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Maestro Gustav Mahler

Breitkopf & Hārtel

Date: September 1, 2010 Email: info@breitkopf.com Extension: +49 611 45008-0

Your letter of March 1896

Dear Maestro Gustav Mahleri

Dear Maestro Gustav Mahler

During Your Leipzig years, you turned to our publishing house in a letter suggesting its infancy at that we take on publication of your works. Our score and over health we we still over that time — has since works of ur score and orchestra library—still in sesponding. Allow us, therefore, to take up a famous deeply regret the delay in a famous quotation from your Your line.

Your symphonies are now on an equal footing with those by Ludwig van Beethoven from a sole publisher that meets the demands of the meanwhile 21st century. On the occasion of our 300th anniversary, it is therefore a great honor for us to offer our 30th sall your symphonic works in a complete New Edition. Respectfully yours,

Breitkopf & Härtel Publishers

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Breitkopl & Härtel

# *Mahler*

- SYMPHONIE NR. 1

- SYMPHONY NO. 1



DIE SYMPHONIEN\_\_\_\_\_\_THE SYMPHONIES





Around 130 years ago, Gustav Mahler started his career in Leipzig as one of the most important conductors of his time and as one of the greatest symphonists ever. At the same time, Breitkopf & Härtel began to build up its score and orchestra library. Despite Mahler's efforts to have his works published by Breitkopf & Härtel, a cooperation did not come into being then. All the more reason why we are pleased to announce one of our most ambitious projects in the year of our 300th anniversary: the publication of all Gustav Mahler's symphonies.

### THE EDITION

The edition of all Mahler's symphonies in Breitkopf & Härtel's score and orchestra library ties in with the content of the symphony volumes of the Mahler Complete Critical Edition. Edited since 1960 by the International Gustav Mahler Society, the symphonies have been published by four different publishing houses and run through a whole series of improved and revised new editions since then. Thereby, users had to put up with several practical problems: On the one hand, several editions, variously wide revised, appear confusing. On the other hand, the accordance between score and performance material is also not always assured.

The improvement of the performance material takes top priority within Breitkopf & Härtel's conception of the edition »Gustav Mahler – The Symphonies«. The new setting of score and orchestral parts in a larger format and on an enlarged rastral size ensures for the first time a uniform appearance and optimal readability. The close collaboration with librarians of leading international orchestras guarantees the consideration of sometimes very special practical aspects with the orchestral parts such as transposed parts for instruments no longer common today, or extra parts for instruments positioned off the stage and for instrumental reinforcements respectively.

A new critical review of the music text, starting from the ostensible "definitive version," appeared necessary to provide a more reliable score content. Without having to question, fundamentally, the Complete Critical Edition's source evaluation, a large number of issues could be clarified, editorial inconsistencies rectified, and errors corrected that had been discovered in the meantime.

# THE PUBLICATION SCHEDULE

The individual volumes of the edition, »Gustav Mahler – The Symphonies «, are scheduled to be published in the following order:

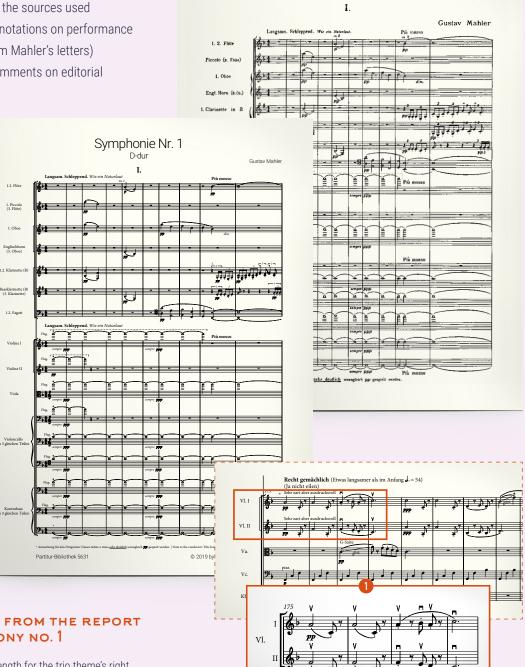
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#### CRITICAL REPORTS

- with information about the provenance and evaluation of the sources used
- with authentic annotations on performance practice (e.g., from Mahler's letters)
- with individual comments on editorial interventions



### TWO EXAMPLES FROM THE REPORT ON THE SYMPHONY NO. 1

1 Mahler struggled at length for the trio theme's right expression. He initially wanted the characteristic figure in VI. I/II, mm. 175f. and 179f. executed "in the manner of a brief, tender crescendo." Later, he added "gliss.[ando]" to this. In his last revision of 1909/1910, he eradicated "gliss." and the slurs and added and staccato dots in m. 177, as well as vin m. 178. The New York performance parts show how Mahler's notation is actually intended and how he had it realized.

2 Lacking in the late sources of the score is "pizz." in m. 258 and "arco." in m. 259. Both markings are printed in the New York performance parts, probably coming from one of the early sources. Whether Mahler deliberately eradicated them or did not notice that they were missing in the printed editions, must remain open. It is a fact that the double basses played pizz. in m. 258 in the performances under his direction.



SYMPHONIE Nº. 1



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Gustav Mahler, Symphony No. 1, Movement IV. (Music excerpt in its original size)

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