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## STUDENTS' PAPERS

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### THE COLLAGE-SHAPED WORLDS OF GUSTAV MAHLER'S *RÜCKERT* SYMPHONIES<sup>1</sup>

**Abstract:** The main goal of this paper was to reveal the very beginnings of collage technique in Western art. Musical materials taking place in the scherzo movements of Gustav Mahler's Fifth, Sixth and Seventh Symphony are arranged astonishingly similar to arrangement of different materials (i.e. fabric, wallpaper, newspaper fragments etc.) in first collage paintings by Picasso and Braque. Considering the fact that composing of the symphonies occurred significantly earlier than the first collage paintings, we come to a conclusion that collage technique pioneered not in the art of painting but in that of music.

**Keywords:** collage, Gustav Mahler, *Rückert* symphonies, scherzos, Pablo Picasso, Georges Braque.

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<sup>1</sup> This paper was written under the mentorship of Professor Tijana Popović Mladenović, PhD, within the study programme Musicology, academic year 2012/13, at the Department of Musicology at the Faculty of Music in Belgrade.

### **In the Domain of a “Second Maturity”**

According to Stephen Hefling, by the time he began work on his Fifth Symphony, in 1901, Gustav Mahler had recognized his Fourth Symphony as the apex of his so-called *Wunderhorn* tetralogy and was ready to embark on new paths of creativity.<sup>2</sup> Hefling also adds that at this time, Mahler found himself at the beginning of his “second maturity” and that his entire development as a composer up to that point was crucial for his subsequent work.<sup>3</sup> Around this time, right at the beginning of the 20<sup>th</sup> century, he also wrote several works that centered around the issue of life and death: the final song of *Des Knaben Wunderhorn*, three settings of poems from Friedrich Rückert’s collection of 400 poems, titled *Kindertotenlieder*, and settings of four independent poems by the same poet.<sup>4</sup> This helps explain why Mahler’s three middle symphonies (the Fifth, Sixth, and Seventh) were dubbed “Rückert symphonies”. Denominating this period as Mahler’s “second maturity” points, among other things, to issues regarding the development (or accomplishments) of his compositional technique in these symphonies.

Not long after Mahler’s death, the fine arts saw the emergence of a new technique. They were the first collage paintings of Pablo Picasso and Georges Braque, from 1912. The significance of the new technique rests on its rejection of the concept of painting as a window into a world of illusions, dating back to the Renaissance; the painting was thereby transformed into a “tray on which to ‘serve’ art”.<sup>5</sup> Due to its abstract nature, the art of music became a favorite topic with the Cubists, who sought parallels between music and their own, similarly abstract art.<sup>6</sup> In this regard, the following question arises: could it be that the collage technique in the fine arts stemmed from the art of music?

According to Miško Šuvaković’s definition in his *Pojmovnik teorije umetnosti* [Lexicon of Art Theory], the defining characteristics of collage are: 1) the excision of elements (materials, meanings) from their original contexts, 2) their

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<sup>2</sup> Cf. Stephen E. Hefling, “Song and Symphony (II). From *Wunderhorn* to Rückert and the Middle-Period Symphonies: Vocal and Instrumental Works for a New Century”, in: Jeremy Barham (ed.), *The Cambridge Companion to Mahler*, Cambridge, Cambridge University Press, 2007, 109.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Horst Voldemar Janson (Horst Woldemar Janson), *Jansonova istorija umetnosti: zapadna tradicija* (Janson’s History of Art: The Western Tradition), Belgrade, Mono i Manjana, 2008, 953.

<sup>6</sup> Ibid.

insertion into a new context, 3) the montage or generation of a structure in which the transplanted elements acquire new meanings, blending with background elements and changing their visual appearance and meaning as a whole.<sup>7</sup> Therefore, the issue of the collage technique's rooting in music might above all refer to the presence of the characteristics of collage listed above in music. In concrete terms, in the case of Mahler's Scherzos mentioned above, this would entail examining the compositional techniques applied in these pieces against the characteristics of collage discussed above. Another question that one might ask is whether the term "collage technique" is at all applicable to music.

### **A World without Gravity (*Strongly, not too fast*)**

It is generally assumed that Mahler began sketching his Fifth Symphony with the Scherzo in 1901. However, it is also known that his plans for his Fourth Symphony feature a movement titled *Die Welt ohne Schwere, D-major (Scherzo)*;<sup>8</sup> this preliminary plan dates back to as early as 1895-6, although Mahler's Fourth Symphony contains no such Scherzo.<sup>9</sup> Mahler's correspondence (from the summer of 1901) indicates that the subheading was meant to signify "the expression of incredible energy [*unerhörte Kraft*]. It is a human being in the full light of the day, in the prime of his life...".<sup>10</sup> On the other hand, if one accepts Vernon Wicker's translation – *The World without Gravity* – as Donald Mitchell argues, the title could bear a double meaning: the weightless state of one's spirit and, supposing that Mahler was interested in physics, the weightless condition of material objects in zero gravity, taking into account the scientific meaning of the word "gravity".<sup>11</sup>

In terms of form, the Scherzo is in a compound ternary (or trio) form, with two trios. It is interesting that here, after two minor-mode movements (in F-sharp and A minor), Mahler turns to a dazzling D major (followed by another two movements, in F and D major). One could perhaps draw an analogy here with Mahler's "human being in full daylight". Nonetheless, the Scherzo fea-

<sup>7</sup> Cf. Miško Šuvaković, *Pojmovnik teorije umetnosti*, Belgrade, Orion Art, 2011, 366.

<sup>8</sup> Cf. Donald Mitchell, "Mahler's Fifth Symphony", in: Donald Mitchell and Andrew Nicholson (eds.), *The Mahler Companion*, Oxford, Oxford University Press, 1999, 300–301. Mitchell here offers two English renderings of Mahler's heading, his own, which reads *The World without Cares* and Vernon Wicker's, which reads *The World without Gravity*, preferring the latter.

<sup>9</sup> Cf. Stephen E. Hefling, op. cit., 114.

<sup>10</sup> Donald Mitchell, op. cit., 301.

<sup>11</sup> Ibid.

tures a wealth of dark and almost frantic moments, which in this case effectively dissemble the fact that D major is the target tonality of the symphony as a whole.<sup>12</sup>

Mahler's Fifth Symphony features a new type of scherzo, which one might call the development-scherzo.<sup>13</sup> Two themes, the scherzo theme and the first trio theme, are initially presented clearly, one after the other, in juxtaposition, to facilitate their various combinations later on. One may observe here the origin of Mahler's counterpoint. As much as all materials are clearly characterized (one might even say isolated), at the same time, they must penetrate each other. Mahler combines them, presenting them simultaneously, which gives rise to contrapuntal combinations of different themes.<sup>14</sup> This principle is at its most prominent in the Coda (bb. 863–918), which features four of the materials presented up to that point.

The Scherzo's structure is entirely governed by counterpoint. The themes are successively singled out one after another, like "good counterpoints to a *cantus firmus*", as Adorno put it.<sup>15</sup> On the whole, the Fifth Symphony Scherzo strives to build symphonic unity on the basis of a series of dances, resembling a suite.<sup>16</sup> Thus this Scherzo, the longest Mahler ever wrote, might be likened to an Austrian waltz, albeit a stylized waltz, while the two Trios might be said to evoke the character of the more stately French waltz.<sup>17</sup> Adorno probably based his comparison of Mahler's Scherzo with a suite on his insight that the Scherzo and Trio themes are not polarized, as they would be, for instance, in a Classical sonata form, as well as on their relative thematic similarity, in addition to the fact that they are indeed presented in a series. That, however, does not mean that there are no differences between them. Their differences are much more prominent in the instrumentation and therefore also in the total sound impression they make. At the beginning of the movement, the Scherzo theme is assigned mostly to the winds. Its sound is much more massive and texture denser than those of the Trio (b. 136), assigned to the strings, slightly slower, and set in a light, transparent texture.

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<sup>12</sup> Ibid., 302. Mitchell is referring here primarily to multiple sections in minor-mode keys, featuring "nervous, shadowy, skeptical, even desperate music".

<sup>13</sup> Cf. Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott, Chicago and London, The University of Chicago Press, 1992, 102.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid., 103.

<sup>16</sup> Ibid.

<sup>17</sup> Cf. Stephen E. Hefling, *op. cit.*, 116.



At the very beginning of the movement, one notices the domination of contrapuntal thinking (bb. 1–39), discussed above. The theme is presented by the French horn *obbligato*, which is then joined by the clarinets and bassoons, which present a counter-melody, whereupon a fuller orchestral sound emerges, layer by layer, on top of the counterpoint between the French horn *obbligato* and the first violins.<sup>18</sup>

Here, the French horn timbre is one of the core elements that inform the character of this Scherzo. In the central episode of the Trio, there are passages that make prominent use of this timbre, which, logically enough, singles out the French horn *obbligato*, which then presents the Trio theme in a dialogue with other instrumental groups.<sup>19</sup> This gesture points to a *concertante* treatment of the instrument. This rather innovative compositional procedure comes up right before the dialogue mentioned above. On a single note (F4), four French horns form a rather condensed canon, unfolding against a sonic backdrop provided by the rest of the orchestra. The theme is stated in each of the four horn parts, clearly marked by a *fortissimo* and a sudden *diminuendo* to a *piano*, followed by equal dynamics in all four horn parts after the entrance of the fourth horn. After that, only the fourth horn remains, whose timbre gives rise to that of a solo French horn *obbligato*, which then engages in a dialogue with the rest of the orchestra (see Example 1). The significance of this passage (especially for Mahler's successors) lay in the emergence of the concept of rhythmical canon, where dynamics is posited as the main parameter of the theme as a whole.<sup>20</sup>

The collage elements may be at their most obvious in the combinations of the Scherzo and Trio themes, that is, of the Austrian and French waltz. It is only natural to assume (following my brief discussion of the movement's form and structure) that an "Austrian sound" predominates, that is, that elements of a "French sound" are gradually worked into the "Austrian sound".

One might argue that the "Austrian" first thrusts into the "French" already at the initial statement of the Trio theme, judging from Mahler's composition-technique procedures applied at that point. Namely, a statement of the transparent Trio theme (b. 136) is accompanied by a counter-melody that, although essentially not interfering with the character of the theme, alludes to the procedure used at the statement of the Scherzo theme.

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<sup>18</sup> Cf. Theodor W. Adorno, op. cit., p. 103.

<sup>19</sup> Cf. Donald Mitchell, op. cit., 305–306.

<sup>20</sup> *Ibid.*, 307.

At the final reprise of the Scherzo, soon after the restatement of the opening theme, there is a moment (see Example 2) that one may no longer interpret as a penetration of the French waltz by the Austrian waltz, but precisely as an integration of the “French” into the “Austrian”, discussed above. A full orchestral sound, up to that point clearly featuring the Scherzo theme, is now followed by the Trio theme, accompanied by the Scherzo theme counter-melody from the opening. In this case, one may indeed argue that there is an element here that is, in line with Šuvaković’s definition of collage, taken from a certain context and placed into a new context, changing its meaning and building a whole with the elements of this new context. It is important to note that the French waltz, that is, Trio material itself, is not transformed (with the exception of a change in register) and thus remains recognizable.

However, this principle of integration does not always apply. Soon afterwards (b. 799), the “Austrian” and the “French” are separated again and placed in a dialogue between the solo French horn *obbligato* and the rest of the orchestra, until the beginning of the Coda.

### **An Eerie Admixture of a *Ländler*, March, and Old-fashioned Trio (*Strongly*)**

Mahler began work on his Sixth Symphony in 1903 and completed it in 1904, when he premièred his Fifth Symphony. Unlike the latter’s five movements and free tonal plan, the Sixth Symphony comprises the traditional four movements, with the sonata form in the opening and final movements. All four movements are in A minor, except the *Andante*, which is in E-flat major.

The composer himself nicknamed the Symphony *The Tragic*. In a way, it is as if he had used the condensed classicism of his Fourth Symphony, inverted and expanded it into a tragic vision ending in a nihilistic void.<sup>21</sup> In his Sixth Symphony, Mahler is undoubtedly an impeccable symphonic dramatist and the Symphony’s tragic dénouement is never certain, until the onset of the reprise in the final movement.<sup>22</sup>

This Symphony’s Scherzo is framed as a Dance of Death, an ancient cultural topos equally prominent in the visual arts, literature, and music, and precisely featuring an eerie admixture of a *Ländler*, march, and an old-fashioned trio.<sup>23</sup> Formally, this Scherzo, too, is a compound ternary form with two trios. The movement’s regular quaver beat with intervening semiquavers in 3/8 time (3/4 in diminution) is a *Ländler* element. The heavy melodic moves in A minor, with

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<sup>21</sup> Cf. Stephen E. Hefling, op. cit., 119.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

pedal notes in the bass and dotted rhythms are precisely a reference to the march from the opening movement. The Scherzo material might be described as reduced and rather repetitive and as such, it persists all the way to the Trio, which “absorbs yet alters the scherzo’s pulse”.<sup>24</sup> It is worth noting that the keys of the Trio, F major and D major, were previously the tonal centers of the opening movement’s second theme (so-called Alma’s theme). The Trio also features sudden changes in meter (from 3/8 to 4/8, 2/4, and 3/4). According to Alma Mahler, those changes imitate the arrhythmic frolicking of their children, stumbling in sand, and, somewhat eerily, their children’s voices turn increasingly tragic and finally die out in a groan.<sup>25</sup>

One may argue that the respective materials of the Scherzo and Trio overlap. The material of the Trio appears in full view, not at all concealed, already at the first statement of the Scherzo (b. 50). Later on, the Trio, marked *Altväterisch* (old-fashioned) acquires an almost inherited dignified character and turns uncomfortably close to the Scherzo, as though in a nightmare.<sup>26</sup> The Trio and Scherzo form a unity intended, with painful insistence, to express the singularity of the movement, almost constantly smuggling in the Scherzo’s rigid theme.<sup>27</sup> Incidentally, a rigid character is a common occurrence when it comes to the themes of the Sixth Symphony as a whole, so one may hardly ascribe it to a tiring melodic invention on Mahler’s part. This rigidity has the same unstable quality that a rigid sonata form has.<sup>28</sup> As a result, the Scherzo acquires a character that evokes danger, even suffocation.<sup>29</sup>

Despite the Scherzo and Trio’s thematic overlapping, they are rather clearly contrasted. The Scherzo’s almost threatening character, presented by the entire orchestra (albeit with different parts entering at different times, at the beginning), is “confronted” by a gentle and fragile trio (like children playing in sand), whose theme is presented by the woodwinds (b. 98). Nonetheless, these materials are related. Although the Trio theme is already presented in the first statement of the Scherzo – which may suggest viewing the Trio as a sort of “thematic transformation” – the statement of that theme at the second appearance of the

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<sup>24</sup> *Ibid.*, 121.

<sup>25</sup> *Ibid.* Alma Mahler’s testimony is almost a premonition of their family tragedy and supports interpretations of Gustav Mahler’s music as a “music that foresees life”. See Mirjana Veselinović, “Smisao mimesisa u poetici Gustava Mahlera” (The Meaning of Mimesis in the Poetics of Gustav Mahler), *Muzikološki zbornik* 23 (1987), 86.

<sup>26</sup> Cf. Theodor W. Adorno, *op. cit.*, 103.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

Scherzo (see Example 3) may still be viewed as an element of collage. Though much less noticeable at this point, here it emerges in a fragmented state and is thus all the more integrated into the tissue of the Scherzo. Since its physiognomy is changed here, its character changes as well; here, it almost entirely assumes the Scherzo's tragic character.

Certainly the most prominent moment in the entire movement is the Coda (see Example 4). Although at first glance it seems that all of the materials heard up to that point are combined in it, the focus is actually on the material of the Trio. In addition to its fragmented state, dispersed, even canonic (solo violin, clarinet, oboe, and so on) exposition in a reduced orchestra, it is heard clearly for the first time in the minor mode, over a tonic pedal with clearly pronounced chromatic alternations between major and minor chords in the accompaniment (which corresponds with Alma Mahler's description – children's voices fading into groans).

It is worth noting that in this movement, the Scherzo never significantly changes in appearance, whereas the Trio "tends" to change in character, which may be related to the extra-musical contents of the Symphony as a whole.

### **A Vignette of Hell and Demonic Glee (*Shaded*)**

In the summer of 1904, whilst still working on his Sixth Symphony, Mahler had already completed two movements of his Seventh Symphony. These are two character pieces, that is, two pieces of *Nachtmusik*, which eventually found their way into the Symphony as its second and fourth movements, respectively, divided by the Scherzo.<sup>30</sup> By the end of summer the next year, the remaining movements were finished as well.<sup>31</sup>

The Symphony's tonal plan is worth noting. Mahler here returns to an open tonal plan, like that of his Fifth Symphony, although here it is not as easy to find the "target" key as it was in the Fifth (D major). One may conclude that the Seventh Symphony's tonal plan is diffuse, given that all five movements are in different keys, with the exception of the second movement and the finale, which share the same tonal center (B minor, C minor, D minor, F major, and C major).

Stephen Hefling notes that the movement's character marking – "Shaded" (*Schattenhaft*) partly sums up this Scherzo as a "vignette of hell and demonic

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<sup>30</sup> Cf. Stephen E. Hefling, "'Ihm in die Lieder zu blicken': Mahler's Seventh Symphony Sketchbook", in Stephen E. Hefling (ed.), *Mahler Studies*, Cambridge, Cambridge University Press, 1997, 185.

<sup>31</sup> *Ibid.*, 171.

glee”, squeezed in between two pieces of *Nachtmusik*.<sup>32</sup> Also, Hefling calls this movement an “impotent *Doppelgänger*” of the Fifth Symphony’s development-scherzo, given that in the Fifth the stylized waltz transforms the course of the entire Symphony, whereas the waltz in the Scherzo of the Seventh simply grows ever more unpleasant, without offering anything beyond the sensuous.<sup>33</sup> Similarly, Adorno likewise labels this Scherzo a “development-scherzo”, limited by the need to constitute a third character piece in between two pieces of *Nachtmusik*.<sup>34</sup>

The Scherzo begins with a gradual assembling of musical fragments and ends by allowing those fragments to disintegrate again. The movement’s construction is contrapuntal; the web of narratives it spins thwarts the crystallization of any sort of clear narrative.<sup>35</sup> The Scherzo’s sound is characterized by quick alternations of blurry and fragmented orchestral colors, most prominently involving the tuba, double bass, and viola solo parts. This seemingly loose network of musical fragments and different narratives is at odds with the dance form that at a first glimpse appears to generate them.<sup>36</sup> The entire course of the Scherzo rests on the principle of so-called infinite negation: the waltz model serving as the basis of the Scherzo’s construction is negated by constant violations of the meter; the musical narrative is negated by a diffuse orchestration and fragmentation of motives, approximating a blurry sound and quick, hardly noticeable dance figures; the periodic structure implied by the movement’s form (a dance-like compound ternary form) is negated by moments of violent eruptions and breakdowns.<sup>37</sup> Mahler evokes the character of the Viennese waltz only to negate it; his characteristic ascending sixths (b. 54) are almost painfully deformed, repeated four times in a row; the interval expands and its deformation is additionally stressed with glissandi (bb. 68–72).<sup>38</sup> This extremely grotesque effect goes on in the remainder of the movement, as the foreground for Mahler’s, as Johnson calls it, dispossessed voice: the solo double bass, its timbre shaded by the bas-

<sup>32</sup> Cf. Stephen E. Hefling, “Song and Symphony (II)”, op. cit., 125.

<sup>33</sup> Ibid.

<sup>34</sup> Cf. Theodor W. Adorno, op. cit., 104.

<sup>35</sup> Cf. Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies*, Oxford, Oxford University Press, 2009, 141. Interpreting various meanings in the narrative character of Mahler’s music, Johnson analyzes different kinds of narratives or voices in it and classifies Mahler’s Seventh Symphony among a group of works that combine different types of voices.

<sup>36</sup> Ibid., 141–142. According to Johnson, elements of this “dance form” include “strong metrical schemes, repetitive rhythmic figures, and clear, sectional orchestration”.

<sup>37</sup> Ibid., 142.

<sup>38</sup> Ibid.

soon, contrabassoon, tuba, and timpani, states a figure deformed by a dynamic “protrusion”, resembling a stumbling drunkard (b. 78), only to become, later on, the counter-melody to the Viennese waltz theme (see Example 5).<sup>39</sup>

The Scherzo is replete with fragments of a lengthy and deformed lyrical narrative, exceeding the framework of a collective dance and anticipating the music of Alban Berg. The lyrical expression itself leads only to a breakdown.<sup>40</sup> Thus, the Trio’s rather expressive theme, first stated by the horns and then the violoncellos (b. 246), is subjected to parody in its restatement alongside the main material toward the end of the movement (there, it is restated by the trombones and the tube, see Example 6) and from that moment on, all the way to the end, it is shaped by a rather radical fragmentation of the material as well as the structure.<sup>41</sup>

When it comes to the breakdown (that is, a number of breakdowns), it almost becomes the foundation of Mahler’s forms, especially in his late symphonies.<sup>42</sup> In this case, elements of a breakdown might be found in the “deformed” orchestral colors, for instance in two passages marked “screaming” (*kreischend*, bb. 154 and 398), which accumulate violent and sharp divisions from the dominant dance motion.<sup>43</sup> Such a breakdown leads to a “manifesto of violence” (bb. 398–407), at once paving the way for a new beginning (the passage is brought to an end by the *pizzicato* in the double-bass part, marked *fffff*, with the following direction: “*So stark anreißen, daß die Saiten an das Holz anschlagen*” – “Strike the string so hard that it hits the wood”).<sup>44</sup> One may conclude that moments like these stress the movement’s fragmentary nature.

The foregoing discussion makes it clear that one may seek elements of collage in the intertwining of different narratives. In that regard, one may interpret the statement of the Trio theme, discussed above, alongside the Viennese waltz theme (b. 417) as a collage. Here, there is an originally stated material – a lyrical theme in the horns and violoncellos – that is isolated from its original context, placed into a new context, and constitutes a whole with that new context – a parody of the lyrical theme stated by the trombones and the tube. Perhaps an even better example of the collage technique is the simultaneous statement of the Viennese waltz theme with the counter-melody stemming from the stumbling-

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<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 144.

<sup>41</sup> Ibid.

<sup>42</sup> Cf. Peter Revers, “The Seventh Symphony”, in: Donald Mitchell and Andrew Nicholson (eds.), *The Mahler Companion*, Oxford University Press, Oxford, 1999, 389.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

drunkard figure (b. 116). This figure is deftly integrated into the new context and even quite similar to the original bass line, featured at the initial statement of the Viennese waltz theme.

The fragmentariness of the Symphony's thematic materials might have also alluded to a type of collage different from what we have seen so far. Instead of two different materials, one of which is found in a new context in a specific section, one might almost view the entire movement as a large-scale collage, within which different fragments, following their initial appearances, emerge in different contexts, which might involve different instruments or groups of instruments, a higher or lower degree of thematic transformation, or some other kinds of change.

### **Could This Be a New Compositional Technique?**

Is it possible to discern from these heterogeneously applied procedures a "pattern" that might be called a technique of composition and, if yes, was it actually an anticipation of a new technique that soon emerged in other arts?

Mahler's contrapuntal textures, posited as pursuing an extended presentation of a material whose un-relatedness is secured by variational and coloristic dissociations of, by and large, essentially related entities, or as the positing of a sudden change in succession of such a material and its orchestral colours, which is perceived, due to its fast pace, as simultaneity, clearly anticipate the artistic technique of collage.<sup>45</sup> Accordingly, the Fifth Symphony Scherzo is characterized by intertwining and then combining two perhaps not essentially but certainly different genres – the Austrian and the French waltz (that is, the Scherzo and the Trio). Their differences are most prominent in their orchestration (a full orchestra with much emphasis on the winds against a reduced orchestra with emphasis on the strings). However, already at their initial successive expositions, they are linked by a rather contrapuntal conception, which, as discussed above, governs the structure of the entire movement. In other words, it is counterpoint that enables the combining of two different waltzes, but then they are not merely juxtaposed, but one sound (in this case the French waltz) is integrated into and becomes another, although its material remains recognizable, that is, emerges in the listener's mind as "the same but a little bit (or entirely?) different".

The second case, my analysis of the Sixth Symphony Scherzo, exhibits a different set of solutions. Whereas the Scherzo retains its character, the Trio's character changes, that is, at each statement, its material grows in character closer to that of the Scherzo (that is, the Trio is gradually integrated into the Scherzo).

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<sup>45</sup> Cf. Mirjana Veselinović, *op. cit.*, 82.

This is made possible mostly by a pronounced thematic similarity between them. However, in line with this Symphony's extra-musical content, discussed above, the Coda leaves the impression of the opposite process. Because the Trio material is first presented in the minor mode, while the remaining parameters remain more or less the same, the impression is that the Scherzo element is integrated into the Trio.

The different voices (or narratives) that intertwine and mix in the Seventh Symphony Scherzo are somewhat related to the procedures noted in the Fifth Symphony Scherzo. In addition, the fragmentariness of its thematic materials, which to an extent shapes the movement's form itself, might suggest a mixture of the collage technique and the kaleidoscope principle. Accordingly, here the principle of "the same but a little bit different" from the Fifth Symphony Scherzo is much more pronounced, due to the almost continuous "excising" of thematic material from its current context and its "insertion" into a different, new context that dominates the movement's sound at that moment. This could give rise to some other considerations, in relation to what was then a new art, linked to music by virtue of their shared "temporal" character.

Silent cinema, which at that time, at the beginning of the 20<sup>th</sup> century, began developing in France, bears similarities with the compositional techniques noted in the Seventh Symphony Scherzo. This "new, popular narrative medium", which modified the narrative construction of traditional narrative media, owed its revolutionary character to cinematic techniques and film-editing practices (the "fade", "dissolve", "cut-in", the juxtaposition of different camera angles, etc.).<sup>46</sup> The link between these collage-editing techniques of early silent cinema and the compositional techniques applied in the Seventh Symphony Scherzo is in the breakdown discussed above and the movement's large-scale collage, as well as their similarities with film editing. Breakdowns interrupting a given musical flow and at once paving the way for a new musical flow to emerge may be likened to direct cuts, that is, sudden switches from one shot to another. The fragmentariness that generates the movement's large-scale collage points to a similarity with the film-editing procedure known as "matting". This technique was developed by Georges Méliès in his *A Trip to the Moon* (*La Voyage dans la lune*) of 1902, which features explorers sleeping in the bottom part of the frame, while the empty black space above them (the upper portion of the frame) features a procession of stars, other heavenly bodies, and various mythical beings.<sup>47</sup> Of course, it is debatable whether there was any influence between Mahler and

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<sup>46</sup> Cf. Rebecca Leydon, "Debussy's Late Style and the Devices of the Early Silent Cinema", *Music Theory Spectrum* 23/2 (2001), 218.

<sup>47</sup> *Ibid.*, 221.



the pioneers of early cinema, or vice versa, because there is no reliable data as to whether Mahler ever saw any of the early silent films, or whether the pioneers of early cinema were ever exposed to Mahler's music.

There is no specific compositional technique that one might use to produce a musical collage. This might be accomplished through contrapuntal working, motivic working, various orchestral procedures, to an extent also by thematic transformations, and may also result from an extra-musical element more or less shaping the musical flow. However, it is a fact that elements of collage are present in the symphonies discussed above. The three examples analyzed above show precisely the poly-generic qualities of collage: on the one hand, one may draw a link with the earliest collages in painting and, on the other, with various types of representation by means of visual communication in contemporary society.<sup>48</sup> What remains certain is that here, precisely in the work of Gustav Mahler, one may locate the roots of a technique that, soon after his death, gave rise to collage.

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## APPENDICES

Ex 1. Gustav Mahler, Fifth Symphony, Scherzo, *Etwas zurückhaltend*, bb. 369–380, the horns.

The image shows a musical score for the horns of Gustav Mahler's Fifth Symphony, Scherzo, measures 369-380. The score is written for four horns (1, 2, 3, 4) and a Piccolo (P. Corno obl.). The music is in 3/4 time and features a melodic line with dynamic markings such as *pp*, *mp*, *mf*, and *ff*. The tempo is marked *Etwas zurückhaltend*. The score includes the instruction *Schalltrichter in die Höhe.* (Horn mutes up) and *molto portamento* (molto portamento). The Piccolo part is marked *rit.* (ritardando).

<sup>48</sup> Cf. Miško Šuvaković, op. cit., 367.

Ex. 2. Gustav Mahler, Fifth Symphony, Scherzo, *Nicht schleppen*, bb. 661–673.

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21 Flöte & Altant Piccolo-Flöte a2

Flöten a1 a2

Hoboen a1 a2

A-Klar. 1 a2

D-Klar. 1 a2

Fag. 1 a2

Contraf.

F-Corno obl. 1 a2

F-Hörn. 1 a2

F-Tromp. 1 a2

E-Tromp. 1 a2

Posaunen 1 a2

Posaune 1 a2 u. Tuba

Pauken *p molto cresc.*

Triangel.

Erste Viol. *ff non legato*

Zweite Viol.

Violen.

Vielle.

Bässe.

21

Edlén Peters. 0015

(continued)

This image shows a page of a musical score for Gustav Mahler's Rückert Symphonies. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Flöten (Flutes), Hoboen (Oboes), A-Klar. (Alto Clarinet), D-Klar. (Bass Clarinet), Fag. (Bassoon), Contraf. (Contrabassoon), F-Corno obl. (First Horn), F-Mitras. (Second Horn), F-Tromp. (First Trumpet), B-Tromp. (Second Trumpet), Fagocena (Fagocena), Tuba, Fagocena (Fagocena), Erste Viol. (First Violin), Zweite Viol. (Second Violin), Viola, Violon. (Violoncello), and Bässe. (Basses). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *molto*, *sempre ff*), and articulation marks. There are also some performance instructions like "Schaltz. auf." and "Pon. III.".

Ex. 3. Gustav Mahler, Sixth Symphony, Scherzo, *Tempo I subito* (*Wuchtig*), bb. 211–218.

The image displays a page of a musical score for Gustav Mahler's Sixth Symphony, Scherzo, measures 211–218. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: Flöten (Flutes), Kl. Fl. 2 (Clarinets), Hoboen (Bassoons), Oboen (Oboes), B-Klar. (Bass Clarinet), B-Basskl. (Bass Clarinet), Fagotte (Bassoon), Contraf. (Contrabass), F-Hörn. (Horns), F-Trap. (Trumpets), Basstuba (Trombone), Pauken (Cymbals), Xylophon (Snare Drum), Erste Viol. (Violins), Zweite Viol. (Viola), Violen. (Cello), Violon. (Double Bass), and Bass. The score is written in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include fortissimo (f), piano (p), and accents. The tempo is marked *Tempo I subito* (*Wuchtig*). The page number 194 is visible at the bottom left.



Ex. 4. Gustav Mahler, Sixth Symphony, Scherzo, *Nicht eilen*, bb. 406-428

The image shows a page of a musical score for Gustav Mahler's Sixth Symphony, Scherzo, "Nicht eilen", measures 101-111. The score is for a full orchestra and includes the following parts: Flöten (Flutes), Oboen. (Oboes), B-Klar. 1. (Bass Clarinet 1), B-Klar. 2. (Bass Clarinet 2), A-Basskl. (Alto Saxophone), Contraf. (Contrabass), F-Hörn. (French Horns), Bastrub. (Baritone Saxophone), Pauken. (Kettenspieler) (Cymbals), Gr.Tr. (Großtrommel) (Bass Drum), Solo-Flot. (Solo Flute), Erste Viol. (First Violin), Zweite Viol. (Second Violin), Violen. (Viola), Vielle. (Violoncello), and Bass. (Double Bass). The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include "Nicht eilen." (Allegretto), "Gr. Fl." (Great Flute), "In B." (Alto Saxophone), "pp" (pianissimo), "dim." (diminuendo), "f" (forte), "pizz." (pizzicato), and "morendo" (ritardando). The page number "101" is in the top left corner.

(continued)

This image shows two systems of a musical score for a symphony. The first system covers measures 102 to 109, and the second system covers measures 110 to 117. The score is for a full orchestra and includes the following parts:

- Flöten:** Flute parts with various dynamics and articulations.
- Hoboen:** Oboe parts.
- B-Klar:** Bass Clarinet part, with a section marked "Schalltr. auf" (sound transfer) and "pp".
- Contraf.:** Contrabassoon part.
- B-Trumpf:** Bass Trumpet part, with a section marked "In B. mit Dämpfer" (in B with mute).
- Pauken:** Drum part.
- Gr.Tr.:** Gong part.
- Erste Viol.:** First Violin part, with a section marked "Solo-Viol. mit dem Anders." (Solo Violin with the Anders.).
- Vielle:** Viola part.
- Bässe:** Bass part, with sections marked "pizz." (pizzicato) and "arco" (arco).

The score includes various musical notations such as dynamics (pp, p, f), articulations (accents, slurs), and performance instructions. The key signature is B major, and the time signature is 4/4. The page number 196 is located at the bottom left.

Ex. 5. Gustav Mahler, Seventh Symphony, Scherzo, *Klagend*, bb. 114-122.

Musical score for Gustav Mahler's Seventh Symphony, Scherzo, *Klagend*, measures 114-122. The score is in 11/4 time and features the following instruments and parts:

- E. H. (English Horn)
- Bcl. B. (Bass Clarinet)
- Hr. 1 (Horn 1)
- 1. Pos. (First Trombone)
- Tuba
- Pk. (Percussion)
- I. Vl. (Violin I)
- II. Vl. (Violin II)
- Va. (Viola)
- Celli (Cello)
- B. (Bass)

Key features of the score include:

- Measures 114-116: Introduction of the English Horn and Bass Clarinet with *pp* dynamics.
- Measure 117: Horns and Trombones enter with *mp marcato*.
- Measures 118-120: Violins and Viola play a complex rhythmic pattern with *pp* dynamics.
- Measures 121-122: Cello and Bass play a similar rhythmic pattern with *pp* dynamics.
- Measures 121-122: Trombone and Bass parts include the instruction *arco* and *spring Bog*.

Ex. 6. Gustav Mahler, Seventh Symphony, Scherzo, *Wild*, bb. 417–426.

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164

Più mosso a tempo

Più mosso a tempo

Wild