Adorno, Theodor W. *Mahler: a musical physiognomy*. Chicago: University of Chicago Press, 1992. Adorno’s writing is infamous among music students for its depth and difficulty. This book has a lot of valuable points on theory, philosophy, and music criticism, with very little biography. Adorno evaluated Mahler in Vienna less than 30 years after Mahler made his impressions there and Adorno personally shaped by members of the Second Viennese School, specifically Webern and Schoenberg. I also have it in its original German (*Die musikalischen Monographien*, Suhrkamp, 1971) but will likely be working more from the English.

Barry, Barbara R. "The Hidden Program in Mahler's Fifth Symphony." *The Musical Quarterly* 77.1 (1993): 47-66. This article focuses on the Romantic era's upheaval of traditional musical forms due to their predictability. It particularly looks at Mahler as a successor to Beethoven, which was not a new idea but one well supported by this article. It integrates many of the major Viennese residents from the turn of the century.

Blaukopf, Kurt. *Mahler: his life, work, and world*. Rev. and enl. ed. New York: Thames and Hudson, 1992. This book is arranged into chronological sections and each chapter is titled by a range of years. Within each chapter are many quotes about Mahler in that time period and many are primary sources.

Botstein, Leon. "Music and its Public: Habits of Listening and the crisis of musical modernism in Vienna, 1870-1914." Diss. Harvard University, 1985. This dissertation has a lot of very good quotes from Nietzsche and others that pertain to the philosophy of this time period. The way music was being experienced was undergoing many changes at this time and Mahler's career in Vienna was influenced by these changes.

Carr, Jonathan. *The Real Mahler*. London: Constable and Company Limited, 1997. Rather than address Mahler's life chronologically, Carr focuses on different aspects of Mahler's life, such as his maturing musically in Vienna and his relationship with his wife, Alma.

Mahler had a difficult job as opera director in Vienna. As the end of a era approached, Vienna's music culture went out with a bang, much of which can be attributed to Mahler's work with the Vienna Court opera.

Draughon, Francesca. "Dance of Decadence: Class, Gender, and Modernity in the Scherzo of Mahler's Ninth Symphony." *Journal of Musicology* 20.3 (2003): 388. Mahler's Ninth Symphony has a very unique movement made up of two dances, the Ländler and the waltz, which each have a special meaning to Vienna. This article analyzes the effect this has, emotionally, socially, and musically.

---. "Mahler and the Music of Fin-de-siecle Identity." Diss. University of California, 2002. My other article by this author is heavily based in a chapter from this dissertation. There is also a great section in here about the manifestations of Mahler Judaism in his First Symphony.

Feder, Stuart. *Gustav Mahler: A life in crisis*. New Haven: Yale University Press, 2004. Mahler has many tragedies in his life that shaped him as a musician and as a person. It is fair to say his music might have been different if he had not had such a difficult life. This book devotes a chapter to each of the major events the author believed changed Mahler somehow.

Gartenberg, Egon. *Mahler: the man and his music*. New York: Schirmer Books, 1977. This is a great book for this project. A few of the chapters are titled "Pre-Vienna","Vienna fin de siecle","Vienna- The new spirit", and "Post-Vienna." This book is mainly listed because it contains photos and pictures which will be used in my presentation.


Kaplan, Gilbert E. "How Mahler Performed His Second Symphony." *The Musical Times* 127.1718 (1986): 266-67+69+71. Jstor <http://links.jstor.org/sici?sici=0027-4666%28198605%2929127%3A1718%3C266%3AHMPHSS%3E2.0.CO%3B2-U>. Mahler constantly edited his work. All of his earlier symphonies were extensively revised after their first performances and his later works probably would have been if he had lived longer. This article deals with the issues that arose when Mahler conducted his own symphonies.
Keener, Andrew D. "Gustav Mahler as Conductor." *Music & Letters* 56.3/4 (1975): 341-55. <http://links.jstor.org/sici?sici=0027-4224%28197507%2F10%2956%3A3%2F4%3C341%3AGMAC%3E2.0.CO%3B2-2>. This article has a lot of information on Mahler's interpretations of other composers' work, specifically Wagner and Verdi. This really applies to his work as a conductor where he was constantly interpreting other composers' work. While in Vienna, Mahler was a conductor first and composer second. His composition was reserved mainly for summers spent out of the city, but his music would not be the same if it were not for his work as a conductor.

Knittel, K. M. "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in "Fin-de-siecle" Vienna." *Nineteenth-Century Music* 18.3 (1995): 257-76. <http://links.jstor.org/sici?sici=0148-2076%28199521%2918%3A3%3C257%3A%22HDMAA%3E2.0.CO%3B2-Y>. K. Knittel is Carleton alumna, a music major, who is now a professor at the University of Texas. This is a great article which dissects elements of Mahler's conducting and the anti-Semitism directed at him because of it.


Lebrecht, Norman. "The Variability of Mahler's Performances." *The Musical Times* 131.1768 (1990): 302-04. <http://links.jstor.org/sici?sici=0027-4666%28199006%29131%3A1768%3C302%3ATVOMP%3E2.0.CO%3B2-2>. This short article deals with the variability of Mahler from conductor to conductor. This isn't a surprise considering that even within his own career, Mahler varied his performances and was always editing and refining his symphonies.


Mahler, Gustav. "Liebste Justil!" *Briefe an die Familie*. Bonn: Weidle, 2006. These are letters written by Mahler to his family. They reveal his personal thoughts and frustrations as he composes each piece.
McGrath, William J. *Dionysian art and Populist politics in Austria*. New Haven: Yale University Press, 1974. This book was used for readings on Mahler in my Romantic and Modern Music class. It has a considerable amount of information on Mahler's Wagnarian philosophical views and on Mahler's Third Symphony. It is an excellent source to relate Mahler to the musical culture in Vienna at the turn of the century.

Morrison, Julie Dorn. "Gustav Mahler at the Wiener Hofoper: A study of critical reception in the Viennese Press (1897-1907)." Diss. Northwestern University, 1996. This is a very detailed, specific account of the publicity Mahler received while director at the Court Opera.

Partsch, Reinhold Kubik and Erich Wolfgang, ed. *Mahleriana: Vom Werden einer Ikone*. Vienna: Mandelbaum Verlag, 2005. This is the catalog for the Mahler exhibit at the Judisches Museum Wien. It has many articles by Mahler scholars and presents biography and interpretations of Mahler’s music.

Schorske, Carl E. *Eine Österreichische Identität: Gustav Mahler*. Vienna: Picus Verlag, 1996. This was a speech Carl Schorske made at the Vienna Rathaus as part of a series on the Austrian identity.

Schrieber, Wolfgang. *Mahler*. Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1971. This is a German biography of Mahler with many black and white pictures.

Silbermann, Alphons. *Lübbes Mahler Lexikon*. Bergisch Gladbach: Gustav Lübbe Verlag, 1986. This is an encyclopedia, in German, of everything Mahler.

Stefan, Paul, and T. Clark. *Gustav Mahler*. New York: G. Schirmer, 1913. This book is notable because it was written the year after Mahler died, so many of the authors sources had been in direct personal contact with Mahler relatively recently. It is mostly biography but focuses more on his personality than many books.

Walter, Bruno. *Gustav Mahler*. New York: Knopf 1958, 1957. The author worked with Mahler for a number of years beginning at the Vienna Opera. This book has a good chapter on Vienna and many personal opinions on Mahler.

Zukowski, Sheryl. "Creating the Modernist Self: Gustav Mahler and fin-de-siecle Performance." Diss. University of Pennsylvania, 2000. This article contains some very good graphics. The final chapter on conflict in fin-de-siecle identity is very useful.