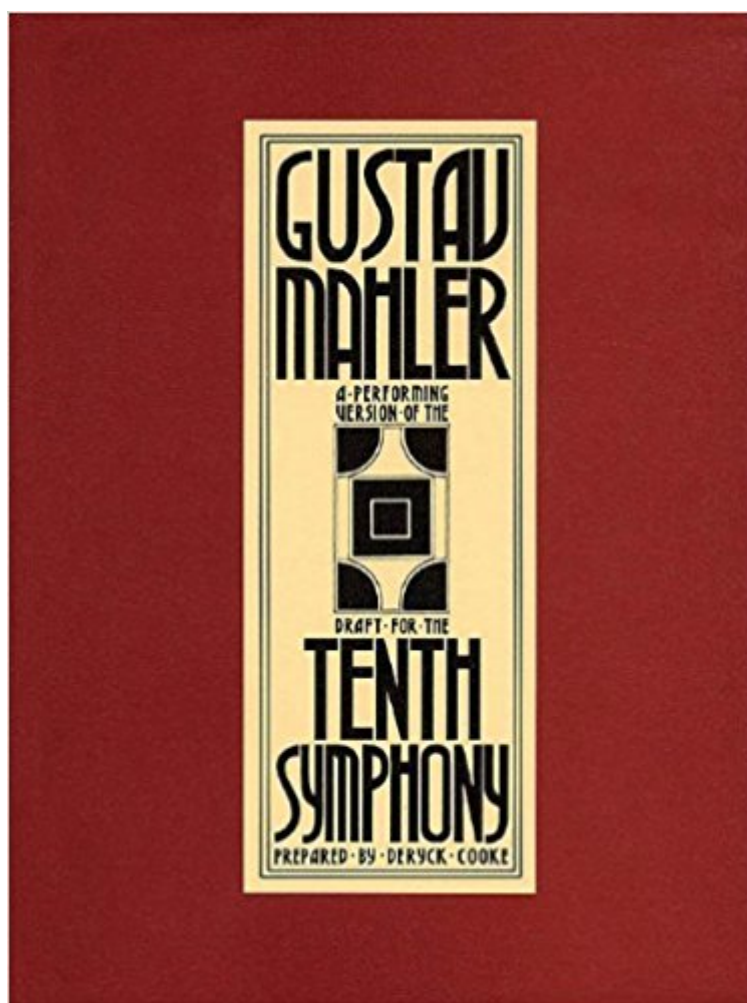


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Tenth Symphony: Full Score (Faber Edition)



Synopsis

Gustav Mahler, a performing version of the draft for the Tenth Symphony, prepared by Deryck Cooke, in collaboration with Berthold Goldschmidt, Colin Matthews, & David Matthews. In English & German.

Book Information

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Customer Reviews

For a musical layman, scores can be a useful adjunct to the listening experience. Often they are illuminating and invaluable in elucidating a composer's intentions above and beyond what the ear alone can tell us. And Mahler's scores are more fascinating than most, filled as they are with the composer's frequent and highly detailed, precise instructions and advice to his performers. But this score is much more even than that. This is Deryck Cooke's performing edition of Mahler's Tenth, which comes with all the caveats about its nature that this brilliant but always self-effacing musicologist attached to his score. What makes it so invaluable is the vivid picture it gives us of the actualities of Mahler's writing - as far as he had got with it before his death. The musical line - the musical argument, if you will, - is complete throughout the entire piece - i.e. there is more 'authentic' Mahler in it than in, say, Mozart's Requiem or Bartok's Viola Concerto. Yes, of course, Cooke has had to compose a lot of material, particularly in the final two movements, to fill in the harmonic and contrapuntal texture of the piece. Nevertheless, there is not a bar that is not, at least in a small sense, Mahler's own. And Cooke has been meticulous in spelling out exactly the nature of the

source materials from which he worked and precisely what all his editorial emendations, corrections and additions have been bar by bar. Mahler had scored (not always fully, but nonetheless consistently) all the first two movements and the first half of the Purgatorio. For these movements, Cooke indicates very clearly what is Mahler's original and what has been added or corrected. For the latter half of the Purgatorio and in the final two movements, only a 4- (occasionally 5-) stave short score was completed at the time of Mahler's death. Here we are presented with that entire short score at the base of each page so that bar by bar comparisons with Cooke's performing score are always immediately apparent. And, of course, there are copious, comprehensive and clear notes at the back on editorial decisions throughout the piece. Cooke's introductory prefaces are also invaluable, eminently readable and - as always with Cooke's work - a model of musicology and musicianship. Before condemning this edition as some have, it is worth remembering how extensive Mahler's own changes could be to the scores of his symphonies, once he had heard them in the flesh. This was something he never had the opportunity to do with either *Das Lied von der Erde* or the Ninth Symphony. To that extent, even these two masterpieces could be said to be incomplete, not having undergone the corrections that Mahler would inevitably have made, at least to the orchestration. This performing edition of a great Mahler symphony takes us a stage further admittedly, but brings us closer to the music and the musician. I shall never forget the impression made by the first performance of this wonderful performing edition of the Tenth at a Prom in the Albert Hall on a hot summer's evening in 1964 (yes, I was there), conducted by the man who had given Cooke so much invaluable help in preparing the score, Berthold Goldschmidt. As the miraculous flute melody in the finale rose out of the chthonic depths of muffled drum, tuba et al. you could have heard a pin drop in that vast space. And the final pages left the audience dumbstruck for some moments before the applause broke out. From all that, you can tell that I have no reservations - ethical, musical or any other-wise - in saying that this edition should be performed alongside the rest of Mahler's symphonic canon - with all Cooke's caveats, yes, but also in the knowledge that this is Mahler's final intensely moving masterpiece, music we all have the right to hear, music which bears his imprint in every bar. If you can read music, I would also encourage you to get hold of a copy of Cooke's score. It will add enormously to your understanding and enjoyment of the piece, I feel sure. As a post scriptum, it is worth noting the irony that Deryck Cooke also left a masterpiece unfinished at his death - the wonderful torso of his study of Wagner's *Ring*, *I Saw the World End*.

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