

## Appendix IV

### Mahler's Repertoire of Orchestral and Choral Works by Living Composers 1885–1911

This list of orchestral (and choral) works (excluding concertos, Lieder etc.) performed by Mahler during the lifetime of the composer, ordered chronologically by date of the first performance under Mahler, has been prepared from Knud Martner's invaluable *Mahler's Concerts* (New York: The Kaplan Foundation and Overlook Press, 2010).

Composer	Work	Date	Performances (lifetime)
Goldmark	Ouvertüre zu <i>Sakuntala</i>	1885.ii.19	1
Brahms	3 Hungarian Dances	1886.iv.18	1
Bruckner	Symphony No. 3 – Scherzo	1886.iv.18	1
Mihalovich	<i>Toldi szerelme</i> . Overture	1890.x.29	1
Mihalovich	<i>Königshymnus</i>	1890.x.29	1
Bruckner	Te Deum	1892.iv.15	3
Bruckner	Mass in D minor	1893.iii.31	1
Brahms	Symphony No. 3	1894.xi.19	6
Strauss	<i>Guntram</i> . Vorspiel, 1. Akt	1895.ii.04	3
Bruckner	Symphony No. 4	1895.ii.18	3
Foerster, B.	Symphony No. 3	1896.iv.13	2
Dvorák	Hero's Song	1898.xii.04	1
Strauss	<i>Guntram</i> . Vorspiel, 2. Akt	1899.ii.19	3
Perosi	<i>La Risurrezione di Lazzaro</i>	1899.iii.13	2
Strauss	<i>Aus Italien</i>	1899.xi.19	1
Dvorák	<i>The Wood Dove</i> , op. 110	1899.xii.03	1
Goldmark	<i>Im Frühling</i>	1900.iii.18	3
Dvorák	Serenade, op. 44	1901.ii.24	1
Strauss	<i>Sinfonia domestica</i>	1904.xi.23	1
Strauss	<i>Till Eulenspiegels lustige Streiche</i>	1909.x.21	11
Dukas	<i>L'apprenti sorcier</i>	1909.xi.25	2
Debussy	Nocturnes	1910.ii.17	2
Strauss	<i>Don Juan</i>	1910.iii.03	3
Busoni	<i>Turandot</i> . Suite	1910.iii.10	2
Debussy	<i>Prélude à l'après-midi d'un faune</i>	1910.iii.10	2
Pfitzner	<i>Das Christ-Elflein</i> . Overture	1910.iii.30	1
Strauss	<i>Also sprach Zarathustra</i>	1910.xi.01	3
Debussy	Images. No. 3, <i>Rondes de Printemps</i>	1910.xi.15	2
Elgar	Variations on an Original Theme, op. 36	1910.xi.29	2
Debussy	Images. No. 2, <i>Iberia</i>	1911.i.03	3
Enescu	Suite No. 1, op. 9	1911.i.03	3
Pfitzner	<i>Das Käthchen von Heilbron</i> . Overture	1911.i.17	2
Strauss	<i>Ein Heldenleben</i>	1911.i.17	2
Chadwick	Overture to <i>Melpomene</i>	1911.ii.14	2
Hadley	<i>The Culprit Fay</i> , op. 62	1911.ii.14	2
Loeffler	<i>La villanelle du diable</i> op. 9	1911.ii.14	2
Stanford, C.V.	Symphony No. 3	1911.ii.14	2
Bossi	<i>Intermezzi goldoniani</i> , op. 127	1911.ii.21	1
Busoni	<i>Berceuse élégiaque</i>	1911.ii.21	1
Sinigaglia	<i>Le baruffe chiozzotte</i> , op. 32	1911.ii.21	1

In addition, Mahler intended to perform at least three other works that fall into this category:

- Casella: *Italia*, op. 11 (1909)

This was to have been heard at Mahler's concert, the last of three in Rome, on 5 May 1910. Because he was so displeased with the standard and behaviour of the orchestra Mahler cancelled the concert and returned to Vienna. This performance was in part to reflect Mahler's gratitude for Casella's help in organising and publicising his Concert in Paris in April 1910, and Mahler also planned to include it in the 1910–11 season in New York, but the parts failed to arrive in time.

- Novák: *V Tatrách* (1902–07)
- Suk: *Pohádka léta* (1907–09)

Both works were published by UE in 1910, and the material sent to Mahler in New York for a concert of Czech music he was planning, but because of a misunderstanding in the orchestra's office it was all mistakenly returned to UE before the performance. See Mahler's letter to Hertzka, c. 10 February 1911 (*Gustav Mahler Briefe*, Neuausgabe erweitert und revidiert von Herta Blaukopf, 2 Auflage (Wien: Paul Zsolnay Verlag, 1996), 429–30 [where the letter is mis-dated]; Gustav Mahler, *Briefe an seine Verleger*, ed. Franz Willnauer (Vienna: Universal Edition, 2012), 236–37.)