

## *The Hebrew University of Jerusalem*

### *Syllabus*

## **IN SEARCH OF MEANING: MAHLER'S SYMPHONIC WORKS - 23514**

*Last update 14-05-2015*

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: musicology

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr Yulia Kreinin

Coordinator Email: [msjul@mail.huji.ac.il](mailto:msjul@mail.huji.ac.il)

Coordinator Office Hours: Wednesday 13-14

---

Teaching Staff:

Prof Julia Kreinin

Course/Module description:

Each Mahler's symphony is unique in its presentation of the composer's *Weltanschauung*. At the same time, Mahler's work as a whole symbolizes the crucial point in the history of the European symphony, both the final stage of Beethoven tradition and the beginning of the 20th century search for the alternative solutions.

Course/Module aims:

To observe the evolution of Mahler's symphonic conceptions and the substantial changes in his musical language.

Learning outcomes - On successful completion of this module, students should be able to:

The ability to distinguish between the accepted symphony tradition and some individual solutions elaborated by Mahler and his followers, from Berio to Schnittke.

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: Exploration of Mahler's innovation in musical language, as expressed in his music and analyzed by the musicologists, with a special attention to the ambiguity as an individual feature of Mahler's style.

Course/Module Content:

1. Introduction: the symphony genre before Mahler.
2. The First Symphony: A document of young composer's self-affirmation.
3. The Second Symphony: Mahler and his attitude to Christianity.
4. The Third Symphony: between Christianity and Pantheism.
5. The Fourth Symphony: Life after death and its ambiguity.
6. The Fifth Symphony: "the golden age" of the European classical music as a spiritual support.
7. Adagietto from the Fifth Symphony and its ambiguous message, as a basis for its polysemantic manifestations in the film "Death in Venice" by Luciano Visconti.
8. "Death in Venice": novel, film and music (Thomas Mann, Luciano Visconti and Gustav Mahler).
9. Tragedy and epos alongside: The Sixth and the Seventh.

- 
10. "The Symphony of Thousand" and its universal message: The Eighth.
  11. The farewell works: The Ninth and Tenth Symphonies.
  12. Mahler and the image of the world in the 20th century music: Mahler – Ives – Berio.
  13. Mahler and the image of the world in the 20th century music: Mahler – Shostakovich – Schnittke.

Required Reading:

1. Two critics on the same work: Max Graf and Eduard Hanslick.  
In: *Mahler and His World*, ed. by Karen Painter, Princeton, 2002, p. 284-290.
2. Lea, Henry A. *Gustav Mahler: Man on the Margin*. Bonn, 1985, p. 11-18.
4. Franklin, Peter. *Mahler. Symphony no.3*. Cambridge, 1991, p. 3-19.
5. Bonds, Mark E. *Ambivalent Elysium: Mahler's Fourth Symphony*. In: *After Beethoven. Imperatives of Originality in the Symphony*. Harvard University Press, 1996, p. 175-182 (ad lib. till 200).
6. Barry, Barbara. *The hidden program in Mahler's Fifth Symphony*. *Musical Quarterly*, vol. 77, issue 1, spring 1993, p.47-66.
7. Mann, Thomas: *Death in Venice* (in Hebrew, in English, in German, in Russian).
8. Floros, Constantin. *Gustav Mahler: The Symphonies*. Amadeus, 1993, pp. 161-165, 189-192.
9. Painter, Karen. *The aesthetics of mass culture: Mahler's Eighth symphony and its Legacy*. In: *Mahler and His World*, Princeton, 2002, p. 127-136 (ad lib. till 156).
10. Heftling, Stephen E. *Aspects of Mahler's late style*. In: *Mahler and His World*, Princeton University Press, 2002, p. 199-205 (ad lib. till 223).
11. Morgan, Robert P. *Ives and Mahler: mutual responses at the end of an era*. In: *Charles Ives and the Classical Tradition*, 1996, p. 75-86.
12. Kreinin, Yulia. *Shostakovich and Mahler's final works: a farewell to the world, or lust for life?* In: *DSCH Journal*, No. 26, January 2007, p. 54-61.
13. Borchardt, G. *Alfred Schnittke and Gustav Mahler*. In: *Seeking the Soul: The Music of Alfred Schnittke*, 2002, p. 28-37.

Additional Reading Material:

- Namenwirth, S.M. *Gustav Mahler: a critical bibliography* (3 vol.) Wiesbaden, 1987.
- Adorno, Th.W. *Mahler: a musical physiognomy*. Chicago, 1991.
- Blaukopf, Kurt. *Mahler, a documentary study*. London, 1976.
- Franklin, P. *The life of Mahler*. Cambridge, 1997.
- Floros, C. *Gustav Mahler: The Symphonies*. Portland, 1997.
- De La Grange, H. *Gustav Mahler. Vol.2. Vienna: The years of challenge (1897-1904)*. Oxford, 1995. Vol.3. *Triumph and disillusion*. Oxford, 1999.
- Lea, H. A. *Gustav Mahler: Man on the margin*. Bonn, 1985 (Givat Ram, National

---

Library).

*Mahler and his World. Ed. by Karen Painter. Princeton, 2002.*

*Mahler, Alma. Memoirs and letters. New York, 1969.*

*Mahler, Gustav. Selected letters. New York, 1979.*

*The Mahler Companion. Oxford, 1999.*

*Mitchell, D. Gustav Mahler: The Wunderhorn years: chronicles and commentaries. London, 1975.*

*Mitchell, D. Gustav Mahler: songs and symphonies of life and death: interpretations and annotations. Berkeley, 1985.*

*Schorske, C. Fin-de-siecle Vienna: Politics and culture. New York, 1979.*

*In German:*

*Danuser, H. Gustav Mahler und seine Zeit. Laaber, 1996.*

*Traum und Wirklichkeit. Wien 1870-1930. Katalog der Ausstellung im historischen Museum der Stadt Wien. Wien, 1985.*

*In Russian:*

*Barsova I. Gustav Mahler's Symphonies. Moscow, 1975, 2nd ed. 2010.*

*Muzykalnaya Akademiya, 1994 No. 1 (a number of publications connected with the subject "Mahler today").*

*In Hebrew:*

*.6, 1987, מוסיקה,*

*.1999, סובול, יהושע. אלמה (מחזה). אור-עם,*

*.1982, קנדי, מייקל. מהלר. ירושלים,*

#### Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 25 %

Project work 0 %

Assignments 25 %

Reports 0 %

Research project 50 %

Quizzes 0 %

Other 0 %

#### Additional information:

*The course is based on the combination of theoretical and historical knowledge in order to analyze Mahler's work as a symbol of his epoch.*