Gustav Mahler
The Composer, the Conductor
and the Man

APPRECIATIONS
BY
DISTINGUISHED CONTEMPORARY
MUSICIANS

THE SOCIETY OF THE FRIENDS
OF MUSIC
APPRECIATIONS

BY

DISTINGUISHED CONTEMPORARY MUSICIANS

Collected and Published by
THE SOCIETY OF FRIENDS OF MUSIC
on the Occasion of the First Performance of
MAHLER'S EIGHTH SYMPHONY
in New York, April 9th, 1916
MAHLER'S ACHTE SYMPHONIE.

Der Deutung fremd,
Bist ihrer nicht bedürftig Du,
Wenn aus dem Spiegel Deiner Kosmizkeiten
Gewänge Kunst als Wahrheit glänzt,
Die im Triumph sich selber deutet.

Was Dir vom Gestern haften blieb,
Sank Dir zur Last
Für eigne Treibe,
Und aus vertrautem Boden
— Wie den Weisen auch —
Sprüht Ungedachtes Dir zur Blume,
Von Frostkraut der Verkommen nicht getrübt.

Ein Fest der Seele Du,
Der Welt entwicke
Und doch ihr liebend nahe,
Bis über allers Dichters Tiefen
Die Schönheit Deiner seherischen Klänge
Sich Brücken wölbt
Zum All für alle.

O. G. SONNECK.
Appreciations

Distinguished Contemporary Musicians

I feel that the warmest thanks of the musical community are due to the Friends of Music for presenting the opportunity to hear Mahler's master work—his Eighth Symphony.

This performance should be regarded as a tribute not only to the composer, but to the man and conductor who served the musical community to the very best of his gigantic ability until the baton dropped from his hand from sheer physical and mental exhaustion.

F. X. ARENS.

In Gustav Mahler the musical world had one of those strong, well-defined personalities for which all true lovers of beauty and progress are always longing.

As a conductor his genius had the faculty of illuminating and revivifying everything he touched. The orchestra suddenly seemed to be inspired, and pages of the score otherwise passed over by the hearer seemed to reveal hundreds of beauties before unknown. He was indeed a wizard of the baton!

As a composer I believe the more his works are known the deeper will be the appreciation of their intrinsic worth. Mahler never wrote except what he musically experienced and this splendid sincerity is heard in every phrase.

Personally he had a marvelous energy, an all-consuming fire for perfection and an absolute disdain of all artistic compromises. Singers sometimes trembled at his severity—but it only required one moment of sincere expression on the singer's part to awaken in Mahler the warmest recognition. So for the reproductive artist he was at once a stern mentor and the warmest of friends. All honor to the great Vienna Master and may his works soon be known here and rightfully appreciated!

VERNON D'ARNALLE.
I think that it is quite splendid that the Mahler Eighth Symphony is to be given in New York and the Society of the Friends of Music is to be heartily congratulated on its enterprise. Every musician will look forward to the performance of a work of this remarkable character with the keenest anticipation and interest.

HAROLD BAUER.

In memory of a most impressive performance of Mahler's C-Minor Symphony by the Boston Symphony Orchestra in 1906, I reverently add my tribute of appreciation at this season when America is paying homage to his genius. That symphony was my first introduction to the work of a master whose colossal achievements are only beginning to take the place that they deserve in musical literature. I remember the heart-breaking tragedy of that first movement, and when I am tempted to call him dark and gloomy there comes a recollection of the lightness and exquisite grace of the final fugue, and I can only marvel at his "infinite variety." As a conductor he looms up in memory as a giant—a magician who had only to wave his wand and we were transported whenever he wished to carry us. All that he did was on a scale of such magnitude—whether as composer or conductor—that he could hardly be viewed correctly save at a distance. Time is showing his true stature and the future will elevate him, in my belief, to one of the highest pedestals occupied by any composer of his generation. I rejoice that America is following Austria and Germany in a realization of his position among the noble spirits who have given their life blood on the altar of what is highest in art.

MRS. H. H. A. BEACH.

It was my privilege to sing under Gustav Mahler's baton twice in performances of Beethoven's Ninth Symphony.

To record here a tribute to the surpassing genius of this master musician gives me the greatest satisfaction.

Mahler's keenly sensitive musical understanding and his broad
comprehension of musical art were patent to any one who had the good fortune to be associated with him.

I am firmly convinced that his place in musical history will become of growing importance as the years pass and as the future will give us a more accurate perspective.  

DAN BEDDOE.

MAHLER. 

(Translation.)

Soul of a Titan in the body of an ascetic. He had the force and courage to realize colossal conceptions despite a daily task which in itself would have overcome the strongest of men.

As a conductor he was flame and light. Fidelio, Don Giovanni, Tristan received new life through him.

Enthusiasm, self-abnegation, faith were to me the distinguishing traits of his personality.  

ADOLFO BETTI.

I knew Mahler, first as conductor, when I played under his baton at the Hamburg Philharmonic concerts in 1894. Later I had numerous opportunities of making his acquaintance as a composer and became an enthusiastic admirer of his muse. I am sure that he will be appreciated more and more as the public has an opportunity of knowing his compositions better. Indeed, he is now heard more than when he was alive, as is, alas! the fate of so many great composers. We know from his letters that he was often discouraged and disheartened. Will the world never learn from past experience, and will it continue to cause such keen suffering to its greatest men by its indifference and neglect? I see that Leopold Stokowski has honored Mahler and himself by the performance of the former’s greatest work, an example which I hope our other orchestras will emulate. How I wish I might have assisted at this performance!

FANNIE BLOOMFIELD-ZEISLER.

( Telegram.)

I greatly admired Gustav Mahler under whom I first sang Wagnerian Operas. I send my best wishes for the performance
of his Eighth Symphony, and I hope to be present to add to the number of admirers of the man and his work and to counteract the influence of his detractors. DAVID BISPHAM.

(Translation.)

Mahler's beautiful Eighth Symphony is now to be produced in America. Friends of his art in this country where he suffered, and from which he parted when dying, have united to do justice to the master's memory. In Europe, the Eighth Symphony won an unprecedented success. With one stroke Mahler became famous—something at which he never aimed. Not one of those present will ever forget the enthusiasm that swept through Munich's Festival Hall when, after the elevating and sublime finale of the second part, "Das Ewig Weibliche zieht uns hinan," Gustav Mahler laid down the baton—every one felt that they had witnessed the production of a master work. This event was at the same time the last joy, the last triumph in Mahler's stormy and tragic life.

Already ill, he left Munich for New York, whence he was to return to the old world and his beloved Vienna, a broken man, crushed in soul and body. As his life had been solitary, so was his death. Only the great can be so hated and so loved.

Those who knew him intimately, those who loved and understood his ingenuous, childlike nature, his touching, almost fanatical sincerity, understood why he fastened by and fled from his fellowmen. Around him echoed the hatred of those who did not understand—"Whoever is not for me is against me." Thus he, too, was forced to drink of the bitter cup of crucifixion. His frail body is dust—yet his work lives within us and will forge its own way by its own strength, for all that is great and true must be recognized at last.

The Eighth Symphony, the "Lied von der Erde," the "Kindertoten-Lieder" and many another of his works will be heard and loved.

The master realized through his creations the inspiring idea of resurrection which pervades his works and to which he clung in unquestioning faith. ARTHUR BODANZKY.
As I knew Mahler, the composer and conductor, he is best characterized by the following sentence from Schiller’s “Glocke”:

“Wo das Strenge mit dem Zarten,
Wo Starkes sich und Mildes paarten,
Da gibt es einen guten Klang.”

Mahler was and is and will remain more than “ein guter Klang.”

Gustav Mahler is to me one of the great names in the musical history of recent times. It stands for ideals of the highest order, upheld with unswerving devotion and singleness of purpose.

It recalls to my mind the great C# Minor Symphony, music of extraordinary impressiveness and thrilling power; music created out of the depths of a profound nature and scored with the sure touch of a great master of modern orchestral resources.

HOWARD BROCKWAY.

I sincerely congratulate the Society of Friends of Music on the idea of rendering homage to Gustav Mahler, one of the grandest figures in music. This homage is due to that great man and is especially fitting in the city where his importance was not fully appreciated while he was still alive.

PABLO CASALS.

I did not know Mahler personally except very slightly, but I regarded him as one of the few among our living symphony composers who had a real message and a truly individual way of expressing it. For all his enormous orchestral technique, in which he was surpassed by no one, it seems to me that he never lowered himself to mere decorative effects. All his combinations, no matter how complicated, were the immediate outgrowth of his musical idea. As a conductor his performances were the last word in clarity and finish. In all he did, his uncompromising insistence on the very highest standard was continually evi-
dent. It is good for America that a musician of such attainments and artistic conscientiousness should have lived among us.

G. W. CHADWICK.

To those of us who saw Mahler at his zenith, the picture, ever sharper in its details, remains one of amazing force, of fanatic enthusiasm, a concentration of mind and of soul that at once bespoke the patient dreamer and the impatient doer.

It has been written of him that he was "in many points like his teacher, Bruckner, only he understood better how to work with his themes and how to construct his movements." Each man in his way was an idealist, taking counsel of his courage rather than of his fears. Each, according to his own light, moved ever onward—sometimes, with head erect, contemplating

"Beauty itself amid Beautiful things"—

sometimes, it would seem, more plodding, more uncertain; but always moving on and ever courageous. He seemed not to criticize the mysteries of life, but rather to appreciate them. He came amongst us like Sudden Light, and as suddenly he passed.

"He whom a dream hath possessed treads the impalpable marches; From the dust of the day's long road he leaps to a laughing star."

F. MORRIS CLASSES.

Mahler filled one with the kind of awe one always feels before an overpowering personality. I can imagine Beethoven, Savonarola, Caesar having much the same effect on their fellowmen. He seemed forbidding in his strength and scornful of the human being. But he only seemed so at first. The moment he smiled one felt that a childlike sweetness and simplicity lay beneath the rugged exterior.

He was not one who could use the ordinary means for entering upon an acquaintanceship with anybody. He was either burning with eagerness to talk about something which deeply interested him (and then he talked with the eloquence and brilliancy of a genius), or he was nobly silent like an Egyptian
sphinx. One instinctively hunted about in one's own nature for big qualities with which to meet him. I have never known a greater personality.

CLARA CLEMENS
(Mrs. Ossip Gabrilowitsch).

There is nothing more beautiful than the remembrance of those to whom we are indebted for happiness and inspiration. To the music lover and to the artist, Gustav Mahler's memory can never fail to bring sympathetic recognition. As a composer and musician his name will always be linked with our greatest.

JULIA CULP.

During Gustav Mahler's stay in New York it was my privilege to hold many intimate conversations with him which enabled me to obtain a deeper knowledge of his inner feelings and thoughts than casual acquaintance would have permitted. His extreme nervousness, his tremendous concentration upon his work and his artistic purposes frequently made him appear to the casual observer as unsociable and sometimes even rude, but those who knew him best recognized that this resulted from no intent to give offence. Mahler liked to live his own life in his own way and felt that social amenities should not be expected of him. He was hypersensitive, and things which would have left a less nervous organism untouched irritated him deeply.

Mahler was a great musician and a sincere artist. His brief activity in New York will ever be remembered by understanding music lovers and musicians as a stimulating and inspiring experience.

FRANK DAMROSCH.

There is no composer of our time who thought his music so clearly in the medium of the orchestra as did Mahler—the orchestra was his only form of musical expression. When he wrote for voice and orchestra he used the orchestra not as an accompaniment for the voice, but rather the voice as an instrument in the orchestra. The effects he produces by this means are at once original and even magical.
His “Lieder eines fahrenden Gesellen” take their place among the most spontaneous inspirations in music, and the “Kindertotenlieder” reach a sublimity of beauty that is not surpassed.

The world is ever slow to recognize a great man, and the quality of appreciation in this country is in such an embryonic state that this man and his work have passed by with little heed.

Gustav Mahler, like every man of genius, was in his life-time beset by detractors. The coming performance of his Eighth Symphony will help to mitigate the hurt that was done him here, and will be, at any rate, the first signal effort to honor a great genius and noble man.

Paul Draper.

I am very glad of the opportunity you give me to express publicly my appreciation of Gustav Mahler. Among the many great conductors with whom I have sung, I know of none greater than he. He was a genius with an abstract ideal and great humanity. A very rare combination—a man of genius, high ideals. In his simplicity and modesty he showed his true genius.

No one regretted his premature death more than I.

I am very glad and very proud to number among the memories of my career the “Nozze de Figaro” and “Don Giovanni” under his leadership—a leadership so delicate and so considerate that it was collaboration and not dictatorship. I can only repeat that no one can regret or appreciate him more than I do.

Emma Eames De Gogorza.

Nothing would give me greater pleasure than to write of such a great musician as Mahler: unfortunately, however, I never had the honor of playing under his baton, neither at any time did I come in personal contact with him. I can only express my heartiest appreciation for his wonderful genius and all the good that he has done for music in the world.


Mischa Elman.

I grasp the opportunity with intense pleasure to give vent to my veneration for the great genius of Gustav Mahler. My recollection of him dates back to the days of my boyhood, the
time when he was a pupil of my father's at the Conservatoire of Vienna.

A great deal has been said about him as composer and conductor, and volumes have been written by people trying to fathom the depth of his sphinxlike personality; yet I notice that the side of his genius which proclaimed his strongest capacity has rarely been commented upon. I refer to his almost unique distinction as Opera-Manager (in the European sense of the word). I have always been under the impression—an impression strongly upheld by public opinion in Europe—that he accomplished greater things than anyone before or after him as General-Director of the Opera Houses in Budapest, Hamburg and Vienna, where, during the period of his managership, the all-round excellence of his performances, very often even with companies devoid of any "star" of individual distinction, had risen to such heights of perfection as to be almost beyond comparison. To people who have been privileged to witness these performances they will remain unforgettable. How very different from the system nowadays, when people go to hear one or two stars, and the rest of the company are allowed to do as they please in the well-known "catch-as-catch-can" manner!

Gustav Mahler undoubtedly was one of the most wonderful and remarkable personalities of his time, and it is most gratifying to perceive that his name and standing in the history of music of this century is beginning to receive the same attention and respect in America which all the rest of the world has already been compelled to tender Gustav Mahler's memory.

RICHARD EPISTEIN.

Among my most cherished musical memories is that of the monumental outlines of the great classic works, notably the symphonies of Beethoven, as shown forth by the master artist, Gustav Mahler. Commanding as were his many other qualities as a conductor, balanced and thoughtful as he was in the employment of the various orchestral resources, potent as was his control, it was in this that he appeared to me unique and supreme—that
he viewed the works of the masters as one views a mountain range from afar, beholding the full majesty of its depths and summits, and so revealed them. The Allegro of the Eroica, in particular, had never been unveiled to me in its deepest import until I had experienced it at Mahler's hand. As the unawakened Parsifal beholds the agony of Amfortas, I first truly beheld the vision of the appalling climax of its development—a Titan in pain. Many memories of artistic experience profound and unforgettable, I owe, as do many others, to Gustav Mahler, the revealer.

ARTHUR FARWELL.

My first knowledge of Mahler as conductor was when the Berlioz Fantastic Symphony was played by him in Boston (for with him you felt that it was he that played, the orchestra being his instrument). That performance was enough to show that he was one of the greatest conductors of all time. Could he have lived, his "passion for perfection" in orchestra playing would have been a constant object-lesson to us; with our easy-going way of never caring to do the thing just the way it should be done, we need such teaching. Of his compositions I know not so much as I could wish, but never can forget the overpowering effect of the first movement of his C-Sharp Minor Symphony, one of the great pages in music.

ARTHUR FOOSE.

I considered myself extremely lucky when listening to Gustav Mahler's Eighth Symphony at Philadelphia, where this work was given so splendidly for the first time in this country under the masterful direction of Mr. Stokowski.

I have heard the Symphony twice under Mahler's direction, and also its wonderful performance under Bodanzky. I can see how deeply the American public was impressed by the master's great work, and I feel sure that the Eighth Symphony will find the same appreciation in New York.

I venture to say that Mahler, as a composer, may in the future very likely be called the modern Schubert. On one hand, his simplicity and his sense of beauty and "time," and, on the
other hand, his beautiful melodies, may prove it. As a conductor, he fascinated his orchestra. I played twice under him with the famous Philharmonic Orchestra at Vienna, and felt this deeply myself. As a man, he was simple and straightforward, naïve and simple as a child; often strict, even harsh, still he was always just.

Several of Mahler's followers are now residing in this country, and it is to be hoped that Americans will be appreciative of these great musicians. **Carl Friedberg.**

Gustav Mahler to me is the impersonation of the highest conceivable ideals, artistic and human. To have known him is one of those rare things that make life seem nobler and more worth living. His nature was a unique combination; a musical genius in the true sense of the word, an intellect capable of dealing with the highest problems of philosophy, an indomitable will, an absolute sincerity of purpose and the kindness and simplicity of a child. No one who ever met Mahler could fail to realize that here was a personality absolutely unlike any other. His influence over people was compelling and stamped him as a born leader of men.

The works of the great classics were an open book to Mahler, and when he interpreted them one felt that their thoughts were his thoughts and their feelings his feelings. He had that rare faculty of "re-creating" a composition when performing it, the gift of improvisation—the greatest quality of a truly eloquent interpreter. His sense of style was unerring. As an operatic director he succeeded in giving performances which not only musically but dramatically, and in every way, were the product of a great synthetic mind. This synthetic quality was a particularly conspicuous feature of all his interpretations. Those who heard and saw his operatic productions at the Vienna Opera House, where he was invested with full powers both as musical conductor and as general director of the institution, know what overwhelming impressions he created with "Don Giovanni," "Fidelio," "Tristan," "Götterdammerung," etc.
As a composer Mahler proudly and independently followed his own individual path, undisturbed by the demands of fashion or success. There has probably never been an artist more indifferent to recognition and fame than Mahler. His ideals in art were his world. In that world he lived and for these ideals he created. Mahler’s development as a tone-poet from his first symphony to the ninth is indeed a grandiose spectacle to behold. He was not only the creator of strongly original and profound musical ideas, but he expressed them in a form that was distinctly and unmistakably his own. His style of orchestration is unlike any other, and so is his polyphonic treatment of ideas.

The Eighth Symphony is probably Mahler’s most perfect work. Not only does it reveal the author as having reached the highest mastery of the technical side of music, but it embodies his deep religious feeling more than any of his other works. The proportions of the work as well as its demand on the performers may at first seem abnormal, but we soon realize that they are but the logical outcome of the truly colossal conception which is the foundation of it. Genuine inspiration pervades the symphony from beginning to end, and as often as I have witnessed a performance of it I have found its appeal to the hearers overwhelming and unfailing.

Mahler the composer has during his lifetime been misunderstood as much as the conductor and the man. But the world is now beginning to realize his true significance, and the coming generations will do so more and more. New York never gave Mahler the recognition he was entitled to—a sad chapter in the musical history of this metropolis, too sad really to dwell upon. It is, therefore, a doubly admirable undertaking on the part of the Society of Friends of Music to give the New York public the opportunity of hearing Mahler’s greatest masterpiece, and it is particularly suitable that it should be heard here under the baton of Leopold Stokowski, who has been the first conductor to bring the Eighth Symphony before American audiences.

OSSIP GABRILOWITSCH.
Gustav Mahler was undoubtedly one of the greatest orchestral leaders of our time. More than that, he was also a great musician of wonderfully fine and subtle characteristics. His own compositions are works of genius, with absolutely original ideas.

I am proud to have enjoyed his personal friendship, and I shall never forget the time of our contemporaneous engagement at the Metropolitan Opera and also later at some memorable concerts of the New York Philharmonic Orchestra.

Johanna Gadski (Tauscher).

Few, if any, of the greatest orchestral conductors of our present time have accomplished their task with more enthusiasm, with more conviction backed by gigantic knowledge and more sincerity of purpose than the late Gustav Mahler. He knew no obstacles and stopped at nothing in order to achieve his ideal in a performance, whether operatic or symphonic.

He often—alas! too often—was misunderstood for an autocrat at the conductor's desk and his reserved bearing helped to strengthen this impression. But those who knew him well understood that Mahler the strong-minded, Mahler the great artist, whose nature was at the same time as naive and unsophisticated as a child's—forgot completely his surroundings and the petty vicissitudes of life, having but one purpose in view—the expression, at any cost, of the interpretative ideal conceived within himself.

And a high ideal it was!

His work and great influence will benefit not only the present but also the future generations.

Happy mortals we to have heard Gustav Mahler!

Paolo GalliCO.

The performance on April 9th of the greatest of all the Mahler Symphonies, the Eighth, will be a red-letter day in the musical history of New York. The whole country will watch for this sensational event, just as all Europe did when the first
performance of this most unusual work was given over there. Under Stokowski's leadership it will be a worthy tribute to the memory of one of the greatest musicians of our generation—Mahler—the man without fear, the musician with true ideals, the conductor of magnetic power, the writer of so many beautiful thoughts.

RUDOLPH GANZ.

I am so happy to be able to attend the performance of the great master's work! Here Gustav Mahler, whose presence in our musical firmament was all too short, left a memory sufficiently glorious to light us forever.

ALMA GLUCK.

In introducing to the American musical public the gigantic and mighty Eighth Symphony of Gustav Mahler, the Society of Music deserves untinted praise and the enthusiastic support of all musicians who are selflessly interested in the welfare and furtherance of our beloved art.

The much-lamented Mahler was one of the greatest musical personalities of our time—a man of loftiest ideals, of profoundest knowledge and of most powerful imagination. During his régime the Imperial and Royal Opera House of Vienna was admittedly the foremost institution of its kind in Europe. Whether as a man of noble aspirations, whether as a conductor or composer, he is certain to leave an indelible impression in the evolution of his chosen art.

LEOPOLD GODOWSKY.

Gustav Mahler's unique personality dominated every musical work of art with which he came in contact. Among the greatest of my musical experiences I shall ever consider a performance of "Tristan and Isolde" under his direction at the Court Opera in Vienna some fifteen years ago. It is a striking tribute to his genius as a conductor that another work, heard about the same time—one which stands emotionally at the opposite extreme of operatic literature—Nicolaus' "Merry Wives of Windsor," should likewise have produced a remarkable impression. The contrast between the impassioned sweep in the reproduction of
the one work, with the exquisite charm and refinement of the
other, afforded a strong insight into the versatility of his musi-
cianship.

His own style of composition seems to abound in similar
contrasts (my knowledge of his orchestral works is limited to
the First and Fourth Symphonies). Simplicity and faithfulness
of theme, combined with an ultra-modern harmonic sense and a
truly marvellous orchestral palette.

The production of his Eighth Symphony is sure to arouse
the interest of every serious lover of music.

RUBIN GOLDAMARK.

Gustav Mahler impressed me as a vigorous, forceful per-
sonality, earnest in his conviction and unwavering in his faith-
fulness to his ideals. His remarkable technique as a composer
was to him but a medium of expression; and when he demanded
unusual resources, it was in order to express unusual musical
conceptions. He respected and loved the classics, and his mas-
terly interpretation of great works of all schools in opera and
concert is an inspiring memory. He left us the richer for his
work among us.

WALLACE GOODRICH.

I am a great admirer of Mahler’s genius and am looking
forward tremendously to hearing his Eighth Symphony. This
will be a most deeply significant musical event. I think it is
an admirable undertaking to perform this great work.

PERCY GRAINGER.

It is a satisfaction to me to have this opportunity to express
my great regard and admiration for Gustav Mahler, the man
and the composer.

His experience was like many of the great ones of this earth;
the perspective seemed too close for just appraisal during his life-
time, and it is only now, when it is too late for him to know the
gratification of genuine recognition, that we begin to measure
him in true proportion and realize what an intellectual and mu­
sical giant he really was. — GEORGE HAMLIN.

The Society of the Friends of Music will contribute a big
event in the musical life of New York by offering the privilege
of hearing the Philadelphia Orchestra and a huge chorus render
Mahler’s Eighth Symphony.

As a composer his work has been variously appraised, and
musical history has not yet accorded him his ultimate place among
the largest influences of its making. But more and more criticism
gravitates to a recognition of him as a genius, whose imagination
and powers of expression coupled, or related, the poignant indi­
vidual emotions with the greater cosmic ones; hence the grandiose
form and style of his symphonies.

As a conductor his towering personality and profound musical
perception made him not only eminent but authentic.

The musical life of New York was greatly enriched by his
participation in its history. — EUGENE HEFFLEY.

The Society of Friends of Music ought to have the first­
class support of everybody interested in music in New York.
The undertaking is such a tremendous one that it surely gives
wonderful proof of the idealistic endeavor of the people asso­
ciated with this enterprise.

The genius of Mahler as a composer has really never been
properly appreciated in New York, and the public as well as
the critics did not have the opportunity to become convinced by
repeated first-class performances of his works, that they are, after
all and in spite of the many reverse criticisms, the most extraor­
dinary musical emanations of the modern German school.

ALFRED HERTZ.

In the passing of Gustav Mahler the world lost one of the
greatest orchestral conductors of all time; his wonderful inter­
pretations of Wagner’s works were such as will never be for­
gotten. In listening to his own symphonies and other works,
one cannot but realize the vast scope of his imagination, his lofty purpose and his unswerving step towards the highest power of expression that was in him.

ARTHUR HINTON.

Before such a genius, such a profound musician as was Gustav Mahler, one must bow with reverence, and in thinking of him always feel inspired to endeavor to attain to ever loftier ideals.

KATHERINE GOODSON HINTON.

The coming performance of Mahler's Eighth Symphony will be a splendid and fitting tribute to the memory of a rare genius. As a composer of unique and noble individuality and temperament, he will become more and more alive to us as opportunities are given to hear his works, while his magnetic conducting stands out vividly, in the memories of those who knew him in that capacity. All honor to those who are working to bring about such an important musical event as the performance of the Symphony.

HELEN HOPEKIRK.

Mahler, a great conductor and a very individual and gifted composer, was also a notable example of a strong and rugged character reaching the full fruition of its development (paradoxically speaking) because of, and in spite of, great obstacles.

Great and intense sincerity characterized his whole life and work—a sincerity all the more admirable because in our retrospect of it it shines in strong contrast to the deliberate and studied posing and striving for sensational effect and surface originality at any cost, which is the curse of so much ultra-modern art.

He was eccentric at times (what strong man is not?) but it was an unconscious eccentricity born of intense conviction. The writer only had the privilege of meeting him twice and then only for a brief moment or two. He gave the impression to outsiders of being a very reserved man, but I shall always remember with rare pleasure the first time I spoke with him, when the veil was lifted from the earnest, grave and careworn face, and for one moment there was a fleeting glimpse of the rare and sympathetic
inner nature of the man. It was after a Kneisel Quartette con-
cert, and I asked Franz Kneisel to introduce me to him. I had
heard only a few days previously his remarkable Second Sym-
phony, with the wonderful finale. You remember it, after the
colossal combat between the forces of good and evil ending with
a magnificent climax, there is a breathless pause, and then, as
if from a great distance, comes the inspiring and spiritual hymn
to Immortality. I was still glowing under the inspiration of all
this when I met him and said impulsively: "Mr. Mahler, in
these days of cheap pessimism and materialism, which we find
so much of in modern art, it is a rare inspiration to meet a com-
pposer who has great ethical ideas." He grasped my hand and
said warmly: "It is a comfort to meet musicians who appreciate
what one has been striving for," and then we parted.

Of his great gifts as a conductor and a composer in a career
so much of which was filled with triumphs, others can speak more
fittingly than I, but I am glad to have the opportunity of laying
a single laurel leaf on the enduring monument which he has
bundled for himself by his magnificent sincerity and unfaltering
devotion to the highest ideals. Henry Holden Huss.

There was a grandeur and at the same time a touching sim-
plicity of soul in Gustav Mahler which it was not given to all
to understand. He was a man who never swerved by a hair's-
breadth from his musical convictions, one whose high artistic
rectitude abhorred all concessions to popular demand or imperfect
conditions. It required virtue in oneself to appreciate such a
character. And it is a regrettable truth that our American pub-
lic, as a whole, has so far failed to pay Mahler the tribute (else-
where lavishly bestowed) that was his due. The man, alas! is
no more, his conducting is now a marvelous and inspiring mem-
ory, but his compositions are with us still, and no serious musician
or friend of music will voluntarily miss the first performance in
New York of his Eighth Symphony, one of the ripest works of
his great genius. Ernest Hutchison.
The announcement of a special performance of Gustav Mahler's Choral Symphony, to be given by the Philadelphia Orchestra, assisted by the various choral societies of Philadelphia, under Mr. Stokowski at the Metropolitan Opera House, signifies an event in the concert life of this city, the importance of which cannot be overestimated. While several of Mahler's orchestral works have been presented to our audiences during the past seasons, a performance of his Choral Symphony—a work in which Mahler's creative genius found its fullest expression—seemed deferred to an unknown future, because of the extraordinary difficulties which the reproduction of Mahler's score offers to all concerned. This score has stimulated European orchestral and choral organizations of high standing to their highest efforts, resulting in a memorable performance of the work, and in anticipating now the first representation of it in this country, I wish to offer in advance my heartiest congratulations to Mr. Stokowski, the Philadelphia Orchestra and the Society of Friends of Music, under whose auspices this unique musical event will take place.

FRANZ KNEBEL.

It is one of the greatest disappointments of my life that I never knew Gustav Mahler personally. His productive and reproductive activity having interested me so greatly, I greeted his coming to America with enthusiasm.

It is forever unforgottably impressed upon my mind how he conducted "The Bartered Bride," "Don Giovanni" and "Tristan and Isolde," and while conductor of the New York Philharmonic Society he delighted us with his wonderful renditions of Bach, Beethoven and the modern composers.

Mahler as a conductor was a great genius, and it is to be regretted that while he was with us he was so little appreciated.

LOUIS KOMMENICH.

I cannot tell you how happy I am to hear that the Friends of Music will present Gustav Mahler's greatest work to a New York audience, for I feel that this posthumous homage to Mahler
will pave the way for a permanent recognition of his genius. His personal and musical association with this city should also help to endear his memory to every musical New Yorker.

_Fritz Kreisler._


Gustav Mahler was one of the great German conductors, who may be considered successors of the reformer of orchestra-conducting, Richard Wagner, and of his disciple, Hans von Bülow. As an opera conductor and director he was unique, and his work will never be forgotten in Vienna and wherever else he worked.

It is one of the most astonishing facts in the history of music that this great opera conductor did not write operas. His compositions, nearly all written, so far as I know, in the latest period of his rich and busy life, are all devoted to the concert stage. His nine symphonies and the "Lied von der Erde" are the most important of his works. In them he originated a new style of symphonic music, the most salient feature thereof is their wonderfully brilliant and effective orchestration. Every page of his scores shows how great an orchestra virtuoso he has been, and shows, besides, the rich, scintillating spirit of the composer. He was not given to "programme music" proper, but every phrase, every movement is felt to have a poetic meaning, and the works as a whole, while maintaining the old system of separate movements (in contrast to Richard Strauss), are intended to carry out a general poetic idea.

The first movement of the Eighth Symphony seems to me to be the most imposing building he has erected.

_Ernst Kunwald._

(Translation.)

Only if I were endowed with a poet's art could I express in words what Mahler's performances of the orchestral works of Beethoven, Brahms, Schubert, Bruchner and Wagner have been to me. It was my great fortune to live in Vienna when
Mahler's art was in full blossom. I rarely missed a concert or operatic performance conducted by him. The impressions I received on these occasions are grafted on my memory for life.

MELANIE KURT.

From the minute details of his smallest songs to the grandeur of his greatest symphonies, Gustav Mahler showed himself a genius to whose glory time and familiarity will only add greater lustre.

FRANK LA FORGE.

Gustav Mahler! A great musician who loved his art above all else, worked in the cause of it unselfishly and often against his own interest and, I may say, sacrificed his life for it! He was a master conductor, and his compositions, which are full of beauty, show great originality in the treatment of the orchestra. That they are not yet better known is a fact to be regretted.

ALEXANDER LAMBERT.

It has been our privilege to know the mastery of several of the world's greatest conductors among whom Gustav Mahler was pre-eminent. His unique personality, magnetic power over men, great operatic and symphonic experience and general knowledge of the classics qualified him to read the modern works with unusual power. Many beautiful songs, added to his symphonies, will continue to enrich our musical literature and immortalize his remarkable genius.

ISIDOR LUCKSTONE.

The tribute which the Society of the Friends of Music proposes to pay to the memory of the late Gustav Mahler by the performance of his Eighth Symphony in New York may be looked upon, from one point of view, as a recognition, grateful though long delayed, of the work which that extraordinary man did for music in America during his last years. Ranked by so high an authority as Romain Rolland, author of "Jean-Christophe," as "the first German composer after Strauss, and the principal representative of music in South Germany," he brought to bear here the same great talent and, above all, the same indom-
itable will that had raised him to such a position abroad. Ameri-
can music owes him much; and though no tribute now can give
Mahler himself any gratification, it can give American music
lovers who appreciate his work the satisfaction of expressing their
feeling in a public, impressive and fitting way.

Daniel Gregory Mason.

It is a splendid idea to perform the Eighth Symphony by
Mahler in this country. Gustav Mahler, the much misunder-
stood, will thereby be brought a good deal nearer to the Ameri-
can public. Whoever has had the privilege of knowing the
great master will have the satisfaction at last to see him appreci-
cated, and to those who did not know him it will be an inspira-
tion to become better and more intimately acquainted with his
work.

As the present living generation well remembers his work
as conductor it is superfluous to say anything upon this subject,
but the composer Mahler, unfortunately, is still almost unknown.
No matter whether we view his works sympathetically or other-
wise, one thing is certain, he has created much that will and
must live. That his Eighth Symphony will be brought to life
here must be a source of delight to all lovers of music.

Yolanda Mero.

I worship the memory of Gustav Mahler, the man and the
musician. I sensed his genius most keenly perhaps in the beau-
tiful intimacy that exists between conductor and soloist in inter-
preting a master work like the Beethoven Violin Concerto. The
sensitiveness, the inspirational vision, the forgetfulness of self
in the searching appreciation of the composer’s intent revealed a
musical soul of ineffable sweetness coupled with the force we
call genius. As a man he did not belong to our hurly-burly,
materialistic age; he was a pathetic figure, sick, shy, often irri-
table, unworldly to the point of making enemies on all sides,
completely in earnest, simple in taste and habits, and, like all
sensitive souls, overjoyed when perchance he found some one
who understood him. Certainly he was not understood in New York, and it is an ineffaceable blot on our musical history that the critical harassing he suffered at our hands undoubtedly hastened his death.

I sincerely hope it may be my privilege to be present at the production of the Eighth Symphony on April 9th.

Maud Powell.

The forthcoming production of Gustav Mahler's Eighth Symphony is a timely tribute to a great man. To those who, like myself, admired him tremendously as a conductor, it is an especial privilege to be allowed this opportunity of hearing his master work as a composer. Harold Randolph.

I am very glad to express my hearty admiration for Gustav Mahler. I have had but few opportunities to hear his compositions, but I heard him often as an orchestra conductor, and consider him the very best conductor of Mozart and Wagner operas that has ever come into my experience. His symphonic conducting was scarcely less masterly. New York is indeed fortunate to have known him so well. Francis Rogers.

A purely objective appreciation of the art of Gustav Mahler, still so dear to our hearts both as man and as genius, is attainable only as time affords a more distant perspective. For myself I would place Mahler's Symphonies, "Das Lied der Erde" and also his many briefer works among the most exalted of musical creations.

Amid the unrest of the artistic expression of to-day, which is apparently seeking to evolve a revaluation of existing musical values, Mahler's symphonic works, with their tremendous breadth and the creative strength that he breathed forth in them, stand out like gigantic structures of compelling force. His nine Symphonies, several of them mighty tragedies of destiny, mark to my thinking the crowning productions of an epoch that saw its inception in the works of Beethoven.
Time will unquestionably assign to Mahler’s works their place in the niche of fame.
To speak of Mahler’s interpretative skill is superfluous. His marvelous capacity as conductor appeared indeed to soar to new heights when his contemporaries had practically reached the limit of their powers. WALTER H. ROTHWELL.

It is with great interest and keen pleasure that I hear of the coming production of Gustav Mahler’s Eighth Symphony—his greatest composition and one which will not only afford musical delight to every serious musician but to every one privileged to hear it.

Gustav Mahler was not only a great musician but a tremendous personality who, although very modest to the point of shyness, almost compelled every one who came in contact with him by the unfailing magnetism of his genius and his sterling, all-embracing musicianship. He was born in Ralitsch (Bohemia) in 1860, and it is generally known that his musical education was largely due to his own untiring studies, coupled with the force of his unusual talent.

His professional career had its starting point at the Hoftheater of Cassel, where he conducted, later at Prag, Leipzig, Budapest; then he was called to the Hofoper at Vienna, where, besides being the conductor, he had charge of the directorship of that Opera House and the conductorship of the Philharmonic Society’s concerts. He made a sensation in Vienna not only by his wonderful talent but also by the tremendous energy he imbued into his work, revolutionizing the entire system at the Opera, acting even as stage manager, often calling rehearsals after the performances—rehearsals which lasted till the early hours of dawn. The “Leitmotif” of his deeply musical nature was a stern, almost religious, sense of his calling and his duties, which he fulfilled to the point of self-effacement—a quality he expected and demanded of his fellow workers as well. As a conductor Mahler excelled in the rare combination of great fire and a certain calm, all observing superiority ideally balanced. His crea-
The major traits of the character of Mahler, as I knew him, were enthusiasm for the best in art, simplicity, sincerity and a certain charming "naiveté" in conduct that endeared him to his intimates. There was an essential loftiness in his nature, an aloofness of spirit from the world of objection and criticism, and a directness of purpose in the pursuit of the ideals of his art that set him apart from other men. In his career, Mahler strove onward toward what he considered his goal, quietly, unobtrusively, untroubled by opposition, in fact, not even noticing it. He worked in the way in which Mozart and Beethoven worked before him—the way of the old masters in every art—looking neither for reward nor even for that recognition which is so dear to the artist's heart.

This loftiness of spirit and singleness of purpose, combined as they were in him, with an artistic vision beyond other men, made Mahler at times a man difficult to understand, especially by those who only knew him superficially.

It is a curious anomaly that Mahler, whose life was spent in the atmosphere of the theatre, should have held the opera, as a form of art, in all but absolute contempt. His own favorite form of creation was the symphony, a form widely divergent from the cruder and more primitive forms of the opera. Perhaps the most wonderful thing about Mahler's operatic conducting was his ability to recreate any work that he undertook and to impose upon it an artistic renaissance which justified the per-
formance, even though the work was mediocre and devoid of traces of the elements of greatness.

As to works essentially great, can any one who has ever heard it, forget his "Don Giovanni," his "Marriage of Figaro," or his wonderful spiritualized rendering of "Tristan"? Who that has heard his interpretation of "Fidelio," with the overture number three, linked to the second act, while the curtain is still up, the curtain slowly closing while the orchestra holds the "G"—

who, I say, that has heard this can ever forget it?

In Mahler as a conductor, in his achievement with the orchestra, the one thing that stands out conspicuously in my memory is his unerring sense of proportion in tempi, in dynamics, in the absolute mastery of the possibilities of all instruments and the capabilities of their players. His power over his men was extraordinary and their faith in him unbounded; for each one felt that Mahler always knew precisely what it was that he wanted, together with the means to attain it.

The death of Gustav Mahler was an irreparable loss to all who love music; for in him met, as seldom in any artist, sincerity of purpose, loftiness of ambition and utter unselfishness, combined with a creative genius of the highest order. Mahler was an incomparable artist, endowed with a rare nature. His friends all knew this; musicians at large are beginning to appreciate it; it will soon be the common knowledge of all men.

ERNEST SCHELLING.

(Translation.)

With Gustav Mahler one of the greatest musicians and artists passed away. He was a highly cultured, intellectual and spiritual being. Perhaps too much of an idealist, striving only for perfection.

I am indebted to this master, under whose guidance I studied and who prepared me for the Wagner roles for the superb and unique Bayreuth, which was the greatest success of my musical career.

This highly sensitive, exquisite artist suffered deadly morti-
fication through the dilettanti work which is imposed upon so
many other great geniuses.

His sensibilities created many enemies for him, because he
wanted only the noblest in art. How highly he elevated the
New York Philharmonic, every musician and artist knows. Ma-
ligious and stupid criticism cannot belittle his memory. His name
will stand out, great and glorious, forever.

ERNESTINE SCHUMANN-HEINK.

It was my honor and good fortune to have sung "Don Gio-
vanni" and "Le Nozze di Figaro" under Maestro Mahler's
direction. This gave me opportunities of judging the great mu-
sician's genius at close range. Suffice it to say that in all my
career I remember no incidents with more delight nor any con-
ductor with greater respect. His untimely death was a serious
loss to musical art. Let us hope that the lessons he taught will
not soon be forgotten in these days when the fine traditions of
the lyric stage are so often ignored.

A. SCOTTI.

(Gustav Mahler, of whom I entertained a high apprecia-
tion not only as a symphonic composer but also as an operatic direc-
tor, was equally wonderful in such widely varied music as that
of Wagner and Mozart. I found it a great delight to sing under
his leadership in the immortal works of Mozart, "Le Nozze di
Figaro" and "Don Giovanni," whose musical and dramatic
qualities Mahler so thoroughly enjoyed and interpreted. I have
always been a great admirer of Mahler both as a composer and
conductor.

MARCELLA SEMBRICH.

I first heard Mahler conduct about twenty years ago and for
the last time shortly before his fatal sickness. I can com-
prehend attempts to belittle the greatness of Gustav Mahler, the
conductor, so more than I can attempt to belittle the grandeur of
the Matterhorn. Indeed, for me Mahler was among conduc-
tors what the Matterhorn is among mountains. Perhaps the
reluctance of Americans to lavish superlatives on him as they do on certain mediocrities is not puzzling if one considers that the splendid German word "herb," so applicable to Mahler, has no equivalent in our language. When I think of Mahler I gladly forget the irritating things he occasionally did—every genius does, but his opponents oftener than he!—and I remember only that he enriched my life with such unforgettable performances as of the Tristan and Meistersinger preludes.

Gustav Mahler was misplaced in America. That was his misfortune, but it was a still greater misfortune for us.

O. G. Sonneck.

Music became indeed a universal language when given its utterance through the baton of Gustav Mahler. His was the art of a giant—an art whose direct and simple language spoke always with a moving eloquence to those who had come to know and to appreciate the effortless subtleties and depth of feeling which lay beneath so serene a surface.

Albert Spalding.

It gives me great pleasure to have this opportunity of testifying to my sincere admiration for Mahler, who as composer was certainly a genius, both in depth of emotion and in wonderful constructive power, who as conductor never spared himself in the endeavor to give the most eloquent presentation of any masterpiece entrusted to him, and who as a man convinced every one who knew him of the sincerity of his ideals and of his unswerving devotion to all that is best in art and life. Although my personal acquaintance with Mahler was of a merely casual nature, I had had the good fortune to hear him conduct both in opera and in concert a number of times in this country and abroad, and I never failed to be impressed by the enormous magnetic power which he had over the players in the orchestra; and I consider many of the performances of the Wagnerian operas and of the work of Beethoven and others under his baton as the most inspiring to which I have ever listened.
I am particularly glad to have this opportunity of expressing my profound admiration for Mahler on the occurrence of the performance of his Eighth Symphony for the first time in America, since I was one of the comparatively few Americans who had heard it at its first performance under the leadership of the composer himself at Munich in September of 1910. All who heard that performance were quite swept off their feet by the power of the ideas expressed and by the stupendous constructive skill shown in handling the vast forces involved.

We certainly can never do too much to honor the memory of this great artist, who expended so much of his very life for the development of music in this country and who, it is not too much to say, was really a martyr to the cause.

WALTER R. SPAULDING
(Head of Music Department at Harvard University).

In an age in which the lives of men run their course in the fastest tempo and in which the impressions of yesterday are all too quickly erased by the impressions of to-day, the desire of the Society of the Friends of Music to offer tribute to the memory of Gustav Mahler must be acknowledged as an act of most sincere homage. Not that such a genius would ever be forgotten as long as great art lives.

To those who, like myself, had the privilege of being intimately associated with Mahler in his work and who thus came under his spell, his giant powers left an impress so profound that their influence will never cease to be apparent in all the artistic expressions of these disciples.

The wonderful resourcefulness of the man—his accurate knowledge—his keen, analytical mind—the chasteness of his taste—the elemental force of his temperament—his refined sensibility—his great love and sincerity toward his art—his unremitting energy and his indomitable will—are the qualities that made Gustav Mahler the greatest conductor the world has ever known.

My appreciation would not be complete were I not to
acknowledge those human qualities which made his friendship so covetable. The two seasons in which I was daily associated with him as his concertmaster, revealed on more than one occasion that he was capable of the most sensitive feeling and of great tenderness of heart.

As one who witnessed the great personal triumph which Mahler was accorded on the occasion of the initial performance of the Eighth Symphony in Munich—an occasion which undoubtedly marked the crowning event in his career as composer—I take especial satisfaction in welcoming the performance of this particular work in New York, as it, more than any other of his compositions, contains elements which will help to bring about a greater appreciation of Mahler the composer.

**THEODORE SPIERING.**

Musicians and music lovers in this country are anticipating with keen interest the presentation of Gustav Mahler’s Eighth Symphony, the “Symphony of a Thousand,” as it is called. It is gratifying to assume that both in Philadelphia and New York the presentations of this gigantic work will be attended by many thousands of intelligent and appreciative listeners, and it is the sincere hope of the writer of these lines that, after having listened to the “Symphony of a Thousand,” they will share his enthusiasm for this, the greatest work of one of the great masters in the realm of symphonic music, and that they also may share his belief in Gustav Mahler’s great compelling genius.

**FREDERICK A. STOCK.**

Gustav Mahler, the man, was an unforgettable personality. I remember having seen him for the first time years ago in Hamburg in the house of Hans von Bülow, who would comment upon his young colleague’s rising fame in a familiar but perspicacious manner, calling him “ein genialer Kerl” (a fellow of genius). Such as I saw him then, in my student days, he appeared to me again at the latest stage of his career in New York City.
For in essentials he had changed but little and rarely did an appearance tell so much of a personality. He seemed a fantastic figure cut out from some tale of E. T. A. Hoffman, the romantic poet-musician; the pale, emaciated face, the ascetic look behind the spectacles, a supremely nervous demeanour—though his manner was appealing in its directness and simplicity—bespoke a soul of ardor and unrest, the noble and uncompromising spirit of an artist-apostle, a rich inner life struggling for its own existence and impatient of the world's cumbersome obstacles—the whole pathos, in fact, of the modern artist longing for solitude and self-expression in the midst of the crowd to which he has to cater. For this creator had to be also a "Kapellmeister" all his life; and indeed he was one of the very greatest among them. It was at the director's desk of the Vienna Opera House that I first learned to value and revere him. This master of the massively complex modern orchestra knew how to impart to Mozart's scores a tender grace, a delicacy of touch of purest quality. And years later, Mahler’s leading of Beethoven’s "Fidelio" and of the Leonore Overture, No. 3, at the Metropolitan Opera House was to be one of my most powerful artistic impressions in a lifetime.

It seems almost a paradox that this great operatic conductor should have left symphonies exclusively. The term, however, has to be taken with Mahler in its etymological rather than historical sense. His symphonies are vast complexes of sound in which classical forms are exploded, though much of the classical spirit lurks behind the modern machinery. Many a time a fragrance of ancestral Schubert rises from the deeps, though in the main Mahler seems a continuator of Bruckner. It was for Mahler to walk the path which Beethoven had shown in the Ninth Symphony as he reached out in great sonorous frescoes, for the support of the spoken word, and, deliberately and impressively, associated the human voices to the symphonic fabric. Be it said, to his honor, at this time of obtrusive programme-music which seems to revel in the grotesque, his appeal to words is mostly made to enhance and stir the feeling of the great Beyond.
But the complexity of means employed is that much of an
obstacle in the way of Mahler’s message. Most of us know
the composer merely from hearsay, musicians, perhaps from a
mere, hasty glance at some supremely elaborate score. No
higher tribute could be paid to the “Friends of Music” for their
initiative in producing Mahler’s Eighth Symphony than this very
confession. May the generous initiative pave the way for affection
and gratitude in all music-loving hearts for a prematurely
departed master, whose great skill and sincerity had won him the
admiraton and reverence of his brethren in Apollo!

SIGISMOND STOJOWSKI.

To write the praise of Gustav Mahler to-day means to carry
coals to Newcastle—everybody knows now what a great artist
he was and his compositions will testify for him in all the future.
I am proud that I fought for Mahler at a time when very few
recognized him as a great composer. I published in the “Musik-
latische Rundschau” in 1898 an enthusiastic article about his
First Symphony. The letter he sent me in reply may be of pub­
lic interest, because Mahler speaks in it about himself as a com­
poser, which he very seldom did. Here it is:

My dear Mr. Stransky:

Your letter gave me great pleasure. You hit the
nail on the head in everything you said about my work,
and at the same time you found words to describe the
nature of my art which were the most fitting and most
characteristic I ever heard. If Mozart was properly
called “the Singer of Love” the world may give me—
(of course, in respectful distance of Mozart)—the title,
“The Singer of Nature,” for, since childhood, nature
has meant everything to me.

I am so happy to find some one at last to whom my
music means something, for I had already given up to
despair and doubt that I would live long enough to expe­
rience such recognition. When you come to Vienna—
see me please. Excuse my hurry. Once more heartiest
thanks for your dear words. Yours.

Gustav Mahler.

The facsimile of this letter was published in the Berlin
"Signale," 1911. After Mahler's death I issued a pamphlet, "My Meetings with Gustav Mahler." The last words of it were: "I loved him"—and I love him still. JOSEF STRANSKY.

It is with much pleasure and gratification that I take the opportunity of expressing my ardent admiration for Gustav Mahler, both as a composer and as one who did so much to create a high standard of musical appreciation in America.

Of the great musicians who visited this side of the Atlantic, his name stands out pre-eminently as the most distinctively representative among those of the modern school.

As a composer he ranks among the foremost of his contemporaries, and as the years go on his genius will undoubtedly become more widely recognized throughout the musical world.

His knowledge of orchestral music covered the widest range, and as a conductor his interpretations of the works of the great composers of all schools were an inspiration.

As a man he combined the qualifications of the true artist, modesty, sincerity and idealism, in the highest degree.

The impression he left on those of us who had the good fortune to come in personal contact with him was that of an earnest and devoted musician, ardently in love with his work and imbued with the true spirit of the great masters.

ARNOLD VOLPE.

Mahler was engaged at the Hamburg Opera from 1891 to 1898. During these years I first became acquainted with the man and musician. My father, a member of the Opera Orchestra, had gained fame as a most reliable and musically up-to-date copyist; in fact, he had done work for Rubinstein, D'Albert, von Biber, etc., and Mahler immediately availed himself of my father's services. In 1891 he was writing his First Symphony in D Major, and in the course of getting the material ready for performance and subsequently for the publisher, he became a frequent visitor at our home. I, who was then a student, learned to know his score, and my youthful enthusiasm soon turned to admiration.
for Mahler's great creative genius, and this admiration grew with every work of his fertile mind. His manuscript was by no means very legible, and his words of appreciation, when my father pointed out inaccuracies, gave proof of an unaffected, almost childlike, nature. His capacity for concentrated work knew no limit. During those seven years in Hamburg he wrote three Symphonies, "Das klagende Lied" for Soli, Chorus and Orchestra and a number of songs to poems from the famous collection known as "Des Knaben Wunderhorn," and the copies of all these scores were made in our home.

When one considers the amount of labor his position at the Opera exacted of him, in addition to his creative work, one naturally wonders at his strong vitality. Yet his nervous system was most sensitively organized and he suffered keenly, although mostly silently, when his artistic ideals were misunderstood, which happened only too frequently.

New York is only one of the many places in the musical world which owes him a debt of gratitude, and I am sure the performance of the Eighth Symphony under Leopold Stokowski will be a most sincere homage to Mahler's great genius.

ADOLF WEIDIG.

The Society of the Friends of Music has made for itself a unique place in the artistic activities of New York, producing works of special interest to musicians, which are not given under ordinary concert auspices.

The proposal of this organization to present the Eighth Symphony of Gustav Mahler in New York in April is a proof of an earnest desire to enlarge the opportunities of the students and music lovers of this city.

The Symphony is one of the most significant expositions of modern art and a hearing of it is necessary to a full understanding of the latest developments.

I should feel under still further obligations to the Society if, through their efforts, I were to have the privilege of listening to this imposing work.

ARTHUR WHITING.