The Hybrid Forms of Mahler's Late Symphonies

Sam Reenan

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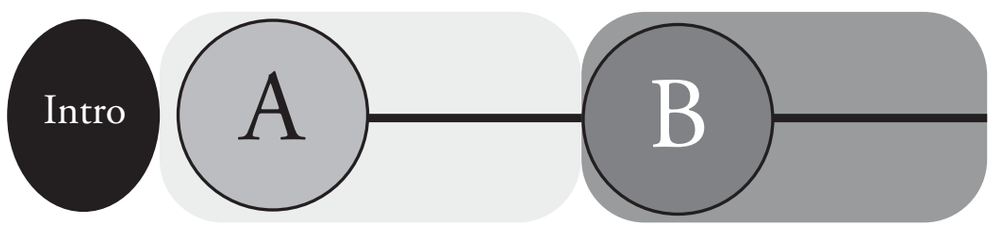
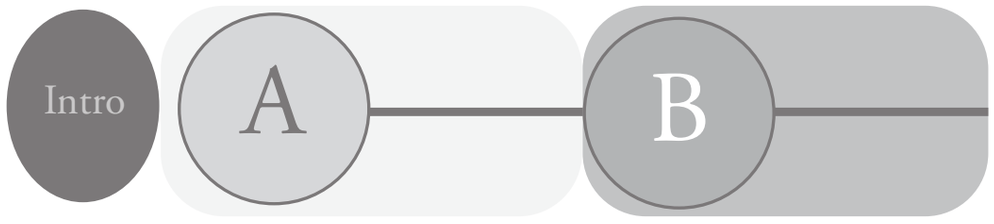
sam-reenan.com/SMT2018.html

SMT 2018 | San Antonio, TX | Sunday, 10am

Rotation 1

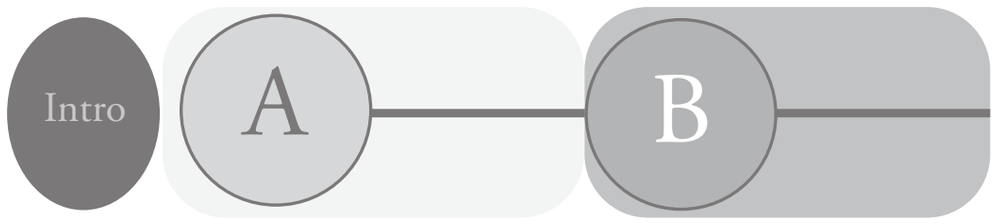


Rotation 2



Rotation 3

Rotation X



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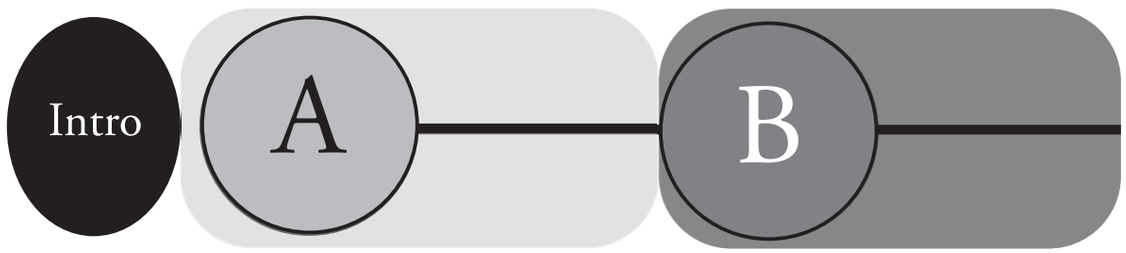
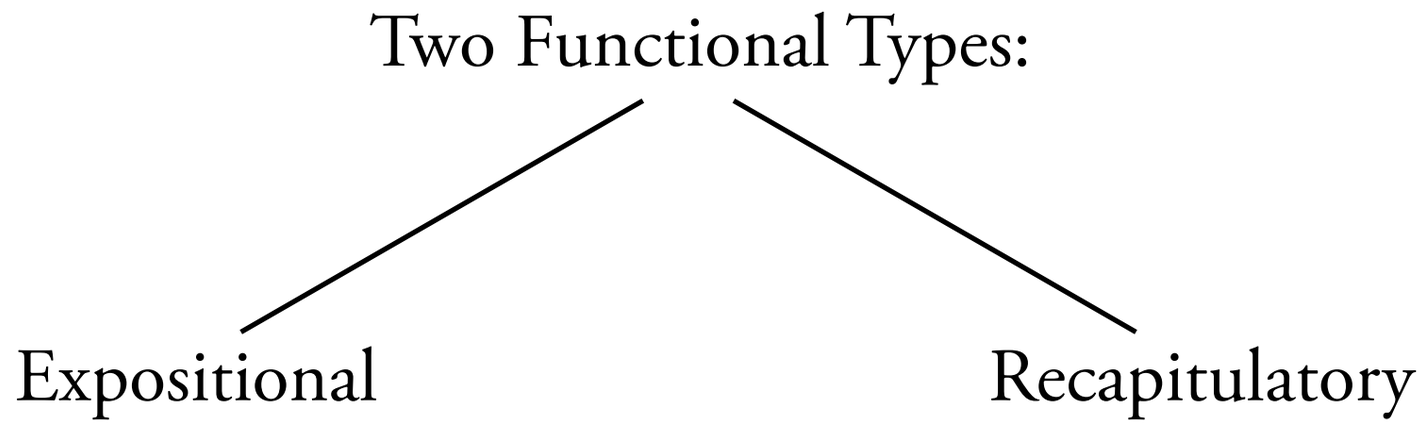
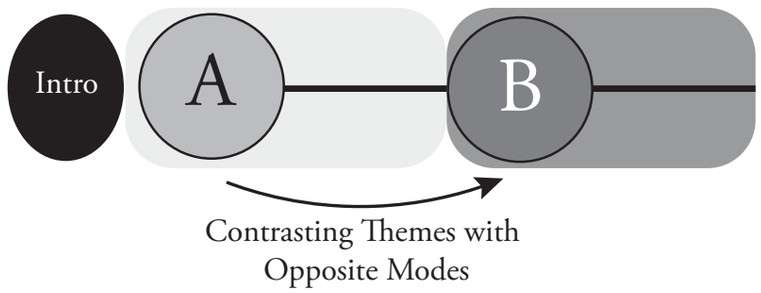


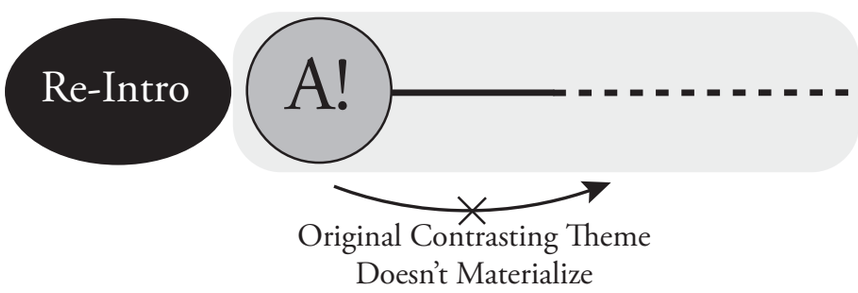
Rotational Functions in Late Mahler



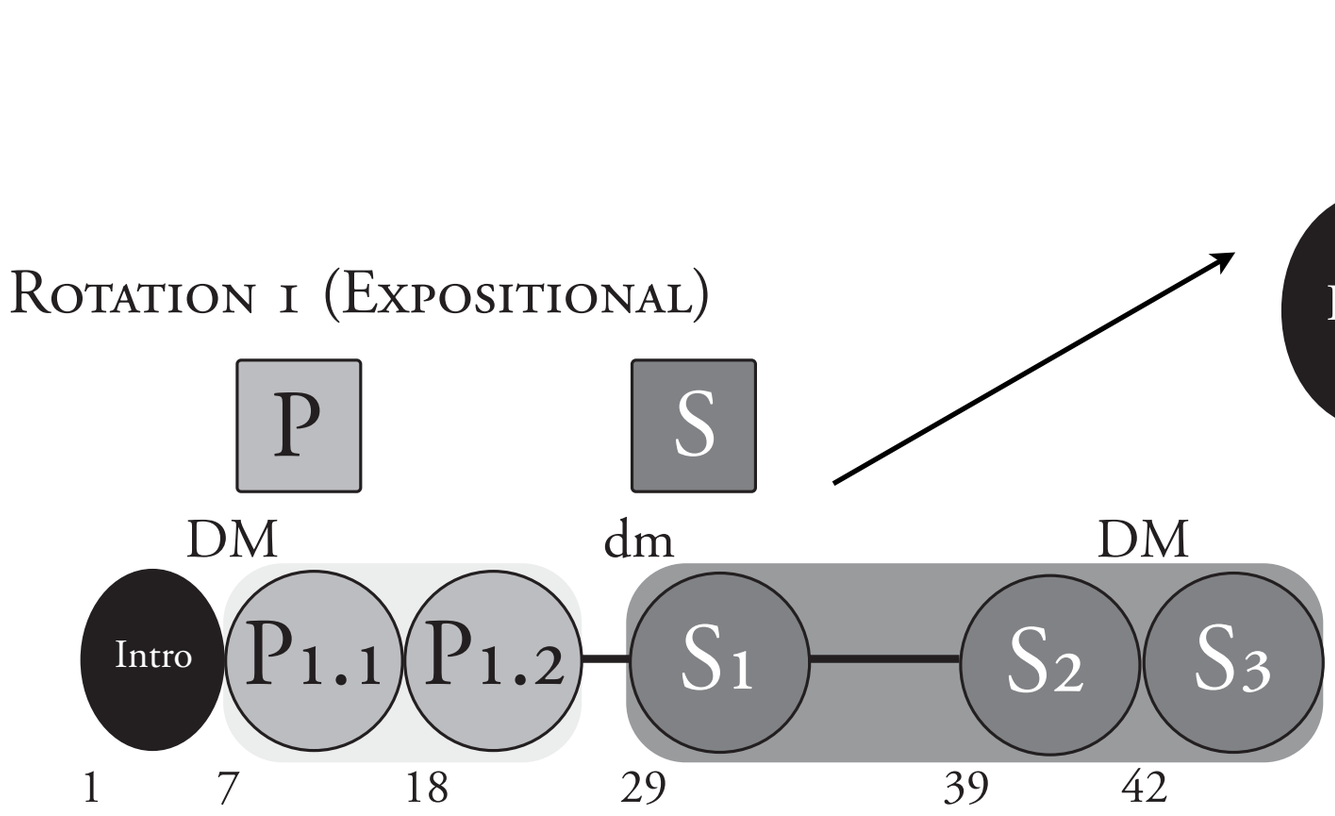
"Expositional" Rotation

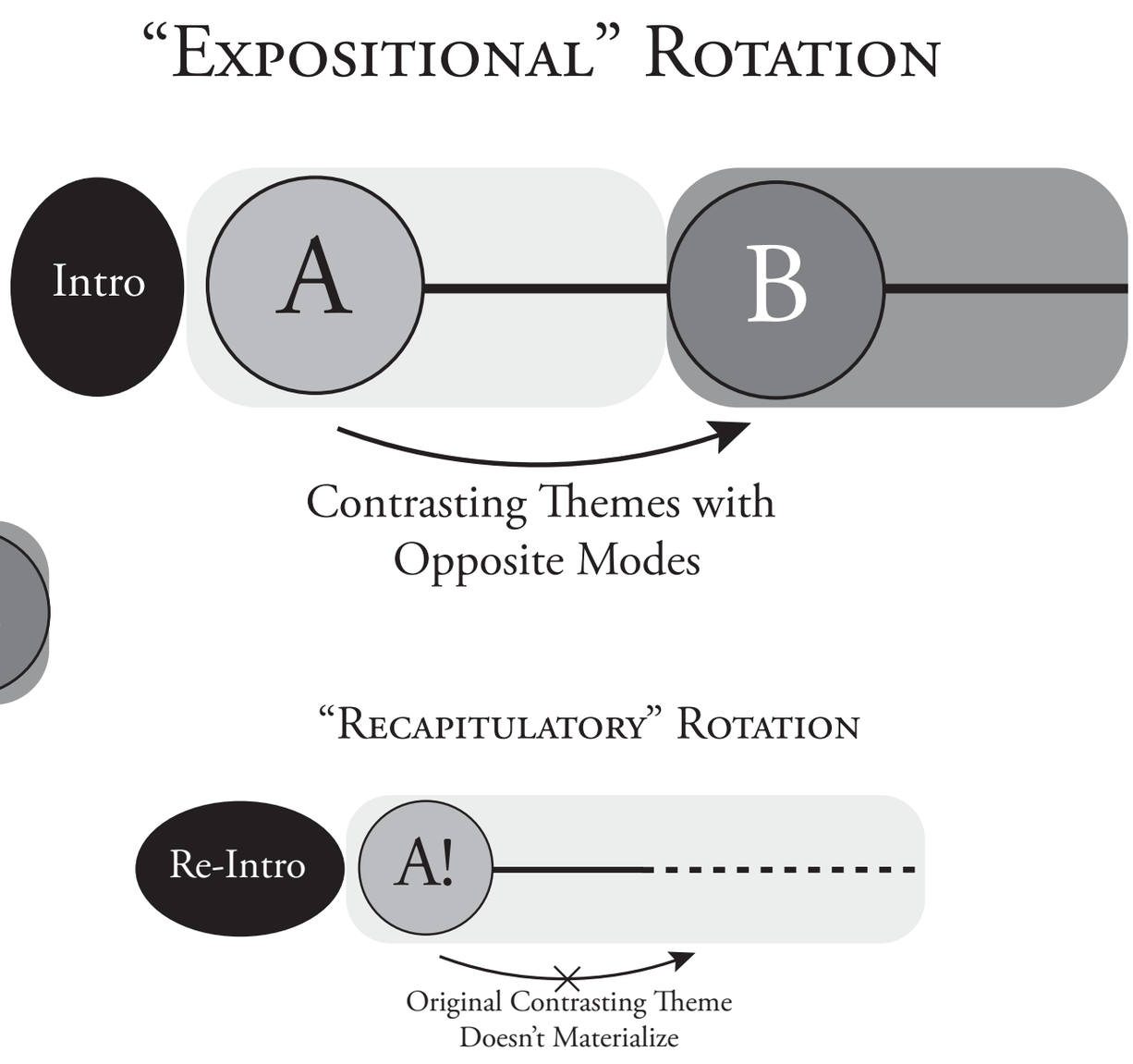


"Recapitulatory" Rotation



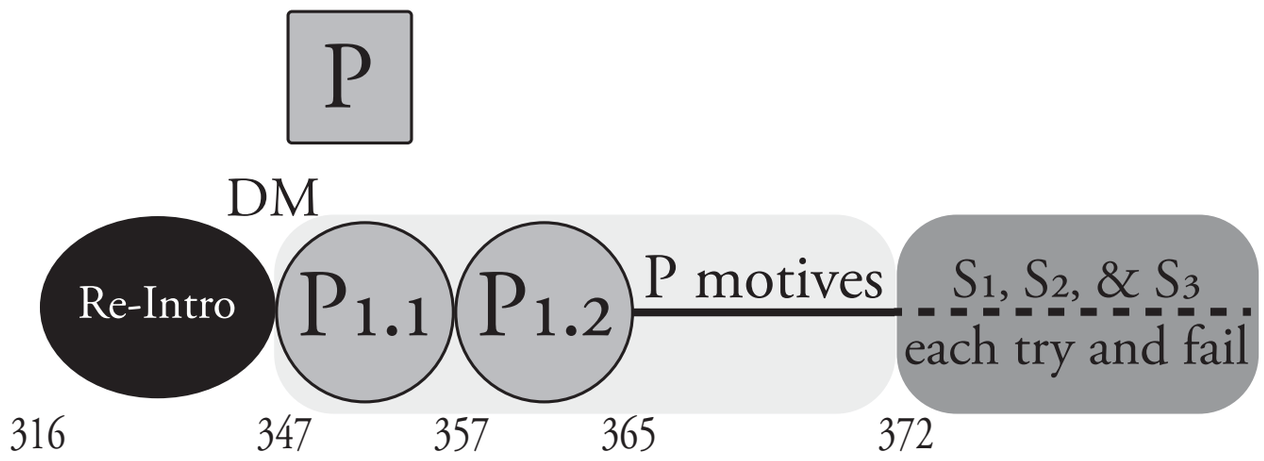
Mahler, Symphony No. 9, i: A model for late sonata-like movements



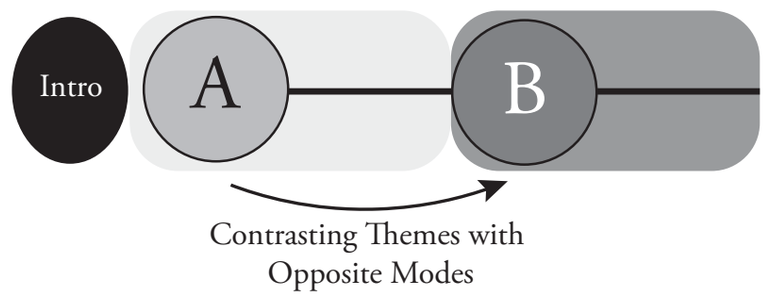


Mahler, Symphony No. 9, i: A model for late sonata-like movements

Rotation 5 (Recapitulatory)



"Expositional" Rotation



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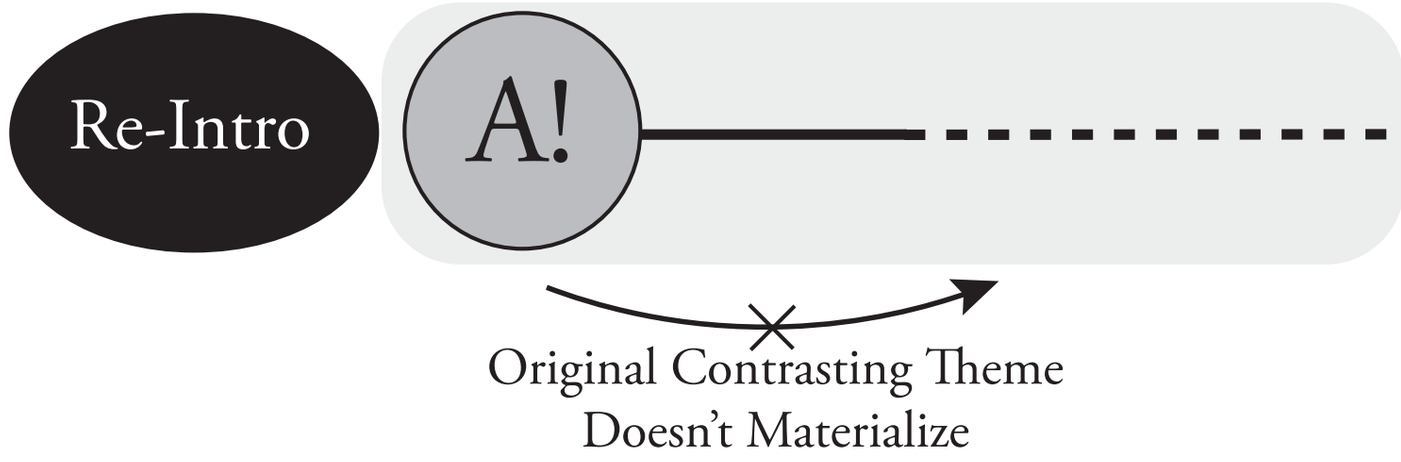
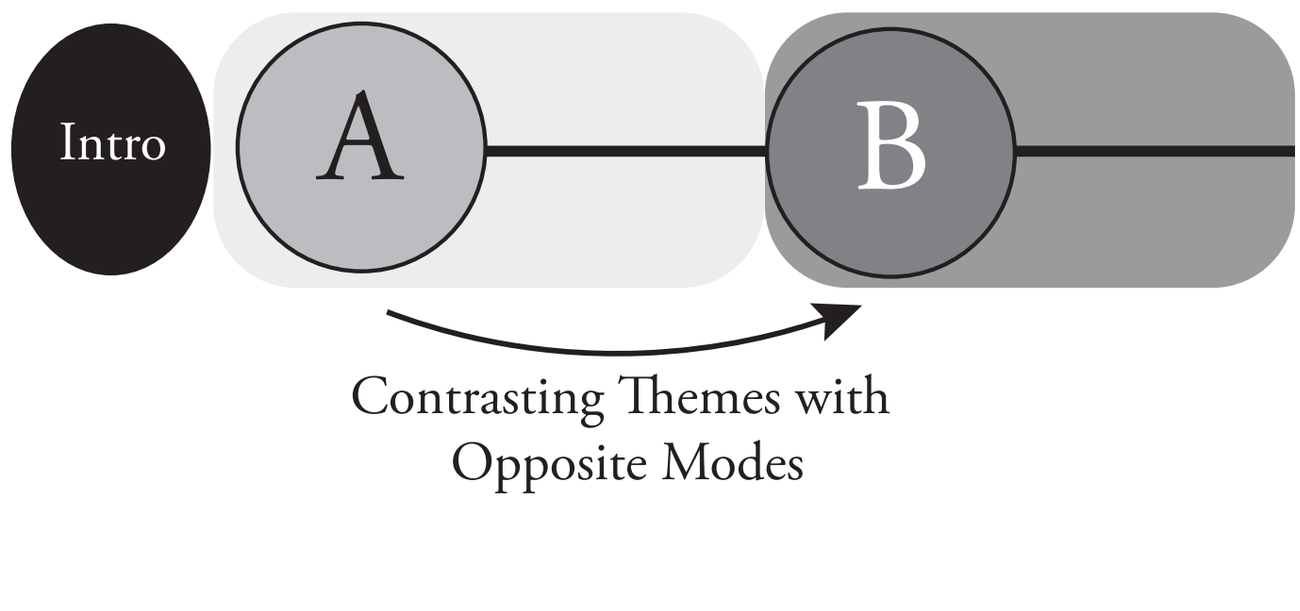


"Expositional" Rotation



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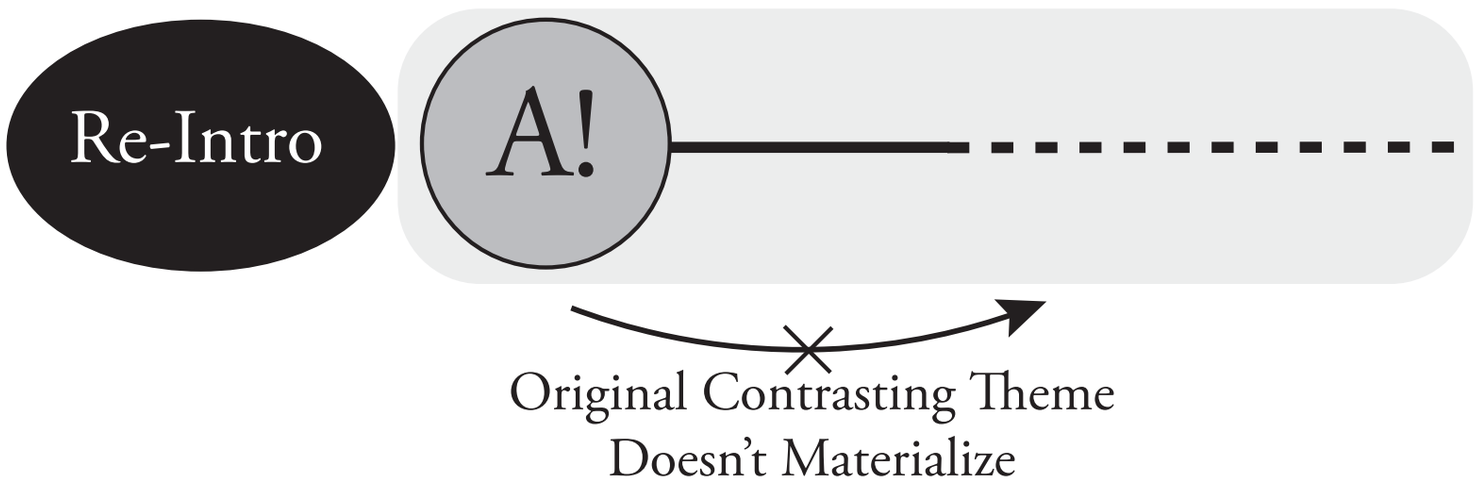


Mahler's Late Sonata-Like Movements in relation to Mahler's Broader Practice

ex.
Adagietto, Symphony 5

ex.
Symphony 4, i

Not at all a Sonata

Symphony 10, v

Das Lied von der Erde, vi

"Traditional" Sonata

Symphony 9, iv

Das Lied von der Erde, i

Symphony 10, i

Symphony 9, i

What is the *virtue* of considering these movement in dialogue with sonata form?

Das Lied von der Erde, vi

Symphony 9, iv

Mahler's Late Sonata-Like Movements

ex.
Adagietto, Symphony 5

ex.
Symphony 4, i

Not at all a Sonata

"Traditional" Sonata

Symphony 10, v

Das Lied von der Erde, vi

Symphony 9, iv

Das Lied von der Erde, i

Symphony 10, i

Symphony 9, i

Is sonata form even generically *available* in these slow movements?

Mahler, "Der Abschied": A cross between song cycle and symphony (1908)

1. More clear connections to sonata form are recognizable

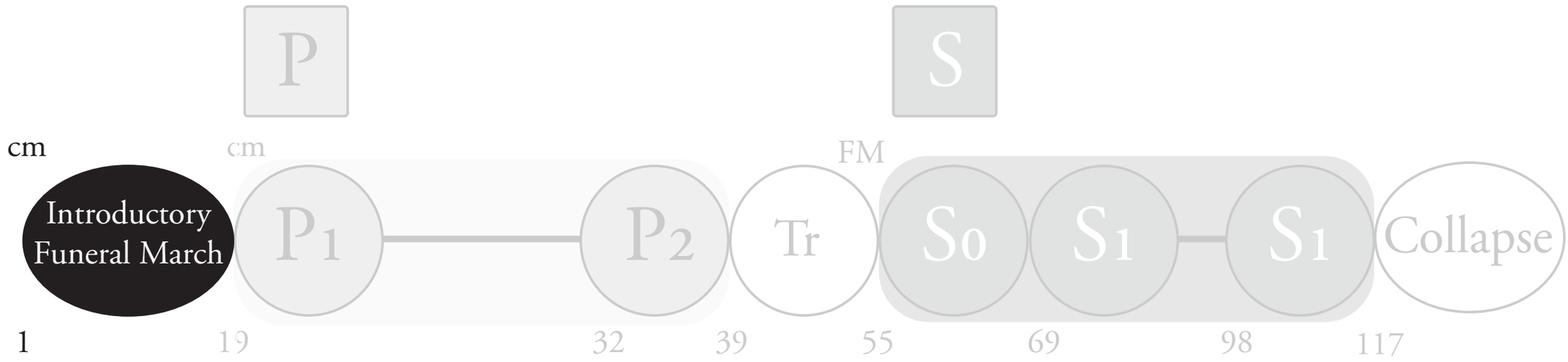
2. M. 303 as a dividing point in the movement

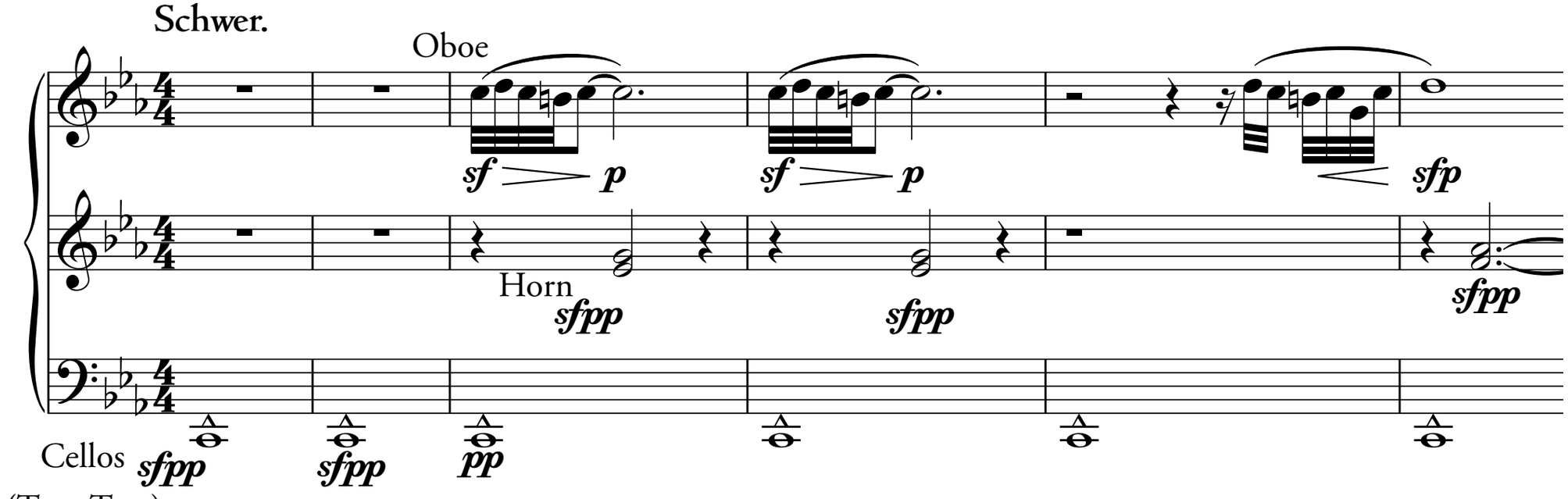
3. A tonal teleology exists: the move from cm to CM (*per aspera ad astra*)

To what degree should the movement be considered in dialogue with sonata form?

New Philharmonia Orchestra
Otto Klemperer, Christa Ludwig, 1966

Exposition I (Rotation 1)





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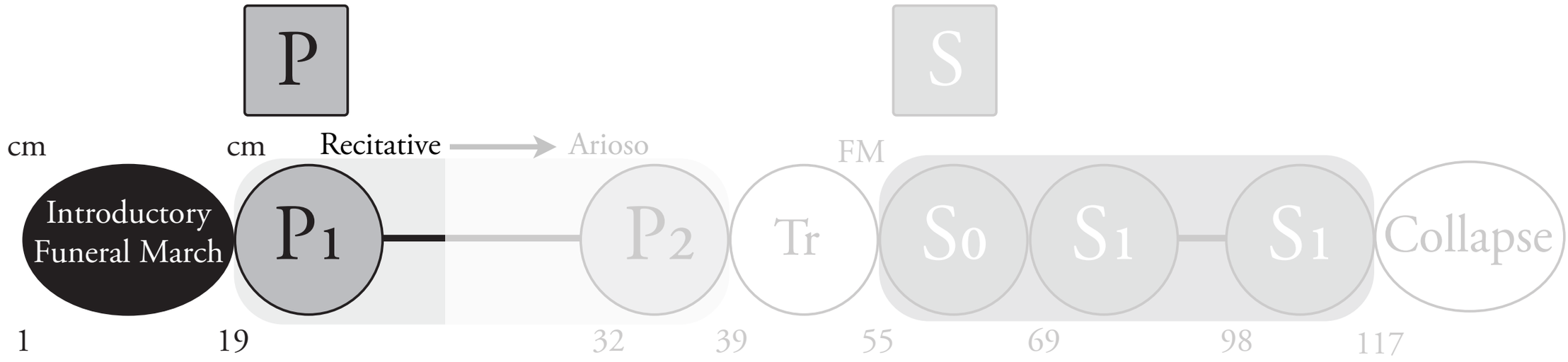
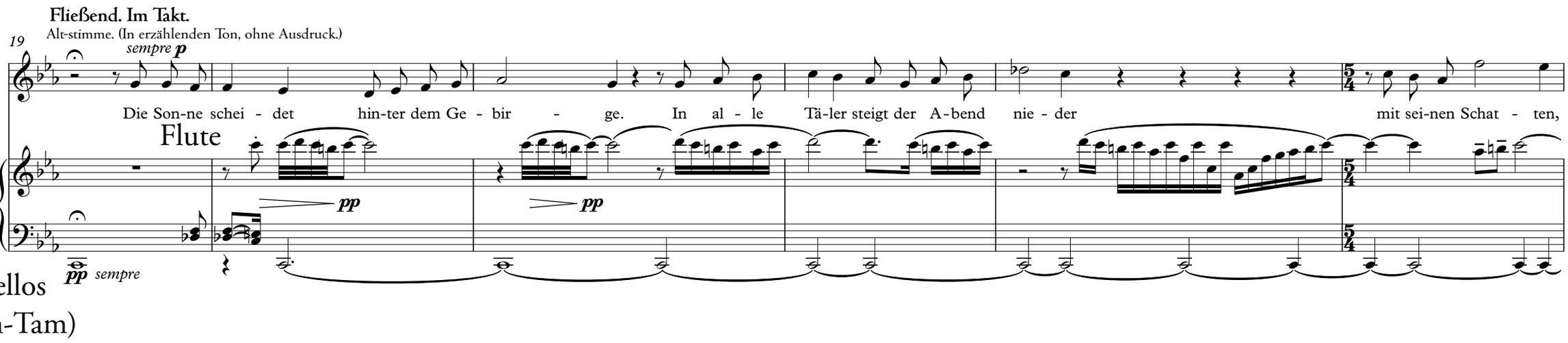
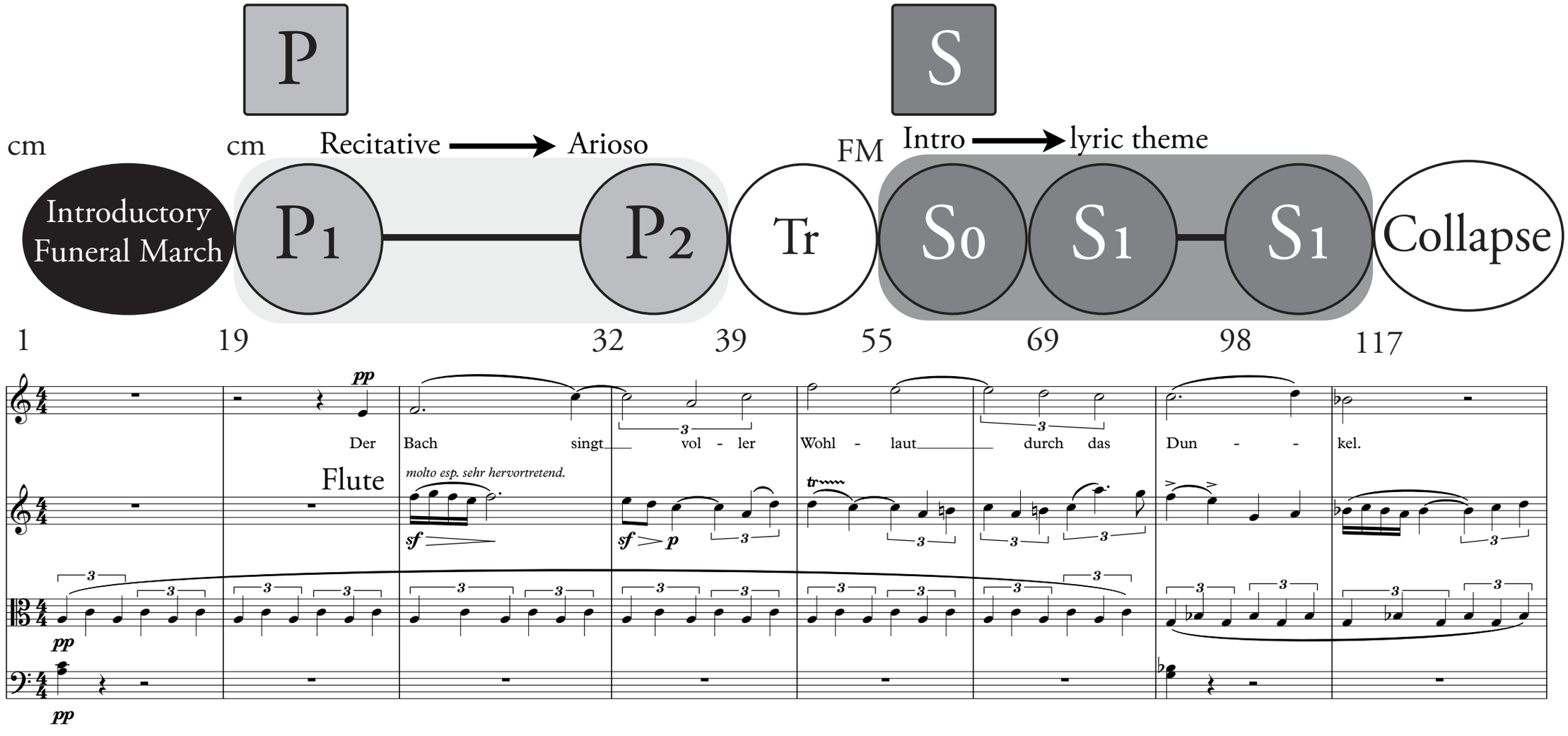




"The sun sinks behind the mountains
Evening descends into all the valleys
with its shadows, full of coolness."

Exposition I (Rotation 1)



"The brook sings its beautiful song through the darkness.
The flowers grow pale in the twilight.
The earth breathes filled with rest and sleep,
All longing wants to turn to dreams now."

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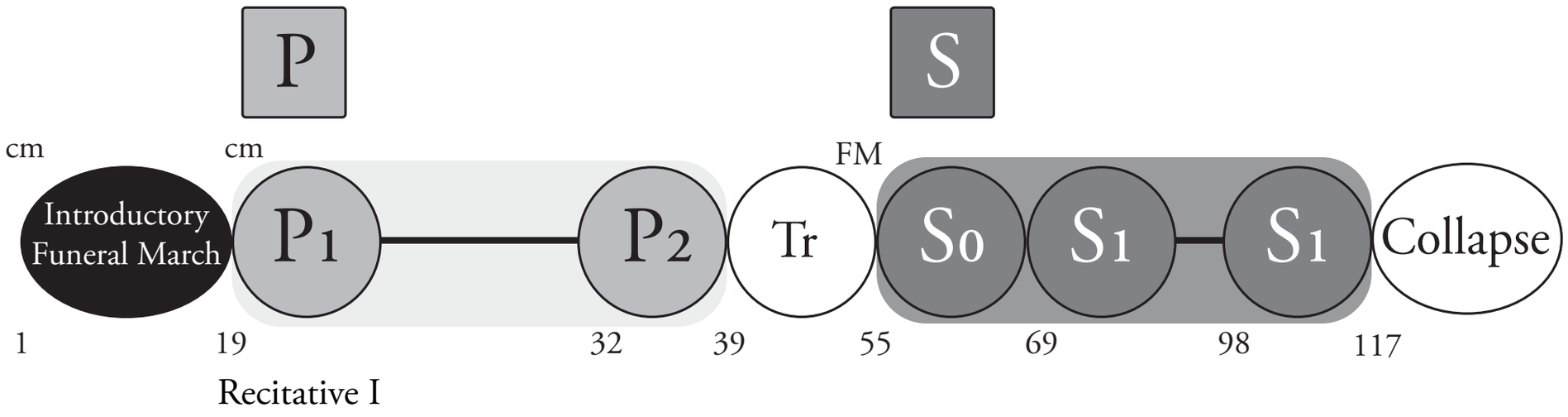

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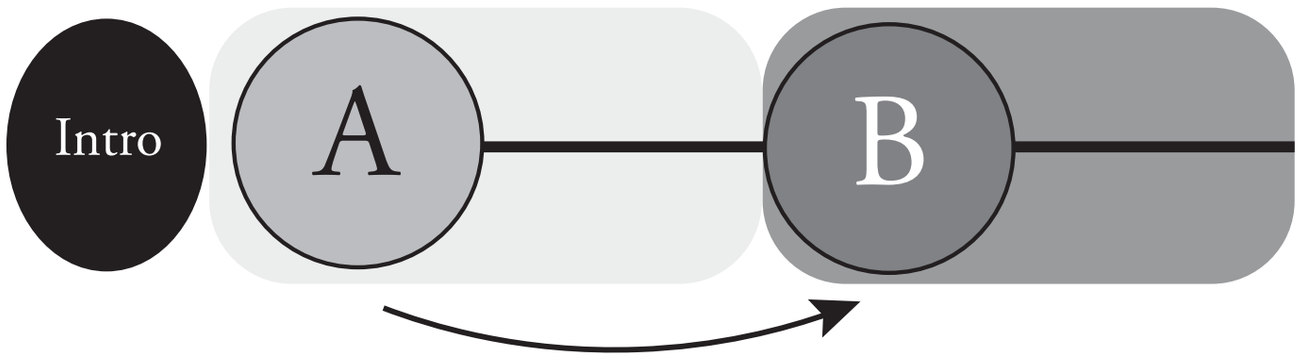

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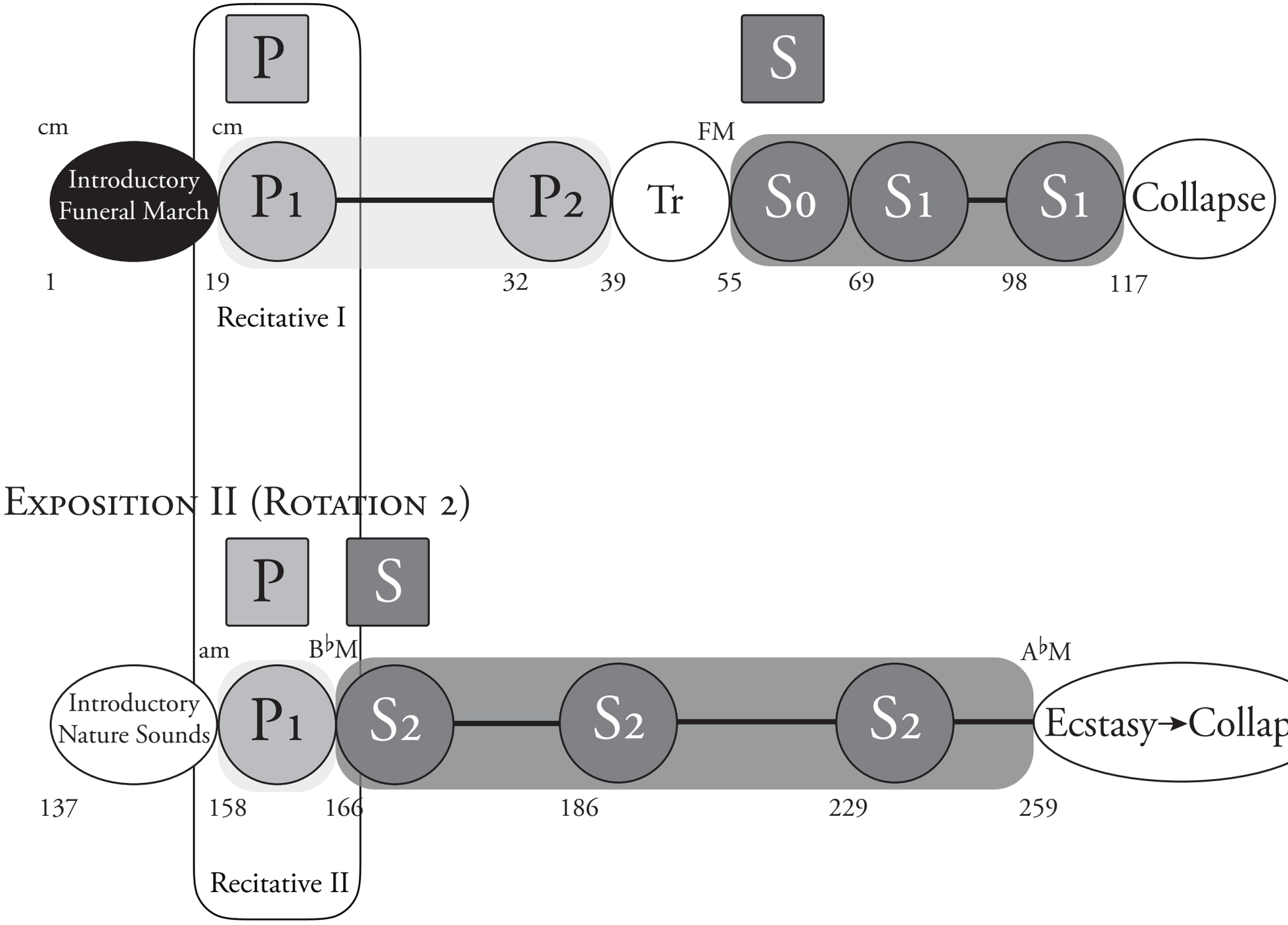
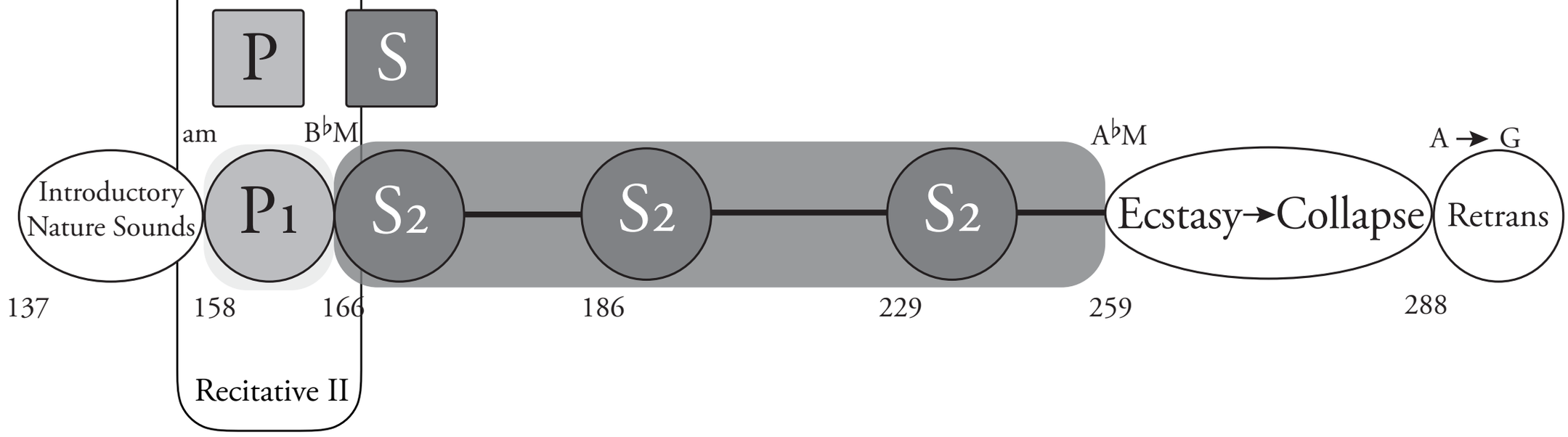


Exposition II (Rotation 2)



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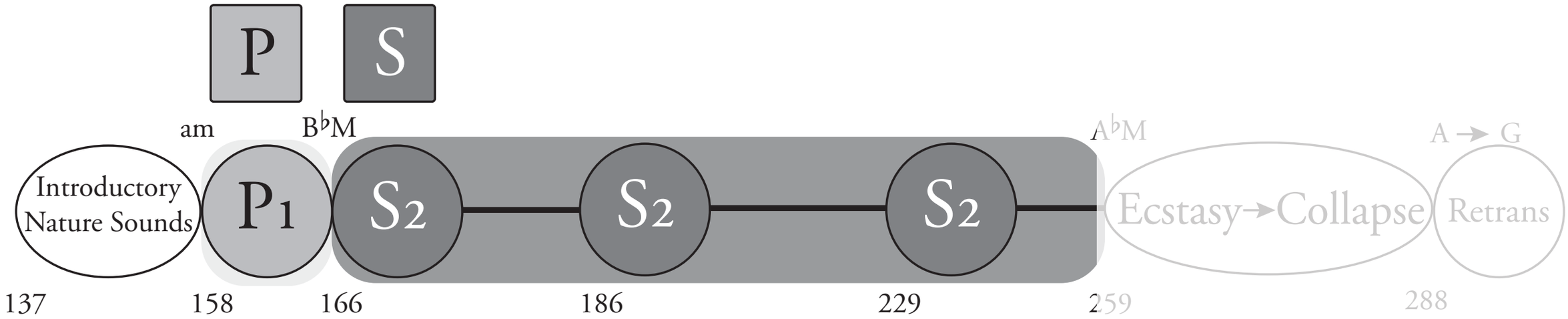

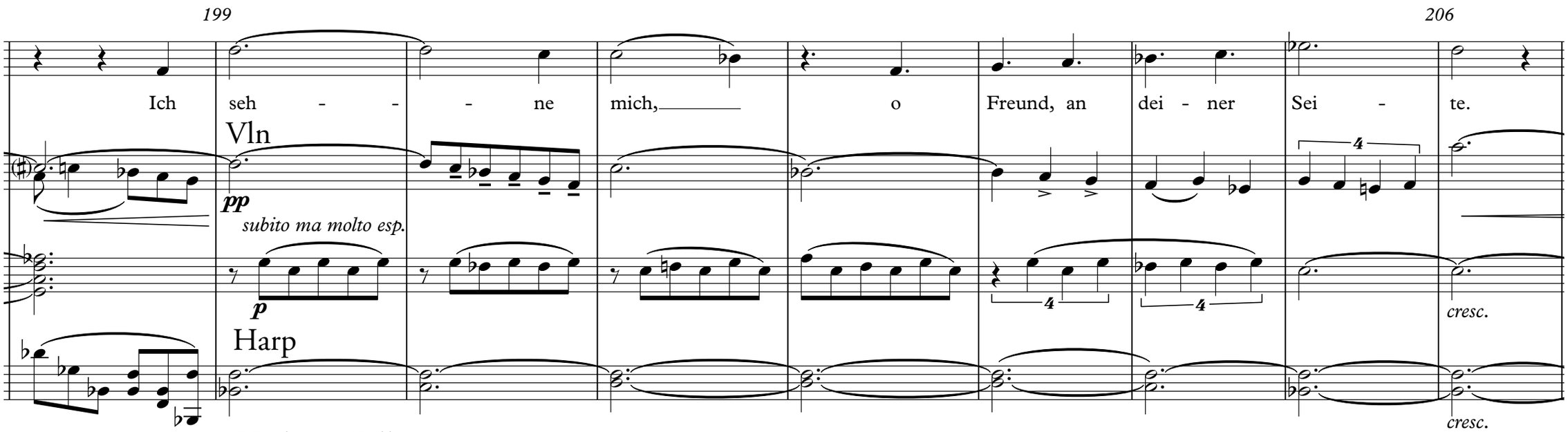

Viola & Cello

"I long, o friend, to enjoy the beauty
Of this evening at your side."

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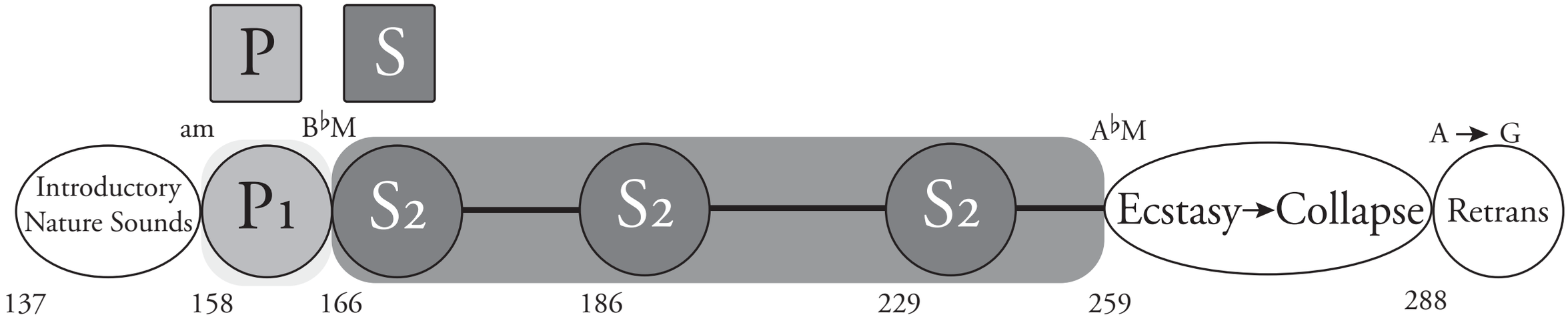

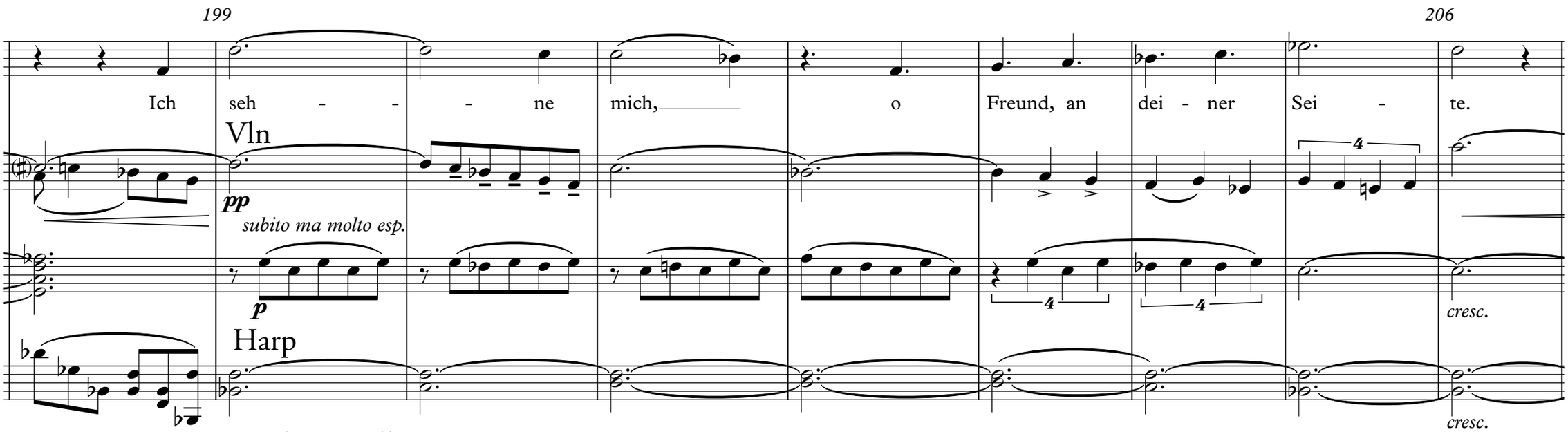

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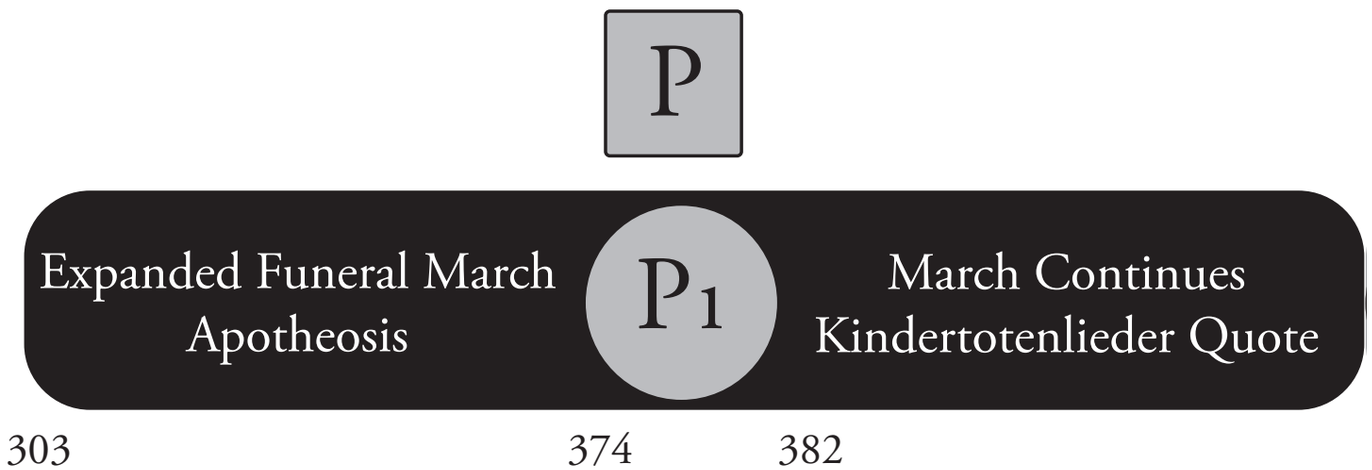

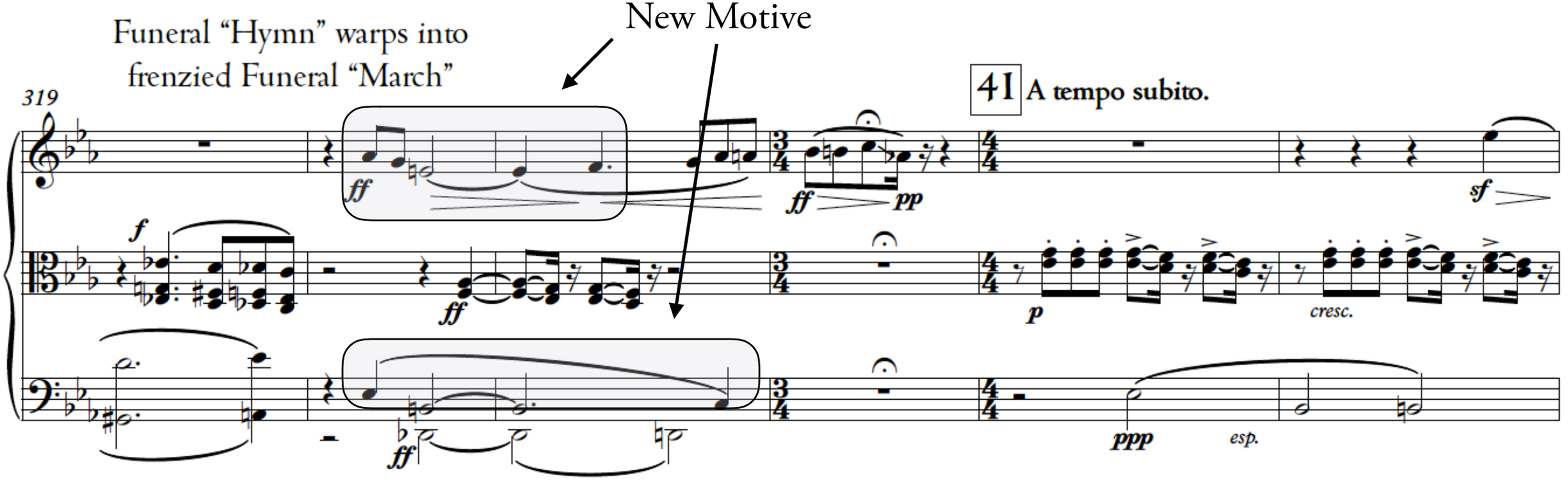

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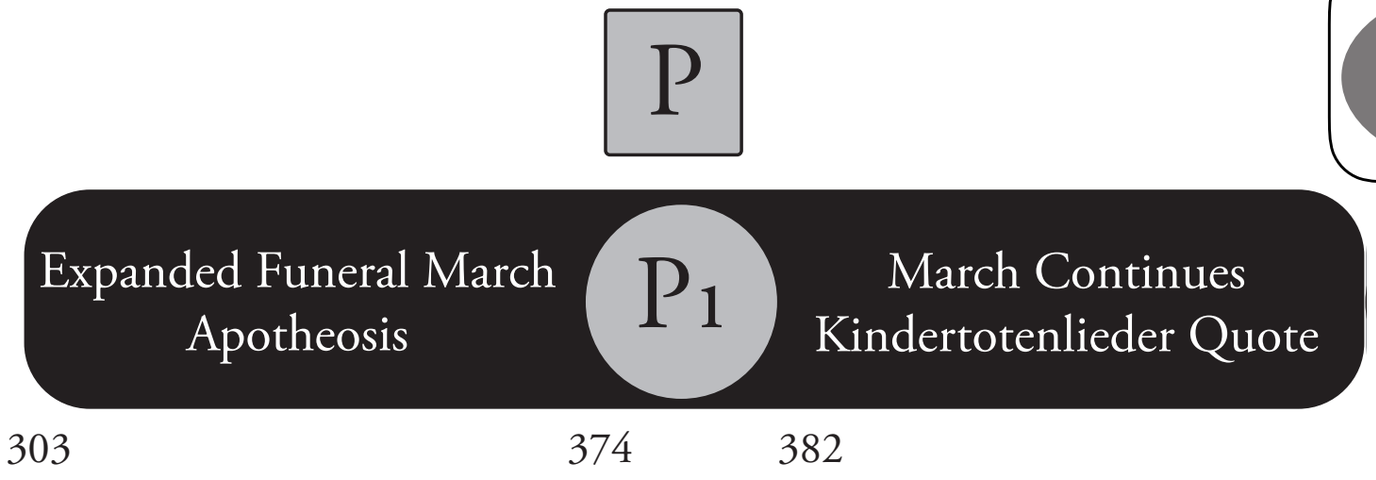
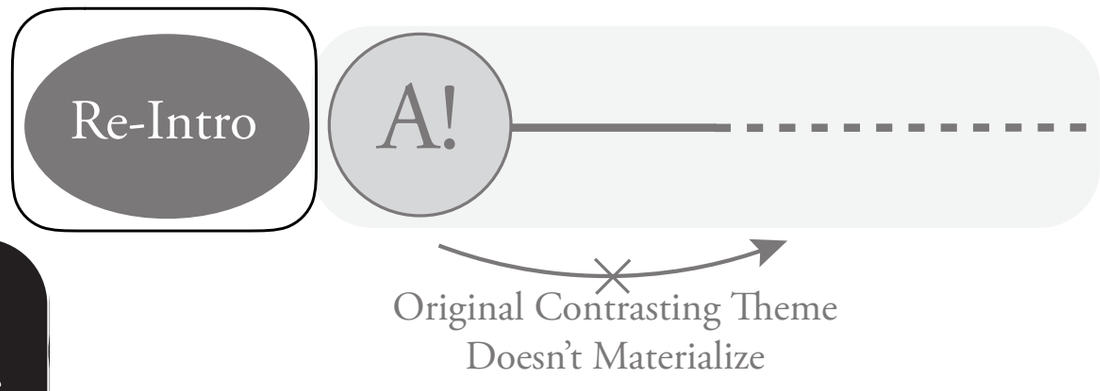
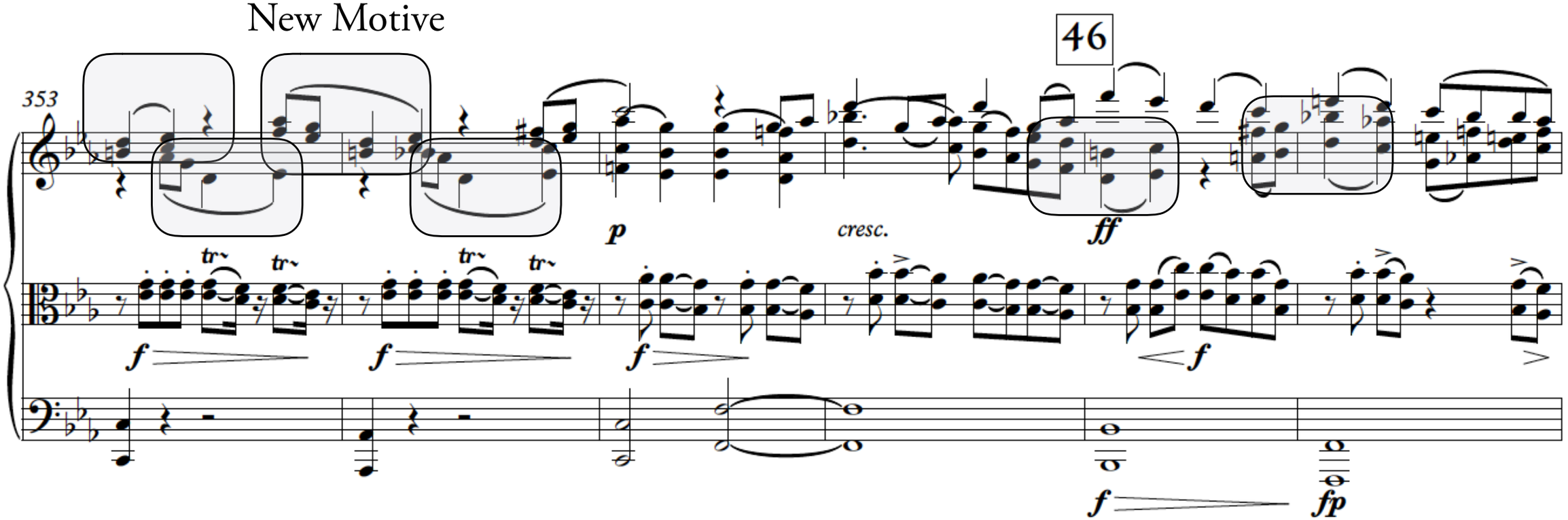


"Recapitulatory" Rotation

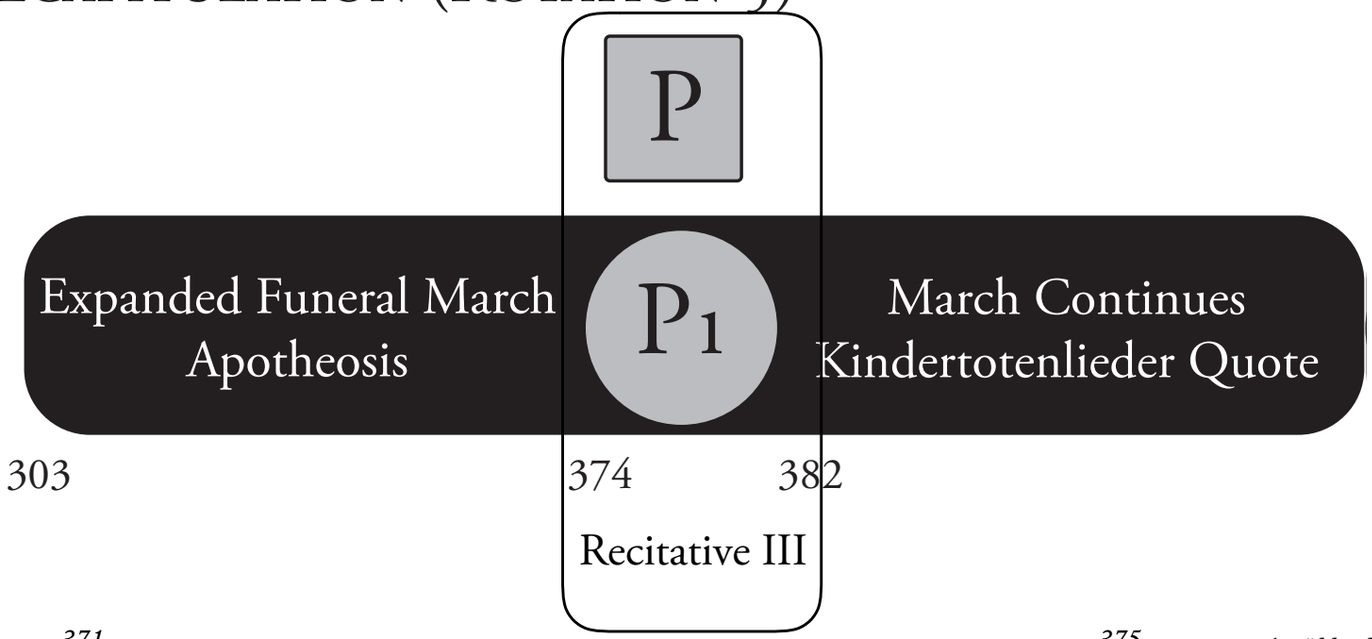


New Motive



New Philharmonia Orchestra
Otto Klemperer, Christa Ludwig, 1966

Recapitulation (Rotation 3)



371

Woodwinds

p

Horns

f

Clarinets

375

(erzählend und ohno Espressivo)

p

Er stieg vom Pferd und reich-te ihm den Trunk des Ab-schieds dar. Er fra

sf

Bass &
(Tam-Tam)

ppp

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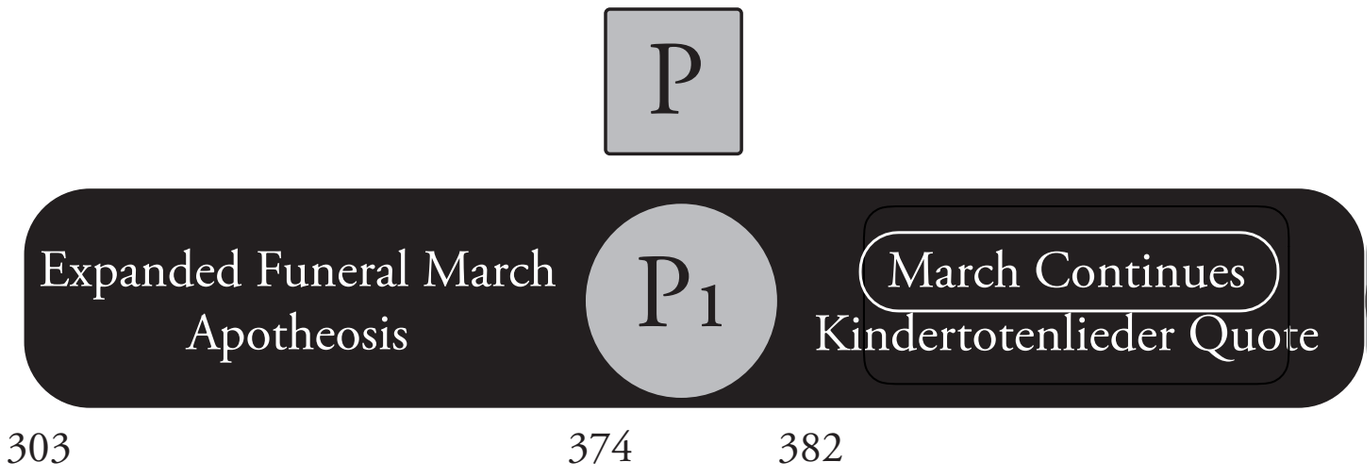
Otto Klemperer, Christa Ludwig, 1966

Recapitulation (Rotation 3)



Recitative III

ihn, wo-hin er füh - re und auch war - um, war-um es müß - te sein.

Bassoons & Clarinets

Oboes

Cellos

pp *f* *sfp* *poco esp.*

Recapitulation (Rotation 3)

P

Expanded Funeral March
Apotheosis

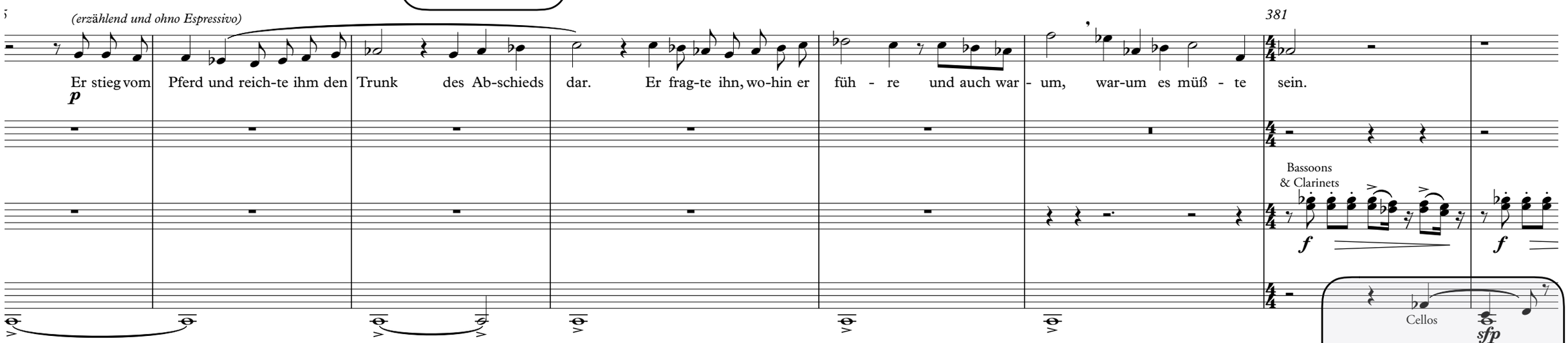
P1

March Continues
Kindertotenlieder Quote

303 374 382

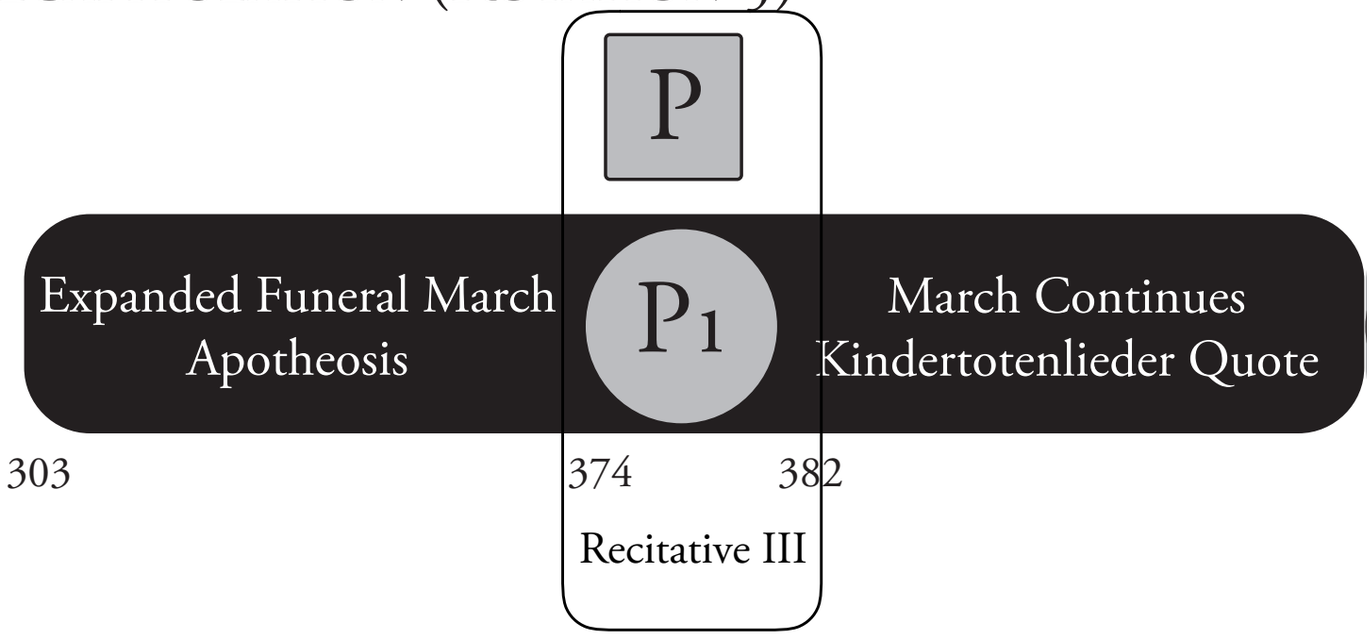
Recitative III

"He descended from his horse and handed him the farewell drink. He asked him where he was going, and why it had to be."

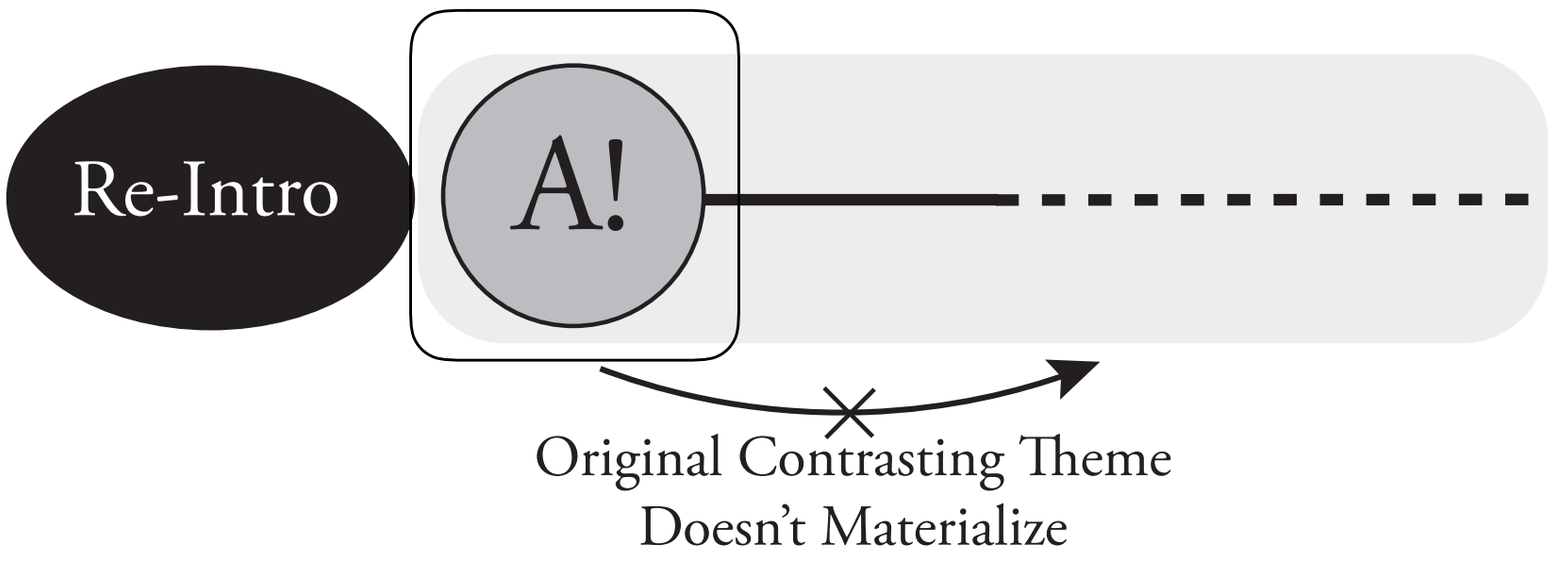


New Motive

Recapitulation (Rotation 3)



"Recapitulatory" Rotation



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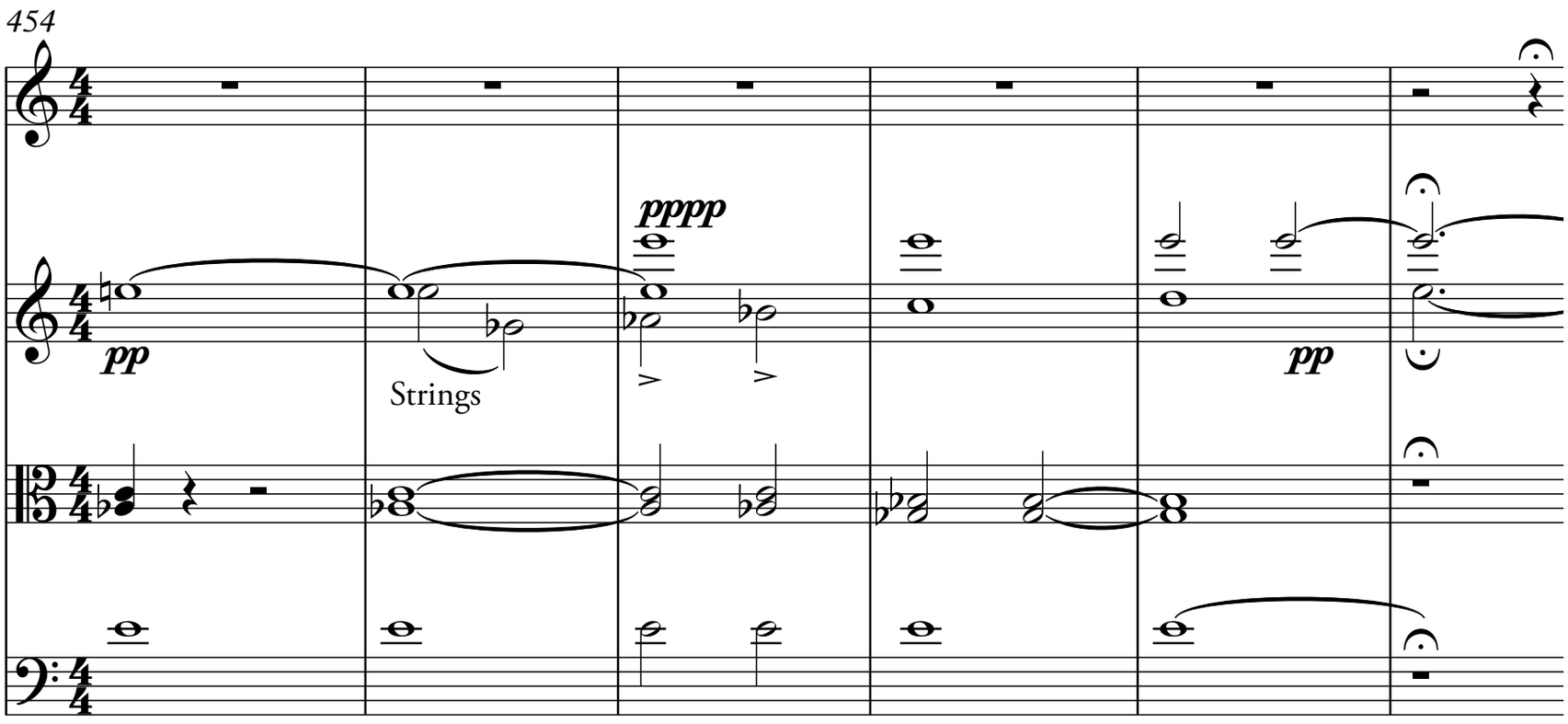


New Philharmonia Orchestra
Otto Klemperer, Christa Ludwig, 1966

Recapitulation (Rotation 3)

460

Die lie - - - - be Er - - de

pp

Vlns

pp

dolcissimo

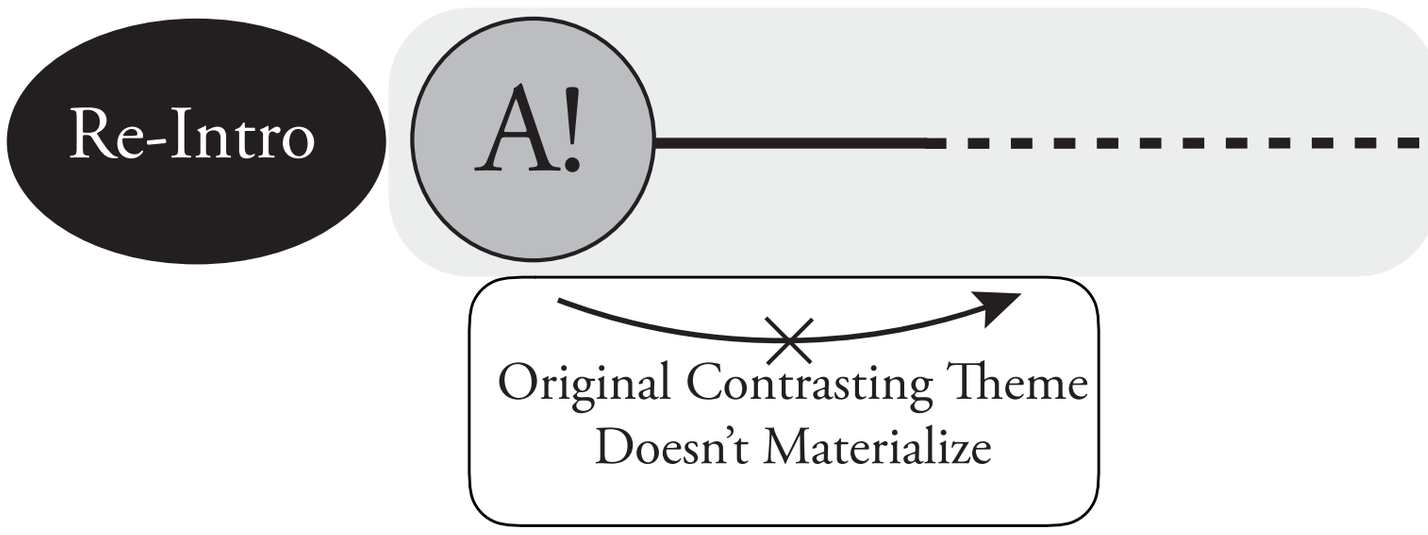
pp Harp and Strings

4:3

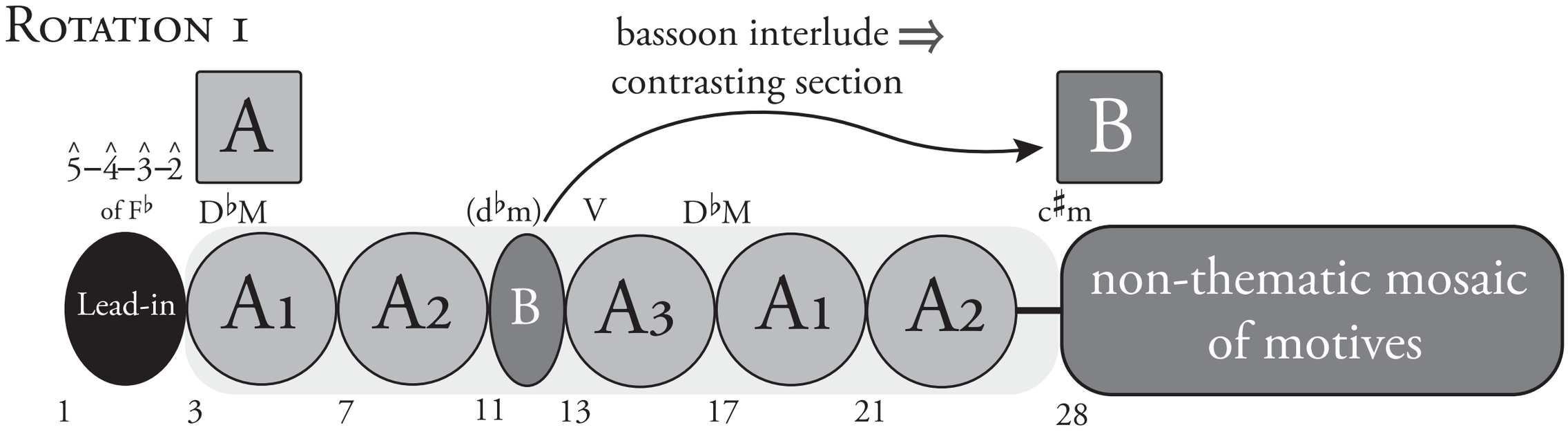
4:3

Recapitulation (Rotation 3)

"Recapitulatory" Rotation



Mahler 9, iv, Rotational Form Chart, *First Rotation*



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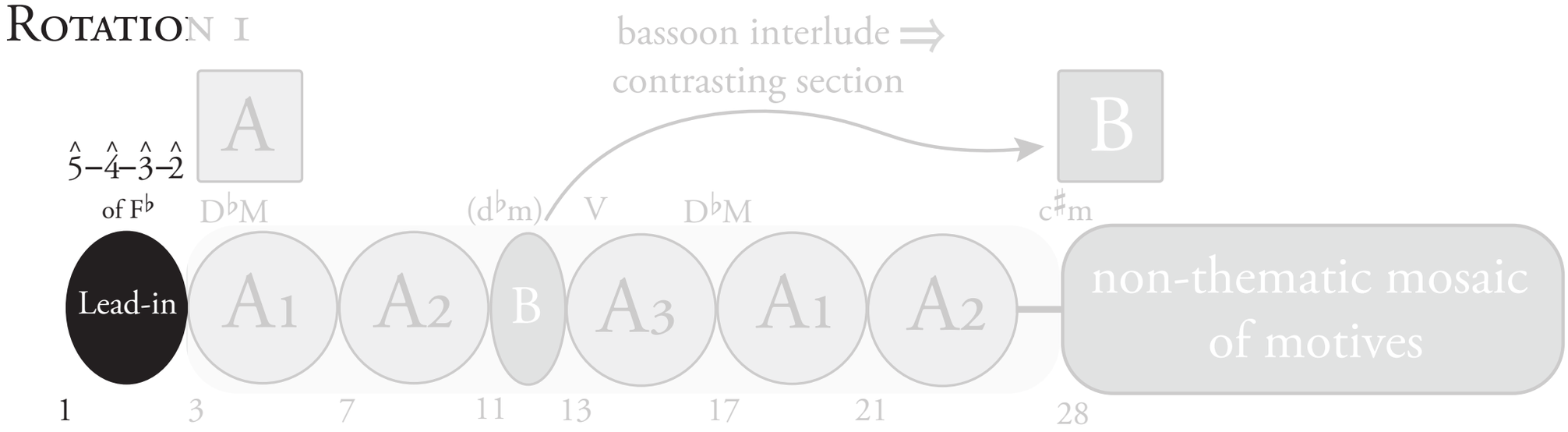

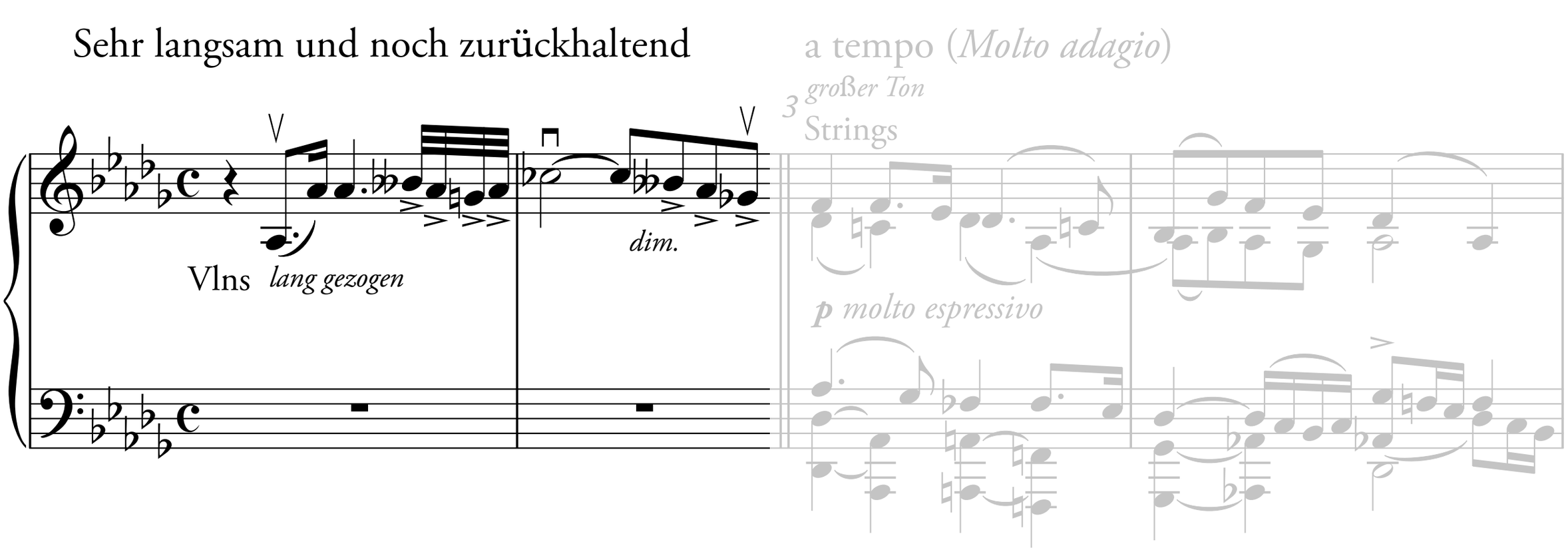

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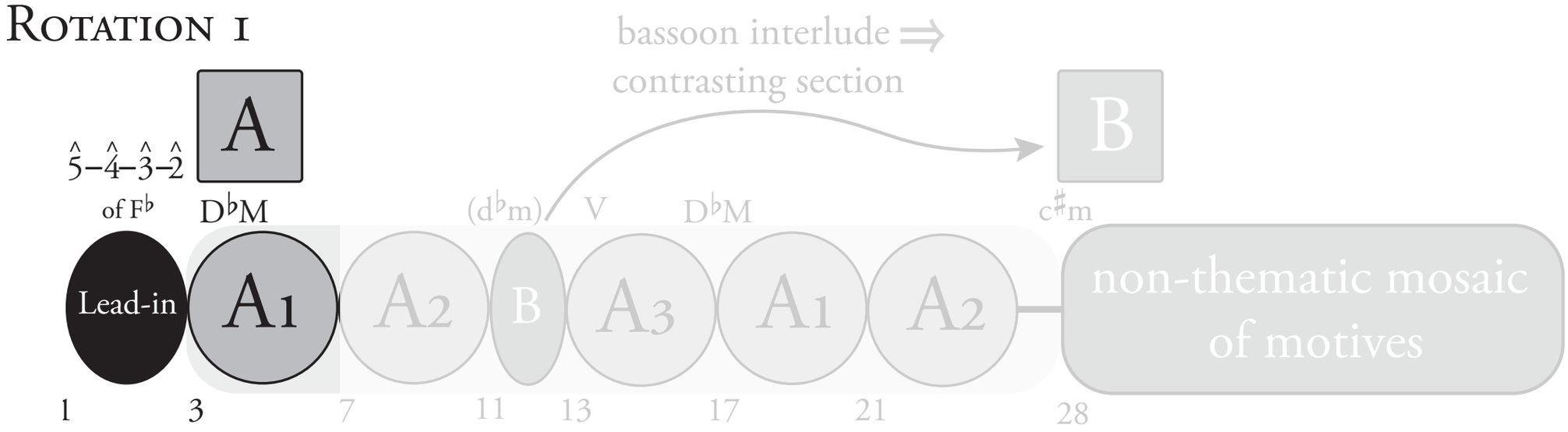

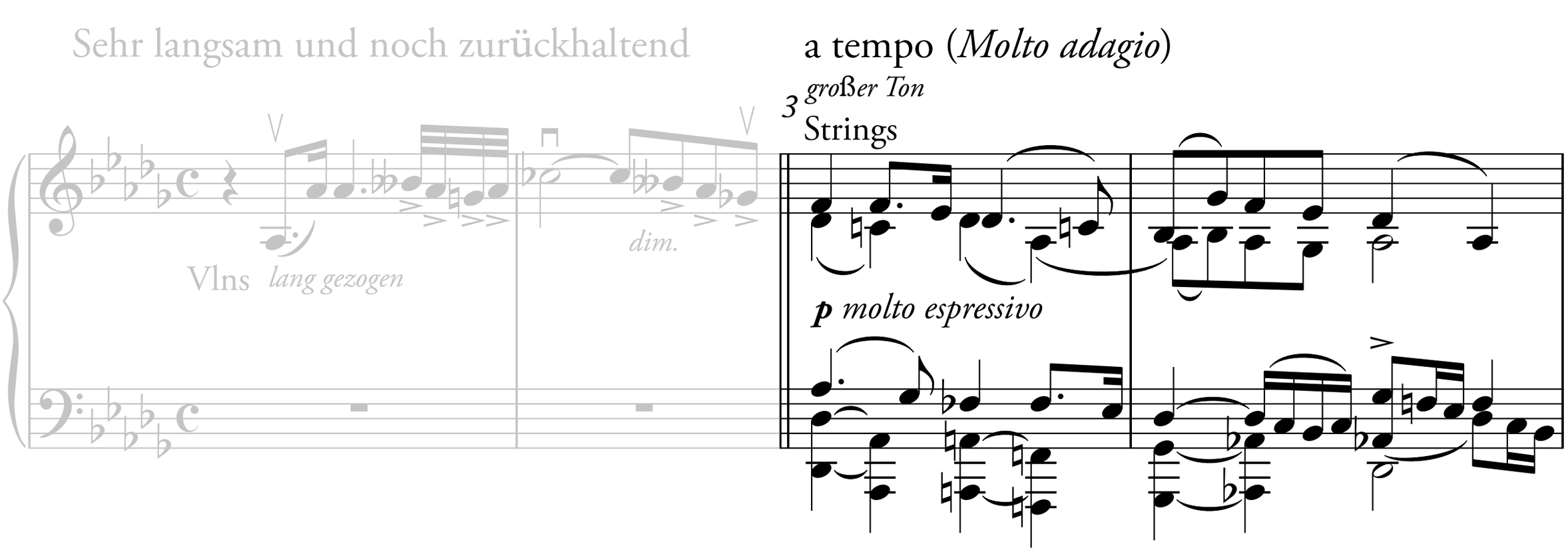

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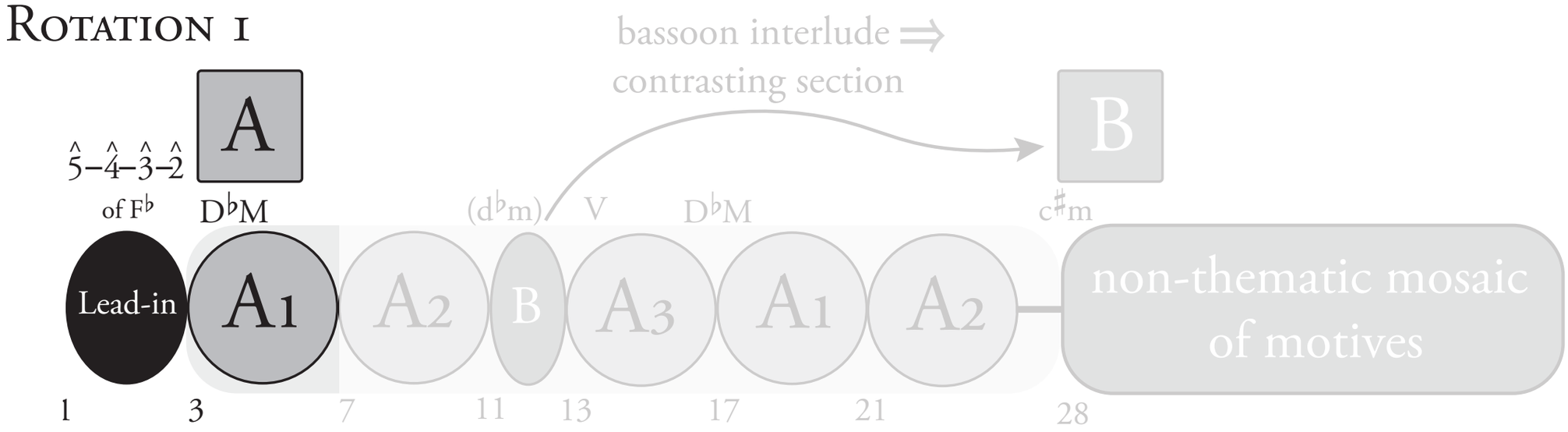
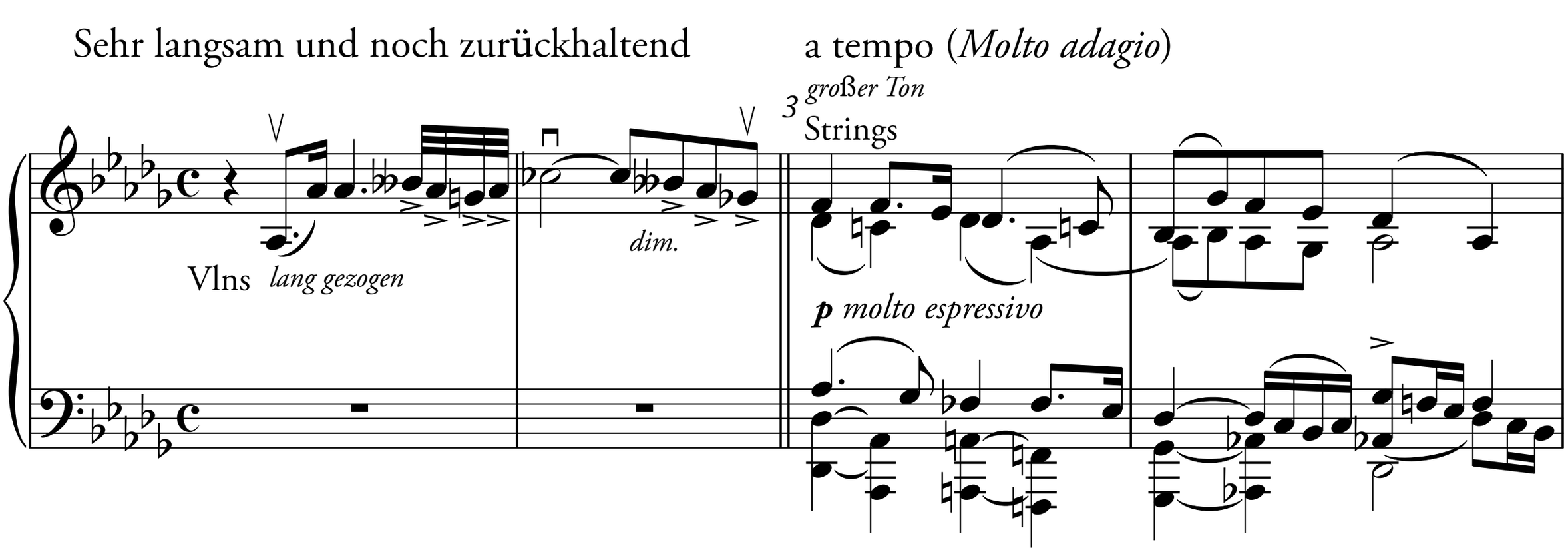
Berlin Philharmonic, Herbert von Karajan, 1982





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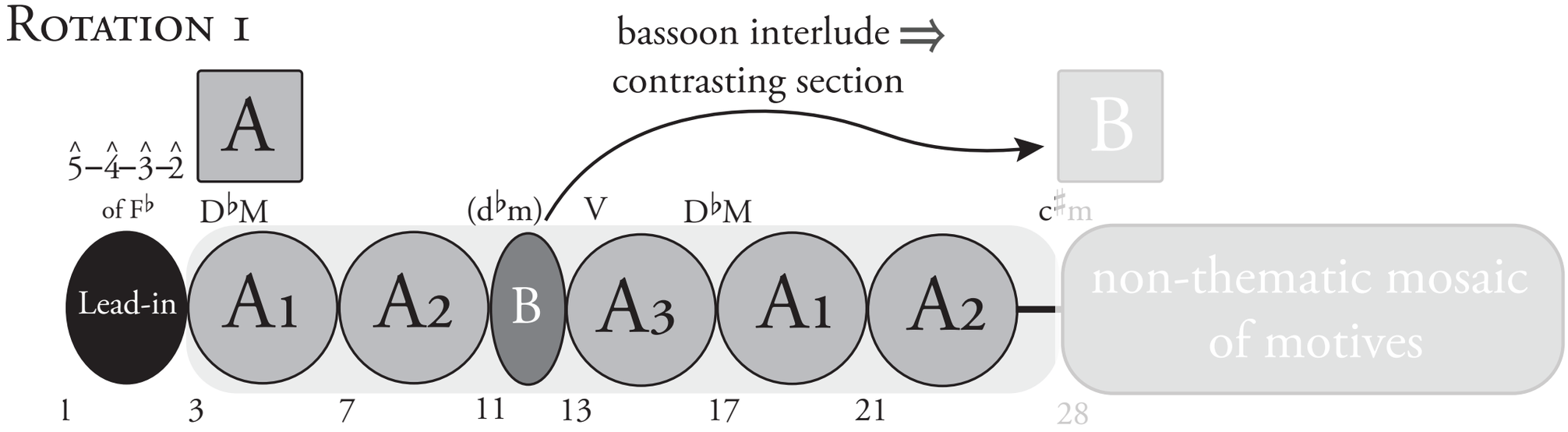
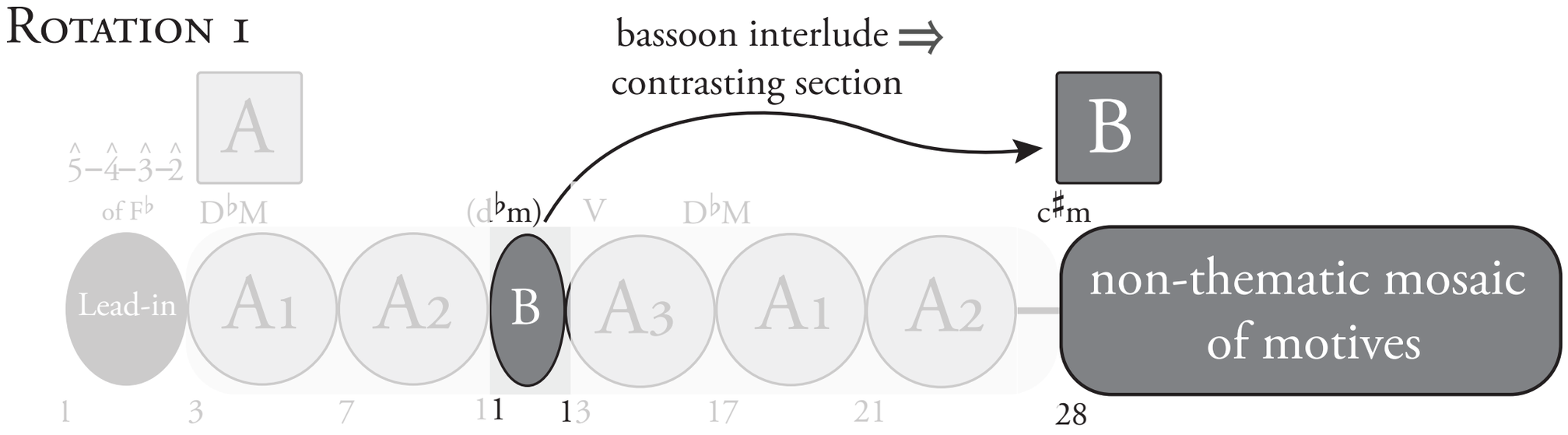
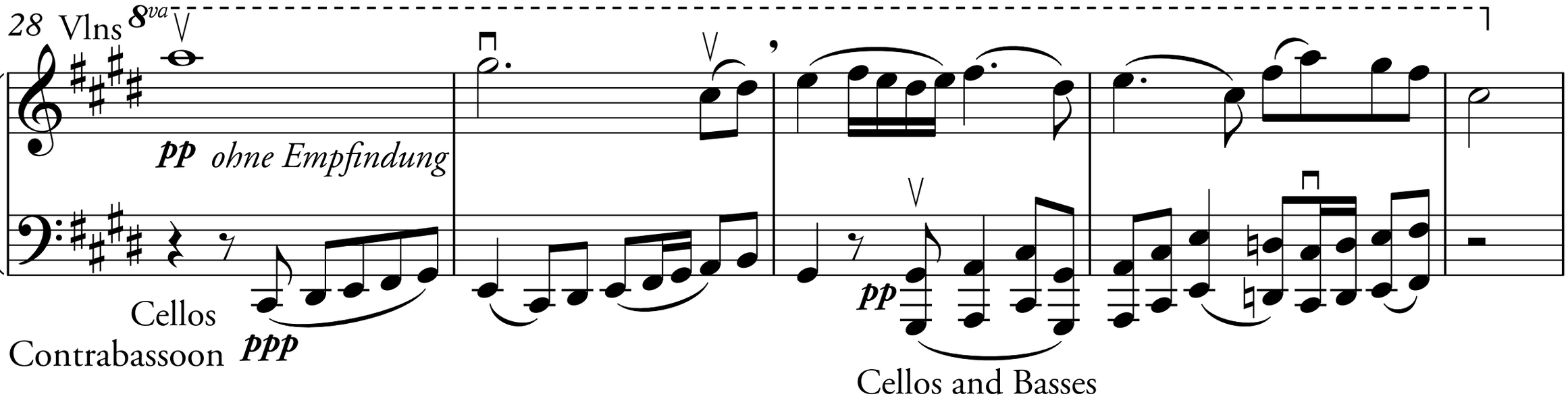


Berlin Philharmonic, Herbert von Karajan, 1982

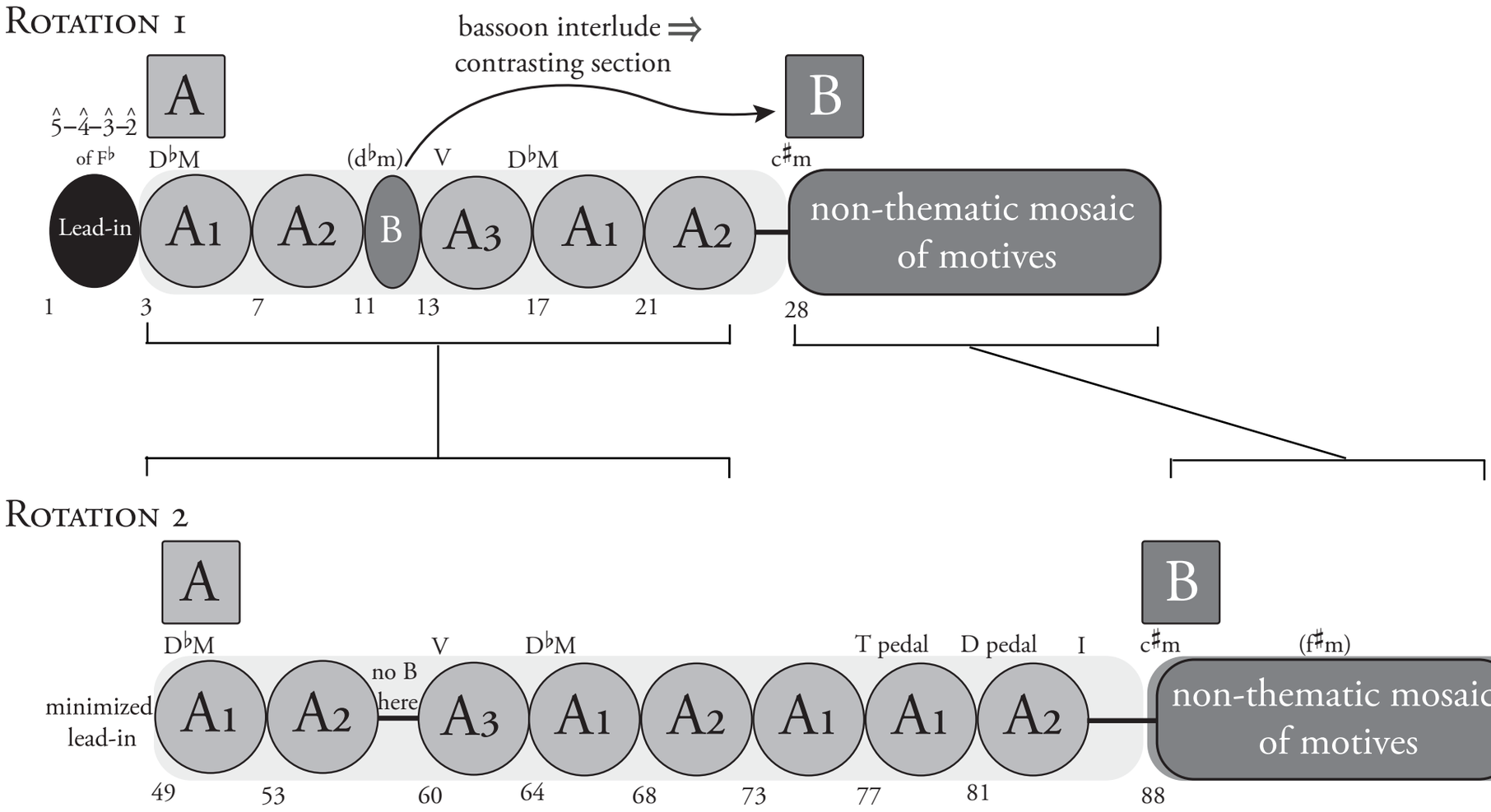
Mahler 9, iv, Rotational Form Chart, *First Rotation*





Mahler 9, iv, Rotational Form Chart,

First and Second Rotations

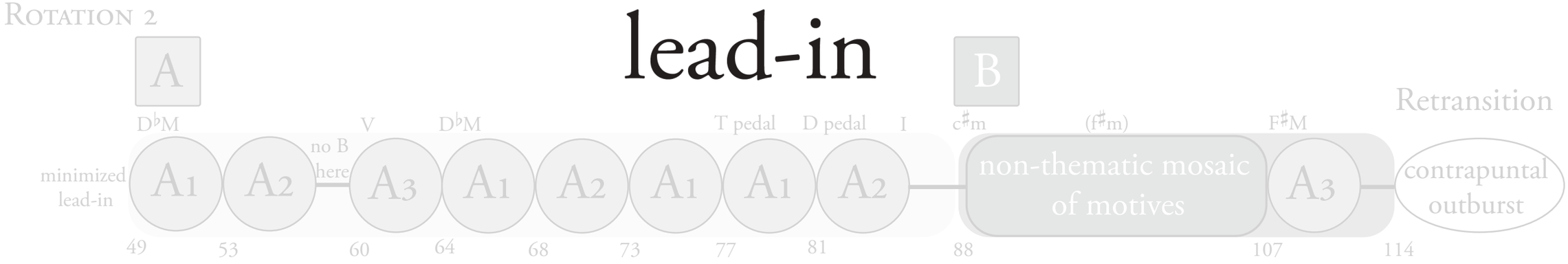


Mahler 9, iv, Rotational Form Chart,

First and Second Rotations

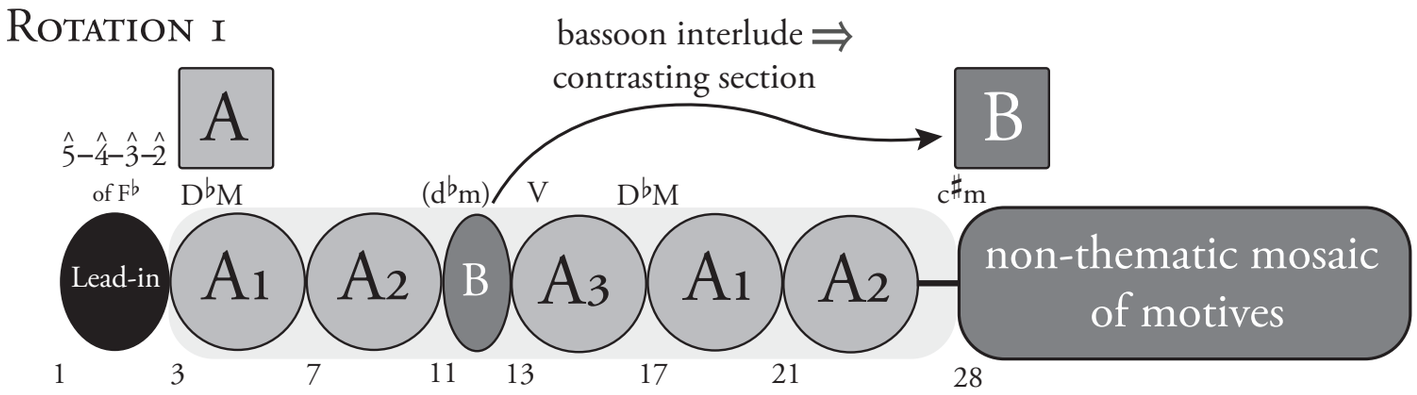
minimized

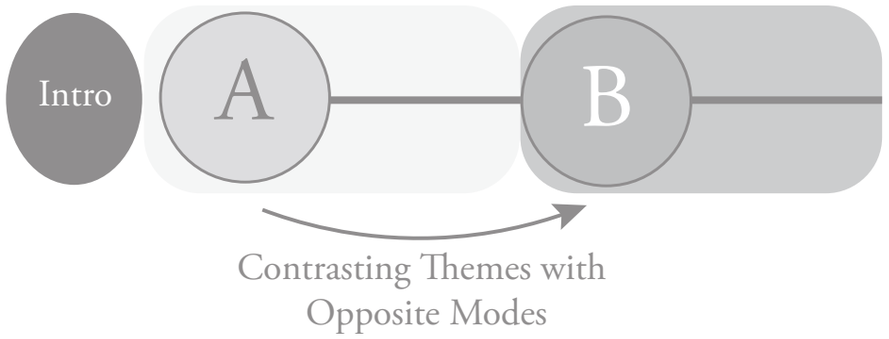
lead-in

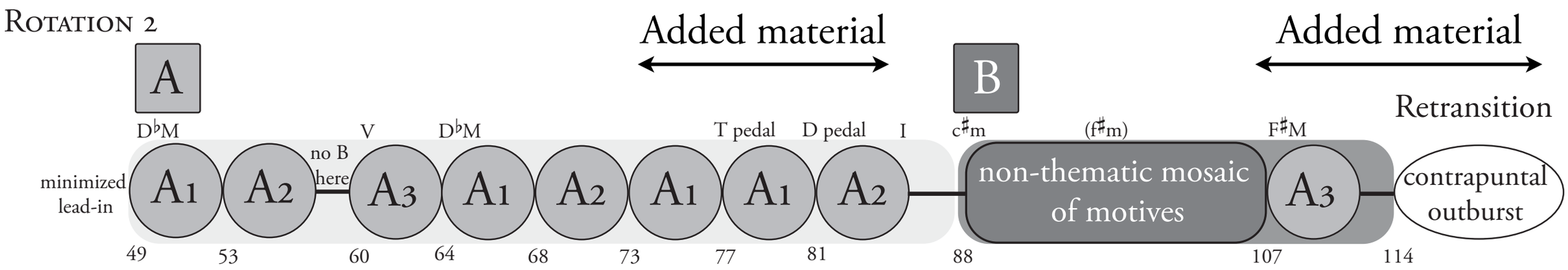


Mahler 9, iv, Rotational Form Chart,

First and Second Rotations



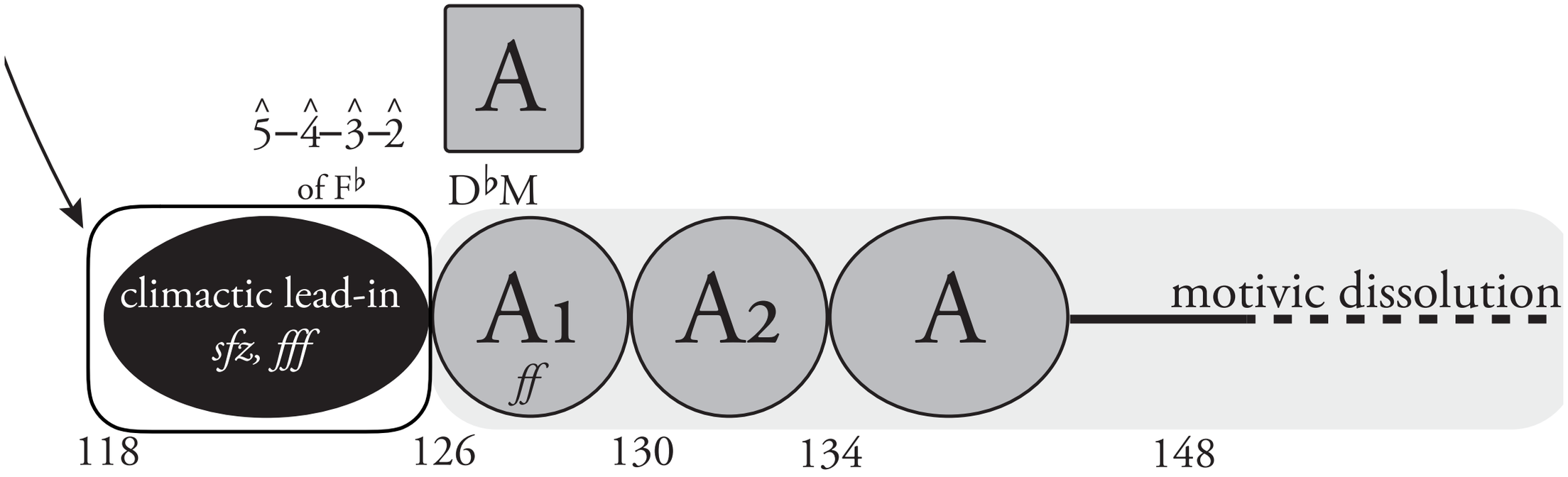


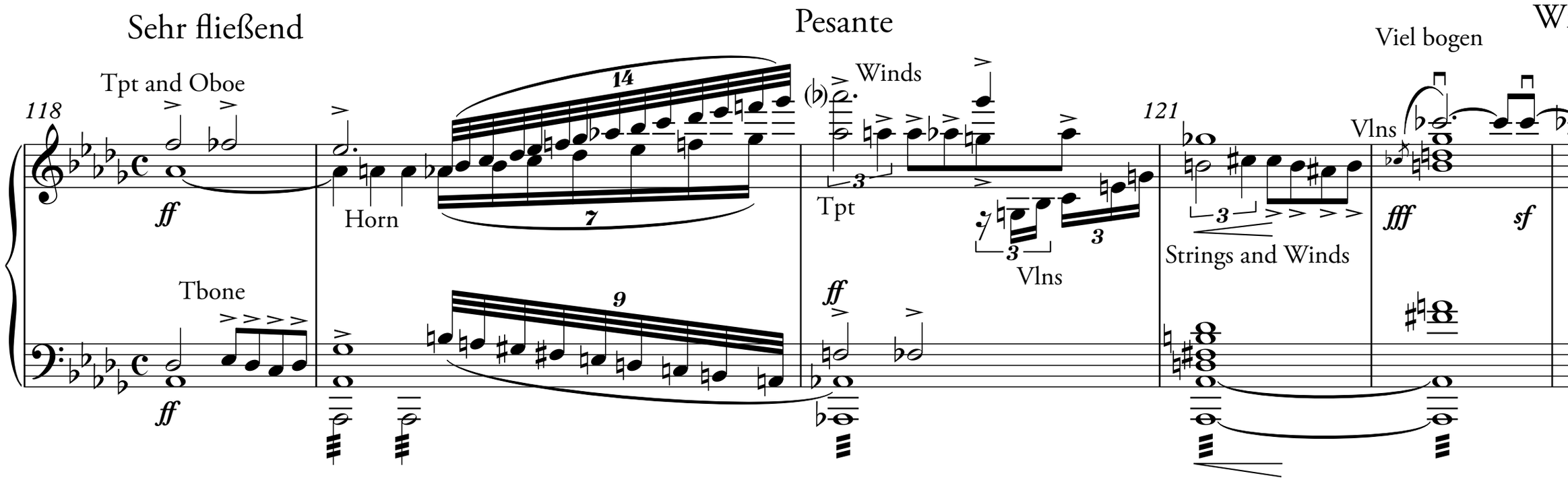


"Modified Repetition" may be more appropriate than "Double Exposition"

Berlin Philharmonic, Herbert von Karajan, 1982

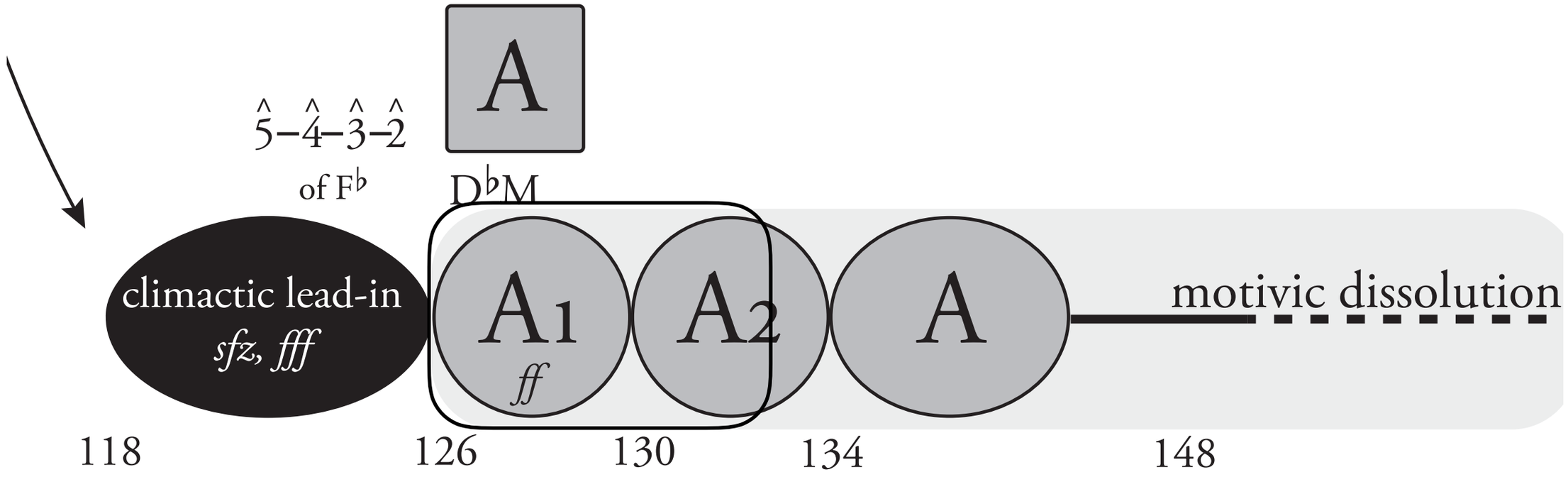
Rotation 3

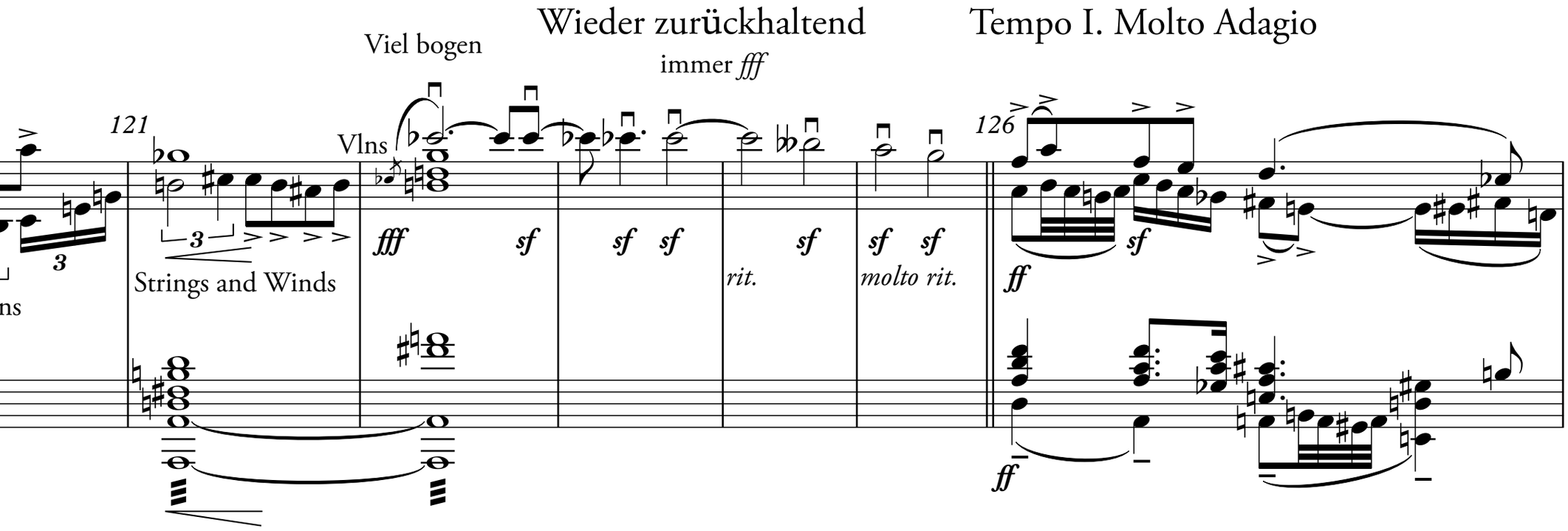


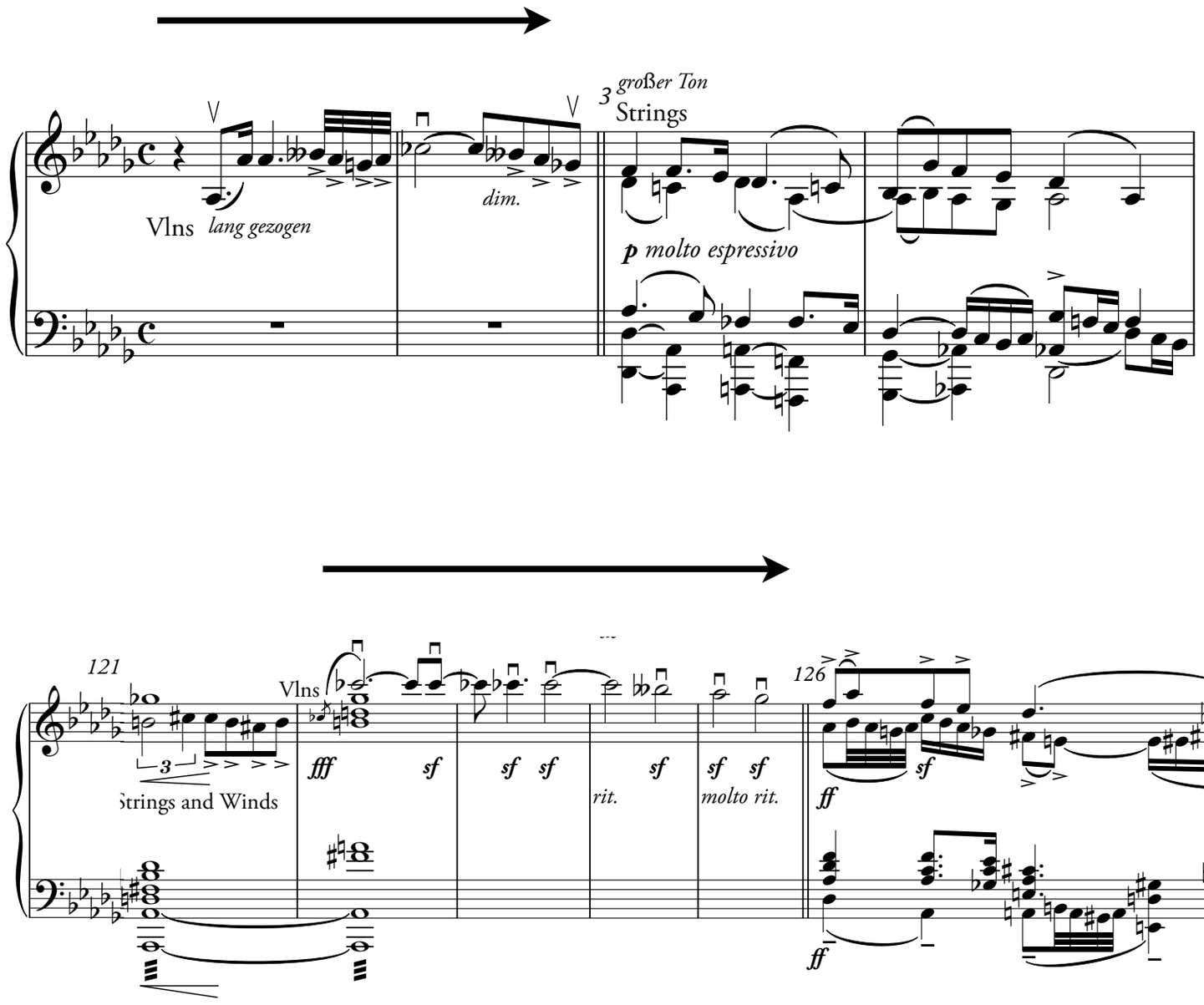


Berlin Philharmonic, Herbert von Karajan, 1982

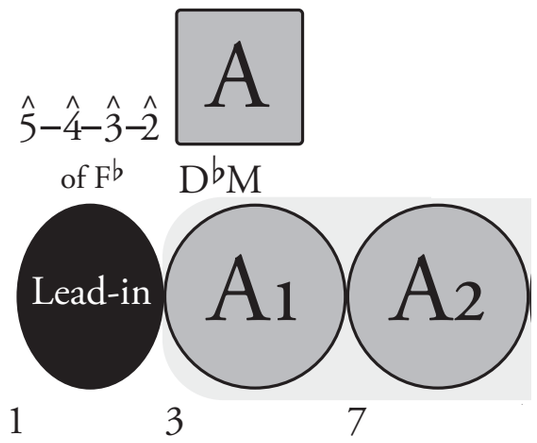
Rotation 3



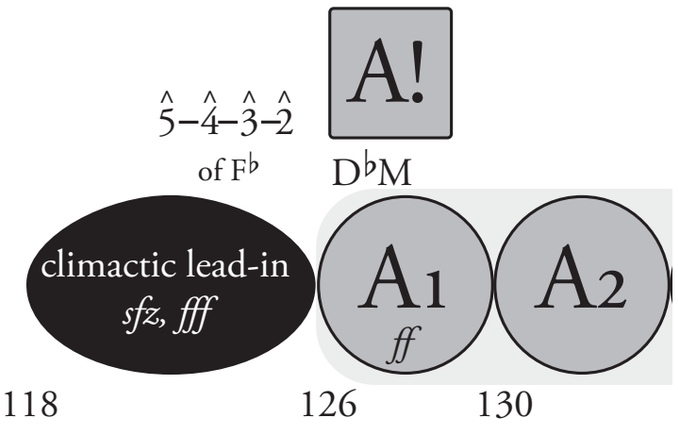




Rotation 1

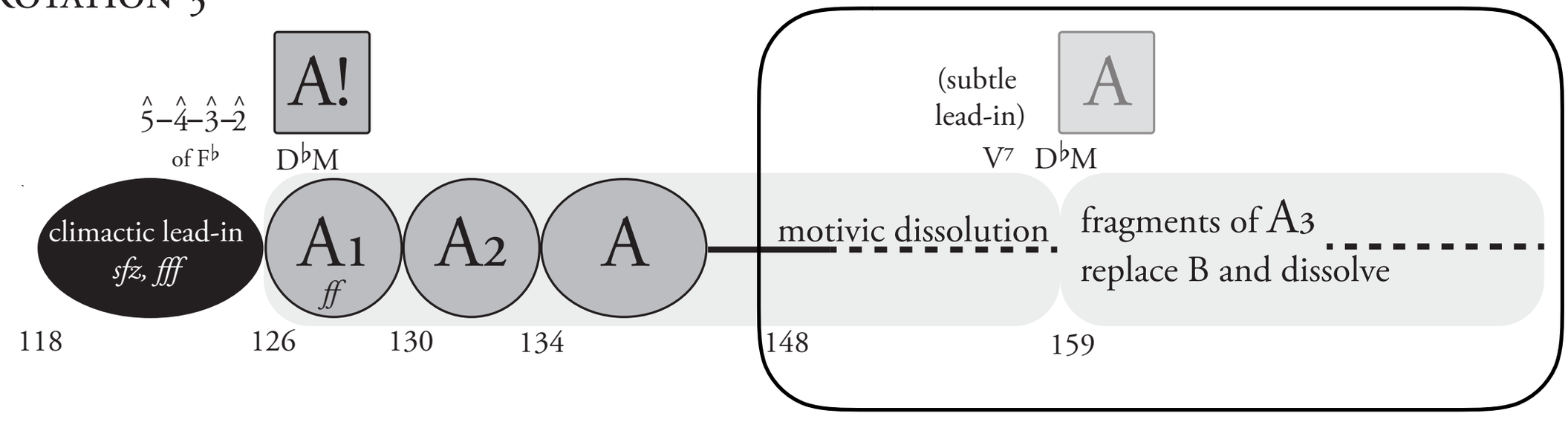


Rotation 3

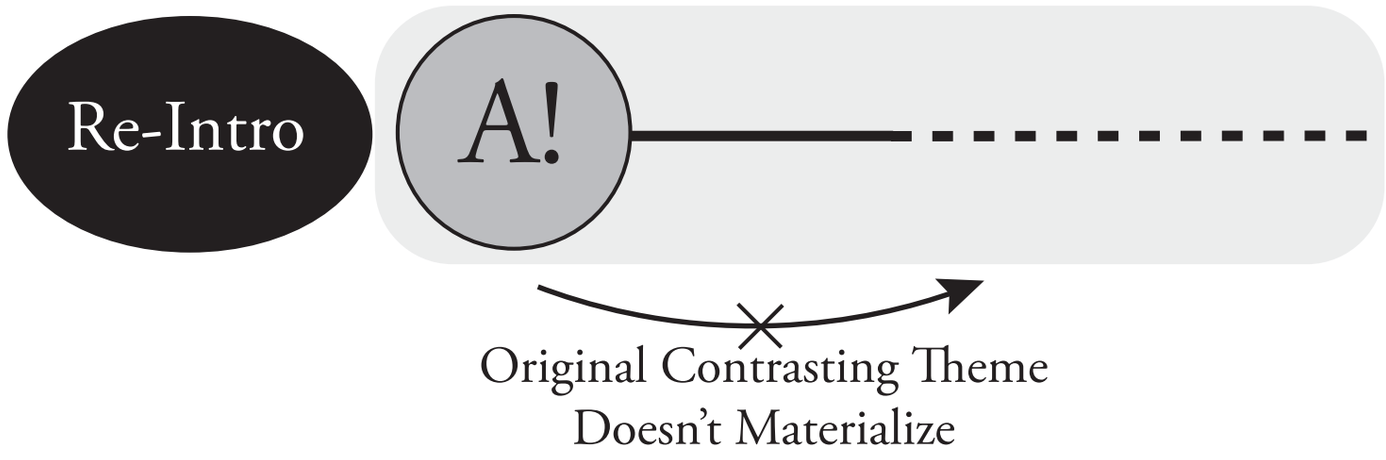


"A glorious moment of recapitulatory reprise"

Rotation 3



"Recapitulatory" Rotation



What is the *virtue* of considering these movement in dialogue with sonata form?

1. Situate the works within Mahler's late symphonies

2. Understand them as Hybrid Sonata-Like Slow Movements

3. Connect them to the broader Modernist stance toward tradition

Thank you!

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The Hybrid Forms of Mahler's Late Symphonies

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