

# Gustav Mahler

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## MELANY GRIMES

*Gustav Mahler* Bonn : Bouvier

Translation of: Gustav Mahler: Der fremde Vertraute.

**Gustav Mahler's American Years, 1907-1911** DigiCat

"Revised and expanded version of Gustav Mahler: Visionear und Despot, published in 1998 by Arche Verlag, Zurich/Hamburg."

**Aaron Copland and the American Legacy of Gustav Mahler** University of Chicago Press  
 Beginning with his employment by a Hungarian family as piano tutor in 1879, Mahler's contacts with Hungary spanned a full quarter of a century. They included the most significant period of some three years when he directed the Royal Hungarian Opera, exercising artistic control over a major institution for the first time, and ended with his guiding from afar of an early and astonishing performance of the complete Third Symphony in Budapest in 1905. Published accounts (especially of his work between 1888 and 1891) are variously anecdotal, inaccurate or incomplete. This work, then, is the first comprehensive examination of Mahler's connections with Hungary, based on primary sources (many published in English here for the first time) and documented secondary evidence. While Chapter III, devoted to Mahler's three seasons as director, is the focus and bulk of the book, Chapters II and IV provide a socio-cultural setting for the period, essential to an understanding of his lot as opera director. The framing chapters concern Mahler's road to Budapest on the one hand, and his Hungarian contacts after 1891 on the other. With its rich offering of documents and many illustrations, this book presents a scholarly, yet highly readable and fascinating account of an important part of Mahler's life and career.

**Forbidden Music** Peter Lang Group Ag, International Academic Publishers

Gustav Mahler: Letters to his Wife is undoubtedly the best way to understand Mahler as a man and as a composer: in his own words, intimately detailing his inner world to his wife, Alma. 'Are Collected Letters a superior form of biography? When as numerous and meticulously edited as these of Gustav Mahler, when they provide a time capsule ride back to the last days of the Austro-Hungarian Empire, the answer must be yes . . . This remarkable book is unputdownable, even for a non-Mahlerite.'

Literary Review 'The letters are linked by a commentary that makes the volume both an easy and gripping read . . . There is passion in this book to scald the hand.' Sunday Times 'A vivid and telling portrayal of Mahler's personality in his voice.' Times Literary Supplement

**Gustav Mahler, Visionary and Despot** Indiana University Press

Gustav Mahler is the most influential symphonist of the twentieth century. In this pioneering study, Norman Lebrecht reveals the man and musician through the words of his contemporaries. Using many previously unpublished documents, he constructs a profile of Mahler even more complex and compelling than that familiar from his letters and the often unreliable memoirs of his widow, Alma. Compassionate or callous, idealistic or pragmatic, Mahler aroused violently contrasting impressions and emotions in those who lived and worked with him. Accounts of the composer include the artist Alfred Roller's description of Mahler's naked body, a Nazi-era reappraisal by one of his closest relatives, Natalie Bauer-Lechner's unpublished jottings of Mahler's childhood, and Stefan Zweig's report of his final voyage. Together, they form a remarkable and deeply illuminating image of a formidable personality. 'The effect is cumulative, sometimes contradictory and vivid - like a written version of a radio or film portrait.' Classical Music 'Norman Lebrecht's Mahler Remembered is quite breathtakingly interesting.' Birmingham Post

**Gustav Mahler** Cambridge University Press

"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.

*Gustav Mahler* Oxford University Press

(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.

**Gustav Mahler** Faber & Faber

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.

*Gustav Mahler* Yale University Press

Gustav Mahler and Richard Strauss came to know one another as young conductors in Leipzig in 1887. From then until Mahler's death in 1911—the year of the first performance of Der Rosenkavalier—they kept in touch. Mahler himself described their relationship as that of two miners tunneling from opposite directions with the hope of eventually meeting. This first publication of their correspondence, which includes twenty-five previously unknown Strauss letters, offers a portrait of two men who were as antithetical in their musical means and goals as in their temperaments and personalities, but who exercised a strong fascination for one another. These sixty-three letters show both composers advancing in their careers as they battled against adverse conditions in the musical world at the turn of the century. They present Mahler's energetic support of Strauss's Symphonia Domestica, which Mahler conducted in 1904 and, in turn, Strauss's championing of Mahler's music, especially the Second and Third Symphonies. The correspondence is fully annotated and is supplemented with a major essay by Herta Blaukopf. "Unfailingly absorbing. . . . An indispensable addition to the literature on these composers."—Norman Del Mar, Times Literary Supplement

**Gustav Mahler, Songs and Symphonies of Life and Death** Oxford University Press

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.

**Gustav Mahler** Scarecrow Press

"Although Aaron Copland (1900-1990) is often credited with creating an unmistakably American musical style, he was strongly attracted to the music of Gustav Mahler. Drawing extensively on archival and musical materials, this is the first detailed exploration of Copland's multifaceted relationship with Mahler's music and its lasting consequences for music in America. Matthew Mugmon demonstrates that Copland, inspired by Mahler's example, blended modernism and romanticism in shaping a vision for American music in the twentieth century, and that he did so through his multiple roles as composer, teacher, critic, and orchestral tastemaker. Copland's career-long engagement with Mahler's music intersected with Copland's own Jewish identity and with his links to such towering figures in American music as Nadia Boulanger, Serge Koussevitzky, and Leonard Bernstein"--

**Gustav Mahler and the New York Philharmonic Orchestra Tour America** Garden City, N.Y. : Doubleday

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.

**Gustav Mahler** Rowman & Littlefield

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.

**Perspectives on Gustav Mahler** Univ of California Press

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.

**Rethinking Mahler** Oxford University Press

When the second volume of de La Grange's monumental study of Mahler appeared, it was hailed in *The New Yorker*, *The Washington Post*, *The Los Angeles Times*, and many other publications as an indispensable portrait of the great composer. Here at last is the third volume of this magisterial work. Ranging from 1904 to 1907, it explores Mahler's final years as administrator, producer, and

conductor of the Vienna Opera. It was a time of intense inner struggle, with Mahler's energy and creative powers drained by the competing demands of running the Hofoper and struggling for recognition as a composer. And they were tragic years as well, especially 1907, Mahler's last year in Vienna, when the death of his daughter and the diagnosis of heart disease forced him to leave the Opera. Throughout the book, de La Grange offers true-to-life portraits of Mahler the human being, the family man, and the composer, and he weaves in innumerable testimonies and anecdotes that throw new light on the great composer's complex personality. The product of forty years of research, here is the definitive study of a musical giant. It is, as *The Wall Street Journal* said of volume two, "a work of the first importance, one that nobody seriously interested in Mahler can possibly afford to skip."

**Gustav Mahler** Amadeus Press

Gustav Mahler and the New York Philharmonic Orchestra Tour America documents Mahler's tours with the orchestra during the 1909 and 1910 seasons, detailing the conditions and preparations for each tour, the outcome of each concert, and the perceptions of audience beyond New York City.

**Gustav Mahler** Pendragon Press

DIV With National Socialism's arrival in Germany in 1933, Jews dominated music more than virtually any other sector, making it the most important cultural front in the Nazi fight for German identity. This groundbreaking book looks at the Jewish composers and musicians banned by the Third Reich and the consequences for music throughout the rest of the twentieth century. Because Jewish musicians and composers were, by 1933, the principal conveyors of Germany's historic traditions and the ideals of German culture, the isolation, exile and persecution of Jewish musicians by the Nazis became an act of musical self-mutilation. Michael Haas looks at the actual contribution of Jewish composers in Germany and Austria before 1933, at their increasingly precarious position in Nazi Europe, their forced emigration before and during the war, their ambivalent relationships with their countries of refuge, such as Britain and the United States and their contributions within the radically changed post-war music environment. /div

**Gustav Mahler** John Murray Publishers

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.

**Mahler Remembered** Routledge

A best seller when first published in Germany in 2003, Jens Malte Fischer's "Gustav Mahler" has been lauded by scholars as a landmark work. He draws on important primary resources--some unavailable to previous biographers--and sets in narrative context the extensive correspondence between Mahler and his wife, Alma; Alma Mahler's diaries; and the memoirs of Natalie Bauer-Lechner, a viola player and close friend of Mahler, whose private journals provide insight into the composer's personal and professional lives and his creative process. Fischer explores Mahler's early life, his relationship to literature, his achievements as a conductor in Vienna and New York, his unhappy marriage, and his work with the Metropolitan Opera and the New York Philharmonic in his later years. He also illustrates why Mahler is a prime example of artistic idealism worn down by Austrian anti-Semitism and American commercialism. "Gustav Mahler" is the best-sourced and most balanced biography available about the composer, a nuanced and intriguing portrait of his dramatic life set against the backdrop of early 20th century America and fin de siècle Europe.

**Gustav Mahler** Routledge

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.