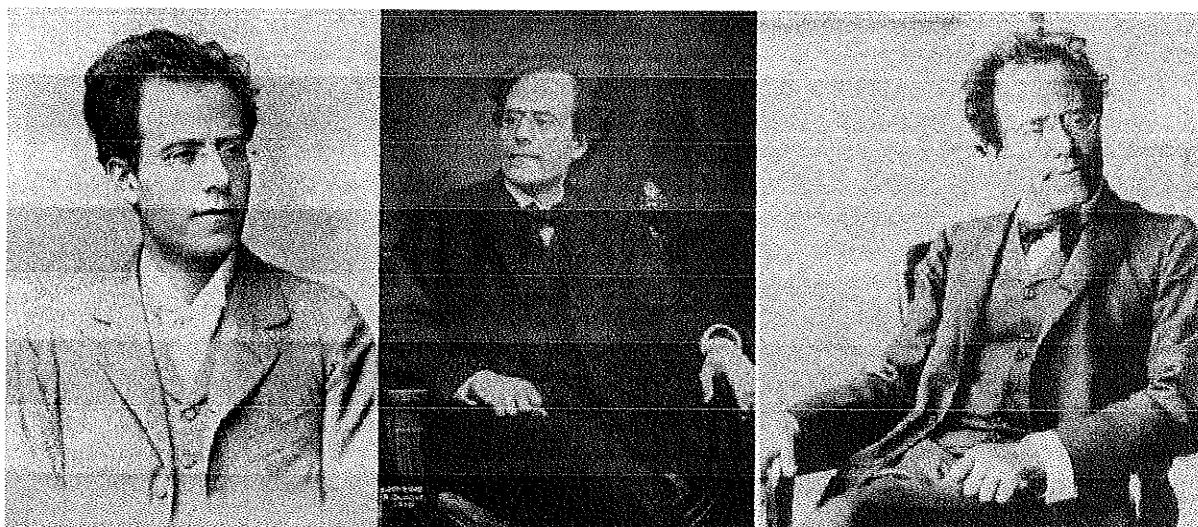


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Music 467b: Mahler, Modernism, and the Symphony

Senior Seminar, W1:30-3:20 SML 107: A music-analytical study of Mahler's Symphonies Nos. 1-4, considered in the context of an emerging European musical "modernism," ca. 1885-1905. Much of the seminar will involve close analyses of selected movements, linked to larger interpretations of program and structure. We shall also sample current and influential discussions of this music—including especially the views of Adorno and Floros. Additional reading will help to provide a sense of the cultural and compositional background for this music. The seminar's larger aim is to provide an introduction to the theory of sonata deformations, rotations, and hermeneutics.



Required purchases:

Mahler: Symphonies Nos. 1 and 2 in Full Score (Dover).

Mahler: Symphonies Nos. 3 and 4 in Full Score (Dover).

Adorno, Theodor W. *Gustav Mahler: A Musical Physiognomy*. Trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992; orig. German edition, 1971.

Floros, Constantin. *Gustav Mahler: The Symphonies*. Trans. Vernon and Jutta Wicker. Portland, Oregon: Amadeus Press, 1993; orig. German edition, 1985.

Mitchell, Donald and Andrew Nicholson, eds. *The Mahler Companion*. New York: Oxford University Press, 1999.

Assigned reading will also be drawn from the Selected Bibliography provided on the final pages of this syllabus. Some additional listening will also be expected: see the Seminar Schedule, pp. 3-6.

Seminar Expectations:



- All students in the seminar must keep up with the work and prepare adequately for each upcoming meeting. In practice, this means: attaining a *close familiarity* with all the music assigned (listening to them several times over several days) and beginning to sketch out potential analyses of these pieces; studying all of the readings relating to that piece; accomplishing any additional assigned listening.
- Regular attendance in the seminar and active participation in the discussions: approximately 20% of your final grade.
- Occasional brief written assignments on a weekly or ad hoc basis—preparatory work on the readings, including summaries of portions of Adorno's Mahler. 20% of your final grade.
- PAPER 1 (ESSAY) (approximately 2000 words). Select a telling extract (not one discussed in the seminar) from Adorno's book on Mahler that makes a strong critical-interpretive point. Write a considered response to this way of thinking about Mahler (and music). Explicate and evaluate Adorno's perspective, making sure to interweave your own thoughts with the details of a specific movement or passage not dwelt upon in the seminar. **DUE ON WEDNESDAY, 5 MARCH, AT THE SEMINAR MEETING (TOPIC 8):** approximately 20% of the final seminar grade. (This paper must be completed to pass the course.)
- PAPER 2: an analytical-interpretive essay on any movement of the Fifth or Sixth Symphonies or on any song not discussed in the seminar (2500-3000 words); **DUE DURING EXAM WEEK**; exact date to be determined: approximately 40% of the final seminar grade. (This paper must also be completed to pass the course.)
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Seminar Procedure: Normally, each session will be concerned with analyzing and discussing individual movements of the Mahler symphonies. Most of this—particularly the close analyses—will be presented by the instructor. (Several sessions may consist primarily of this.) As much as is possible and productive, the students will be responsible for engaging in the seminar discussions, questions, and analyses. For each seminar session you must have familiarized yourself thoroughly with the assigned pieces and must be prepared to present or discuss your own analytical understandings of the various sections that will come up for discussion in the seminar.

Seminar Schedule

(Modifications may occur as the semester proceeds.)

The reading and listening for each topic is to be done *before* the seminar meets for that week.

Reading references are to the Selected Bibliography on the final pages of this syllabus.

Topic 1 Modernism as a Topic. Mahler: Symphony No. 1, first movement, introduction

Topic 2: Mahler: Symphony No. 1, first movement

- Hepokoski 2001 (“Beethoven Reception”), pp. 424-59 (nineteenth-century background).
- Floros 1993, pp. 15-18, 21-23, 25-36.
- **ADDITIONAL LISTENING:** Mahler: *Lieder eines fahrenden Gesellen*, No. 2, “Ging heut’ morgen über’s Feld.” (Which portions of this Lied appear “directly” in the Symphony? Where? Map the one onto the other.)
- **ADDITIONAL LISTENING:** “Waldmärchen,” from *Das klagende Lied*.

Topic 3 Symphony No. 1, first movement (concluded, if needed); slow movement; if time: finale (initial discussion); Adorno on Mahler

- Floros, pp. 36-43.
- Adorno 1992, pp. 3-17 (“Curtain and Fanfare”), pp. 52, 110-4 (on counterpoint; slow movement mentioned on p. 113), 124 (disintegration in I/3).
- Botstein 2002 (“Whose Gustav Mahler?”), pp. 1-53.
- **ADDITIONAL LISTENING:** *Lieder eines fahrenden Gesellen*, No. 4, “Die zwei blauen Augen von meinem Schatz.”

Topic 4 Mahler: Symphony No. 1, finale (concluded)

- Williamson (“The Earliest Completed Works”) in Mitchell and Nicholson 1999, pp. 39-61.
- Floros 1993, pp. 43-48.
- McClatchie 1996 (“The 1889 Version”), pp. 99-124.
- Buhler 1996 (“Breakthrough”), pp. 125-43.

- Topic 5 **Mahler: Symphony No. 2, first movement; program issues; introduction to hexatonic key and chord relationships.**
- Hefling 1988 (“Mahler’s ‘*Todtenfeier*’”), extract, pp. 30-32 only.
 - Reilly (“*Todtenfeier* and the Second Symphony”), in Mitchell and Nicholson 1999, pp. 84-101, 123-25 only.
 - Cohn 1999 (“Tonality in Schubert”), excerpt only, pp. 213-18. [What is outlined here are the four “hexatonic systems”—though that word does not appear in this article. Be sure that you understand the diagram, Figure 1, on p. 216. These types of chordal or key shifts are useful in coming to terms with some of Mahler’s harmonic procedures.]
- Topic 6 **Mahler: Symphony No. 2, first movement (concluded); Scherzo and “Urlicht”; Adorno on Mahler**
- Floros 1993, pp. 51-67 only.
 - Reilly (“*Todtenfeier* and the Second Symphony”), in Mitchell and Nicholson 1999, pp. 100-13 only.
 - Adorno 1992, pp. 7-9 (again), 19-39 (“Tone”), 41-52 (from “Characters,” especially the new material categories of form, 41-44)
 - NOTE: ADORNO SUMMARY #1 DUE (WITH COPIES FOR ALL)
- Topic 7 **Mahler: Symphony No. 2, finale**
- Reilly (“*Todtenfeier* and the Second Symphony”), in Mitchell and Nicholson 1999, pp. 113-22 only.
 - Adorno 1992, pp. 83-96 (from “Variant—Form”: especially the concept of themes as gestalten, pp. 87-88, and the important discussion of traditional sonata-form and its categories, 92-96 [here, through the Fifth Symphony]).
 - NOTE: MAHLER SUMMARY #2 DUE (WITH COPIES FOR ALL)

Topic 8 **Mahler, Symphony No. 3, first movement—“Der Sommer marschiert ein”**

- (Review the seminar’s analysis and discussion of Mahler I/1.)
- Franklin (“A Stranger’s Story”) in Mitchell and Nicholson 1999, pp. 171-86.
- Floros 1993, pp. 83-97.
- LARGER ADORNO ESSAY DUE

Topic 9 **Mahler, Symphony No. 3, finale**

- Floros 1993, pp. 105-07.
- Notley 1999 (“Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio”), pp. 33-61.
- ADDITIONAL LISTENING: Beethoven, Quartet in F, op. 135, third movement, Lento assai, cantabile e tranquillo.
- ADDITIONAL LISTENING: Beethoven, Quartet in A minor, op. 132, third movement, Molto adagio (“Heiliger Dankgesang”).

Topic 10 **Mahler, Symphony No. 3, movements 4 (“O Mensch! Gib’ Acht!”) and 5 (“Es sungen drei Engel”)**

- Floros 1993, pp. 97-105.
- Nietzsche, excerpts from *Thus Spoke Zarathustra*: From Part One, “Zarathustra’s Prologue” (excerpt. From Part Three, “The Convalescent,” “Of the Great Longing” and “The Second Dance Song.” From Part Four: “The Intoxicated Song.”
- CHOOSE TOPIC FOR FINAL (ANALYTICAL) PAPER THIS WEEK

Topic 11 Mahler, Symphony No. 4, first movement

- Mitchell (“Swallowing the Program”) in Mitchell and Nicholson 1999, pp. 187-213 (only).
- Floros 1993, pp. 109-22.
- Knapp 1999 (“Suffering Children”), pp. 233-52 (only).
- Adorno 1992, pp. 52-59, 90-92, 95-96 (“Once upon a time there was a sonata”).

Topic 12 Mahler, Symphony No. 4, Adagio

- Mitchell (“Swallowing the Program”) in Mitchell and Nicholson 1999, pp. 213-16 (only).
- Floros 1993, pp. 122-29.
- Knapp 1999 (“Suffering Children”), pp. 252-67 [on the preceding scherzo].
- Bonds (“Ambivalent Elysium”), in Bonds 1996, pp. 175-200.
- ADDITIONAL LISTENING: Beethoven, Symphony No. 9 in D minor, op. 125, third movement, Adagio molto e cantabile.

Topic 13 Mahler, Symphony No. 4, “Das himmlische Leben”

- Floros 1993, pp. 129-31.
- Adorno 1992, revisit p. 57.

Selected Additional Bibliography

(This list may be altered as the semester proceeds)

- Abbate, Carolyn. "Mahler's Deafness: Opera and the Scene of Narration in *Todtenfeier*." Ch. 4 of *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press, 1991). Pp. 119-55.
- Adorno, Theodor W. *Gustav Mahler: A Musical Physiognomy*. Trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992; orig. German edition, 1971.
- Bonds, Mark Evan. "Ambivalent Elysium: Mahler's Fourth Symphony." In *After Beethoven: Imperatives of Originality in the Symphony*. Cambridge: Harvard University Press, 1996. Pp. 175-200.
- Botstein, Leon. "Whose Gustav Mahler? Reception, Interpretation, and History." In Karen Painter, ed., *Mahler and His World*. Princeton: Princeton University Press. Pp. 1-53.
- Buhler, James. "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony." *19th-Century Music* 20 (1996), 125-43.
- Cohn, Richard L. "As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert." *19th-Century Music* 22 (1999), 213-32.
- Darcy, Warren. "Mahler: 'Ablösung im Sommer'" (Unpublished Typescript 2001).
- Darcy, Warren. "Mahler III/2: Was mir die Blumen auf der Wiese erzählen." (Unpublished typescript 2001).
- Darcy, Warren. "'Sie bleiben wie Allen': Rotational Form and the Thematization of Failure in Mahler's Fish Sermon." (Unpublished typescript 2001.)
- Dahlhaus, Carl. *Nineteenth-Century Music*, trans. J. Bradford Robinson. Berkeley: Univ. of California Press, 1989; orig. German 1980. Extracts from Chapter 6, "1889-1914": pp. 330-32; 332-39 ("Modernism as a Period in Music History"); 360-68 ("Program Music and the Art Work of Ideas").
- Floros, Constantin. *Gustav Mahler: The Symphonies*. Trans. Vernon and Jutta Wicker. Portland, Oregon: Amadeus Press, 1993; orig. German edition, 1985.
- Franklin, Peter. "Gustav Mahler." In *The New Grove Dictionary of Music and Musicians*. 2nd. ed. Ed. Stanley Sadie. London: Macmillan: 2000. Vol. 000, pp. 000-000.
- Franklin, Peter. *The Life of Mahler*. Cambridge: Cambridge Univ. Press, 1997.
- Franklin, Peter. *Mahler: Symphony No. 3*. Cambridge: Cambridge Univ. Press, 1991. Pp. 37-52 and Appendix 1.
- Hefling, Stephen. "Mahler's 'Todtenfeier' and the Problem of Program Music." *19th-Century Music* 12 (1988), 27-53.

- Hefling, Stephen E. "Mahler: Symphonies 1-4." In *The Nineteenth-Century Symphony*. Ed. D. Kern Holoman. New York: Schirmer, 1997. Pp. 369-416.
- Hefling, Stephen E. "Miners Digging from Opposite Sides: Mahler, Strauss, and the Problem of Program Music." In Bryan Gilliam, ed., *Richard Strauss: New Perspectives on the Composer and His Work*. Durham, NC: Duke University Press, 1992. Pp. 41-53.
- Hepokoski, James. "Beethoven Reception: the Symphonic Tradition." In *The Cambridge History of Nineteenth-Century Music*. Ed. Jim Samson. Cambridge: Cambridge Univ. Press, 2001. Pp. 424-59.
- Hepokoski, James. "Introduction: Sibelius and the Problem of 'Modernism.'" Chapter 1 of *Sibelius: Symphony No. 5*. Cambridge: Cambridge Univ. Press, 1993. Pp. 1-9.
- Hepokoski, James. Review of Walter Werbeck, *Die Tondichtungen von Richard Strauss*. *Journal of the American Musicological Society* 51 (1998), 603-25.
- Knapp, Raymond. "Suffering Children: Perspectives on Innocence and Vulnerability in Mahler's Fourth Symphony." *19th-Century Music* 22 (1999), 233-67.
- Knittel, K.M. "Ein hypermoderner Dirigent?: Mahler and Anti-Semitism in Fin-de-siècle Vienna." *19th-Century Music* 18 (1995), 257-76. [cf. Kravitt]
- Kravitt, Edward F. "Mahler, Victim of the 'New' Anti-Semitism." *Journal of the Royal Musical Association* 127 (2002), 72-94. [a response to Knittel]
- La Grange, Henry Louis de. *Mahler*. Garden City, NY: Doubleday, 1973.
- La Grange, Henry Louis de. *Gustav Mahler*. Vols. 2 and 3. New York: Oxford University Press, 1995.
- McClatchie, Stephen. "The 1889 Version of Mahler's First Symphony: A New Manuscript Source." *19th-Century Music* 20 (1996), 99-124.
- Mitchell, Donald and Andrew Nicholson, eds. *The Mahler Companion*. New York: Oxford University Press, 1999.
- Nietzsche, Friedrich. Extracts from *Thus Spoke Zarathustra*. Trans. R. J. Hollingdale. London: Penguin, 1961.
- Notley, Margaret, "Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio," *19th-Century Music* 23 (1999), 33-61.
- Notley, Margaret, "Volksconcerte in Vienna and Late Nineteenth-Century Ideology of the Symphony," *Journal of the American Musicological Society* 50 (1997), 421-53.
- Painter, Karen. "The Sensuality of Timbre: Responses to Mahler and Modernity at the Fin de siècle." *19th-Century Music* 18 (1995), 236-56.
- Painter, Karen, ed. *Mahler and His World*. Princeton: Princeton University Press, 2002.