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On Taking Leave:

Mahler, Jewishness and Jazz in Uri Caine's *Urlicht/Primal Light*

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The beginning of Uri Caine's rendition of the first movement funeral march from Mahler's Fifth Symphony on the opening track of his *Urlicht/Primal Light* (Winter & Winter 910 004–2) could hardly be less conspicuous: Dave Douglas plays the trumpet fanfare much like an orchestral trumpeter would. Only when the other instruments enter, do we notice anything unusual. Instead of the polished symphonic grandeur of the original, we are confronted with the sparse and edgy sound of a chamber ensemble. But nothing too untoward is happening: the musicians are playing an accomplished and for the most part faithful arrangement of the original. Caine clearly prefers to use the same instruments or instruments from the same family as in the original whenever he can. At the same time he likes to change instrumental roles instead of assigning instruments to parts in a fixed manner, which leads to some more adventurous solutions. On the whole, the instrumentation is not unlike, for instance, Schoenberg's arrangements for his Verein für musikalische Privataufführungen—his reduction of Mahler's *Lieder eines fahrenden Gesellen* springs to mind.

The chamber arrangement makes for exciting music making. Where the orchestral behemoth of the original often creates a blurry and woolly sound, the agility of the Uri Caine ensemble makes sparks fly, at a fairly conventional tempo. But this electric tension is not only the result of the arrangement, but also of the playing itself. The musicians are alert but relaxed and their playing is—with exceptions such as the fudged first trombone entry—precise but not metronomic. Although there is no stylistic allusion, the jazz background of the performers is arguably detectable from the nature of the musicianship. Nevertheless, if there is anything unusual about the music, it is its faithfulness in both spirit and letter of the original. One might be forgiven for expecting a jazz musician not to take the music *that* literally—until, that is, the actual funeral march theme appears (bar 35/figure 2 with upbeat). Mark Feldman launches into this theme in the style of a Yiddish fiddler, to the oom–pah of the other instruments (which Mahler was too polite to score even though his bass suggests one). Apart from such minor changes, the ensemble sticks closely to Mahler's score. But it is fair to say that we have never heard it like this before!

Irony, 'Banality' and the Musical Representation of Otherness: A Bakhtinian Perspective

It is well known that Mahler's music references other voices, the musics he heard around him: from military signals to Moravian, or more often Bohemian, folk music. However, this aspect of his music was often viewed with suspicion, as something slightly disreputable, or at least as in need of explanation. This is not the place to review the extensive literature on this aspect of Mahler's work, but what emerges is that those critics, who do *not* simply charge Mahler with triviality or banality, tend to explain these offending passages away with recourse to the critic's easiest cop-out: irony or parody.ⁱ Probably the most sophisticated discussion of the use of folkloristic material appears in Adorno's Mahler monograph (1960). Adorno comes back to the use of 'trivial' or 'banal' material, as he calls it, time and again, and regards it dialectically:

Thanks to arrangements of this kind [rhythmic variations, such as in the Andante of the Sixth Symphony, the Scherzo of the Fourth and the *Kindertotenlieder*], Mahler's themes lose the trace of banality that someone so disposed could criticize in some successions of intervals; usually in Mahler the charge of banality dogmatically isolates individual dimensions, blind to the fact that in him character, 'originality,' are defined not by single dimensions but only by their relationships to each other. That Mahler's procedure is exempted by its multidimensionality from the reproach of banality in no way denies the existence of banal elements or their function in the construction of the whole. What artifices such as these metrical devices bring about in banal musical material is the very refraction that integrates the banal into the art-work, which needs it as an autonomous agent, as an element of immediacy in the musical totality. Even the category of the banal is dynamic in Mahler; it appears in order to be paralyzed, not dissolved in the musical process without residue.ⁱⁱ

This is undeniably a thought-provoking passage, but one thing is clear: what we are not allowed to do, what is unmentionable, even unthinkable, is to actually *enjoy* these so-called banal passages. And this is how Mahler is usually performed: priority is given to what one might call the Germanic symphonism, which seems to act as the neutral frame in which other voices are subsumed. Using the terminology of Bakhtinian dialogics, one could argue that Mahler captured the heteroglossia of his musical universe in the stylistic polyphony of his music, in which the Germanic symphonic tradition is the authorial discourse and folkloristic materials appear as represented discourses.ⁱⁱⁱ

The advantage of a Bakhtinian perspective lies in the fact that it does not recognize immanent hierarchies. While represented discourses often appear to be subordinated to the authorial discourse, this is a question of interpretation. The carnivalistic (another Bakhtinian term) performance of the Uri Caine ensemble is a case in point, for it subverts the established hierarchy between symphonic discourse and folkloristic material in Mahler's music and turns it upside down. While the musicians perform the symphonic music with obvious enthusiasm, they demonstrate a particularly keen ear for the representation of otherness in Mahler's music, and they specifically value these voices within his discourse that are so often regarded with suspicion or disdain. In doing so, they seek to restore them to something like their former glory, to recapture the original quality of the music that has been lost in Mahler's classical stylization and/or typical performances of his music. In other words, the musicians' relish does justice to musics that Mahler was unable to. For we can speculate that the 'thrice homeless'^{iv} Mahler was torn between, on the one hand, an instinctual love for forms of music-making that expressed a perhaps diffuse feeling of belonging, and, on the other, his classical training and his professional position as conductor which required an absolute identification with the official canon. By that time, of course, the gulf between high and low culture had become unbridgeable, a point with which Adorno concurs.

It is this radical reinterpretation that makes Caine's approach so fascinating, particularly compared to the often-reified understanding of classical music among jazz musicians who tend to regard it as a generalized cipher for high-cultural prestige.^v Caine enables us to listen to the original in new ways, to discover new aspects that change its very nature. That, surely, is the measure of a successful recomposition. As the following quotation by Caine demonstrates, the rediscovery of the voices contained in Mahler's music is deliberate: "I used to listen to Mahler's music in concerts by the Philadelphia Orchestra. And sometimes I thought: If you played this passage like that at a Jewish wedding, they would throw you out!"^{vi}

Mahler, Caine and the Question of Jewish Music

But why the "*Jewish* wedding"? That Mahler was Jewish (at least until his conversion to Catholicism in order to be eligible for the directorship of the Vienna Hofoper) is well known.^{vii} Mark Feldman's performance of the funeral march theme clearly emphasizes this aspect; both Caine and Feldman are Jewish, although not all members of the Caine ensemble are. The clarinetist Don Byron, for instance, whose klezmer playing is so vital to Caine's Mahler projects, is African-American.^{viii} Yet, whether Mahler's music contains Jewish

elements is more debatable. There are basically two schools of thought, one emphasizing Mahler's position within the Austro-German symphonic tradition and hence denying detectable Jewish influences in his music, and another insisting that such influences are essential for Mahler's music.^{ix} The Uri Caine ensemble's position within this debate is obvious: never before has Mahler sounded so Yiddish—he is (re)claimed as a Jewish voice. It is rather debatable, however, whether the funeral march theme from the Fifth Symphony is of Jewish origin—assuming that this is a clearly definable concept. Yet, Uri Caine is not proposing an archaeological reconstruction of the models to Mahler's music, but is responding to it creatively. His music has at least as much to do with the fictional and imaginary as with the historically factual, and its fascination is not least to be found in the hypostatization of *possible* musics. In other words, it is to a certain extent a simulacrum. Nevertheless, I would argue that his construction of a Jewish identity as represented by Mahler is a political act.

Whatever the identity of the funeral march theme, the case of the trio from another funeral march, although a famously mocking one, the third movement of the First Symphony, is much clearer. This is Leonard Bernstein's chief example for his claim of Mahler's musical Judaism, and Vladimir Karbusicky presents sound evidence that it is indeed of Jewish—specifically Hassidic—origin.^x Again, Uri Caine's interpretation of this music is striking. The framing canon on the minor variant of *Frère Jacques* is already a rather raucous rendition (what with the murmuring by the cantor Aaron Bensoussan, the up-beat glissandi on the electric guitar, the uncanny electronic samples, the substitution of the original timpani by drums and generally coarse playing) of what was a far from balanced and polished symphonic sound even in Mahler's original. But the real revelation is the trio (rehearsal numbers 5 to 8). Where Mahler adds a sentimental and humorous note in a gently folkloristic idiom, Caine and his musicians embark on a full-scale Jewish wedding dance. Once again, though, the notes are from the score, although the musicians continue the klezmer idioms in instrumental solos.

Needless to say, the question of the Jewish origin or otherwise of musical material is a fraught one. Mahler's music, in particular, seems forever transitional, in between, located in a luminal space, a borderland claimed by various parties: between modernism and romanticism; between Christian Western Europe and its variously rural, East-European or Jewish other; between a Central-European legacy and an American claim for inheritance (implicit, for instance, in the oft-repeated, but largely unfounded, claim that the rediscovery of Mahler is due to Leonard Bernstein). In fact, the more emphasis that is laid on the Jewish legacy in Mahler's music, the more legitimacy is granted to an American inheritance. Hence, by

referring to Mahler's music and emphasizing its Jewish qualities, Caine not only situates Mahler in the disputed territory of fin-de-siècle Central Europe, but also writes himself into a history of Jewish music. In interviews he has likewise made it clear that he identifies with his parents' deep commitment to a (mostly secular) Jewish and specifically Hebrew culture, and he names Israeli music as among his first musical influences.^{xi}

This concern for specifically Jewish musical traditions, particularly in the context of jazz, can be found throughout Caine's work. For instance, he collaborated on a CD of Jewish music entitled *Zohar Keter* (1999), and on his *The Sidewalks of New York* (1999), he embarks on a quest for the people behind Tin Pan Alley, many of whom were Jewish—the title track is by the Russian–Jewish immigrant Irving Berlin. Needless to say, the Tin Pan Alley repertoire supplies a good part of the so-called jazz standards and was thus instrumental in the shaping of American music—one need only mention George Gershwin. Thus, Caine's Mahler recompositions have to be seen in the context of his construction of a Jewish tradition within jazz. This is not to suggest that Caine belittles the overwhelming contribution of African–Americans to the genre. Like most Jazz musicians, his first two albums *Sphere Music* (1993) and *Toys* (1995) include compositions by African–American jazz greats Thelonious Monk and Herbie Hancock respectively, and he regularly returns to these roots. *The Sidewalks of New York* similarly contains pieces by such pioneering African–American composers as W. C. Handy, Scott Joplin and Eubie Blake. Yet, in view of recent attempts to reduce jazz to an exclusively African–American tradition, Caine's claim for co-ownership is unmistakable.^{xii} This does not only concern his engagement with Jewish elements, but also his fascination with classical music more generally (a long-standing tradition within jazz) as well as with samba/bossa nova, electronic dance and many other musics. The history of jazz that Caine constructs is that of a pluralist, hybrid discourse, not that of a direct, linear cultural transmission from New Orleans to Bebop. That Mahler's music is similarly anti-essentialist and likewise marked by syncretism and hybridity, is only fitting.

In constructing a Jewish tradition within jazz, Caine is by no means alone. The pioneer in this respect is John Zorn who, with his label Tzadik and his various bands, among them Masada (named after a hilltop fortress where Jewish rebels committed suicide rather than surrender to Roman conquerors), propagated the idea of what he called 'radical Jewish culture.' Significantly, Zorn was at the centre of the scene at the Knitting Factory, the home of the Manhattan avant-garde.^{xiii} The venue stood and still stands for eclectic experimentation in which Jewish traits played an important part. The importance of the Knitting Factory for

Caine's career is therefore no surprise, as is the fact that most of his collaborators are drawn from this circle and, indeed, Zorn's outfits.

In contrast to the occasionally purist and essentialist Zorn, Caine is careful to construct a dialogical and inclusive Jewish identity. The klezmer and cantorial elements are complemented by other idioms such as samba/bossa nova, funk, electronic dance music or more traditional jazz elements. His second album devoted to Mahler's music, *Dark Flame* (2003), also contains a track on which Caine reflects upon the Chinese origin of the lyrics to *Der Einsame im Herbst* (The Lonely One in Autumn) from *Das Lied von der Erde* by having Qian Qi's original poem recited to Mahler's music transcribed for a duet of yangqin (a hammered dulcimer) and dizi (a transverse flute). Caine's numerous other projects carry further this stylistic diversity of the Mahler CDs. Accordingly, when I asked him about the role of a Jewish legacy in his music, he replied, "There are certainly aspects of the Mahler project that definitely try to tie in Mahler's Jewish heritage with klezmer and cantorial versions of his music but I would not want to be limited to this because I love so much other music!" and he also distanced himself from "narrow racial stereotyping."^{xiv}

Following the first Mahler project, Caine has also engaged with the music of Wagner, Bach, Schumann, Beethoven, and most recently, Mozart. Yet, the fact that the Jewish references in Caine's music are not isolated but are complemented by elements from other cultural backgrounds does not make them any less significant. Furthermore, I would argue that there is something special about Caine's Mahler recompositions. While his work on other classical composers may not be less brilliant, it seems to be less personal. It sounds as if Caine found a kindred spirit in Mahler. After all, he also returned to him for a second album (not to mention *Mahler in Toblach* [1999], a further live double-CD with the same material as on *Primal Light*), something he as yet to do with any other composer.

Der Abschied

The intersections between Mahler, Judaism and jazz find their richest expression in *Der Abschied* (The Farewell) from *Das Lied von der Erde* on *Urlicht/Primal Light*. The piece is a veritable tour de force. In his Mahler projects Caine tends to concentrate on relatively short pieces. His arrangements of longer symphonic movements usually restrict themselves to excerpts. In this context, one should not forget that the sophisticated combination of fully notated music with various types of improvisation is difficult to sustain over longer periods with structurally complex music, particularly in live performance (although the Uri Caine Ensemble have apparently performed arrangements of the Third and Sixth Symphonies

live).^{xv} Mahler's original, however, is around 30 minutes long, of which a little more than a third remain in Caine's version. Presumably on account of the song's expressive force, Caine was not prepared to follow his usual practice and use only a fragment of the piece. Instead, he chose representative sections that, in succession, capture some of the formal architecture as well as the emotional trajectory of the original. In common with his usual practice, he also restricted himself to sections in C minor or major, the overall tonic. Mahler's original, by contrast, modulates widely and establishes a secondary tonal centre on A minor. Within the selected fragments, Caine sticks even more closely to Mahler's original than usual. There are no instrumental solos, either added horizontally to Mahler's music or inserted vertically in between sections from the original. The only noticeable deviations are the cantor's recitations, but these also replace Mahler's recitatives with structurally and functionally analogous passages and leave his harmonies largely intact (see figure 1).

Nevertheless, the result is quite fundamentally different from Mahler, and the reason is to be found in the lyrics. As is his usual practice with Mahler's songs, Caine excises all the original lyrics, mostly giving the vocal line to instruments. More confusingly, in *Der Abschied*, some instrumental lines are conversely assigned to the cantor, whose employment Caine justifies with reference to Mahler's appreciation of cantorial chant.^{xvi} In keeping with cantorial practice, the new lyrics are of a liturgical nature and are sung in Hebrew. In association with the new text, the music acquires a radically different, new meaning—a meaning it could not have had for Mahler, but one that nonetheless seems appropriate. This demonstrates that Caine's reinterpretations position themselves as reflections and commentaries *on* Mahler, consciously from the perspective of a later age, rather than as neutral renderings of his music.

The original lyrics of *Der Abschied* are a curious combination of two poems by different authors, which in Mahler's source, Hans Bethge's collection *Die chinesische Flöte*, are printed side by side: *In Erwartung des Freundes* (In Expectation of a Friend) by Mong-Kao-Jen and *Der Abschied des Freundes* (The Friend's Farewell) by Wang-Wei. The link between the poems, which Bethge established and Mahler seized upon, is friendship and absence. In the first poem, the expected friend fails to arrive, and in the second he departs. As has often been pointed out, departure here has to be understood in metaphorical terms, and the friend seems to be none other than *Freund Hain*—death itself. Incidentally, these chthonic signifiers were entirely absent in the original Chinese lyrics, but are enlarged in every stage of the cultural transmission. Although Bethge did not know Chinese, they first appeared allusively in the translations he worked with. They are given unequivocal expression by him

and are subsequently seized on by Mahler.^{xvii} In order to close the cycle of the seasons, which shapes *Das Lied von der Erde* as a whole, Mahler finishes with an evocation of spring that is of his own making. While this on the one hand confirms the cyclical structure of nature, on the other the work as a whole evokes that there is of course a certain finality to the spring of rebirth—in essence, you do not really expect another autumn and re-*death* to follow. This, together with the closing apotheosis on *ewig* (eternal), seems to be beholden to a fundamentally Christian idea of transcendence—the glorious apotheosis in C major may confirm this reading.

Caine magnifies the eschatological elements in the song even further in two ways—musically by focusing heavily on the funeral march as well as on the recitatives, and textually by raising the references to death and the after-life to the level of formal liturgy. In the course of this, the question of whose departure we are mourning becomes rather more existential.

Caine's arrangement begins on a truly astounding note. The oboe's turn figure, the most basic motive in Mahler's song, which seems so quintessentially instrumental, is given to the cantor, and one notes with surprise how well it is suited to a cantorial idiom. The Hebrew text used here is the fifth verse from Psalm 118. In the King James version the words are, "I called upon the Lord in distress: the Lord answered me, and set me in a large place [i.e. free]."^{xviii} The solemnity of this opening can hardly be overstated; however, the text is about liberation, not mourning, thus establishing from the start the element of transcendence that in Mahler has yet to be achieved. The cantor remains silent until we reach the recitative, another moment of breathtaking intensity. While the cantor stuck to Mahler's original melody before, he engages in improvisatory melodic flights on the original underlying harmony. As may be guessed from the heightened emotional temperature here, the text is now more unequivocally concerned with death, quoting *El male rahamim*, (the prayer for the dead), in its entirety.

God full of compassion
 Who dwells over us
 Grant perfect rest
 Under the wing of the holy spirit
 In spheres of the holy and the pure
 They glow like the glow of heaven
 The souls of the righteous men and women
 Who went to their eternal world
 For the charity of me mentioning their names
 They will rest in the garden of Eden
 And you will gather their souls with the souls of the eternal living
 And they shall rest in peace where they lie
 And we shall say amen.

The flexible framework of the recitative allowed Caine and Bensoussan to fit the music to the words, and not the other way around, as they had to do with the other sections.

This is followed shortly after by the only section of original vocal melody that Caine kept intact, but that is now given over to verse six from Psalm 118: “the Lord is on my side; I will not fear: what can man do unto me?” So, once again, there is a message of hope and overcoming—overcoming, however, in the face of terrible adversity. At this point, Caine makes his biggest cut, a whole succession of arias—in Mitchell’s terminology—orchestral interludes and another recitative (in A minor), amounting to the main body of the piece. He rejoins the Mahler on the varied restatement of the opening funeral march. This is followed up to the recitative, which again is given over to the cantor. The text is made up of the first four lines of Psalm 121:

I will lift up mine eyes unto the hills, from whence cometh my help
My help cometh from the Lord, which made heaven and earth.
He will not suffer thy foot to be moved: he that keepeth thee will not slumber.
Behold, he that keepeth Israel shall neither slumber nor sleep.

Once again, the theme here is overcoming adversity with the help of the Lord. Significantly, the fourth verse shifts the perspective from the individual to the collective—or rather it reminds the individual of his or her collective identity. Again, Caine cuts the following sections which re-introduce some of the earlier vocal material, and goes straight to the coda in C major, with the trumpet carrying the vocal line. Overall, only the beginning, two of the recitatives, the ending, and, above else, the funeral marches are kept—the main body of the vocal material has been cut. In this way, the emphasis on death and mourning is even stronger than in Mahler’s original. This is emphasized by the lyrics, which are appropriate for funeral services. Perhaps funeral services of a special kind, however: the heavy emphasis on the sonic emblems of European Jewry, of which Mahler was such a prominent representative, and the piece’s overwhelming associations with death on every level, which seem out of proportion for an individual, together with the reference to the collective in the texts, seem to render the piece a lament for the victims of the Holocaust.

This may explain why the Uri Caine Ensemble takes such pains to emphasize the audibly Jewish aspects of Mahler’s music. The music obviously acquired this symbolic meaning only after the Holocaust. It could not have had the same associations for Mahler. Nevertheless, this is clearly a justifiable approach to the music, one that reflects the historical associations of the musical material *prior to* and *after* Mahler. Mahler is thus depicted as a

chain in a larger tradition—a tradition ostentatiously taken up by Uri Caine. Perhaps it is not too fanciful to refer to the message of overcoming contained in the liturgical texts, as well as in Mahler's original and, for that matter, the instrumental coda in Caine's version. For with his work, Caine contributes—as one of many—to the further development of Jewish culture. But it is significant that Caine is referring to the geographical as well as historical gap between the music and culture of Mahler and himself. In other words, the music is audibly displaced. Caine is reacting to Mahler as a late twentieth-century/early twenty-first-century American jazz musician, and he is appropriating Central-European Jewish elements *for* jazz, not least in order to create a space for his own identity *within* jazz. As in Mahler's case, the Jewish elements are incorporated in a wider cultural context, without necessarily losing their specificity. Yet again, as with Mahler, they are not always appreciated within their new context.

Appendix

The Farewell (Mahler after Bethge, transl. Deryck Cooke)^{xix}

The sun is going down behind the mountains.
 In every valley evening is descending,
 Bringing its shadows, which are full of coolness.
 O look! Like a silver bark
 The moon floats up through the blue lake of heaven.
 I sense a delicate breeze shivering
 Behind the dark fir trees.

The brook sings melodiously through the darkness.
 The flowers grow pale in the twilight.
 The earth takes a deep rest and sleep:
 All desire now turns to dreaming.
Weary people go homewards [orig. the working people go home]
 So that, in sleep, they may learn anew
 Forgotten joy and youth.
 The birds huddle silent on their branches.
 The world is falling asleep!

A cool breeze blows in the shadows of my fir trees.
 I stand here and wait for my friend.
I wait for him to take a last farewell.
 I long, O my friend, to be by your side,
 To enjoy the beauty of this evening.
 Where are you? You leave long alone!
 I wander to and fro with my lute
 On pathways which billow with soft grass.
O beauty! O eternal-love-and-life-intoxicated world!

He alighted from his horse and handed him the drink of farewell.
 He asked him where he was going,
 And why it had to be.
 He spoke, his voice was veiled:
 'Ah! My friend –
 Fortune was not kind to me in this world!

Where am I going? I am going to wander in the mountains,
 I seek rest for my lonely heart!
 I am journeying to the homeland, to my resting place;
 I shall never again go seeking the far distance.
My heart is still and awaits its! [Orig. Tired is my foot, and tired
 is my soul]

**The dear earth everywhere
 Blossoms in spring and grows green again!
 Everywhere and forever the distance shines bright and blue!
 Forever... forever...**

The Farewell (Caine's version)

[Psalm 118, 5]
 I called upon the Lord in distress: the Lord answered me, and set me
 in a large place [i.e. free]

[El male rahamim]
 God full of compassion
 Who dwells over us
 Grant perfect rest
 Under the wing of the holy spirit
 In spheres of the holy and the pure
 They glow like the glow of heaven
 The souls of the righteous men and women
 Who went to their eternal world
 For the charity of me mentioning their names
 They will rest in the garden of Eden
 And you will gather their souls with the souls of the eternal living
 And they shall rest in peace where they lie
 And we shall say amen.

[Psalm 118, 6]
 The Lord is on my side; I will not fear: what can man do unto me?

[Psalm 121, 1–4]
 I will lift up mine eyes unto the hills, from whence cometh my help
 My help cometh from the Lord, which made heaven and earth.
 He will not suffer thy foot to be moved: he that keepeth thee will not
 slumber.
 Behold, he that keepeth Israel shall neither slumber nor sleep.

| | Unit 1 | | | | Unit 2 | | | | Unit 3 | | Unit 4 | | | | | |
|-------------|----------------|--------------------|----------------|--------|---------|---------|----------|----------|---------|--------|--------|------------------|-------------------|---------|---------|--------|
| Bars | 1–18 | 19–26 | 27–38 | 39–54 | 55–138 | 137–57 | 158–65 | 166–287 | 288–302 | 303–22 | 323–73 | 374–81 | 381–429 | 430–58 | 459–508 | 509–72 |
| Mahler text | | I, 1–3 | I, 4–5 | I, 6–7 | II, 1–7 | II, 8–9 | III, 1–3 | III, 4–9 | | | | IV, 1–3 | IV, 4–6 V, 1–2 | V, 3–5 | VI, 1–4 | VI, 4 |
| Keys | c | c | c | c–C–c | F–a | a | a | Bb | a–g | c | c | c | c | F | C | C |
| Sections | Intro | Rec 1 | Aria 1 | Cont. | Aria 2 | Coda | Rec. 2 | Aria 3 | Trans. | Intro | March | Rec. 3 | Aria 1' | Aria 2' | Aria 3' | Coda |
| Caine text | Psalm 118,5 | El male rahamim | Psalm 118,6 | | | | | | | | | Psalm 121,1–4 | | | | |

Fig. 1: Tabular overview of ‘Der Abschied’ (following Mitchell): Shading refers to sections used by Caine; small letters stand for minor, capitals for major keys.

i. See the critique of Mahler scholarship in Vladimir Karbusicky, ‘Gustav Mahlers musikalisches Judentum’, in *Hamburger Jahrbuch für Musikwissenschaft*, ed. Peter Petersen and Helmut Rösing, 16 (1999), 179–207; English translation: ‘Gustav Mahler’s Musical Jewishness’, in *Perspectives on Gustav Mahler*, ed. Jeremy Barham (Aldershot: Ashgate, 2005), 195–217. Karbusicky had earlier presented an equally excellent study of the folkloristic influences in Mahler’s music: see his *Gustav Mahler und seine Umwelt* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1978).

ii. Theodor W. Adorno, *Mahler: A Musical Physiognomy*, transl. Edmund Jephcott (Chicago/London: University of Chicago Press, 1992), 107f.

iii. For Bakhtinian dialogics see Mikhail Bakhtin, *Problems of Dostoevsky’s Poetics*, ed. and transl. Caryl Emerson, introduction by Wayne C. Booth (Manchester: Manchester University Press, 1984); *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, transl. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1992) and *Rabelais and his World* (Cambridge, Mass.: MIT Press, 1968). For an introduction to musical applications of Bakhtin’s theories see, for instance, Björn Heile, ‘“Transcending Quotation”: Cross-cultural Musical Representation in Mauricio Kagel’s *Die Stücke der Windrose für Salonorchester*’, *Music Analysis* 23/1 (2004), 57–85; *ibid.*, ‘Kagel, Bachtin und eine dialogische Theorie musikalischer Intertextualität’, in *Musiktheorie zwischen Historie und Systematik: I. Kongreß der deutschen Gesellschaft für Musiktheorie*, ed. Felix Diergarten, Ludwig Holtmeier and Michael Polt (Saarbrücken: Wißner, 2004), 62–9; Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press), 1994 and Kevin Korsyn, ‘Beyond Privileged Contexts: Intertextuality, Influence, and Dialogue’, in *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 55–72.

iv Mahler famously described himself as “thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, as a Jew throughout the world—always an intruder, never welcomed” (Alma Mahler, *Gustav Mahler: Memories and Letters*, Ed. Donald

Mitchell. Seattle: University of Washington Press, 1975, 109). One could of course also say that he was multiply displaced.

v. For the role of classical music in jazz see, among others, Mervyn Cooke, 'Jazz among the Classics, and the case of Duke Ellington', in *Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn (Cambridge: Cambridge University Press, 2002), 153–73 and David Joyner, 'Analyzing Third Stream', *Contemporary Music Review*, 19/1 (2000), 63–87.

vi. See Hans-Jürgen Schaal, "'Wie können Sie das Mahler antun?'" Hans-Jürgen Schaal im Gespräch mit Uri Caine', *Neue Zeitschrift für Musik*, 161/4 (2000), 62–4: 63 (my translation).

vii. See, for example, Edward F. Kravitt, 'Mahler, Victim of the 'New' Anti-Semitism', *Journal of the Royal Musical Association*, 127 (2002), 72–94 and Karen Painter, 'Jewish Identity and Anti-Semitic Critique in the Austro-German Reception of Mahler, 1900–1945', in *Perspectives on Gustav Mahler*, ed. Jeremy Barham (Aldershot: Ashgate, 2005), 175–94: 187.

viii. For Uri Caine's biography see Mark Gilbert, 'Caine, Uri', *Grove Music Online*, ed. Lara Macy, <<http://www.grovemusic.com>> (accessed 25 July 2006). There are numerous internet resources with basic biographical information on Caine, including his own site <<http://www.uricaine.com>> (accessed 27 July 2006). The arguably most comprehensive and informative source is Vic Schirmer, 'Meet Uri Caine', *All about Jazz*, <http://www.allaboutjazz.com/iviews/uacaine_1.htm> (accessed 25 July 2006). There are no significant deviations between different sources (which are presumably all based on Caine's own testimony); Caine has confirmed certain aspects in a personal email dated 6 June 2006. For Don Byron see Mark Gilbert, 'Byron, Don', *Grove Music Online*, ed. Lara Macy, <<http://www.grovemusic.com>> (accessed 26 July 2006).

ix. See Karbusicky, 'Gustav Mahlers musikalisches Judentum.'

x. Leonard Bernstein, 'Who Is Gustav Mahler?', Facsimile edited typescript script for 'Young People's Concert', given 7 February 1960. The Leonard Bernstein Collection, ca. 1920–1989. American Memory. Music Division, Library of Congress, <<http://memory.loc.gov/ammem/lbhtml/lbhome.html>> (accessed 27 July 2006); Karbusicky, 'Gustav Mahlers musikalisches Judentum,

xi. Personal email dated 6 June 2006; for Caine's parents see Schirmer, 'Meet Uri Caine'.

xii. For a summary of these developments see Stuart Nicholson, *Is Jazz Dead? (Or Has It Moved to a New Address)* (New York: Routledge, 2005); compare also David Ake, *Jazz Cultures* (Berkeley: University of California Press, 2002), 146–64.

xiii. See Gary W. Kennedy, 'Zorn, John [Jazz]', *Grove Music Online*, ed. L. Macy, <<http://www.grovemusic.com>> (accessed 27 July 2006), Peter Niklas Wilson, 'Zorn, John', *Grove Music Online*, ed. L. Macy, <<http://www.grovemusic.com>> (accessed 27 July 2006) and Stuart Nicholson, 'Fusions and Crossovers', in *Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn (Cambridge: Cambridge University Press: 2002), 217–52.

xiv. Personal email dated 6 June 2006.

xv. Personal email dated 6 June 2006.

xvi. See Schaal, "'Wie können Sie das Mahler antun?'" , 63

xvii. Cf. Donald Mitchell, *Gustav Mahler: Songs and Symphonies of Life and Death: Interpretations and Annotations* (London: Faber and Faber, 1985), 157–500; see also Stephen E. Hefling, *Mahler: Das Lied von der Erde* (Cambridge: Cambridge University Press, 2000), 28–53.

xviii. I would like to thank Naomi Tadmor who helped me with the Hebrew.

xix. Bold print signals passages Mahler changed or added; the vertical line shows the break between the two original poems.