

THE WAYFARER

To Live for You! To Die for You!

ANTHONY CANTLE *introduces his extensive survey of Gustav Mahler's marriage and experience of meeting Freud*

INSIDE THIS ISSUE

To Live for You! To Die for You! (Part 1) 1-3

Michael Haas on Hans Winterberg (Part 2) 4

Mahler's Conductors 5 Mengelberg & Haitink 5-6

CD Review 6

Ensemble Cambrica 7

Wagner & Mahler Societies 8



Arising from a very dark crisis in the last year of his life when Gustav Mahler discovered his wife Alma had been having an affair, he found the courage to seek the help of a psychoanalyst, in this case Freud himself.

This paper seeks to describe both the man and the reported marriage that Freud encountered when he interrupted his holiday to meet Mahler in the summer of 1910. This fascinating marriage between two complex and talented individuals which, when it wasn't busy trying to be a loving one, evinced copious rivalry, resentment, pathological betrayal and dependency. It can be true for many couples seeking unconsciously through a fantasy about marriage, rather than the experience of it, either to extend what was felt to have been enjoyably ideal about their past or, conversely, to seek a magical remedy for fractured early attachments.

Much of Gustav and Alma Mahler's struggle with each other could be said to have been ignited from the ashes of grief and loss in their respective lives. I will comment on the part Freud may have played in helping Mahler to consider afresh his corrosively patronising and devaluing attitude towards Alma which served so miserably to undermine her own creativity; and also how Freud may have assisted Mahler to retrieve sufficient peace of mind both to continue to compose and to conduct in the brief time left before he succumbed to a fatal heart condition shortly before his fifty-first birthday.

What would Ernest Jones, Freud's first biographer and the founder in 1913 of The British Psychoanalytical Society, have in common with Sir Samuel Hoare, British Home Secretary and Richard, the little boy analysed by Melanie Klein, documented in her classic *Narrative of Child Analysis*, my years living and working near Freud's last home in London, the 2010 Vancouver Winter Olympics, American politicians, the late songwriter and musician Prince, and the pop singer Beyonce Knowles? The answer is Gustav Mahler.

Ernest Jones and Samuel Hoare were acquaintances and would regularly go ice-skating together, a fact that is rumoured to have assisted in obtaining the British government's agreement that Freud and his family could safely flee to England in order to avoid the Nazis. When Melanie Klein's biographer, Phyllis Grosskurth, caught up with the little boy, Richard, then in his fifties, and asked him about the experience of his analysis with Klein, he replied: "The *Adagietto* from Mahler's 5th Symphony more perfectly than any words I could use sums up the complete truth of my feelings at that time."

IN THE NEXT ISSUE

To Live for You! To Die for You, (Part 2)

Mahler's Conductors 6 Hans Rosbaud

The Canadians Tessa Virtue and Scott Moir collected their Olympic Gold Medal in Ice Skating having performed their winning performance to the same *Adagio*, the same music layered into the iconic scene from Visconti's 1971 *Death in Venice* and used at the funeral of Senator Robert Kennedy. On 24th November 1963, just two days after the assassination of his brother Jack Kennedy, the New York Philharmonic memorably performed Mahler's *Resurrection Symphony*. Prince cited Mahler's 3rd in one of his songs and Beyonce Knowles is now known to be Mahler's 8th cousin, four times removed.

Freud was not particularly interested in matters musical. It is worth noting a remark from his biographer, Ernest Jones, that of all the people Freud was to encounter in his lifetime, "although Mahler had had no previous contact with Psychoanalysis, he had never met anyone who seemed to understand it so swiftly". Later Freud had described Mahler to a colleague as having a brilliant faculty of comprehension in relation to Psychoanalysis. American composer Charles Ives composed a work he called *The Unanswered Question*, a title utilised by the distinguished conductor and Mahlerian Leonard Bernstein for his famous and brilliant 1973 Harvard lecture series (which I attended - Editor).

I will report another, and more personal, unanswered question. In the 1980s I lived around the corner from where Freud had lived until his death in 1939. My neighbour at that time had been one of Anna Freud's secretaries and hearing Mahler from my flat on a fairly regular basis, probably more regularly than she ideally wanted, I had mentioned to this neighbour Freud's meeting Mahler 72 years earlier. Learning of the connection, she enthusiastically suggested she would wait for the right moment to ask Anna Freud if she ever listened to Mahler's music. Later that year my neighbour returned home with tear-filled eyes to tell me that Anna Freud had just died, so neither of us ever found the answer.

The historically conservative British publication *The Record Guide* conceded in its 1955 edition, with commendable prescience, that "Gustav Mahler's music is not for every day, but there are certain moods, common to us all, which only he has interpreted with such poignancy".

There can be no doubt about the ubiquitous nature of Mahler's music throughout the world, what Hans Keller refers to in his essay *The Unpopularity of Mahler's Popularity*. But it wasn't always so. In post-war Europe we owe the promotion of Mahler's music to people like Bruno Walter, Wilhelm Mengelberg, Eduard von Beinum, Jascha Horenstein, Otto Klemperer, George Szell, John Barbirolli, Leonard Bernstein, Bernard Haitink, Claudio Abbado, George Solti, Klaus Tennstedt and Herbert Von Karajan and, more recently, to Simon Rattle and Benjamin Zander. Their sustained inclusion of Mahler's music in the performance and recorded repertoire of some of the world's major orchestras and leading singers brought to the wider public's attention, rather like Psychoanalysis itself, an opportunity to be open to new experience and to use it to think with.

Undoubtedly the Marmite test applies to Mahler - you either love it or hate it - but there's no denying the challenge and impact his compositions offer to the listening mind. A friend of Mahler, the musicologist Max Graf, father of Herbert Graf, whom generations of psychotherapists know as 'Little Hans', the little boy analysed by Freud, said of Mahler's symphonies: "They are huge symphonic mystery plays, starting from earth and climbing to heaven, where choruses of angels and the light of the Almighty hail the newcomer, while in the depths, death plays on a strident violin and hell screams."

It is not possible here to develop the observation made by the producer of a BBC documentary that, given the animosity shown towards Alma Mahler since her death, my contribution to the programme we had just recorded might make me one of the few people on the planet to have anything sympathetic to say about Alma who was Mahler's only wife but significantly he was not her only husband.

Alma most certainly did not enjoy a good press. However, for Mahler, I believe, the threat of losing Alma utterly overwhelmed and destabilised his equilibrium in the last year of his life, rather like the grief and guilt that I have always thought overwhelmed Alma following the death of her father just as she entered her adolescence and, later, the death of her first child.

The unconscious sexualisation of her grief and unresolved mourning sadly went on to become her signature tune.

Born in Vienna on 31st August 1879, Alma was the only child of the landscape painter Emil Jakob Schindler and Anna von Bergen.

Alma's parents had struggled financially and they shared their home with one of Schindler's colleagues with whom Anna had an affair leading allegedly to the arrival of a half-sister Grete when Alma was two. Grete died in an asylum in 1942. Not long after Grete's birth, Anna started another affair, this time with one of her husband's students, Carl Moll. It is very likely, I believe, that Alma would have been aware from an early age of, and alert to, Anna's flirtations; a capacity she herself utilised from her adolescence onwards, though for a far less superficial purpose than mere flirting. Anna's family had lived in Hamburg and were impoverished. It seems that from quite an early age Anna had shown considerable prowess in ballet and, as Alma herself later remarked: "Had become the breadwinner for the whole family." Prior to her marriage to Schindler, Anna's career as a talented dancer and singer had flourished.

Her performing life after marriage was to be a short one as Schindler sought to oppose her public appearances and she compliantly retired. The social norms at the time mostly privileged men to pursue careers and this was Anna's experience of marriage. It is interesting to see that later Alma herself, in her choice of Mahler, with a marriage occurring at a very similar age as that of her own mother when she married Schindler, also found and married a man who, for whatever reason, could not tolerate, enjoy and celebrate, his wife's creativity and any possible career. After Schindler's death Anna married her lover Carl Moll by whom she then had a third daughter, Maria.

Just as Alma was later to enact her resentment towards Mahler's controlling demands, so I believe, it is possible that her mother sought his wife's to triangulate her own resentment by getting right inside her husband's career, seducing both his student and his colleague. I will later return to the subject of Alma's stifled musical creativity.

Young Alma was devoted to her father. She spent many hours as a child in his studio and was fascinated by his work.

In her diary she recalled these happy hours together: "Standing and staring at the revelations of the hand that led the brush". Unlike her mother, whom she seemed to experience as seeing Alma as a narcissistic extension of her own interests and opinions, she felt that her father took her especially seriously, uniquely so it seems, and left her feeling loved, respected and valued. While these three components are arguably sought by anyone contemplating a spousal commitment, I believe they were always the lodestone of Alma's search for a stable and generous couple relationship. Her father's death when she was only thirteen left her devastated. Studies of her life reflect a consensus that her many relationships with men, including her three marriages, may have unconsciously represented a desperate search to recover a lost good object.

In her memoir *And the Bridge is Love* she wrote: "I am the daughter of artistic tradition. My father, Emil J. Schindler, was the foremost landscape painter of the Austrian Empire - and always in debt, as befits a person of genius. He came from old patrician stock and was my shining idol." The Psychoanalyst and Mahler scholar, Stuart Feder, regarded this diary entry as Alma setting forth a statement of origins that "would become the theme of her life.

Anna's experience of growing up poor was, to an extent, repeated in her marriage to Schindler as he accumulated more and more debt. Despite this reality Alma set the bar very high with her private longings. "I wished for a great Italian garden filled with many white studios; I wished to invite outstanding men there - to live for their art alone, without mundane worries ... I loved trailing velvet gowns, and I wanted to be rowed in gondolas with velvet draperies floating astern."

The death of Schindler at fifty, close to the age when Mahler himself died, and just on the cusp of her own puberty, bestowed on Alma a lifelong burden of paralyzing grief. As she recorded in her diary "I lost my guide" and later, on the anniversary of his death, she wrote "... And now my thoughts are with him almost daily, hourly I wish him near me. I love him more than when he was alive and mourn him perhaps more than ever, or rather only now do I mourn him really deeply ... I know that a time will come when I shall weep for him,



daily, hourly, a time when I shall come to realise the true measure of my loss." Feder's view is that: "Alma's attachment to her father was so powerful that she was drawn to men in whom she saw shadows of Emil Jacob Schindler."

Clinicians will be familiar with those patients for whom descriptions of their parents are just too good to be true and what Freud called the 'family romance' whereby "the whole effort at replacing the real father by a superior one is only an expression of the child's longing for the happy, vanished days when his father seemed to him the strongest of men and his mother the dearest and loveliest of women".

Feder takes the view that this belief usually: "serves to replace the experience of mundane parentage" but when it came to Alma it made, he said: "an already distinguished background magical and legendary".

The world around Alma, as a late adolescent, reflected the vitality of the innovative arts in Vienna at that time. Through her stepfather, Carl Moll, a founding member of the Vienna Secessionist Movement, she met the artist Klimt, the first of two men, both called Gustav, who quickly fell in love with her. Klimt was seventeen years older than Alma. While excited by the older man's sexual interest in her (and incidentally - a theme she was to repeat with Mahler - Klimt's infatuation with her was noticed and quickly proscribed by her parents) it did not progress beyond the excitement-laden proof, during a family and friend's holiday in Italy, that a legal kiss is never as good as a stolen one. Beyond this, nothing else was to occur with Klimt and they remained friends up until his death in 1918.

Anthony Cattle has been a member of GMSUK since 2002.

He is a Psychoanalyst and Psychoanalytic Psychotherapist and a former Fellow and Curator of The Institute of Psychoanalysis, London. Formerly Founder and Director of the Open Door Adolescent Consultation Service in London and a clinical teacher at the NHS Tavistock Clinic, London and many other centres, national and international. He has given papers at and chaired four Freud Museum events - on the "Therapist's Body" (2000), "Perversion" (2009) and "Mahler" (2010) and "Freud & Wagner" (2013). His broadcast work with the BBC includes contributions to the 2009 BBC Series "Robert Winston's Musical Analysis" concerned with the marriage of Gustav and Alma Mahler and two episodes in the series "All in a Chord" where with David Matthews, Malcolm Reid and others they talked about their personal associations to the Adagietto from Mahler's Fifth Symphony and again, along with David Matthews and Ivan Hewett, the first movement of Mahler's 10th Symphony. In 2010 Anthony gave the introductory paper and chaired the Freud Museum event entitled "The 'Faust' Problem: Music and Madness in Mahler's Vienna" where GMSUK Vice President Gavin Plumley was the guest speaker. As part of the centenary celebrations of Mahler's death, the BBC asked Anthony and the composer and Mahler expert David Matthews to make a programme about Gustav Mahler's meeting with Freud in the Dutch city of Leiden. Recorded on location "Walking with Freud" was transmitted in 2010 and repeated as the interval documentary during the 2011 BBC Proms season. Anthony assisted in the preparation of the 2013 BBC Wales production of the two-part programme on Jean Sibelius and later that year chaired the Tavistock Clinic/Freud Museum Conference on 'Freud & Wagner' where he gave the introductory paper.

He retired from clinical practice in 2021.

Michael Haas concludes his story of Hans Winterberg

(published by permission from Boosey & Hawkes)

In 2002, 11 years after Winterberg's death on 10 March 1991, his adopted son Christoph Winterberg sold the estate to the Sudeten German Music Institute (SMI). One of the conditions of the contract was that the work be kept from the public until 1 January 2031. The relevant paragraph of the 2002 contract reads as follows: "For reasons of personal privacy rights, the Sudeten German Music Institute prohibits the entire estate of Hans Winterberg, as transferred to us, from being used in any way until 31 December 2030." With regard to any future performances, the SMI also agreed on a provision "...ensuring that any such event must take place exclusively under the motto 'Sudeten German Composers.' Additions such as 'of Jewish origin' or anything similar that could serve as an indication of Jewish origin may not be used."

Without the efforts of Hans Winterberg's grandson Peter Kreitmeir, Ruth Winterberg's son, who found his grandfather's trail only in 2011, Hans Winterberg's legacy would still be under lock and key. Kreitmeir initially contacted American lawyer Randol Schoenberg, the grandson of both Arnold Schoenberg and Erich Zeisl, and a figure known for the restitution of Gustav Klimt's paintings to Maria Altmann. The lawyer forwarded the contract to Michael Haas (the author of this article), with the note "I think this is something for your blog." When the scan of the contract with the SMI was published on the [Forbidden Music blog](#), German journalists began asking questions, which resulted in the embargo being immediately lifted. At that time Peter Kreitmeir granted permission to the Exilarte Center at the University of Music and Performing Arts Vienna to conduct further work on the estate.

Had Winterberg not been discovered, the Nazi occupiers' catastrophic orgy of murder would have left not a single significant survivor of that generation of Czech musicians, aside from Martinů.



With Winterberg, at least one outstanding representative of this important chapter of Central European music history, and of the fruitful Czech-German-Jewish symbiosis, has returned.

In 2021, editorial analysis and publication of Hans Winterberg's compositional estate began as a collaboration between Boosey & Hawkes, Winterberg's grandson Peter Kreitmeir, and the Exilarte Center at the University of Music and Performing Arts Vienna. A number of chamber-music works are already available in new editions. The British pianist Jonathan Powell is overseeing the source-critical edition of the four piano concertos. In June 2021, the Berlin Radio Symphony Orchestra will record the first CD of Winterberg's orchestral works, conducted by Johannes Kalitzke. The program includes the 1st Symphony, the orchestral work *Rhythmophony*, and the 1st Piano Concerto, to be performed with Jonathan Powell.

The English label Toccata Classics has already released two dedicated productions of Winterberg's chamber music and piano works.

The label is also preparing the release of "Piano Music, Volume Two" on CD, performed by Brigitte Helbig, while the Prague label ArcoDiva will release the first recording of songs, with Czech soprano Irena Troupová.

Michael Haas is a producer, musicologist, journalist and staff member at the Exilarte Research Center in Vienna. He initiated and produced the „Entartete Musik“ („Degenerate Music“) series of recordings on the DECCA record label. His book, *Forbidden Music – The Jewish Composers Banned by the Nazis* was published in 2013 by Yale University Press. He wrote this article specifically for this issue.

"I have come to the conclusion that my grandfather Hans Winterberg was of course not a Sudeten German, but rather a Jew of Prague. Hans Winterberg never had reason or occasion to regard himself as 'German.' Why? Three peoples, the Czech, the German and the Jewish, had lived alongside each other for centuries in the Bohemian territories. All of Winterberg's ancestors were exclusively Jews who had settled along the oldest long-distance trade routes since the 11th century. I can establish this with certainty thanks to the genealogical work done by Eric Randol Schoenberg, grandson of the composer Arnold Schoenberg. Thus, Hans Winterberg was explicitly not a German (!) Jew. What connection should Hans Winterberg have had with the German people, aside from language culture?"

But he also had this connection to Czech culture, which can certainly be heard in his musical work. He repeatedly professed an allegiance to universalism as 'a kind of bridge between Western culture (thus, also the German) and that of the East' (Sudetendeutsches Musiklexikon 2000)."

Peter Kreitmeir

Nationality? What kind of backward, perverse idea is this?

Hans Winterberg

Mahler's Conductors 5: Mengelberg and Haitink



recording of the *4th* (the second after Konoye) with Jo Vincent, often over-rated because of the recording date rather than the performance.

His romantic repertoire is generally most admired but, even more than the Mahler, I admire his over-wrought, incomplete Bach *Matthew Passion*.

Summing up Willem Mengelberg in a *Gramophone* article last year (11/21) celebrating the 150th Anniversary of his birth, Rob Cowan wrote: 'An autocrat, a perfectionist, a romantic with a sense of musical scale, an avid Mahlerian and ceaseless promoter of the music of his own time. ... When it came to conducting ... a king among kings: physically diminutive and obsessively verbose in rehearsal - but, like all the rostrum greats, magnetic to the point of hypnosis.'

Born in Utrecht in 1871, the 4th of 15 children, to native German parents, his father Friedrich Wilhelm was a famous sculptor. After studying with local musicians, he studied piano and composition in Cologne, and then, aged 20, became General Music Director for the City of Lucerne where he conducted an orchestra and a choir, directed a music school, taught piano and continued to compose.

Four years later in 1895, when he was 24, he took over the Concertgebouw and held that position to the end of the Second World War. Three years later Richard Strauss, dedicating his *Ein Heldenleben* to the Conductor and Orchestra, said that he no longer feared writing music that was difficult to perform.

In 1902, having attended the premiere of Mahler's 3rd, Mengelberg became a friend of Mahler who admired him for his ability to empathise with his music; he became near-obsessed by Mahler and organised a Mahler-Fest in 1920. In the 1920s, with a part-time post in New York, he clashed with Toscanini; and lost. You only have to listen to their different readings of Beethoven Symphonies to hear why. Fatally for his reputation, he put his Germanic roots and his obsessive desire to maintain musical performance ahead of political principle; he not only continued to conduct in Amsterdam but toured occupied territories. Retribution followed as he was banned in 1945 from conducting in the Netherlands for life, a sentence commuted to six years, which expired shortly after his death in Switzerland. The man who told the VPO during the War how sad he was to be forbidden to conduct Mahler ended all his speeches with "Heil Hitler!" and never understood his ban.

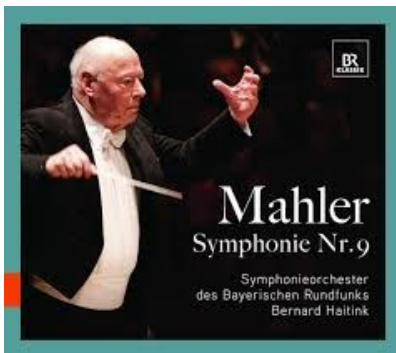
In spite of his impeccable Mahler pedigree and his promotion of concert performances, even taking into account the relative scarcity of recordings between the Wars, there is only the somewhat swift premiere recording of the *5th* (1926) and his November 1939

Born in Amsterdam in 1929, the son of a civil servant, Bernard Haitink played the violin in his youth but took up conducting under Leitner in 1954, conducting his first concert that year. His debut with the Concertgebouw took place in 1957 and he was named its First Conductor after the sudden death of van Beinum; he became Principal Conductor in 1961 and remained with the Orchestra until 1988; in 1999 he became its Honorary Conductor.



He was appointed Principal Conductor of the London Philharmonic (LPO) from 1967-79, Director of Glyndebourne from 1978-88, Music Director of the Royal Opera House from 1987-2002, Director of the Staatskapelle, Dresden (2002-04), became Principal Guest Conductor of the Boston Symphony Orchestra (1995-2004) and finally became Principal Conductor of the Chicago Symphony Orchestra (2006-7) but did not break from the Orchestra until 2010.

During his career he conducted 90 Proms and covered the whole range of 'Classical' music in performance and recording. Throughout his career, in spite of his apparently placid exterior, he had difficult relationships with his employers, mostly when cuts were threatened to orchestral budgets, and he frequently, near the end of his life, vowed never, for example, to perform opera and then broke his vow. He died at his home in London in 2021.



He recorded his Mahler cycle with the Concertgebouw for Philips between 1962 and 1972, its faithful adherence to the score, structural awareness and subtlety offering an alternative to Bernstein's cycle where he frequently did violence to Mahler's tempi in the name of heightened emotion. Of his more than 400 recordings, Mahler accounted for a plurality, many critics believing that his final recording of the 3rd with the Bavarian Radio Symphony Orchestra in 2016 was his best single recording.

He also recorded complete cycles of Beethoven, Brahms, Tchaikovsky, Bruckner, Vaughan Williams, and Shostakovich, the five Piano Concertos of Beethoven, complete orchestral works of Debussy, the 3 da Ponte operas of Mozart and Wagner's *Ring*.



It can be seen from these two biographical sketches that Haitink had a much broader musical interest with many more performers than Mengelberg which cannot be accounted for solely by their different generations; Walter (Wayfarer, Volume 19, Issue 4, December 2020), for example, travelled very widely between the two Wars; and while Mengelberg's two Mahler recordings may be over-rated, there is a danger that Haitink's massive Mahler discography will not be given the credit it deserves when heard alongside more mercurial maestros.

Review

Mahler: Das Lied von Der Erde; Xiaogang Ye: The Song of The Earth, Shanghai SO/ Long Yu, DG 483 7452 (2 discs).

Mahler's great work was a tribute to the golden age of Tang poetry (618-906) using a German translation based on a French translation from the original Chinese, so it is not surprising that these texts have attracted the attention of contemporary Chinese composers.

Xiaogang Ye was commissioned by Long Yu to compose a Chinese version with the same poems for soprano and baritone with the poems in a

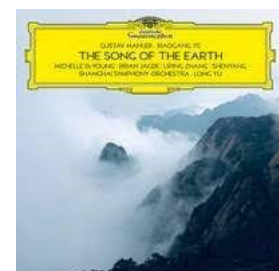
different order; and while Mahler concentrates on melancholy, Ye is more concerned with the grandeur of the poetry.

Long Yu spent nine years in Germany, absorbing its culture. He wanted to realise a synthesis of the two cultures and thought that the poetry of Mahler's work would offer a particular resonance for the world today.

Born in Shanghai in 1955 Ye studied composition from 1978-83 at China's Central Conservatory of Music and then studied, among others, with Louis Andriessen and Alexander Goehr. Long Yu says that comparison is now possible between the two cultures: "Mahler creates oil paintings while Xiaogang Ye paints in watercolour. ...



The fact that Ye employs the five-note scale, vocal glissandi and the colour of Chinese traditional instruments is less significant than the emotion his music evokes."



Listeners will naturally be most interested in the new work but the performance of the Mahler is by no means shabby.

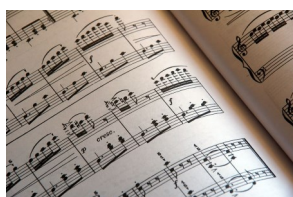
In an occasional series on recipients of GMSUK grants we look at Ensemble Cambrica

A brand new Cardiff-based orchestra, Ensemble Cambrica, performed its first project with Artistic Director, Jonathan Mann, on November 9th, 2021, focusing on the music of Gustav Mahler.

Named after the Meconopsis Cambrica, the Welsh Poppy, the orchestra is a merger of two previously existing chamber orchestras, the Cardiff Sinfonietta, and the Welsh Sinfonia. Formed in 2020, Ensemble Cambrica is flexible in size and one of its primary aims is to connect with the community.

Its first project was a performance of Mahler's 4th in the version for 14 instruments arranged by Klaus Simon. It was joined by the British/Australian soprano Justine Viani for the Final Movement, *Das Himmlische leben*.

The performance provided the Welsh audience with a rare opportunity during socially distanced times to hear this masterpiece in the intimate setting of St Edward's Church, almost certainly the first time this arrangement had been performed in Wales. The older, more established chamber version, by Erwin Stein is smaller in orchestration, omitting bassoon and French horn, and so it was particularly interesting to see how Simon utilised the extra instruments.



In the days following the concert, the Orchestra partnered with the Cardiff International Academy of Conducting (CIAC) to organise a conducting Masterclass on the Symphony, led by Jonathan Mann.

During the pandemic CIAC has provided online masterclasses for conductors around the world but as restrictions ease it is now trying to find ways for participants to conduct live.



The Masterclass was held on November 12th and 13th and featured eight conducting participants, both male and female, representing Hong Kong, the Netherlands, New Zealand, Russia, and the UK. Participants worked on the Symphony, first with a piano duo, in preparation for a full day of workshop rehearsals with Ensemble Cambrica. Topics covered included interpretation, physical technique, rehearsal strategy and group psychology. All participants left the Masterclass feeling uplifted and inspired by working with the Orchestra, Jonathan Mann and, above all, the wonderful music of Mahler.

Following this success, the CIAC will be holding two similar Masterclasses focusing on Mahler Symphonies. Klaus Simons' arrangement of the 9th will be given in February 2022.

It will be led by Kenneth Woods; and Michelle Castelletti's arrangement of the *Adagio* of the 10th will follow in May, led by Jac Van Steen.



There will be an opportunity for Members of GMSUK to observe some sessions.

For more information:
[https://
ensemblecambrica.com](https://ensemblecambrica.com)

At its 2021 AGM the Society agreed to raise its Annual Membership fees which had remained the same since foundation twenty years ago.

The new fees are as follows:

Individual £25

Two people at the same address £30

Students £10

**The Gustav Mahler
Society
of the United Kingdom**

Address:

GMS UK
11 Whitelands Avenue,
Chorleywood,
Hertfordshire WD3 5RE.

www.mahlersociety.org

Email:

info@mahlersociety.org

Registered Charity:

No.1091973

Founder: Gina Brown

Honorary Patron:

Benjamin Zander

President:

Daniel Harding

Vice-Presidents:

Jeremy Barham

Marina Mahler

Gavin Plumley

Chair:

Anthony Raumann

Treasurer:

Richard Everall

Secretary &

Membership Secretary:

Susan Johnson

Committee:

Catherine Alderson

Leslie Bergman

Kevin Carey

Derek Jones

Jim Pritchard

Robert Ross

Ian Willett

Editor, The Wayfarer

Kevin Carey

Email: kevin@112a.co.uk

THE GUSTAV

MAHLER

SOCIETY UK



THE WAGNER SOCIETY

President: Dame Gwyneth Jones OBE Kommandeurin
Vice President: Sir John Tomlinson OBE
Registered Charity: 304881 Founded 1943

wagnersociety.org
[@wagnersocietyuk](https://www.facebook.com/wagnersocietyuk)
[@wagnersocietyuk](https://www.instagram.com/wagnersocietyuk)

An exciting and unique collaboration between the Mahler and Wagner Societies in London during July 2022

For several months we have been working on a project to hold a London Mahler Festival to commemorate the 130th anniversary of the one recorded time that the composer spent at the Royal Opera House in London conducting an Opera cycle. During this period we have also been talking to members of The Wagner Society, and have reached agreement to collaborate in organising a two-day event in London over the weekend of 29th and 30th July 2022. Whilst there remain some matters to resolve, we wanted to inform you about the Mahler-Wagner Festival and provide you with some tasty details about the programme, so you can mark the dates in your summer schedule.

Based at the Royal College of Music in South Kensington, the two day event will entail a combination of formal and social settings and include a delightful music programme. We will also pay a visit to the Royal Opera House in Covent Garden and, we hope, to the Theatre Royal Drury Lane where some of the Operas were performed.

We have secured three highly regarded speakers. **Morten Solvik** is a Norwegian-American musicologist working in Austria, who is Director of the Institute for European Studies (IES) in Vienna. He is also Vice-President of The Mahler Foundation in Vienna. **Barry Millington** is chief music critic for the London Evening Standard and the editor of *The Wagner Journal*. He has written and edited, or co-edited, several books on Wagner, including *The Wagner Compendium*, *The Ring of the Nibelungen: A Companion* and the *New Grove Guide to Wagner and his Operas*. Morten and Barry will share insights into the men and their music as we open the event on the Friday morning.

In the afternoon, we shall warmly welcome **Keith James Clarke**, a Chartered Architect who is passionate about the music of Gustav Mahler. He specialises in the character of place, and he applies his architectural expertise to Mahler's life and music. His topic for the Mahler-Wagner Festival is 'Mahler and London - but what's the Ocean got to do with it?' He will share insights into the London that Mahler experienced for 57 days in 1892, some of the architectural highlights and provide an assessment of his visit, articulating why Mahler did not return to London again.

We very much hope to have a display of Royal Opera House artefacts related to the opera cycle and the brand new museum at the Royal College of Music will be available for delegates to enjoy.

Day One will conclude with a concert by London based Soprano **April Fredrick**, entitled 'Duets with the Masters'. This will include a drinks and buffet reception for delegates. April is an established singer of Mahler's work with the English Symphony Orchestra and Kenneth Woods.

Day Two will be spent in the Covent Garden area with a guided tour of the Royal Opera House, and then lunch in Covent Garden. If possible, we shall then visit the Theatre Royal Drury Lane, before going to the Royal Albert Hall for the BBC Proms concert that evening, which, we are informed, has an Opera theme to the concert.

We aim to make a formal announcement about the Mahler-Wagner Festival very shortly, and then to publish a full Festival programme with details and costs. In the meantime, please mark the dates and do keep an eye on the GMS website for more information. This will also appear on the Facebook pages of both the Mahler and Wagner Societies.