

My lecture on the Adagietto of the Fifth Symphony

1. PERFORMANCE: The issue of tempo—manuscript page on Handout, with Mahler's additions to Alma's beautiful copy.

2. PLAY CD OF KAPLAN RECORDING

3. ANALYSIS - *from handout*

1. Alma Mahler's copy—page one on handout
2. Discuss features of the Schenker-like reading of the Adagietto - *handout & sketch*

4. Postscript

Never met Alma, but knew Gertrud through family connection. Overheard telephone conversation between Gertrud and Alma in New York—1957? At time I was working on English translation of the libretto of Schönberg's Moses und Aron published by Schott in pv score.

Anecdote BMI: Alma Mahler and Gertrud Schoenberg—"My Fair Lady"

NOT FOR TEXAS
LECTURE

MAHLER
ADAGIETTO
ANALYTICAL
SKETCH

Handwritten musical score for the first system, measures 47-60. The score is in G major and 3/4 time. It features a treble and bass staff with various annotations.
 Annotations include:
 - "B section" at measure 47.
 - "dim. in m. 57 (p)" with a downward arrow.
 - "frankly cry" at measure 53.
 - "Compassion! 'CLIMAX'" at measure 57.
 - "end of Fua" at measure 58.
 - Roman numerals: I, V, VI, II, [V], VI, [V], V.
 - Chord numbers: 9 10, 10, 10, 10, 7 4, 7, 7, 8.
 - A note at the end: "to a m. 63 i.e., large-scale 8!"

Handwritten musical score for the second system, measures 60-72. The score continues in G major and 3/4 time.
 Annotations include:
 - "double beta" at measure 60.
 - "beginning of next to do in m. 72 circled" at measure 63.
 - "miniature of mgd" at measure 67.
 - "climax" at measure 67.
 - "d.m.s.7" at measure 67.
 - "Reprise (A)" at measure 72.
 - A circled note: "'Key' supports mgd motifs".
 - Chord numbers: 7-8, 6, 7, 7, 9, 7, 10.

Handwritten musical score for the third system, measures 72-81. The score continues in G major and 3/4 time.
 Annotations include:
 - Chord numbers: 9 4, (8), b, b.

☐ d# is also leading tone, as in motive b

⊗ "diss." passing note in bass

⊕ c# and its chromatic counterpart c# prepare for concluding motion: b-c#-d

⊙ d, the melodic goal and terminus of head motive a is reinterpreted as N of 5

FIRST PAGE OF LECTURE ANALYSIS

IS IN "COPY FOR LECTURE" FOLDER

$\phi-16$

0157

0267

 (T_{2I})

0157

0267

LECTURE NOTES: MAHLER, ADAGIETTO MOVEMENT OF FIFTH SYMPHONY - 2 pp.

HANDOUTS - 2 pp.

Introductory Comments

Mahler's dates: 1860-1911 (51)

The Yale connection: Mahler in New Haven at Woolsey Hall w/NY Philharmonic in 1910. Reported in Yale Daily News—no mention of Mahler as composer. Alongside success of Yale wrestling team against Harvard! Cole Porter entered Yale as a Freshman in 1909. Did he hear the Mahler performance? Should have been in the Cole Porter movie "Delovely"

Date of Fifth Symphony 1901-1902. Mahler married Alma in 1902. The Adagietto is often regarded as a musical expression of Mahler's love for Anna Schindler. In a moment, I will discuss a document related to her connection with the work.

Did Schenker hear Mahler's music? Schenker's dates: 1868?-1935.. What would his opinion have been? Brahms? Schenker and Mahler buried in the Zentralfriedhof, Jewish section [check this]

Published Schenker-oriented Mahler analyses are few in number. Why? John Williamson. "The Structural Premises of Mahler's Introductions . . ." Music Analysis. Vol. 5/1. 1986. My article: "Middleground Motives in the Adagietto of Mahler's Fifth Symphony". 19th Century Music VIII/2 (1984), upon which my lecture draws to some extent.

Mahler
Adagietto (III)
Symphony #5 in C# minor
(1901-1902)

Expanded

Part 1 SvE cplg

Part 2

Repeats opening descent

Transition

A² variant (developmental) of section A

Transition

q. mm. 95-96

"Coda"

Transition

Repeats asc. 5th of horn

bass: asc. 5th

motive c in bass

Transition: upper voice mgd

Transition

Suggested Ed. Handwritten a

*Climax

coupling: g²(g¹)a¹

[cont'd on p. 2]