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Buy Used Price: US\$ 15.37 Convert Currency Shipping: US\$ 34.83 From Italy to U.S.A. Destination, rates & speeds Add to basket verified_user30 Day Return Policy 188 pages | frontispiece | 5-1/2 x 8-1/2 | © 1992 Music: General Music 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. Showing 1-30 Start your review of Mahler: A Musical Physiology Nov 10, 2007 Yuval rated it it was amazing Adorno writes so beautifully and precisely about music that it really is the next best thing to actually hearing it. I think he gets to the heart of Mahler as an antagonistic outsider dealing with the decaying and disintegrating scraps of civilization, and he illustrates it with copious musical examples. Some of his descriptions illuminate Mahler's work as a whole with more clarity and poetry than I could imagine, like some of my favorite passages: "The image corresponding to breakthrough is dama Adorno writes so beautifully and precisely about music that it really is the next best thing to actually hearing it. I think he gets to the heart of Mahler as an antagonistic outsider dealing with the decaying and disintegrating scraps of civilization, and he illustrates it with copious musical examples. Some of his descriptions illuminate Mahler's work as a whole with more clarity and poetry than I could imagine, like some of my favorite passages: "The image corresponding to breakthrough is damaged because the breakthrough has failed, like the Messiah, to come into the world. To realize it musically would be at the same time to attest to its failure in reality. It is in music's nature to overreach itself. Utopia finds refuge in its no man's land." "Free as only one can be who has not himself been entirely swallowed by culture, in his musical vagrancy he picks up the broken glass by the roadside and holds it up to the sun so that all the colors are refracted." "Mahler's movements, in their entirety, are streams on which is borne whatever is caught up in them, yet without its particularity being entirely absorbed." And my favorite, about DAS LIED VON DER ERDE and the Ninth: "The Symphony's specific relation to DAS LIED, however, is likely to be found in the experience that in youth infinitely much is apprehended as a promise of life, as anticipated happiness, of which the aging person recognizes, through memory, that in reality the moments of such promise were life itself. The missed and lost possibility is rescued by the very late Mahler, by contemplating it through the inverted opera glass of childhood, in which it might still have been possible." The book is so rich in passages like this one, which makes it a great literary experience while also sharpening your ears. ...more Jan 30, 2021 Özer Öz rated it really liked it Adorno gülle gibi ağır, ondan kısa öz birkaç aforizma çıkarırsanız ne güzel. Zaten kitap tamamen beyin çarılması şeklinde akıyor(!), adam dolmuş beyler. O anlatılınca ipin ucu da kaçıyor. Yine de bazı yorumları o kadar vurucu ki, insan budur işte demeden geçemiyor. Yazarak çizerek not alarak altından belki kalkılabilecek bir kitap, okumak bazen işkenceye dönebilir, zaten Mahler'i merak etmiyorsanız kitap ilk 10 sayfasında bana müsade der gider.Mahler'in senfonilerini romanlara benzetmesi, roman kurgusunda senfoniler geri çağrılar "flashbackler" romandaki kişilerin olay kurgusuna gerektiğinde katılması gibidir. Yeni temalar süpriz yaratmaz, tandık ve beklenir gelir. Birkaç çevirdiğim alıntı ile dağıtalım. "Romanlarda olduğu gibi Mahler'de de bir felaketin eşliğinde mutluluk gelişir. Mahler'de mutluluk, kumarbazın kaybı ve mahvolması kadar zıtına zincirlenmiş olarak kalır." "Ve genel olarak Mahler'in temaları, bir romandaki karakterler gibi, özlerini değiştirmeden koruyan temalar geliştirenken tannabilir." ...more Adorno demonstrates the agility and power of his approach to art in this book. Mahler, according to Adorno, met the objective demands of the form of orchestral music in such a way that his material revealed the negative truths of the general course of history. This is not music about the existential meaning of life, the jargon of authenticity as Adorno might say, but about the paradoxes of social life that at once confer happiness and isolation on the outcasts of society. "Objective temper needs subjective intervention to be realized" (p. 128): such is the role of the successful artist in laying bare negative truths. ...more Jan 31, 2018 Lau Lau rated it really liked it Recommends it for: Quiconque étudie ou souhaite étudier la musique de Mahler (Je ne l'ai pas lu en entier, mais plusieurs parties.) Adorno donne de bons et précis éléments d'analyse de la musique de Mahler, que ce soit sur le ton, la forme, le caractère, ou même l'aspect plus personnel et idéologique de sa musique. ...more Nov 14, 2016 marcelswan rated it really liked it 'Mahler was a poor yea-sayer. His voice cracks, like Nietzsche's, when he proclaims values, speaks from mere conviction, when he himself puts into practice the abhorrent notion of overcoming on which the thematic analyses capitalize, and makes music as if joy were already in the world. His vainly jubilant movements unmask jubilation, his subjective incapacity for the happy end denounces itself'. Inside the book, there is the most typical view on Mahler for 40-50s, staying on a huge wave of post- 'Mahler was a poor yea-sayer. His voice cracks, like Nietzsche's, when he proclaims values, speaks from mere conviction, when he himself puts into practice the abhorrent notion of overcoming on which the thematic analyses capitalize, and makes music as if joy were already in the world. His vainly jubilant movements unmask jubilation, his subjective incapacity for the happy end denounces itself'. Inside the book, there is the most typical view on Mahler for 40-50s, staying on a huge wave of post-war criticism towards XIX century and modernist art. Writing about composer's style and aesthetics, Adorno's being ultimately harsh and irreconcilable, and in a strange way it reminds Schoenberg writing style, who in general had an opposite view on Mahler' works. Both of them surely rooted in a deep tradition of german criticism culture, especially Schumann and Wagner's essays, which gives - and it feels very well in the book - some sort of fleur of the 'school'. This book is a document of an epoch, controversial and well written. The highest point of agonal yesterday. ...more Oct 22, 2013 Mark rated it really liked it · review of another edition Adorno thinks Mahler's symphonies are antithetical and musical gasp of Romantic Age. Mahler musically suspends expectations and jumbled symphonic writing pieces together a fragmented century. He operates through negativity, rather than affirmation, saying a resounding No! to music status quo. Pessimist dialectic, Marxist and unspiritual. Influential Mahler critic, provides substantial thought, not final word. Mar 10, 2022 Alejandro Casares rated it liked it Es un análisis de la obra de Mahler desde una perspectiva exclusivamente teórica. Adorno apela a sus profundos conocimientos musicales para desentrañar la obra del último gran compositor de esta talla.Me resultó todo un reto leer algo así, sin conocer mayor cosa de teoría musical y, sobre todo, sin estar familiarizado con la obra de Mahler. Ahora que me pongo a escucharlo trato de encontrar las aristas que Adorno, músico y compositor, además de filósofo, describió tan bien. In my view, a FAR better account of Mahler's creative genius and social importance (ie, in a constructive, progressive sense) than that provided by Stuart Feder in Gustav Mahler: A Life in Crisis. Much of Adorno's writing was lost on me, as he often discussed musical theory, with which I am hardly familiar--but his social/philosophical interpretations of Mahler are fantastic and, I would say, much-needed in our world. 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