

Mahler's Decade in Vienna

Singers of the Court Opera 1897-1907

LINER NOTES

"A miracle worker" - "a Siegfried" - "an elemental catastrophe" - "a speeding train": thus did critics and colleagues greet Gustav Mahler's ascendancy at the Royal and Imperial Court Opera in 1897. "And now began in Vienna one of the greatest epochs the city had ever known. Mahler was an absolute monarch who held the whole of musical Vienna in thrall, and with his matchless, intrepid energy he managed, in record time, to regenerate not only the entire artistic workforce but also the Viennese public." Such praise from one of Mahler's sworn enemies is entirely characteristic of fin-de-siècle Vienna, the city of contradictions; its author is the Austrian composer Franz Schmidt, then a cellist in the Opera orchestra. For all was not well in the capital of the Austro-Hungarian Empire. To be sure, the 15 years prior to World War I witnessed unprecedented artistic and intellectual ferment: the painters Gustav Klimt, Oskar Kokoschka, Richard Gerstl, and Egon Schiele, the architects Otto Wagner and Adolf Loos, the writers Arthur Schnitzler, Hugo von Hoffmanstahl, Stefan Zweig, and Peter Altenberg, the philosopher Ludwig Wittgenstein, as well as the founder of psychoanalysis, Sigmund Freud, all flourished; Arnold Schoenberg and his students Alban Berg and Anton von Webern were just getting underway.

Yet all of this unfolded under the love-hate dialectic of "the Austrian paradox," as composer Ernst Krenek would put it: "Vienna... offered splendid potentialities for the highest accomplishments, as well as the most stubborn resistance to their realization." Thus, not surprisingly, after Mahler's very first performance at the opera, Karl Kraus, the brilliantly satirical cultural critic of the Viennese magazine *Die Fackel* (The Torch) would note: "The new conductor is said to have given such effective proof of his energy that intrigues are afoot against him already." Indeed they were, and would continue.

Since the days of Mahler's childhood, far more serious paradoxes and incongruities had slowly yet inexorably undermined the Austrian empire. In 1866 when Gustav was a lad of six, Kaiser Franz Joseph, who habitually dressed in military uniform, suffered a humiliating defeat in the Austro-Prussian War. The aftermath entailed an unavoidable constitutional reorganization that spawned the dual Austro-Hungarian "Royal and Imperial" monarchy in 1867. This, however, was an unwilling compromise made by an out-of-touch monarch fond of saying "Ich wechsele nicht gern" (I don't like to change), who avoided communication by telephone, and who, when told of the publication of Krafft-Ebbing's *Psychopathia Sexualis* (1886), responded that he thought it was about time somebody had written a new Latin grammar. Nevertheless, he granted significant concessions to the political liberals of the day: equality before the law and the freedoms of religion and residence were constitutionally guaranteed. These opened the way for the extraordinary flourishing of Jewish intellectuals and artists, including Mahler, at century's end in Vienna, the city where anti-Semitism never took a holiday. In the same year of 1867, Johann Strauss II composed "The Beautiful Blue Danube" waltz, which rapidly became the nostalgic musical symbol of "Alt-Wien" (Old Vienna), the golden era that was somehow slipping away.

Increasingly Vienna became the capital of contradictions, the city of illusions in which appearance was forcibly substituted for reality, *Schein über Sein*. Humorously symptomatic of this is a surviving photograph of Kaiser Franz Joseph posing for an equestrian portrait on a sawhorse, which is draped with an oriental rug. But the vast Ringstraße renovation launched by the emperor in 1857 was just such a sleight of hand that transformed the entire capital by surrounding the old inner city with imposing, eclectically historicist façades that projected the illusion of a secure constitutional monarchy on all of the most important public buildings. The first to be opened was none other than the neo-Renaissance Hofoper (built 1861-1869). Such splendor barely masked significant social problems that the bureaucratic regime was unequipped to solve: the industrial revolution had been accompanied by a huge increase in the Austrian population and a severe housing crisis; economic power was continuously shifting from royalty to bourgeoisie; political conflicts surged among old-fashioned liberals versus working class leftists and rightists during the 1880s and 90s; and anti-Semitism was on the rise. Presciently, Karl Kraus would declare Vienna "an experimental laboratory for the end of the world."

But most Viennese of means chose not to worry, and pursued the traditional pleasures of the theater, concert hall, pastry shop, amusement park, wine bar, and especially, the coffee house. There cultural events were discussed with an ardor scarcely known in our time. The leading actors and musicians were the stars of the day, and even the cabbies would whisper "Der Mahler!" to each other when the Opera director passed by. Symbolic of the volatile Viennese situation are four signal events of 1897: (1) the founding of the

Secession, the society of avant-garde artists dedicated to breaking from “the elders” and revolutionizing the entire range of fine and applied arts (with a nod of support from the emperor); (2) the appointment of Mahler, a Bohemian Jew, first as conductor, then director of the Hofoper (by decree of the emperor); (3) the emperor’s reluctant ratification as Vienna’s mayor of the anti-Semitic Christian Social demagogue Karl Lueger, who would retain the office throughout Mahler’s years at the Opera; and (4) the highly successful opening of the Riesenrad, or giant Ferris wheel, in the park known as the Prater. As the Viennese quip goes, the situation was desperate, but not serious.

The Court Opera had been Mahler’s professional goal since his student days at the Conservatory and University of Vienna (1875-1879). Rising rapidly through the ranks, he had astounded the musical world in 1888 by becoming director of the Royal Hungarian Opera in Budapest at the young age of 28. Intrigues among the Budapest administrators led him to accept a position as conductor in Hamburg, where his relations with Director Bernhard Pollini deteriorated to such an extent that Mahler dubbed the Opera “the Pollini Jail.” Meanwhile, Pygmalion-like, he both trained and became infatuated with the young Wagnerian soprano Anna von Mildenburg. The scandal of their affair further undermined his position in Hamburg, and Mahler was ready to move on.

He began testing the waters in Vienna as early as the summer of 1895. In the fall of 1896 he learned that Director Wilhelm Jahn, suffering from eye trouble, needed an assistant conductor and would probably retire soon. Thereupon Mahler began his campaign in earnest, with all the cunning of a seasoned professional. Two matters stood in his way: “my craziness,” for which he had quite a reputation owing to his fanatical manner of rehearsal, “and the fact that I was born Jewish.” Accordingly, he mobilized all the friends and colleagues who might possibly influence the Viennese establishment, and as the goal loomed nearer, in February 1897 he took the crucial step of Christian baptism. In the event, such influential personalities as Brahms and the redoubtable critic Eduard Hanslick lent Mahler their support. Rather ironically, however, it was none other than Anna von Mildenburg’s former singing teacher, Rosa Papier, whose advocacy counted most. She was the mistress of the influential Chancellery Director Eduard Wlassack who, knowing that Jahn’s days as director were numbered, made Mahler his protégé in hopes of retaining power himself.

Mahler, however, had quite different plans, but played his hand cagily until the prize was his. On 11 May 1897, after only one rehearsal, he made a stunning debut with Wagner’s Lohengrin, immediately winning the favor of both critics and public. Before the season’s end he reinforced his position with exemplary performances of Mozart’s Magic Flute and Wagner’s Flying Dutchman. When the Opera reopened in August, flooding had stranded principal conductor Hans Richter (of Bayreuth fame) at his summer home. Mahler quickly turned this misfortune to his advantage, conducting 13 different operas that month, including a complete Ring cycle! Given that Richter did not want the heavy responsibilities of the directorship, it became clear to everyone that the post would soon become Mahler’s, as indeed it did on 8 October 1897.

Hans Richter had been a fixture of Viennese musical life since 1875, conducting both the weightier repertoire of the Opera and, from 1884 on, the Philharmonic Concerts (presented by the Opera orchestra functioning as an independent entity). Although a star at Bayreuth, Richter had been trained in Vienna and was willing to go along with the easy-going Viennese traditions of the Court Opera. Pleasure was the first principle; beautiful singing was the primary purpose of opera, and novelty as well as undue exertion were to be avoided. The result was “a bogged-down institution,” as critic Gustav Schönaich put it. To Mahler this was anathema: “Tradition ist Schlamperei!” (Tradition is slovenliness) was his credo. Although he and Richter managed to avoid open conflict, they would obviously never see eye-to-eye. Richter ceded the Philharmonic concerts to Mahler in 1898, and left the Opera in 1900; he never again conducted in Vienna.

Mahler’s vision for the Vienna Court Opera was virtually an impossible one: each production should become a total unity of music, acting, and staging in the Wagnerian sense, and all should attain the exalted quality of the finest festival performances at Bayreuth or Salzburg. Accordingly, he launched his reforms with gusto: the claque (applauders hired by the singers) was outlawed; latecomers were denied entry to the auditorium until the first convenient pause (in late Wagner, the end of Act 1!); singers were forbidden their ‘traditional’ embellishments and added high notes, and their custom of taking time off to perform in other cities was severely restricted; cuts were restored in Wagner’s works. He subsequently outmaneuvered the Opera’s middle management such that only one official, Prince Alfred Montenuovo, stood between him and the emperor. And should Mahler’s authority be challenged, he kept a signed letter of resignation ready in his desk drawer.

Then there was the “craziness” of rehearsals: Mahler would demand that both singers and individual instrumentalists repeat problematic passages ten, 20, or more times until he was satisfied that near-perfection had been achieved. During a rehearsal of *The Magic Flute* in November 1897, he made soprano Elise Elizza repeat the words “Stirb, Ungeheuer!” (Die, horrid monster) so often that finally, trembling with rage, she screamed them directly at Mahler. Smiling, he replied: “That would suit you down to the ground, wouldn’t it Fräulein Elizza?” Gradually he prevailed: “I am hitting my head against the wall,” Mahler declared, “but the wall is giving way.” Karl Kraus praised him as “the Opera’s Augean stable sweeper,” and most other critics applauded as well. The emperor himself congratulated Mahler on mastering the situation in such a short time. This was the peak of his popularity in Vienna.

Of course not everyone was happy. Many orchestra members referred to him as “the Duty Sergeant;” uncooperative personnel were pensioned off (about 80 players were replaced during Mahler’s decade at the Court Opera). His brief stint as conductor of the Philharmonic concerts ended in rancor and resignation in 1901. There were also constant disputes with the Opera’s singers because, unlike his predecessors, Mahler wanted a unified ensemble rather than just a stable of stars. Moreover, he considered acting just as important as singing, and sometimes engaged singers with limited voices whose dramatic capabilities would benefit the house. The popular soprano Marie Renard and alto Edyth Walker were among those who resigned, as were three fine tenors, Andreas Dippel, Ernest van Dyck, and Franz Naval. However, Mahler brought to the Opera such notable artists as sopranos Berta Förster-Lauterer, Marie Gutheil-Schoder, Selma Kurz, and Anna von Mildenburg (he insisted that their intimacy not be resumed); mezzo Hermine Kittel; contralto Sara Cahier; tenors Georg Maikl and Erik Schmedes; baritones Leopold Demuth, Anton Moser, and Friedrich Weidemann; bass Richard Mayr; and conductors Franz Schalk, Bruno Walter, and Alexander von Zemlinsky.

But perhaps the most famous of Mahler’s singers was the gifted and witty tenor Leo Slezak, whose charming memoirs provide fascinating glimpses of life at the Opera. Slezak recounts his audition there as follows:

Hans Richter on the podium. Lohengrin: “Heil König Heinrich”... Before I began, a voice shouted from the darkened stalls, “You - I’m warning you, if you drag it for me, I’ll throw you to the devil!” It was Director Mahler who so fondly encouraged me. Slezak also describes the tensions of working with Mahler, who could be “the most gruesome of despots.”

He burned with the holiest passion for work, and also required the same of us.... I would go raging home to Elsa [his wife] and swear by all the saints that I would bear it no longer. After a few hours my feelings calmed down; I stood in the theater, he sat at the rostrum and conducted, and all the rancor and indignation melted away like March snow in the warm spring sun.

For singers willing to work toward his goals, Mahler could also be very helpful and supportive. Mildenburg later claimed she gained from him “a confidence that liberated me from all doubts and apprehensions.” Selma Kurz declared that “working with Mahler in rehearsal was marvelous.” And numerous witnesses describe Mahler’s uncanny ability to identify with any operatic character, thereby helping the singers develop their roles. According to Marie Gutheil-Schoder, “his suggestive power was unbelievable,” and critic Ernst Decsey relates that Mahler tracked his singers meticulously in performance, forming each syllable on his lips together with them.

Between May 1897 and October 1907 Mahler conducted 648 operatic performances in Vienna. (By comparison, Herbert von Karajan led only 168 during his five and one-half years as director.) Wagner and Mozart were Mahler’s twin foci, and he was equally renowned as an interpreter of both. *Figaro* and *The Magic Flute* ranked first and second on his list (he conducted both every year), with *Tristan* a close third. Overall, his repertoire was approximately double that of most present-day conductors, and included 24 Viennese or world premieres as well as numerous unusual works. Among his contemporaries whose operas Mahler introduced were Richard Strauss, Gustav Charpentier, Zemlinsky, Hans Pfitzner, and Hugo Wolf.

Mahler’s work at the Court Opera falls roughly into 3 periods. The first and most frenetic lasted from his appointment as director in 1897 until about 1900. During these years Mahler conducted 97 to 111 times per year, more than he ever would again. Since little or no rehearsal was available for repertoire staples, he used the performances to assert his authority and establish discipline. The strain of this proved to be excessive: on 24 February 1901, having conducted a Philharmonic concert in the afternoon and *The Magic Flute* in the evening, Mahler collapsed from a near-fatal hemorrhage. During the year following this brush with death, he would court, impregnate, and marry the stunning 23-year-old Alma Schindler, “the most beautiful girl in Vienna” according to Bruno Walter (and many others).

By the time Walter became assistant conductor in the fall of 1901, Mahler had already reduced his performances by half.

Yet he continued to supervise the Opera's productions with minute care. Having raised the level of both singing and acting, Mahler was ready to address the problems of staging. In 1903, during this second phase of his directorship, he began his legendary collaboration with the Secessionist artist Alfred Roller. By greatly simplifying the scenery and replacing clutter with luxuriant color and lighting, Mahler and Roller ushered in the modern era of operatic production, anticipating much of Wieland Wagner's "New Bayreuth." Their first venture was *Tristan and Isolde*, commemorating the 20th anniversary of Wagner's death. The next was perhaps their finest: the *Fidelio* of 1904, in which Mahler created a furore by playing the Third Leonore Overture between the dungeon scene and the finale, a tradition that continues to the present. While audiences delighted in this *Fidelio*, Mahler's honeymoon with the press was long since over. Several critics stated severely that this time his "mania for originality" had gone much too far.

Meanwhile, following a 15-year uphill struggle, Mahler the composer was at last gaining recognition. A major turning point was the performance of his vast Third Symphony in Krefeld at the festival of the Allgemeiner Deutscher Musikverein in June of 1902. For once even the critics were enthusiastic, and thereafter Mahler increasingly received invitations to conduct his music outside Vienna. Although he continued to conduct from 44 to 57 performances each season between 1904 and 1907, his absences from the opera became more frequent. Nevertheless, Mahler remained extraordinarily effective as a producer, now concentrating with Roller on cycles of works—half of a projected new Ring was introduced during this third period, plus five Mozart operas for the composer's 150th anniversary in the 1905/1906 season.

For a variety of reasons, Mahler resigned from the Court Opera in the spring of 1907. Reluctantly, he had come to accept that a repertoire company could not consistently achieve festival quality, and he realized he could make more money for fewer months of work in America, thereby gaining more time to compose. Moreover, he was, as he put it, no longer "new" in Vienna. Indeed, he had become a frequent target of criticism in the press, and in January of 1907 several papers seized upon his short but frequent absences as the pretext for a particularly vicious campaign— here was the Austrian paradox in full bloom. In February and March of that year he clashed with Prince Montenuovo, first over Roller's involvement with the corps de ballet, then about his own conducting travels. Mahler illustrated his situation for Bruno Walter by grasping a chair and tilting its legs forward: "You see, that's what they are doing to me: if I wanted to remain seated, all I would have to do is to lean back firmly and I could hold my place. But I am not offering any resistance, and so I shall finally slide off." The terms of Mahler's departure were agreed upon in March, and by mid-May he was seriously negotiating for a position at the Metropolitan Opera in New York. An impressive cadre of Viennese artists and intellectuals signed a hastily circulated "address" praising Mahler's decade of achievements— but to no avail. "It is all quite true," he wrote a longtime friend in June. "I am going because I can no longer endure the rabble."

Departure from the Opera was only the first of three blows that befell Mahler in 1907. In July his beloved elder daughter died of scarlet fever, and days later a doctor warned him that the condition of his heart was potentially fatal. Both Alfred Roller and Bruno Walter movingly recount Mahler's distress in the wake of these sad events; the following year his mourning would become manifest in his finest composition, *Das Lied von der Erde*. Pulling himself together as always in the face of crisis, Mahler bade farewell to Vienna in the fall with performances of *Fidelio* at the Opera and his own Second Symphony in the Musikvereinsaal. On the December morning of his departure, four of Schoenberg's students had convened a group of 200 well-wishers on the railway platform. As the train pulled out, the painter Gustav Klimt, quoting the chorus at the moment of Faust's death, captured the mood in a single word: "Vorbei!" (It's all over). Among those sadly waving was Bruno Walter, who 30 years later would write:

A great epoch of operatic art had come to an end - the achievement of one man and his inspired co-workers. Everyone had learned from him, everyone had been led to the utmost of his capacity. The achievements of his art are looked upon today as the unforgotten days of glory of the Vienna Opera.

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TRACK LISTING

CD 1 (77:22)

Irene ABENDROTH

1. MIGNON: Je suis Titania (Thomas) 3:01
1902; (768 1/2x) G&T 43245
2. Vergebliches Ständchen (Brahms) 1:55
1902; (2286b) G&T 43038

Anna von BAHR-MILDENBURG

3. OBERON: Ozean du Ungeheuer (Weber) 2:34
1904; (805e) G&T 43630

Lola BEETH

4. M'ama, non m'ama (Mascagni) 2:55
1904; (OB 28y) G&T 43621

Theodor BERTRAM

5. DAS RHEINGOLD: Abendlich Strahlt (Wagner) 2:47
1905; (2056-f) Favorite 1-15049

Elsa BLAND

6. AIDA: O patria mia (Verdi) 3:03
1905; (12700) Columbia 12700

Hermine BOSETTI

7. DIE ZAUBERFLÖTE: Zum Leiden bin ich auserkoren (Mozart) 3:24
1906; (4445l) G&T 43785

Ellen BRANDT-FORSTER

8. COPPELIA: Valse (Delibes) 1:57
1902; (2530b) G&T 43198
9. LE NOZZE DI FIGARO: Crudel perchè finora (Mozart) 2:12
with Leopold Demuth, baritone
1902; (2529b) G&T 44115

Hans BREUER

10. SIEGFRIED: Als züllendes Kind (Wagner) 2:10
1904; (1131e) G&T 2-42923

Sara CAHIER

11. CARMEN: Habanera (Bizet) 2:48
1907; (10894u) G&T 43944
12. CARMEN: Air des cartes (Bizet) 2:46
1907; (10910u) G&T 43945

Leopold DEMUTH

13. DIE DREI PINTOS: Ein Mädchen Verloren (Weber) 3:46
1903; (19hp) G&T 042030
14. PIKOVAYA DAMA: Ja vas lyublyu (Tchaikovsky) 3:46
1903; (49hp) G&T 042053

Andreas DIPPEL

15. LES HUGUENOTS: Plus blanche que la blanche hermine (Meyerbeer) 2:10
1906; Edison cylinder B-15

Elise ELIZZA

16. DIE KÖNIGIN VON SABA: Lockruf (Goldmark) 2:28
1904; Pathé 19268
17. DIE KÖNIGIN VON SABA: Der Freund ist dein (Goldmark) 3:15
1906; (704r) G&T 43752

Benedikt FELIX

18. Non t'amo più (Denza) 2:54
1902; (869x) G&T 52363

Otilie FELLWOCK

19. SAMSON ET DALILA: Printemps qui commence (Saint-Saëns) 4:28
1904; (245y) G&T 043030

Frieda FELSER

20. MIGNON: Connais-tu le pays? (Thomas) 3:29
1907; (3043r) G&T 43926

Grete FORST

21. DER FREISCHÜTZ: Kommt ein schlanker Bursch' gegangen (Weber) 3:02
1904; (916e) G&T 43618

Gertrude FÖRSTEL

22. FAUST: Air des bijoux (Gounod) 3:36
1904; (1903x) G&T 43504

Berta FÖRSTER-LAUTERER

23. PRODANÁ NEVESTA: Ten lasky sen (Smetana) 2:45
1903; (763z) G&T 43413
24. LOHENGRIN: Das süsse Lied verhallt (Wagner) 4:05
with Leo Slezak, tenor
1903; (27hp) G&T 044017

Moritz FRAUSCHER

25. Prinz Eugen (Loewe) 3:02
1902; (G 81b) Zonophone X-22150

Marie GUTHEIL-SCHODER

26. DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei (Nicolai) 2:52
1902; (884x) G&T 43221

CD 2 (78:56)

Alexander HAYDTER

1. DAS RHEINGOLD: Alberichs Fluch (Wagner) 3:21
1906; (Vx 1365) Odeon X 38367

Wilhelm HESCH

2. EVGENIJ ONEGIN: Lyubvi fse vozrastī pokornī (Tchaikovsky) 3:45
1902; (937x) G&T 42849
3. LES HUGUENOTS: Dans la nuit toute seule (Meyerbeer) 3:44
with Betty Schubert, soprano
1904; (Vx 138) Odeon X 38083

Laura HILGERMANN

4. Träume (Wagner) 3:00
1908; (13221u) Zonophone X-23308
5. TANNHÄUSER: Dich teure Halle (Wagner) 2:58
1908; (13222u) Zonophone X-23309

Hermine KITTEL

6. DJAMILEH: Nour-Eddin, roi de Lahore [Ghazel] (Bizet) 3:07
1908; (12945u) Gramophone Pre-Dog 2-43110
7. DJAMILEH: Sans doute l'heure est prochaine [Lamento] (Bizet) 3:16
1908; (12944u) Gramophone Pre-Dog 2-43109

Berta KIURINA

8. FAUST: Faites-lui mes aveux (Gounod) 2:52
1906; (Vx 1425) Odeon X 25709
9. LOHENGRIN: Das süsse Lied verhallt (Wagner) 3:14
with Hubert Leuer, tenor
1914; Pathé 56244

Selma KURZ

10. FAUST: Ne permettez-vous pas (Gounod) 1:31
1900; (1627a) Berliner 43015
11. ERNANI: Ernani involami (Verdi) 3:16
1902; (X-1669) Zonophone X-23013
12. UN BALLO IN MASCHERA: Saper vorreste (Verdi) 2:03
1902; (2486b) G&T 43305

Georg MAIKL

13. LE DONNE CURIOSE: Aria di Florindo (Wolf-Ferrari) 2:25
1905; Pathé 38085

Richard MAYR

14. LA JUIVE: Si la rigueur et la vengeance (Halévy) 4:01
1905; (460c) G&T 042108

Hans MELMS

15. TANNHÄUSER: O keh'r zurück, du kühner Sänger (Wagner) 2:56
1907; (12846u) Gramophone Pre-Dog V.* 22843

Margarethe MICHALEK

16. DER DOT MON: Ich hab' dich so lieb (Förster) 2:05
1902; (2452b) G&T 43316
17. Es blinkt der Tau (Rubinstein) 2:47
1902; (967x) G&T 43242

Anton MOSER

18. Soldatenart (Abt) 3:06
1905; (12508-1-x) Columbia 12508

Franz NAVAL

19. COSÌ FAN TUTTE: Un aura amorosa (Mozart) 3:12
1902; (857x) G&T 42818
20. LA DAME BLANCHE: Cene main si jolie (Boieldieu) 3:16
with Marie Gutheil-Schoder, soprano
1902; (851x) G&T 44066

Franz PACAL

21. DER FLIEGENDE HOLLÄNDER: Mit Gewitter und Sturm (Wagner) 2:47
1902; (943x) G&T 42850
22. Frühlingzeit (Becker) 2:55
1902; (891x) G&T 42832

Josie PETRU

23. LE PROPHÈTE: Ah mon fils! (Meyerbeer) 3:14
1906; (Vx 1406) Odeon X 38282
24. DIE ROSE VOM LIEBESGARTEN: Arioso (Pfitzner) 2:17
with Berta Kiurina, soprano 1906; (OX 1371) Odeon X 38305
25. DIE ROSE VOM LIEBESGARTEN: Duett (Pfitzner) 2:31
with Berta Kiurina, soprano
1906; (OX 1370) Odeon X 38304

Jenny POHLNER

26. DAS RHEINGOLD: Rheintöchter Terzett (Wagner) 2:39
with Elise Elizza, soprano; Hermine Kittel, contralto
1904; (xV 98) Odeon X 38022

Arthur PREUSS

27. DIE ENTFÜHRUNG AUS DEM SERAIL: Frisch zum Kampfe (Mozart) 2:26
1906; (4264l) G&T 3-42598

CD 3 (78:23)

Carl REICH

1. ERNANI: Che mai vegg'io...Infelice! E tu credevi (Verdi) 3:21
1903; (89hp) G&T 042042

Frances SAVILLE

2. MANON: Voyons, Manon (Massenet) 3:20
1902; (873x) G&T 43280
3. Morgen send' ich dir die Veilchen (Meyer-Helmund) 3:08
1902; (876x) G&T 43285

Erik SCHMEDES

4. En Drøm (Grieg) 2:01
1902; (2378b) G&T 42709
5. TRISTAN UND ISOLDE: O sink' hernieder (Wagner) 3:06
with Elsa Bland, soprano
1908; (13157u) Gramophone Pre-Dog 2-44412
6. TRISTAN UND ISOLDE: So stürben wir (Wagner) 2:34
with Elsa Bland, soprano
1908; (13156u) Gramophone Pre-Dog 2-44411

Fritz SCHRÖDTER

7. DIE MEISTERSINGER: Am Jordan (Wagner) 1:48
1902; (2426b) G&T 42757
8. DIE FLEDERMAUS: Brüderlein und Schwesterlein (J. Strauss) 2:06
1902; (2484b) G&T 42776

Sophie SEDLMAIR

9. DON GIOVANNI: Or sai che l'onore (Mozart) 2:55
1903; (896z) G&T 43507
10. LE NOZZE DI FIGARO: Voi che sapete (Mozart) 3:10
c.1910; (2046) Janus-Record 5496b

Charlotte von SEEBEÖK

11. NORMA: Casta Diva...Ah, bello, a me ritorna (Bellini) 4:07
1905; Pathé 38220/38221

Johannes SEMBACH

12. LA DAME BLANCHE: Viens, gentille dame (Boieldieu) 2:23
1906; (7226 OE) Lyrophon W.7226

Leo SLEZAK

13. Ungeduld (Schubert) 2:27
1901; (214x) G&T 42409
14. GUILLAUME TELL: Ses jours qu'il sont osé proscrire (Rossini) 3:29
1903; (8hp) G&T 042061

Julius SPIELMANN

15. CAVALLERIA RUSTICANA: Siciliana (Mascagni) 2:23
1905; (180-o) Favorite 1-15218

Gerhard STEHMANN

16. TANNHÄUSER: Blick' ich umher (Wagner) 3:21
1902; (G 7b) Zonophone X-22131

Ernest VAN DYCK

17. Les berceaux (G. Fauré) 2:25
1903; Pathé Cylinder 0796
18. Les roses d'Ispahan (G. Fauré) 2:43
1905; (Xph 541) Fonotipia 39226

Edyth WALKER

19. LE PROPHÈTE: Scène de la prison (Meyerbeer) 2:19
1902; (975x) G&T 43261
20. SERSE: Ombra mai fu (Handel) 2:49
1902; (1114 1/2x) G&T 43279

Friedrich WEIDEMANN

21. DIE ZAUBERFLÖTE: Papagena, Papagena! (Mozart) 3:15
1907; (10053u) Gramophone 3-42755

Lucie WEIDT

22. FIDELIO: Abscheulicher! ...Komm' Hoffnung (Beethoven) 5:47
1904; (3494b) G&T 43380 & (339i) G&T 043048

Hermann WINKELMANN

23. DIE MEISTERSINGER: Preislied (Wagner) 2:36
1905; (6769b) G&T 3-42465
24. DALIBOR: Slysel's to, priteli (Smetana) 3:12
1905; (6770b) G&T 3-42299

Wilhelm WISSIAK

25. MARTHA: Trinklied (Flotow) 2:01
1906, (Vx1466) Odeon X25745

Lilli LEHMANN

26. TRISTAN UND ISOLDE: Liebestod (Wagner) 5:23
1907; (xxB 3145) Odeon (unpublished on 78 rpm)

CD 1:

Tracks 1-6, 8-10, 13-14, 16, 18-19, 21-26 accompanied by piano; Tracks 7, 11-12, 15, 17, 20 accompanied by orchestra.

Languages: All selections are sung in German except Track 18 which is sung in Italian.

CD 2:

Tracks 1-3, 8, 10, 12-14, 16-26 accompanied by piano; Tracks 4-7, 9, 11, 15, 27 accompanied by orchestra.

Languages: All selections are sung in German.

CD 3:

Tracks 1-4, 7-9, 11-20, 22-25 accompanied by piano; Tracks 5-6, 10, 21, 26 accompanied by orchestra

Languages: German [1-3, 5-16, 19, 21-26]; Danish [4]; French [17-18]; and Italian [20]

Producer: Nathan B. Davis

Audio Conservation: Ward Marston

Photographs: Girvace Archer, Luc Bourrousse, Nathan B. Davis, Charles Mintzer, Patricia Novak, Ralph Richey, and Robert Tuggle

Booklet Design: Takeshi Takahashi

The publication of this set would not be possible without the generosity of the following record collectors for supplying the following rare recordings:

Robert Autrey: CD 1: [19]; CD 2 [24, 25]; CD 3: [3, 10, 14, 18, 19, 24]

Nathan B. Davis: CD 1: [21]; CD 2: [13]; CD 3: [5, 6, 21]

J. Neil Forster: CD 1: [11, 12]

Sir Paul Getty: CD 1: [1, 2, 3, 5, 7, 8, 9, 10, 26]; CD 2: [10, 11, 12, 16, 21, 23, 27]; CD 3: [2, 17, 20, 22, 23]

Herbert Gruy: CD 1: [4, 18, 20, 25]; CD 2: [1, 9]; CD 3: [1, 15, 16]

Lawrence F. Holdridge: CD 1: [6, 13, 16, 17, 22]; CD 2: [4, 5, 6, 7, 8, 14, 15, 17, 19, 20, 22]; CD 3: [7, 13]

Franz Lechleitner: CD 2: [3]

Christopher Norton-Welsh: CD 1: [14]; CD 2: [2, 18, 26]; CD 3: [4]

Christian Zwarg: CD 3: [12]

Also, the following selections are re-recorded from copies in the collection of Mr. and Mrs. Laurence C. Witten II, the Yale Collection of Historical Sound Recordings, Yale Music Library:

CD 1: [15, 23, 24]; CD 3: [8, 9, 11, 25, 26]

Dedication: In memory of Miss Georgia Standing (1906-2002), American contralto and protégé of Mme. Charles Cahier.

Marston would also like to thank Samuel Bolshoi, Leonard D. Court, Art Guenther, Harry Glaze, Sally Munton, Lloyd Stickells, and Richard Warren Jr.

Recommended reading: *Gustav Mahler Vienna: The Years of Challenge (1897-1904)* and *Gustav Mahler Vienna: Triumph and Disillusion (1904-1907)*, Oxford Press, by Professor H.L. de La Grange, 1995 and 2000.