

Gustav Mahler Volume 2 Vienna The Years Of Challenge 1897 1904 Vienna The Years Of Challenge 1897 1904 Vol 2 De La Grange Mahler 4 Volumes

In 2010, the composer Gustav Mahler celebrates his one hundred fiftieth birthday. In *Mahler Re-Composed*, linguist George Cummins shares a collection of six interrelated essays that provide a fresh perspective on difficult questions familiar to Mahler lovers. Cummins, a teacher of Russian and Czech at Tulane University, brings a uniquely Czech perspective to the study of Mahler's personality and work. In his careful examination of the composer's life and work, Cummins begins with an introduction that provides a glimpse into Mahler the Czech and continues with an account of Mahler's conversion from Judaism to Catholicism while making his way to the Vienna Hofoper directorship. Cummins also takes a skeptical look at the legend of Mahler as an impotent, humorless neurotic and recreates the friendship between Strauss and Mahler, two of the greatest musicians of the early twentieth century. *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.

A rare case among history's great music contemporaries, Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) enjoyed a close friendship until Mahler's death in 1911. Unlike similar musical pairs (Bach and Handel, Haydn and Mozart, Schoenberg and Stravinsky), these two composers may have disagreed on the matters of musical taste and social comportment, but deeply respected one another's artistic talents, freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame. Using a wealth of documentary material, this book reconstructs the 24-year relationship between Mahler and Strauss through collage—"a meaning that

arises from fragments," to borrow Adorno's characterization of Mahler's Sixth Symphony.

Fourteen different topics, all of central importance to the life and work of the two composers, provide distinct vantage points from which to view both the professional and personal relationships. Some address musical concerns: Wagnerism, program music, intertextuality, and the craft of conducting. Others treat the connection of music to related disciplines (philosophy, literature), or to matters relevant to artists in general (autobiography, irony). And the most intimate dimensions of life—childhood, marriage, personal character—are the most extensively and colorfully documented, offering an abundance of comparative material. This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century.

Presents the story of a woman who saved the lives of many Jews who were members in her orchestra in Auschwitz.

Arnold Schoenberg's close involvement with many of the principal developments of twentieth-century music, most importantly the break with tonality and the creation of twelve-tone composition, generated controversy from the time of his earliest works to the present day. This authoritative new collection of Schoenberg's essays, letters, literary writings, musical sketches, paintings, and drawings offers

fresh insights into the composer's life, work, and thought. The documents, many previously unpublished or untranslated, reveal the relationships between various aspects of Schoenberg's activities in composition, music theory, criticism, painting, performance, and teaching. They also show the significance of events in his personal and family life, his evolving Jewish identity, his political concerns, and his close interactions with such figures as Gustav and Alma Mahler, Alban Berg, Wassily Kandinsky, and Thomas Mann. Extensive commentary by Joseph Auner places the documents and materials in context and traces important themes throughout Schoenberg's career from turn-of-century Vienna to Weimar Berlin to nineteen-fifties Los Angeles.

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.

Working across established disciplines & methodological divides, these essays investigate the ways in which texts, artists, & performers in all kinds of media have utilized sound materials in order to enforce or complicate dominant notions of German cultural & national identity.

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. This revised edition of Garland's 1989 publication updates the core bibliography on Gustave Mahler (as well as his spouse and fellow composer Alma Mahler) by incorporating new research gathered over the past dozen years on his life and professional works. Gustave Mahler, renowned conductor and composer of symphonies and song cycles, is one of the foremost musical figures of the late nineteenth and early twentieth centuries. His symphonies continue to be widely performed and studied through the twenty-first century. Organized in sections according to subject matter, references are arranged alphabetically by the names of authors or editors. Filler's research has produced sources for musicologists and students in nineteen languages, offering a resource that expands traditional English-language music scholarship.

No-one doubts that Gustav Mahler's tenure at the Vienna Court Opera from 1897-1907 was made extremely unpleasant by the antisemitic press. The great biographer, Henry-Louis de La Grange, acknowledges that 'it must be said that antisemitism was a permanent feature of Viennese life'. Unfortunately, the focus on blatant references to Jewishness has obscured the

extent to which 'ordinary' attitudes about Jewish difference were prevalent and pervasive, yet subtle and covert. The context has been lost wherein such coded references to Jewishness would have been immediately recognized and understood. By painstakingly reconstructing 'the language of antisemitism', Knittel recreates what Mahler's audiences expected, saw, and heard, given the biases and beliefs of turn-of-the-century Vienna. Using newspaper reviews, cartoons and memoirs, Knittel eschews focusing on hostile discussions and overt attacks in themselves, rather revealing how and to what extent authors call attention to Mahler's Jewishness with more subtle language. She specifically examines the reviews of Mahler's Viennese symphonic premieres for their resonance with that language as codified by Richard Wagner, though not invented by him. An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone poems, as a proof text against which the reviews of Mahler can also be read and understood. Accepting how deeply embedded this way of thinking was, not just for critics but for the general population, certainly does not imply that one can find antisemitism under every stone. What Knittel suggests, ultimately, is that much of early criticism was unease rather than 'objective' reactions to Mahler's music - a new perspective that allows for a re-evaluation of what makes his music unique, thought-provoking and valuable.

Johnson considers how Mahler's body of music foregrounds the idea of artifice, construction and musical convention while also presenting itself as act of authentic

expression and disclosure. This study of brings together a close reading of the renowned composer's music with wide-ranging cultural and historical interpretation. A fresh perspective on two well-known personalities, Schoenberg's Correspondence with Alma Mahler documents a modern music friendship beginning in fin-de-si cle Vienna and ending in 1950s Los Angeles. This volume is the first English-language edition of the complete extant correspondence in new English translations from the original German, many from new transcriptions of handwritten originals, and it is the first English-language book of Schoenberg's correspondence with a female associate. These often quite candid letters afford readers a fascinating glimpse into the personalities, ideologies, institutions, protocols, and aesthetics of early twentieth-century European music culture. Critics, conductors, composers, and visual artists are appraised, kindly or venomously; visual artists and writers also appear. Above all, Alma Mahler (1879-1964) and Arnold Schoenberg (1874-1951) emerge as intriguing, complex individuals who transcend their conventional representations as, respectively, a femme fatale and a musical radical. For Schoenberg, Alma was a sympathetic confidante, a comrade in their shared battle against musical conservatism, yet also a canny negotiator of Vienna's social circles, a skill that brought Schoenberg into contact with important patrons. Not only did he invite Alma to his premieres, lectures, and art exhibitions, but Schoenberg also sent her scores of his music and drafts of his writings. He revealed to her his plans for his innovative new music society, the Society

for Private Music Performances, and his development of a new method of composition with twelve tones. The letters remind us of how crucial the social and personal dimensions of music culture were to the early twentieth-century composers and musicians. Gender, ethnicity, and social class conditioned their opportunities in music---and in life---and their shared experience of fleeing fascism to a new country with a different culture and language resonates with our own epoch.

This book serves as an aid to anyone seeking to perform and gain a deeper understanding of this multi-layered opera, which so trenchantly asks what it means to be human, to love, and to be loved in return.

From the author of *Illuminations*, a novel of the imminent composer Alma Mahler, what she sacrificed for love, and how she brought men to their knees. Coming of age in the midst of a creative and cultural whirlwind in Vienna, young, beautiful Alma Schindler yearns to make her mark as a composer. A new era of possibility for women is dawning, and she is determined to make the most of it. But Alma loses her heart to the great composer Gustav Mahler, nearly twenty years her senior. He demands that she give up her music as a condition of their marriage. Torn by her love and in awe of his genius, how will she remain true to herself and her artistic passion? Part cautionary tale, part triumph of the feminist spirit, *Ecstasy* reveals the true Alma Mahler: composer, author, daughter, sister, mother, wife, lover, and muse. Mary Sharratt has finally given center stage to one of the most controversial and complex women of her time. A *New York Post* Must-Read Book “Sharratt has made an

impressive career fleshing out the lives of women rendered one-dimensional in the pages of history...With this fine work, [Sharratt] has us wanting more.”—Minneapolis Star Tribune “Alma Mahler is certainly worthy of joining the remarkable women about whom Sharratt has previously written.”—St. Paul Pioneer Press “This winning historical novel offers an enjoyable portrait of an ambitious woman whose struggles are as relevant today as they were a century ago.”—Publishers Weekly “[Sharratt] has in-depth knowledge of classical music and turn-of-the-20th-century Vienna...Recommended for readers who like the peaks and valleys of nonstop drama.”—Library Journal

Music and Transcendence explores the ways in which music relates to transcendence by bringing together the disciplines of musicology, philosophy and theology, thereby uncovering congruencies between them that have often been obscured. Music has the capacity to take one outside of oneself and place one in relation to that which is 'other'. This 'other' can be conceived in an 'absolute' sense, insofar as music can be thought to place the self in relation to a divine 'other' beyond the human frame of existence. However, the 'other' can equally well be conceived in an 'immanent' (or secular) sense, as music is a human activity that relates to other cultural practices. Music here places the self in relation to other people and to the world more generally, shaping how the world is understood, without any reference to a God or gods. The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the

self, but also provides a valuable resource for the creation of meaning on a day-to-day basis.

For the Enlightenment mind, from Moses Mendelssohn's focus on the moment of surprise at the heart of the work of art to Herder's imagining of the seismic moment at which language was discovered, it is the flash of recognition that nails the essence of the work, the blink of an eye in which one's world changes. In Cherubino's Leap, Richard Kramer unmask such prismatic moments in a range of iconic instrumental works by Emanuel Bach, Haydn, and Mozart; in the musical engagement with the formidable odes of Friedrich Klopstock; and, on the grand stage of opera, at the intense moment of recognition in Gluck's *Iphigenie en Tauride* and the exquisitely introverted phrase that complicates Cherubino's daring escape in Mozart's *Figaro*. Finally, the tears of the disconsolate Konstanze in Mozart's *Entführung* inspire a reflection on the tragic aspect of the composer's operatic women. Other players from literature and the arts Diderot, Goethe, Lessing among them enrich the landscape of this journey through the Enlightenment imagination.

German Lieder in the Nineteenth-Century provides a detailed introduction to the German lied. Beginning with its origin in the literary and musical culture of Germany in the nineteenth-century, the book covers individual composers, including Schubert, Schumann, Brahms, Strauss, Mahler and Wolf, the literary sources of lieder, the historical and conceptual issues of song cycles, and issues of musical technique and style in performance practice. Written by eminent music scholars in the field, each chapter includes detailed musical examples and analysis. The second edition has been revised and

updated to include the most recent research of each composer and additional musical examples.

At the turn of the century, Sigmund Freud's investigation of the mind represented a particular journey into mental illness, but it was not the only exploration of this 'territory' in the Austro-Hungarian Empire. Sanatoriums were the new tourism destinations, psychiatrists were collecting art works produced by patients and writers were developing innovative literary techniques to convey a character's interior life. This collection of essays uses the framework of journeys in order to highlight the diverse artistic, cultural and medical responses to a peculiarly Viennese anxiety about the madness of modern times. The travellers of these journeys vary from patients to doctors, artists to writers, architects to composers and royalty to tourists; in engaging with their histories, the contributors reveal the different ways in which madness was experienced and represented in 'Vienna 1900'. Gemma Blackshaw is Reader in Art History at Plymouth University. She is currently working on a Leverhulme-funded book on portraiture in Vienna circa 1900. She co-curated the exhibition *Madness and Modernity: Art, Architecture and Mental Illness in Vienna 1900* (London and Vienna, 2009-10) and co-edited the exhibition catalogue. Sabine Wieber is Lecturer in Art History at the University of Glasgow. She has published on German and Austrian design culture, German national identity and constructions of gender in Vienna circa 1900. She co-curated the exhibition *Madness and Modernity: Art, Architecture and Mental Illness in Vienna 1900* (Vienna, 2010).

Translation of: Gustav Mahler: *Der fremde Vertraute*.

This is the Ebook version of the award-winning "Great Wagner Conductors" published in 2012, now scarce in print. It contains corrections to the hardback edition, and remedies some omissions to the discographies. It also contains all 723 illustrations in the book, brilliantly illuminated, many showing

the conductors at work. Some of these are rare, some are in colour. (These are not displayed in the free sample.) "Great Wagner Conductors" is the first in-depth study to bring the great historical Wagner conductors to life - through anecdote, their own views on Wagner's music, reports of their performances throughout the world, and their recordings. There is a substantial introductory chapter on Wagner - what he was like as a conductor of his own works and what he wanted of his conductors – then follow chapters on Hans von Bülow, Hans Richter, Anton Seidl, Hermann Levi, Felix Mottl, Karl Muck, Artur Nikisch, Albert Coates, Gustav Mahler, Felix Weingartner, Bruno Walter, Arturo Toscanini, Artur Bodanzky, Wilhelm Furtwängler, Fritz Busch, Erich Kleiber, Hans Knappertsbusch, Clemens Krauss, Karl Böhm, Richard Strauss, Otto Klemperer, and Fritz Reiner. Thousands of reviews of performances from many countries have been distilled to bring us as close as we can to knowing what the conductors were really like. There are comprehensive discographies setting out what the conductors recorded. Rare recordings are documented. There is comment on or excerpts from reviews of all the major recordings, and on many of the more obscure. A section on timings of actual and recorded performances, from Wagner onwards, reveals how widely practice has varied. There is a Select Bibliography, and an Index. "The level of detail achieved is quite breathtaking," wrote David Patmore in "Classical Recordings Quarterly" reviewing the hardback, "It extends to a vast arsenal of footnotes ... as a resource they will be amazingly useful in a vast range of different contexts.... For anyone interested in conducting from the mid-nineteenth century onwards, and in particular the performance of Wagner, this book will be an essential acquisition. Its strength lies in the collection of so many different and varied contemporary reports of Wagner in performance from approximately 1850 to 1960. If this is

where your interest lies, it will provide much fascinating reading." (Winter 2012). "Great Wagner Conductors is a major contribution to the literature on this subject," wrote Gary Galo in the "ARSC Journal", "and belongs in the library of every serious Wagner enthusiast." (May 2013). The book was awarded an Association for Recorded Sound Collections (ARSC) Award for Excellence in Historical Recorded Sound Research in 2013.

Gustav Mahler, the Arduous Road to Vienna (1860-1897)
This revised edition of Garland's 1989 publication updates the core bibliography on Gustave Mahler (as well as his spouse and fellow composer Alma Mahler) by incorporating new research gathered over the past dozen years on his life and professional works. Gustave Mahler, renowned conductor and composer of symphonies and song cycles, is one of the foremost musical figures of the late nineteenth and early twentieth centuries. His symphonies continue to be widely performed and studied through the twenty-first century. Organized in sections according to subject matter, references are arranged alphabetically by the names of authors or editors. Filler's research has produced sources for musicologists and students in nineteen languages, offering a resource that expands traditional English-language music scholarship.

Music and Modernism is a collection of essays which re-evaluates the significant connections between the disciplines of music, fine art and architecture in the period covering the emergence and flowering of modernism, c. 1849–1950. Combining established scholars in the field with those at the start of their careers, this book presents an exceptional cross-section of European and American modernism through a series of detailed case-studies. Avoiding a simplistic engagement with cross- or inter-disciplinarity, the focus of attention centres on themes that became key to modernist

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artists and critics: association, perception, representation, subjectivity, writing and language. Accordingly, this book re-thinks modernism itself in the light of both the fine arts and music, to advocate a multiplicity of modernisms from which it is necessary for scholars to construct their own narratives. The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

This book explores musician Heinz Unger's negotiation of his German Jewish identity throughout his life, beginning with his time in Germany, extending through his exile in 1933, and continuing on to his time in Canada following the Second World War.

The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900

This long awaited revised volume I completes Henry-Louis de La Grange's four-volume English language biography of the Austrian composer Gustav Mahler (1860-1911), which is widely considered to be the definitive work on the subject. The present instalment, covering the years 1860 to 1897, traces the life and career of Mahler from his birth in a small village in

Bohemia to his appointment to the Vienna Hofoper, then the most prestigious opera house in the world. It describes his family background, his student days at the Vienna Conservatory, his private life, and his burgeoning career as both conductor and composer. Starting at a small summer theatre in Bad Hall, his first engagements took him to Laibach (Ljubljana), Olmutz (Olomouc), Kassel, Prague, and Leipzig, before he was appointed to principal posts at the important opera houses of Budapest (1888) and Hamburg (1891). By now Mahler had also begun to establish himself as a composer. Some of his major works - starting with "Das Klagende Lied" (1881) - the early "Wunderhorn" songs, "Lieder eines fahrenden Gesellen", and the first three symphonies date from this period of his life. While regularly rejected by contemporary critics, today they are favourites of the concert repertoire.

"What Sir Arthur Conan Doyle did for Victorian London and Caleb Carr did for old New York, Sydney Jones does for historic Vienna." —Karen Harper, New York Times bestselling author of the Queen Elizabeth I mystery series

At first it seemed like a series of accidents plagued Vienna's Court Opera. But after a singer is killed during rehearsals of a new production, the evidence suggests something much more dangerous. Someone is trying to murder the famed conductor and composer Gustav Mahler. Worse, Mahler might not be the first musical genius to be dispatched by this unknown killer. Alma Schindler, one of Mahler's many would-be mistresses, asks the lawyer and aspiring private investigator Karl Werthen to help stop the attacks. With

his new wife, Berthe, and his old friend, the criminologist Hanns Gross, Werthen delves into Vienna's rich society of musicians to discover the identity of the person who has targeted one of Austria's best-known artists. Set during the peak of Vienna's cultural renaissance and featuring some of the city's most colorful residents, *Requiem in Vienna* is a perfect historical fiction. Rich in description and populated by vivid characters, this is a mystery that will leave readers guessing until the very last moment.

Mahler's life was a remarkably complex one, his success as a conductor continually overshadowed by his craving for recognition as a composer. Recognition which never came in his lifetime. In this biography, the author reveals how Mahler's personality, his extraordinary life and his music are inseparable. New light is shed on his strange relationship with Alma Mahler, his wife, and on his turbulent love affairs. In Vienna, where he directed the Opera, Mahler was a prime target for rumour mongers. Nothing he did, whether private or public, escaped the attention of a Vienna avid for details of his personal life. The author portrays vividly the conflict which arose from the demands made on Mahler by his enormously successful career, and his desperate desire to pursue the creation of great music. Illustrated with portraits of the people who made up Mahler's world and photographs of places associated with him, this book unfolds Mahler's story with impressive psychological insight.

Donald Mitchell's second book on the life and work of Gustav Mahler examines the fruitful years of the First to

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the Fourth Symphonies, as well as the earlier song cycles from the Gesellen lieder to the magical Ruckert songs.

"The final crisis of Mahler's career occurred in 1910, when he learned that his wife, Alma, was having an affair with the architect Walter Gropius. The revelation precipitated a breakdown while Mahler was working on his Tenth Symphony. The anguished, suicidal notes Mahler scrawled across the manuscript of the unfinished symphony reveal his troubled state. It was a four-hour consultation with Sigmund Freud in Leiden, Holland, that restored the composer's equilibrium. Although Mahler left little record of what transpired in Leiden, Stuart Feder has reconstructed the encounter on the basis of surviving evidence. The cumulative stresses of the crises in Mahler's life, in particular Alma's betrayal, left him physically and emotionally vulnerable. He became ill and died soon after in 1911."--BOOK JACKET.

During the 1884 inauguration of the Royal Hungarian Opera House in Budapest, political elites staged a gala concert in the auditorium while the angry crowd, excluded from this ceremony, demonstrated on the street. In 1917, the crowds queuing to a Béla Bartók premiere needed to be forcibly held back. The book follows the history of the contested institution through a series of scandals, public protests, repertoire controversies and their representation in the urban press of the time. Such conflicts often led to larger issues that concerned the Opera House as a music institution, the birth of the modern public sphere and the modern audience. Thereby, the book calls for a critical rethinking

of the cultural history of Budapest and Hungary in the late Habsburg Monarchy.

In 2015, The MX Book of New Sherlock Holmes Stories burst upon the scene, featuring adventures set within the correct time period, and written by many of today's leading Sherlockian authors from around the world. Those first three volumes were overwhelmingly received, and there were soon calls for additional collections. Since then, their popularity has only continued to grow. And now we present a new three-volume set. Like 2017's two-volumes set, Eliminate the Impossible, this new collection, Whatever Remains ... Must Be the Truth features tales of Holmes's encounters with seemingly impossible events - ghosts and hauntings, cults and curses, mythical beasts and mediums, angels and demons, and more. In "The Sussex Vampire", Holmes tells Watson: "This agency stands flat-footed upon the ground, and there it must remain. The world is big enough for us. No ghosts need apply." In each of the stories presented in this huge three-volume collection, Holmes approaches the varied problems with one of his favorite maxims firmly in place: "...When you have eliminated the impossible whatever remains, however improbable, must be the truth..." But what, exactly, is the truth? A Study in Scarlet, the first recorded adventure of Sherlock Holmes and Dr. John H. Watson, was first published in 1887. What an amazing journey the years since then have been! In addition to the pitifully few sixty tales originally presented in The Canon, published between 1887 and 1927, there have been literally thousands of additional Holmes adventures in the form of books, short stories, radio and television episodes, movies, manuscripts, comics, and fan fiction. And yet, for those who are true friends and admirers of the Master Detective of Baker Street, where it is always 1895 (or a few decades on either side of that!) these

stories are not enough. Give us more! The forty-nine stories in these three companion volumes represent some of the finest new Holmesian storytelling to be found, and honor the man described by Watson as "the best and wisest ... whom I have ever known." All royalties from this collection are being donated by the writers for the benefit of the preservation of Undershaw, one of the former homes of Sir Arthur Conan Doyle. Part XVIII - Whatever Remains Must Be the Truth (1899-1925) features contributions by: Thomas A. Burns, Jr., Roger Silverwood, Robert Stapleton, Craig Janacek, Gareth Tilly, Paul Hiscock, Arthur Hall, M.J. Elliott, Harry DeMaio, Tom Turley, Tracy J. Revels, Kelvin Jones, Matthew White, David Marcum, Nick Cardillo, and S.F. Bennett, with a poem by Christopher James, and forewords by David Marcum, Kareem Abdul-Jabbar, Roger Johnson, and Steve Emecz

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.

Alfred Mathis-Rosenzweig (1897-1948) was a Viennese musicologist and critic who studied at the universities of Budapest and Vienna. From 1933 he embarked on producing a large-scale study of Mahler but at the time of his death the manuscript was left unfinished. Although it was presumed lost until 1997, the unfinished typescript, written in German, had been deposited in the library of the Guildhall School of Music & Drama. In 2003, the School's Research Centre commissioned Jeremy Barham to prepare the first published edition of this important work, and his annotations and commentary add invaluable material to his translation of this historic document. Biographical material is used as a loose framework and platform for Mathis-Rosenzweig's profound examination of the environment within which Mahler's earlier music was embedded. This is an environment in which Wagner, Bruckner and Wolf feature prominently, and in which Mahler's music is viewed from the wider perspective of nineteenth-century German cultural domination and the subsequent rise of political extremism in the form of Hitlerite fascism.

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.

This book challenges prevalent understandings of elite artistic culture in fin-de-siècle Vienna by examining creative manifestations of utopian imaginings that ran counter and parallel to the cultural pessimism widely diagnosed in that society. It argues that the music and writings of Richard Wagner played a key role in inspiring such imagining, which either embraced and extended Wagner's own visions or countered them with visions that were wholly new.

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.

A new biography of Alma Mahler (1879-1964), revealing a woman determined to wield power in a world that denied her agency. History has long vilified Alma Mahler. Critics accused her of distracting Gustav Mahler from his work, and her passionate love affairs shocked her peers. Drawing on Alma's vivid, sensual, and overlooked diaries, biographer Cate Haste recounts the untold and far more sympathetic story of this ambitious and talented woman. Though she dreamed of being the first woman to compose a famous opera, Alma was stifled by traditional social values. Eventually, she put her own dreams aside and wielded power and influence the only way she could, by supporting the art of more famous men. She worked alongside them and gained credit as their muse, commanding their love and demanding their respect.

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