



Gustav Mahler

Susan M. Filler



Gustav Mahler:

Gustav Mahler Stuart Feder, 2004-01-01 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** Gustav Mahler, 2004 Gustav Mahler and Alma Maria Schindler were married in 1902. The bride was twenty-one and a half years old; her groom, a few months short of forty-two. Apart from their substantial age difference, it seems to have been the very disparity of their intellectual and social backgrounds that drew them together. Mahler was attracted to Alma by her beauty, her alert mind, and emotional intensity. Though aware that he possessed by far the broader outlook, he trusted in Alma's ability and willingness to learn from him. **Introduction** Once the stiffness of unfamiliarity has been softened by a few months of marriage, Mahler's style of correspondence with Alma is generally simple, direct, and astonishingly down to earth. In a manner akin to that of his musical style, he spikes his language with witticisms and double entendres, colloquialisms, and quotations from librettos and classical works of literature. **Preface** This profusely illustrated collection of Gustav Mahler's letters to his wife Alma is more comprehensive than any previous edition; it contains 350 letters, 188 of them until now unpublished. Since 1995, when the German edition of this book was first published, two events have served to expand its horizons: the publication in 1997 of the complete text of Alma's early diaries, dating from January 1898 to March 1902, and the publication in 2003 of a catalogue of all Mahler letters acquired from the Moldenhauer Archives. With the aid of this new material, the editors were also able to revise the dates assigned to many of the letters. Commentaries and annotations throughout the book have been corrected and expanded; annotations included. The editors' introduction provides a biographical context for the correspondence that follows. **Gustav and Alma Mahler** Susan M. Filler, 2008 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. **Gustav Mahler** Constantin Floros, 2003-03-01

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 Bruno Walter, Ernst Krenek, 2013-11-26. Recollections of Mahler written in 1936 by the composer's assistant conductor in Hamburg and at the Vienna Opera plus Ernst Krenek's biographical sketch of Mahler and a new Introduction.

Gustav Mahler Donald Mitchell, 2002. This volume concentrates on the composer's vocal music including the late Rückert Lieder, the 8th Symphony and *Das Lied von der Erde*. A monument in Mahler studies, this volume concentrates on the composer's vocal music and in particular on some of his most famous, most original and best loved compositions: the late Rückert orchestral songs and Kindertotenlieder, *Das Lied von der Erde*, one of the composer's supreme masterpieces and the vast Eighth Symphony. Much new ground is broken but the author bases his conclusions on a meticulous examination of the principal manuscript sources, especially those for *Das Lied*. He offers an unprecedented exploration of the original Chinese texts for that work and indeed of the whole Oriental dimension of Mahler's last and greatest song cycle. Time and time again the composer's sketches back up the author's reading of these massive scores and there will be few among this book's readers who will not find a familiar passage or movement sharply illuminated by fresh insights and information. The scope of the book, despite its concentration, is immensely wide and so is the readership: it addresses Mahler scholars, performers and general readers.

DONALD MITCHELL was Founder Professor of Music at the University of Sussex. He is currently Visiting Professor at Sussex and York and formerly at King's College London.

Gustav Mahler Constantin Floros, 1993. Gustav Mahler thought of his symphonic writing as being based on personal experience as autobiographical and as an expression of his philosophy of life. Thus his symphonies deal with profound existential questions and with programmatic ideas that the composer was at first willing to reveal but later preferred to keep to himself. Important references to musical meaning in Mahler's symphonies can be found in numerous sources: sketches, drafts, autograph scores and printers' proofs. These references take the form of programmatic titles, cues and mottos and include literary allusions, outcries of grief and other emotional expressions. They demonstrate that his symphonies cannot be classified as absolute music but rather as music with personal, biographical, literary and philosophical meanings. With this thesis in mind, Constantin Floros undertakes a precise and detailed exploration of each of Mahler's ten symphonies and *Das Lied von der Erde*, bringing to light for the first time various aspects of the works. Professor Floros examines their history and autobiographical origins and discusses the events that profoundly influenced the composer's symphonic writing. For example, Mahler's meeting with Alma Schindler, later to become Alma Mahler, in November 1901, and the tragic events of 1907, the death of the composer's older daughter and the diagnosis of his heart trouble, profoundly changed Mahler's attitude toward life and subsequently his music. The compositional techniques employed by Mahler in each symphony are analyzed and related to stylistic and semantic aspects to decode the composer's symbolic musical language. The author is thus able to identify certain basic

qualities of these works tragic irony the sense of the grotesque and the affirmation of Mahler's belief both in life after death and in the power of love to transcend death Understanding this language leads to a more profound understanding of Mahler the symphonist Gustav Mahler The Symphonies is the third book in Professor Floros monumental study of Mahler his spiritual world and his position in relation to nineteenth century symphonic writing in general The first and second books have not yet been translated into English Gustav Mahler, Song Symphonist Gabriel Engel, 2022-09-15 In Gustav Mahler Song Symphonist Gabriel Engel offers an incisive exploration of Mahler's unique synthesis of song and symphonic form illuminating how his lieder influence the architecture of his symphonies The book skillfully intertwines musicological analysis with biographical context delving into Mahler's innovative orchestration and emotional depth Engel's articulate prose captures the intricacies of Mahler's compositions placing them within the broader currents of late Romanticism and early modernist thought thereby enriching the reader's understanding of Mahler's profound impact on the evolution of Western classical music Gabriel Engel a seasoned musicologist and fervent advocate for Mahler's oeuvre draws on decades of research and performance experience His deep appreciation for the emotional narratives embedded in Mahler's music is informed by his background in both composition and music theory as well as by extensive study of the composer's life and the cultural milieu of fin de siècle Europe Engel's commitment to articulating Mahler's vision and legacy is evident throughout the text as he blends academic rigor with accessible insights This book is highly recommended for music enthusiasts scholars and anyone interested in the intersection of song and symphonic narrative Engel's work not only enriches the understanding of Mahler's artistry but also invites readers to experience the emotional complexities that make Mahler a pivotal figure in the world of music The Music of Gustav Mahler Burnett James, 1985 **Gustav Mahler, Julius Korngold and the Neue Freie Presse** Michael Haas, 2025-04-29 Julius Korngold critic at the highly influential newspaper Neue Freie Presse was close to and supportive of Gustav Mahler and for the first time essays on the man and his music are made available in English Those on his time at Vienna's Imperial Opera are extensive and well informed Both Korngold and Mahler shared a common Moravian Jewish background born in 1860 and both students of Anton Bruckner The paper was Jewish owned and Theodor Herzl the founder of the Zionist movement was its cultural editor and Korngold's employer Claims that Mahler was driven out of Vienna by an antisemitic press are shown to be wrong given Mahler's support by the most powerful critic of the day writing in the Empire's most influential newspaper Importantly the essays also reveal a world of Modernism that includes Mahler's innovations at the opera and Modernism in music before departures from tonality Mahler was claimed by Arnold Schoenberg as his musical hero firmly placing him in the Modernist camp Yet Korngold was universally seen as an archconservative and his relationship with Mahler was personal and his understanding profound The book addresses the question of Mahler the first Modernist or the last Romantic The book will be invaluable for Mahler enthusiasts musicians musicologists as well as cultural historians Gustav Mahler Jens Malte Fischer, 2011-08-09 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's American Years, 1907-1911* Gustav Mahler, 1989 **Gustav Mahler, Richard Strauss**

Gustav Mahler, Richard Strauss, Herta and Paul Amirian Series in Music, 1984-01 **The Symphonies of Gustav Mahler** Lewis M. Smoley, 1986-08-13 Every recorded performance of Mahler's symphonies and *Das Lied* from 1924 until press time. What a labor and how sorely needed. *Music Journal*. In the past 25 years a revival of interest in the music of Gustav Mahler has resulted in nearly 300 new recordings of his symphonies. The breadth and complexity of these works together with the plethora of recent releases signals the need for a guide that will be useful both to novice and the experienced collector. Lewis M. Smoley's book fills this need providing critical analysis and specific recording information for all known recordings of Mahler's symphonies as well as indexes by conductor, orchestra, and label. The result of extensive research, this volume includes many recordings that have not appeared in previous listings. Recordings made around the world from 1924 through 1986 are treated in chapters devoted to each of the 11 symphonies including *Das Lied von der Erde* and the unfinished 10th. Listings are arranged alphabetically under the name of the conductor and analyzed in terms of quality of performance, specific interpretation, and interpretive styles and sonics. Recordings of special merit are noted. Entries supply information about reissues as well as original pressings, type of recording, and alternative versions of some of the scores. Cross-referenced indexes list conductor, orchestra, vocal soloists, chorus, and record label for the recordings discussed. The foreword and preface place Mahler's recorded symphonies in perspective and discuss some of the interpretive and textual issues that continue to be debated. This single volume guide is appropriate for both the average listener and the serious enthusiast and will also be a valuable addition to the collections of music schools and conservatories. *Aaron Copland and the American Legacy of Gustav Mahler* Matthew Mugmon, 2019 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 Alfred Rosenzweig, 2007 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

Gustav Mahler Paul Stefan, 1913

Mahler Remembered Norman Lebrecht, 2010-08-19 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

Mahler and His World Karen Painter, 2002-08-18 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 contemporary theories of memory the theatricality of Mahler's art and fin de siècle politics and the impinging confrontation with mass society 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 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 **Gustav Mahler and Hungary** Zoltan Roman,1991

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

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