

The Mahler Companion

Publisher Description

Includes companion website with annotated short scores and larger diagrams and figures.

Translation of: Gustav Mahler: Der fremde Vertraute.

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 volumes 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.

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

Veteran music critic David Hurwitz provides an accessible, comprehensive, and fresh survey of Beethoven's symphonies, overtures, concertos, theatrical music, his single ballet and other music for the dance, and several short pieces worth getting to know. Beethoven's orchestral works include some of the most iconic and popular pieces of classical music ever written. This book offers chapters on Beethoven's handling of the symphony orchestra and his contributions to its evolution, as well as his approach to musical form in creating large, multi-movement works. The musical descriptions provide helpful strategies for listening that invite both beginners and experienced enthusiasts to treat even the best known pieces as something fresh, new and relevant. In addition, Hurwitz provides extensive lists of recommended recordings of all of the music surveyed, highlighting the wide range of issues in Beethoven interpretation and performance, as well as the history of his music. He encourages readers to listen actively and critically, as they build their own Beethoven discographies according to their personal tastes and preferences. The book is accompanied by online audio tracks of Beethoven works selected by Hurwitz. Donald Mitchell's second book on the life and work of Gustav Mahler examines the fruitful years of the First to the Fourth Symphonies, as well as the earlier song cycles from the Gesellen lieder to the magical Ruckert songs.

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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.

Richard Wagner is remembered as one of the most influential figures in music and theatre, but his place in history has been marked by a considerable amount of controversy. His attitudes towards the Jews and the appropriation of his operas by the Nazis, for example, have helped to construct a historical persona that sits uncomfortably with modern sensibilities. Yet Wagner's absolutely central position in the operatic canon continues. This volume serves as a timely reminder of his ongoing musical, cultural, and political impact. Contributions by specialists from such varied fields as musical history, German literature and cultural studies, opera production, and political science consider a range of topics, from trends and problems in the history of stage production to the representations of gender and sexuality. With the inclusion of invaluable and reliably up-to-date biographical data, this collection will be of great interest to scholars, students, and enthusiasts.

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.

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.

Mahler's *Voices* brings together a close reading of the renowned composer's music with wide-ranging cultural and historical interpretation, unique in being a study not of Mahler's works as such but of Mahler's musical style.

Theodor W. Adorno goes beyond conventional thematic analysis to gain a more complete understanding of Mahler's music through his character, his social and philosophical background, and his moment in musical history. Adorno examines the composer's works as a continuous and unified development that began with his childhood response to the marches and folk tunes of his native Bohemia. Since its appearance in 1960 in German, Mahler has established itself as a classic of musical interpretation. Now available in English, the work is presented here in a translation that captures the stylistic brilliance of the original. Theodor W. Adorno (1903-69), one of the foremost members of the Frankfurt school of critical theory, studied with Alban Berg in Vienna during the late twenties, and was later the director of the Institute of Social Research at the University of Frankfurt from 1956 until his death. His works include *Aesthetic Theory*, *Introduction to the Sociology of Music*, *The Jargon of Authenticity*, *Prism*, and *Philosophy of Modern Music*.

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.

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.

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.

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.

Stravinsky's work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments. This Companion reflects the breadth of Stravinsky's achievement and influence in essays by leading international scholars on a wide range of topics. It is divided into three parts dealing with the contexts within which Stravinsky worked (Russian, modernist and compositional), with his key compositions (Russian, neoclassical and serial), and with the reception of his ideas (through performance, analysis and criticism). The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re-evaluation of 'Stravinsky and Us' by Richard Taruskin.

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.

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

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 Gesänge*, 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.

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.

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.

Alfred Mathis-Rosenzweig (1897-1948), a Viennese musicologist and critic, embarked on producing a large-scale study of Mahler in 1933, but left an unfinished manuscript at the time of his death. Here Jeremy Barham prepares the first published edition of this important work, his annotations and commentary adding invaluable material to the translation. 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--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.

Hundreds of the letters that Gustav Mahler addressed to his parents and sisters survive in the Mahler-Rose Collection at the University of Western Ontario, yet are almost entirely unknown. These family letters, which date from the mid-1880s through 1910, form the largest and most important single source of information about his life, his personality, and his relationships, particularly before the mid-1890s. They document such things as Mahler's burgeoning career as a conductor and composer, his parents' illnesses and deaths, etc.

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.

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. Mahler broke new ground in both composition and conducting, and today his music is more popular than ever. The Mahler Album offers fresh insight into Mahler's life and career - a unique view of both the man and the world in which he lived and a rewarding portrait of a true musical genius. With a detailed chronology and a comprehensive listing of all his compositions, it is also an invaluable reference source for anyone seeking a fuller understanding of the composer and his music.

The Mahler Companion Oxford University Press on Demand

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.

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 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.

This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

What is the relationship between performance and recording? What is the impact of recording on the lives of musicians? Comparison of the lives of musicians and audiences in the years before recordings with those of today. Survey of the changing attitudes toward freedom of expression, the globalization of performing styles and the rise of the period instrument movement.

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.

The opening chapter, "Background: Mahler's symphonic worlds before 1908," sets the stage for a study of the work's genesis, a summary of the most important critiques of the premiere, and a careful reading of this six-movement symphony for voices and orchestra. An appendix provides an interlinear translation that makes Mahler's superb treatment of texts accessible to readers with little or no knowledge of German."--Jacket.

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 footprint 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.

(Amadeus). Mahler's 10 symphonies and *Das Lied von der Erde* are intensely personal statements that have touched wide audiences. This survey examines each of the works, revealing their programmatic and personal aspects, as well as Mahler's musical techniques.

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular

images of the composer, enhancing the readers' appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

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