

THE WAYFARER

BBC Radio 3 Record Review, 9 April 2022: Building a Library - Mahler's 9th

GILLIAN MOORE *discusses her Building a Library choice of Mahler's 9th with HANNAH FRENCH and, reports KEVIN CAREY, comes to a conventional conclusion*

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Such is the accumulated output of the recording industry that the days are long gone when a *Building A Library* discussion could include all significant recordings but the switch from a single critic to a dialogue with the *Record Review* presenter has cut down the number of cited recordings even further. In this case there were extracts from only eight recordings.



Gillian Moore described the biographical background to the 9th and, inevitably, mentioned Bernstein's theories, first set out in his now famous Eliot Norton Lectures of 1973-74 at Harvard (which I attended). Bernstein advanced three major theories: that Mahler was overcome by his own imminent mortality; that he was mourning the death of tonality; and that he in some way anticipated the butchery of the Great War. This only goes to show that three bad arguments don't make one good one: Mahler, as Moore notes, had two years of creativity ahead of him and there might have been more; ever since Wagner 'classical' tonality had become somewhat hackneyed and there is every reason to think from the evidence of the 10th that Mahler was mourning nothing; and the claim about the War is pure hokum. To my delight, Moore began with Horenstein's, too frequently overlooked, 1953 VSO recording (the third after Walter and Scherchen), featuring the broken horn phrases supposed to symbolise death, anticipating the funeral march. "Horenstein", she said, "stands up brilliantly with total understanding of the score and its architecture" which "withstand the vintage sound"; she might have mentioned his 1966 LSO recording.

She then moved to Rattle's 2007 BPO recording (again without mentioning his 1993 VSO recording) praising his handling of the "emotional high" of the first two near contiguous climaxes; she noted, too, that the darker elements in the work were balanced by Rattle with more optimistic readings concerning the love of life. Enter Bernstein's death rattle with his 1979 BPO recording (not mentioning his ground breaking 1967 NYPO recording). French waxed lyrical over this performance using such terms as "epic", "ecstatic" and "gigantic" but, thankfully, we were soon immersed in the 1995 Boulez Chicago SO recording which, in my view, has only recently been matched for clarity.

The second pleasant surprise was the high praise for Barbirolli's 1964 "spirited" performance with its "zest for life", not for the first time noting the BPO's superb strings. Barbirolli was supposed to have re-introduced the BPO to this work whose most notable recordings of it have been with Abbado from which Moore selected the one from 2002 (yet again not referencing his other recordings, including the 2011 Lucerne Festival Orchestra). Moore concluded the First Movement with the "simple" playing of the premier recording by the VPO under Mahler's colleague and friend Bruno Walter in 1938 which, she said, was a "wonderful" recording which was ruled out by its sound quality (See *The Wayfarer* December 2020). Following ancient precedent, given that this is one of the greatest ever recordings of all time for both artistic and historical reasons, she might have put it in a class on its own as the winner in the "Historical class".

Discussing the Ländler Second Movement, she returned to Barbirolli's interpretation of what was both "bitter and twisted" but "playful". Then came Rattle with his "orchestral sheen" and a "bossy waltz" much nearer to Walter and, not before time, she introduced Haitink's 1969 Concertgebouw recording with its "absolute mastery of the score".

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You! Part 3**

**Mahler's Conductors 7:
Leonard Bernstein**

'Mahler's Letters'

The Third Movement (an even more bitter and twisted *Rondo Burleske*) is, said Moore, "the hardest to love". Back to quoting Bernstein, he had said that it marked "the end of all things useless". First, she returned to a "defiant" Horenstein and then to Barbirolli in Mahler's parody of Lehar, after which things "become distorted" (it would have been good to illustrate this) until Abbado picked up in the "other worldly" conclusion.

At this point Moore had to narrow down her choice. Noting that she had not been able to include, among others, such great conductors as Karajan, Klemperer, Tennstedt, Jansons, Ivan Fischer, Nott and Harding, and Bruno Maderna's out of catalogue recording (poor Kubelik, one of the 1960s Mahler cycle conductors along with Bernstein and Haitink never even got a name check), she left herself with Barbirolli, Rattle and Haitink.



Unfortunately, veering away from early recordings, none of the final choices opens the Final Movement *Adagio* with a hint of a waltz parody (interestingly Shostakovich in his 15th Symphony catches this perfectly). This, said French, is "the beginning of the end" with the Berlin strings recorded by Barbirolli in the evening before going on to record the earlier Movements the next day. Next came Haitink with his "clear focus and faithfulness to the score with his never over-stated fervour". But Rattle was the winner because, said Moore, he resists the temptation to focus on the dying man, and he therefore finds space for the life affirming elements of the work. This was "a performance for our times ... for the head and the heart".

Within the limits of the featured performances it is difficult to contest Moore's conclusion in selecting the best all-round performance. There are, however, some pertinent comments that should be made.



As has been the case in his recent recording history (not least in a comparison of his Mahler's 2nd recordings) Rattle has tended to become ever more polished over the years, and for this reason I rate his 1993 VPO recording higher than the BPO; but in both recordings the "resignation" of the final pages gives way to optimism in the final bars. The best interpretation of the two inner movements is Kubelik's 1967 Bavarian RSO recording which captures the authentic rustic tone before proceeding through parody to vitriol. The Maderna 1971 BBCSO recording properly represents, along with Boulez, the modernist sympathy for late Mahler compositions and I would not be without it.



Whatever your final choice, the Walter 1938, available at budget price, should be on every Mahlerian's shelf. At this point, then, I would be faced with a choice between the Abbado and the VPO Rattle and, on balance, would opt for Rattle but there is one more twist in this plot.

By far - I mean "by far" - the best ever recording is Abbado's last in 2011 on DVD with the hand-picked Lucerne Festival Orchestra, which is superior to all its rivals in the three attributes that matter: the recording, the playing and the interpretation. Perhaps it was strictly outside the rules to mention a DVD but if you don't like the pictures you don't have to look.

The Moore discography is on the *Record Review* pages of the BBC website.

Selected Discography:

Abbado, BPO, 2002, DG
 Abbado, Lucerne FO, 2011 (DVD)
 Accentus (my overall winner)
 Barbirolli, BPO 1964,
 Warner Classics
 Bernstein, NYPO, 1967, Sony
 Bernstein, BPO, 1979, DG
 Boulez, Chicago SO, 1995, DG
 Haitink, Concertgebouw, 1966,
 Philips
 Horenstein, Vienna SO, 1953, Vox
 Kubelik, Bavarian RSO, 1967, DG
 Maderna, BBCSO, 1971 BBC (nla)
 Rattle VPO, 1993,
 Warner Classics (my winner)
 Rattle, BPO, 2007, Warner Classics
 (Moore's winner)
 Scherchen, Vienna SO, 1950,
 Orfeo/Intense Media, Walter, VPO,
 1938, Naxos

I sent my draft to Mark Siner for a quality check:

1 He slightly takes issue with my dismissal of the impending doom motif; and even claims to see something of it in Abbado's eyes on the DVD! He also very rightly draws attention to the supposed jinx of a 9th for Mahler.

2 He absolutely agrees on the primacy of the Lucerne recording.

3 He does not violently dissent from Moore's top three although, like me, he is not moved by Rattle.

4 He reminded me of Rob Cowan's praise of Ancerl's 1966 Czech Philharmonic recording which he describes as "clear sighted and a fine antidote to over emoted versions".

Making a final check of the copy, I discovered that nobody had found room either for the Classic Adler 1951 VSO recording nor the 2017 Ivan Fischer Budapest Festival Orchestra recording which is, I think, destined to be a classic.

Editor.



Two Brits in Cleveland

GARY BALDWIN on Dame Jane Glover's "favourite orchestra on the planet"; and other matters!

Leaving behind the warm sunshine of Phoenix, Arizona we boarded the United Airlines plane back to Cleveland to pick up our car and visit the Rock & Roll Hall of Fame downtown, and later that evening to attend a performance of the Cleveland Orchestra. The abrupt climate change saw snow flurries in the Lake Erie city.

On the flight back, across the aisle, sat a family of three of which the young man appeared to be of college age. Later I found out that he was 25 and working on his Masters in Neurology, heading for medical school. His laptop was open and he seemed to be studying and tracing nerve connections.

We began a conversation when he tried to access his seat TV screen, thinking it was a touch screen. I showed him the controls that were on the arm of his seat. Later, he tried to raise that outside chair's arm to free up his cramped space, but I shook my head indicating that the arm was permanently stationary. During the course of the flight, I learned that his initial passion was philosophy which was the field of his Bachelor's Degree. This led to a discussion about Schopenhauer and Nietzsche and, in turn, even to Gustav Mahler. He had never heard of the composer so I launched into my teacher mode of Mahler advocacy! He admitted that he did enjoy classical music but had very little knowledge about it. He also said that his friends were not very supportive of his tastes and this made it difficult for him to share his budding musical interests with them. I said that perhaps my generation was at fault for the lack of music education for the younger generation, as we tried our best with the resources given to us; and to be truthful, our schools were not Arts/Humanities supportive, even though well-rounded liberal arts educators recognise that they are the very blueprint for our own humanity.

I told him about Gustav Mahler and his literary connections to the music he composed. I suggested he start by listening to Mahler's 1st and go from there; and slowly explore the other symphonies perhaps in the order that they were composed.



Mahler himself stated many times that it was important that listeners should always know what had come before each truly to understand his path and journey. The concept that Mahler's music was the 'vortex' and 'Zen' of humanity - that the music was so powerful - took my new friend by surprise. I did not go into the discussion of Mahler's music as carrying with it a healing power but I am sure he will come to that if he delves deeply enough into the music. I believe I left him with enough curiosity to begin his exploration of the great composer. Before finishing our conversation, I informed him that Richard Strauss, a contemporary of Mahler, had written a composition based on Nietzsche's *Also Sprach Zarathustra* and I was sure he knew, at least, the opening section. He said he did not but when I began to sing him the music from Stanley Kubrick's *2001: A Space Odyssey* he was astounded that he did recognise it but had no idea where it had come from. Another point for my side as an educator!

Our day in the cold snowy city of Cleveland was certainly a musical bipolar experience. We spent the afternoon at the Rock & Roll Hall of Fame Museum where a two-hour stroll could not even begin to cover the number of displays, recordings, videos, biographies, as well as industry and opinion response to the music that ROCKED both America and Great Britain. Entering Severance Hall we were pleasantly surprised that the Covid restrictions of masking and vaccine identification were lifted.

Dame Jane Glover conducted a programme comprising a Mozart Piano Concerto with Dame Imogen Cooper,

Mozart's *Prague Symphony*, and two smaller works both by British composers: Benjamin Britten and Ralph Vaughan Williams. Dame Imogen's performance of *Piano Concerto No. 22 K. 482* was not just brilliantly and technically executed but a Cleveland tour-de-force of musical expression within the Mozartian framework. The Second Movement *Andante* expressed a deeply felt melancholia that we do not generally associate with Mozart. Dame Jane's performance of the *Prague* is usually overshadowed by Mozart's last three Symphonies but not on this evening with the Clevelanders following with great faith and obvious respect for her Mozartian credentials.

Having made arrangements to visit her in her dressing room after the performance, the Cleveland staff were very cordial, leading the way. We reminisced briefly with her about our singing under her baton in the Brahms *Requiem*, Haydn's *Creation* and Britten's *War Requiem*. After graciously autographing her two books that I had brought along for her to sign she repeated something that she had said to me in an e-mail: "this has got to be my most favourite orchestra on the planet": high praise from an artist that has travelled the world. This only confirms what I have said before. When you fly into the United States and you land at John F. Kennedy International Airport and want to see a great orchestra performance, fly another hour to Cleveland and enjoy your performance in Severance Hall. The price of tickets is extremely reasonable. We have heard three great Mahler performances of the 3rd, 5th and 6th. This season it offered Mahler's *Titan* (Hamburg/Weimar 1893-94 Version) conducted by Francois-Xavier Roth. Unfortunately, we were not able to attend. We are currently looking forward to a Concert-Staged performance of Verdi's *Otello* conducted by Music Director Franz Welser-Most.

To Live for You! To Die for You

In the second part of his series on the Mahlers and Marriage ANTHONY CANTLE takes an in-depth look at the adult life and personality of Alma Mahler

Whatever distinctive characteristics Alma identified with in her adored father, it was undoubtedly her mother's own musical background that had nurtured and supported Alma's developing musical interests and emerging potential: at an early age Alma had shown considerable promise in her piano and counterpoint studies; by the age of nine she is said to have completed her first composition; by sixteen she was reportedly already consolidating and fashioning her own compositional style, although publication of her compositions only occurred in the years following Mahler's death; and sadly it was only after her own death in 1964 that her own compositions received the recognition they properly deserved; about seventeen of her songs have survived.

One of the problems inherent in the many accounts of Alma Mahler is the heavy emphasis placed on her inordinate capacity for pursuing a flirtatious, voluptuously hedonistic and grandiose lifestyle. Notwithstanding some truth in these descriptions, it is hard to escape the question of whether a similar focus and air of moral turpitude would have been shown towards a male counterpart. In a man, I suspect, a rapacious sexual appetite would either have been ignored or regarded as integral to the lifefulness of their personality and equated with the virility of their artistic endeavours. Her life included intense periods of loss and sadness. It is my belief that the historical portrayal of her as only a femme fatale insufficiently recognises the sexualisation of her suffering and its defensive function against despair and depression.

As an eighteen-year-old her piano lessons with her teacher, Alexander von Zemlinsky, seven years older than Alma, soon became suffused with feelings towards him that were an amalgam of the erotic and the denigratory and were, in due course, fully consummated. She could be quite scathing about some of the very same men in her life, including Mahler, whose intellectual and creative abilities she held in high regard and which made them so compellingly attractive whilst in the next breath or, more usually, her next diary entry, she could be brutally contemptuous.

Much of what has been learned about Alma has been derived from her own diaries, the accuracy of which has often been questioned.



A recent biography by Cate Haste (see Editor's review in Wayfarer December 2021) acknowledges that Alma was "routinely accused of massaging the facts to serve her own legacy"; but she cautions against "the prevalent view that anything written by Alma is bound to be inaccurate or self-serving." It seems to me that diaries kept by Alma in her late adolescence and those in later life might very well have something in common with analysis of a dream where, like readers of someone's diary, the listening therapist will be alert to some inevitable degree of secondary revision. Perhaps the comment attributed to Mark Twain assists in maintaining the right perspective: "I have lived through some terrible things in my life, some of which actually happened".

Alma's descriptions find her at times not so much inaccurate as intriguingly contradictory. For example, of Zemlinsky she wrote: "He was a hideous gnome. Short, chinless, toothless, always with the coffeehouse smell on him, unwashed, and yet the keenness and strength of his mind made him tremendously attractive. The hours flew when we were working together."

Another entry recording their sexual activity says: "Later, he clasped my hips, I slid between his legs, he pressed me with them, and we kissed to the accompaniment of soft exclamations. He forced me onto his lap, our lips would not be parted. I sucked on his mouth - blessed impregnation! And then again - he forced me roughly onto a chair, leaned over me, kissed my eyes and forehead - and then on the mouth. Afterward I felt completely shattered - I could scarcely come to my senses."

By the age of nineteen Alma was being pursued by a whole cluster of significant men in Viennese society, several of whom were part of her stepfather's circle of influence and achievement, and were almost always older than her.

She was thought of and referred to as the most beautiful woman in Vienna, possessing what Feder calls "legendary looks" and there was no shortage of admirers. Mahler's reputation in Vienna was well established by the time Alma was eventually and properly to encounter him at a dinner party in November 1901.

In further questing for her lost father it has been suggested that, spoiled for choice amongst all the Viennese hopefuls seeking her hand in marriage, Alma may have been unconsciously drawn to Mahler in particular as the noun in German for painter is spelt Maler. Another claim that has achieved some traction concerned Alma's hearing difficulties which holds that because she sometimes leant towards people in order to hear them better, this had led some men to believe she was recruiting their interest in a more intimately seductive way. Personally, I think these are illustrations of the value in maintaining a distinction between the convincing and the entertaining.

Alma herself represented the prevailing anti-Semitism of the Viennese society of that time, yet was to choose the Jewish Mahler as her first husband. Some descriptions of Alma as Gustav Mahler's widow lends the erroneous impression of their having had a long marriage when in fact, they were married only for the last nine years of his life.

Their wedding was brought forward to March 1902 because Alma was already pregnant. Tragically this, their first child, Maria, died before her fifth birthday from diphtheria in 1907. A second child, Anna, was born in 1904 and went on to become a successful sculptor both in America and the UK. She died in 1988 and is buried in London's Highgate Cemetery.

Shortly after Mahler's death Alma had a two-year relationship with the celebrated painter Oskar Kokoschka by whom she had become pregnant, but the pregnancy was terminated in 1912. Kokoschka was completely obsessed with Alma and would routinely write letters to her addressed "Dear Wife", insisting she joined him in planning a full life together. When the relationship with Kokoschka started to flounder, partly on account of what Alma saw as his insatiability (it should be remembered that projective identification hadn't yet been invented!) but, more significantly, because by then she was having a secret relationship with the architect Walter Gropius whom she would eventually marry. This relationship, which had started a year before Mahler died, left Kokoschka desolate and bitter. He told Alma that without her he could no longer paint.

While Kokoschka was away fighting during the First World War, believing that he had actually perished on the battlefield, Alma broke into his apartment in order to retrieve their highly erotic correspondence. Those who have been largely critical of Alma, of whom there are many, and who would never wish to pass over any evidence of her flawed personality, have seized on the obvious illegality of this action.

While this is, of course, the case it does overlook the desperation Alma would have felt. She would have faced tremendous risks had the correspondence fallen into the wrong hands in terms of the social disgrace for the conduct of a widowed woman in Viennese society at that time together, of course, with the possible impact on her daughter Anna and her own mother and step-father.

The line of description by which Alma is usually remembered is one anchored in her hypnotic and mysterious effect on talented and high achieving men. This habitual portrayal occludes the aspects of her various lovers' psychopathology that were to prove so very recruitable, including, for example, her seductive behaviour towards the New York doctor attending the (by then) very ill Mahler in his final months, and the priest to whom Alma had turned for spiritual direction arising from her renewed interest in Catholicism.



The relationship with Kokoschka is a case in point. By 1918, already three years after Alma had married Gropius, Kokoschka was still struggling with the end of the relationship.

Unwilling to relinquish Alma he made pen and ink drawings that he sent to a Munich doll maker for the construction of what nowadays we might regard as a seriously explicit transitional object; a life-size doll, complete with Alma's features. This doll would eventually accompany him to Viennese restaurants, to the opera and to public parks. In his instructions to doll maker Hermione Moos, Kokoschka writes:

"I have sent a life-size drawing of my beloved and I ask you to copy this most carefully and to transform it into reality. Pay special attention to the dimensions of the head and neck, to the ribcage, the rump and the limbs. And take to heart the contours of body, e.g., the line of the neck to the back, the curve of the belly. Please permit my sense of touch to take pleasure in those places where layers of fat or muscle suddenly give way to a sinewy covering of skin. For the first layer (inside) please use fine, curly horsehair; you must buy an old sofa or something similar; have the horsehair disinfected. Then, over that, a layer of pouches stuffed with down, cotton wool for the seat and breasts. The point of all this for me is an experience, which I must be able to embrace. If you are able to carry out this task as I would wish, to deceive me with such magic that when I see it and touch it imagine that I have the woman of my dreams in front of me, then I will be eternally indebted to your skills of invention and your womanly sensitivity."

The following year during a drunken party Kokoschka decapitated the doll. He left Vienna, eventually relocated to London and, aged 55, he married someone else. He outlived all of Alma's lovers.

Alma went on to marry twice more. By her second husband, the Bauhaus founder, Walter Gropius, whom she married in 1915, she had another daughter, Manon, who died from polio aged nineteen. This marriage lasted five years. During this time she had another affair with Franz Werfel which led to the birth of her only son, Martin, who was born in 1918 but died from hydrocephalus the following year. Eventually, in 1929, she agreed to marry Werfel on the condition that he renounced his Jewish faith. After his death she reportedly had him baptised in the Catholic tradition.

In addition to the death of three of her children, it is thought that Alma experienced several miscarriages during her three marriages and possibly more than one termination.

As clinicians, indeed also sometimes as a feature in the privacy of our own lives, we are not unfamiliar with those in receipt of our clinical understanding who seemingly have spent their twenties, thirties and forties looking for and, in some cases, actually road testing prospective partners only to be left anguished, cynical and disillusioned and, ultimately, depleted in their experience of shared intimate life.

It is my view that while Gustav Mahler certainly contributed to helping Alma with her search, he could never have been the safe destination she so needed. Always looking, forever searching, this complex woman deserves, I contend, some compassion when understanding her struggle. She once said: "I am beautiful, not stupid, talented and generally pleasing, and I have a crowd of men around me. Yet, when I wish to step nearer and stretch longing hands towards a human heart - all humanity crumbles into dust."

In 1946 she moved to America and became a US citizen. Ageing exacerbated her childhood hearing loss. Increasing deafness and alcoholism blighted her later years.

She is thought to have drunk a bottle of Benedictine a day. She never gave up championing Mahler's work and became an assiduous controller and protector of his musical estate. Through the prism of her own very palpable narcissism she sought to a large degree to colonise his achievements so that, somehow, she was always centre stage.

She died aged 85 in New York, shortly before Christmas 1964. She was buried the following February in Vienna's Grinzing cemetery near the grave of her daughter Manon Gropius and close to that of Gustav Mahler, himself sharing a grave with his and Alma's first daughter, Maria.



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Full details in the March 2022 edition of The Wayfarer.

Mahler's Conductors 6: Hans Rosbaud

Hans Rosbaud (1895-1962) was born in Graz, Austria, and studied music with his mother before attending the Frankfurt Hoch Conservatory for tuition in piano and composition, moving in 1921 to be the first Director of the Mainz School of Music which involved conducting the Municipal Symphony Concerts. In 1928 he became Conductor of the Hessischer Rundfunk Symphony Orchestra, the predecessor of the Frankfurt Radio SO. In the 1920s and 1930s he placed a very strong emphasis on conducting new music with notable premieres of Schoenberg and Bartok, but Nazism severely limited his scope. In 1937 he moved to Munster, and in 1941 to Strasbourg. He kept a low profile during the War, not least because his brother Paul was a spy for the Allies, specialising in Nazi progress towards an atomic bomb.

After the War he became Director of the Munich Philharmonic, appointed by the United States Governing authorities, but his contract lapsed three years later when there was a difference of musical policy because the city authorities wanted to be more conservative. However, he immediately became Director of the South-West German Radio Orchestra (SWRSO) in Baden Baden where he remained until his death.

In 1954 he conducted the first performance of Schoenberg's *Moses und Aron* at a week's notice (recorded for Philips). He frequently took his orchestra to contemporary music festivals. One of his last concerts was a performance of Mahler 9 with the Chicago SO.

Rosbaud was one of that utterly reliable, unassuming, mid-century core of conductors who championed new music from their roots in the late Romantic tradition, among whom the Mahlerians were Adler, Flipse, Kempe, Kletsky, Ormandy, Scherchen and Schuricht, but whose recordings were overshadowed both by the advent of stereo and the promotion of more market-conscious conductors such as Bernstein; but, pre-dating Bernstein, Rosbaud possessed a wide range of sympathies.



He was a lively interpreter of Gluck and Rameau, a fine Brucknerian, a world-class Mozartian, unrivalled in his advocacy of the Second Viennese School, and always a champion of new works by such composers as Stravinsky, CA Hartmann and Boulez.

But, above all, he will be remembered as a Mahlerian in that tradition which stuck to the score and achieved a proper balance between structure and expressionism, delivered with great warmth. Sadly, like most of his contemporaries who largely recorded before the stereophonic era, he avoided the major works such as the 2nd, 3rd and 8th, but the current box-set containing the 1st, 4th, 5th, 6th, 7th 9th and *Das Lied* is invaluable.

In a recent talk to the Society on Mahler recordings, Rob Cowan said that of all the conductors of his time Rosbaud could be relied upon to produce the real spirit of Mahler without recourse to exaggeration.

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Because of unavoidable commitments, the Editor regrets that the next issue of *The Wayfarer* will be somewhat later than its scheduled 1st September publication date.

Annual General Meeting & Birthday Celebration

Fuller details will be forthcoming soon but a new date for your diaries is **Thursday 7 July for the Annual General Meeting and Gustav Mahler's Birthday Celebration, on Zoom, when our guest speaker will be Dr Paul Banks.**

Members of longstanding will remember his well-received lecture on Elgar and Mahler some years ago.

Paul Banks is a freelance musicologist and author interested in classical music and its history, with wide experience of introducing performances, talking to societies and associations, and teaching at undergraduate and postgraduate levels in higher education.

He has been involved in a number of broadcasts on radio and television, and as a curator his specialism was promoting interest in original musical manuscripts, documents and artefacts, and the fascinating insights they can offer music lovers.

Paul is chiefly interested in music composed from 1800 to the present day, and has written about the music of Bartók, Berlioz, Britten, Busoni, Hans Rott and Richard Strauss. He is currently preparing a catalogue of the music of Gustav Mahler.

For any questions about this event or any of the other GMS UK activities please email info@mahlersociety.org.

**The Gustav Mahler
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of the United Kingdom**

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**THE GUSTAV
MAHLER
SOCIETY UK**

**Anthony Raumann, Chairman of GMS UK,
pays tribute to Derek Jones**



I was deeply saddened and shocked to receive the news that Derek Jones had passed away on 20 April after a sudden illness.

Derek was a key member of both the Gustav Mahler Society UK's Committee and the Gustav Mahler Society in the North and Midlands. His wealth of experience and professionalism as a business consultant specialising in marketing, added a new dimension and vigour to the endeavours of the Society. His enthusiasm, creativity and dedication to the Society were qualities which our members admired but above all, Derek had real integrity and drive in achieving his objectives for the benefit and gratitude of not only our members but also Marina Fistoulari Mahler who sent her condolences to Derek's wife Anne on behalf of the

Mahler Foundation. It is the intention of members of both committees to fulfil Derek's legacy by honouring his projects 'The London Mahler/Wagner Festival' and 'The Orchestra Daraja' event in York this year in association with the Mahler Foundation.

Derek was a true gentleman with a kind and generous spirit. His boundless energy and 'magical touch' will be missed by all who were associated with him, including the members of the Wrexham Symphony Orchestra for whom he was a passionate supporter and the Handbridge Community Association for whom he sought to set up a community cinema. He also forged contacts with the Wrexham Glyndŵr University and was associated with popular Proms concerts at the British Ironwork Centre near Oswestry.

One of the most pleasurable events, which Derek arranged for our members, was afternoon tea followed by the performance of 'Love, Genius and a Walk' at the Theatro Technis, when we had the opportunity to meet his wife Anne and daughter Emma, who was performing in the play. It was also a great bonus to meet the members of the cast.

I shall remember Derek for his encouragement and positive outlook on life, which, together with his modesty, humour and congeniality, engendered a natural feeling of respect in everyone who knew him. I feel privileged to have known Derek.

Derek's funeral took place at the Borrass Park Evangelical Church, Wrexham Plas Acton Cemetery on 9 May 2022 and my colleagues Robert Ross and Robin Taylor informed me that the funeral was well attended. I was unable to attend the service, but I sent my heartfelt condolences on behalf of our members to Anne and her family, for whom I know Derek was a tower of strength and resilience with his fine and enduring qualities.

Announcement 'Mahler/Wagner'

Gustav Mahler made his only visit to London in the summer of 1892 to conduct a German Opera cycle. This included the first UK performance of Wagner's Ring Cycle at the Royal Opera House in Covent Garden. In an exciting collaboration with The Wagner Society UK, The Gustav Mahler Society UK is preparing a special weekend of events, visits and musical performances to commemorate the 130th anniversary of this unique period. Planning for this event is continuing so for now please hold 9th, 10th and 11th September in your diaries as we confirm the final arrangements.