**The Mahler Companion**

Gustav Mahler, oder, *Die letzten Dinge*. Mahler's Symphonic Sonatas

Although Gustav Mahler was a famous conductor in Vienna and New York, the music that he wrote was condemned during his lifetime and for many years after his death in 1911. "Pages of dreary emptiness," sniffed a leading American conductor. Yet today, almost one hundred years later, Mahler has displaced Beethoven as a box-office draw and exerts a unique influence on both popular music and film scores. Mahler's coming-of-age began with such 1960s phenomena as Leonard Bernstein's box set of his symphonies and Lucino Visconti's film. "Death in Venice," which used Mahler's music in its sound track. But that was just the first in a series of recordings that established Mahler not just as a great composer but also as an oracle with a personal message for every listener. There are now almost two thousand recordings of his music, which has become an irresistible launchpad for young maestros such as Gustavo Dudamel. 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. Pacing out his 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. "Mahler dealt with issues I could recognize," writes Lebrecht, "with racism, workplace chaos, social conflict, relationship breakdown, alienation, depression, and the limitations of medical knowledge." Why Mahler? is a book that shows how music can change our lives.

**Gustav Mahler**

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.

Experiencing Mahler

Hector Berlioz

Mahler

Leonard Bernstein is a household name. Most know him for his classic musical reworking of Shakespeare’s Romeo and Juliet as Broadway’s West Side Story. But Bernstein accomplished so much more as a composer, and his body of work is both broad and varied. He composed ballets (Fancy Free, Facsimile, Dybbuk), operas (Trouble in Tahiti, Candide, A Quiet Place), musicals (On the Town, Wonderful Town), film scores (On the Waterfront), symphonies, choral works, chamber music pieces, art songs, and piano works. In Experiencing Leonard Bernstein: A Listener’s Companion, Kenneth LaFave guides readers past Bernstein’s famously tortured personal problems and into the clarity and balance of his Serenade after Plato’s Symposium for Violin and Orchestra, the intense drama of his music for On the Waterfront, the existential cosmography of his three symphonies, and his vibrant works for the musical stage. Perhaps the most famous American classical musician born in the twentieth century, Bernstein divided his time between composing, conducting, writing, and teaching, a busy schedule—especially his conducting of major orchestras—that set his work as composer at a disadvantage. Often generated in short spurts, his work carries an urgency—and even an element of improvisational genius—that he flavored with his eclectic embrace of jazz, folk song, Jewish cantorial music, and innovations in contemporary classical theory. The result is a body of work that is beguilingly melodic, incomparably rhythmic, and irrepressibly individual. Experiencing Leonard Bernstein: A Listener’s Companion is the ideal work for any reader seeking to learn how to listen across the spectrum of Bernstein’s musical output.

Das Mahler-Album

A wide-ranging Companion to the work of Alban Berg.

Gustav Mahler

The Cambridge Companion to the Symphony

Eine Betrachtung des symphonischen Werkes Mahlers mit Werkbeschreibung, Dokumenten, Bedeutung der Volksmusik für sein Werk, die Entwicklung der Vokalsymphonie, Mahlers Verhältnis zur Natur, seine Beziehung zu Strauss und Schönberg etc.

The Cambridge Companion to Mahler

Offers profiles of modern composers, musicians, and singers, identifies major contemporary works, and discusses movements, themes, and musical concepts

The Cambridge Companion to Bruckner

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.

The Mahler Symphonies

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

The Cambridge Companion to the Lied

Gustav Mahler

Berg Companion

A gripping portrait of an extraordinary and controversial composer, from Naxos, the world’s leading classical music label—with two CDs and exclusive Web access.

The Companion to 20th-century Music

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 fulfills 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.

**Gustav Mahler**

This guide to the orchestra and orchestral life is unique in its breadth of coverage. It combines orchestral history and repertory with a practical bias offering critical thought about the past, present and future of the orchestra. Including topics such as the art of orchestration, scorereading, conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener, it will be of interest to a wideranging readership of music historians and professional or amateur performers.

**The Cambridge Companion to Mahler**

**The Mahler Companion**

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 crossovers 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.

**Why Mahler?**

**Die Achte Symphonie von Gustav Mahler**

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.

**Experiencing Leonard Bernstein**

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—as 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.

**Gustav Mahler, 1860-1911**

(Unlocking the Masters). Since Gustav Mahler was rediscovered in the early 1960s, his symphonies have become arguably the most popular works in the modern orchestral repertoire. Mahler's Symphonies: An Owner's Manual is the first discussion of the ten completed symphonies (No. 1-9 plus "The Song of the Earth") to offer music lovers and record collectors a comprehensive overview of the music itself, what it sounds like, how it is organized, its form, content, and meaning, as it strikes today's listeners. The book caters to the novice as David Hurwitz describes what the listener will hear, section by section, using simple cues such as important instrumental solos, recognizable tunes, climaxes, and other easily audible musical facts. He explains how each work is arranged, how the various parts relate to each other, and how one work leads to the next. It describes the emotional extravagance that lies at the root of
Mahler's popularity, the consistency of his symphonic thinking, the relationship of each work to its companions, and his dazzling and revolutionary use of orchestral instruments to create an expressive musical language that is varied in content and immediate in impact. The accompanying audio contains recordings from Symphony No. 1, Third Movement; Symphony No. 2, First Movement; Symphony No. 5, Third Movement; and Symphony No. 7, Second Movement: "Nachtmusik I."

**Gustav Mahler’s Symphonies**

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.]**

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.

**Gustav Mahler**

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 Cambridge Companion to the Orchestra**

Einführung in Leben und Werk Gustav Mahlers (1860-1911).

**Gustav Mahler**

Critically reviews all recordings of Mahler's symphonies released since 1986. Together with Smoley's earlier volume (1986), virtually every commercial recording ever released of Mahler's symphonies is discussed in an objective manner.

**The Complete Companion to 20th Century Music**

This book's opening chapters place Mahler 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. -- publisher description.

**Mahler Remembered**

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.

**Mahlers Sinfonien**

**The Cambridge Companion to Schoenberg**

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