Post-Romanticism

Hugo Wolf (1860-1903)

- Schubert of the Late Romantic
  - 250 Lieder
  - 1887-97
- Equality of words and music
- Adapted Wagnerian techniques
  - Fusion of Voice and Instrument

Richard Strauss (1864-1949)

- Musical Family
- Conducting Career
  - Opera and Symphony Orchestras
    - Munich, Weimar, Berlin, Vienna
  - World-wide Reputation
- Married Pauline de Ahna
  - Wagnerian Soprano
- 250+ Lieder
  - Piano/Orchestra
- 15 Operas
- 10 Tone Poems

- Nazism
  - President of Music Bureau
  - Problems by 1933
  - Daughter-in-law
  - Librettist
  - Moved to Switzerland
**Strauss Opera**

- **Salome (1905)**
  - Play by Oscar Wilde
  - Biblical account of Herod and John the Baptist
- **Elektra (1908)**
  - Hugo von Hofmannsthal
  - Adaptation of Sophocles play
- **Der Rosenkavalier**
  - Romantic Comedy
  - Inclusion of Viennese Waltz
  - Contemporary Setting
- **Ariadne auf Naxos (1912)**
  - Adaptation of Moliere play

**Strauss Tone Poems**

- **Philosophical**
  - Death and Transfiguration (1889)
  - Also sprach Zarathustra (1896)
    - Friedrich Nietzsche
- **Descriptive**
  - Till Eulenspiegels Merry Pranks (1895)
  - Don Quixote (1897)
    - Cervantes
  - Don Juan (1889)
- **Autobiographical**
  - Ein Heldenleben (1898)
  - Sinfonia domestica (1903)
  - Alpensymphonic (1915)

**Gustav Mahler**

1860-1911
**Life**
- 1860  born in Kalisch, Bohemia
- 1870  1st public recital, Iglau
- 1875  attempts an opera, “Ernst von Schwaben”
  - younger brother Ernst died same year
- 1876  wins piano and composition prizes at Vienna Conservatory
- 1880  First appointment as conductor
- 1880-1911  Career as conductor and composer
- 1911  Mahler dies in Vienna in May
  - Feb. – New York: Mahler conducts for last time

**Career**
- **Opera Conductor**
  - First Great “Modern” Conductor
- 1897-1907
  - Vienna Opera Director
- 1909-1911
  - NY Philharmonic
- **Composed in Summer**
  - 50+ Lieder
  - 9 Finished Symphonies

**Symphony overview**
- Bruckner’s influence
  - “chorale” themes
- Several symphonies are based on his own lieder,
  - 4 include voices
  - 2nd (Resurrection Symphony) and 8th – most extensive use of sung text
- 3 middle symphonies (5-7)
  - Approach the Classic forms, prominent pictorial features, sharp contrasts of mood and style
- Great diversity of elements and styles
  - Music often suggests irony or parody (shifting keys)
  - Said that composing a symphony was like constructing a world
  - Variety of style reflects a world in all its variety
- Weakening sense of traditional tonal harmony
  - Individual voices create chords rather than succumb to them
Mahler’s Music

**Programmatic content**
- 1st 4 – detailed programs in the manner of Berlioz and Liszt
- 5th-7th – obvious extra-musical intent
- 8th – pays tribute to Bach with polyphony
- 9th – reference to “farewell” theme of Beethoven’s piano sonata, op. 81

**Instrumentation**
- Require enormous group of performers
- Conducting allowed him to perfect details of combining instruments in unique ways, phrasing, dynamics, etc.
- Occasional use of unusual instruments

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<thead>
<tr>
<th>Kindertotenlieder (1901–04)</th>
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<tr>
<td>Songs on the Death of Children</td>
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<td>Uses large orchestra and chromatic harmony of Wagner</td>
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<tr>
<th>Das Lied von der Erde (1908)</th>
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<td>The Song of the Earth</td>
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<tr>
<td>Captures both ecstasy and dread</td>
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**Primary influence on Schoenberg, Berg, and Webern in the next generation.**