition. Bar 24, left hand, downbeat: *f* instead of *e*^b; both Rosé and the Stichvorlage read *e*^b, but *f* is harmonically possible (cf. the parallel passage in bars 48–49, where all manuscripts read *f*). Bar 25, right hand, 4th quarter: *c*^{b1} is also present. Bar 29, right hand, downbeat: *c*¹ = quarter note (not half). Bar 33: right hand, 2nd quarter, *e*^{b1} = eighth note (not quarter); 3rd quarter: *a*^b = quarter note (not half); 4th quarter: *d*¹ = eighth note (not quarter). Bar 34, right hand: *d*¹–*c*¹ octave doubling not present. Bar 40, left hand, downbeat: *C* instead of *A*₁ (almost certainly an engraver's error since Rosé and the Stichvorlage both read *C*). Bar 51, right hand, 4th quarter: *♯* before *f* missing. Bar 62, right hand, downbeat: *g* octave doubling not present; 4th quarter: *♭* before *a*¹ missing, and *d*^{b1}–*c*¹ not present. Bar 63, right hand, downbeat: *g* octave doubling not present. Bar 64, right hand, downbeat: *♭* before *e*² missing.
- 21) “Selbstgefühl,” Beinecke Library, Yale University, New Haven, CT, Koch Collection, GEN MSS 601, Box 326, folder 1788, and “Das himmlische Leben,” orchestral score, p. 36, Bayerische Staatsbibliothek, Munich, Mus.ms. 22737, available online at: <http://daten.digital-sammlungen.de/~db/0004/bsb00043850/images/index.html?id=00043850&groesser=&fip=ea yafsd rdxs ydxs ydewqf sdrsdasewqqrsewq&no=10&seite=6>.

Mahler

Lustig Scheiden und Meiden

Clavier
mit Fortissimo Pedal

ist bu deni Kisler zum Hoerfi unro! Or or! Or or! Fin'o

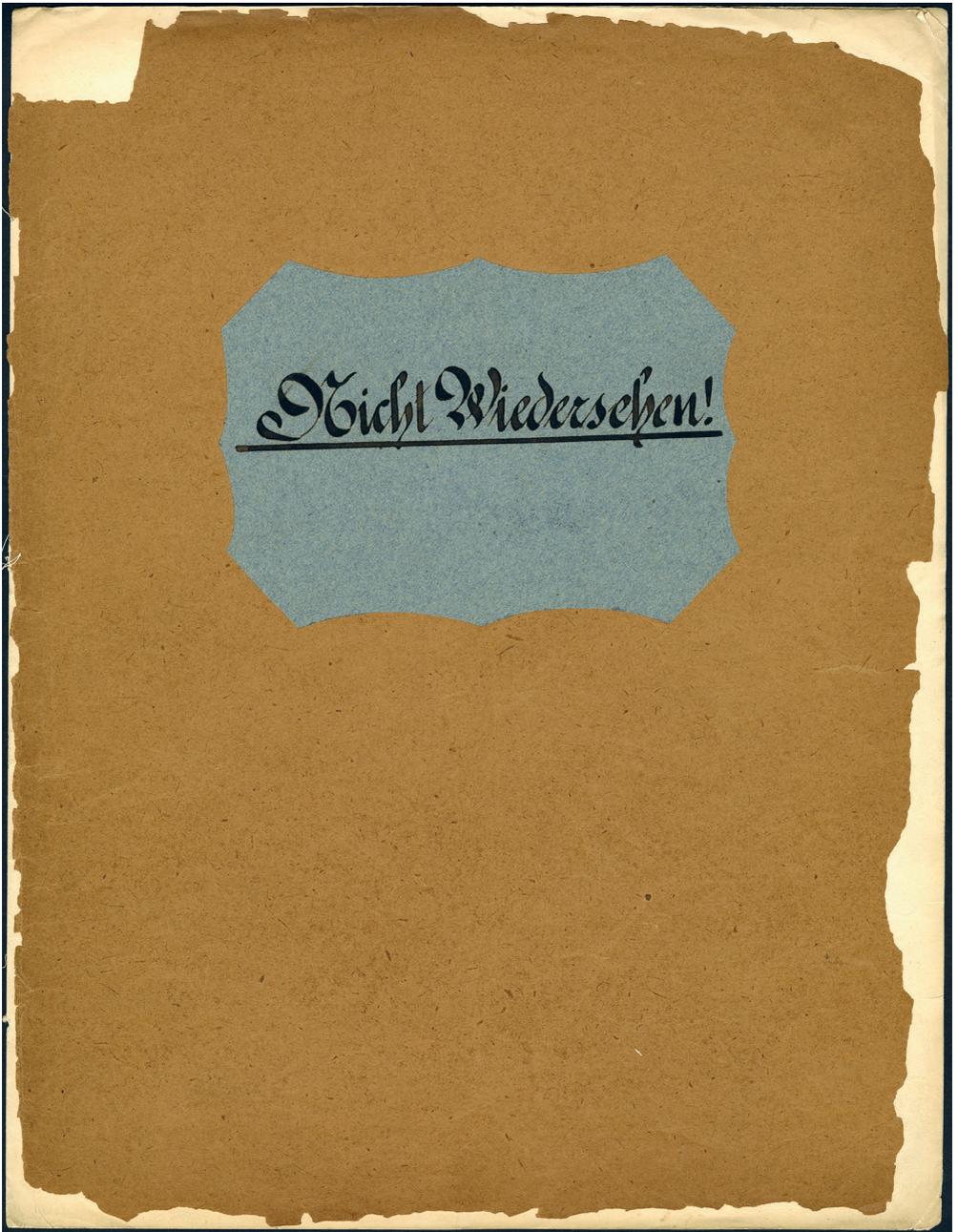
Lieb zu, das spira zum fauber finro.

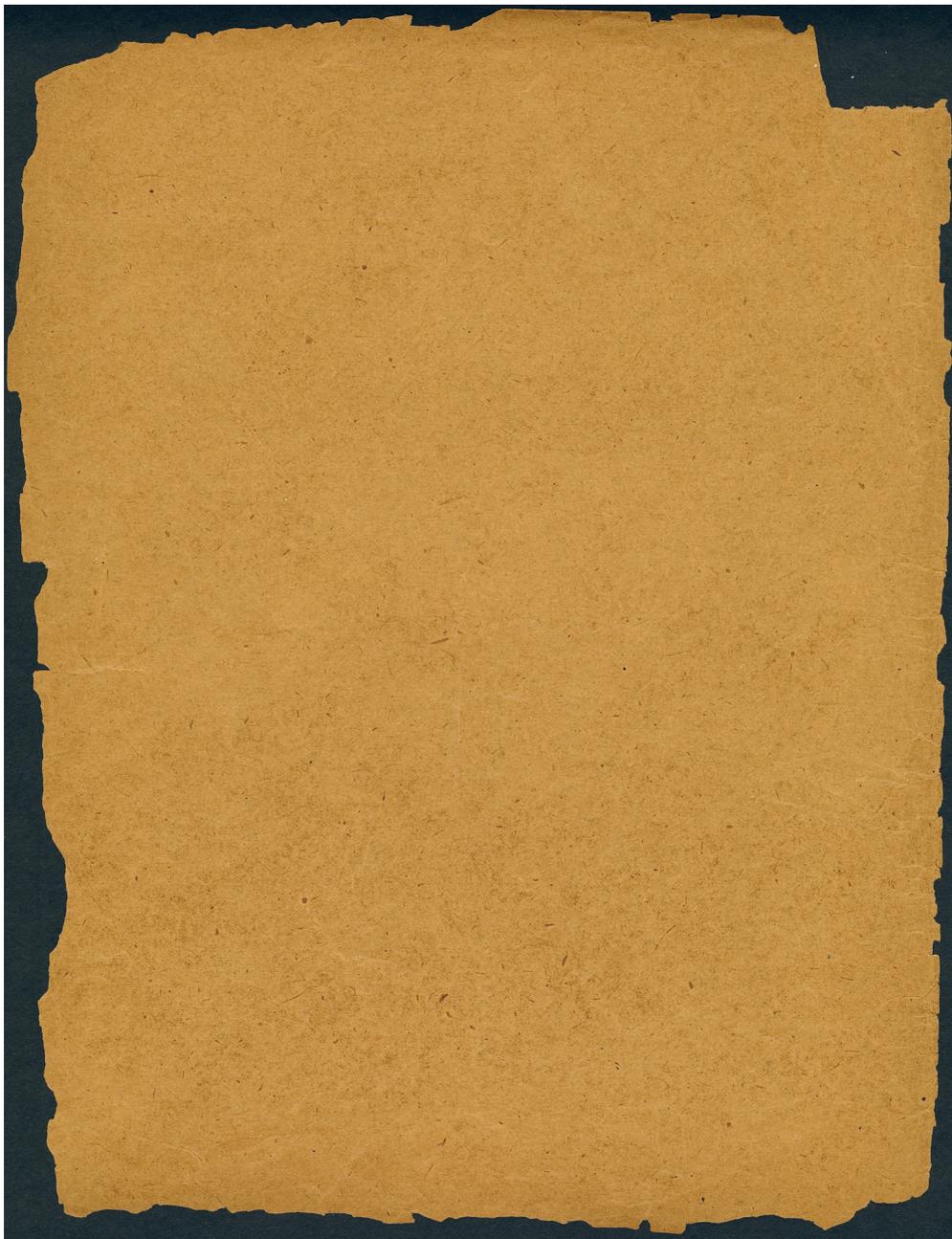
Or! Or! Or!

und wie es du soll geffes du Preis, so reiz nur drei

Brite Tadeln 3

Handwritten musical score for "Scheiden und Meiden" 4. The score is written on a system of five staves. The top staff is a vocal line with the lyrics "de!" and "acc.". The second staff is a piano accompaniment with triplets and slurs. The third staff is a violin part with slurs and accents. The fourth and fifth staves are empty. The paper is aged and shows some staining.





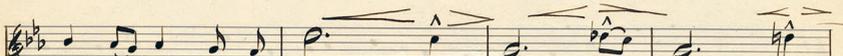
Nicht Wiedersehen!

Singstimme *p* 
Und nun A - de mein herzaller - liebs - ter Schatz jetzt

Pianoforte. *p* 
Pia. 


muß ich wol scheiden von dir, von dir. Bis auf den au. dem Sommer, dann




kann ich wie - der zu dir A - de! A - de! Mein




herzaller, liebster Schatz! Mein herzaller, liebster Schatz! Und als der



jun geknab kam heim, von seiner Liebsten fing er an: Wo ist meine Herzaller-

Liebste, die ich verlassen hab'!

Sehr leise.
ppp
„Auf dem

Kirchhof liegt sie begra - ben, heut' ist's der dritte Tag —! Das

ppp (wie fernes Glockengeläute.)
immer mit Seufz.

Trauern und das Wei - ßen hat sie zum Tod ge - bracht - A

de! A - de! Mein herz aller-liebster Schatz, mein

herzaller-liebster Schatz. Jetzt will ich auf den Kirchhof geh'n, will suchen

mei ner Liebsten Grab! Will ihr all - wei - le ru - fen, ja

ru - fen! Bis das sie mir Antwort gab.

mf *p* *pp* *rit.* *dim.* *ppp*

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