

# Performing Versions of the Tenth Symphony

- by Teng-Leong Chew

"It seems that the Ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us which we ought not yet to know, for which we are not ready."

Arnold Schoenberg, 1912

## Rationales

Soon after Mahler's death on May 18, 1911, the existence of an unfinished symphony by the composer became known to the public. Numerically, this would have been the eleventh symphony, taking into account the symphonic song cycle *Das Lied von der Erde*. For some widely debated reasons, Mahler did not number the gigantic symphony of songs, which were written after the Eighth. Hence, the unfinished manuscript now represents the tenth numbered symphony.

Although some of the musical ideas can be traced back to 1908, Mahler did most of the work on this unfinished symphony in the summer of 1910, in his last composing hut in Toblach. Mahler had in fact completed the short score of the symphony<sup>6</sup>, but he left only the first movement (*Adagio*), *Scherzo* I, as well as the first thirty bars of the Third movement (*Purgatorio*) orchestrated. This unfinished score thus rendered only the first movement of the Tenth Symphony performable at the time.

Norman Lebrecht, one of the most colorfully out-spoken Mahlerites, has argued that "NOTHING, it seems, can stop bounty hunters from disturbing the peace of dead composers...All this necromancy is unhealthy. It's time to shut the coffins and get on with the music of the 21st century."<sup>7</sup> There are conductors who subscribe to the same school of thought. They either perform only the first movement of the Tenth Symphony, or believe that the uncompleted work should never be heard. There are, on the other hand, many more who would contest that view. This article, rather obviously, is written in the spirit of the latter for the following reasons.

As Deryck Cooke himself pointed out<sup>8</sup>, those who are willing to make the necessary effort to familiarize themselves with the details will find the manuscript significantly less fragmentary than claimed. The surviving sketch material, published in facsimile in 1967, comprises (in brief): 1. *Adagio*: full draft score; short score; sketch. 2. *Scherzo*: full draft score; sketch. 3. *Purgatorio*: thirty bars of full score; short score; sketch. 4. short score; sketch. 5. Finale: short score; sketch. In addition, Mahler clearly marked the order of the movement using a blue pencil "I, II, III, IV, V" on each folder. Even in the most ambiguous parts, the bar-by-bar musical form is intelligible in each sketch, establishing thematic continuity from beginning to end. Mahler himself described the manuscript as a work already fully prepared in the sketch. The 1949 bars found in the manuscript are, in essence, a comprehensive, full length, five-movement symphony in F sharp.

<sup>6</sup> Mahler customarily sketched a symphony and made the first orchestral draft during the summer. He would elaborate it in full score in the following winter. Although he finished the sketch of the Tenth Symphony in the summer of 1910, he returned to his Ninth Symphony in the winter of 1910-11 for further revisions, instead of working on the orchestral score for the new work. Had it not for this event, and his deteriorating health, the Tenth would probably have been ready for publication in 1912.

<sup>7</sup> The Lebrecht Weekly, "Unwelcome echoes from beyond" *La Scena Musicale* November 21, 2001

<sup>8</sup> "The Facts Concerning Mahler's Tenth Symphony." *Vindications: Essays on Romantic Music*, 1982, Cambridge University Press. The Chicago Mahlerites is currently seeking permission from Mrs. Jacqueline Cooke, who owns the copyrights, to publish this critical essay in its entirety on the Mahler Archives, as well as in *Naturlaut*.

With *Das Lied von der Erde*, Mahler ventured into a new musical territory, hitherto unexplored by any Western composers. The methods devised to telescope the musical ideas from the first movement to the last, to resolve contrasting thematic resources, and to achieve temporal fusion in *Das Lied von der Erde* were unprecedented in their scope, and impeccable in their mastery. They are testament to the composer's ultimate achievement in aesthetically reconciling the ambiguity and dichotomy in music. Mahler further took these newly developed skills to great heights in the Ninth Symphony, fusing and resolving the two extreme thematic materials as well as their disparate orchestral colors in the final, heartrending, *Coda* of the last movement. The emotional and psychological statement embedded in the Tenth Symphony, therefore, is of utmost importance. It not only complements *Das Lied von der Erde* and the Ninth Symphony as the last panel of his Late Period trilogy; more importantly, it gives us a glimpse of the illusive musical framework beyond the ultimate resolution of Mahler's life-long spiritual conflicts. What could possibly have come next after such a definitive farewell? In the manuscript lies the answer.

## Manuscript facsimiles

Alma Mahler initially guarded the manuscript like a watchdog. It was almost a personal trophy at the time. Only twelve years after Mahler's death did Alma decide to publish the manuscript.

The manuscripts were published in two separate facsimiles. The first was published by Paul Zsolnay Verlag in 1924. While its quality remains superior to the second edition, it includes only 116 pages of the original surviving 165 pages.<sup>9</sup> This unfortunate omission includes a great deal of sketch material, most remarkably the composition sketches of both the first and all but one page of the second. The rest of the movements are scarcely and arbitrarily represented in the 1924 facsimile. As Stan Ruttenberg later pointed out<sup>10</sup>, many of the missing pages were discovered when Alma accidentally mixed the originals with the near-perfect facsimile of the manuscript, and had to request help in sorting them out. In 1967, the manuscript was republished by Walter Rieke under the aegis of the International Mahler Society, and edited by Erwin Ratz. This edition of the facsimile includes an additional forty-four pages of sketches. Several other pages were published in the 1976 score of the Performing Version by Deryck Cooke.

## Hurdles

The immense difficulty of making a performing version of the symphony cannot be fully appreciated without understanding the materials with which the musicologists have to work. Mahler's *modus operandi* practically remained the same throughout his life. He would make initial sketches wherein a few bars to a few lines would be scribbled down in a sketchbook. This would then be very rapidly expanded into a compositional sketch, a rough draft of a substantial section of a movement, written out in three or four staves, almost always without any indication of instrumentation. The compositional sketch is equivalent to the first attempt at continuous music. Mahler usually worked on high gear in this stage, transposing extended passages, sometimes deleting long stretches of music. The composer then moved on to the short score of a completed movement. Generally written in four or five staves, the handwriting in the short score suggested a more relaxed frame of mind. The short scores show a greater attention to detailed notations and counterpoint. The instrumentation would then begin to take shape in the draft orchestral score ('*Partitur*'), and Mahler would begin to pin down the grand architecture of the symphony. A fair copy would then be made to indicate only those instruments that are actually playing. This is different from the draft score, which is in the "open" format, with each page allowing for the full orchestra to be deployed. Prior to publication, a staff copyist would make the final full score. It is critically important to remember that at the very last stage, Mahler continued to make changes even during and after rehearsal.

<sup>9</sup> Colin Matthews, "The Tenth Symphony" *The Mahler Companion*, edit. by Donald Mitchell and Andrew Nicholson. 2002 Oxford University Press

<sup>10</sup> In notes accompanying the Colorado MahlerFest performance of Joseph Wheeler's edition of the Tenth Symphony, 1999

No sketchbook has been found for the Tenth Symphony, and it remains unclear if he has ever used one for this work. The Symphony is, in essence, complete in the form of short score. In other words, Mahler has laid down the horizontal framework for every movement, not only the continuous melodic lines but also counterpoint, thus providing a foundation on which full orchestration can be expanded vertically.

As mentioned earlier, the entire first movement, the second movement, and the first 30 bars of the *Purgatorio* exist in full score. Clearly evident in the short score is the A-B-A setting of the third movement. As a result the first section of the *Purgatorio* serve as model for orchestrating the remainder of this unusually brief movement (in fact it is the shortest Mahlerian movement of all).

Despite the clear and uninterrupted symphonic structure contained in the manuscript, the last two movements exist only in short score. The level of editorial intervention required to bring it to a performable level remains very substantial.<sup>11</sup> Since he wrote the short score for himself, Mahler often did not bother to properly mark accidentals. Mahler also wrote the key signatures only on the top staff, when in reality these apply to the entire section until superseded. These confusions have led to different choices of notes by different musicologist who attempted to complete the score. To make matters worse, not only did Mahler vacillate between options during the final orchestration, he sometimes copied materials absent-mindedly, leading to what Cooke has aptly put "a conscious improvement or a slip in copying?" The manuscript has been passed from one editor to the next, and numerous occasions either the initial editor overlooked critical clues, or that the problems were further propagated by later editors who did not verify their work with the original score.

The blue pencil markings on the folder notwithstanding, the second movement was also enigmatically marked "*Scherzo – Finale*". As confusing as this may sound, and as likely as Mahler would be in changing his mind about the movement order, the most private and magical music contained in the folder marked "*V. Finale*" would cast absolutely no doubt in any Mahlerite's mind that it IS, indeed, the final utterances Gustav Mahler would have left behind for his beloved world.

These problems were, of course, compounded by the relentless resistance and criticism from those who were quick to proclaim that the manuscript was unworkable. These include authorities such as Theodor Adorno, Erwin Rätz, and even someone as close to Mahler as Bruno Walter. The Herculean effort to plow through these seemingly insurmountable hurdles has in fact continued till the present day.

### The Performing Versions

After the devastation of the First World War, the surge of anti-Romantic reaction accompanying the modernist movement started to gain momentum. In spite of this atmosphere, Mahler's influence continued to increase. Mahler's life-long friend Willem Mengelberg conducted the successful Mahler Festival at the Concertgebouw in Amsterdam in 1920. Mahler, albeit being a late-Romantic period figure, had been accurately considered by many at the time to be the most prophetic of the modern development.

Mahler's musical influence on the new school of composers was so strong that many of his allies continued to show very strong support. Composers from the Second Viennese School such as Arnold Schoenberg, Alban Berg, and Anton Webern as well as those from outside the Austro-German heritage such as Benjamin Britten and Dmitri Shostakovich remained great admirers of Gustav Mahler's works. This rather supportive atmosphere undoubtedly contributed significantly to Mrs. Mahler's ultimate decision in 1924 to ask her son-in-law Ernst Křenek to explore the possibility of completing the symphony. Based on the state of the manuscript in hand, Křenek made

a fair copy of the orchestral score of the opening *Adagio*,<sup>12</sup> and a performing version of the *Purgatorio*. Based on this score, the first performance of these two movements was given on October 14, 1924 in Vienna by Franz Schalk and shortly thereafter in Prague under Alexander von Zemlinsky, another composer heavily influenced by Mahler.

The two performances and the publication of the manuscript facsimile generated a severe storm of criticism, but nothing halted the restoration movement more abruptly than the rise of the Third Reich in 1933. Performances of Mahler's music were banned in Germany for twelve years and in Austria for nine.

The Tenth, especially the hitherto untouched movements II, IV, and V, would await its ultimate fate in the intervening distressful years during the serious setback in Germany and Austria. The political oppression resulted in mass exit from Europe during the war. The exodus to the Free World included, of course, many Austro-German composers and scholars. The story of the Tenth Symphony thus, by default, moved eventually to America. Friedrich Block, a Viennese musicologist and composer migrated to the U. S. in the summer of 1941. Almost immediately upon his arrival at the New World, Block published an article in *Chord and Discord*, the official journal of the Bruckner Society of America. Not only was this article the first English essay on Mahler's Tenth Symphony, it revealed that Block had indeed made a performing version of the second, fourth and fifth movements of the symphony for four-hand piano.<sup>13</sup> Block had advocated in his article that the Tenth was very much "realizable". Inspired by Block's article, the American Mahler authority, Jack Diether, wrote to Dmitri Shostakovich in Leningrad in 1942<sup>14</sup>, inviting the Russian composer to undertake the project. Shostakovich wrote back in 1943 as follows:

In spite of my love for this composer, I cannot take upon myself this huge task. This calls for deep penetration into the spiritual world of the composer, as well as his creative and individual style. For me this would be impossible.

This was by no means the only setback. In her home in Beverly Hills, Alma Mahler and Jack Diether showed Arnold Schoenberg the manuscript.<sup>15</sup> After a very brief perusal, Schoenberg regretfully declined the offer. This event sealed the fate of the Tenth Symphony. It was at that point apparent that the preparation of a performing score would eventually come not from composers, but from Mahler-loving musicologists. This is, in hindsight, a blessing in disguise. Each composer has his/her own style and sound-world that is aesthetically unique. Both Shostakovich and Schoenberg would have imprinted powerful personalities over that of Mahler. It would take the great care afforded by musicologists who know the Mahlerian musical signature intimately in every passage to not obscure the subtlety that is uniquely Mahler.

While these events were taking place, Clinton Carpenter, a musicologist living in a Chicago suburb, had started his own restoration project on the Tenth Symphony. Working quietly, unbeknownst to the general music community at large, Carpenter started by preparing the piano score in 1946, and had finished his complete score on July 21, 1949.

<sup>12</sup> Alban Berg made significant suggestion and criticism to Křenek's version. However, his corrections were not incorporated into Křenek's final score. Contrary to the rumors that he and Webern were against the completion of the manuscript, Berg's criticism on record clearly indicated he was willing to cooperate in a performing version of the *Adagio*.

<sup>13</sup> Susan Filler, "A little known Early Performing Version of Mahler's Tenth Symphony". American Musicological Society Midwest Chapter Meeting, 1986

<sup>14</sup> Jack Diether himself testified that his letter to Shostakovich was inspired by Block. *Chord and Discord* 1963, p. 5-6.

<sup>15</sup> There is a discrepancy in the accounts about the actual year this happened. According to Deryck Cooke, the meeting took place in 1949. "The History of Mahler's Tenth Symphony", Gustav Mahler: A Performing Version of the Draft for the Tenth Symphony, prepared by Deryck Cooke. Assoc. Music Publishers and Faber Music, 1976. The Colorado MahlerFest recorded this event as taking place in 1946.

<sup>11</sup> Frans Bouwman has done an excellent survey of these editorial problems in great details. This article was contributed by Mr. Michael Butera to the Mahler Archives. Frans Bouwman, "Editing Mahler 10: Unfinished Business" *The Musical Times*, 43-51 Winter 2001

The influence of the article by Block was far reaching, and to many musicologists, it was an alluring notion that the Tenth could indeed be made performable. Following his discussion with Jack Diether, and learning that both Schoenberg and Shostakovich had turned down the invitation, the British musicologist Joseph Wheeler also decided to study the score, and on January 13, 1953, Wheeler wrote to Jack Diether:

Recently I put in some more study of the sketches of Mahler No. 10. It is infuriating to see how near it is to completion. I think it could have been made complete without much trouble. As it is, the latter three movements could have been completed by someone like Berg, but the labour required of him was better applied to his own work.

In less than a month after Wheeler wrote the letter, he had completed a major chunk of the remaining movement, and finished his complete version in 1955. Coincidentally, in 1954, Hans Wollschläger also began work on the Tenth in Germany. The movement to realize the incomplete symphony had now turned into an unstoppable wave of effort among many Mahler scholars. Unfortunately, resistance from the opposing camp continued to escalate. After the completion of Wheeler's performing version in 1955, Jack Diether's attempt to have it performed in Glendale, California was stonewalled. It was not until the late 1950s that Wheeler managed to rehearse movements II, IV, and V with amateur orchestras in London.

This was where the story on Cooke began. In preparation for the Mahler Centenary celebrations, the BBC had asked the English musicologist Deryck Cooke in 1959 to write an accompanying booklet for the event. Toward the end of the project, Cooke felt obliged to say something meaningful about the unfinished work. Being unable to make head or tail of the two published movements, and completely unaware of the other attempts at making the performing versions of the full work, Cooke decided to make a fair copy of the manuscript, just to get to the gist of things, and ultimately allowing him to write something concrete about the Tenth. Like those before him who were willing to put in the effort, Cooke immediately found what Mahler himself had said all along – that the work was in every sense of the words “fully prepared in the sketch”.

Cooke was at first reluctant to complete the work. Encouraged by the English composer Robert Simpson, he decided to give a radio show on the Tenth in the centenary year instead. This would be a rather ambitious talk, with illustration from the two published movements, coupled with the more fully textured parts of the various remaining movements. This rather laborious project, as it turned out, carried great significance. The more Cooke worked on the manuscript in preparation for the radio show, the more the manuscript yielded its secrets. By the time the BBC broadcasted the program on December 19, 1960, Berthold Goldschmidt found himself conducting the Philharmonia Orchestra in a presentation of nearly the whole of Mahler's draft. This is the first time the world had ever heard all five movements of the Tenth Symphony. The symphony immediately enthralled most Mahlerites who heard it with its spellbinding beauty.

Well, most Mahlerites with the exception of a few such as Bruno Walter and Alma Mahler, that was. Convinced by Walter, Alma immediately vetoed any further performance of the score after the BBC broadcast (this was done without first studying the Cooke score or hearing the program). It would take an entire delegation of Jack Diether, Harold Byrns, and Jerry Bruck to subsequently undo the damage in 1963. They somehow managed to persuade Alma to listen to a recording of the BBC program. Perhaps persuasion is not the correct word. It took the sheer personality of Byrns to “convince” Alma otherwise. When Alma declared that the Tenth was “a private love letter to me from Mahler”. Byrns was known to have responded to the claim by saying “And I suppose *Tristan* was a private letter from Wagner!” Of course, that was hardly a fair analogy because there were in fact plenty of personal notes scribbled by the composer in the manuscript for Alma. But boy did that work! Alma listened attentively to the BBC program with the score in hand. At the end of the listening session<sup>16</sup>, Alma

exclaimed “*Wunderbar!*” and the rest was history. In a letter<sup>17</sup> postmarked May 8, 1963, Alma wrote:

Dear Mr. Cooke,  
Mr. Harold Byrns visited me here in New York. Today he read me your excellent articles on Mahler's Tenth Symphony and [showed me] your equally authoritative score. Afterwards I expressed my desire to finally listen to the London BBC tape.  
I was so moved by this performance that I immediately asked Mr. Byrns to play the work a second time. I then realised that the time had come when I must reconsider my previous decision not to permit the performance of this work.  
I have now decided once and for all to give you full permission to go ahead with performances in any part of the world. I enclose [a] copy of my letter of even date to [the] BBC.

Alma Mahler died not long after she wrote the heartfelt letter to Deryck Cooke (1964), but not before she and Felix Greissle discovered another forty four pages of sketch materials. This was confirmed by Anna Mahler and Henry-Louis de La Grange. Copies were immediately sent to the Internationale Gustav Mahler Gesellschaft in Vienna, and from there they were distributed to the various musicologists. These extra pages, previously omitted in the 1924 facsimile, were critical in allowing Cooke and other to finally put together the full-length score. The first performance of Cooke's version took place on August 13, 1964 at a BBC Promenade Concert with Berthold Goldschmidt conducting the London Symphony Orchestra. Eugene Ormandy conducted the American premiere with the Philadelphia Orchestra the following year and made the first recording of Mahler's Tenth Symphony for CBS. As Cooke would later put it, the Tenth had at last been “restored to life as totality.”

At about the same time, Joseph Wheeler and Clinton Carpenter also made headway in their own versions of the performing scores. On May 26, 1965 Arthur Bloom premiered the first completed version of Joseph Wheeler with the Caecilian Symphony. This would be the third version by Wheeler's score completed in 1955. Wheeler made further changes to his work, and his final (version 4) complete score was performed in New York by Jonel Perlea with the Manhattan School of Music Orchestra in November, 1966. Carpenter also finished his score in 1966.

The restoration movement had now gained maximal momentum. Various publishers started to publish the performing scores by various musicologists. In 1972, Cooke revised his first completed score, which was later published by Shirmer and Faber Music Ltd. Cooke never published his first edition. Wyn Morris performed the revised version with the New Philharmonia Orchestra, and the American premiere of Cooke's second version was given by the San Francisco Symphony under Niklaus Wyss. Cooke's work was so convincing that Wollschläger decided to withdraw his further effort on the Tenth Symphony after hearing it.<sup>18</sup>

Cooke did not stop there. In the intervening years till his death in 1976, the British musicologist had revised the score again. His third version of the Tenth Symphony was published by Faber Music Ltd, London. Within a year Joseph Wheeler also passed away in 1977. It was a tremendous loss to the Mahlerian community, but the tide of the Tenth Symphony charged on with tremendous zest. At this point the versions by Carpenter and Wheeler were still relatively unbeknownst to the world at large.

Then came the world premiere of the Carpenter version in Chicago. This concert was given by the “incubator” orchestra of the Chicago Symphony – the Civic Orchestra, under Gordon Peters in April 1983.

<sup>17</sup> The letter was reproduced in its entirety by Cooke in “The History of Mahler's Tenth Symphony”. Gustav Mahler: A Performing Version of the Draft for the Tenth Symphony, prepared by Deryck Cooke. Assoc. Music Publishers and Faber Music, 1976.

<sup>18</sup> He might have withdrawn his work under tremendous pressure from Erwin Ratz of the Internationale Gustav Mahler Gesellschaft, although he did write a very nice letter to Cooke, praising the British musicologist's work. Refer to Avik Gilboa's conversation with Deryck Cooke in this issue's Featured Article.

<sup>16</sup> Alma Mahler listened to it twice in one sitting.

Carpenter decided to take the show to New York; it was there that the manuscript sparked the interest of yet another musicologist. During the preparation for the New York concert, Remo Mazzetti, who had just graduated from the conservatory, offered to help out. While he buried himself in all three available versions (Cooke, Carpenter, and Wheeler), Mazzetti concluded that none of them captured the essence of Mahler's music (!), so he decided to make a version of his own. In 1986, an international symposium titled "The Mahler Tenth – Symphony or Fragment?" was held in Utrecht. It was during this symposium that the first three movements of Mazzetti's version were performed by the Netherlands Radio Philharmonic Orchestra with Gaetano Delogu conducting. The same forces gave the world premiere of the complete work on February 3, 1989. In 1995, Leonard Slatkin led the St. Louis Symphony Orchestra in the American premiere as well as recording of Mazzetti's score at Powell Hall. The same year also saw the recording of Carpenter's version by Harold Faberman and Philharmonica Hungarica.

The Wheeler version still had not received any proper performance up to this point. The Colorado MahlerFest, led by Stan Ruttenberg, decided to perform it in Boulder. Once again, Mazzetti graciously offered his assistance to Frans Bouwman, Edward Reilly and the conductor Robert Olson. The finished score was performed and recorded at the Tenth (appropriately) Colorado MahlerFest on January 11-12, 1997. During the collaborative effort to bring the Wheeler score to reality, Mazzetti realized that Joseph Wheeler had perhaps come closer than anyone, including himself, to Mahler's late style. Enlightened, he proceeded to make significant changes in his own score. The second Mazzetti version was premiered in Barcelona in 1999 by Jesús López-Cobos, who also gave its American premiere in February 2, 2000 with the Cincinnati Symphony Orchestra. Telarc recorded it shortly thereafter with the same ensemble. Mazzetti finally remarked "I really believe I got things right this time."

This is by no means the end of the story. Two more editions have recently joined the roster of the Tenth Symphony performing versions. Rudolf Barshai completed his version of the Tenth after studying the scores of all previous editions provided to him by Frans Bouwman. He recorded his latest version with the *Junge Deutsche Philharmonie* in September, 2001. At almost the same time, Giuseppe Mazzuca and Nicola Samale, who are equally well known for their performing version of yet another unfinished work - Bruckner's Ninth Symphony (the finale is uncompleted), premiered their edition on September 22, 2001 in Perugia, Italy with the Vienna Symphony Orchestra conducted by Martin Sieghart.

I have listed the available recordings and the corresponding versions used<sup>19</sup>. As you sit down and listen to the Tenth Symphony, keep this in mind: We can never be certain how the master composer would have finished the symphony with the rich imagination and orchestral palette that are uniquely Mahlerian. To their credit, every musicologist have made certain that the "realized" score should be called "performing version of the draft". It is also important to note that Deryck Cooke has dedicated his score to Mrs. Mahler. The symphony was written for her, and Alma had invested a great deal of effort to bring the symphony back to life. More importantly, she had willingly shared this invaluable manuscript with the musical world, a manuscript that was filled with many personal notes from the composer to her

#### Coda

This immense journey demonstrates the great interest among Mahlerian musicologists generated by the uncompleted manuscript. It is probably a sure bet that more versions are yet to come. Mahlerites who have listened to the symphony in its entirety, regardless of which version, would almost certainly agree that it would have been an unfathomably cruel act to deny the world of this heartrendingly beautiful music. Together, the performing versions have provided the most cherished glimpse into the symphony that might have been the greatest of all that were ever penned by Mahler. Nathan Mead once said that the mere opportunity to hear the flute solo in the Finale is

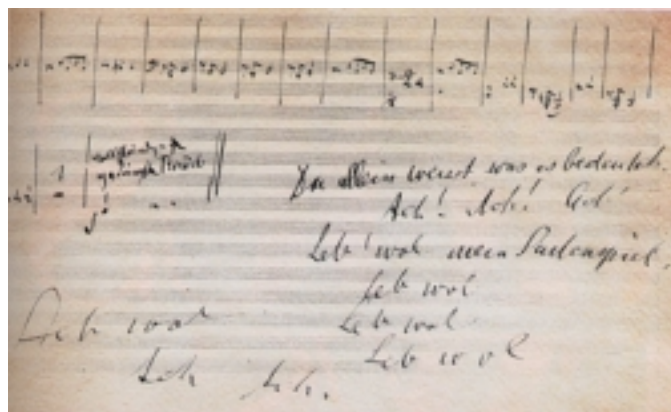
good enough a reason to justify the realization of the manuscript. I agree – and there is so much more the manuscript has to offer.

The symphonic style and orchestration of the Tenth Symphony clearly belong to the same last period group comprising the other two meditative works – *Das Lied von der Erde* and the Ninth Symphony. However, the Tenth has transcended all other previous works of Mahler in spirit. It is no longer about death, or the resolution of musical conflicts. The tranquil and Zen-like contentment embodied in the symphony is a hallmark of Love in its utmost sublimity. Mahler had moved on to a totally new phase in his epic compositional voyage.



These recordings are arranged in no particular order, and the list is by no means exhaustive. Some of the performing versions were further edited by the conductors, and these are indicated accordingly.

- **Eugene Ormandy/Philadelphia Orchestra:** Cooke 1st
- **Leonard Slatkin/St. Louis Symphony Orchestra:** Mazzetti 1st
- **Jesús López-Cobos/Cincinnati Symphony Orchestra:** Mazzetti 2nd
- **Robert Olson/Colorado MahlerFest Orchestra:** Wheeler (ed. Olson)
- **Simon Rattle/Bournemouth Symphony Orchestra:** Cooke 2nd (ed. Rattle)
- **Simon Rattle/Berlin Philharmonic Orchestra:** Cooke 3rd (ed. Rattle)
- **Mark Wigglesworth/BBC National Orchestra of Wales:** Cooke 3rd
- **Andrew Litton/Dallas Symphony Orchestra:** Carpenter
- **Harold Farberman/Philharmonica Hungarica:** Carpenter
- **Wyn Morris/New Philharmonic Orchestra:** Cooke 2nd
- **Riccardo Chailly/Berlin Radio Symphony Orchestra:** Cooke 2nd
- **Eliahu Inbal/Frankfurt Radio Symphony Orchestra:** listed as Cooke 1st edition, but it is actually Cooke 2nd version as the first one is never published.
- **Kurt Sanderling/Berlin Symphony Orchestra:** Cooke 2nd (ed. Sanderling)
- **Jean Martinon/Chicago Symphony Orchestra:** Cooke 1st
- **James Levine/Philadelphia Orchestra:** Cooke 2nd
- **Robert Olson/Narodowa Orkiestra Symfoniczna Polskiego Radia:** Wheeler (ed. Olson)



Mahler's personal note to Alma, scribbled on the manuscript page. "Du allein weisst was es bedeutet, Ach! Ach! Gott! Leb'wohl mein Saitenspiel! Leb'wohl. Leb'wohl. Leb'wohl!" You alone (meaning Alma) know what it means. Ah! Ah! God! Farewell my lyre. Farewell. Farewell. Farewell. This is one among many pages of the manuscript of the Tenth Symphony in which Mahler has scribbled down personal note to Alma Mahler, or just his personal thought.

**Acknowledgment** I thank Susan Filler for proof-reading the article and making critical suggestions.

<sup>19</sup> Archives of the Mahler-List and Vincent Moutet's complete discography of Gustav Mahler