

# CONTENTS

<i>List of illustrations</i>	xi
<i>Inaccessible sources</i>	xiv
<i>Abbreviations</i>	xv
1. Vienna and Viennese music—conditions at the Opera (May–July 1897)	1
2. Substitute director—opening of the new season—the Opera under Jahn—first reforms (July–September 1897)	37
3. Official appointment—first productions—conflicts with Leoncavallo (September 1897–February 1898)	64
4. First Philharmonic Concerts—first battles at the Opera— the <i>Ring</i> and <i>Der Freischütz</i> (March–December 1898)	97
5. New anti-Semitic campaign—second Philharmonic season— the Second Symphony in Liège and Vienna (January–May 1899)	135
6. War with the administration—difficulties with the singers— Alt-Aussee, the Fourth Symphony (May–December 1899)	164
7. Fresh anti-Semitic attacks—Richter's departure—Beethoven's Ninth Symphony—Hirschfeld's declaration of war (December 1899–April 1900)	200
8. Venice—Paris—Maiernigg—completion of the Fourth Symphony—Gutheil-Schoder joins the Hofoper (April–August 1900)	239
9. Quarrel with the Bühnenverein—triumph of the Second Symphony in Munich—failure of the First in Vienna—beginning of the third season of the Philharmonic (August–December 1900)	283
10. Première of <i>Das klagende Lied</i> —illness and operation— resignation from the Philharmonic—the Fifth Symphony and the <i>Rückert-Lieder</i> (January–August 1901)	317
11. Correspondence with Strauss—arrival of Bruno Walter— <i>Die lustigen Weiber von Windsor</i> and <i>Les Contes d'Hoffmann</i> — première of the Fourth Symphony (September–December 1901)	371
12. Alma Schindler—Mahler in love—engagement (December 1901–January 1902)	417

13. Strauss and <i>Feuersnot</i> —the Fourth Symphony in Vienna— marriage and journey to Russia—Beethoven Exhibition at the Secession—première of the Third Symphony: the Krefeld triumph (January–June 1902)	471
14. Concerts in the Rhineland—first marital storms—the first Roller collaboration: Roller's <i>Tristan</i> —première of <i>Louise</i> (June 1902–April 1903)	533
15. Triumph in Basel—contract with Peters—the Sixth Symphony completed—first trip to Holland (April–December 1903)	598
16. <i>Der Waffenschmied</i> , <i>Euryanthe</i> , <i>Der Corregidor</i> , <i>Falstaff</i> — Mannheim, Heidelberg, Prague, Mainz, Cologne—encounters with Hauptmann, Bahr, Hofmannsthal—Schoenberg, Zemlinsky, and the Vereinigung—birth of Anna—completion of the Sixth Symphony and the <i>Kindertotenlieder</i> (January–September 1904)	651
Appendix 1: Catalogue of Mahler's works	721
Appendix 2: Detailed history and analysis of works composed between 1898 and 1904	730
<i>Bibliography</i>	847
<i>Index</i>	859

# LIST OF ILLUSTRATIONS

## PLATES

(between pp. 300–301 and 620–621)

All photographs courtesy of the Bibliothèque musicale Gustav Mahler, Paris, unless otherwise indicated.

1. Mahler (1898)
2. Mahler and his sister Justine (1899)
3. Mahler and his brother-in-law, the violinist Arnold Rosé (1899)
4. Natalie Bauer-Lechner (after 1897)
5. Bertha Zuckerkandl
6. Siegfried Lipiner
7. The young Bruno Walter, Mahler's assistant conductor at the Hofoper
8. Alma Schindler, aged 16
9. Alma Schindler, aged 18
10. Mahler and Alma at Basel (1903)
11. The Mahler villa, Maiernigg am Wörthersee
12. Alma and Putzi at Maiernigg (probably 1904)
13. Alma at Maiernigg (1903)
14. The Componierhäuschen, Maiernigg am Wörthersee
15. Auenbruggergasse, 2, Vienna
16. The new Secession exhibition hall, 1898
17. Planning the Beethoven exhibition at the Secession, 1902
18. Max Klinger, *Beethovendenkmal*, with Roller's fresco *Die sinkende Nacht* in the background; Secession exhibition 1902
19. Beethoven hitting Mahler; cartoon from *Kikeriki*, 24 April 1902, on the occasion of the Beethoven exhibition at the Secession
20. Gustav Klimt, 'Die wohlgerüstete Starke', detail of the *Beethovenfries* (1902)
21. Carl Moll, *The Hohe Warte under snow* (woodcut)
22. The Vienna Hofoper at the turn of the century: inside the auditorium
23. The Vienna Hofoper: the main staircase
24. Exterior of the Hofoper in Mahler's time
25. Marie Renard as Manon, Ernest Van Dyck as Des Grieux
26. Mahler conducting (silhouette by Otto Böhrer)

27. Sketch of Mahler conducting by Emil Orlik (6 March 1902)
28. Etching of Mahler by Emil Orlik (1902)
29. Eduard Wlassack, senior administrator at the Hofoper
30. Rosa Papier, contralto and singing teacher
31. Hans Richter, principal conductor at the Hofoper from 1875 to 1900
32. Eduard Hanslick, the doyen of Vienna's music critics
33. Hans Richter (silhouette by Hans Schliessmann)
34. Wilhelm Jahn, Mahler's predecessor as Director of the Hofoper (silhouette by Hans Schliessmann)
35. Mahler (silhouette by Hans Schliessmann)
36. Franz Schalk (silhouette by Hans Schliessmann)
37. Poster announcing the performance of *Lohengrin* with which Mahler made his début at the Hofoper (11 May 1897)
38. Franz Schalk, one of Mahler's assistant conductors at the Hofoper
39. Gustave Charpentier
40. The Hofoper Ensemble (c. 1901)
41. Anna von Mildenburg
42. Selma Kurz
43. Laura Higermann as Venus
44. Marie Gutheil-Schoder as Carmen
45. Marie Gutheil-Schoder as Louise
46. Rita Michalek
47. Berta Förster-Lauterer as Carmen
48. Erik Schmedes as Tristan
49. Herman Winkelmann as Siegmund
50. Theodor Reichmann as Hans Sachs
51. Richard Mayr as Pogner
52. Wilhelm Hesch
53. Leo Slezak (1911)
54. Leopold Demuth
55. Alfred Roller (portrait in oils by Walter Hempel)
56. Alfred, Fürst von Montenuovo
57. Alois Przistaupinsky, Mahler's secretary at the Hofoper
58. Mahler in action (caricature by Fritz Gareis, *Luzifer*, 6)
59. 'Urgently needed invention by Kikeriki' (*Kikeriki*, 8 February 1900)
60. 'Start of the season at the Hofoper: it's perfectly all right, Jahn's holding the reins, but it's better that Mahler should be holding the whip' (*Der Floh*, 35 (1897))
61. Mahler taking over from the prostrate Jahn (caricature by Theo Zasche, 1897)

62. 'Epidemic among Hofoper singers: they are probably suffering from Mahleria' (*Kikeriki*, 5 May 1904)
63. 'Latest progress in naturalistic art: modern painters paint as they see. Why shouldn't modern composers compose as they hear?' (*Kikeriki*, 17 April 1902)
64. Theo Zasche, 'The modern orchestra: much ado about nothing' (*Illustriertes Wiener Extrablatt*, 88 (31 March 1907), 24)
65. 'Change of Management at the Opera: Director Mahler at work' (*Humoristische Blätter*, 17 October 1897)
66. 'The new broom in Viennese artistic life' (*Kikeriki*, 21 October 1897)
67. 'At our opera Freia and Wotan will soon look like this' (*Kikeriki*, September–October 1897)
68. 'Director Mahler on the podium and at the altar' (*Der Floh*, 12 (1902), 4)
69. Max Kalbeck, music critic of the *Neues Wiener Tagblatt*
70. Robert Hirschfeld (1867–1914), music critic of the *Wiener Abendpost*, with his wife and son
71. Richard Heuberger (1850–1914), assistant music critic of the *Neue Freie Presse*
72. Ludwig Karpath, music critic of the *Neues Wiener Tagblatt*
73. The young Richard Strauss (c. 1898)
74. The Musikverein; Mahler conducted the Philharmonic concerts here (1898–1901)
75. Max Oppenheimer, *The Symphony* (oil painting, 1923): Mahler conducting the Vienna Philharmonic
76. Mahler (silhouette by Hans Schliessmann)
77. 'A hypermodern conductor: Kapellmeister Kappellmann conducts his *Sinfonia diabolica*' (caricature by Hans Schliessmann; *Fliegende Blätter*, March 1901)
78. Roller's Sketches for *Tristan*, Act I (opening)
79. Roller's Sketches for *Tristan*, Act I (end)
80. Roller's Sketches for *Tristan*, Act II (opening)
81. Roller's Sketches for *Tristan*, Act II (end)
82. Four Sketches of Mahler by Emil Orlik (?Prague, 1903)
83. 'Megalomania: soon it won't just be a question of "improving" Beethoven's symphonies, but of making suitable changes to his monument' (*Kikeriki*, 4 March 1900)

## FIGURES

- |   |     |
|---|-----|
| 1. Mahler's apartment, Auenbruggergasse, 2                | xix |
| 2. Mahler's main itineraries from 1902 to 1907            | xix |
| 3. The Hohe Warte, with detail of Döbling: XIXth District | xx  |
| 4. Periodic structure of the theme, Fourth Symphony       | 767 |