

GUSTAV MAHLER
RICHARD STRAUSS
CORRESPONDENCE 1888-1911

ff



EDITED BY HERTA BLANKOFF
TRANSLATED BY EDMUND JEPHCOTT

Gustav Mahler Richard Strauss Correspondence 1888 1911

Arnold Schoenberg, Alma Mahler



Gustav Mahler Richard Strauss Correspondence 1888 1911:

Gustav Mahler--Richard Strauss Gustav Mahler, Richard Strauss, 1996-06-15 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, Richard Strauss Gustav Mahler, Richard Strauss, 1984 Richard Strauss Bryan Gilliam, 1997 As we approach the fiftieth anniversary of Richard Strauss's death scholarly interest in the composer continues to grow Despite what was once a tendency by musicologists to overlook or deny Strauss's importance these essays firmly place the German composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries Originally published in 1992 this volume examines Strauss's life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in German history Contributors discuss Strauss as a young composer steeped in a conservative instrumental tradition as a brash young modernist tone poet of the 1890s as an important composer of twentieth century German opera and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s Individual essays use Strauss's creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music This collection will interest Strauss scholars musicologists and those interested in the artistic and cultural life of Germany from 1880 through the Second World War Contributors Kofi Agawu G nter Brosche Bryan Gilliam Stephen Hefling James A Hepokoski Timothy L Jackson Michael Kennedy Lewis Lockwood Barbara A Peterson Pamela Potter Reinhold Schl tterer R Larry Todd **Mahler and Strauss** Charles Youmans, 2016-09-05 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 and Alma Mahler Susan Melanie 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 *Richard Strauss in Context* Morten Kristiansen,Joseph E. Jones,2020-10-29 *Richard Strauss in Context* offers a distinctive approach to the study of a composer in that it places the emphasis on contextualizing topics rather than on biography and artistic output One might say that it inverts the relationship between composer and context Rather than studies of Strauss s librettists that discuss the texts themselves and his musical settings for instance this book offers essays on the writers themselves their biographical circumstances styles landmark works and broader positions in literary history Likewise Strauss s contributions to the concert hall are positioned within the broader development of the orchestra and trends in programmatic music In short readers will benefit from an elaboration of material that is either absent from or treated only briefly in existing publications Through this supplemental and broader contextual approach this book serves as a valuable and unique resource for students scholars and a general readership **Why Mahler?** Norman Lebrecht,2011-11-01 *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

Schoenberg's Correspondence with Alma Mahler Arnold

Schoenberg, Alma Mahler, 2019 Schoenberg's Correspondence with Alma Mahler documents a modern music friendship spanning a half century 1903-1951 and two continents

Gustav Mahler Donald Mitchell, 2005 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 Gesänge 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 Studies Stephen E.

Hefling, 1997-02-06 Mahler Studies comprises ten innovative essays on topics spanning the range of Mahler research Blaukopf's inquiry into critical influences on Mahler's student years provides background for Reilly's reassessment of sources for Opus 1 Das klagende Lied McClatchie introduces Mahler's previously inaccessible correspondence with family members while Feder presents insightful psychoanalytic perspectives on Mahler's relationships to his sister Justine and other women in his life before Alma Mitchell and La Grange explore the complex issue of quotation and allusion in Mahler's oeuvre The long restricted Seventh Symphony sketchbook provides detailed glimpses of that Mahlerian world emerging in its earliest stages as documented by Hefling Issues of tonal structure and coherence are addressed by Agawu and Williamson while Franklin on Adorno's Mahler provides a clear explication of that author's dialectic engagement with the composer

Mahler's Voices Julian Johnson, 2009-04-17 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

The Virtuoso Conductors Raymond Holden, 2005-01-01 An expert's guide to the skills of the greatest conductors

The Mahler Companion Donald Mitchell, Andrew Nicholson, 2002 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

Mahler: Symphony No. 3 Peter Franklin, 1991-11-29
 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 Song of the Earth Stephen E. Hefling, 2000-05-11
 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

Richard Strauss Michael Kennedy, 2006-11-02
 This book re evaluates a figure whom the author considers to be the greatest composer of the twentieth century Kennedy deals fully with Strauss's life as leading composer and national figure in the Third Reich during which he was both fettered and cold shouldered by the authorities In putting this period into perspective he draws heavily on hitherto ignored material

including Strauss's own letters and diaries. In addition, he reveals much about Strauss's long happy but tempestuous marriage to the soprano Pauline de Ahna as well as tracing the important relationships to his librettists Hugo von Hofmannsthal, Stefan Zweig, Joseph Gregor, and Clemens Krauss. Kennedy reassesses the man and the music, revealing a picture of a level-headed, practical, and extremely versatile musician, a great conductor as well as a great composer.

The Cambridge Companion to Music and Romanticism Benedict Taylor, 2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

Richard Strauss and His World Bryan Randolph Gilliam, 1992-08-30 Strongly influencing European musical life from the 1880s through the First World War and remaining highly productive into the 1940s, Richard Strauss enjoyed a remarkable career in a constantly changing artistic and political climate. This volume presents six original essays on Strauss's musical works, including tone poems, lieder, and operas, and brings together letters, memoirs, and criticism from various periods of the composer's life. Many of these materials appear in English for the first time. In the essays, Leon Botstein contradicts the notion of the composer's stylistic about-face after *Elektra*; Derrick Puffett reinforces the argument for Strauss's artistic consistency by tracing it in the tone poems and operas; the phenomenon of pitch specificity; James Hepokoski establishes Strauss as an early modernist in an examination of *Macbeth*; Michael Steinberg probes the composer's political sensibility as expressed in the 1930s through his music and use of such texts as *Friedenstag* and *Daphne*; Bryan Gilliam discusses the genesis of both the text and the music in the final scene of *Daphne*; Timothy Jackson, in his thorough source study, argues for a new addition to the so-called Four Last Songs. Among the correspondence are previously untranslated letters between Strauss and his post-Hofmannsthal librettist Joseph Gregor. The memoirs range from early biographical sketches to Rudolf Hartmann's moving account of his last visit with Strauss shortly before the composer's death. Critical reviews include recently translated essays by Theodor Adorno, Guido Adler, Paul Bekker, and Julius Korngold.

Publisher description: Schoenberg and Words Charlotte Marie Cross, Russell A. Berman, 2000 First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Schoenberg's Early Correspondence, 2016-08-02 Early in his career, the composer Arnold Schoenberg maintained correspondence with many notable figures: Gustav Mahler, Heinrich Schenker, Guido Adler, Arnold Rosé, Richard Strauss, Alexander Zemlinsky, and Anton von Webern, to name a few. In this volume of Oxford's *Schoenberg in Words* series, Ethan Haimo and Sabine Feisst present English translations of the entirety of Arnold Schoenberg's early correspondence, from the earliest extant letters in 1891 to those written in the aftermath of the controversial premieres of his String Quartet No. 1, Op. 7, and the *Kammersymphonie*, Op. 9. The letters provide a wealth of information on many of the crucial stages in Schoenberg's early career, offering invaluable insights into his daily life and working habits. New details emerge about his activities at Wolzogen's Bunte Theater in Berlin, his frequently confrontational interactions with his first publisher Dreililien Verlag, the reactions of friends and critics to the premieres of his works, his role in the founding of the Vereinigung schaffender Tonkünstler, his activities as a teacher, and his

all too often unsuccessful attempts to convince musicians to perform his music Presented alongside the editors extensive running commentary the more than 300 letters in this volume create a vivid picture of the young Schoenberg and his times

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