

The Mahler Companion

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The Mahler Companion: Amazon.es: Mitchell, Donald ... A brilliant gathering of international Mahler specialists writes about Mahler's music from a variety of standpoints. The global spread of the authors is matched by a series of chapters that document the international reach of the composer's own symphonies and song cycles, while previously unexplored areas of research receive attention, both places (such as London and Prague) and people (Mahler ...

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The Mahler companion - Donald Mitchell Paperback ... Experiencing Mahler has been my closest companion-- I consulted it nearly every day for Ashby's brilliant insights into the details of the music. This is a superb addition to the resources for studying Mahler.--Susan McClary, MacArthur Fellow and author of Feminine Endings: Music, Gender, and Sexuality and Conventional Wisdom: The Content of Musical Form

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The Mahler Companion: Amazon.de: Mitchell, Donald ... The Mahler Companion. Edited by Donald Mitchell and Andrew Nicholson. Oxford: Oxford University Press, 1999. [xviii, 633 p. ISBN 0-19-816376- 2. \$75.] The long-awaited Mahler Companion is finally in print, and it was certainly worth the wait.

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.

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.

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.

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.

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

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.

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.

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.

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.