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Gustav Mahler: An Honorary Secessionist

Grant Estes
Augustana College, Rock Island Illinois

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Forward

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The Secessionist movement in *fin-de-siècle* Vienna was, as Carl E. Schorske summarizes, a "rejection of the nineteenth century's certainties."[1] Led by Gustav Klimt, the Secessionists acted as the premiere vessel of modern art in Vienna beginning in 1897, the same year of Gustav Mahler's appointment as director of the Vienna Imperial Opera. The Secessionists believed that art should act as a source of truth, beauty, and identity, which had been stifled by the Classicist mindset of the academy.[2] They were fundamentally influenced by Friedrich Nietzche and Richard Wagner, the latter being Mahler's artistic hero.[3] Wagner's idea of *Gesamtkunstwerk*, the combination of all artistic elements to create a unified artistic experience, was praised by Mahler and the Secessionists, linking them philosophically. Mahler had made it his life's work to elevate musical works of the past, namely Mozart, Beethoven, and Wagner, and to create new works that expressed his idea of the "New Symphony."[4] Mahler devoted most of his time to the opera, but his artistic focus was his own compositions, which were rarely accepted in traditional Viennese society.[5]

Mahler's artistic philosophy was closely related to that of the Secessionists in *fin-de-siècle* Vienna. His work, both as the director of the Imperial Opera and as a composer, was based on the idea that art should be paramount over personal, sociological, and historical influences. Thus, Mahler should be viewed as an honorary Secessionist who, though personally distant from the Secessionist movement, continually sought higher artistic standards and freedom. This essay will focus on the first movement of Mahler's *Sixth Symphony* and contemporary criticisms of the work to better understand both Mahler's music and the environment in which he worked.

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[1] Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, (New York: Alfred A. Knopf, 1980), 219.
[2] Ibid., 213-217.
[3] Henry-Louis de La Grange, *Gustav Mahler; Volume 3* (New York: Oxford University Press, 1999), 468.
[4] Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin, (London: Faber Music, 1980), 146.
[5] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 353.

The Secessionist movement of *fin-de-siècle* Vienna is often framed as a revolution in visual art. Opposing the Classically oriented *Akademie der bildenden Künste Wien*, the *Wiener Secessionsgebäude* represented a rejection of 19th century ideals in the visual arts in favor of a more modern aesthetic.[6] Prominent Secessionists included architects, painters, and sculptors, but what about musicians? Music wasn't disregarded by the Secessionists, but it surely wasn't their focus. Inspired by Richard Wagner's *Gesamtkunstwerk,* the Secessionists valued all art forms and thought highly of any musician who was dedicated to high artistic standards, including Mahler.[7]

In 1902, Mahler was invited to conduct his own chamber wind ensemble arrangement (now lost) of the finale chorus of Beethoven's *Ninth Symphony* for the Seccessionist's fourteenth exhibition. The exhibition was focused on Beethoven as the ideal artist who faced an unappreciative world but continued to compose in the name of a higher art.[8] This was the whole point of the Secession: to create new styles of art that "provide for modern man asylum from the pressure of modern life."[9] Mahler embodied the Secessionists' ideals more than any other musician in the city, and his contacts with the Secession would serve him well in further applying those ideals to the Imperial Opera.[10]

Mahler had already begun to reform the Imperial Opera before his interactions with the Secession. Reforms under Mahler were all aimed upon the goal of reaching higher artistic standards. For example, only three days into his tenure as Director of the opera, Mahler ended claques, groups of paid audience members who interrupted performances to applaud singers, so

[6] Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 214, 218.
[7] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 353.
[8] Ibid., 351-4.
[9] Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 217, 254.
[10] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 356-7.

that he could maintain musical integrity.[11] In addition, when Mahler conducted German

masterpieces, latecomers, even those of the aristocracy, were barred from entering until the

second act. This reform is still instituted today.[12]

Mahler's most important reform to the opera, however, was a change of ethos. Pursuing

Wagner's *Gesamtkunstwerk*, Mahler sought to improve and unite all aspects of the theatre,

including acting, lighting, and stage design. To obtain his level of artistic standards, Mahler

insisted on gaining complete control over the productions at the opera. He did.[13] Despite this,

Mahler wasn't a complete tyrant as he is often portrayed. He demanded a high level of artistry

from his subordinates, but he didn't feel the need to micromanage his singers' performances.

This, in his mind, allowed each performance to remain fresh and free from artistic stagnation.[14]

Mahler did control virtually every other aspect of his performances, always with the goal of

unifying every aspect of the work.[15] The integrity of Wagner's works was especially important to

Mahler. Under his direction, the works of Wagner were performed without the traditional cuts

that were used even in Bayreuth.[16] By 1902, Mahler had complete artistic control over an opera

company with some of the best musicians in the world, but his reforms still didn't bring the

opera up to his standards.

Until Mahler's interactions with the Secessionists, he lacked a stage designer who could

meet his goals. Mahler had never had a keen eye or talent for visual art, but he understood the

importance of the set design in achieving a well-rounded performance. Mahler's involvement

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[11]Kirk Ditzler, *Tradition ist "Schlamperei": Gustav Mahler and the Vienna Court Opera (*Croatia: International
    Review of the Aesthetics and Sociology of Music, Vol. 29, No. 1, June, 1998) 19.

[12] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 302-303.

[13] Ibid., 421-422.

[14] Henry-Louis de La Grange, *Gustav Mahler; Volume 3* (New York: Oxford University Press, 1999), 364.

[15] Ibid., 365.

[16] Kirk Ditzler, *Tradition ist "Schlamperei": Gustav Mahler and the Vienna Court Opera (*Croatia: International
    Review of the Aesthetics and Sociology of Music, Vol. 29, No. 1, June, 1998), 23.

with the Secessionists began with Alma Mahler, whose step-father Carl Moll was a Secessionist painter. Moll invited Mahler to conduct the arrangement of Beethoven's *Ninth Symphony* at the Secessionist exhibition. This is where Mahler met Alfred Roller, the artist who would help to bring Mahler's opera reforms to their intended results.[17] Mahler and Roller, both within the Secessionist *Zeitgeist*, sought to realize Wagner's *Gesamtkunstwerk* on the stage of the Vienna Imperial Opera. Entrusted with the task of creating a stage design, along with the lighting and other visual aspects of the set, Roller distinguished himself with his artistic talent. Their first production of *Tristan und Isolde* in 1903 proving to be a success, Mahler wrote to Roller, "I know we are similar in one respect: in our completely unselfish devotion to art, even if we approach it by different roads."[18] Although Mahler was an individual artist who wasn't directly influenced by the Secessionist movement, he recognized the importance of their mission and shared their philosophical views on art.

Despite Vienna's important role as a center for modern art in Europe at the *fin-de-siècle,* the general artistic taste of the Viennese population was conservative. Tradition had always been important to the Viennese, and new styles that contradicted tradition were often met with hostility both by critics and the general public. The Viennese public could tolerate Mahler as a conductor because his performances brought out essential artistic truths within the existing operatic repertoire.[19] Mahler's compositions, on the other hand, were largely rejected due to traditional views and rising anti-Semitic sentiments.

Mahler's *Sixth Symphony*, premiered in Vienna on January 4, 1907, was met with a majority of negative critical reviews. The most frequent complaints from the critics were aimed

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[17] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 341, 355-357.
[18] Ibid., 424-6.
[19] Ibid., 347-348.

at Mahler's melodies and orchestrational effects. For example, his melodies were almost unanimously considered to be unoriginal, boring, and undeveloped. Effects in the orchestration were only used to cover the emptiness of the melodies and were offensive to the ear. Within these criticisms contradictions arose. The melodies were unoriginal, but the piece was too modern. The orchestration was masterful, but the sound effects and sheer volume was just a mesh of ugly noise.[20] Critic Hedwig von Friedländer-Abel exemplified the confusing, contradictory views of the time when she wrote, "Mahler stands more or less everything on its head . . . His eclecticism almost amounts to mania, mania above all in the way in which he borrows from others . . ."[21] In the same review, Mahler is criticized for being unoriginal and destroying tradition through his modern style. These views were common among the critics, many of whom could see few redeemable qualities in the music.

Mahler's critics were clearly shocked by the modernity of the symphony, but some were also motivated by anti-Semitism. Few criticisms contained explicit references to Mahler's Jewish heritage, making it difficult to discern between those based on musical arguments and those based on ethnic stereotypes. Though the modernity of the music was more of a factor than anti-Semitism in the negativity of the reviews, a few common anti-Semitic ideas were used. The most prominent of these is the claim that Mahler's orchestration, while impressive, was only so grandiose because his music was empty. The large size of the orchestra, frequent changes of musical mood, new instruments, and various technical effects were all used to cover up his lack of inventiveness in melody and form.[22] This complaint, while not overtly anti-Semitic, is reminiscent of a popular Wagnerian argument against Jewish music. In 1850, Wagner's highly

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[20] Henry-Louis de La Grange, *Gustav Mahler; Volume 3* (New York: Oxford University Press, 1999), 533-543.
[21] Ibid., 539
[22] Ibid., 535-543.

influential essay, *Das Judenthum in Der Musik,* made the claim that Jewish art in Germany, especially music, was merely an imitation of the great German masters because Jews needed to hide their inherent deficiencies with frivolous musical activity.[23] Contemporary criticisms of Mahler's *Sixth Symphony* almost always contained a critique along these lines. Other claims were made that could possibly be inspired by Wagner's ad hominem arguments, but these are difficult to prove. Despite the lack of concrete anti-Semitism in the criticisms, an anti-Semitic campaign against Mahler had begun three days earlier,[24] so it is likely that many of the critics were fueled by hatred and personal vendettas. Overall, criticisms lacked objectivity and disregarded the subtleties of Mahler's music, only focusing on the bombastic climaxes and new techniques that offended their ears.

What made Mahler's *Sixth Symphony* "hyper-modern,"[25] and why was this seen as a deficiency? Mahler's famous quote, "to me, 'symphony' means constructing a world with all the technical means at one's disposal,"[26] was likely unknown to his contemporaries, leading to misunderstandings about his musical goals. Mahler sought great contrasts, both within and across movements, that could express a variety of moods and musical ideas. This artistic philosophy was a purely musical version of *Gesamtkunstwerk*; his symphonies were intended to be distinct musical worlds within the confines of an orchestra. Mahler deviated from his predecessors in the *Sixth Symphony* through form, his manipulation of motifs, and most importantly, his use of new timbres through orchestration.

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[23] Richard Wagner, *Das Judenthum in Der Musik*, trans. Edwin Evans (London : W. Reeves, 1910) 30-31.

[24] Edward F. Cravitt, *Mahler, Victim of 'New' Anti-Semitism*, (Journal of the Royal Musical Association, Vol. 127, No. 1, 2002), 90.

[25] Henry-Louis de La Grange, *Gustav Mahler; Volume 3* (New York: Oxford University Press, 1999), 539. Term used by Hedwig von Friedländer-Abel to describe the *Sixth Symphony*.

[26] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 275.

The form of the first movement of the *Sixth Symphony* is relatively traditional; it shares a close resemblance to sonata-allegro form. There is an exposition with a repeat, a developmental section, a recapitulation, and a coda. However, there are two sections in the first movement that deviate from the traditional sonata-allegro form. The first of these is Section II of the development. This occurs in mm202-25 and is characterized by its thin density of orchestration and slow tempo. The passage features the cowbell, celesta, and string techniques that were uncommon for the time. The contrast between these 51 measures and the rest of the movement both in timbre and energy is congruent with Mahler's idea of a world within a symphony and overall musical philosophy. The recapitulation also departs from tradition. Following the restatement of Theme I and Theme II, Mahler's recapitulation moves back into a development section. This development then transitions into the coda. The form of the movement is not completely traditional, but it isn't "hyper-modern," which would imply a complete break of all tradition. See Figure 1 for a visual representation of the form of the first movement.

As stated above, the melodies in the *Sixth Symphony* were nearly universally criticized for being unoriginal and underdeveloped. These criticisms may have been based on the close resemblance between a motif in the first movement and a motif found in Franz Liszt's *First Piano Concerto*,[27] but this wouldn't justify a claim that the melodies are unoriginal throughout the entire symphony. The critics rarely explained how Mahler's melodies were unoriginal or from what piece he borrowed, leaving the impression that their arguments were based on personal distaste rather than objective facts about the music.

Another complaint was that Mahler's melodies were undeveloped, but this criticism doesn't make logical sense when looking at the music. The melodies of the *Sixth Symphony* are

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[27] Henry-Louis de La Grange, *Gustav Mahler; Volume 3* (New York: Oxford University Press, 1999), 821

largely made up of recurring motifs that can be found in every movement. Mahler reworked

motifs to match the character of the section, creating similar but distinct melodies throughout the

symphony. For example, the first and second themes of the first movement are related

rhythmically and melodically, joined by a dotted quarter-note followed by five descending

eighth-notes. The last two of these eighth-notes are sometimes played as a dotted eighth and

sixteenth-note, thereby linking them organically. Melodically, the main themes frequently utilize

appoggiaturas, both chromatic and diatonic. Both themes contain tri-tone leaps in their climaxes

as well. It is likely possible to find melodies written by other composers that contain some of

these characteristics, but this doesn't prove that Mahler borrowed them from anyone. Every

melody that has ever been written contains characteristics found elsewhere. It is the development

of the melody that is truly important, and Mahler did this, despite the claims of the contrary. He

reworked his melodies into various moods, using the setting of the orchestration to dictate where

the melody should go. His melodies don't operate separately from the form or the orchestration

of his symphony. Rather, all elements of the music are interdependent on one another. This is

congruent with Mahler's artistic philosophy; all parts should serve the whole.

The most modern aspect of the *Sixth Symphony* is the orchestration, which contains

effects and instruments that were seldom heard before in the concert hall. The consensus was that

the symphony was over-orchestrated, producing loud, shrill noise rather than music. The reality

is that the symphony does contain moments of intensely loud climaxes which make use of the

extra instruments and effects at Mahler's disposal, but there are also passages of chamber music

that use subtle effects to create a different musical atmosphere. The critics largely disregarded

these moments. Mahler's goal of creating unique sound worlds in his symphonies necessitated

the use of contrast in orchestration, but this was also lost on his critics. An example of this

contrast is the difference in mood between mm203-255 and mm291-315. The former section is slow and contains the effects of ponticello in the strings, celesta chords, and cowbells, all of which contribute to the tranquil mood of the section. The cowbells were particularly shocking. The effects used in the passage create an atmospheric change from the previous developmental section and the exposition. The folk imagery (and its allusion to lower classes) in this section was likely the cause for such outrage over the cowbells. The latter section, on the other hand, contains fortissimo percussion tremelos, frequent use of sforzandos, and *Klangfarbenmelodie*, which create a mood of urgency, tension, and energy. These sections are just a few examples of Mahler's use of various orchestration techniques to create contrast in timbre between sections. It is understandable that the critics would be taken aback by these techniques as many had been rarely if ever used in a symphony. That being said, they were all deemed necessary by Mahler, and they served a purpose beyond the critics' comprehension. See Table 1 for more examples of Mahler's orchestration techniques in the first movement of the *Sixth Symphony*. This table is only a selection and lists one of many instances where such techniques occur.

The *Sixth Symphony* was misunderstood in its time, even by impartial critics. The orchestration simply contained too many new techniques for the traditional critics to bear. Even so, attacks from the press did not represent the overall mood of the audience. By 1907, Mahler had gained a sizable following in the city, largely made up of Secessionist-minded artists and the younger generation. There were ovations for the work contrasted by loud protests from Mahler's enemies at the Viennese performance.[28] The discrepancy between the public reaction and those of critics reveal the biases of the Viennese newspaper writers who were entrenched in attitudes of Classicism and anti-Semitism. Mahler had to endure these sentiments from the media during

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[28] Ibid., 534.

his entire tenure in Vienna, but he rarely paid them much attention.[29] It was only in 1907, the year that the anti-Semitic press launched an all-out offensive against Mahler, that his patience with Viennese society thinned. The Viennese premiere of the *Sixth* marked the first large-scale attack on Mahler from the local press in their campaign against him. Mahler had armed his enemies with just criticisms by taking frequent leaves of absence to conduct his own works in the years leading up to 1907, and they capitalized with relentless attacks on his competence as director. By overspending in 1905, Mahler also lost the protection from the court, who cared more about the budget than artistic goals. Mahler's growing annoyance with the critics was certainly an important factor in his resignation, but he also had an artistic motive for leaving Vienna. Mahler lamented in the fact that an opera company, by nature, could not perform at the highest level possible for every production. Regardless of the talent of musicians, stage design, and direction, it is simply impossible to reach artistic heights every night. Mahler's true passion was for composition, but he needed to conduct in order to provide for his family. His new contract in New York, in which he would conduct three months a year and earn a sizable income, was advantageous to Mahler's composing career.[30] Regardless, Mahler's resignation from the Imperial Opera was caused by hatred in the form of anti-Semitism and artistic unfulfillment, leaving the Secessionists to mourn the loss of the most important modern musician in Vienna.

Mahler and the Secessionists were connected in their dedication to art, willingness to reform traditional practices, and perseverance through hatred and ignorance from the Viennese press. An anecdote concerning Mahler's personal relationships with the Secessionists best

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[29] Ibid., 360.

[30] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 501, 527-533, 543-549.

summarizes this connection. Carl Moll asked Mahler to conduct Mahler's arrangement of the final chorus of Beethoven's *Ninth Symphony* for the Seccession's fourteenth exhibition, which took place in the room of Gustav Klimpt's *Beethoven Frieze.* Klimpt's *Frieze* displays an artistic knight who is faced with the task of defeating Typhon, a monster representing evil and the destruction of art, in order to find artistic truth.[31] Scholars have speculated that Mahler was the knight depicted in the *Frieze*, but this has not been conclusively proven.[32] Regardless of whether or not Klimt originally thought of Mahler when designing the *Frieze*, the knight could have been Mahler. Mahler always searched for artistic truth, especially in his compositions, and he had to fight tooth and nail with the court and endure the media to meet this goal. By the end of Mahler's time in Vienna, Klimt and his fellow Secessionists (though they had split into two groups)[33] viewed Mahler in the same light as the metaphorical knight in the *Frieze*. When, as a tribute to Mahler's 50th birthday, Paul Stefan acquired submissions of essays and art from Secessionists and other artists in the city, Klimt submitted a photo of the *Beethoven Frieze* knight.[34] Mahler didn't secede from the *Akademie der bildenden Künste*, but he worked within the Secessionist *Zeitgeist* and gained the respect of the Secessionists. If they could have chosen one musician to join them in their pursuit of bringing modern art to the masses, the Secessionists surely would have chosen Mahler to be their honorary Secessionist.

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[31] Alessandra Comini, *The Two Gustavs: Klimt, Mahler, and Vienna's Golden Decade, 1897-1907*, in *Naturlauf: Scholarly Journeys Toward Gustav Mahler*, ed. Paul-Andrè Bempèchat (New York: Peter Lang, 2016), 155-6.

[32] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 354.

[33] Alessandra Comini, *The Two Gustavs: Klimt, Mahler, and Vienna's Golden Decade, 1897-1907*, in *Naturlauf: Scholarly Journeys Toward Gustav Mahler*, ed. Paul-Andrè Bempèchat (New York: Peter Lang, 2016), 159-160.

[34] Jens Malte Fischer, *Gustav Mahler*, trans. Stewart Spencer (New Haven: Yale University Press, 2011), 632-3.

Abstract

Gustav Mahler's artistic philosophy was closely related to that of the Secessionists in *fin-de-siècle* Vienna. His work, both as the director of the Imperial Opera and as a composer, was based on the idea that art should be paramount over personal, sociological, and historical influences. Thus, Mahler should be viewed as an honorary Secessionist who, though personally distant from the Secessionist movement, continually sought higher artistic standards and freedom. This essay will focus on the first movement of Mahler's *Sixth Symphony* and contemporary criticisms of the work to better understand both Mahler's music and the environment in which he worked.

Epilogue: Art and Peace

Walking through the main entrance of the Central Cemetery in Vienna, I saw the great wealth of the city. One can find rows and rows of shiny, ornate burial stones with beautiful flowers within the first few hundred yards of the cemetery. Beethoven, Schubert, Schoenberg, Zemlinsky, and many other great musicians are buried there, all with shrine-like burial stones. Wealthy families spend exorbitant amounts of money to purchase and maintain their loved ones' graves, and the entrance looks like it could be a prince's summer palace as a result. There is a large church that contains the remains of Karl Lueger, the anti-Semitic mayor of Vienna who was in power during Mahler's time at the Imperial Opera. As we walked further into the cemetery, the graves became less ornate but still well kept. Once we reached the Jewish side of the cemetery, however, the conditions of the graves quickly deteriorated. Stones were filled with bullet holes and entire sections of plots were overgrown with weeds. Few of the plots had been touched in years, and not a single tourist could be found. Dr. Ehrlich then pointed out the fact that the reason for this desolation was that almost every Jewish family had been killed in the Holocaust, leaving few people to tend to the graves. That is when I realized how powerful ideas can be. The effect of a single idea can manifest itself in the world for good or bad. The anti-Semitism that Mahler faced was the preamble to the ideas that Adolf Hitler used to conquer Europe and murder millions of Jews. Unfortunately, that anti-Semitism was largely fueled by Mahler's artistic hero.

In many ways, my research was based on the effects of Wagner's ideas, both positive and negative. Wagner's anti-Semitic writings were driving forces for the adoption of race based anti-Semitism, leading to a society filled with hate and contempt for Jews. On the other hand, Wagner's music and his essays on art were groundbreaking in their push towards artistic freedom

and higher artistic goals. Mahler and the Secessionists largely ignored Wagner's anti-Semitism; they were artists and cared much more about Wagner's important role as a modern musician than his political views. The artistic philosophies of Wagner, especially that of *Gesamtkunstwerk,* were instrumental in the artistic environment of *fin-de-siècle* Vienna, which resulted in the creation of some of the most important art of the twentieth century.

It is my opinion that art, in all forms, is the most influential avenue for spreading ideas. Artists have the capability to demonstrate the best and worst aspects of a society, so it is absolutely vital to understand the artistic philosophies of artists in order to fully understand the ideas being communicated. Maintaining peace in today's world is more crucial than ever. Technological advancements in warfare have created the possibility of nuclear war, which would have devastating impacts on the entire world. While artists are not the only factor in preventing war, I believe that they are vital for spreading the ideas that can lead to a prosperous future.

Figure 1

Exposition
Theme I   Theme II   Repeat of Exposition: Themes I and II
A Minor   F Major
mm. 1-76   mm. 77-127

Development I
Section I   Section II   Section III
Tempo I   Gradually slower   Tempo I subito
Ambiguous Tonality   Ambiguous Tonality   Ambiguous Tonality
mm. 128-201   mm. 202-255   mm. 256-290

Recapitulation
Theme I   Theme II   Developmental Section
A Major⇨Minor   D Major   Ambiguous Tonality (Frequent Modulations)
mm. 291-351   mm. 352-378   mm. 379-448
                                        Develops the recapitulation
                                        Untraditional for Sonata-Allegro Form

Coda
A Major
mm. 449-486

Table 1

Technique	One Example (mm)	Description
Klangfarbenmelodie	mm14-20	Melody is passed between various instruments, utilizing the unique timbre of each instrument
Counter Melody	m22	Melody, often in a brass solo, is layered on top of another melody
Sforzando	m28	Used more frequently than previous composers
Double Sixteenth Notes	m35	Used in strings to add energy to an eighth note run and to increase dynamics
Percussion Tremolo	m43	Emphasizes dynamics and adds energy
G string only (G-Saite)	m49	Changes timbre based on string and instrument
Changing Timbre with Dynamics	m60	Musical idea is passed between instruments through dynamics
Closed Horn Bell	m75	Changes the timbre of the instrument; adds emphasis
Reinforcement of Melody in Variety of Instruments	m77	Reinforcement of melody is passed between sections.
Celesta	m94	Reinforces melody and add new timbre; gets drowned out in forte sections; rarely used in symphonies before
Glissandos	m132	Used to change the character of a melody; develops melodic ideas
Trills Added to Motif	m134	Used to change the character of a melody; emphasises note with trill; develops melodic ideas
Xylophone	m159	Adds a new timbre to a melody: similar effect of trill
Col legno	m183	Changes the string timbre; percussive
Cowbells "In the Distance"	m203	Adds new timbre (never used before in a symphony). Intended to resemble a "herd of cattle" according to Mahler.[35]
Ponticello Trills	m211	Roughens string timbre
Sul Tasto	m213	Lighens dynamics and produces muted timbre
Collective Melody	m291	Almost every section playing the melody; high intensity
Staggered Eighth-Notes	m428	Winds play 16th note pickups while strings play on the beat, producing a similar effect to a pianist playing alternating octaves

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[35] Gustav Mahler, *Symphony No. 6*, (London: Eulenberg, 1968), XXIX.

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