

## Featured Essay

# Context, Theme, and Tone in Adorno's Writings about Mahler and His Music

by Melissa Ursula Dawn Goldsmith

This article is based on Goldsmith's master's thesis, "Adorno on Strauss, Mahler, and Berg". Ms. Goldsmith first studied Adorno's relationship to Mahler while working on an undergraduate special studies project in 1992 at Smith College and then on her master's thesis at the same institution, under her adviser John Sessions, in 1995. The present work represents Goldsmith's current perspective of Adorno and how he wrote about the composer and his music.

For many years, Theodor Wiesengrund Adorno's name has appeared often in literature about Mahler, with his observations and opinions about the composer's music having sparked much interest. On the one hand, Adorno has had a profound influence on writers; on the other hand, some scholars have either dismissed him or reacted fervently against him. Early in his twenties he was a student and friend of Alban Berg, who (like his own teacher Arnold Schoenberg) loved and promoted Mahler's music. Adorno would later become one of the most important figures of the Frankfurt School, the group of scholars originally affiliated with the University of Frankfurt that approached the problems of cultural consumption, the social and economic strife caused by capitalism and fascism, and the shortcomings or drawbacks of Marxist theory and idealism. Adorno advocated the music of the Second Viennese School (including the new music that Mahler himself had encouraged and supported financially during his lifetime and posthumously through the International Gustav Mahler Society). He is also known for the musical advice he provided Thomas Mann for the novel *Doktor Faustus*, his fictional biography of the twentieth-century composer Adrian Leverkühn. Adorno's writings made him a father figure in literary criticism to what is called "Critical Theory" and in music criticism to what is called "New Musicology". Concerning Adorno's writings about Mahler, scholarly attention has focused on his book *Mahler: Eine musikalische Physiognomik* [*Mahler: A Musical Physiognomy*], which was published in 1960 (the centennial anniversary of the composer's birth).<sup>1</sup>

### Adorno's Links to Mahler during His Early Years in Frankfurt and Vienna

Theodor Wiesengrund Adorno (1903–69) was a social theorist who wrote about aesthetics, literature, philosophy, music, and many other topics related to art, culture, and society. Frankfurt am Main was his home town, where he was born into a family with musical interests—his mother was once a professional singer and his aunt, who lived with them, a pianist and professional accompanist—and had his first music lessons. He was educated at the Kaiser Wilhelm Gymnasium, studied with and befriended members of the city's leftist intelligentsia, attended the University of Frankfurt and then joined its faculty as a Professor of Philosophy. It would be difficult to know for certain when Adorno first took interest in Mahler's music. Though Mahler and his music did not receive much attention from the city's main newspaper the *Frankfurter Zeitung* during his lifetime, it devoted two unusually lengthy articles to him on 19 May 1911, the day after he died: the unsigned obituary "Gustav Mahler" (two pages in length sent by a correspondent); and Paul Bekker's article "Remembering Gustav Mahler" (spanning more than two columns).<sup>2</sup> Bekker (1882–1937) was already a well known

musicologist and critic, who wrote about music's social grounding, function, and commentary years before Adorno. At the time Bekker was also known for his books *Jacques Offenbach, Das Musikdrama der Gegenwart* [*Contemporary Music Drama*], and *Beethoven*. Bekker became the chief music critic for the *Frankfurter Zeitung* the same year his memorial article on Mahler appeared.<sup>3</sup> Later he wrote his books *Das deutsche Musikleben* [*German Musical Life*], *Die Sinfonie von Beethoven bis Mahler* [*The Symphony from Beethoven to Mahler*], *Franz Schreker: Studie zur Kritik der modernen Oper* [*Franz Schreker: A Study toward Criticism of the Modern Opera*], *Gustav Mahlers Sinfonien* [*Gustav Mahler's Symphonies*] (published a decade after the composer's death), and *Wagner: Das Leben im Werke* [*Wagner: His Life in His Works*], and became a champion of the music of Mahler and the composers of the Second Viennese School (his article, "Musikalische Neuzeit" ["The Musical Present"], which appeared in 1917 in the *Frankfurter Zeitung*, showed his early support of the New Music).<sup>4</sup> Adorno would have been only seven years old when the *Frankfurter Zeitung* articles about Mahler appeared. With Bekker as chief music critic for the *Frankfurter Zeitung* until 1923 and the 1921 publication of his book on the composer's symphonies, it is curious that no additional special attention was given to commemorate the tenth anniversary of Mahler's death in the 18 May 1921 issue of the newspaper.

When he was 15 years old, Adorno began to study works of philosophy and literature under Siegfried Kracauer (1889–1966), now best known as a film theorist but was then an architect by trade and a reviewer for the *Frankfurter Zeitung*.<sup>5</sup> Kracauer was a friend of the family, who was interested in history, literature, and philosophy. He held study sessions with Adorno on Saturdays. Together they read and discussed Kant's *Kritik der reinen Vernunft* [*Critique of Pure Reason*]. According to Adorno himself, in an essay written years later about his teacher and friend, Kracauer's teachings on Kant's work enabled him to "perceive for the first time the expressive moment in philosophy: putting into words the thoughts that come into one's head".<sup>6</sup>

Adorno's first essays were published in his school newspaper in 1920. Issues from the 1921/1922 issue of *Neue Blätter für Kunst und Literatur* featured his earliest music criticism, which included reviews and brief essays focusing on works by Bartók, Hindemith, Schoenberg, and Sekles.<sup>7</sup> The last mentioned here was a review of his composition

---

section covered current local or worldwide (American and European) events such as concerts or festivals, reviewed major musical performances (for example, operas), and reported the deaths of important composers. The newspaper also featured writings by important literary figures of the time, including Thomas Mann and Walter Benjamin.

<sup>3</sup> From 1906 to 1909 Bekker had been a music critic for the *Berliner Neueste Nachrichten* and from 1909 to 1911 for the *Berliner Allgemeine Zeitung*. For more biographical detail about Bekker, see the Irving S. Gilmore Library (Yale University), *Register to the Paul Bekker Papers*, Christopher Hailey, comp., "http://webtext.library.yale.edu/xml2html/music/bkk-d.htm".

<sup>4</sup> See Paul Bekker, *Jacques Offenbach* (Berlin: Marquardt, 1909), *Das Musikdrama der Gegenwart* (Stuttgart: Strecker and Schöder, 1909), and *Beethoven* (Berlin: Schuster and Loeffler, 1911). See also *Das deutsche Musikleben* (Berlin: Schuster and Loeffler, 1916), *Die Sinfonie von Beethoven bis Mahler* (Berlin: Schuster and Loeffler, 1918), *Franz Schreker: Studie zur Kritik der modernen Oper* (Berlin: Schuster and Loeffler, 1919), *Gustav Mahlers Sinfonien* (Berlin: Schuster and Loeffler, 1921), and *Wagner: Das Leben im Werke* (Berlin and Stuttgart: Deutsche Verlags-Anstalt, 1924), *Richard Wagner: His Life in His Works*, trans. M. M. Bozman (New York: W. W. Norton, 1931), and "Musikalische Neuzeit", *Frankfurter Zeitung*, 29 July 1917, morning edition, p. 1; reprint in Bekker, *Kritische Zeitbilder* (Berlin: Schuster and Loeffler, 1921), pp. 292–99.

<sup>5</sup> In 1921, Kracauer left his practical occupation as architect and became an arts editor for the same newspaper.

<sup>6</sup> Theodor Adorno, "The Curious Realist: Siegfried Kracauer", *New German Critique* 54 (fall 1991): pp. 159–60. Cited in Gertrud Koch, "The Early Days: A Biographical Sketch", chap. 1, in *Siegfried Kracauer: An Introduction* (Princeton, N.J.: Princeton University Press, 2000), pp. 8–9

<sup>7</sup> In 1919 Adorno had written the first half of his essay about the psychology of relationships between teachers and students, "Zur Psychologie des Verhältnisses von Lehrer und Schüler" ["On the Psychology of Relationships between the Teacher and the Student"], in his school publication, the *Frankfurter*

<sup>1</sup> See Theodor Adorno, *Mahler: Eine musikalische Physiognomik* (Frankfurt a.M.: Suhrkamp, 1960), and Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992).

<sup>2</sup> Anon., "Gustav Mahler", *Frankfurter Zeitung*, 19 May 1911, third morning edition, pp. 1–2, and Paul Bekker, "Erinnerungen an Gustav Mahler", *Frankfurter Zeitung*, 19 May 1911, evening edition, p. 1. Bekker wrote the article while in Berlin. For many years this newspaper featured a prominent arts, literature, and culture section that usually appeared below the bottom half of the front page and continued on the second page in the weekday issues. Concerning music, this

teacher's comic opera *Die Hochzeit des Faun* [*The Wedding of the Fawn*] (1921). Sekles (1872–1934), who had studied orchestration with Humperdinck, was a teacher at Frankfurt's Hoch Conservatory. Along with Adorno, his pupils included Hindemith and Toch. Though some of his works for instrumental ensembles (more specifically, works like *Serenade*, Op. 14, for eleven instruments, and two *Passacaglia* and *Fugue* works, Opp. 23 for string quartet and 27 for orchestra and organ) employed a neo-Baroque style, he employed late nineteenth-century harmonies (exploring major–minor contrasts as well as the affective effects that many attribute to them), folksongs, showed Slavic influence, and favored fantastic or dreamlike dramatic materials and texts; in these respects he composed in the Brahms, Humperdinck, Mahler tradition.<sup>8</sup> Adorno's first contribution to the *Frankfurter Zeitung* (appearing in the local edition only) was a short essay that celebrated Sekles's 50<sup>th</sup> birthday, his musical works, and his contributions to the city.<sup>9</sup> Adorno studied composition with Sekles while attending and studying philosophy at the University of Frankfurt. He was also studying piano and had serious intentions of becoming a career concert pianist and composer. At the time he took a seminar with Max Horkheimer, a philosophy professor at the University of Frankfurt, and they became friends. He also began a long-time friendship and correspondence with literary critic and writer Walter Benjamin.

Adorno's musical development coincided with the most stimulating developments of the New Music. Berg, whose music has often been described as close to Mahler, was the composer of the most successful large-scale musical work of the Second Viennese School, the opera *Wozzeck*, Op. 7.<sup>10</sup> On 11 June 1924 Adorno attended the premiere performance of *Three Fragments from "Wozzeck"*, conducted by Hermann Scherchen, at the Frankfurter Tonkünstlerfest [Frankfurt Musicians' Festival] of the Allgemeiner Deutscher Musikverein, in effect a preview of his opera that was to premiere at the Berlin Staatsoper on 14 December 1925 under the direction of Erich Kleiber. Berg traveled to Frankfurt to hear the *Fragments*. Adorno, much impressed by the music, took the opportunity to meet him there.

After finishing his dissertation on Husserl and taking the Ph.D., Adorno moved to Vienna between late February and early March 1925, and with Berg's encouragement, to begin private study in composition and theory.<sup>11</sup> He would stay there for months at a time, traveling between Vienna and Frankfurt, until 1927. The novelist Soma Morgenstern,

---

*Schülerzeitung* 1 (1919): 2–6. An article about expressionism and writing followed, "Expressionismus und künstlerische Wahrhaftigkeit: Zur Kritik neuer Dichtung" ["Expressionism and Artistic Truthfulness: On the Criticism of the New Poetry"], *Die Neue Schaubühne* 2, no. 9 (1920): 233–36. His earliest short essays and reviews on musical works appeared in the 1921/1922 issues of *Neue Blätter für Kunst und Literatur*. They include, among others, "Die Hochzeit des Faun: Grundsätzliche Bemerkungen zu Bernhard Sekles' neuer Oper" ["The Wedding of the Fawn: Basic Remarks About Bernhard Sekles's New Opera"], vols. 4 and 5, pp. 61f and 68f, "Kammermusik im Verein für Theater- und Musikkultur: Dritter Kammermusikabend: Schönbergs *Pierrot lunaire*" ["Chamber Music in the Association for Theatre and Music Culture: Third Chamber Music Evening: Schoenberg's *Pierrot lunaire*"], vol. 4, pp. 88–90, "Paul Hindemith", vol. 4, pp. 103–106, "Drei Opernakt von Paul Hindemith" ["Three One-Act Operas by Paul Hindemith"], vol. 4, pp. 121f, and "Béla Bartók", vol. 4, pp. 126–28. Hindemith also studied with Sekles.

<sup>8</sup> Giselher Schubert, "Bernhard Sekles", *The New Grove Dictionary of Music and Musicians* 23, 2d ed. (London: Macmillan, 2001), pp. 54–55.

<sup>9</sup> Adorno, "Bernhard Sekles: Zum 50. Geburtstag: 20 Juni 1922" ["Bernhard Sekles On His 50<sup>th</sup> Birthday: 20 June 1922"], *Frankfurter Zeitung*, 20 June 1922, local edition (*Stadtblatt*), p. 1. Sekles was actually born on 20 March 1872.

<sup>10</sup> According to Marion Bauer, "Berg was the link between the postromanticism of Vienna and the new departure as developed by Schoenberg, his master. Berg showed the influence of Wagner and Bruckner, but to a greater extent of Gustav Mahler". See *Twentieth Century Music: How It Developed; How to Listen to It*, 2d ed. (New York and London: G. P. Putnam's Sons, 1947), p. 227.

<sup>11</sup> According to most sources, including Adorno's own recollection in his book, *Alban Berg: Master of the Smallest Link* (Cambridge and New York: Cambridge University Press, 1991), p. 13, Adorno moved to Vienna in January; however, Adorno's letters to the composer from 5 and 17 February 1925 show that he was still anticipating and planning his move from Frankfurt to Vienna. See Theodor W. Adorno, and Alban Berg, *Briefwechsel: 1925–1935*, ed. Henri Lonitz, Theodor W. Adorno Briefe und Briefwechsel, vol. 2 (Frankfurt a. M.: Suhrkamp, 1997), pp. 9–13.

who had known Berg since he was twelve years old, was close to the composer during Adorno's stay. From 1927 to 1934, Morgenstern became the Viennese cultural correspondent of the *Frankfurter Zeitung*.<sup>12</sup> According to Morgenstern, Adorno was much more than an eager student: he attempted to make himself inseparable from Berg. One night in March 1925, Adorno overstayed his welcome (either determined to stay by Berg's side or oblivious to any suggestions that he should leave) and went along with the Bergs and Morgenstern to attend a performance of Mahler's First Symphony at the Konzerthaus in Vienna, "talking away at Berg". When Morgenstern entered the hall, he recalled Adorno standing with Berg in Alma Mahler's box:

When Alban saw me he raised both arms high above his head, not in greeting but like a drowning man.<sup>13</sup>

This incident was just one of many examples of the young Adorno's over enthusiasm in his effort to become Berg's close friend and enter his circle. He wrote many extraordinarily lengthy letters to Berg. The composer seldom reciprocated Adorno's effort in this respect; however, Berg showed his impatience (and perhaps his sense of humor) in waiting for Adorno's reply, frequently using the expression "Was ist mit Ihnen?" ["What's with you?"] in letters dating from as early as 1925. While Adorno was studying with him, Berg completed his Chamber Concerto, a second setting Theodor Storm's poem "Schließe mir die Augen beide" ["Close My Eyes"] to celebrate Universal Edition's 50<sup>th</sup> anniversary, and his *Lyric Suite* for string quartet; Berg also traveled to places near and far (including Leningrad) to attend subsequent productions of *Wozzeck*. Adorno and his friend Benjamin traveled to see *Wozzeck* on 22 December 1925—the first performance after the premiere. In a letter dated 27 December 1925 to the composer Adorno praised Berg for his use of out of tune singing in the inn scene, observing briefly how it contrasts to Mahler. In this early example of his writing about Mahler, Adorno bolsters his opinion by mentioning that Benjamin was struck by the out-of-tune singing for the very same reason he was:

The exploitation of out-of-tune singing as a constructive motif is a metaphysically profound discovery and goes even beyond Mahler's innermost intentions. I cannot find any other equally grand words to express this, and Benjamin, who might well strike you as a less suspicious witness than I—although he has a much better idea of what the work is about than any musician—felt exactly the same way.<sup>14</sup>

In his early letters Adorno mentions Mahler's music very briefly to inform Berg of the music he is studying or knows well or to compare some aspect of *Wozzeck* to it (for example, the use of the voice or the musical language).<sup>15</sup> Drawing connections between Berg and Mahler would have certainly pleased Berg whose admiration for Mahler's music was manifest in his attending many Mahler concerts, his own writings about Mahler, his close friendship with Mahler's widow, and his own music.

Berg introduced Adorno to Schoenberg and Anton Webern; Adorno had also become acquainted with Krenek, Hanns Eisler, and other members of Berg's and Schoenberg's circles. In a letter to

<sup>12</sup> *Ibid.*, p. 20.

<sup>13</sup> Christopher Hailey, "Defining Home: Berg's Life on the Periphery", in Anthony Pople, ed., *The Cambridge Companion to Berg* (Cambridge: Cambridge University Press, 1997), pp. 15–16. Hailey translates these passages from Soma Morgenstern, "Ein Judenjunge aus Frankfurt am Main" ["A Jewish Boy from Frankfurt a.M."], in *Alban Berg und seine Idole: Erinnerungen und Briefe* [*Alban Berg and His Idol: Memoirs and Letters*], ed. Ingolf Schulte (Lüneburg: zu Klampen, 1995), pp. 117–18. See Hailey "Defining Home", p. 260 n. 27.

<sup>14</sup> Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence: 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, Mass.: Harvard University Press, 1999), p. 120 n. 3. See also Adorno, and Alban Berg, *Briefwechsel*, p. 51.

<sup>15</sup> See the letters from Adorno to Berg in Adorno, and Alban Berg, *Briefwechsel*, 23 November 1925, pp. 43–46, 30 March 1926, pp. 75–78, 5 May 1929 (about two years after his studies with Berg), p. 209, and 23 March 1935, pp. 313–14.

Schoenberg, dated 13 December 1926, Berg gave high praise to Adorno's *Two Pieces for String Quartet*, Op. 2, premiered on 10 December 1926 by the Vienna String Quartet on a program that also included works by Willem Pijper, Milhaud, Max Butting, and Webern:

The performance of Wiesengrund's incredibly difficult quartet was a *coup de main* for the Kolisch Quartet, which learned it in one week and performed it quite clearly. I find Wiesengrund's work very good and I believe it would also meet with your approval, should you ever hear it. In any event, in its seriousness, its brevity, and above all in the absolute purity of its entire style it is worthy of being grouped with the Schönberg School (and nowhere else!).<sup>16</sup>

Because Schoenberg was living in Berlin, Adorno had few and limited opportunities to become acquainted with him. At the time, Adorno's closest association to Schoenberg was through his students Berg, Eisler, Krenek, and Eduard Steuermann. The last was the pianist at the premiere of Schoenberg's *Pierrot lunaire* in 1912; he coached the actress Albertine Zehme, who commissioned and presented the work. Steuermann was Adorno's piano teacher while he studied theory and composition with Berg.

Adorno also wrote to Berg about his impressions of musical works, concerts, and performances. In a letter dated 23 September 1931, about four years after Adorno ended his studies with Berg, Adorno mentions that in August he heard a performance of Mahler's *Das Lied von der Erde* conducted by Bruno Walter at Berchtesgaden. Rather than discussing the performance, Adorno informs Berg that he found Mahler's music striking:

From a musical perspective, there is much to criticize in this interpretation. It is predisposed toward the generic and the melodically sweet, as well as toward the expressively distorted. But it nevertheless has something that must come from the atmosphere of Mahler, that is genuine, and therefore it has touched me very strongly. And naturally the work – that becomes ever more beautiful.<sup>17</sup>

In Adorno's letter to Berg on 11 March 1935, over a year after Adorno left for Oxford and months before Berg's death, Adorno reported that he heard Mahler's Ninth Symphony over the radio. His praise of Mahler's work not only appeared to echo Berg and Schoenberg's love of his music, it also appeared to create or to galvanize a connection between them:

I was again most deeply impressed by it – we have more to do with it than with all of the Stravinskys and Hindemiths together.<sup>18</sup>

Adorno's *we* here may refer to himself and to Berg and his students; perhaps *we* may also refer to the entire Second Viennese School (including himself). It certainly suggests an *us-versus-them* (Stravinsky and Hindemith) attitude on Adorno's part. In the 1920s Schoenberg's and Stravinsky's compositional styles and approaches towards developing new music were generally perceived as diametrically opposed. In his history about modern music, Paul Griffiths explained that Schoenberg criticized and insulted Stravinsky during this time, and that Schoenberg considered Hindemith as guilty as Stravinsky for looking backwards in time for his musical ideas:

<sup>16</sup> Juliane Brand, Christopher Hailey, and Donald Harris, eds., *The Berg-Schoenberg Correspondence: Selected Letters* (New York and London: W. W. Norton, 1987), p. 355.

<sup>17</sup> "Ich hörte das *Lied von der Erde* unter Bruno Walter. Es läßt sich ja musikalisch sehr viel gegen die Interpretation sagen, die zum Genremäßigen und melodisch Süßen, auch expressiv Verzerren neigt. Aber sie hat doch irgend etwas, was aus der Mahlerschen Atmosphäre sein muß, was echt ist, und hat mich darum sehr stark berührt. Und natürlich das Werk, das immer schöner wird". Adorno, and Alban Berg, *Briefwechsel*, p. 265.

<sup>18</sup> "Neulich hörte ich die IX. Mahler durchs Radio und war wieder aufs stärkste davon beeindruckt—damit haben wir mehr zu tun als mit allen Strawinskis und Hindemiths zusammen". *Ibid.*, p. 310. In this letter Adorno also mentions Willi Reich, another student of Berg's, who would become one of Berg's biographers.

Schoenberg was intransigent in his opposition to neoclassicism, since for him it was irresponsible of a composer to use the old forms and the old materials without concern for a traditional harmonic motivation, whether tonally or serially engendered. While he was forging a continuation of the great tradition, Stravinsky and Hindemith were, in his view, merely dipping into the stock of received musical ideas, and again this was morally indefensible. In his *Three Satires* for chorus (1925) he attacked both neoclassicism and its leading proponent: "Look who's beating the drum—it's little Modernsky! He's got a wig of genuine false hair! Makes him look like Papa Bach—he thinks!" However, showing a breadth of sympathy as characteristic as his high moral resolve, Schoenberg admitted in the preface to his *Satires* that "it is certainly possible to make fun of everything. . . . May others find themselves able to laugh at it all more than I can, since I know, too, how to take it seriously!"<sup>19</sup>

Stravinsky's and Schoenberg's stance against each other's music made Stravinsky and his use of neoclassicism the target of Adorno's criticism in other writings. Adorno may have mentioned Hindemith along with Stravinsky because Hindemith employed a neo-Baroque compositional style. That Hindemith was inspired by Bach and wrote neo-Baroque works like the seven Chamber Concertos, the *Kammermusiken* (1922–27), should not be incomprehensible (especially to Adorno) since he was also a student of Sekles.

In his autobiography Berg's friend Morgenstern remarked that there were two Adornos: "Teddie Wiesengrund" and "Professor Theodor W. Adorno"—"who are, to be sure, identical with each other, but in no way related".<sup>20</sup> Adorno's writings about Mahler and his musical works in letters to Berg are very brief and straightforward. In these letters Adorno mentions Mahler in passing, compares Berg's music (particularly *Wozzeck*) to Mahler's music, and remarks that he is very impressed by Mahler's musical works. Adorno also appears to use Mahler's music as a kind of rhetorical device to please Berg and to imply that he belongs at the very least to Berg's circle. In general, Adorno's writings about Mahler in his letters to Berg seem more personal than his lengthier published writings about Mahler, which exhibit a scholarly and more distanced approach. Though the published writings are at times more complex, ambiguous, and difficult to understand than the letters to Berg, thus representing Professor Theodor W. Adorno more than Teddie, they have in common the Adorno who is a spokesperson for Mahler and his music.

#### Adorno as Spokesperson for Mahler in His Published Writings

Of all Adorno's published writings about Mahler, the most attention has been given to his book *Mahler: Eine musikalische Physiognomik* [*Mahler: A Musical Physiognomy*]. He also wrote the essays "Mahler heute" ["Mahler Today"] in 1930 and "Marginalien zu Mahler" ["Marginalia on Mahler"] in 1936.<sup>21</sup> Peter Franklin explains that the largest collection of Adorno's works, the eighteenth of twenty volumes of the *Gesammelte Schriften*, contains three scripts for radio programs<sup>22</sup>:

[They] appear as "Aus dem Ersten Mahler-Vortrag" ["From the First Mahler Lecture"] (the first part of this had in fact been identical with the "Gedenkrede" ["Memorial Address"]), "Zweiter Mahler-Vortrag" ["Second Mahler Lecture"], and "Dritter Mahler – Vortrag" ["Third Mahler Lecture"]... "Mahlers Aktualität (seinem hundertsten Geburtstag)" ["Mahler's Relevance to the Day (On His Hundredth Birthday)"] also appears in [the same volume]... The "Wiener Gedenkrede" ["Viennese Memorial Address"] and its "Epilegomena" (1961) were incorporated in *Quasi una fantasia: Musikalische*

<sup>19</sup> Paul Griffiths, *Modern Music: A Concise History*, rev. ed., World of Art (New York: Thames and Hudson, 1994), p. 86.

<sup>20</sup> "die zwar miteinander identisch aber durchaus nicht verwandt sind". Morgenstern, *Alban Berg und seine Idole*, p. 122.

<sup>21</sup> Both articles were originally published as "Mahler heute", *Anbruch* (1930): 86–92, and "Marginalien zu Mahler", 23 no. 26/27 (1936): 13–19.

<sup>22</sup> Adorno, *Gesammelte Schriften*, 20 vols. in 18, ed. Rolf Tiedemann, in cooperation with Gretel Adorno, Susan Buck-Morss, and Klaus Schultz (Frankfurt a.M.: Suhrkamp, 1970–86).

Schriften [Quasi una fantasia: Musical Essays (1963)] . . . as "Centenary Address, Vienna 1960" and "Afterthoughts".<sup>23</sup>

In both his letters and published writings Adorno's primary interest in Mahler's music focused on the symphonies. Adorno mentioned Mahler in brief passages in other works, which are listed at the end of this essay. My list is by no means exhaustive. It simply demonstrates that Adorno's published writings about (and references to) Mahler can be found in other sources besides his book on Mahler and his essays "Mahler Today" and "Marginalia on Mahler", in the twenty-four years between his publication of "Marginalia on Mahler" and his book Adorno continued as a proponent of Mahler's music in his writings about music, aesthetics, culture, and literature.

Adorno's published writings about Mahler, like his other published writings, have been considered in many discussions about the complexities of his observations, the nuances of his language, and the ambiguities, which are all rooted in his use of what may be called "negative dialectics". If the dialectic can be perceived as a process of a gathering, synthesizing, or reconciliation of opposites (for example, associations, ideas, issues, factors, or forces) in order to identify them and the open or closed scheme, structure, system, or work as a whole in which they exist, the negative dialectic as a process resists synthesis and identity; instead, it is a process that reaches beyond merely identifying the system or its components and treating them as objects. The negative or negating aspect involves thinking about these opposites in terms of what they do not mean or do not represent, to consider the otherness or outside of things and systems instead of assigning concepts to them or categorizing them. Adorno considered his negative dialectics as an "anti-system" in his book of the same title:

With logically consistent means, it attempts to substitute for the principle of unity, and for the hegemony of the supraordinated concept, the idea of what would be outside the spell of such unity. Since then the author has trusted himself to follow his own intellectual impulses, he felt it to be his task to use the strength of the subject to break through the delusion of constitutive subjectivity....<sup>24</sup>

Rather than focusing on Mahler's musical works as systems or organisms with many opposing components, Adorno preferred exploring the breakthrough [Durchbruch], the disunity (unity lost), or unfulfilled expectations (and promises) of Mahler's music.

According to Simon Jarvis, Adorno's book about Mahler "often anticipated *verbatim* Adorno's own philosophical positions in *Negative Dialectics*".<sup>25</sup> Adorno did apply his negative dialectics and his ideas about aesthetics and literature to music. Rather than viewing these applications as mappings or as fitting a musical hand into a philosophical or rhetorical glove, I prefer to understand the use of these applications to be like themes that exist on different levels. His writings about Mahler exemplify Adorno's application of negative dialectics to music as well as his central interest in the breakthrough; on another level, these writings exemplify other themes: throughout his discussions about Mahler, Adorno attacks bourgeois culture,

explores the meaning of the banal, searches for elements of alienating and distancing, and makes references to childhood. The rest of this paper will identify and reflect on these recurring themes.

While Adorno's writings about Richard Strauss are exuberant in the sense that he is both drawn to and repulsed by his music, and his tone in the Berg books and essays is his most personal and intimate, his writings about Mahler are written more at a scholarly distance. Unlike the Strauss essays, which exhibit a full continuum of Adorno's delight and disgust with his music, Adorno never expressed reservations of any kind about Mahler's music; rather, he constantly pursued ways to recommend it.

*Essays on Music* is the largest collection of Adorno's writings about music translated into English; it includes "Mahler Today" (1930) and "Marginalia on Mahler" (1936). "Mahler Today", as Leppert points out, "provides a glimpse of Adorno's later Mahler monograph as regards both substance and style"<sup>26</sup>; it also anticipated Adorno's ideas and observations about Mahler in other sources. Shortly after Mahler's death there was a long period in which Mahler and his music fell into obscurity. Though his music was performed during this time, Mahler's music was not appreciated by the average concertgoer or by the average musicologist. A strong resurgence of scholarly interest in Mahler and his music did not take place until the 1970s with important booklength musicological studies like *Mahler: sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten* [Mahler: A Documentary Study], edited and compiled by Kurt Blaukopf, and Henry-Louis De La Grange's *Mahler and Gustav Mahler: Chronique d'une vie*.<sup>27</sup> In "Mahler Today" Adorno addressed the contemporary attitude towards Mahler's music and confronted the notion that his music is too archaic to deserve attention:

Today we pass hurriedly by his oeuvre, maintaining that we have long since left it behind us, while in actuality we are only making haste not to look at it too closely.<sup>28</sup>

Rather than not being new enough to warrant attention and performances, Mahler's music was "modern before it was properly modern".<sup>29</sup> Adorno explained that bourgeois culture did not overcome Mahler's music, but repressed it. "Bourgeois musical space", created and controlled by bourgeois culture, could be defined as either musical works or musical discourse that was limited to the desires, fads, and expectations of the bourgeoisie (for example, the musical works could possess just enough novelty to intrigue concertgoers as long as they were entertaining without becoming provocative). In both essays Adorno demonstrated that Mahler broke out of the bourgeois musical space by composing symphonies that possessed something new and innovative, thus shocking. In the 1930 essay Adorno remarked:

The bourgeois music culture of the prewar world has reconstituted itself and strictly rejects everything that is not in keeping with its moderate peacefulness. Everything that does not fit in is regarded as crazy and esoteric, or banal and kitsch. But precisely a situation

<sup>23</sup> Peter Franklin, "'... his fractures are the script of truth': Adorno's Mahler", chap. 10, in *Mahler Studies*, ed. Stephen E. Hefling (Cambridge and New York: Cambridge University Press, 1997), p. 287 n. 25.

<sup>24</sup> "Spricht man in der jüngsten ästhetischen Debatte vom Antidrama und vom Antihelden, so könnte die Negative Dialektik, die von allen ästhetischen Themen sich fernhält, Antisystem heißen. Mit konsequenzlogischen Mitteln trachtet sie, anstelle des Einheitsprinzips und der Allherrschaft des übergeordneten Begriffs die Idee dessen zu rücken, was außerhalb des Banns solcher Einheit wäre. Seitdem der Autor den eigenen geistigen Impulsen vertraute, empfand er es als seine Aufgabe, mit der Kraft des Subjekts den Trug konstitutiver Subjektivität zu durchbrechen; nicht länger mochte er diese Aufgabe vor sich herschieben". Adorno, "Vorrede", in *Negative Dialektik* (Frankfurt a.M.: Suhrkamp Verlag, 1966; reprint, 1970), 8. See also Adorno, "Preface", in *Negative Dialectics*, trans. E. B. Ashton (New York: The Seabury Press, 1973), xx, and Adorno, "Prologue", in *Negative Dialectics*, trans. Dennis Redmond (2001), available at Redmond, *Negative Dialectics*, "<http://www.efn.org/~dredmond/ndtrans.html>", p. 2. Adorno wrote the Preface in summer 1966 in Frankfurt.

<sup>25</sup> Simon Jarvis, *Adorno: A Critical Introduction* (New York: Routledge, 1998), p. 127.

<sup>26</sup> See Leppert's Commentary about Adorno's "Mahler Today", in *Essays on Music*, ed., comp., and intro. Richard Leppert, trans. Susan H. Gillespie (Berkeley, Los Angeles, and London: University of California Press, 2002), p. 543.

<sup>27</sup> See Kurt Blaukopf, ed. and comp., *Mahler: sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten*, with contributions by Zoltan Roman (Vienna: Universal Edition, 1976), translated the very same year as Blaukopf, ed. and comp., *Mahler: A Documentary Study*, with contributions by Zoltan Roman, trans. Paul Baker, et. al. (New York and London: Oxford University Press, 1976), and Henry-Louis De La Grange, *Mahler*, (Garden City, N.Y.: Doubleday, 1973), and *Gustav Mahler: Chronique d'une vie*, 3 vols (Paris: Fayard, 1979-84). The second volume of *Mahler* was published by Oxford nearly twenty years later in 1995.

<sup>28</sup> "heute drückt man sich an Mahlers oeuvre eilends vorbei und behauptet, man habe es längst hinter sich gelassen, während man sich nur beeilt, es nicht allzu genau anzuschauen". Adorno, *Gesammelte Schriften* 18, ed. Rolf Tiedemann and Klaus Schultz, Musikalische Schriften, vol. 5, p. 226. See also Adorno, "Mahler Today", in *Essays on Music*, p. 603.

<sup>29</sup> "Daß ein Werk unmodern geworden, ehe es richtig modern war, genügte freilich allein nicht, zu belegen, daß die Menschen sich falsch dazu verhalten. . . ." *Gesammelte Schriften* 18: p. 226. See *Essays on Music*, p. 603.

that would like to bury the explosive productive power of music is ripe to be measured by extremes. . . . The genuine significance of Mahler that can be discovered for today lies in the very violence with which he broke out of the same musical space that today wants to forget him. Admittedly [Freilich], Mahler's breakout from bourgeois musical space is not unambiguous and can be truly understood only from within the dialectical opposition to the thing from which it launched itself, not as flight.<sup>30</sup>

The aspects of Mahler's music that seemed to be so explosive included his unusual instrumentation, his loose adherence to form, and his use (or borrowing) melodies of his own songs and dance music and folksongs. Adorno observed that Mahler often composed themes and motives that would return and then fall apart into fragments; thus these themes and motives failed to live up entirely to their potential and to listeners' expectations. Adorno's observations of the newness or shocking aspects of Mahler's works include, among others, the exoticism of *Das Lied von der Erde*, the dynamic of the extremes of the Eighth Symphony that work against its unity, and the programs of the Second and Third Symphonies.

Six years later, in "Marginalia on Mahler", which begins with a discussion of *Kindertotenlieder* and *Das Lied von der Erde*, Adorno again explores how Mahler breaks out of the bourgeois musical space but this time through his use of variant rather than formula:

If we were to risk the attempt to state in a single word the formal law of Mahler's music—that extensive totality which eludes the spell of formula more thoroughly than any other—one would like to call this law the variant. It is as fundamentally different from the variation in the sense of Beethoven, Brahms, or even Schoenberg as Mahler's conjuring gestures are different from every kind of formal immanence. For his variant, unlike the variation, knows no established and formally binding model against which it could test itself by dialectical incursions. Rather his attempt to break out of the bourgeois musical space is realized technically when he refuses to recognize the theme as objectification, as a musical thing, as it were.<sup>31</sup>

As a spokesperson for Mahler's music, Adorno shows why it is not appropriate to label Mahler as a nineteenth-century composer through Mahler's use of his variant: "he himself knows no fixed themes"; "he draws on a musical never-neverland—a time when there were not yet any themes as firm possessions".<sup>32</sup> The "anti-system" of Mahler's

<sup>30</sup> "Die bürgerliche Musikkultur der Vorkriegswelt hat sich neu statuiert und scheidet strict aus, was ihrem mittleren Frieden nicht gemäß ist. Was sich nicht einfügt, gilt als verrückt und esoterisch oder als banal und Kitsch. Aber gerade eine Situation, die die sprengende Produktivkraft von Musik vergraben möchte, ist reif, nach ihren Extremen gemessen zu werden. . . . Die echte Aktualität Mahlers, die zu entdecken ist, liegt eben in der Gewalt, mit der er aus jenem Musikraum ausbrach, der ihn heute vergessen will. Freilich ist der Ausbruch Mahlers aus dem bürgerlichen Musikraum nicht eindeutig und kann wahrhaft verstanden werden nur aus der Dialektik zu dem, wovon er abstieß; nicht als Flucht." *Gesammelte Schriften* 18, p. 227. See *Essays on Music*, p. 604.

<sup>31</sup> "Wollte man es wagen, in einem Wort das Formgesetz für Mahlers Musik auszusprechen—jene extensive Totalität, die der bannenden Formel gründlicher sich entzieht als jede andere—, so möchte man dies Gesetz die Variante nennen. Von der Variation im Sinne Beethovens, Brahmsens, auch Schönbergs ist sie so grundtief verschieden wie die beschwörende Gestik Mahlers von jeglicher Formimmanenz. Denn seine Variante kennt nicht, gleich der Variation, ein aufgestelltes und formverbindliches Modell, an dem sie dialektisch eingreifend sich erprobte. Sein Ausbruchsversuch aus dem bürgerlichen Musikraum verwirklicht technisch sich vielmehr, indem er dem Thema als Objektivation, als musikalischen Ding gewissermaßen, die Geltung nimmt." *Gesammelte Schriften* 18, p. 236. See Adorno, "Marginalia on Mahler", in *Essays on Music*, 613. This essay was published just a year after the death of Adorno's aunt. According to Leppert, Adorno's loss of his aunt, and the anniversary of Mahler's death connect him to Mahler's *Kindertotenlieder*. It is surprising that he omits Berg, who also died in 1935, from the discussion. See Richard Leppert, "Four Hands, Three Hearts: A Commentary", *Cultural Critique* 60 (2005): pp. 10–11. See also Leppert's Notes to "Marginalia on Mahler", in *Essays on Music*, p. 617 n. 1.

<sup>32</sup> "Mahler greift zurück auf eine musikalische Märchenzeit: als es noch keine Themen als festen Besitz gab. So kennt er selber keine fixierten; die Variante als kleine Abweichung und prosaische Unregelmäßigkeit läßt alle beweglich auseinander hervorgehen, ineinander verschwinden; Musik als Unmittelbarkeit

music is discussed in both essays on a local (within the work itself) and global (compared to or contrasting to a composer like Schoenberg or to other works).

In his book *Soundfigures* Adorno investigated the pitch and structural organization and themes of Schoenberg's *Orchestral Pieces*, Op. 16. Here he returned to Mahler's use of the exotic, motives, themes, and unity in *Das Lied von der Erde*:

One of the two basic sets [*Grundgestalten*] of Schoenberg's first *Orchestral Piece*, the sequence of the second and third, which, inverted and retrograded, can be rotated on its own axis, is nearly identical to Mahler's almost exactly contemporaneous *Lied von der Erde*. Here it furnishes the quintessence of Chinese pentatonicism, whose critical intervals are in fact seconds and thirds. Even in Mahler, this motive is not given thematic importance, but instead acts as a stylistic principle, as a means of fusing the musical texture together, thus unobtrusively reminiscent of the exotic tonal system that seemed appropriate to the choice of texts: a kind of cement that unified the otherwise disparate musical events.<sup>33</sup>

By associating Mahler with Schoenberg in these writings, Adorno insisted that Mahler's music was worth reconsideration. He continued advocating Mahler's music while simultaneously revisiting and confronting the notion of Mahler's anachronistic element in his essay "Afterthoughts", which was published in *Quasi una fantasia*:

Neither the slogans nor the formal idiom of Art Nouveau made any impact on his oeuvre. The images that inspire it are late Romantic rather than neo-romantic; they belong to those which people revolted against. But his anachronistic element, this sense of not having quite kept up with developments, became to him a source of strength that went beyond the capacities of the age.<sup>34</sup>

Adorno's booklength study of Mahler expands on many of Adorno's own ideas and themes discussed in this paper and provided him many opportunities to be a spokesperson for Mahler's music. For example, his remarks about the modern (or progressive) and shocking aspects of Mahler's music from the earlier essays "Mahler Today" and "Marginalia on Mahler" (discussed earlier in this paper) resound clearly in the Mahler book:

The hatred of Mahler, with anti-Semitic overtones, was not so different from that of the New Music. The shock he administered was dissipated in laughter, a malign refusal to take his music seriously that repressed the knowledge that there was something in

unterhalb jeglichen Kanons der Objektivation sucht spontan sich herzustellen." *Gesammelte Schriften* 18, p. 236. See Adorno, "Marginalia on Mahler", in *Essays on Music*, p. 613.

<sup>33</sup> "Die eine der beiden Grundgestalten des ersten Orchesterstücks, die Folge von Sekund und Terz, die umgekehrt, rückläufig gebracht, um ihre Achse gedreht werden kann, gleicht der von Mahlers fast genau zur selben Zeit entstandenen *Lied von der Erde*. Hier gibt sie die Quintessenz der chinesischen Pentatonik, deren kritische Intervalle eben Sekund und Terz sind. Bei Mahler schon wirkt dieses Motiv nicht vordergründig thematisch, soll nicht als solches behalten werden, sondern fungiert als Stilisationsprinzip, als Bindemittel der musikalischen Textur, unaufdringlich anklingend an jenes exotische Tonsystem, das die Wahl der Texte nahelegt: eine Art von Kitt, der den Zusammenhang zwischen sonst vielfach disparaten musikalischen Ereignissen stiftet". Adorno, "Zur Vorgeschichte der Reihenkomposition", chap. 3, in *Nervenzpunkte der Neuen Musik*, Selected from "Klangfiguren," Rowohlts deutsche Enzyklopädie (Frankfurt a.M.: Suhrkamp, 1959; reprint, Reinbek bei Hamburg: 1969), p. 40. See Adorno, "The Prehistory of Serial Music", in *Sound Figures*, trans. Rodney Livingstone (Stanford, Calif.: Stanford University Press), p. 64.

<sup>34</sup> "Weder Parolen noch Formsprache des Jugendstils haben seinem oeuvre sich eingepreßt. Die Bilder, aus denen es lebt, sind eher spät—als neuromantisch, von jenem Typus, gegen den man damals gerade revoltierte. Das anachronistische Moment indessen, das nicht ganz Mitgekommensein, wurde bei ihm zur Kraft, die über die Epoche hinaustrieb". Adorno, "Epilegomena", under "Mahler," in *Quasi una fantasia: Musikalische Schriften*, in *Gesammelte Schriften* 16, ed. Rolf Tiedemann in cooperation with Gretel Adorno, Susan Buck-Morss, and Klaus Schultz. *Musikalische Schriften* vol. 2 (Frankfurt a.M.: Suhrkamp, 1978), p. 339. See Adorno, "Afterthoughts", under "Mahler", in *Quasi una fantasia: Essays on Modern Music*, trans. Rodney Livingstone (Chicago: University of Chicago Press), p. 98.

it after all. It is true of Mahler as of almost no other that what exceeds accepted standards also falls slightly short of them; the refined taste of musical academicians, headshakingly, is apt to convict Mahler's breakthroughs of childishness.<sup>35</sup>

In the book Adorno's idea about the breakthrough becomes closely related to collapse. One of the simplest and most telling instances of collapsing passages can be found in the sudden entrance of four flutes in unison in the development section of the first movement of the Fourth Symphony. Adorno describes its unity (its "totality") as "entirely broken".<sup>36</sup> This unison does not merely reinforce the sound, nor is the material new; it takes on the character of something entering the music from outside it, the sudden appearance of a "dream ocarina", in Adorno's words.<sup>37</sup> These sudden discontinuities or dislocations of the sound material are at the core of Mahler's expressivity. They reveal a sense of brokenness which Adorno calls Mahler's experiential core. They always fall short of fulfillment, promise, and expectation.

What appears to be Adorno's criticism of Mahler's music at first glance is usually positive affirmation of his creative choices and compositional techniques. It seems at first that perhaps there may be an exception when Adorno discussed the weaknesses in the Second, Fifth, Seventh, and Eight Symphonies. His long paragraph about them begins,

Only an apologist nervous to the point of obduracy could dispute that there are weak pieces by Mahler. Just as his forms never remain within the confines of the given, but everywhere make their own possibility and musical form itself their theme, each of them enters the zone of potential miscarriage. . . .<sup>38</sup>

After his criticism of the Seventh Symphony (for, among other aspects, what he saw as its endless repetitions of the minuet-like theme and its thematic shortcomings), Adorno remarked, "Mahler was a poor yeasayer"—"no tub-thumping dealer in empty headed affirmation," as Peter Franklin glosses Adorno.<sup>39</sup> In this well known if not infamous passage one needs to remember that "schlechter" here, often translated as "poor", could mean in this context "poor" or "bad"; Adorno is more likely implying that Mahler is *poor* at being a yeasayer.

Adorno discussed Mahler frequently in his book about Berg. In contrast to his other published writings that seem to align his advocacy for Mahler's music with his advocacy for the New Music or Schoenberg, Adorno returned to comparing and contrasting very briefly Berg's musical works to Mahler's. This return to Berg as Mahler's artistic heir resembles the passages in Adorno's letters to Berg discussed in the previous section of this paper. Though most of the book is music analysis, Adorno shows how Berg was influenced by Mahler's works and how these works were integral to Berg's compositional development.

<sup>35</sup> "Der Haß gegen ihn, mit antisemitischen Nebentönen, war von dem gegen die neue Musik gar nicht so verschieden. Der Schock, den er erteilte, hat sich im Lachen entladen, einem bösen nicht Ernst Nehmen, das das Wissen verdrängt, etwas sei doch daran. Wie kaum für einen anderen gilt für Mahler, daß, was über den Standards ist, diesen zugleich nicht ganz genügt; der allemal geläuterte Geschmack von Akademikern der Tonkunst kann die Mahlerischen Durchbrüche kopfschüttelnd eines Kindischen überführen". Adorno, *Mahler: Eine musikalische Physiognomik*, pp. 30–31. See Adorno, *Mahler*, p. 19. Adorno also returned to Mahler's variant and explained it as a "technical formula for the epic and novel-like element of the always different yet identical figures". For his analytical example, see *ibid.*, pp. 86–87.

<sup>36</sup> *Ibid.*, p. 53.

<sup>37</sup> *Ibid.*, p. 56.

<sup>38</sup> "Nur der sture und ängstlich-apologetische Wille könnte bestreiten, daß es schwache Stücke von Mahler gibt. Wie seine Formen nie im Umkreis der gegebenen bleiben, sondern allerorten ihre eigene Möglichkeit und die musikalischer Form überhaupt thematisch machen, betritt eine jegliche die Zone potentiellen Mißlingens". Adorno, *Mahler: Eine musikalische Physiognomik*, 179. See Adorno, *Mahler*, p. 136.

<sup>39</sup> "Mahler war ein schlechter Jasager". Adorno, *Mahler: Eine musikalische Physiognomik*, pp. 180–81. See *ibid.*, p. 137, and Franklin, "Adorno's Mahler", p. 280.

In "Reminiscence" Adorno recalled how back in his early letter writing days to Berg, during his studies in Vienna, Mahler's music enabled composer and student to work closely together:

Berg's relationship to Mahler was enthusiastic without reservation, above all with regard to the later works. We often played the four-hand arrangement of the second *Nachtmusik* from the Seventh, as well as much else by Mahler.<sup>40</sup>

Though his writings focused on Beethoven, Wagner, Brahms, Schoenberg, or Berg, among other composers, Adorno never forget the significance of Mahler's music to the New Music and to Schoenberg, Berg, and himself. In his recollection of meeting Berg in 1924, in his book about the composer, Adorno explained exactly what from the *Three Fragments from "Wozzeck"* impressed him so much at the time:

If I try to recall the impulse that drew me spontaneously to Berg I am sure it was exceedingly naïve, but it was related to something very essential about him: the *Wozzeck* pieces, above all the introduction to the March and then the March itself, struck me as a combination of Schoenberg and Mahler, and at the time that was my ideal of genuine new music.<sup>41</sup>

This recollection is an uncomplicated and unambiguous telling of the connection Adorno saw between Berg, Schoenberg, and Mahler. As genuine new music, the three composers stood outside the system, outside what Adorno understood as mass culture and its hunger for all things readily comprehensible, not really imaginative, and only novel rather than profoundly new.

For a list of selected writings by Theodore Adorno, please refer to the Mahler Archives, through the following link:  
[www.Mahlerarchives.net/archives/mahleretal.html](http://www.Mahlerarchives.net/archives/mahleretal.html)

## *Barenboim ends his Chicago Symphony Tenure.*

On Saturday 17 June 2006, the music director of the Chicago Symphony Orchestra Daniel Barenboim vacated the post he has held since 1991. As Mr. Barenboim stepped off the stage on Saturday, he joined the pantheon of great music directors that have shaped this superb American orchestra, including Frederick Stock, Theodore Thomas, Fritz Reiner, Jean Martinon, and Sir Georg Solti.

Through his tenure, Mr. Barenboim has appointed 40 new musicians, more one-third of the orchestra's roster, and significantly changed the sound and orchestral color that were famously associated with Solti and the orchestra remains one of the great orchestras in the world.

The orchestra has yet to name its new music director. However, on 27 April 2006, Bernard Haitink was named Principal Conductor of the orchestra, while Pierre Boulez, currently the principal guest conductor, will serve as Conductor Emeritus at the beginning of the 2006-2007 season. The search for music director continues. . . .

<sup>40</sup> "Bergs Beziehung zu Mahler war enthusiastisch und vorbehaltlos, vor allem die zu den späteren Werken. Die Zweite *Nachtmusik* aus der Siebenten haben wir, wie vieles andere von Mahler, oft vierhändig gespielt". Adorno, *Berg: Der Meister des kleinsten Übergangs*, p. 36. See also Adorno, *Berg*, p. 28.

<sup>41</sup> "Suche ich mich auf den Impuls zu besinnen, der mich spontan zu ihm trieb, so war er gewiß überaus naiv, bezog sich aber doch auf etwas für Berg Wesentliches: die *Wozzeckbruchstücke*, vor allem die Einleitung zum Marsch und dann der Marsch selbst, erschienen mir, als wäre das Schönberg zugleich und Mahler, und das schwebte mir damals als die wahre neue Musik vor". *Ibid.*, p. 21. Adorno, *Berg*, p. 13.