

The Mahler Companion

Gustav Mahler's Symphonies Lewis M. Smoley 1996-09-13 The popularity of Mahler's symphonic works is unremitting. More recordings have been made during the past ten years than in the previous six decades. This work is a companion to the first volume, published in 1986; together, the two review virtually every recording commercially released (as well as some private issues). The intention of both works is to provide a comprehensive analysis of all recordings. A general overview is combined with details of particular importance. Recordings of special merit are noted. The objective critical discussions will appeal to the newcomer as well as the knowledgeable devotee and the work will serve as a valuable addition to university, music school, and public libraries, as well as any music lover's library. This guide provides a symphony-by-symphony commentary, including the unfinished Tenth Symphony, *Das Lied von der Erde*, and piano and chamber music reductions of the works. It includes all new recordings issued worldwide as well as compact disc reissues of previously released recordings and all performances on videocassette. Listings are arranged alphabetically by conductor, and headings for each recording contain specific information about the performers, record label, catalog number, and timing. Helpful indexes by conductor, orchestra, vocal and instrumental soloists, chorus, and record label are included.

Gustav Mahler Donald Mitchell 1980-01-01 Donald Mitchell's second book on the life and work of Gustav Mahler focuses principally on Mahler's first settings of Wunderhorn texts, volumes I and II of the *Lieder und Gesaenge*, his first song-cycle, the *Lieder eines fahrenden Gesellen*, the later, orchestral settings of Wunderhorn poems. The central section of the book explores the extraordinary and often eccentric chronology of the First, Second and Third Symphonies' composition, an often minute exploration which reveals the interpenetration of song and symphony in this period of Mahler's art, emphasizes the significance for these works of imagery drawn from the Wunderhorn anthology, and calls attention to the ambiguous position occupied by much of Mahler's music at this time, suspended as it was between the rival claims - and forms - of symphony and symphonic poem. The final section of the book not only looks at the Fourth Symphony as the final, perhaps most perfect, flowering of Mahler's Wunderhorn symphonies, but also investigates such fascinating topics as the relationship between Mahler and Berlioz, Mahler's addiction to the E flat clarinet, and the influence of Bach on Mahler's later masterpieces.

The Cambridge Companion to the Symphony Julian Horton 2013-05-02 Few genres of the last 250 years have proved so crucial to the course of music history, or so vital to public musical experience, as the symphony. This Companion offers an accessible guide to the historical, analytical and interpretative issues surrounding this major genre of Western music, discussing an extensive variety of works from the eighteenth century to the present day. The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers, including Haydn, Mozart and Beethoven and lesser-known figures, including Carter, Berio and Maxwell Davies. With chapters on a comprehensive range of topics, from the symphony's origins to the politics of its reception in the twentieth century, this is an invaluable resource for anyone with an interest in the history, analysis and performance of the symphonic repertoire.

Reading Mahler Carl Niekerk 2010 Examines literary, philosophical, and cultural influences on Mahler's thought and work from the standpoint of the composer's position in German-Jewish culture.

On Mahler and Britten Philip Reed 1995 In February 1995 Donald Mitchell, the foremost authority on the life and works of Gustav Mahler and Benjamin Britten, celebrated his seventieth birthday. To mark this event, the present Festschrift has been compiled under the editorship of Philip

Reed. Distinguished composers, scholars, colleagues and friends from around the world have written on aspects of the two composers closest to Mitchell's heart - Mahler and Britten - to produce a volume which not only reflects some of the latest thinking on this pair of remarkable figures in the music of our century, but which also pays full tribute to the impact of Mitchell's own work on these composers over the last fifty years. The volume includes the fullest bibliography of Mitchell's writings yet compiled.

Mahler's Forgotten Conductor Hernan Tesler-Mabé 2020 The orchestral conductor Heinz Unger (1895-1965) was born in Berlin, Germany and was reared from a young age to follow in his father's footsteps and become a lawyer. In 1915, he heard a Munich performance of Gustav Mahler's *Das Lied von der Erde* ("The Song of the Earth") conducted by Bruno Walter and thereafter devoted the rest of his life to music and particularly to the dissemination of Gustav Mahler's music. This microhistorical engagement explores how the strands of German Jewish identity converge and were negotiated by a musician who spent the majority of his life trying to grasp who he was. Critical to this understanding was Gustav Mahler's music - a music that Unger endowed with exceptional meaning and that was central to his Jewish identity. This book sets this exploration of Unger's "performative ritual" within a biographical tale of a life lived travelling the world in search of a home, from the musician's native Germany, to the Soviet Union, England, Spain, and finally, Canada.

Gustav Mahler Deryck Cooke 1988 Originally published by Faber and Faber, this new edition is a one-volume study of Mahler by one of his most learned and enthusiastic devotees. Following Cooke's death, the manuscript was prepared by Colin and David Matthews who updated the text, taking into account recent Mahler research, and incorporating Cook's later writings on Mahler.

Malevolent Muse Oliver Hilmes 2015-05-05 Of all the colorful figures on the twentieth-century European cultural scene, hardly anyone has provoked more polarity than Alma Schindler Mahler Gropius Werfel (1879-1964), mistress to a long succession of brilliant men and wife of three of the best known: composer Gustav Mahler, architect Walter Gropius and writer Franz Werfel. To her admirers Alma was a self-sacrificing socialite who inspired many great artists. Her detractors found her a self-aggrandizing social climber and an alcoholic, bigoted, vengeful harlot - as one contemporary put it, "a cross between a grande dame and a cesspool." So who was she really? When historian Oliver Hilmes discovered a treasure-trove of unpublished material, much of it in Alma's own words, he used it as the basis for his first biography, setting the record straight while evoking the atmosphere of intellectual life in Europe and then in [migr] communities on both coasts of the United States after the Nazi takeover of their home territories. First published in German in 2004, the book was hailed as a rare combination of meticulously researched scholarship and entertaining writing, making it a runaway bestseller and advancing Oliver Hilmes to his position as a household name in contemporary literature. Alma Mahler was one of the twentieth century's rare originals, worthy of her immortalization in song. Oliver Hilmes has provided us with an even-handed yet tantalizingly detailed account of her life, bringing Alma's singular story to a whole new audience.

The Mahler Album Gilbert Kaplan 2011-03-01 The Mahler Album is the definitive collection of all known photographs of the legendary composer and conductor Gustav Mahler (1860-1911). Selected and edited by Gilbert Kaplan, a renowned authority on Mahler, the images are enhanced by photographs of Mahler's family, his homes and the opera houses in which he worked and by a rich selection of drawings, paintings and sculpture. The images, many of which are published here for the first time, document Mahler's life from his childhood and student days through his early years as a conductor and to his success in Budapest, Hamburg and, ultimately, Vienna, where he reigned for a decade at the helm of the Court Opera. They also record his years at the Metropolitan Opera in New York and his final post as music director of the New York Philharmonic. Informative captions accompany the illustrations, and revealing commentary provides the historical background. This expanded edition, published to celebrate the 150th anniversary of Mahler's birth (and the 100th anniversary of his death), presents newly discovered photographs and works of art, and a selection of

colorful postage stamps featuring Mahler. Informative captions and revealing commentary provide historical background.

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher 2013-11-01 As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

Performing Music in the Age of Recording Robert Philip 2004-04-10 Listeners have enjoyed classical music recordings for more than a century, yet important issues about recorded performances have been little explored. What is the relationship between performance and recording? How are modern audiences affected by the trends set in motion by the recording era? What is the impact of recordings on the lives of musicians? In this wide-ranging book, Robert Philip extends the scope of his earlier pioneering book, "Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950." Philip here considers the interaction between music-making and recording throughout the entire twentieth century. The author compares the lives of musicians and audiences in the years before recordings with those of today. He examines such diverse and sometimes contentious topics as changing attitudes toward freedom of expression, the authority of recordings made by or approved by composers, the globalization of performing styles, and the rise of the period instrument movement. Philip concludes with a thought-provoking discussion of the future of classical music performance.

Rethinking Mahler Jeremy Barham 2017-07-06 As one of the most popular classical composers in the performance repertoire of professional and amateur orchestras and choirs across the world, Gustav Mahler continues to generate significant interest, and the global appetite for his music, and for discussions of it, remains large. Editor Jeremy Barham brings together leading and emerging scholars in the field to explore Mahler's relationship with music, media, and ideas past and present, addressing issues in structural analysis, performance, genres of stage, screen and literature, cultural movements, aesthetics, history/historiography and temporal experience. *Rethinking Mahler* counterbalances prevailing scholarly assumptions and preferences that configure Mahler as proto-modernist, with hitherto neglected consideration of his debt to, and his re-imagining of, the legacies of his own historical past. Over the course of 17 chapters drawing from a variety of disciplinary perspectives, the book pursues ideas of nostalgia, historicism and 'pastness' in relation to an emergent modernity and subsequent musical-cultural developments, yielding a wide-ranging exploration and re-evaluation of Mahler's works, their historical reception and understanding, and their resounding impact within diverse cultural contexts. *Rethinking Mahler* will be an essential resource for scholars and students of Mahler and late Romantic era music more generally, and will also find an audience among the many devotees of Mahler's music.

Mahler in Context Charles Youmans 2020-11-19 *Mahler in Context* explores the institutions, artists, thinkers, cultural movements, socio-political conditions, and personal relationships that shaped Mahler's creative output. Focusing on the contexts surrounding the artist, the collection provides a sense of the complex crosscurrents against which Mahler was reacting as conductor, composer, and human being. Topics explored include his youth and training, performing career, creative activity, spiritual and philosophical influences, and his reception after his death. Together, this collection of specially commissioned essays offers a wide-ranging investigation of the ecology surrounding Mahler as a composer and a fuller appreciation of the topics that occupied his mind as he conceived his works. Readers will benefit from engagement with lesser known dimensions of

Mahler's life. Through this broader contextual approach, this book will serve as a valuable and unique resource for students, scholars, and a general readership.

The Cambridge Companion to the Lied James Parsons 2004-07 Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows it becomes one of the primary modes of music-making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder*, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context - at once musical, literary, and cultural - with chapters devoted to focal composers as well as important issues, such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography.

The Mahler Symphonies David Hurwitz 2004 "Hurwitz describes the emotional extravagance that lies at the root of Mahler's popularity, the consistency of his symphonic thinking, and his dazzling and revolutionary use of orchestral instruments to create an expressive musical language that is varied in content and immediate in impact."--BOOK JACKET.

Mahler's Symphonic Sonatas Seth Monahan 2015-03-16 Why would Gustav Mahler (1860-1911), modernist titan and so-called prophet of the New Music, commit himself time and again to the venerable sonata-allegro form of Mozart and Beethoven? How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and dramatically inert? Mahler's Symphonic Sonatas offers a striking new take on this old dilemma. Indeed, it poses these questions seriously for the first time. Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans, author Seth Monahan argues that for much of his career, Mahler used the inner, goal-directed dynamics of sonata form as the basis for some of his most gripping symphonic stories. Laying bare the deeper narrative/processual grammar of Mahler's evolving sonata corpus, Monahan pays particular attention to its recycling of large-scale rhetorical devices and its consistent linkage of tonal plot and affect. He then sets forth an interpretive framework that combines the visionary insights of Theodor W. Adorno-whose Mahler writings are examined here lucidly and at length-with elements of Hepokoski and Darcy's renowned Sonata Theory. What emerges is a tensely dialectical image of Mahler's sonata forms, one that hears the genre's compulsion for tonal/rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality. It is a practice that calls forth sonata form not as a rigid mold, but as a dynamic process-rich with historical resonances and subject to a vast range of complications, curtailments, and catastrophes. With its expert balance of riveting analytical narration and thoughtful methodological reflection, Mahler's Symphonic Sonatas promises to be a landmark text of Mahler reception, and one that will reward scholars and students of the late-Romantic symphony for years to come.

Gustav Mahler's Symphonic Landscapes Thomas Peattie 2015-04-06 In this study Thomas Peattie offers a new account of Mahler's symphonies by considering the composer's reinvention of the genre in light of his career as a conductor and more broadly in terms of his sustained engagement with the musical, theatrical, and aesthetic traditions of the Austrian fin de siècle. Drawing on the ideas of landscape, mobility, and theatricality, Peattie creates a richly interdisciplinary framework that reveals the uniqueness of Mahler's symphonic idiom and its radical attitude toward the presentation and ordering of musical events. The book goes on to identify a fundamental tension between the music's episodic nature and its often-noted narrative impulse and suggests that Mahler's symphonic dramaturgy can be understood as a form of abstract theatre.

The Mahler Companion Donald Mitchell 2002

Inside Mahler's Second Symphony Emeritus Rose Professor of Music Lawrence Bernstein 2022-01-28 This guide introduces concertgoers, serious

listeners, and music students to Gustav Mahler's Second Symphony, one of the composer's most popular and most powerful works. It examines the symphony from several perspectives: Mahler's struggle to create what he called the New Symphony; his innovative approaches to traditional musical form; how he addressed the daunting challenges of writing music on a monumental scale; and how he dealt with the ineluctable force of Beethoven's symphonic precedent, especially that of the Ninth Symphony. The central focus of *Inside Mahler's Second Symphony* is on the music itself: how it works, how it works its magic on the listener, how it translates the earnest existential concerns that motivate the symphony into powerful and highly expressive music. Beyond this, the book ushers the Listener's Guide into the digital age with 185 exclusive audio examples. They are brief, accessible, and arranged to flow from one to another to simulate how the symphony might be presented in a classroom discussion. Each movement is also presented uninterrupted, accompanied by light annotations to remind the reader of what they learned about the movement. Each musical event in the uninterrupted presentation is keyed to its location in the orchestral score to accommodate readers who may wish to refer to one. An innovative combination of in-depth analysis and multimedia exploration, *Inside Mahler's Second Sonata* is a remarkable introduction to a masterpiece.

The Cambridge Companion to Bruckner John Williamson 2004-07-15 This Companion provides an overview of the composer Anton Bruckner (1824-1896). Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner's Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria, and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner's career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic, and instrumental aspects are considered, while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance, and the history of Bruckner-reception with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.

Mahler's Nietzsche Leah Batstone 2023-01-24 Examines how Nietzschean ideas influenced the composition of Mahler's first four, so-called Wunderhorn, symphonies. Gustav Mahler and Friedrich Nietzsche both exercised a tremendous influence over the twentieth century. All the more fascinating, then, is Mahler's intellectual engagement with the writings of Nietzsche. Given the limited and frequently cryptic nature of the composer's own comments on Nietzsche, Mahler's specific understanding of the elusive thinker is achieved through the examination of Nietzsche's reception amongst the people who introduced composer to philosopher: members of the Pernerstorfer Circle at the University of Vienna. Mahler's Nietzsche draws on a variety of primary sources to answer two key questions. The first is hermeneutic: what do Mahler's allusions to Nietzsche mean? The second is creative: how can Mahler's own characterization of Nietzsche as an "epoch-making influence" be identified in his compositional techniques? By answering these two questions, the book paints a more accurate picture of the intersections of the arts, philosophy and politics in fin-de-siècle Vienna. Mahler's Nietzsche will be required reading for scholars and students of nineteenth and early twentieth century German music and philosophy.

The Cambridge Companion to Mahler Jeremy Barham 2007-12-13 In the years approaching the centenary of Mahler's death, this book provides both summation of, and starting point for, an assessment and reassessment of the composer's output and creative activity. Authored by a collection of leading specialists in Mahler scholarship, its opening chapters place the composer in socio-political and cultural contexts, and discuss his work in light of developments in the aesthetics of musical meaning. Part II examines from a variety of analytical, interpretative and critical standpoints the complete range of his output, from early student works and unfinished fragments to the sketches and performing versions of the Tenth Symphony. Part III evaluates Mahler's role as interpreter of his own and other composers' works during his lifelong career as operatic and orchestral conductor.

Part IV addresses Mahler's fluctuating reception history from scholarly, journalistic, creative, public and commercial perspectives, with special attention being paid to his compositional legacy.

The Taiwanese Cinematization of Feminine Writing Ya-chen Chen 2022-09-30 A number of Taiwanese scholars gate-kept, filtered, selected, and strategized to transfer Luce Irigaray's, Hélène Cixous's, and Julia Kristeva's French feminist theories into their own national context by exerting their cross-lingual and cross-cultural academic power in the 1990s. They also reshaped, localized, acculturated, marketed, and Taiwanized these French feminist theories, which was essential for Taiwanese academia. According to French feminist literary theories, *écriture féminine* ("feminine writing") refers to women's own written self-expression used to escape from the patriarchal language system. Beginning with a description of the acculturation of French feminist literary theories, this book highlights how women's own spoken voices or autobiographical written expressions appear in Taiwanese cinematic works when the camera is compared to the cinematic pen. It analytically digests the *écriture féminine* of *parler-femme* in the Taiwanese films *The Butcher's Wife*, *Taste of Life*, *Sex Appeal*, and *Ghosted*.

Mahler and His World Karen Painter 2020-09-01 From the composer's lifetime to the present day, Gustav Mahler's music has provoked extreme responses from the public and from experts. Poised between the Romantic tradition he radically renewed and the austere modernism whose exponents he inspired, Mahler was a consummate public persona and yet an impassioned artist who withdrew to his lakeside hut where he composed his vast symphonies and intimate song cycles. His advocates have produced countless studies of the composer's life and work. But they have focused on analysis internal to the compositions, along with their programmatic contexts. In this volume, musicologists and historians turn outward to examine the broader political, social, and literary changes reflected in Mahler's music. Peter Franklin takes up questions of gender, Talia Pecker Berio examines the composer's Jewish identity, and Thomas Peattie, Charles S. Maier, and Karen Painter consider, respectively, contemporary theories of memory, the theatricality of Mahler's art and *fin-de-siècle* politics, and the impinging confrontation with mass society. The private world of Gustav Mahler, in his songs and late works, is explored by leading Austrian musicologist Peter Revers and a German counterpart, Camilla Bork, and by the American Mahler expert Stephen Hefling. Mahler's symphonies challenged Europeans and Americans to experience music in new ways. Before his decision to move to the United States, the composer knew of the enthusiastic response from America's urban musical audiences. *Mahler and His World* reproduces reviews of these early performances for the first time, edited by Zoë Lang. The Mahler controversy that polarized Austrians and Germans also unfolds through a series of documents heretofore unavailable in English, edited by Painter and Bettina Varwig, and the terms of the debate are examined by Leon Botstein in the context of the late-twentieth-century Mahler revival.

After Mahler Stephen Downes 2013-09-19 Stephen Downes examines the work of Britten, Weill and Henze to explore the significance of Gustav Mahler for twentieth-century music.

Gustav Mahler Donald Mitchell 1995 00 Donald Mitchell's well-known study of Mahler's early life and music is now available in paperback. On its first appearance in 1958, the book was greeted as a major advance in Mahler documentation and research. This edition was prepared with the help of Paul Banks and David Matthews, who, in a substantial critical appendix, correct and amplify Mitchell's classic text. Donald Mitchell's well-known study of Mahler's early life and music is now available in paperback. On its first appearance in 1958, the book was greeted as a major advance in Mahler documentation and research. This edition was prepared with the help of Paul Banks and David Matthews, who, in a substantial critical appendix, correct and amplify Mitchell's classic text.

Mahler's Seventh Symphony Anna Stoll Knecht 2019-10-15 Gustav Mahler's Seventh Symphony stands out as one of the most provocative symphonic statements of the early twentieth century. Throughout its performance history, it has often been heard as "existing in the shadow" of the

Sixth Symphony or as "too reminiscent" of Richard Wagner's opera *Die Meistersinger von Nürnberg*. Anna Stoll Knecht's *Mahler's Seventh Symphony* offers a new interpretation of the Seventh based on a detailed study of Mahler's compositional materials and a close reading of the finished work. With a focus on sketches previously considered as "discarded," Stoll-Knecht exposes unexpected connections between the Seventh and both the Sixth and *Meistersinger*, confirming that Mahler's compositional project was firmly grounded in a dialogue with works from the past. This referential aspect acts as an important interpretive key to the work, enabling the first thorough analysis of the sketches and drafts for the Seventh, and shedding light on its complex compositional history. Considering each movement of the symphony through a double perspective, genetic and analytic, Stoll Knecht demonstrates how sketch studies and analytical approaches can interact with each other. Mahler's Seventh Symphony exposes new facets of Mahler's musical humor and leads us to rethink much-debated issues concerning the composer's cultural identity, revealing the Seventh's pivotal role within his output.

Mahler: Symphony No. 3 Peter Franklin 1991-11-29 Conceived as a musical picture of the natural world, the composition of Mahler's grandiose work is described here in the context of the ideas that inspired it and the artistic debates and social conflicts that it reflects.

The Cambridge Companion to the Symphony Julian Horton 2013-05-02 A comprehensive guide to the historical, analytical and interpretative issues surrounding one of the major genres of Western music.

The Mahler Companion Donald Mitchell 2002 The *Mahler Companion* consists of a collection of original essays on Mahler written especially for the occasion by Mahler specialists from around the world. It addresses all parts of his life and work - symphonies, songs and song-cycles (each of which is discussed individually), his conducting activities, compositional habits, and aesthetic development - and sets these within the cultural and political context of his time. In addition, it responds to the global spread of this remarkable composer's music, and an almost universal fascination with it, by attempting to give an account of the reception of Mahler's music in many of the countries in which it eventually came to flourish, eg. Holland, France, Japan, Russia, England, and the United States. This particular series of chapters reveals that the 'Mahler Phenomenon' earned its description principally in the years after the Second World War, but also that the Mahler revival was already well under way pre-war, perhaps especially in England and the States, and most surprisingly of all, Japan. The selection of contributors, who between them cover all Mahler's musical output, shows that here too this volume significantly crosses national boundaries. The very diverse approaches, analyses and commentaries, amply illustrated with music examples, are evidence of the uniquely rich and complex character of a music that spans more than one culture and more than one century. The volume includes the most significant and up-to-date Mahler research and debate, and illumines some hitherto unexplored areas of Mahler's life eg. his visit to London in 1892, his sculptor daughter, Anna, and the hall in which the Seventh Symphony was first performed in Prague in 1908. It has often been claimed that Mahler, born in 1860, was in fact a prophet of much that was to come in the 20th century. His later works undeniably anticipate, often with dazzling virtuosity, many of the principal techniques and aesthetics of the new century, only the first decade of which he lived to see. Small wonder that among his earliest admirers was a collective of some of the most important and innovative composers of our time, Schoenberg, Berg, and Webern. Their successors (Copland, Shostakovich, and Britten, to name a few) were to range across contrasting cultures and national frontiers. Drawing on the best resources and the most up-to-date information about the composer, this volume fulfils the need in Mahler literature for a genuinely comprehensive guide to the composer and will be the authoritative guide for Mahler enthusiasts for years to come.

Why Mahler? Norman Lebrecht 2011-11-01 Why Mahler? Why does his music affect us in the way it does? Norman Lebrecht, one of the world's most widely read cultural commentators, has been wrestling obsessively with Mahler for half his life. Following Mahler's every footstep from birthplace to grave, scrutinizing his manuscripts, talking to those who knew him, Lebrecht constructs a compelling new portrait of Mahler as a man who lived

determinedly outside his own times. Mahler was—along with Picasso, Einstein, Freud, Kafka, and Joyce—a maker of our modern world. Why Mahler? is a book that shows how music can change our lives.

Diaries, 1898-1902 Alma Mahler-Werfel 2000-05 The manuscript of Alma Mahler's Diaries, a pile of old exercise books, lay unread and seemingly illegible in the library of an American university. In search of the truth about Alma and Alexander Zemlinsky, Antony Beaumont read them--and found what he was looking for. But he found far more: the authentic saga of one of the century's most charismatic personalities. The Diaries depict in intimate detail the four years during which Alma grew from adolescence into womanhood. Opening with her first, heady affair with Gustav Klimt, they break off shortly before her marriage to Gustav Mahler. "To me," writes Beaumont, "reading The Diaries is like raising a curtain, behind which stands the Vienna of 1900 in all its majesty, and so close that one can almost reach out and touch it. The vitality of everyday life, eye-witness accounts of significant artistic events, unique insights into the behavioral patterns and linguistic conventions of homo austriacus--all these serve to make the book unique." Having come to grips with Alma's handwriting, Beaumont and his coeditor for the German edition, Susanne Rode-Breyman, added meticulously researched commentaries and annotations. The German edition was published in the autumn of 1997.

Mahler Remembered Norman Lebrecht 2011-05 Gustav Mahler is the most influential symphonist of the twentieth century. This book reveals the man and musician through the words of his contemporaries. It includes the artist Alfred Roller's description of Mahler's naked body, and a Nazi-era reappraisal by one of his closest relatives.

Gustav Mahler Donald Mitchell 2005 The author's second book on the life and work of Gustav Mahler focuses principally on Mahler's first settings of Wunderhorn texts, volumes I and II of the Lieder und Gesaenge; his first song-cycle, the Lieder eines fahrenden Gesellen; and the later orchestral settings of Wunderhorn poems. The central section of the book explores the extraordinary and often eccentric chronology of the First, Second and Third Symphonies' composition, an often minute exploration which reveals the interpenetration of song and symphony in this period of Mahler's art, emphasizes the significance for these works of imagery drawn from the Wunderhorn anthology, and calls attention to the ambiguous position occupied by much of Mahler's music at this time, suspended as it was between the rival claims - and forms - of symphony and symphonic poem. The final section of the book not only looks at the Fourth Symphony as the final, perhaps most perfect, flowering of Mahler's Wunderhorn symphonies, but also investigates such fascinating topics as the relationship between Mahler and Berlioz, and the influence of Bach on Mahler's later masterpieces. This new edition of the book offers an entirely new preface, in which Mitchell gives a unique account of the influence of politics, nationalism and fascism on the reception and rejection of Mahler's music, after the composer's death until the Mahler Renaissance of the 1950s and 1960s. It also includes extensive corrigenda and amplifying addenda, making it clear that the Wunderhorn influence persisted beyond the end of the period during which the Wunderhorn anthology was a constant source of inspiration. It is completed by an international bibliography which documents chronologically the reception and study of his music both in the past, and the prodigiously different circumstances of the present.

The Cambridge Companion to Schoenberg Jennifer Shaw 2010-05-13 Arnold Schoenberg - composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine

Schoenberg's lasting influence on other composers and writers over the last century.

Gustav Mahler. 1860-1911. A Companion to the BBC-s Celebrations of the Centenary of His Birth. [Mit Portr.] Deryck Cooke 1960

Perspectives on Gustav Mahler Jeremy Barham 2017-07-05 Gustav Mahler's music continues to enjoy global prominence, both in live or recorded performance and within broader ranges of critical perception and cultural sensibility. In recognition of such a profile, this volume brings together a unique collection of essays exploring the diverse methods and topics characteristic of recent advances in Mahler scholarship. The book's international group of contributors is actively involved not only in bringing fresh approaches to Mahler research in areas such as analysis, sketch studies and reception history, but also in examining hitherto neglected issues of cultural and biographical interpretation, performance practice and compositional aesthetic, thereby illustrating the developing vitality and scope of this field. Engaging with its subject from reconstructive, documentary, theoretical, analytical, discursive and interpretative viewpoints, this volume provides a wide spectrum of contexts in which continuing debate about Mahler's life and works can flourish. Its varied themes and strategies nevertheless collectively recognize and negotiate the shifting space both between the composer's life and his artistic creativity, and between the musical results of that creativity and the critical-analytical process. The essays in this book accordingly fill certain gaps in the scholarly understanding of the composer, and re-orientate Mahler studies towards some of the central concerns of contemporary musicological thinking.

The Classical Music Lover's Companion to Orchestral Music Robert Philip 2018-01-01 An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician, has compiled an essential handbook for lovers of classical music, designed to enhance their listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites, and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work, as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts, whether in the concert hall or enjoying recordings at home.

The Cambridge Companion to the Lied James Parsons 2004-07-01 Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows it becomes one of the primary modes of music-making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder*, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context - at once musical, literary, and cultural - with chapters devoted to focal composers as well as important issues, such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography.

Experiencing Mahler Arved Ashby 2020-02-15 *Experiencing Mahler* surveys the symphonies and major song sets of Gustav Mahler, presenting them not just as artworks but as vivid and deeply felt journeys. Mahler took the symphony, perhaps the most tradition-bound genre in Western music, and opened it to the widest span of human experience. He introduced themes of love, nature, the chasmic depth of midnight, making peace with death, facing rebirth, seeking one's creator, and being at one with God. Arved Ashby offers the non-specialist a general introduction into Mahler's seemingly unbounded energy to investigate the elements that make each work an experiential adventure—one that has redefined the symphonic genre in new ways. In addition to the standard nine symphonies, Ashby discusses *Das Lied von der Erde*, the three most commonly heard song sets (the *Lieder*

eines fahrenden Gesellen, Kindertotenlieder, and Rückert-Lieder), and the unfinished Tenth Symphony (in Cooke's edition). Experiencing Mahler is a far-reaching and often provocative search for meaning in the music of one of the most beloved composers of all time.

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