

ROBERT SAMUELS



*A Study in  
Musical Semiotics*

# Mahler's Sixth Symphony



CAMBRIDGE STUDIES IN MUSIC THEORY AND ANALYSIS

# Mahlers Sixth Symphony A Study In Musical Semiotics

**Wenbin Ji**



## **Mahlers Sixth Symphony A Study In Musical Semiotics:**

**Mahler's Sixth Symphony** Robert Samuels, 2004-03-11 This study uses semiotic theory in order to investigate different kinds of musical communication

**Mahler's Symphonic Sonatas** Seth Monahan, 2015-04-13 Why would Gustav Mahler 1860 1911 modernist titan and so called prophet of the New Music commit himself time and again to the venerable sonata allegro form of Mozart and Beethoven How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and dramatically inert Mahler's Symphonic Sonatas offers a striking new take on this old dilemma Indeed it poses these questions seriously for the first time Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans author Seth Monahan argues that for much of his career Mahler used the inner goal directed dynamics of sonata form as the basis for some of his most gripping symphonic stories Laying bare the deeper narrative processual grammar of Mahler's evolving sonata corpus Monahan pays particular attention to its recycling of large scale rhetorical devices and its consistent linkage of tonal plot and affect He then sets forth an interpretive framework that combines the visionary insights of Theodor W Adorno whose Mahler writings are examined here lucidly and at length with elements of Hepokoski and Darcy's renowned Sonata Theory What emerges is a tensely dialectical image of Mahler's sonata forms one that hears the genre's compulsion for tonal rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality It is a practice that calls forth sonata form not as a rigid mold but as a dynamic process rich with historical resonances and subject to a vast range of complications curtailments and catastrophes With its expert balance of riveting analytical narration and thoughtful methodological reflection Mahler's Symphonic Sonatas promises to be a landmark text of Mahler reception and one that will reward scholars and students of the late Romantic symphony for years to come

*The Muse as Eros* Stephen Downes, 2017-09-29 The Muse has long been figured as a divine or erotically alluring consort to the virile male artist who may inspire him or lead him to the edge of madness This book explores the changing cultural expressions of the relationship between the male artist with a beloved imagined or desired Muse to offer new and penetrating perspectives on musical representations and transformations of creative masculine subjectivity and important aspects of the shift from the styles and aesthetics of Romantic Idealism to Modernist Anxiety in music of the nineteenth and twentieth centuries Each of the chapters begins with explorations into male artists relationships with their Muse and moves to analysis and interpretation which uncovers cultural constructions of masculine artistic inspiration and production and their association with creatively inspiring and erotically charged relationships with a Muse New insights are offered into the musical meaning and cultural significance of selected works by Rossini Beethoven Chopin Liszt Schumann Wagner Sibelius Mahler Bartók Scriabin Szymanowski Debussy Berg Poulenc and Weill

**After Mahler** Stephen Downes, 2013-09-19 The music of Gustav Mahler repeatedly engages with Romantic notions of redemption This is expressed in a range of gestures and procedures shifting between affirmative fulfilment and pessimistic

negation In this groundbreaking study Stephen Downes explores the relationship of this aspect of Mahler's music to the output of Benjamin Britten Kurt Weill and Hans Werner Henze Their initial admiration was notably dissonant with the prevailing Zeitgeist Britten in 1930s England Weill in 1920s Germany and Henze in 1950s Germany and Italy Downes argues that Mahler's music struck a profound chord with them because of the powerful manner in which it raises and intensifies dystopian and utopian complexes and probes the question of fulfilment or redemption an ambition manifest in ambiguous tonal temporal and formal processes Comparisons of the ways in which this topic is evoked facilitate new interpretative insights into the music of these four major composers **Mahler's Symphonic World** Karol Berger, 2025-01-14 A new analysis of Mahler's symphonies placing each within the context of his musical way of being in and experiencing the world Between 1888 and 1909 Gustav Mahler completed nine symphonies and the orchestral song cycle *Das Lied von der Erde* his tenth symphony was left incomplete at his death in 1911 Mahler's *Symphonic World* provocatively suggests that over his lifetime the composer pursued a single vision and a single ideal symphony that strived to capture his personal outlook on human existence Writing at the turn of the twentieth century when all trust in firm philosophical and spiritual foundations had evaporated Mahler's music reflected a deep preoccupation with human suffering and transience and a search for sources of possible consolation In Karol Berger's reading each of the symphonies follows a similar trajectory with an opening quest leading to the final unveiling of a transcendent consolatory vision By juxtaposing single movements the opening Allegros the middle movements the Finales across different works Berger traces recurring plotlines and imagery and discloses the works multiple interrelationships as well as their cohesiveness around a central idea Ultimately Mahler's *Symphonic World* locates Mahler's music within the matrix of intellectual currents that defined his epoch and offers a revelatory picture of his musical way of being in the world *Gustav Mahler's Symphonic Landscapes* Thomas Peattie, 2015-04-06 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 *The Symphonic Repertoire, Volume IV* A. Peter Brown, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges Surprisingly heretofore there has been no truly extensive broad based treatment of the genre and the best of the existing studies are now several decades old In this five volume series A. Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century Synthesizing the enormous scholarly literature Brown presents up to date

overviews of the status of research discusses any important former or remaining problems of attribution illuminates the style of specific works and their contexts and samples early writings on their reception The Symphonic Repertoire provides an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur The series is being launched with two volumes on the Viennese symphony Volume IV The Second Golden Age of the Viennese Symphony Brahms Bruckner Dvor k Mahler and Selected Contemporaries Although during the mid 19th century the geographic center of the symphony in the Germanic territories moved west and north from Vienna to Leipzig during the last third of the century it returned to the old Austrian lands with the works of Brahms Bruckner Dvor k and Mahler After nearly a half century in hibernation the sleeping Viennese giant awoke to what some viewed as a reincarnation of Beethoven with the first hearing of Brahms s Symphony No 1 which was premiered at Vienna in December 1876 Even though Bruckner had composed some gigantic symphonies prior to Brahms s first contribution their full impact was not felt until the composer s complete texts became available after World War II Although Dvor k was often viewed as a nationalist composer in his symphonic writing his primary influences were Beethoven Schubert and Brahms For both Bruckner and Mahler the symphony constituted the heart of their output for Brahms and Dvor k it occupied a less central place Yet for all of them the key figure of the past remained Beethoven The symphonies of these four composers together with the works of Goldmark Zemlinsky Schoenberg Berg Smetana Fibich Jan cek and others are treated in Volume IV The Second Golden Age of the Viennese Symphony covering the period from roughly 1860 to 1930

*Mapping Musical Signification* Joan Grimalt, 2021-01-23 This book is a unique attempt to systematize the latest research on all that music connotes Musicological reflections on musically expressive content have been pursued for some decades now in spite of the formalist prejudices that can still hinder musicians and music lovers The author organizes this body of research so that both professionals and everyday listeners can benefit from it in plain English but without giving up the level of depth required by the subject matter Two criteria have guided his choice among the many ways to speak about musical meaning its relevance to performance and its suitability to the teaching context The legacy of the so called art music without an interpretive approach that links ancient traditions to our present runs the risk of missing the link to the new generations of musicians and listeners Complementing the theoretical systematic content each chapter includes a wealth of examples including the so called popular music

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 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 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 **Musical Semiotics in Growth** Eero Tarasti, Paul Forsell, Richard Littlefield, 1996 The international research project on Musical Signification since its founding over ten years ago has sought to win new scholars to musical semiotics To that end the Department of Musicology at Helsinki University has already organized five international doctoral and postdoctoral seminars They have become something of a tradition The anthology consists of papers presented in the three first seminars covering areas from music philosophy and aesthetics to the analysis of vocal and instrumental as well as electro acoustic music interrelationships of arts music history post modernism etc *The Cambridge Companion to Mahler* Jeremy Barham, 2007-12-13 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

*Varieties of Musical Irony* Michael Cherlin, 2017-04-27 Sophisticated and engaging this volume explores and compares musical irony in the works of major composers from Mozart to Mahler **Intertextuality in Western Art Music** Michael Leslie Klein, 2005 The first book length consideration of questions relating to music and meaning After Chopin Maja Trochimczyk, 2000 Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in

the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

**The Sense of Music** Raymond Monelle, 2010-09-17 The fictional Dr Strabismus sets out to write a new comprehensive theory of music But music's tendency to deconstruct itself combined with the complexities of postmodernism doom him to failure This is the parable that frames *The Sense of Music* a novel treatment of music theory that reinterprets the modern history of Western music in the terms of semiotics Based on the assumption that music cannot be described without reference to its meaning Raymond Monelle proposes that works of the Western classical tradition be analyzed in terms of temporality subjectivity and topic theory Critical of the abstract analysis of musical scores Monelle argues that the score does not reveal music's sense That sense what a piece of music says and signifies can be understood only with reference to history culture and the other arts Thus music is meaningful in that it signifies cultural temporalities and themes from the traditional manly heroism of the hunt to military power to postmodern polyvocality This theoretical innovation allows Monelle to describe how the Classical style of the eighteenth century which he reads as a balance of lyric and progressive time gave way to the Romantic need for emotional realism He argues that irony and ambiguity subsequently eroded the domination of personal emotion in Western music as well as literature killing the composer's subjectivity with that of the author This leaves Dr Strabismus suffering from the postmodern condition and Raymond Monelle with an exciting controversial new approach to understanding music and its history

**Allegory and Ideology** Fredric Jameson, 2020-11-17 Fredric Jameson takes on the allegorical form Works do not have meanings they soak up meanings a work is a machine for libidinal investments including the political kind It is a process that sorts incommensurabilities and registers contradictions which is not the same as solving them The inevitable and welcome conflict of interpretations a discursive ideological struggle therefore needs to be supplemented by an account of this simultaneous processing of multiple meanings rather than an abandonment to liberal pluralisms and tolerant or intolerant relativisms This is not a book about method but it does propose a dialectic capable of holding together in one breath the heterogeneities that reflect our biological individualities our submersion in collective history and class struggle and our alienation to a disembodied new world of information and abstraction Eschewing the arid secularities of philosophy Walter Benjamin once recommended the alternative of the rich figurality of an older theology in that spirit we here return to the antiquated Ptolemaic systems of ancient allegory and its multiple levels a proposal first sketched out in *The Political Unconscious* it is tested against the epic complexities of the overtly allegorical works of Dante Spenser and the Goethe of *Faust II* as well as symphonic form in music and the structure of the novel postmodern as well as Third World about which a notorious essay on *National Allegory* is here reprinted with a

theoretical commentary and an allegorical history of emotion is meanwhile rehearsed from its contemporary geopolitical context

**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

*Existential Semiotics* Eero Tarasti, 2001-02-22 Existential semiotics involves an a priori state of signs and their fixation into objective entities These essays define this new philosophical field

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