

DIE QUARTE

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The Orchestra Suite in E major (1878) by Hans Rott and its Importance for Gustav Mahler's First Symphony¹

"What the World of Music has lost through his death, is beyond estimation [...]. It is as if someone reaches out for a furthest throw, but who, still clumsy, doesn't quite reach the goal. But I know what he was aiming at. Yes, he is indeed so closely related to my own being that he and I appear to be like two pieces of fruit from the same tree, which have been nourished by the same earth and the same air. I might have profited from him infinitely, and together we may have exhausted, to a large degree the contents of this new era of music, which was just commencing."²

These recollections of Gustav Mahler (1860-1911) were recalling his fellow student Hans Rott (1858-1884) who died early in life under tragic circumstances. Born in Vienna as son of an acting couple he had, as Mahler had, studied at the local conservatoire, first the organ (with Anton Bruckner), harmonic studies and piano, and then later composition (with Franz Krenn). Like Mahler, Rott was enthusiastic about Richard Wagner and even visited the first festival at Bayreuth. The musicians Hugo Wolf and Rudolf Krzyzanowski belonged to their mutual circle of friends, as well as the philologist and archaeologist Friedrich Löhr and the Germanist Joseph Seemüller. Rott already worked as an organist during his studying time and is said to have been Anton Bruckner's favourite student who is supposed to have said about him: *"Of this man you will hear great things!"³*

In spite of this, Rott did not have much luck as a composer. After finishing his composition studies in July 1878, he applied – as Mahler did – for the composition prize at a conservatoire competition, most probably with the

first movement of his First Symphony in E major, while Mahler submitted a movement for piano quintet. Although six of the seven participants were awarded a prize, Rott was the only one to leave empty-handed. Mahler, the winner of a first prize, considered Rott's Symphony to be the more significant. It made such an impression on him that he quoted passages from it in his Second (and parts of his Third) Symphony and further developed them in his own fashion.⁴ Mahler, eventually worldwide acclaimed conductor and music director of the Viennese Court Opera, seriously considered giving his fellow student's First Symphony its world premiere performance in 1900 posthumously. Traces of this renewed study can therefore be found in the simultaneously created 5th Symphony, indeed, allusions were even discovered in the 7th.⁵ The reason for this attempt to "make amends" probably also lay in the fact that during his life Rott had never had luck with a performance. When in 1880 he finally succeeded in playing the completed symphony to Johannes Brahms who was authoritative for all musical matters in Vienna, the latter is supposed to have commented: *"It is impossible for him to have done that himself."⁶* Although this utterance was possibly meant as a compliment, and Brahms may anyway have been little tolerant towards a pupil of Bruckner's to whom he was hostile, Rott took this criticism very much to heart. He had hoped to be able to continue composing in Vienna with the help of a state grant, but now saw himself forced to accept a Kapellmeister position in the provinces, in order to earn a living (a difficult path which his fellow student Mahler had also

taken, and which had eventually led him to succeed as a composer). But Rott was of a different nature. During the journey to his new place of work, he suddenly stopped a fellow-traveller at gun point from lighting a cigar. Rott gave the reason that Brahms had had the carriage filled with dynamite. It is not surprising that Rott was admitted to a psychiatric clinic after this scene, and afterwards he was even transferred to the state lunatic asylum in Vienna. "Madness" was diagnosed and later "hallucinatory persecution mania".⁷ Although Rott kept on receiving guests at the asylum, went on writing letters, and occasionally even composed, he wasted away increasingly and died already in June 1884 of lung tuberculosis, having just turned 25.

The creation of the Suite for Orchestra

Rott's E major Symphony was only performed for the first time in 1989 and in the last few years further works - especially chamber music - by Mahler's contemporary have become known. One orchestral piece however has been lying dormant until recently, and is of similar importance to Rott's and Mahler's lives as the E major Symphony: the Suite for Orchestra

This issue focuses on

Hans Rott's Suite in E major

on the occasion of its world premiere on April 12, 2005 in Hagen/Westphalia

Events

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in E major of 1878, which was only first performed on April 12th 2005.⁸ Again, an examination at the Vienna Conservatoire was the motivation for its creation: On May 27th of that year, Mahler and Rott had to pass their composition exams. Rott decided to compose a suite for orchestra. On May 6th he mentions the work for the first time in a letter to his friend, the writer Heinrich Krzyzanowski:

*"I am presently fully consumed by the impending end of year exams at the Conservatoire for which I have not accomplished anything yet; the score of the two movements of a suite for orchestra I will have completed soon and I would therefore be covered for the examination which will take place on May 27th [...]."*⁹

The preserved sketches which are held at the Austrian National Library (Reference Mus. Hs. 28348) show that Rott had originally anticipated three movements because he planned besides a "prelude to a suite for orchestra" also a motivically-thematically independent "second movement to the suite" as well as a "last movement to the suite". The latter heading would of course not make any sense, had no more than two movements been planned. On top of this the tradition of the suite – a loose chain formation – demands that several (at least three) movements be combined. Rott, however, only barely completed two movements in the shape of a score: the first and the "last", whereby both

movements are constructed from the same thematic material. In the draft, a short version of the first movement is even joined seamlessly to the beginning of the "Last Movement", which nevertheless has also been written out separately – as in the later score. The score of the two orchestrated movements was also only at a later date separated at the end of the (later) "Prelude": A double bar-line as well as the word "Fine" mark the interruption here. One has to assume that the reason for this action lay in the fact that Rott was running out of time and that he decided to now only perform this "Prelude" for the final examination. This is also supported by the fact that in comparison to the single parts, in the hand-written score much less agogic, dynamic, articulatory and tempo markings can be found in both movements. Only nine days before the examination Rott wrote to Krzyzanowski:

*"Tomorrow, Sunday, the copyist is coming, and I have hardly written out half of my parts, therefore the majority will have to be done during the night [...]. The above mentioned examination is bound to show very poor results according to [director] Hellmesberger's prognosis. For he is thinking of having every examination piece played through only once, if it contains more than six mistakes, the score will merely be presented to the highly esteemed examination panel!"*¹⁰

It can be furthermore deduced from the letter that the young composers

had to rehearse and conduct their works themselves for the non-public presentation to the panel. Gustav Mahler at this occasion probably presented the – today missing – overture to his planned opera *Die Argonauten* (the Argonauts).

Contrary to the later composition competition (Concours) at which Rott was the only participant not to receive a prize, the first movement of the E major Suite was positively received at the examination on May 27th, 1878. On May 30th Rott wrote:

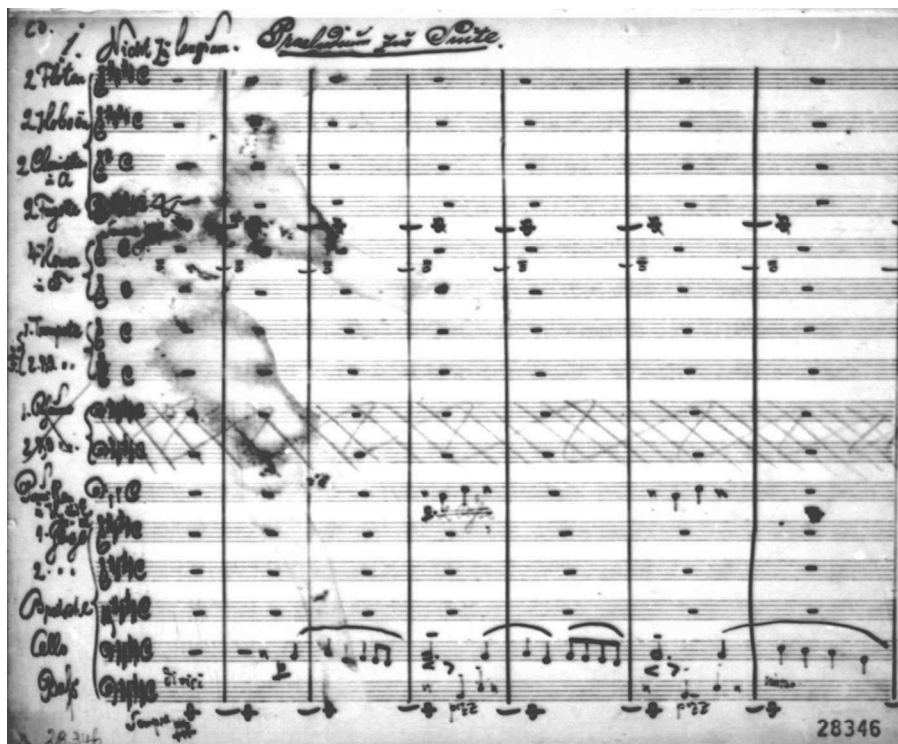
*"The result of the examination was a pitiful one because we were all together accepted for the Concours, taking into consideration the fact that we all are passing as pupils of the second year. The bonus of my exam piece consisted of the fact that I had given up 'Wagnerianism' for which I was rewarded with the 'Concours-ticket'!"*¹¹

The success of the E major suite was therefore a prerequisite for the participation at the following competition two months later. Rott completed his studies with "utmost distinction".¹²

An analytical look at the music of the E major Suite¹³

Stylistically, the Suite for Orchestra in E major can distinctively be classified within the realms of the Bruckner and Wagner succession. The still clear and block-shaped construction in the draft has been loosened up by differentiated part writing (voice leading), instrumentation, phrasing and articulation in the score. The first movement ("Nicht zu langsam" ["Not too slowly"]) has been divided into three parts, whereby the first two are defined by their respective main themes, and the third one then attempts a synthesis.

The two themes also constitute the complete thematic material for the suite: The first theme, "accentuated", "with expression" in the cellos from bar 2, and comprising of 9 bars, is set very vocally and is phrased in small groups of three to five notes. The theme moves mainly in crotchets, the range narrowly contained. The 2nd Theme, initially presented by the violas (from bar 36) seems considerably more agile because of its sequence of quavers, numerous intervals of a second, and a large range of altogether a ninth. It dominates the second part of the first movement and appears predominantly in the



Hans Rott, Praeludium zur Suite [Prelude to the Suite in E major for Orchestra]. Score, sheet 1r., Austrian National Library Vienna, Mus. Hs. 28346.

Rott: Suite, 1st movement, bar 2 ff., Vc (1st theme, beginning)



Rott: Suite, 1st movement, bar 36 ff., Va (2nd theme)

(Counterpoint)



strings. In the first and second horns, partially chromatically, ascending and descending contrapuntal motives can be found in 'intervals of a second' which only hint at forming the length of a complete theme (first in bar 37 f., in the violas bar 38 f.). A climax of the movement after about two thirds is accentuated by the entry of the percussion. The beginning of the first theme, in its original state, sounds again shortly before the end in the cellos and is transformed in a short coda together with other instruments in augmentation.

The second theme also opens the second and "Last Movement" which is set in a slow tempo. This time the first half of the second theme sounds staccato in the low strings. The first horn supplements through a variation of the first thematic heading in portamento. The motive in falling seconds can thereafter be found in the violas. Following this, now all three motivic thematic materials are developed in a contrapuntal manner. A first climax is reached in bar 46, where the first theme sounds in a "broad" und "powerful" wind chorale. The caesuras are interspersed with wild figures of 16th-notes in the high strings, extracted from the material of the second theme. By slowing down the tempo, the absolute climax of the suite is steered towards in bar 63 using the tutti in (*f*) *ff*. The second part of the movement now shows in predominantly double tempo the second theme in differentiated string- and woodwind variations. Two new intensified waves lead to the *fff* (*f*)-ending in the original key by implementing to a larger degree the counterpoint in seconds.

Creation and Budapest Version of the First Symphony

Due to the examination procedure, Mahler must have known Rott's Suite. As he himself was an examinee, and had to conduct his own composition, he

would have heard the first movement of the Suite at rehearsals, or at the latest on the occasion of the examination concert. Apart from this, Mahler belonged to Rott's extended circle of friends who often met in Rott's apartment. While still composing the Suite, Rott wrote to Krzyzanowski: "Mahler lives very close to us, namely in the Florianigasse, where he has a pretty lodging at his disposition"¹⁴ which suggests that Rott had also visited Mahler's abode at least once in those days. The two fellow students then certainly exchanged ideas about their examination compositions. Already in February of that year both had evidently met, as Rott's diary proves.¹⁵

It is therefore not astonishing that Mahler should refer to the E major Suite in his later oeuvre: namely in his First Symphony which he started to draft in 1884—the year of Rott's death. At least the later second movement of the Symphony "Blumine" stems from this time, when Mahler was Kapellmeister at the theatre in Kassel. The movement belonged originally to Mahler's accompanying music to "Living Pictures" based on Joseph Victor von Scheffel's *Trompeter von Säckingen. Ein Sang vom Oberrhein*. Furthermore, in the First Symphony (in the first movement, and in the lyrical central part of the "Totenmarsch") themes are borrowed from Mahler's own *Lieder eines fahrenden Gesellen* which he composed in 1884: from *Ging heut' morgen über's Feld* and *Die zwei blauen Augen von meinem Schatz*. Mahler would have probably shaped the symphonic work into its 5-movement form only in 1888, when he was already Kapellmeister at the Leipzig Town Theatre. According to his own memory, Mahler composed his First in the spring of 1888 "within 6 weeks alongside constant conducting and coaching".¹⁶ Thanks to an only recently published letter to his parents, one can date the work's completion as the 29th or 30th March: "Today my work has been completed [...] Of course, I'll have no trouble performing it [...]."¹⁷ In fact, though, Mahler's envisaged world

premiere in Dresden under Schuch on 7th December of the same year was to fail, so that Mahler had to set up the premiere at his new place of work in Budapest after his departure from Leipzig. On November 20th 1889 the work was heard in its 5-movement form under the title *Symphonien két részben* (Symphonic Poem in two parts). The first part, which comprised the movements one to three, was received positively, the second part though, rather negatively. One can understand this reaction of the public better, when one is acquainted with the recently discovered copy of the lost Budapest autograph, which at least contains the movements I, III and V (with hand-written corrections and supplements by Mahler). The Finale originally contained 37 additional bars at the beginning of the reprise, presenting an un compelling repeat of earlier material.¹⁸ Dramaturgically disturbing was the lack of the bridging viola passage at the end of the long Development section (bar 520 ff.) which Mahler only inserted for the second performance.¹⁹ He also changed the key of the reprise, which sounded another full tone higher in Budapest—in G major.²⁰

Programme of the Hamburg Version

Mahler was able to set up the second performance from his next chef position in Hamburg: on October 27th 1893 the First was heard again under his baton, now under the title "Titan", a *Symphonic Poem in the form of a Symphony*. The score which the Hamburg performance was based on has been preserved and is considered the earliest source to the complete five-movement-form. It is easily recognizable that Mahler expanded the instrumentation as opposed to the Budapest version: In the first movement he added a third flute, in the third movement and in the finale each a third instrument in all four woodwinds. Furthermore, Mahler supplemented

more exact programmatic movement titles as well as the more precise main title "Titan" which derives from Jean Paul's court-society novel of 1800-1803 by the same name. The Hamburg programme leaflet looked as follows:

"in the manner of Callot" refers to E.T.A. Hoffmann's *Fantasiestücke in Callots Manier. Blätter aus dem Tagebuche eines reisenden Enthusiasten* (Fantasy Pieces in Callot's Manner. Pages from the Diary of a travelling enthusiast), for which no lesser

part "Purgatorio" (Purgatory). In both works musical references are made to the *Dante-Symphony* by Franz Liszt.²⁴

Nevertheless, all these programmatic references must not be taken as though single passages of the First could be matched up to particular situations in novels. In fact Mahler, with hind sight, even expressly opposed too detailed descriptions and in the end withdrew the programme again. He no longer wanted the work to be seen as a *Symphonic Poem*, but rather presented it finally after a further performance in 1896, henceforth as a four-movement *Symphony in D major*, having removed the "Blumine"-movement. In this form, the First was printed for the first time in 1899, and can be predominantly found in today's concert programmes.

Particular musical features of the Hamburg version

If one compares the four movements of the commonly known later version with the early Hamburg version of 1893, one quickly detects also differences in the music.²⁵ After the Hamburg performance Mahler again undertook a strengthening and a differentiation of the instrumentation. Thus he enlarged the orchestra by adding to each woodwind section a fourth instrument, as well as three further horns. Instead of a general increase in the mass of sound, Mahler undertook rather specific, detailed changes.

The strings unison beginning of the first movement, which according to Mahler represents "the awakening of nature", was already conceived in three-fold piano, but not yet with a three-fold division of the cellos and basses, and without the unreal sound of the harmonics, rich in overtones. On the other hand, the instruction to "go into harmonics" can be found 1893 already at the corresponding place at the beginning of the development (bar 163), where again a lower octave was chosen and the cellos were integrated. The later omitted instruction "with echo sound" for the entry of the clarinets and the bassoon (later oboe and two bassoons) with the falling-fourths-theme in bar 7 is also of interest. But apart from these differences of nuances, the formal sequence of the sonata form of the first movement was also distinctly different: The repetition of the exposition comprising 162 bars was missing!

Substantial changes can also be detected in the "Scherzo". Here, in 1893,

"Titan", eine Tondichtung in Symphonieform (Manuscript) Mahler.

1. Part

"Aus den Tagen der Jugend", Blumen-, Frucht- und Dornstücke.

[*"From the days of Youth", Flower-, Fruit- and Thornpieces.*]

I. "Frühling und kein Ende" (Einleitung und Allegro comodo)

[*"Spring and no end in sight"*]

The introduction represents the awakening of nature from the long winter's sleep.

II. "Blumine" (Andante)

III. "Mit vollen Segeln" (Scherzo) [*"With billowing sails"*]

2. Part

"Commedia humana"

[*Human Comedy*]

IV. "Gestrandet!" (ein Todtenmarsch in "Callot's Manier")

[*"Stranded!" a Death March in the manner of Callot*]

The following may serve as an explanation for this movement: The author received the external inspiration for this piece of music from the parodistic image well-known to all children in Austria: "The hunter's burial", from an old children's fairy-tale book: The animals from the wood escort the coffin of the deceased hunter to the grave; rabbits are carrying the little flag, ahead an orchestra of Bohemian musicians, accompanied by music making cats, toads, crows, etc. and stags, deer, foxes and other four-legged and feathered animals of the wood in droll poses escort the procession. At this point the piece is intended to be an expression of an on the one hand ironically funny, and on the other hand spookily brooding atmosphere, after which there immediately follows

V. "Dall'Inferno" (Allegro furioso)

[*"Out of the Inferno"*]

The sudden eruption of despair of a most deeply wounded heart.²¹

The educated contemporaries will have been well acquainted with the literary insinuations: *Flower-, Fruit and Thornpieces* refers to the realistic, psychological marriage novel with the same title by Jean Paul of 1796/97 (with the subtitle *or the Marital Status, Death and Wedding of the Advocate of the Poor F. St. Siebenkäs im Reichsmarktflecken Kuhschnappel*), who through the figure of the Leibgeber is also connected with the novel *Titan*. "Blumine" can possibly be traced back to Jean Paul's little anthology *Herbst-Blumine* of 1827.²² And

person than Jean Paul had contributed the introduction.²³ Jacques Callot was a French painter and etcher, whose *Misères de la guerre* (Miseries of the war) of 1633/35 describe the atrocities of the Thirty Years' War. Finally "Commedia humana" in connection with "Dall'Inferno [al Paradiso]" makes one think of Dante's *Divina Comedia* (Divine Comedy) the first part of which is entitled "Inferno" (hell) and the third part "Paradiso" (Paradise). In his unfinished Tenth Symphony Mahler, in 1910, was then also to lend musical expression to the here missing Dante-



The hunter's burial. Wood engraving after a drawing by Moritz von Schwind

Mahler still dispensed with the repetition of the “Ländler-like” main section of nevertheless 43 bars in length! At the end of the Trio Mahler gave an instruction at a low *pp*-chord in the horns in C major which was later omitted (bar 273): “If the 3 horns don’t play the low notes in a tender *pp* and yet distinctly, they are to be redistributed to the 2nd and 3rd trombones and the bass tuba [...]”.

At the beginning of the “Death March” first the solo cellos and basses played the minor version of the melody “Bruder Martin, schläfst Du noch” [“Are you sleeping, brother John”] which is called “Frère Jacques” in French-speaking countries (maybe an allusion to Callot?). Later Mahler reduced this passage to one solo double bass, which is recently interpreted as a solo of the whole double bass group.²⁶ Mahler’s programmatic explanation of the grotesque March (“accompanied by music-making cats, toads, crows”) matches up with the fact that he marked the chromatic, croaking passage in the strings, although not yet “col legno”, that is “to be played with the wood of the bow”, with the semantic explanation “Unkenrufe!” (“toads croaking!”), bar 136 f. with its upbeat).

In the Finale one recognizes the substantial modifications to the Budapest version from the fact that Mahler, on the one hand, erased several bars (between the later bars 41 and 42, after bar 509 and before bar 588) and, on the other, added supplements via inserted pages (before bar 588). It is also interesting that the solo Timpani roll (along with the bass drum) at the end of the work, originally lasted twice as long, the cut-off notes of the complete orchestra, though, were twice as fast (quavers instead of crotchets). The finale effect in the early version therefore seems a little weakened which also may explain the subdued to negative feedback of the Budapest performance. The Hamburg concert *was however* – thanks to the numerous modifications – a success.

A prophetic rarity: “Blumine”

This may also be due to the basic reworking of the “Blumine”-movement, which Mahler had revised on the 16th August 1893, less than 2 months before the performance, according to his own notes. He had early doubts about its quality and later called the “*sentimentally enraptured*” movement an “*episode of love*”.²⁷ Still, the stage-music movement (which was already created in an early version in 1884 and which we do not

know) contains as it were “in nuce” already numerous elements of the Mahler’s later symphonic writing.

So the “post horn” episode of the 3rd movement of the Third Symphony seems here to be anticipated in both outer parts of the tripartite structure, both of which are dominated by the serenade-like solo trumpet melody. In the middle section there are uncanny sound effects due to divided tremolo strings and the harp repeating octaves in demi-semiquavers (from bar 63) which already point to the harp-, guitar- and mandoline-passages in the second *Nachmusik* (Night Music) of the Seventh. The following woodcut-like compilation of a melancholic oboe melody with a double bass line (from bar 72) makes one think already of the first movement of the Ninth. And the passage from bar 79 to be played “*Etwas bewegter* [a little more moving] (*Quasi Allegretto*)” with the interlinking lines of the solo horn and the first violins already conjures up the secondary sections of the funeral march of the Fifth Symphony. Mahler pours out a whole multitude of characteristic ideas here in a short sequence, from which he will later produce whole movement sections.

The potential of this little “Blumine”-movement is hence not to be underestimated. Nevertheless, when Mahler was considering presenting the work as a four movement Symphony, it was surely no difficult decision to decide with which movement he could most dispense with. Even though the work in five-movement form was announced on the programme leaflets and carried out in Budapest and Hamburg, Mahler must have at an earlier stage thought about the sequence (and number?) of movements. This is suggested by the Hamburg autograph where the numbering of the first, third, fourth and fifth movements was subsequently changed – one notices erasures, corrections and wrongly placed rehearsal numbers, whereas solely the position of the “Blumine”-movement was not changed. The fact that the “Blumine”-movement, despite its early creation

and subsequent withdrawal, is clearly connected with the symphonic work, can be deduced from the “Scherzo” and from the final movement, in which, parts of the trumpet melody were reintroduced.

Mahler’s First and Rott’s E major Suite

Decisive for the overall evaluation of the symphony however, is the hitherto unknown motivic-thematic relationship to Hans Rott’s E major Suite. Even the contrapuntal motive of the suite, in intervals of a second, partially chromatically ascending and descending, seems to have been adopted by Mahler’s Symphony (compare for example Rott’s Symphony second movement, bar 21 with Mahler’s Finale bar 362, for horn in both cases). But especially the chorale theme, which in the finale of the symphony symbolizes the spheres of Paradiso, and sounds in fortissimo in all (later seven) horns, is clearly derived from the first half of the main theme of the Suite. This can easily be recognised, if one writes one theme above the other. The sequence of intervals and rhythms is identical for all seven notes of the Rott theme; Mahler merely added one note (the upper fourth d) at the beginning, which is already latent in the repeat of the theme in the first movement of Rott’s Suite (the equivalent e in several octaves in bar 64).

Through this a sequence of two fourths results, separated by the interval of a second, which by extension in turn acts as the main theme of the first movement. Also in the main theme (40 bars) of the first movement of Carl Goldmark’s symphony *Ländliche Hochzeit* [Rural Wedding] of 1875/76 there is a passage (bars 29-34) which bears a resemblance to Rott’s resp. Mahler’s theme.²⁸ I, however, consider it unlikely that it should have been a concrete model for Mahler. For one thing, the Goldmark version is extended by a minim (B) at the beginning. Moreover, Rott and Mahler offer a different rhythmic version after the three resp. four long

Rott: Suite, 1st movement, bar 2 ff., Vc



Mahler: 1st Symphony, Finale, bar 388 ff., Hr



notes at the beginning. They adhere to a 1:2 proportion between long and short notes with a long (drawn-out) final tone, each. Goldmark, however, double-shortens in the two last bars and moreover dots and dispenses with the long final note (because his theme is not finished yet). With Goldmark the passage reappears exactly only once in the 60 pages of the first movement's score; there is a faint variation on page 40 of the score; all of them are either in *p* or *pp*. Whereas Rott presents the beginning of his Suite's main theme 14 times in its original version, several times in *ff* or even *fff* in the brass (partly adding other instruments), with the instructions "feierlich" ["solemn"] (II, bar 59) resp. "markirt" ["marked"] (II, bar 93, repeatedly). This rather corresponds to the prominent choral-like form of presentation Mahler chose later.

Why then did Mahler rate this theme of Rott so highly in his symphony? In a discussion with Natalie Bauer-Lechner in the year 1900 Mahler expressed himself as follows:

"With a terrible uproar the last movement begins, joining onto the preceding one without interruption, in which we now see our hero, totally abandoned, and in his most terrible fight with all the sorrow of the world. Again and again he receives, – and the victorious motive with him – a blow to the head by destiny, whenever he seems to rise above it and to gain control over it, and only in death – now that he has conquered himself, and the wonderful allusion to his youth reappears with the theme of the first movement – does he achieve victory. (Glorious Victory Chorale!)"²⁹

The "allusion to the youth" of the hero seems here to be personified by the theme of the Rott Suite, without question a work that was written at a youthful age. Would it be taken too far to also want to see more in the "hero" of the First Symphony than a weak imitation of Jean Paul's personnel of the *Titan* and the *Siebenkäs*, that in spite of an identical side figure, has little in common and doesn't constitute a consistent symphonic programme? Mahler once uttered that it is the "hero of my D major Symphony, which I there [in the Second] carry to the grave"³⁰. Since in the 2nd Symphony one has also detected definite references to Rott's *Œuvre*, one is inclined – above the general metaphor – to apostrophize his fellow student in persona as this hero.

Jörg Rothkamm

- 1 The author wishes to express his warmest thanks to editor Johannes Volker Schmidt, Frankfurt, Martin Brilla, Secretary of the International Hans Rott Society, and Dr Uwe Harten, Austrian Academy of Sciences, for kindly granted information and access to unpublished material.
- 2 Gustav Mahler in den *Erinnerungen von Natalie Bauer-Lechner* [Natalie Bauer-Lechner, *Recollections of Gustav Mahler*], ed. Herbert Kilian, Hamburg 1984, pp. 157f.
- 3 Leopold Nowak, *Die Kompositionen und Skizzen von Hans Rott in der Musiksammlung der Österreichischen Nationalbibliothek* [Compositions and Sketches by Hans Rott in the Music Collections of the Austrian National Library], cit. Thomas Leibnitz, "Ja, er ist meinem Eigensten so verwandt..." [Yes, he is so related to my very own...]. *Hans Rott und Gustav Mahler: Notizen zu einer tragischen Beziehung* [Hans Rott and Gustav Mahler: Notes on a Tragic Relationship], in: Gustav Mahler. *Werk und Wirken* [Gustav Mahler. *Œuvre and Activities*], ed. Wolfgang Partsch, Vienna 1996, p. 79.
- 4 Cf. Helmuth Kreysing/Frank Litterscheid, *Mehr als Mahlers Nullte! Der Einfluß der E-Dur-Sinfonie Hans Rotts auf Gustav Mahler* [More than Mahler's *Symphonie No. 0!* The Influence of Hans Rott's *Symphonie in E major* on Gustav Mahler], in: Heinz-Klaus Metzger/Rainer Riehn (eds.), *Gustav Mahler. Der Unbekannte Bekannte* [Gustav Mahler. *The Unfamiliar Familiar*] (=Musik-Konzepte 91), Munich 1966, pp. 46-64 and Constantin Floros, *Ein Vorläufer Gustav Mahlers? – Hans Rott* [A Predecessor to Gustav Mahler? – Hans Rott], in: *Österreichische Musikzeitschrift* 53/6 (1998), pp. 8-16
- 5 Floros, p. 14 and Kreysing/Litterscheid, p. 62.
- 6 Maja Loehr, *Hans Rott. Biographie* [Hans Rott. *Biography*] (1949) in: Uwe Harten (ed.), *Hans Rott (1858-1884)*, Vienna 2000, pp. 51-96, here p. 87.
- 7 [Maja Loehr's] Consultation of files in Steinhof on June 4, 1949, in: op. cit., p. 239.
- 8 In Hagen/Westphalia by the Hagen Philharmonic Orchestra with Antony Hermus conducting, followed by the Hamburg version of Gustav Mahler's First Symphony. A CD of this performance is available from acousence.
- 9 Hans Rott, letter of May 6, 1878 to Heinrich Krzyzanowski, in: Heinz-Klaus Metzger/Rainer Riehn (ed.), *Hans Rott. Der Begründer der neuen Symphonie* [Hans Rott. *The Founder of the New Symphony*] (= Musik-Konzepte 103/104), Munich 1999, p. 63.
- 10 Hans Rott, letter of May 18, 1878 to Heinrich Krzyzanowski, in: op. cit., p. 64.
- 11 Hans Rott, letter of May 30, 1878 to Heinrich Krzyzanowski, in: op. cit., p. 67.
- 12 Harten, p. 24.
- 13 The analysis is based upon: Hans Rott, *Suite für Orchester E-Dur. Partitur. Erstausgabe Februar 2005* [Suite for Orchestra in E major. Score. First Edition February 2005], ed. Johannes Volker Schmidt, Frankfurt 2005, and, in case of doubt, copy of the autograph (Austrian National Library, Mus. Hs. 28346).
- 14 Hans Rott, letter of May 6, 1878 to Heinrich Krzyzanowski, in: Musik-Konzepte 103/104, p. 63.
- 15 Entry dated February 11, 1878, in: op. cit., p. 142. See also *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, p. 158 where Mahler is quoted having stayed overnight with Rott (between 1876 and 1878, however no established dates).
- 16 *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, p. 175.
- 17 Quoted from Stephen McClatchie, *The 1889 Version of Mahler's First Symphony: A New Manuscript Source*, in: *19th Century Music* 20/2 (1996), p. 100, annotation 5.
- 18 Op. cit., p. 114.
- 19 Op. cit., p. 120.
- 20 Op. cit. and annotation 37.
- 21 Quoted from Sander Wilkens, *Vorwort* [Preface], in: *Gustav Mahler. Sämtliche Werke. Kritische Gesamtausgabe* [Gustav Mahler. *Complete Works. Annotated Complete Edition*]. Vol. 1. *Symphonie Nr. 1. Partitur* [Symphony No. 1. Score], Vienna 1992, pp. V-XVII, here p. VI.
- 22 Cf. Constantin Floros, *Gustav Mahler. III. Die Symphonien* [Gustav Mahler. III. *The Symphonies*], Wiesbaden 1985, p. 28.
- 23 E. T. A. Hoffmann, *Fantasiestücke in Callots Manier. Blätter aus dem Tagebuche eines reisenden Enthusiasten. Mit einer Vorrede von Jean Paul* [With a Preface by Jean Paul]. Berlin & Weimar 1994.
- 24 Jörg Rothkamm, *Gustav Mahlers Zehnte Symphonie. Entstehung, Analyse, Rezeption* [Gustav Mahler's Tenth Symphony. Origin, Analysis, Reception], Frankfurt a.M. 2003, pp. 154f.
- 25 Cf. Gustav Mahler, *Sämtliche Werke, Kritische Gesamtausgabe, Bd. 1, Symphonie Nr. 1. Partitur*, Vienna 1992 and Gustav Mahler, *Symphonie ("Titan") in fünf Sätzen (2 Abteilungen). Partitur* [Hamburger Fassung 1893] [Symphony ("Titan") in five movements (2 parts). Score [Hamburg Version]], Osborne Collection, Beinecke Library, Yale University; a facsimile (hire material) can be obtained from Theodore Presser Company, King of Prussia.
- 26 Cf. Wilkens, p. XV.
- 27 *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, p. 173.
- 28 Carl Goldmark, *Ländliche Hochzeit. Symphonie in fünf Sätzen für großes Orchester* [Rural Wedding. Symphony of Five Movements for Big Orchestra], Munich: Höflich (Study Score 184), n. d. I wish to thank Prof Dr Dr h. c. mult. Constantin Floros most warmly for this information.
- 29 *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, pp. 174f.
- 30 Letter to Max Marschalk dated March 26, 1896, in: Gustav Mahler, *Briefe* [Letters], ed. Herta Blaukopf, Vienna 1996, no. 167, p. 172.

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Hans Rott, Letzter Satz der Suite [Last Movement of the Suite in E major for Orchestra].
 Sketch, sheets 5v. + 6r., Austrian National Library Vienna, Mus. Hs. 28348

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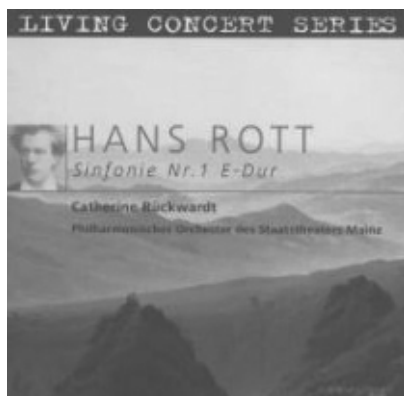
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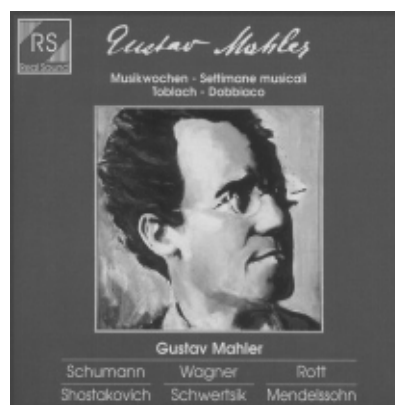
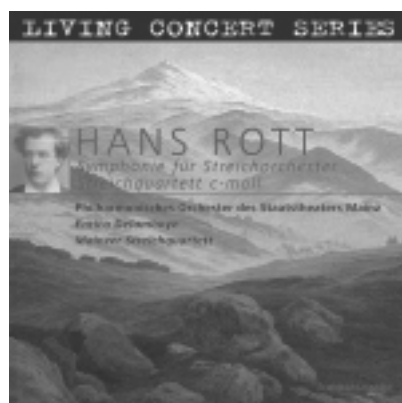
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