GUSTAY MAHLER DIES IN VIENNA

Conductor of New York Philharmonic Succumbs in His Native Land, as He Desired.

NOTED ALSO AS COMPOSER

Pirected Vienna Court Opera for Ten Years, and Joined Metropolitan Here in 1908—His Last Symphony.

Special Cable to THE NEW YORK TIMES.

BERLIN, May 18.—Gustav Mahler, late conductor of the New York Philharmonic Orchestra, died in Vienna to-night after an illness which had prostrated him for the last eight weeks. The catastrophe was precipitated by the spread of his heart affection to his lungs, which developed a fatal pneumonic weakness during the last few days.

Mr. Mahler was taken to Vienna from Paris early in May, when his condition

was already realized to be hopeless, in response to his urgently expressed wish to die in his native country.

The German press bestows unstinted tributes to Gustav Mahler's memory.

He is praised as one of the towering musical figures of his day.

Gustav Mahler, who is equally well known as a composer and a conductor, was born July 7, 1860, at Kalisht, in Bo-

nasium at Iglau, at Prague, and at the

hemia.

He was educated at the Gym-

Iniversity of Vienna, where he was also a pupil of the Conservatoire. From 1880 he conducted in various theatres in different towns in Austria, and in 1883 was appointed second conductor at Cassel, becoming first conductor at Prague as Seldi's successor two years afterward. In 1886 he went to Leipsic as Nickisch's assistant, in whose stead he conducted the opera for six months. In 1888 he undertook the direction of the opera at Pesth. In 1891 he went to Hamburg and remained there until 1897. In October of that year he was called to Vienna to direct the Hofoper, and he also succeeded

remained there until 1897. In October of that year he was called to Vienna to direct the Hofoper, and he also succeeded Hans Richter as conductor of the Philharmonic concerts there. The post of Director of the Vienna Court Opera is the one most sought for by German musicians, and Mahler governed the opera with an iron hand for ten years, only giving up this position to come to America in December, 1907.

Mahler is said to have given up his position in Vienna because his duties as conductor came into conflict with his ambitions as a composer. When Mahler undertook the direction of the Imperial

dertook the direction of the Imperial Opera in Vienna dull routine ruled there in everything, an indifference that is indescribable. The wonderful tale was repeated with shudders that the new conductor at one rehearsal had rapped to stop the orchestra 100 times. It was rumored that he had warned leading singers not to sing mezza voce at rehearsals; that he had taken parts away from prima donnas that they thought belonged to them, and crowded into the background singers with "influence" and "protection" at Court." Mahler reformed everything—the orchestra, the company, the scenic decorations. Nothing escaped his notice. He even reformed the ballet. The day he began this reform people thought his fall was at hand, but he still maintained his position, with plenty of enemies, of course. In addition to this the anti-Semitic element in Vienna persecuted Mahler because he was a Jew. What he suffered from this need not be related. It was Heinrich Conried who brought him to America in the Winter of 1907, where he made his first appearance at the Metropolitan Opera House on Jan. 1, 1808, conducting "Tristan und Isolde." He afterward conducted other works of Wagner, Mozart, Tschalkowsky's "Pique Dame," Smeana's "Prodana Nevasta." Beethoven's "Fidelio," and a few other works at this theatre, where he remained for the season of 1908-9, and conducted a few order works at this theatre, where he remained for the season of 1908-9, and conducted a

Damrosch to conduct some special performances of the Symphony Society of New York, and it was with this organization that he made his American debut as a symphony conductor.

The next season of 1909-10 found him at the head of the reorganized Philharmonic Society, and during the season just past he had devoted his time, until his illness came upon him, to this organization.

Several of Mr. Mahler's symphonies have been played here, in some instances conducted by the composer. The most recent of them, however which was pro-

few performances during the season of 1909-10. In his second season in New York he had been engaged by Walte:

recent of them, however, which was produced in Munich last Summer under the composer's direction, has not yet been given here. It calls for an enormous chorus and orchestra. For his symphonic works in general it may be said that he demands not only a huge apparatus, but needs the most extreme length in which to develop and prepare his ideas. His second symphony occupies two hours and forty minutes in delivery, his fifth an hour. He has employed themes, as set forth by his annotators, that are almost whole compositions in themselves. Thus Dr. Nodnagel, analyzing his sixth symphony, played at the Essen Musical Fes-

whole compositions in themselves. Thus Dr. Nodnagel, analyzing his sixth symphony, played at the Essen Musical Festival in 1906, quotes the first theme as being just fifty measures in length. Most of his work has been in symphonic form, he having left eight works of this description. However, he also wrote many songs.