

2017

The Reception of Gustav Mahler's Music in twenty-first China: Das Lied von der Erde in Beijing

Lu, Ye

Lu, Y. (2017). The Reception of Gustav Mahler's Music in twenty-first China: Das Lied von der Erde in Beijing (Master's thesis, University of Calgary, Calgary, Canada). Retrieved from <https://prism.ucalgary.ca>. doi:10.11575/PRISM/28288

<http://hdl.handle.net/11023/3719>

Downloaded from PRISM Repository, University of Calgary

UNIVERSITY OF CALGARY

The Reception of Gustav Mahler's Music in twenty-first century China:

Das Lied von der Erde in Beijing

by

Ye Lu

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF MUSIC

GRADUATE PROGRAM IN MUSIC

CALGARY, ALBERTA

April, 2017

© Ye Lu 2017

Abstract

This thesis examines cultural transmission between West and East, and performances of Gustav Mahler's *Das Lied von der Erde* in Beijing in the early twenty-first century. This study is grounded in reception theory and uses structured and semi-structured interviews to examine audience response to Mahler's music.

In 1908, Mahler used a series of Chinese poems to write *Das Lied von der Erde*. Xiaogang Ye composed his cycle of orchestral Lieder, *The Song of the Earth*, using the same texts one hundred years later. This can be regarded as a circular movement of cultural transmission in music. The second half of the twentieth century led to a Mahler revival around the world. Following this trend, his music has attracted the attention of Chinese scholars and conductors during later decades of the twentieth century. This study examines how this took place and explores the reason why this took place and how Mahler and his music are attracting attention in China today.

Acknowledgments

I was very fortunate to have undertaken this research while living in Calgary. My special thanks go to my supervisor Professor Friedemann Sallis, who inspired me when I first considered this topic about reception. I want to thank him for his guidance, assistance, and encouragement in musicological research and writing. His thoughtfulness, patience and concern for the bigger picture and the essential details –as well as generosity as a scholar and mentor- have been a primary source of intellectual inspiration to me. I am lucky to work with him and to be his student. I thank him for giving me the time to execute this properly.

Similarly, my former professors and colleagues in Central Conservatory of Music, as well as the group of interviewees, have been ever-supportive throughout. They generously provided me with great sources of inspiration and strength.

I thank Professor Rod Squance and Professor Liza McCoy of my evaluation committee for taking their precious time to read and comment on the ideas and organization of this dissertation.

Finally, thank you to my parents in mainland China, Wei Lu and Hua Cai, who patiently encouraged me every step of the way. They have always been very supportive. Their love has enabled me to pursue the education I desire. And for many friends who supported me indirectly in various and numerous ways, I will not name you here, but I trust that you know how grateful and how lucky I am. I would like to thank the Faculty of the Music Division of the School of Creative and Performing Arts and numerous colleagues who shared their

knowledge of archives and sources, both primary and secondary with me. I consider myself fortunate to study and work at the University of Calgary.

Table of Contents

Abstract	II
Acknowledgments	III
Table of Contents	V
Lists of Figures	VIII
Introduction.....	1
1. Research Statement.....	1
2. Reception Theory in Music.....	2
3. Mahler Literature	7
4. Chapter Overview	8
Chapter 1 Cultural Exchange.....	10
1.1 The Silk Road and its Legacy	10
1.2 The History of Trade and Cultural Exchange	12
1.3 Impact of Chinese Culture in Literature and Music in Eighteenth Century and Nineteenth Century Europe.....	15
1.3.1 Examples in Literature	15
1.3.2 Examples of Exoticism in Music.....	21
1.4 Western Music in China	24
1.4.1 First Chinese Musicians with Western Music Education	24

1.4.2 In the Cultural Revolution	26
1.4.3 After the Cultural Revolution	28
Chapter 2 Orchestral Conductors and the Spread of Mahler's Music	31
2.1 Mahler in Vienna and Germany up to 1911	32
2.2 Mahler's music in Vienna and Germany after 1911	36
2.3 Mahler in Holland	38
2.4 Mahler in Japan	40
2.5 Mahler in New York	43
Chapter 3 Mahler's Reception in Beijing	47
3.1 Music History Textbooks	47
3.2 Academic Journal Articles Regarding Mahler's Music in Mandarin	52
3.3 The Topography of Concert Halls in Beijing	55
3.3.1 Concert hall of Central Conservatory of Music (Concert hall of CCOM)	57
3.3.2 Forbidden City Concert Hall	58
3.3.3 Beijing Concert Hall	59
3.3.4 Poly Theatre	60
3.3.5 The National Centre for the Performing Arts	60
3.4 Chinese Conductors	63

3.5 The Concert	64
Chapter 4 Summary of the Interviews	70
4.1 The Two Groups of Interviewees	71
4.1.1 Interview Technique and Limitations	72
4.2 Summary of the Interviews with People without Musical Training	74
4.3 Summary of the Interviews with People with Musical Training.....	75
4.3.1 Reception of Timbre, Musical Length and Complexity according to Gender ..	76
4.3.2 The Emotional Content of Mahler’s Music	77
4.3.3 Motivation	78
4.3.4 Benefits of Mahler’s Music related to Professional Goals	78
4.3.5 Melody and Cultural Education	79
4.4 Preliminary Observations and Future Study	79
Conclusion	82
Annex	84
Bibliography	101

Lists of figures

Figure 1 1: Chinese Dynasty vs European Period	10/84
Figure 1.2: The map of the Silk Road.....	10
Figure 1.3: The travels of Marco Polo.....	11
Figure 1.4: The text transmission from the original Chinese poetry to Mahler's <i>Das Lied von der Erde</i>	18
Figure 1.5: A comparison of Li Tai-Po's 宴陶家亭子[A Party at Mr. Tao's Pavilion] and Hans Bethge's <i>Der Pavillion aus Porzellan</i>	19
Figure 1.6: Air Chinois, presented in Jean-Jacques Rousseau, <i>Dictionnaire de Musique</i> (1768)	24
Figure 1.7: Carl Maria von Weber's, <i>Chinese Overture and March</i> , bars 1-4.	24
Figure 1.8: Chinese musicians have studied abroad	26/86
Figure 1.9: Revolutionary works permitted during the Cultural Revolution.....	28
Figure 3.1: Performance of Gustav Mahler's Music in Beijing (1995 to 2016.8).....	49/86
Figure 3.2: Music history textbooks	53/90
Figure 3.3: Journal articles in chorological order about Mahler's research	91
Figure 3.4: Size of Concert hall in Beijing (For more information, check http://theatrebeijing.com).....	57/95
Figure 3.5: The topography of Concert halls in Beijing	56
Figure 3.6: The Concert Hall of the Central Conservatory of Music (CCOM), formally Prince Chun's residence.....	58

Figure 3.7: The National Centre for the Performing Arts	62
Figure 3.8: Performances of Mahler's music in Beijing (1995-2016).....	62
Figure 3.9: Performances of <i>Das Lied von der Erde</i> in Beijing from 2002 to 2016	65
Figure 3.10: Fragment of Mahler's <i>Das Lied von der Erde</i> , movement III, bars 1-10.....	67
Figure 3.11: Fragment of Xiaogang Ye's <i>The Song of The Earth</i> movement II, bars 86-88.	Error! Bookmark not defined.
Figure 4.1: Questions for non-musical person and the result in English.....	96
Figure 4.2: Questions for musicians	99

Introduction

The river where you set your foot just now is gone. -----Heraclitus¹

1. Research Statement

This study provides an opportunity to gain a deeper understanding of the reception of the music of Gustav Mahler (1860-1911) in China, particularly in Beijing. Though the study is formally situated in the field of musicology, it is interdisciplinary in that it borrows methods and approaches from sociology and relates to the examination of cultural transmission. My primary object of study is a performance of *Das Lied von der Erde* (1908-1909) for two voices and orchestra. I look at how audiences have received this music in China today. Stimulated by sustained interest in Mahler's music throughout the world, Chinese musicians and scholars turned their attention to it at the beginning of the twentieth-first century. These scholars have been particularly interested in questions surrounding the origin of the texts used in *Das Lied von der Erde*. In 2000, a conference organized by the Central Conservatory of Music (CCOM), the Peking University and the Chinese Musician Association discussed this issue. In 2002, *Das Lied von der Erde* was performed for the first time in China by the China Philharmonic Orchestra under the direction of Nong Yu. In 2011, on the hundredth anniversary of Mahler's death, all of his symphonies were performed in Beijing within the span of a few months. Furthermore, in 2004 the well-known Chinese composer, Xiaogang Ye, inspired by Mahler, composed *The Song of the Earth* for soprano, baritone and orchestra by using the same texts

¹ Heraclitus, *Fragments*. Brooks Haxton trans. (New York: Penguin, 2001), 27.

as *Das Lied von der Erde*. My goal is to examine the circular transmission of culture (from East to West and back) that produced these outcomes.

2. Reception theory in music

This study of Mahler's music is grounded in the theory of reception. Reception theory generally focuses on audience reception in the analysis of communications models. It initially arose in literary studies, originating in the work of Hans-Robert Jauss in the late 1960s. He provided methodological criteria in *Toward an Aesthetic of Reception* and *Aesthetic Experience and Literary Hermeneutics* in which reception history became a primary concern of literary theory.²

In a musical context, the term "reception history" implies the study of how compositions were received by critics, artists and audiences. Musicologists attempt to examine attitudes and the aesthetic responses to a piece, and re-evaluate the historical meaning of specific works or repertoires from the composer's own time to the present day. The complexity of functional relationships required to understand the reception of music is usually ignored in conventional musical research. Music history constitutes a series of historical facts, which are bound to serve the function of making up historical narratives or descriptions of historical structures. However, the study of the reception of music and the value judgements it implies, remains fundamentally arbitrary and problematic.

² Hans Jauss. *Toward an aesthetic of reception* (Minneapolis: University of Minnesota Press, 1982). See also Hans Jauss. *Aesthetic experience and literary hermeneutics*, 2nd edition, (Minneapolis: University of Minnesota Press, 2nd edition, 2008).

Carl Dahlhaus was particularly concerned with the methodology of reception history: how can one reconstruct the reception of music and the value judgements embedded in it; what is the status of authorized documents in relation to inauthentic documents in the reception history of a given work?³

First of all, unlike authentic texts, Dahlhaus felt that music events cannot be adequately reconstructed. The manner in which individuals or groups receive music is seldom documented. For example, we have no reliable record of the comments or opinions of nineteenth-century audiences. Scholars can access written reports and reviews about composers or concerts. However, this information is of limited value because it reflects the opinions of the author who wrote it and not necessarily the opinion of audiences. For example, in a famous dispute between Edward Hanslick and Richard Wagner in the nineteenth-century, the conservative Hanslick attacked Wagner and Franz Liszt, and lauded Johannes Brahms' compositional style and technique. We know that part of the nineteenth-century public agreed with Hanslick and part agreed with Wagner. But we do not know how this division was articulated over time and from place to place. Consequently, we are left with a composite picture based on vague stereotypes and the abstraction of the 'ideal listener'.

Secondly, if music is regarded more as an event and less as a fixed score, "then the main emphasis of musical philology and the compiling of musical editions no longer falls exclusively on authentic texts, those reflecting the intentions of the composer."⁴ Robert Schumann complained about the problematic authenticity of the scores of much eighteenth-century music.

³ Carl Dahlhaus. *Foundations of music history*. (Cambridge: Cambridge University Press, 1983), 38-39.

⁴ *Ibid*, 39.

He publicly denounced the inaccurate and corrupt publications of music by Johann Sebastian Bach, Wolfgang Amadeus Mozart and Ludwig van Beethoven that were circulating in his day.⁵ However, from the perspective of reception history, these documents are just as important as documents manuscripts representing the authentic intention of composers. Performers may have played an unauthentic version at a concert, which differed from composer's manuscript. For the musicologist interested in reception, the performance of these corrupted texts is just as important, indeed more important, than authentic texts reflecting the composer's intentions, which at that time, may not have been circulating at all. The original edition is the most vital source in structural analysis of music but not necessarily for reception history which focuses on a specific time and place in history.⁶

Thirdly, previous music is not recaptured today in musical performance as it was in its own day. Musical-historical facts and criteria are also dependent upon the prevailing notion of what music is and what constitutes good music in any given age, region or social stratum. Before the late eighteenth-century, demonstrating solid technical ability was the most important goal for composers. Antonio Vivaldi wrote hundreds of concertos, which all followed similar structures. This changed at the beginning of nineteenth-century. Romantic aesthetics required great composers to deliver original works. Composers were no longer interested in imitating or following rules and created their own guidelines. Consequently, if we are interested in

⁵ Robert Schumann, "Ueber einige muthmasslick corrumpierte in Bach'schen, Mozart'schen und Beethoven'schen Werker" *Neue Zeitschrift Für Musik*, 15 (1841): 149-50.

⁶ Dahlhaus, *Foundations of music history*, 151.

discussing the reception of music in a specific time and place, then we must clearly understand the value judgements of the time.⁷

And yet, despite these reservations, Dahlhaus insisted that the reception history of music is important. Referring to Gustav Mahler's Symphonies, he wrote:

Any history of music that attempts to reconstruct part of the past as a structural, aesthetic, and social reality, rather than merely collecting major works in an imaginary museum, must deal not only with the history of composition, but with the history of reception as well.⁸

Is it possible to undertake reception history today while taking care to address the problems and issues identified by Dahlhaus thirty years ago? I believe it is. Joy Calico presents a successful study of the reception of Arnold Schoenberg's *A Survivor from Warsaw* in postwar Europe.⁹ Her work will be an essential model for my research. Her solutions to the problems of studying reception included narrowing the scope of reception, concentrating on a concert in one place, restricting the type of audience and time period. This is a novel method that I would call micro musicology.

First of all, Calico is able to reconstruct the reception of *A Survivor from Warsaw* in postwar Europe, because she replaces the composite picture of traditional historiography with a series of images specific to particular times and places. She narrows the time frame to twenty

⁷ Ibid, 39-40.

⁸ Carl Dahlhaus, *Nineteenth-Century Music*, J. Bradford Robinson trans. (Berkeley: University of California Press, 1989): 2.

⁹ Calico, Joy H. *Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe*. Vol. 17. (Berkeley: University of California Press, 2014).

years, 1948-68, which corresponds roughly to the first half of the Cold War. She tracks the cultural mobility of *A Survivor* in a series of single contexts, proceeding chronologically from Darmstadt (1950), Vienna (1951), Oslo (1954), Leipzig (1958), Warsaw (1958) to Prague (1960) in each chapter. The limited time and place offers specific circumstances that produce site specific data. If we work within these small sites, our capacity to accurately reconstruct the reception of music increases.

Furthermore, Calico carefully differentiates the audiences at each site. She shows how the definition of the term ‘survivor’ shifted in meaning from site to site. Each country had their own characteristics on how to receive and to understand Schoenberg’s work. She reads the cultural history of the early Cold War in Europe through these performances and their reception history.

For instance, the reception of the West German premiere of *A Survivor* at the International Summer School for new music at Darmstadt (on 20 August, 1950) was very different than the work’s reception in Vienna on 10 April 1951, where Schoenberg’s legacy and evidence of Anti-Semitism loomed large. In her discussion of the premiere of *A Survivor* at Darmstadt, she focused on the critic Hans Schnoor (1893-1976). However, in the chapter on the Austrian premiere, the cultural and the political backgrounds take primary position. Reviews from different newspapers offered general comments on the concert in 1951. Exploring and explaining the reasons why Schoenberg was rejected in Vienna was a big part of the Austrian reception. By the same token, the East German reception of *A Survivor* was very different than Polish reception of the work even though it was performed the same year (1958) by the same ensemble.

Unlike the structural analysis of music that focuses on the manuscripts of composers, reception research examines the conditions that frame the local understanding of music. The object of study is the performance, the significance of which can change from site to site. For example, Calico examines different versions in various places. In Vienna, the narrator of *A Survivor* recited in German translation even though this part was performed in English in the original version. The performance and reception of *A Survivor* in West Germany during the 1950s created disagreements between advocates of new music and musical conservatives. As noted above when studying the reception of music the source material is less important than how the audience reacted to it. According to Dahlhaus said, “inauthentic versions, being documents of particular modes of reception, enjoy equal rights as historical evidence, particularly if they were widely used in their own time.”¹⁰ Studying music in this way forces the scholar to engage with sociology, anthropology and communication theory.

3. Mahler literature

There is a great deal of secondary literature on the music of Gustav Mahler. For this study, *The Cambridge Companion to Mahler* and *The Mahler Companion* are particularly important documents. Donald Mitchell’s *The Companion to Mahler* deals with the reception of Mahler’s music in Vienna, Germany, France, Holland, America, Russia and Japan.¹¹ To the best of my knowledge, no one has undertaken a study of Chinese reception of Mahler’s music. Kenji

¹⁰ Carl Dahlhaus, *The Foundations of Music history*, 39.

¹¹ Donald Mitchell and Andrew Nicholson eds. *The Mahler Companion* (New York: Oxford University Press, 1999).

Aoyagi presents a brief overview on “Mahler and Japan” in *The Companion to Mahler*.¹² In his work, the detailed description of information prevails over interpretation. He presents a graph on the number of performances of Mahler’s symphonies in Japan by professional and visiting orchestras from 1927 to 1991, which provides a good model of how to quantify information on performances of Mahler’s music.

Since the 1980s, literature on Mahler’s music in Mandarin has appeared in Mainland China. Xiujun Li is one of the important authors. His *Survival and Death: The Musical World of Mahler* is a first book in Mandarin that examines Mahler’s music as a spiritual journey.¹³ Another topic that attracted the attention of Chinese scholars was the origin of the Tang poems used as the basis for the texts of *Das Lied von der Erde*. Numerous journal articles have discussed this issue.

4. Chapter overview

Chapter 1 presents an overview of cultural exchange between West and East. The first section explores the impact of Chinese culture on Europe by examining the Silk Road, an ancient network of trade routes that connected China to the Mediterranean Sea. It also looks at the phenomenon of chinoiserie that arose in Europe in the eighteenth century, especially in France. Numerous architects, authors and composers were attracted to aspects of Eastern

¹² Kengi Aoyagi. “Mahler and Japan”. Donald Mitchell, *The Mahler Companion* (New York: Oxford University Press, 1999), 531-538.

¹³ Xiujun Li. 生与死的叫嚣交响曲：马勒的音乐世界 [*Survival and Death: the Musical World of Mahler*]. Shanghai: SDX Joint Publishing Company. 2005.

culture. The second section focuses on the spread of Western music in China from the 1920s to the present.

Given the constraints of this book, I have decided to focus on a few places that were important for the spread of Mahler's music around the world. Chapter 2 focuses on these places and on the impact that orchestral conductors had on this process. This chapter presents many important promoters of Mahler's music in Vienna, Germany, Holland, Japan and New York.

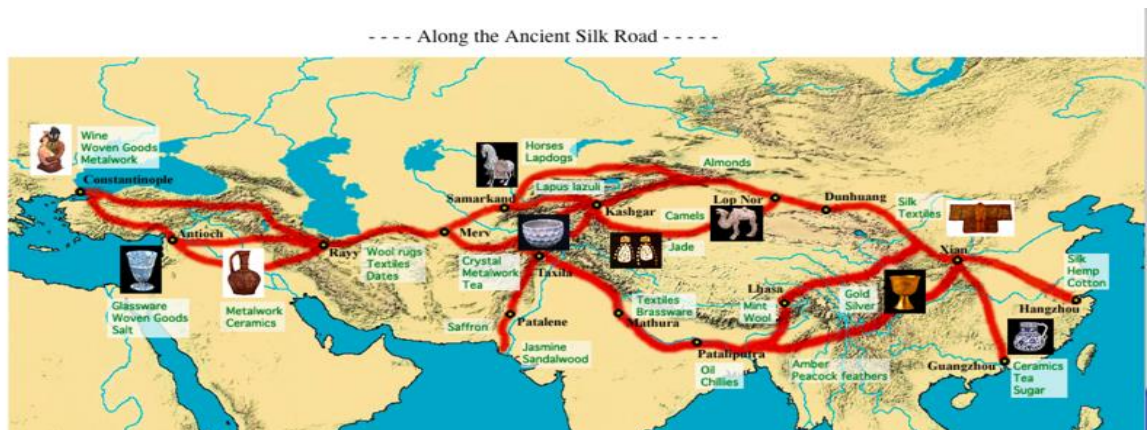
Chapter 3 discusses the arrival of Mahler's music in China, notably the first performances of *Das Lied von der Erde* in Beijing. The first part starts with an examination of the dissemination of information about Western art music through music history text books and through critical literature published in academic journals. The second part focuses on the performances of Mahler's music in the large concert halls in Beijing and discusses concert reviews.

Chapter 4 provides a summary and preliminary observations of interviews undertaken in October 2016 of non-musical people and musicians in China. The main topic is how the interviewees received Mahler's music. Structured interviews were employed for non-musicians and semi-structured interviews were used for musicians. The former interviews are limited by the fact that I could not obtain more detailed information from non-musical people. For musicians, the limitation resulted from the fact that the collected information focused on the perspective of individuals, whose opinions are subjective and cannot be seen to represent the opinions of all musicians in Beijing.

Chapter 1 Cultural Exchange

1.1 The Silk Road and its Legacy

The history of exchange between China and the West is long and complex. The Silk Road was an ancient network of trade routes that connected the East and West from China to the Mediterranean Sea. The route was opened up by Qian Zhang (200 BC-113 BC) during the Western Han Dynasty (207 BC - 220 AD) and the routes were gradually expanded throughout each dynasty (For more information of the dynasties of China and their relation to the history of Europe, see Figure 1.1 in the Annex). The greatest value of the Silk Road (see Figure 1.2) was the exchange of culture. Art, religion, philosophy, technology, language, science, architecture, and other elements of civilization were exchanged along with commercial goods.



This image comes from [Silk Road Trade Routes](#) - The Silk Road Seattle Virtual Art Exhibit [Project Director: Professor Daniel C. Waugh, University of Washington, USA. Design by Lance Jenott.

Figure 1.2: The map of the Silk Road.¹⁴

¹⁴ [https://albahaemhs.wikispaces.com/Post+Classical+\(500+--+1450\)](https://albahaemhs.wikispaces.com/Post+Classical+(500+--+1450)) accessed in March 1, 2017.

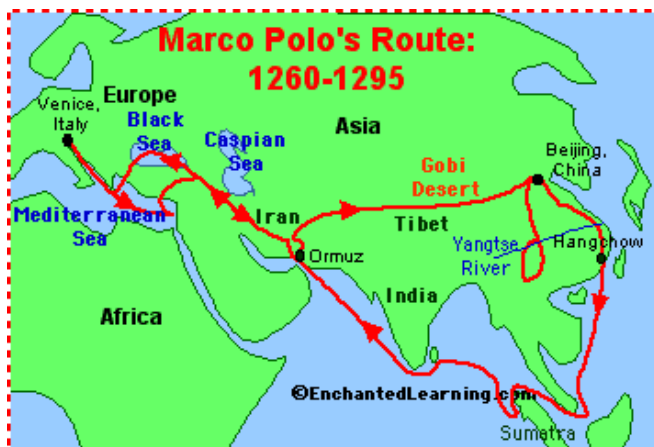


Figure 1.3: The travels of Marco Polo¹⁵

A well-known traveler and explorer, Marco Polo (1254-1324) arrived in China during the Yuan Dynasty (see Figure 1.3). He not only brought knowledge of Western culture to the East, but also Eastern culture back to the West. His travels are recorded in *Livres des merveilles du monde* (*Book of the Marvels of the World*, c.1300), which introduced Europeans to Central Asia and China.¹⁶ Although Marco Polo had little impact on China directly, through his writing, he created a desire for Europeans to engage with Eastern cultures.

With trade between Europe and China, Europeans were introduced to citrus fruits, spices and tea. New kinds of perfume, walnut and other products came from the West and had an impact on the daily lives of the Chinese people.¹⁷ The commercial success of this trade spurred further contact. As well as edible goods the West imported technology, such as

¹⁵ <http://www.enchantedlearning.com/explorers/gifs/Polo.GIF> accessed in March 1, 2017.

¹⁶ Marco Polo, *Livres des merveilles du monde* (Genève : Droz, 2001).

¹⁷ Xinjiang Rong, “丝绸之路——东西方文明交往的通道”[Silk Road-A bridge between West and East], *中华文明之光*, [The bright of Chinese Culture] Volume 2 (Beijing: Peking University Press, 1999).

gunpowder, which would have a considerable impact on the development and expansion of Western influence. Cultural capital was also exchanged. Christianity arrived in China around the seventh century, but ideas took more time to assimilate. Marco Polo's attempts to expand the Christian religion in China failed. However, he opened the door for future generations of missionaries.¹⁸

The Italian priest Matteo Ricci (1552-1610) is regarded as one of the founding figures of the Jesuit missions in China. Ricci brought technology (the prism) and knowledge (mathematics, geometry and astronomy) to China. In 1582, he arrived at Macau, a Portuguese trading post on the South China Sea, and passed away in Beijing in 1610. He built churches at port cities and taught the Bible in Cantonese. Ricci influenced Chinese intellectuals. He created a map of the world in Chinese characters and presented a harpsichord to the Ming imperial court around the year of 1601.¹⁹ Officers of the court found the instrument attractive and Ricci trained four eunuchs to play it.

1.2 The history of trade and cultural exchange

Considering the influence of Chinese culture on Europe, Chinese scholars usually divide this impact into three periods.²⁰ The first period extends from the twelfth century to the

¹⁸ For more information, see Tao Song, Xinghua Wei, Xuerong Gu edited, 20 世纪中国学术大典[*Chinese Academic Canon in the 20th century*], (Fuzhou: Fujian Educational Press, 2005).

¹⁹ For more information, check Music from the Time of Matteo Ricci, <http://www.silkqin.com/01mywk/themes/matteo.htm> accessed in March 1, 2017.

²⁰ Xiaofei Zhang, 论西方文化对中国文化的影响, ["Discussion the impact of Western culture on Chinese culture,"] 金田 [*Jin Tian*] (Nov.2013):345.

fifteenth century. The four great inventions (papermaking, the compass, gunpowder, typography) are examples of how technology was indirectly transmitted to Europe via the Middle East. These inventions contributed significantly to the emergence of the Renaissance. For example, the process for making paper was invented in China in the second century, when Lun Cai (48-121), a court eunuch, created a sheet of paper using mulberry and other plant fibers along with fishnets, old rags, and hemp waste. The invention of papermaking enabled a more efficient preservation and transmission of knowledge. Paper, together with printing, became a strong catalyst for the Renaissance. The technology of printing greatly standardized learning and broadened the scope of readers by providing the same format, pictures and “common” knowledge to the reading public. This new form of knowledge transmission extended to apprentices, shopkeepers and clerks, and raised popular interest in learning how to read.²¹ In the ninth century papermaking spread across the Islamic world, from where it was exported further west into Europe.²²

The second period began in the sixteenth century, and resulted in a fascination for Chinese culture that culminated in the Rococo style (1740-1760), which can be viewed as a cross between baroque and oriental styles. Chinese tea, silk, and porcelain were extremely popular in France. Giorgio Pestelli notes that during this period the mania for Chinese culture

²¹ Ian Goldin and Chris Kutarna, *Age of Discovery: Navigating the Risks and Rewards of Our New Renaissance* (New York: Bloomsbury Publishing, 2016), 27-28.

²² For more information, see the history of paper. Abdul Ahad Hannawi, “The Role of the Arabs in the Introduction of Paper into Europe,” *MELA Notes*, No.85 (2012): 14-29. Tsuen-Husin Tsien, “Raw materials for old papermaking in China,” *Journal of the American Oriental Society*, Vol.93, No.4 (Oct.-Dec., 1973): 510-519.

penetrated European cultural taste and life from literature to fashion, from opera librettos to masquerades and ballets, from gardening to china factories.²³ The first ship known to have brought tea to Europe was possibly Dutch in the early seventeenth century. In England, tea was first imported as an exotic medicine, then promoted as a safe alternative to gin, and finally as a mass consumed product.²⁴

The term ‘chinoiserie’ was coined in the seventeenth century and peaked in the middle third of the eighteenth century. It designates the European interpretation and imitation of Chinese and East Asian artistic traditions, especially in the decorative arts, garden design, architecture, literature, theater, and musical performances. An extraordinary example is the Royal Pavilion at Brighton built between 1787 and 1822. Starting in 1802 the interiors were decorated according to English ideas of Chinese taste. Other examples that precede the Royal Pavilion include the circular Chinese teahouse built between 1755 and 1764 at Frederick II’s palace of Sanssouci in Potsdam and the ‘Kina Slott’, a Chinese-themed garden retreat built between 1753 and 1769 for Frederick’s sister, Queen Lovisa Ulrika of Sweden, in the royal park at Drottningholm.²⁵ From the Renaissance to the eighteenth century, Western designers attempted to imitate the technical sophistication of Chinese ceramics with only partial success. Europeans were fascinated with the exotic East due to their increased trade, but

²³ Giorgio Pestelli translated by Eric Cross, *The age of Mozart and Beethoven* (Cambridge: Cambridge University Press, 1984), 52.

²⁴ Conard Schirokauer, *A brief history of Chinese and Japanese civilizations* (California: Harcourt Brace Jovanovich, 1989), 388.

²⁵ Patrick Conner. “Chinese style in 19th century Britain,” *Chinese Whispers: Chinoiserie in Britain 1650-1930* (Brighton: Royal Pavilion & Museums, 2008), 65.

access to the new culture of East Asia was restricted. The limited number of European first-hand experiences of East Asia and the restricted circulation of European visitors created a level of misinformation that contributed to the mystification of East Asian cultures.

The third period began with the end of the Opium Wars (1860) and lasted until the establishment of the People's Republic of China (1949). The demand for Chinese goods (particularly tea, silk and porcelain) in the European market created a trade imbalance, which Europeans sought to correct by transporting opium to the Chinese coast and selling it to drug dealers. The First Opium War (1839-1842) and the Second Opium War (1856-1860) disrupted trade between China and Western countries and destroyed the weakened Qing dynasty. Unfair treaties, like the Treaty of Nanking and the Supplementary Treaty of the Bogue, were signed during this period. The Qing government was forced to pay 21 million silver dollars (approx. 200 billion CNY, 40 billion Canadian dollars at today's rate) as an indemnity and five ports were opened for trade, gunboats and foreign residence. These wars marked a milestone in the history of China. They resulted in the collapse of the ancient dynastic system and the founding the People's Republic of China.

1.3 Impact of Chinese culture in literature and music in eighteenth-century and nineteenth-century Europe

1.3.1 Examples in literature

- 1) 赵氏孤儿 [*The Orphan of Zhao*]

From the eighteenth century onward, Eastern culture spread out more deeply in the Western world, particularly with regard to literature and music. For example, 赵氏孤儿 [*The Orphan of Zhao*] was written by Junxiang Ji, a playwright of the Yuan Dynasty, and premiered in the thirteenth century. Joseph Henri Marie de Prémare (1666-1736), a French Jesuit missionary who lived in China from 1683 to 1698 translated this text, which Voltaire (1694-1778) used to create *L'Orphelin de la Chine* in 1755. This tragedy depicts the theme of family revenge, which is placed in the context of Confucian morality and social hierarchical structure. Since then, this play has been repeatedly translated, revised and adapted by different authors in many countries, creating a craze for the *Orphan of Zhao* across Europe in the mid-eighteenth century.²⁶

2) Poems of the Tang dynasty, *Die Chinesische Flöte (The Chinese Flute)*, *Das Lied von der Erde*

Mahler's *Das Lied von der Erde* used translations of six ancient Chinese poems, originally written during the Tang Dynasty (618-907) as texts. In 1862, French sinologist Marquis d'Hervey-Saint-Denys published *Poesies de époque des Thang*.²⁷ The publication represents the first time that Chinese poetry was translated in France. Judith Gautier published a second French translation of these poems in 1867 *Le Livre de Jadel*. In 1905,

²⁶ For more information, see Zhiyuan Li, *Voltaire and the Orphan of China*. (Beijing: China Intercontinental Press, 2010).

²⁷ Hervey de Saint-Denys, *Poesies de l'époque des T'ang. Étude sur l'art poétique en Chine* (Paris: Amyot, 1862).

Hans Heilmann's *Chinesische Lyrik* presented a German translation of the French publications. In 1907, Hans Bethge retranslated and created a new work *Die Chinesische Flöte* (see Figure 1.4).²⁸ Mahler took Bethge's translation as texts in his work. Through these translations, the original meaning of Chinese poems faded away. The two French translators Hervey-Saint-Denys (1822-1892) and Judith Gautier (1845-1917) were oriental scholars, who undertook intensive studies of Chinese culture and language. The German translator Hans Bethge (1876-1946) was primarily a poet. Starting in 1907, poetic translations of oriental classics gained him wide recognition, in spite of their reliance on previous translations. The fresh, musical rhythm of Bethge's language and his free versification inspired Mahler to set six poems from Bethge's publication to music. Whereas the French translators focused on Chinese culture, for the German poet the poetic outcome was more important than the sources.

²⁸ Minghui Bi, 关于马勒《大地之歌》唐诗歌词之解释研究的综述 [“Literature review of the originality of Tang poems of Mahler's *Das Lied von der Erde*,”] 人民音乐 [People's Music], (March 2001): 41-44.

See the texts transmission below:

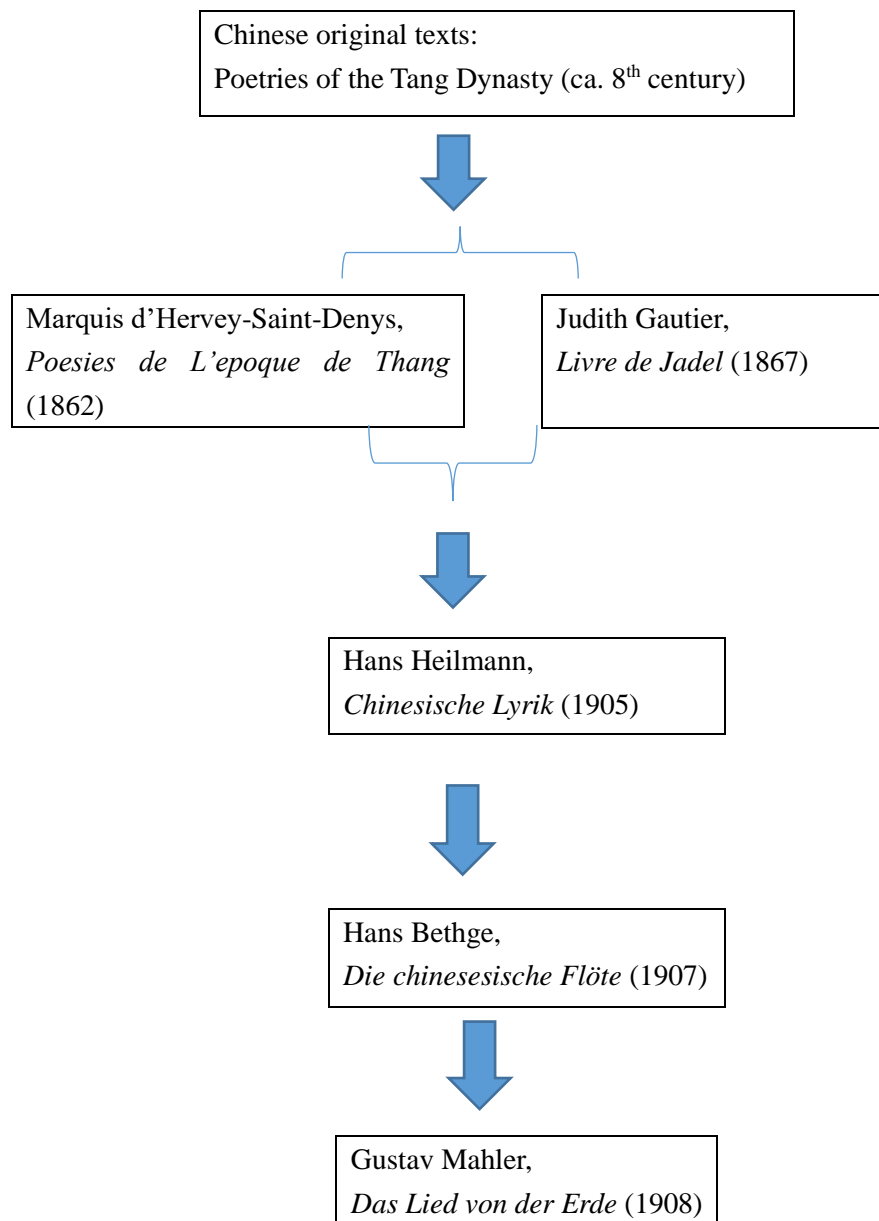


Figure 1.4: The text transmission from the original Chinese poetry to Mahler's *Das Lied von der Erde*

Mahler read the translation of Bethge's texts and wrote the music between 1908 and 1909. However Bethge's work distorted the meaning of the original poem. In the third

movement “Von der Jugend” for example, the original poem and the text used in Mahler’s music are quite different (see Figure 1.5).

Figure 1.5 A comparison of Li Tai-Po’s 宴陶家亭子[A Party at Mr. Tao’s Pavilion] and Hans Bethge’s Der Pavillon aus Porzellan²⁹

<u>Chinese Original</u>	<u>English translation of the Original poem</u>	<u>Bethge’s paraphrase</u>	<u>English translation of Bethge’s paraphrase</u>
青春颂/宴陶家亭子（李白）	A party at Mr. Tao’s Pavilion	Der Pavillon aus Porzellan	Youth
曲巷幽人宅	A winding path leads to Mr. Tao’s quiet residence	Mitten in dem kleinen Teiche, Steht ein Pavillon aus grünem, Und aus weissem Porzellan.	In the middle of the little pool, Stands a pavilion of green, And white porcelain.
高门大夫家	His house is a fine mansion with a high gate.	Wie der Rückken eines Tigers, Wölbt die Brücke sich aus Jade, Zu dem Pavillon hinüber.	Like a tiger’s back, Arches the bridge of jade, Over to the pavilion.
池开照胆镜	The clear surface of the lake in the garden reflects everything like a mirror.	In dem Hauschen sitzen Freunde, Schön gekeidet, trinken, plaudern, Manche schreiben Verse nieder.	In the little house friends are sitting, Beautifully dressed, drinking chatting, Several are writing down verses.
林吐破颜花	The flowers that everyone praises for their beauty bloom in the wood.	Ihre seidnen Armel gleiten, Rückwärts, ihre seidnen Mützen, Hocken lustig tief im Nacken.	Their silken sleeves slip, Backwards, their silken caps, Perch gaily on the back of their necks.
绿水藏春日	The sun in the spring is sinking into the turquoise surface of the lake.	Auf des kleinen Teiches stiller, Oberfläche zeigt sich alles, Wunderlich im Spiegelbilde.	On the little pool’s still, Surface, everything appears,

²⁹ Shih-Ni (Sidney) Sun, “Gustav Mahler’s *Das Lied von der Erde*: An Intellectual Journey across cultures and Beyond Life and Death,” MA Dissertation, Florida State University, 2009.

			Fantastically in a mirror image.
青轩秘晚霞	The sunset glow spreads behind the blue edge of the roof.	Wie ein Halbmond scheint der Brücke, Umgekehrter Bogen. Freunde, Schön gekleidet, trinken, plaudern.	The upside-down arch of the bridge appears like a half-moon. Friends, Beautifully dressed, are drinking and chatting.
若闲弦管妙 金谷不能夸	If one can listen to music in this view. He will enjoy the scenery more than at the famous Kinku garden.	Alle auf dem Kopfe stehend, In dem Pavillon aus grunem, I Und aus weissem Porzellan.	Everything is standing on its head, In the pavilion of green, And white porcelain.

According to Baoyu Yan, “Mahler did not fully understand Chinese poets.”³⁰ One aspect of this problem is related to Mahler’s background, which was influenced by the sentiment associated with *fin de siècle*. The French term ‘*fin de siècle*’ refers to the end of the nineteenth century and signifies a gloomy sense of degeneration and decadence that was pervasive in Europe at that time.³¹ Mahler experienced a hard time when he composed *Das Lied von der Erde*: he lost his oldest daughter, the prevailing anti-Semitism forced him to resign his position as director of the Vienna Court Opera Theatre, and he was diagnosed with a congenital heart defect. The ‘*fin de siècle*’ ambience combined with Mahler’s personal experience created a sense of tragic loss that is prevalent in his music and is much stronger in *Das Lied von der Erde* than in the Tang poems.

³⁰ Bing Lun, 马勒其实不懂李白[“Mahler didn't understand Li Tai-po”]. 北京青年报[*Beijing Youngers Newspaper*] (April, 2002).

³¹ The waves of pessimism started with philosopher Arthur Schopenhauer (1788-1860)’s work. Oscar Wilde’s *Salome* (1891) and Edvard Munch’s *The Scream* (1893) are famous examples. For more information, see Thomas J Watson Library, the Metropolitan Museum of Art, “What is *fin de siècle*?” *The Art Critic*, Vol.1, No.1 (Nov. 1893):9.

Another aspect of this problem involves the misunderstanding or loss of meaning that can occur in cultural transmission. Mahler could not have understood the meaning and the tone expressed in the Tang poems, because Bethge created paraphrases based on the French translations. Mahler interpreted these new texts using his music. This process of recreation took place between cultures, spanning both time and place. As a result, the meaning of the Tang poems and of Mahler's compositions are incomparable. They are novel for European and Chinese audiences. Nevertheless, it is worth noting that because the Tang poems appeared in the composition of a great European work, Chinese scholars have worked on the origin of the six poems and their authorship. Indeed they have devoted more time to the texts of *Das Lied von der Erde* than the music itself. As we shall see in chapter 3, numerous Chinese scholars regard *Das Lied* as a European symphonic-vocal work, which is not relevant to Chinese literature.

1.3.2 Examples of Exoticism in Music

In music, exoticism implies the use of sound to evoke a place (people, social milieu) that is perceived as different from the home of the people making and receiving the exoticist cultural product.³² Although there is no clear definition of exoticism today, European composers have traditionally used the music of other cultures as a coloristic tool to create

³² Ralph P. Locke, "A Broader View of Musical Exoticism", *The Journal of Musicology*, Vol.24, Issue 4 (2007): 484.

something new. This technique resulted in direct or indirect evocation of oriental cultures. *Les Indes Gallantes (The Amorous Indies)*, an opéra-ballet written by Jean-Philippe Rameau in 1735, is an early example.

Other examples of exoticism in European art music include Wolfgang Amadeus Mozart's *Rondo Alla Turca* (ca.1783), Ludwig van Beethoven's "Turkish March" (1809, from *Die Ruinen von Athen*), Georges Bizet's *Carmen* (1875), Camille Saint-Saën's *Samson et Dalila* (1877), Alexander Borodin's *In the Steppes of Central Asia* (1880), Nikolai Rimsky-Korsakov's *Sheherazade* (1888), the Chinese dance in Pyotr Iiyich Tchaikovsky's *The Nutcracker* (1892), Claude Debussy's "Pagodes" from *Images* for piano (1903), Béla Bartók's *Miraculous Mandarin* (1918-1924) and Giacomo Puccini's *Madama Butterfly* (1904) and *Turandot* (1926). On one hand, Western composers inserted colorful fragments of Eastern culture in their works. Take Debussy and Puccini as examples. In "Pagodes," Debussy used pentatonic scales extensively to imitate Chinese and Japanese traditional melodies, while also incorporating hints of Javanese gamelan percussion. In *Turandot*, Puccini used the Chinese folk song *Jasmine Flower* as a sort of leitmotif for the princess throughout the opera. On the other hand, these fragments are imaginary. According to Carl Dahlhaus these insertions of exotic color are similar to quotations of folk music, which also frequently occur in nineteenth-century music.

Both exoticism and folklorism thrive on stylistic quotation interpolated into a polyphonic setting governed by the principles of art music. At the same time they flourish on an aesthetic

illusion that arises when the defining features of music, painting, and literature intermingle: without a picture to pinpoint a milieu, or a caption to suggest a country of origin, the ethnic elements inserted into a European art composition are seldom distinctive enough to be pinned down to a particular locale, except perhaps in the case of certain dances. (This illusory aspect, as in the novel, is not a shortcoming of the genre but rather its aesthetic *raison d'être*: whether ethnic styles in an opera or a symphonic poem are genuine or spurious is just as immaterial as whether the fragments of reality in a novel are historically documented or freely invented.³³

Carl Maria von Weber (1786-1826) was one of the first European composers to use a Chinese tune in a composition. He used it as incidental music (“Overtura” and “March Chinesa”) for Schiller’s German adaption of a play by Carlo Gozzi (1720-1806) entitled *Turandot* (1809). Gozzi’s play served as the basis for Puccini’s opera.³⁴ Weber copied the melody named *Air Chinois* from Jean-Jacques Rousseau’s *Dictionnaire de Musique* (1768) (see Figure 1.6). However, he appears to have made a mistake, replacing G and E of the pentatonic scale with F natural in measure 3 (see Figure 1.7). It is hard to know who made the mistake, but it constitutes another example of the distortion that occurs in cultural transmission.³⁵

³³ Carl Dahlhaus, *Nineteenth-Century Music*, J. Bradford Robinson trans. (Berkeley: University of California Press, 1989): 305.

³⁴ John Warrack, *Carl Maria Von Weber* Second Edition. (London: Cambridge University Press, 1976): 74.

³⁵ In the twentieth century, Paul Hindemith cited the same melody with the same error in his *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943). See bars 2-5 of the movement entitled “Turandot Scherzo”.

Figure 1.6: Air Chinois, presented in Jean-Jacques Rousseau, *Dictionnaire de Musique* (1768)



(The circle identifies notes that were changed in Weber's Chinese Overture and March. See Figure 1.7.)

Figure 1.7: Carl Maria von Weber's, *Chinese Overture and March*, bars 1-4.



1.4 Western music in China

1.4.1 First Chinese musicians with Western music education

When the Republican Revolution brought down the Qing dynasty in 1911, the principles of ancient Chinese culture collapsed, including the tradition of court music. In the twentieth century, with the opening of port cities, Western culture came to China more easily than before. Western influence and competition infiltrated education, political organization and administration, as well as social ideals. For example, Yenching University (now Peking University) was founded by American missionaries in 1919. At the same time, the Chinese government sent many excellent students to the United States, Germany and France.³⁶

³⁶ For more information about Boxer Indemnity, see R.P. Scott, "The Boxer Indemnity in its Relation to Chinese Education", *Journal of the British Institute of International Affairs*, Vol.2, No.4 (July, 1923): 149-167.

Youmei Xiao (1884-1940) was a notable Chinese composer and educator and one of the first outstanding Chinese musicians to go abroad. Xiao studied piano and voice at the Imperial University of Tokyo in 1901. He came back to China in 1910. In 1912, he received an opportunity to study in Germany. He finished his doctoral degree at the University of Leipzig, with a thesis entitled “Eine geschichtliche Untersuchung über das Chinesische Orchester bis zum Jahrhundert” (Historical Research on the Pre-Seventeenth Century Chinese Orchestra (1916)).³⁷ As a composer, Xiao combined Western compositional techniques with Chinese color. His *String Quartet in D major* (1916) is the first string quartet written by a Chinese composer. He also published collections of new songs for young students (1922), piano works (1924) and violin works (1927), as well as textbooks on harmony (1927) and on music theory (1928), which were used in the National College of Music in Shanghai, the first conservatory in China.

When Xiao returned to China, he devoted much of his time and energy to music education, like many other musicians of his generation (see Figure 1.8 in the Annex). The educational system in republican China was inspired by the West and based on Western models. In 1921, Xiao served as the director of the “Music Research Group” of Peking University. On his recommendation, this group was officially renamed “Music Research Institute of Peking University” in 1922. In 1927, Yuanpei Cai (1868-1940) worked with Xiao

³⁷ Joys Hoi Yan Cheung, *Chinese Music and Translated Modernity in Shanghai, 1918-1937*, PhD dissertation. University of Michigan, 2008.

to found the first Western-styled conservatory of music named the “National College of Music” in Shanghai. The “National College of Music” enabled Chinese students to study the Western music curriculum and traditional Chinese instruments and music. In 1949 it was renamed the Shanghai Conservatory, which remains its name today.

Among the young intellectuals of Xiao’s generation, traditional music and instruments were denigrated as old-fashioned and primitive, as Western music became more accessible and fashionable.³⁸ However, as the president of the National College of Music, Xiao designed the “Old Music Research Revolution” curriculum, including ancient Chinese music history and traditional Chinese instruments, as obligatory courses. Xiao also invited Russian pianist Boris Zakharoff (1888-1944) and Alexander Tcherepnin (1899-1977) to teach at the College. Thanks to Xiao’s contribution, Shanghai became one of China’s most important music centers.

1.4.2 In the Cultural Revolution

During the Cultural Revolution (1966-1976) most of the arts, old or new, Chinese or Western, were banned for promoting feudal and bourgeois ideas. The government officially regarded Western music as a poison of capitalism. Like drugs (opium) and religion, Western music was seen as a tool to break the mind or will of human beings. For several years, only

³⁸ For more information, see Elizabeth May, *Music of many cultures: an introduction*, (Berkeley, California: University of California Press, 1980).

eight revolutionary works (see Figure 1.9) could be played. The eight revolutionary works dominated the stage in all parts of the country from 1966 to 1969. They glorified the People's Liberation Army and the bravery of the common people, and showed Chairman Zedong Mao and his thought as playing the dominant role in the victory of socialism in China. During the Cultural Revolution, new and original works had to conform to a rigid guideline. The Communist Party promoted revolutionary music while suppressing traditional music. Political and patriotic songs like *The East is Red* and *Sailing the Seas Depends on the Helmsman* were used as national anthems and were popular at that time.

The Cultural Revolution brought China's education system to a virtual halt for some time. In the early months of the Cultural Revolution, schools and universities were closed. Primary and middle schools later gradually reopened, but all colleges and universities were closed until 1970. Entrance exams were cancelled, books were destroyed and most universities did not reopen until 1972. Many intellectuals were sent to rural labor camps, and many of those who survived left China shortly after the revolution ended. The entire generation of tormented and inadequately educated individuals is often referred to in the West as well as in China as the lost generation.³⁹

³⁹ For more information about Cultural Revolution, see Joan Robinson, "The Cultural Revolution in China," *International Affairs (Royal Institute of International Affairs 1944-)*, Vol.44, No.2 (April, 1968): 214-227. C.P. FitzGerald, "Reflections on the Cultural Revolution in China," *Pacific Affairs*, Vol.41, No.1 (spring, 1968): 51-59.

Figure 1.9: Revolutionary works permitted during the Cultural Revolution

Revolutionary works in the Cultural Revolution

Five modern Peking Operas: *Taking Tiger Mountain by Strategy* (1958), *Shajiabang* (1958), *Raid on the White Tiger Regiment* (1958), *On the Dock* (1963), *The Legend of Red Lantern* (1963)

Two ballets: *The Red Detachment of Women* (1964), *The White-Haired Girl* (1964)

One Symphony: *Symphony Shajiabang* (1965)

All of them were produced by groups of artists.

1.4.3 After the Cultural Revolution

A fashion for admiring Western music arose in China after the Cultural Revolution. To understand this phenomenon, we need to consider the historical context and the subjective choices of individuals. As mentioned above, during the period of the Cultural Revolution, Western music was banned all over the country, because it was viewed suspiciously as a tool of imperialism and the piano as a despised instrument of the bourgeoisie. After the Cultural Revolution, Western music spread in China, first to the big universities and conservatories. Also, many big cities established Western orchestras and built professional concert halls beginning in the 1980s. The rapid development of the Chinese economy has allowed many families to invest more in their children's education. Studying Western instruments, especially piano, became a priority for parents. The piano is increasingly in vogue among

China's burgeoning middle classes, who now have the money to splurge on expensive lessons and the cost of the piano. Spurring them on is the phenomenal success of the Chinese superstar concert pianists Lang Lang and Yundi Li. Today, the piano is regarded as a status symbol, a tool of developing versatile skill and a method to gain an advantage in entry examinations. Each year, hundreds of thousands of children undertake the Graded Music Examinations (GME) in order to gain extra qualifications and a paper certificate. Normally, students who achieve the high level certificates in music (e.g., above Grade 8 of the graded examinations offered by the Central Conservatory of Music), are given priority for university admission.

In this context, some Chinese musicians, like Lang Lang and Dun Tan have achieved international reputation. Their success suggests that the formerly distinct cultural boundary between East and West is now fading. For example, Dun Tan is a Chinese-born composer active in the West, who receives commissions from major orchestras and film studios around the world. The most widely known works for film are *Crouching Tiger, Hidden Dragon* (2000) and *Hero* (2002). He was nominated for a Golden Globe Award, and composed music for the medal ceremonies at the 2008 Beijing Olympics.⁴⁰ Throughout his career Tan has actively sought to blur boundaries: between genres, East and West, traditional and contemporary, past and present.

⁴⁰ For more information about Dun Tan, see <http://tandun.com/>, <http://www.musicsalesclassical.com/composer/short-bio/tan-dun> accessed in August 26, 2016. W. Anthony Sheppard, "Blurring the boundaries: Tan Dun's *Tinte* and *The First Emperor*," *The Journal of Musicology*, Vol.26, No.3 (Summer 2009), 285-326.

When he was a child, Tan was fascinated by the ancient Chinese rituals and ceremonies of the village shaman. He got his musical training in Beijing and achieved a doctoral degree in composition at Columbia University in 1993. It is hard to identify where Tan's music belongs. In their book *Locating East Asia in Western Art Music*, Yayoi Uno Everett and Frederick Lao include pieces by Tan as examples of Western art music, along with those by Westerners such as Henry Cowell and John Zorn.⁴¹

Tan's film music *Crouching Tiger, Hidden Dragon* is a good example. He used the erhu as a solo instrument accompanied by a Western orchestra. Melody, harmony and instrumentation combine to evoke Eastern musical culture in the soundtrack. In the *Ghost Opera* (1994) for String quartet and Pipa, he borrowed certain types of Chinese folk music and mixed them with fragments of Bach's music. Pentatonic scales change to major and minor scales frequently and act as a conversation between China and Europe. Today Dun Tan is an experienced and sophisticated composer. His music embodies the cultural diversity that occurs when East meets West creating ambiguous boundaries. This kind of cultural interaction is likely to continue to grow and attract our attention in the twentieth-first century.

⁴¹ Yayoi Uno Everett and Frederick Lau eds, *Locating East Asia in Western Art Music*, (Middletown, Connecticut: Wesleyan University Press, 2004).

Chapter 2 Orchestral conductors and the spread of Mahler's music

The reception history of Mahler's music offers a prototype for investigations that focus on a part of our cultural history that has not always received the attention it deserves. The reception of Mahler's career should be divided in two parts: Mahler the conductor and Mahler the composer. Whereas the evaluation of the former has been consistently positive, the assessment of the latter was initially problematic. Mahler was misread and misunderstood for a long time. After 1933, performances of his music were suppressed in German speaking countries. From 1910 to 1912, when Mahler's Eighth Symphony premiered in Munich and Vienna respectively, the comments on the composer's Jewish identity gradually disappeared.⁴² Throughout this period, conductors played a major role in promoting Mahler's music. The Dutch conductor Willem Mengelberg (1871-1951) promoted Mahler's work both in Holland and throughout Europe through his performances. The reception of Mahler's music has also been influenced by critics and musicologists. In German-speaking countries, the work of Guido Adler and Theodor W. Adorno was particularly influential.⁴³

⁴² Karen Painter, "Jewish Identity and Anti-Semitic Critique in the Austro-German Reception of Mahler, 1900-1945," Jeremy Barham ed., *Perspectives on Gustav Mahler*, (Aldershot: Ashgate, 2005), 177.

⁴³ Jeremy Barham edit, *The Cambridge Companion to Mahler*, (New York: Cambridge University Press, 2007), 212.

2.1 Mahler in Vienna and Germany up to 1911

Gustav Mahler was born in Bohemia as a German-speaking Jew in 1860. He lived in Vienna for extended periods twice in his life. The first period was from 1875 to 1883 and then from 1897 to the end of 1907 during his tenure at the Vienna Opera. When Mahler was alive, the reception his works received in Vienna was hostile, particularly among anti-Semitic circles. The public opposition to Mahler and his music came chiefly from a segment of the provincial Viennese public, dominated by philistines and the political right wing.⁴⁴

The circle around the Secession, Karl Kraus (1874-1936), Adolf Loos (1870-1933) and Heinrich Schenker (1868-1935) were critical of Mahler. According to Helmut Federhofer, Schenker expressed his views only briefly and very rarely regarding Mahler's works and achievements as a composer. "He valued Mahler as a conductor, but he rejected his works."⁴⁵ Peter Altenberg (1859-1919), Kraus and Schenker criticized Mahler's music because it seemed too melodramatic and ornamented, too lush and committed to obvious sensual effects. For some, his conducting stressed the surface drama and colors rather than internal logic.⁴⁶ Nevertheless, no respected Viennese critics doubted Mahler's musical and conducting gifts.⁴⁷

⁴⁴ Leon Botstein, "Gustav Mahler's Vienna", Donald Mitchell and Andrew Nicholson eds., *The Mahler Companion*, (New York: Oxford University Press, 1999):1-38.

⁴⁵ http://mt.ccnmtl.columbia.edu/schenker/profile/person/mahler_gustav.html accessed in April 12 2017.

⁴⁶ Leon Botstein, "Gustav Mahler's Vienna", 35.

⁴⁷ Ibid 8.

By the time Mahler left Vienna in 1907, the distance between the audiences and the contemporary composers of the early twentieth century had become overt and harder to bridge. For Viennese audiences, Mahler's music represented a unique interaction between classical and modern elements in that time. This conflict between new and old would not disappear with Mahler's departure for New York in 1907. His music brought a tradition of symphonic and vocal writing to a historically logical conclusion, but it also influenced the course of twentieth-century musical innovation. Both of these attributes evoke the seemingly contradictory dynamics of Viennese politics and culture.

From 1908 to 1911, when Mahler's activities were based primarily in New York, but Vienna and its musical cultural life continued to lure him. Despite the controversies surrounding Mahler in Vienna, the role he had come to play there could not be duplicated elsewhere. Later Mahler's work would be prohibited by the Nazis as representing decadent Jewish music in Germany and Austria in pre-war time. Despite the fact that his music was poorly appreciated and misunderstood, enthusiasm for Mahler in fin-de-siècle Vienna was more significant than the criticism of him.⁴⁸ Mahler achieved the ambitions of his youth. The immigrant Jew triumphed at the center of Viennese culture.

⁴⁸ Ibid, 8.

Germany holds an important place in Mahler's life and the reception of his works there had a decisive impact on his career and art. As a conductor, he achieved success during his tenure at Kassel (1883-85), Prague (1885-86), Leipzig (1886-88), Budapest (1888-91), and Hamburg (1891-97). This success reinforced his reputation as a talented composer. Mahler began his first musical engagement in Germany as second conductor of the Royal Theatre at Kassel in the summer of 1883. In the first month of this tenure, local critics praised the results and pointed to the 'refined nuances' of his conducting. Following the major public success that Mahler achieved conducting Felix Mendelssohn's *Paulus* in the 1885 summer festival in Kassel, one columnist concluded prophetically: 'we are convinced that he will have a great future as a conductor'.⁴⁹ In 1886, when he returned to Germany he found the situation extremely difficult until he rearranged Carl Maria von Weber's opera *Die drei Pintos*. The première of the opera met with enthusiastic praise in 1888 and prompted productions in Hamburg and Munich. These performances further improved Mahler's reputation in Germany, and inspired him to complete the First Symphony in 1888. In 1891, Mahler joined the Municipal Theatre of Hamburg as first conductor. Mahler was praised by Hans von Bülow (1830-1894) and conducted his own works there several times during this period.

⁴⁹ Ibid 128.

It is remarkable that the rejection of Mahler's music began with the first performances of his First Symphony in Budapest in 1889 and critical opinion remained largely negative. For example in 1894, Otto Lessmann wrote, "The composer loses himself in mannerisms and trivialities which, in the end, evoke a feeling of discomfort."⁵⁰ Despite such opposition, Mahler had supporters. The Viennese musicologist Guido Adler (1855-1941) contributed to Mahler's legacy. Adler met the young Mahler in Vienna around 1875 and from then on attempted to provide him with practical help. For example, he introduced him to intellectuals, musicians and stage directors, such as David Popper (1843-1913) and Baron Franz von Beniczky (1833-1905).⁵¹ Adler enjoyed an intimate friendship with Mahler, but was reluctant to discuss the details of their friendship in his published writing.⁵² In 1885, when Adler had taken up his appointment as professor of music history at the German University in Prague, Mahler began work at the German Theater there. They built a close relationship with each other from then on.

The première of the Second Symphony in 1895 brought Mahler his first important success. He began to publish his music thanks to recommendations from Adler.⁵³ Other

⁵⁰ Otto Lessmann, "Review of the Weimar music festival", *Allgemeine Musik-Zeitung*, No.25 (22 June 1894), Morten Solvik translation. *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999); 131.

⁵¹ David Popper (1843-1913) was a Bohemian cellist and composer. Baron Ferenc (Franz) von Beniczky (1833-1905) was Commissioner in charge of theatres.

⁵² Edward R. Reilly, "Mahler and Guido Adler," *The Musical Quarterly*, Vol.58, No.3 (Jul., 1972): 436-470.

⁵³ Edward R. Reilly, *Gustav Mahler and Guido Adler: records of a friendship* (Cambridge, England: Cambridge University Press, 1982), 90.

conductors like Arthur Nikisch (1855-1922) and Felix Weingartner (1863-1942) began to conduct Mahler's music during this period. Nikisch conducted the first public performance of Mahler's Third Symphony in Leipzig in 1896.⁵⁴ Despite critical voices, Mahler conducted his own works more often in Germany than in any other country.

2.2 Mahler's music in Vienna and Germany after 1911

Bruno Walter (1876-1962) worked as Mahler's assistant in Vienna from 1901 to 1911. In 1910, he helped Mahler select and coach solo singers for the première of Mahler's Eighth Symphony. After Mahler died on May 18, 1911, he conducted the première of Mahler's *Das Lied von der Erde* (1911) and Ninth Symphony (1912) in Vienna.

Walter left Vienna in 1913 and moved to Munich as the Royal Bavarian Music Director and General Music Director of the Bavarian State Opera. When Germany fell to the Nazis in 1933, Walter returned to Austria. He made a number of important recordings with the Vienna Philharmonic Orchestra in the 1930s including the first recordings of *Das Lied von der Erde* in 1936 and of the Ninth Symphony in 1938. Both were recorded live in concert, the latter only two months before the Nazi Anschluss. Walter left for the United States in 1939.

⁵⁴ Mortin Solvik. "Mahler and Germany", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999), 132.

After Mahler's death Adler continued to demonstrate the same devotion to his friend that he had shown him in life. The most important contribution was the preparation of his memorial essay for the *Biographisches Jahrbuch und deutscher Nekrolog*.⁵⁵ Adler participated in the Mahler Festival in Amsterdam in 1920. As a scholar in Vienna, he carefully preserved a considerable collection of letters and documents connected with Mahler and other musicians and well known figures of that time. These letters between Adler and Mahler provided a broad record, showing Adler's continued and unselfish devotion to Mahler as an artist and human being from at least the composer's twentieth year until his death, and afterward.⁵⁶ In one further area, Adler also contributed to the perpetuation of his friend's memory: through his work as a teacher. The first doctoral study devoted to an aspect of Mahler's work, Fritz Egon Pamer's "Gustav Mahler's Lieder" (1922, abridged publication, 1929-1930) was done under Adler's supervision at the University of Vienna.

A German scholar named Theodor W. Adorno (1903-1969) published a monograph on Mahler, entitled *Mahler: Eine musikalische Physiognomik* in 1960 [*Mahler: A Musical Physiognomy*]. This book, written in honor of the composer's 100th birthday, was a landmark

⁵⁵ Ibid 34.

⁵⁶ For more information, see Edward R. Reilly, *Gustav Mahler and Guido Adler, Records of a friendship*, (Cambridge: Cambridge University Press, 1982). The Adler collection has been conserved at the University of Georgia since 1953.

in the history of Mahler reception.⁵⁷ Adorno and his intellectual circle used Mahler's physiognomy metaphorically, as an important mode in their research. The implications for understanding Adorno's approach to Mahler's music are enormous. Instead of ignoring surface features as irrelevant distractions, one can get at the deep essence of Mahler precisely by exploring these features of the music.⁵⁸ Adler and Adorno represent two sides of the initial reception of Mahler's music. Whereas the former saw as Mahler's music as the culmination of a nineteenth-century symphonic tradition, the latter saw it as a harbinger of new music in the twentieth century.

2.3 Mahler in Holland

The well-known Dutch conductor Willem Mengelberg (1871-1951) is one of many important conductors who promoted Mahler's music during the first half of the twentieth century. Without Mengelberg, Mahler would never have received the attention he did in Holland.⁵⁹ Mengelberg introduced Mahler's work at a time when very few people believed in the composer's genius, especially outside of the German speaking world. Mengelberg's

⁵⁷ Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992).

⁵⁸ John J. Sheinbaum, "Adorno's Mahler and Timbral Outsider," *Journal of the Royal Musical Association*, Vol.131, No.1 (2006): 39.

⁵⁹ Alphons Diepenbrock (1862-1921), a Dutch composer, conductor and friend of Mengelberg and Mahler, was another one of Mahler's strongest supporter in Holland.

work enabled audiences to become thoroughly acquainted with Mahler's music and realize his greatness.

Mengelberg met Mahler at the Tonkünstlerfest (Musicians festival) in Crefeld, Germany in 1902, where Mahler conducted his Third Symphony. In 1903, Mahler came to Amsterdam for the first time. He came back on numerous occasions between 1904 and 1909 to conduct his symphonies, which were warmly received by the public.

After his first visit, Mahler returned to Holland on three further occasions within the short period of six years. Mahler was a guest conductor of the Concertgebouw Orchestra with which he rehearsed and conducted several of his symphonies on four occasions. Mengelberg built a personal relationship with Mahler and discussed the rehearsal of his music. In 1926, Mengelberg said, "Undoubtedly the number of countries where Mahler has received attention is still small, but one cannot deny that his music is being played more and more. In Austria, Germany, and Holland Mahler belongs among the great masters whose works are part of the standard repertoire. And in other countries too, people are beginning to sense the hidden power in his music that expresses the ideals and concerns of the present day."⁶⁰

After Mahler's death, Mengelberg conducted his music both in Holland and abroad, and was very successful. Between 1911 and 1920, the Concertgebouw Orchestra gave 207

⁶⁰ Willem Mengelberg, cited in Eveline Nikkels, "Mahler and Holland", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999); 328.

concerts, each of which included one or more of Mahler's works.⁶¹ In 1920, the year of the First Mahler Festival in Holland, Mengelberg gathered musicians from all over the world to participate in the event. He organized concerts of Mahler's symphonies and vocal works. Mengelberg also presented lectures on Mahler's music and personality that were held in the small concert hall of the Concertgebouw. The idea of founding an International Mahler Society was suggested by Arnold Schoenberg and Paul Stefan in the First Mahler Festival.⁶² By the time of the first Mahler Festival in 1920, the opinions about Mahler had stabilized completely in Holland. "Mahler had become one of the favorite composers of the majority of both press and public." Holland was the first step towards Mahler's reception throughout the world.⁶³

2.4 Mahler in Japan

Mahler's music was received in Japan even earlier than in many Western countries. The Meiji government's policy of Westernization was so radical that it even introduced Western music into the army. The Japanese conductor and composer Hidemaro Konoë (1898-1973)

⁶¹ Ibid 332.

⁶² Ibid 334.

⁶³ Ibid 333. Rob Overman, cited in Eveline Nikkels, "Mahler in Holland", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999).

made a big contribution to the spread of Western music.⁶⁴ He studied composition with Vincent d'Indy (1851-1931), Max von Schillings (1868-1933) and conducting with Erich Kleiber (1890-1956) and Carl Muck (1859-1940) in Paris and Berlin from 1923 to 1924. During his studies, Konoë became acquainted with Mahler's music. The first performance of Mahler's music in Japan occurred in 1924. The third movement of the First Symphony was conducted by Konoë with some music amateurs. In 1925, Konoë conducted movements of the First and the Fourth Symphonies with a Russian-Japanese orchestra, which was the first time a professional orchestra played Mahler's music in Japan.⁶⁵

The German conductor Klaus Pringsheim (1883-1972) and the Polish Jewish conductor Joseph Rosenstock (1895-1985) spent time in Japan and their work directly contributed to the spread of Western music. Their authority, especially concerning Mahler, was absolute for the Japanese.⁶⁶ Pringsheim started his conducting career as the assistant to Mahler at the Court Opera House in Vienna in the early years of the twentieth century. Between 1923 and 1924, he conducted all of Mahler's symphonies and songs with the Berlin Philharmonic

⁶⁴ Hidemaro Konoë (1898-1973) was a conductor and composer of Japanese classical music and Western music. His brother Fumimaro Konoë was Prime Minister at the end of the Second World War. He spent two periods in Europe: the first, from 1923 to 1924; the second, from 1936 to 1945. He had discussed Mahler's Fourth Symphony with Kleiber when he last time visited Germany.

⁶⁵ Kenji Aoyagi, "Mahler and Japan", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999): 532.

⁶⁶ Klaus Pringsheim (1883-1972) was born into a well-known family in southern Germany which produced many scholars and writers. He moved to Japan in 1931.

Orchestra before he moved to Japan.⁶⁷ After his arrival in 1931, Pringsheim conducted the première of Mahler's Fifth (1932), Second (1933), Sixth (1934), Third (1935) and Seventh (1937) symphonies with the Conservatoire Orchestra. When he left Japan around 1940, Joseph Rosenstock (1895-1985), a Polish Jewish conductor, replaced him. Rosenstock had arrived in 1936 and stayed in Tokyo until 1946. He conducted the New Symphony Orchestra (renamed the NHK Symphony Orchestra in 1951) except for the last year of the war, when Jews were prohibited from conducting even in Japan. Rosenstock conducted the first complete performance in Japan by a professional orchestra of the Third Symphony in 1938 and the première of *Das Lied von der Erde* in 1941. He had huge impact on Japanese conductors. One of his famous students was Kazuo Yamada (1912-91), who conducted the Japanese première of the Eighth Symphony in 1949. At the time only the New Symphony Orchestra and the Tokyo Conservatoire Orchestra were capable of playing complete symphonies. Pringsheim and Rosenstock's enthusiasm for Mahler's music had a strong impact on Japanese audiences for whom it was new and challenging.

In pre-war Japan, Mahler's works were accepted by music amateurs and became part of the growing standard repertoire of the newly emerging professional orchestras. The Fourth Symphony was played twice during the Second World War. After the end of war,

⁶⁷ Kenji Aoyagi, "Mahler and Japan", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999): 534.

the destruction of Japan was devastating. This inhibited performances of Mahler's music because his symphonies need large orchestras. New orchestras tended to perform the works of more popular composers like Mozart and Tchaikovsky to attract larger audiences. Mahler was relegated to second place during the 1960s in Japan. However, the situation changed around 1970, by which time the general recovery after the war began to effect cultural infrastructure. By then, Japanese orchestras had digested the standard repertoire of Classical and Romantic music and were keen to explore new areas. The boom of the Mahler Revival which had occurred elsewhere in the world on the occasion of the centenary of his birth, was matched by a Japanese one in the 1970s. Several Mahler cycles, exhibitions, and symposia reflected a trend towards an appreciation of modern music in Japan. The number of performances of Mahler's music increased rapidly during last decade of the twentieth century.⁶⁸

2.5 Mahler in New York

The interest in Mahler's music preceded his arrival in New York. After two years conducting the Metropolitan Opera, Mahler conducted the New York Philharmonic Society

⁶⁸ Kenji Aoyagi, "Mahler and Japan", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999): 532.

from 1909 to 1911.⁶⁹ Walter Damrosch (1862-1950) was the first conductor to perform Mahler's music (the Fourth Symphony) in 1904 in America. The critical reaction to Mahler and his music was invariably mixed from the start and continued during the years he worked in New York (1907-11). In fact, much of the criticism of Mahler's performances in America is very similar to that of his performances in Europe. During the period from 1907 to 1911, the critics who regarded Mahler as a composer were much more negative than those who focused on Mahler as a conductor, but still offered quite a mixed picture in America. The negative, hostile, unsympathetic and unappreciative comments were written in the *New York Times*, the *Musical America* and other newspapers. One of the strongest opponents was Henry Krehbiel (1854-1923), a critic from the *New York Tribune*.⁷⁰

The most successful performance was the Eighth Symphony, the première of which was conducted by Leopold Stokowski (1882-1977) in 1916.⁷¹ Audiences and critics responded more positively responses than before. Admirers included Rudolph Schirmer (1859-1919), Stokowski, and Otto Klemperer (1885-1973), all of whom played active roles in promoting Mahler's compositions, despite continuing negative criticism. Stokowski and Klemperer performed Mahler's music and eventually contributed to a more positive

⁶⁹ Jeremy Barham Edited, "Herta Blaukopf Mahler as conductor in the opera house and concert hall," *The Cambridge Companion to Mahler*, (Cambridge, U.K.; New York: Cambridge University Press, 2007): 171.

⁷⁰ Edward R. Reilly. "Mahler in America", *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. (New York: Oxford University Press, 1999): 426.

⁷¹ *Ibid* 427.

appreciation of it. After the period of the 1930s, there is no major change in public opinion of Mahler's music.

When Stokowski moved to United States (1939), Bruno Walter (1876-1962) quietly became a major promoter of Mahler's music there. During the 1940s and 50s, Walter's principal orchestra was the New York Philharmonic Orchestra. In 1942 Walter declined the directorship of the orchestra citing age, but he served as musical adviser for two years (1947–49). He also conducted other major orchestras throughout the United States, including those in San Francisco, Los Angeles, Chicago and Philadelphia. After the war he returned to Europe on several occasions, participating in the early Edinburgh Festivals and taking particular pleasure in his collaborations with Kathleen Ferrier, who sang with Julius Patzak on the acclaimed recording of *Das Lied von der Erde*. Walter made abundant recordings of the works of Mahler. He recorded some of them more than once.

In 1960, the centenary of Mahler's birth marked the advent of a Mahler revival in America. Walter, Dimitri Mitropoulos (1896-1960) and Leonard Bernstein (1918-1990) conducted Mahler's symphonies, *Das Lied von der Erde* and other vocal works at the Mahler Festival at New York. William Malloch (1978-1980) also recorded on tape the memories of surviving musicians who had known or played under Mahler.

With regard to the Mahler revival in America, Leonard Bernstein's powerful impact cannot be overestimated. His immense reputation, his admiration for Mahler, and his effectiveness as a teacher all helped enormously to further the cause of Mahler's music in America and abroad. He conducted and recorded all of Mahler's symphonies several times.

Numerous Mahler societies have also provided fertile ground for a favorable response to Mahler's music in America: the Gustav Mahler Society of America (founded in 1957), the Gustav Mahler Society of New York (founded in 1976), the California Mahler Society (founded in 1963-64), the New York Mahlerites (founded in 1976) and the Gustav Mahler Society of Chicago (founded in 2002).

Since the 1960s, Mahler has been recognized as an important composer and his work has become part of the standard repertoire. New generations of teachers and scholars began to explore his works from different perspectives. Donald Mitchell (1925-), Henry-Louis de La Grange (1924-), Kurt Blaukopf (1914-1999) are regarded as Mahler specialists in the late twentieth century and all three made huge contributions to promote his music.

Undoubtedly, Mahler reception in America encompasses a wide range of opinion. His influence will continue to grow in increasingly diverse ways. However, we must remember that Mahler was a controversial and complex figure in music history. This means that the critical voices will not and should not cease.

Chapter 3 Mahler's reception in Beijing

In this chapter I will discuss the arrival of Mahler's music in China, notably the first performances of *Das Lied von der Erde* in Beijing. To the best of my knowledge, Figure 3.1 presents the complete list of all performance of Mahler's music in the five big concert halls (see the Annex). I will begin with the dissemination of information about Western art music through music history text books and through critical literature published in academic journals. I will then focus on Mahler's performance in big concert halls in Beijing and discuss concert reviews.

3.1 Music history textbooks

Since the 1920s, Zi Huang had taught Western music history at the National College of Music in Shanghai. The course content was very likely based on the training he had received in Germany. Students were presumably given hand-out notes in class. The Central Conservatory of Music (CCOM) was founded in 1956, after the founding of People's Republic of China. Beginning in 1956, A. Y. Kanjinsky, a Soviet music historian, taught

Western music history in teacher training courses.⁷² His lectures were guided by Marxist ideology, focusing on such concepts as historical materialism and class struggle. Examining music from a sociological perspective is of course legitimate. Western art music can be deciphered as documentary evidence for use in social or intellectual histories, or it can be interpreted as art in its own right in which case its historical implications become a function of its form rather than, vice versa, its form being a function of its documentary aspect.⁷³ However the Marxist critique of European art music remains problematic. Orthodox Marxists believe that art represents a piece of ideology or bad faith, one of those intellectual phantasies that distort our view of the material world, and that the aesthetic autonomy claimed by the defenders of art in the nineteenth and twentieth centuries is a delusion that must be exposed. This critique misunderstands and misrepresents its object. The autonomy principle underwrote the existence of musical works and is embedded in their historical context. One can critique or reject the principle, but no one can deny that it was part of the intellectual context within which the ‘great’ works of the nineteenth century (which includes Mahler’s

⁷² Zhinggang Yu. “A History of Teaching of Western music history at the Central Conservatory of Music. Beijing, China.” *Journal of Music History Pedagogy* 2/2 (Spring 2012): 185-91.

⁷³ Carl Dahlhaus, *Foundations of Music History*, J. B. Robinson trans. (Cambridge: Cambridge University Press, 1983), 115-116.

symphonies) were written.⁷⁴ A Marxist critique of popular commercial music would be much more appropriate, because the economic component of this music is much easier to identify and examine.

Kanjinsky's lectures were translated into Chinese and published in two volumes.⁷⁵ The first textbook on Western music history compiled by a group of Chinese scholars, led by Hongdao Zhang, appeared in the 1960s. This book, entitled 欧洲乐史 [*A History of European Music*], was heavily influenced by Kanjinsky's text with a strong focus on Marxist methodology and perspective. It was initially used as trial textbook at the CCOM in 1964, but it was criticized as "revisionist" when the Cultural Revolution began in 1966.

The next textbook used at the CCOM, 欧洲音乐简史 [*A Concise History of European Music*], was compiled by a large group under the aegis of the state Culture Ministry in 1973, towards the end of the Cultural Revolution. This two-volume book emphasized the Marxist interpretations of the 1960's, such as the perspective of class struggle, and was even more biased in this regard. It was mimeographed and used at the CCOM campus but was never officially published. For political reasons, both of these early textbooks omitted any mention

⁷⁴ For a full discussion of this topic, see Dahlhaus, *Foundations of Music History*, 114-129. See also, Carl Dahlhaus, "The musical work of art as a subject of sociology," *Schoenberg and the New Music: Essays by Carl Dahlhaus*, Derrick Puffet and Alfred Clayton trans., 234-247 (Cambridge: Cambridge University Press, 1987).

⁷⁵ A. J. Kanjinsky, 西洋音乐通史 [*A General History of Western Music*] [translator unknown] (Beijing, Beijing Music Press, 1958-59).

of early music (before J. S. Bach, as well as most sacred music) and modern music (after Arnold Schoenberg, which was labeled “imperialistic” music).

In the 1980s, the most innovative work in Western music history was written by Yinghua Li.⁷⁶ This book enables easy understanding of the basic concepts, important musical styles, and genres in different music periods.

Since 1990, 欧洲音乐简史 [*A Brief History of European Music*] by Renkang Qian, is the most influential textbook to have come out of the conservatories in Beijing and Shanghai.⁷⁷ This book aims at secondary school music education and is helpful for readers who are non-music majors. Of all the most recent textbooks, 西方音乐通史 [*A General History of Western Music*] by Runyang Yu is the most significant. It was published in 2001 and was used at the CCOM for almost ten years.⁷⁸ All of the teachers who focus on Western music at the Central Conservatory of Music participated in its writing. As a standard textbook of Western music history, this book has been adopted not only by music conservatories, but also by many colleges and universities in China. It has been revised and reprinted several times. It contains more material on music in the medieval, Renaissance, and twentieth-century eras. In addition,

⁷⁶ Yinghua Li, 西方音乐简史 [*A Brief history of Western music*] (Beijing: People’s Music Press, 1988).

⁷⁷ Renkang Qian, 欧洲音乐简史 [*A Brief History of European Music*] (Beijing: Higher Education Press, 1991).

⁷⁸ Runyang Yu ed., 西方音乐通史 [*A General History of Western Music*] (Shanghai Music Publishing House, 2003).

this textbook includes English language bibliographies and an index, and incorporates information from other textbooks in English, such as those by Donald J. Grout. At the same time, the importance of historical materialism and Marxist's perspective has faded away in the recent textbooks.

西方音乐简史[A *Concise History of Western Music*], published in 2006 by Zhigang Yu, is the newest book. It is the most suitable summary of Western music history for performance majors.⁷⁹ This book is extensively illustrated and accompanied by a CD of recorded examples. In this book, the author used a formalistic way to introduce every composer: a composer's brief biography is followed by a list of important works and compositional techniques. For a chronological overview of textbooks published in China on Western music history from 1950 to today, see Figure 3.2 in the Annex.

With regard to Mahler's position in music history, Chinese scholars consider that he is an important figure in the later Romantic period. In Yu's *A General History of Western Music*, Mahler was mentioned in the chapter 8, titled "Music between the nineteenth and twentieth century", part 2 "Music culture in Austria and Germany". The authors focus on Mahler's success in writing symphonies and instrumental Lieder, the strong connection between these

⁷⁹ Zhigang Yu, 西方音乐简史[A *Concise History of Western Music*]. Beijing: Higher Education Press of China, 2006.

two genres, and his musical style. For example, Mahler's *Das Lied von der Erde* is related to the Eighth Symphony and the Ninth Symphony because they were written in the same period. Moreover, *Das Lied von der Erde* is more well-known among Chinese audiences because, as noted in chapter 1, the texts can be traced back to the poems of the Tang dynasty.

3.2 Academic Journal articles regarding Mahler's music in Mandarin

From the vast body of critical literature on music published from the 1980s to 2016, I have selected articles primarily from nine academic journals that have substantial circulation and are essentially directed toward an educated, largely middle-class readership, including musicians, scholars and critics. These journals are published by the most important conservatories and institutions, such as the journals of the Central Conservatory of Music, the China Conservatory of Music, the Shanghai Conservatory of Music (音乐艺术 [*The Art of Music*]), the Sichuan Conservatory of Music (音乐探索 [*Explorations in Music*]), the Shenyang Conservatory of Music (乐府新声 [*The New Voice of Yue-fu*]), the Wuhan Conservatory of Music (黄钟 [*Huang Zhong*]), as well as *Musicology in China* published by the Chinese National Academy of Arts, and *Music Research* by the People's Music Publishing House.

My overview of Mahler research in China presents forty-three articles published in the above-mentioned journals from 1987 to 2016. See Figure 3.3 in the Annex for a chronological list of journal articles on Mahler research. Ten articles discuss *Das Lied von der Erde*, four articles discuss the content and meaning of Mahler's symphonies, three articles focus on his style, three articles present a literature review of research on Mahler and his music in Mandarin in the past twenty years. Three articles focus on *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), two articles analyze the Sixth Symphony, and one article each is devoted to an analysis of the First, Second, Fourth, Fifth and Tenth Symphonies respectively. Discussing the meaning and style of Mahler's music is an important topic for Chinese scholars. One of the vital Mahler scholars is Xiujun Li.⁸⁰ He discussed Mahler's music and style in articles and books. For example, *生与死的交响曲：马勒的音乐世界* [*Survival and Death: The Musical World of Mahler*].⁸¹ This was the first book in Mandarin to examine the spiritual content of Mahler's music as a whole. The majority of Chinese articles tend to regard Mahler as one of the most important late nineteenth-century composers, whose work

⁸⁰ Professor Xiujun Li is Dean of the Arts Management Department and Professor of Musicology at the China Conservatory of Music in Beijing. Professor Li also serves as the Secretary-General of the Academic Committee of the China Conservatory of Music and Executive Director of the Western Music Society of China.

⁸¹ Xiujun Li. *生与死的交响曲：马勒的音乐世界* [*Survival and Death: the Musical World of Mahler*]. Shanghai: SDX Joint Publishing Company. 2005.

represents the culmination of the German symphonic tradition. A recent article by Sisi Sun introduced Adorno's perspective on Mahler, which is new for scholars.⁸²

马勒的交响曲和中国的诗人们：《大地之歌》的歌词 [Mahler's Symphony and Chinese Poets: the Texts of *Das Lied von der Erde*] was the first article on Mahler's music published in 1987.⁸³ Chinese scholars, who studied *Das Lied von der Erde*, focused on the original poems of the Tang dynasty. Nine articles have been published discussing the sources of these texts. For example, one particularly contentious issue is the origin of the text used in the third movement, "Von der Jugend". Both the French and German translators identified the author of the original poem as "Li Tai-po". However, it is not clear which poem served as the basis for the translations.⁸⁴ There are two choices: 宴陶家亭子 [A Party at Mr. Tao's Pavilion] and 夏日陪司马武公与群贤宴姑孰亭序 [A preface of a feast with Sima Wu and other celebrities at Gusu Pavilion in summer] both by Li Tai-Po.⁸⁵ For the purposes of my dissertation, I have chosen the former as the probable source (see chapter 1)

⁸² Sisi Sun. 《阿多诺的“马勒观”——评马勒：一份音乐心智分析》 [“Theodor Adorno's Mahler—Review on Mahler: Eine Musikalische Physiognomik”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Jan. 2011): 19-27.

⁸³ Yuguang Li, Zexiong Lijin, Mahler's symphony and Chinese poets: the texts of *Das Lied von der Erde* [马勒的交响曲和中国的诗人们：《大地之歌》的歌词], *Journal of China Conservatory of Music*, 中国音乐 [Chinese Music] 1987,10.

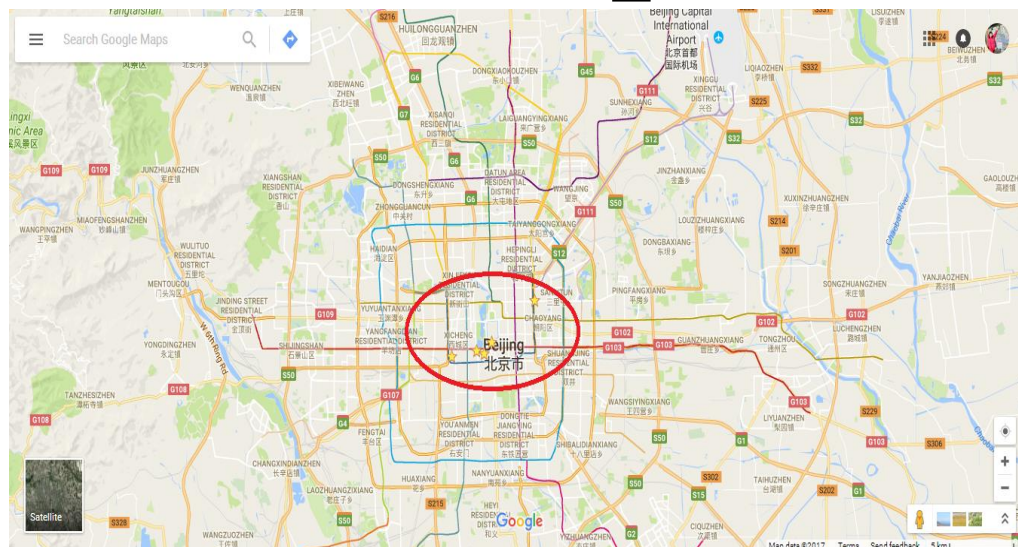
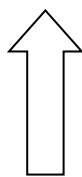
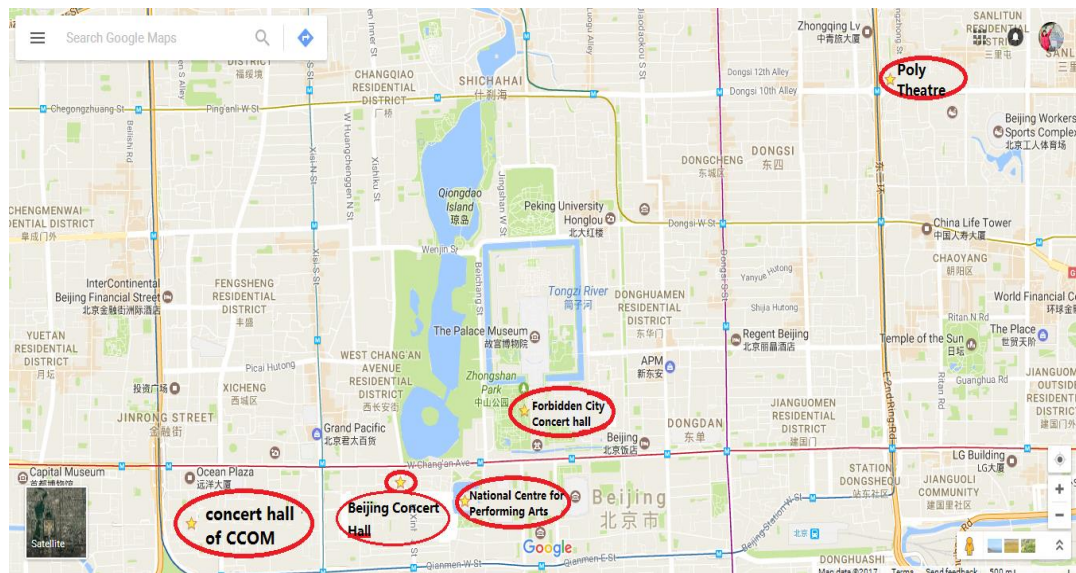
⁸⁴ Li Tai-po (701-762), also known as Li Bai, was one of the most prominent and brilliant poet in Chinese history. His poems present the romantic style and the golden age of Tang dynasty.

⁸⁵ Fushu Liao, 关于《大地之歌》两首唐诗的难题 [“The dilemma of *Das Lied von der Erde*'s texts”]. 中央音乐学院学报 [Journal of Central Conservatory of Music]. (Aug. 2000): 16-18.

3.3 The topography of Concert halls in Beijing

Today Beijing offers five major concert halls devoted to the presentation of music involving large ensembles. All five have comparably sized stages. The seating capacity of the five concert halls ranges from 1000 to 1859 (see Figure 3.3 in the Annex for the dimensions and other information concerning the concert halls in Beijing). Figure 3.5 presents a map of the city that shows the location of the five halls. Whereas the Poly Theatre is located in the Dongcheng district, the other four concert halls (Beijing concert hall, Forbidden City concert hall, National Center, CCOM concert hall) are close to each other, in the culture center of Beijing.

Figure 3.5: The topography of Concert halls in Beijing



3.3.1 Concert Hall of Central Conservatory of Music (Concert Hall of CCOM)

Built around 1872, the Concert Hall of the Central Conservatory of Music (CCOM) is the oldest of the five halls. The building was the residence of Prince Chun and the birthplace of Emperor Kuang-hsu (1871-1908) of the Qing Dynasty.⁸⁶ Today, the government maintains the original building, which has been used for holding concerts and other cultural activities since the CCOM was founded in 1956. With its style based on traditional Chinese architecture and its affiliation with the Central Conservatory of Music—the most important national institute of higher learning among all schools of art in China—the Concert Hall holds a unique position in the Beijing cultural scene. It not only provides a national platform for Chinese musicians, but also attracts many renowned musicians and orchestras from all over the world to come to present their master classes. Visiting musicians include Yehudi Menuhin, Isaac Stern, Luciano Pavarotti, Yo-Yo Ma, Zubin Mehta; and the visiting orchestras include the Berlin Philharmonic Orchestra, the Philadelphia Symphony Orchestra, the French National Symphony Orchestra and the Israel Philharmonic Orchestra. All were impressed by the traditional Chinese architecture (see Figure 3.6 below) and the excellent acoustics.

The EOS Repertoire Orchestra (China's Orchestra Academy of the Central Conservatory of Music), is the resident ensemble of the CCOM's Concert Hall and frequently performs there. The music most often performed in the CCOM Concert Hall is the standard repertoire of the Western classical canon (primarily art music of the eighteenth and nineteenth centuries). Audiences are usually made up of professional music students from the CCOM.

⁸⁶ For more information, see <http://concerthall.ccom.edu.cn/ytytjj/> accessed in March 2, 2017

Figure 3.6: The Concert Hall of the Central Conservatory of Music (CCOM), formally Prince Chun's residence



3.3.2 Forbidden City Concert Hall

Forbidden City Concert Hall is a multi-purpose venue built in 1947 (renovated 1997-1999). It is located within the grounds of the Beijing Zhongshan Park, a vast former imperial garden and now a public park located to the west of the Forbidden City.⁸⁷ The primary purpose of this Hall is to promote symphonic music in Beijing and enrich the city's cultural life. The concert hall offers

⁸⁷ The Forbidden City was the Chinese imperial palace from the Ming dynasty to the end of the Qing dynasty— from 1420 to 1912. It is located in the center of Beijing and now houses the Palace Museum. It is a historical location for visitors.

modern multifunctional service equipment and a conference room that can accommodate 200 attendees.

Classical repertoire, like Beethoven's Ninth Symphony, Mozart's Jupiter Symphony, and traditional Chinese music is usually played in the Forbidden City Concert Hall. From 2011 to 2016, Mahler's music was played nine times. The traditional style of the garden of Forbidden City makes listening to music in this concert hall a special experience.⁸⁸ The location in the former imperial garden lends an archaic atmosphere to events in the Hall. For example, listening to *Das Lied von der Erde* in the Forbidden City Concert Hall nowadays, seems to take the listener back to ancient China, and restored the poems and the scene.

3.3.3 Beijing Concert Hall

As one of the city's main international concert halls, the Beijing Concert Hall, built in 1978, is one of the professional concert halls with a high quality acoustic environment. The Beijing Symphony Orchestra and the China Philharmonic Orchestra are the resident orchestras of the Beijing Concert Hall. Many well-known foreign musicians have performed here, including Yehudi Menuhin when he first visited to China in 1979, Seiji Ozawa, Plácido Domingo and Paul Badura-Skoda. The performance space on the ground floor seats over 1,000 with spaces for art exhibitions on the upper levels. The Beijing Concert Hall tends to present a mix of different types of music, including symphonies, chamber music, Chinese traditional music, adaptations of movie sound

⁸⁸ In order to get to the concert hall, audiences have to walk twenty minutes through an ancient garden. This passage takes audiences out of modern world and brings them back to the nineteenth century.

tracks and other repertoire. From 1996 to December 2016, Mahler's music has been performed five times (Symphonies No.1, No.7, No.9. chamber music and *Das Lied*).

3.3.4 Poly Theatre

The Poly Theatre's full name is the Beijing Poly Plaza International Theatre. It began holding international artistic events in 1991. To promote development and enhance the cultural exchange, the theater launched renovations in December 1999, which were completed in October 2000. The Poly Theater seats 1,428. Both the audio and lighting systems have adopted cutting edge technology, enabling the theater to meet the various needs of different artistic companies. The stage machinery has been digitized and the main stage consists of six pieces of double-leveled, three-dimensional and moveable stages.⁸⁹

Compared to the other concert halls, the Poly Theatre leans toward theatrical productions: ballet, drama, musicals, and film shows. The management is focused more on commercial success and profit than on cultural development. Nevertheless, the Poly Theatre also exposes non-specialist audiences to challenging repertoire. Mahler's symphonies (No.1, No.2, No.5, No.6, No.8) and *Das Lied von der Erde* were played here seven times from 2011 to 2016.

3.3.5 The National Centre for the Performing Arts

The construction of The National Centre for the Performing Arts (named the Giant Egg, see Figure 3.7) started in 2001 and the inaugural concert was held in 2007. It is no accident that the

⁸⁹ http://www.beijing-travels.com/beijing_guide/theater/poly.html accessed in March 2, 2017

Centre is located in the cultural center and close to Tiananmen Square. The Chinese government intends to promote the National Centre as an international venue comparable to the Sydney Opera House, the Metropolitan Opera and the Musikverein in Vienna. Numerous well-known conductors like Claudio Abbado, Simon Rattle and Christoph Eschenbach have performed here. It is one of the best equipped concert halls in China. The Center contains three venues: an opera hall, a concert hall and a theatre for plays. Together the three venues offer 5,452 seats and are almost 12,000 m² in size.⁹⁰ The National Centre is a fully booked place. It presents not only the standard repertoire (by Bach, Beethoven, Chopin, Puccini, Verdi and Tchaikovsky), but also examples of new music (works by György Ligeti, Alban Berg and new works by contemporary Chinese composers). Since 2009, Mahler's music has been performed more than twenty times in the National Center, including Symphony No.2, Symphony No.6, *Das Lied von der Erde* and other works. The National Centre is the city's most active concert-hall and the best place to play large, complex works. In 2011, the year of the anniversary of Mahler's death, twelve concerts and seminars on his music were hosted here.

From 1995 to 2016, Mahler's music has been played in Beijing forty-six times. In 2011, the centenary of Mahler's death, his music has been played twenty seven times (see Figure 3.7 below).⁹¹ The graph clearly shows the steady growth of interest for Mahler's music and its production in the major concert halls of Beijing over the past two decades.

⁹⁰ For more information, see Theatres in Beijing, <http://www.theatrebeijing.com/> accessed in March 2, 2017

⁹¹ Data comes from the website of each concert hall

Figure 3.7: The National Centre for the Performing Arts

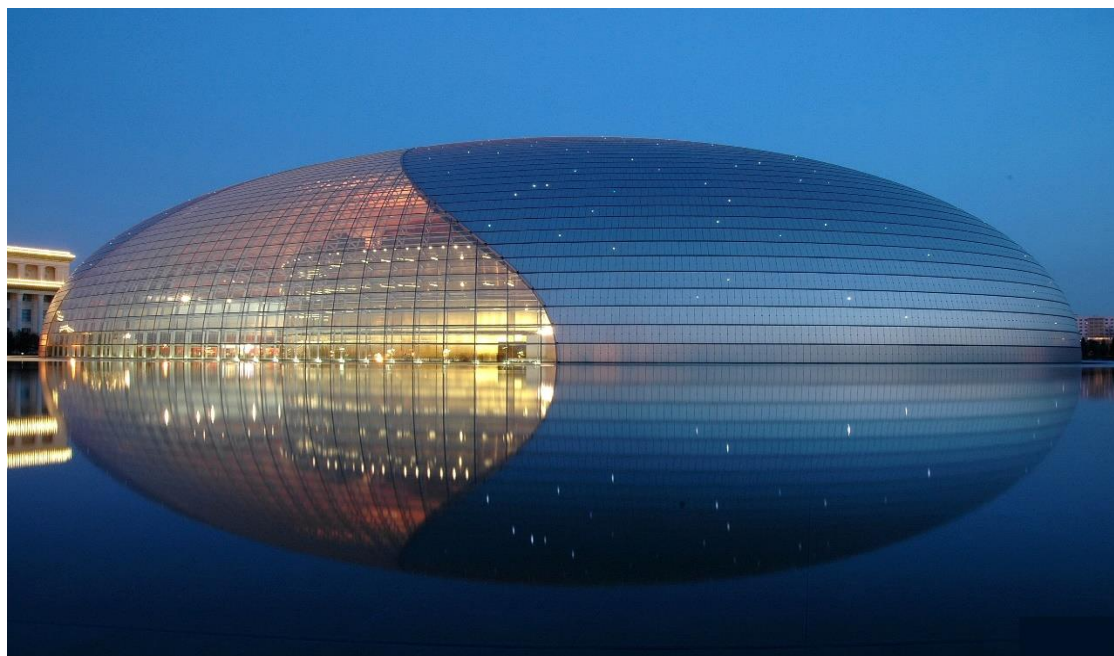


Figure 3.8: Performances of Mahler's music in Beijing (1995-2016)

Reception of Mahler's music in Beijing (1995-2016)

Five big concert halls:

Beijing National Centre for the Performing Arts, Beijing Concert Hall, Forbidden City Concert Hall, Beijing Poly Theatre, CCOM Concert Hall



3.4 Chinese conductors

Exploring new concert repertoire is an important way to maintain attendance and attract new audiences. Merely repeating standard concerts (i.e. works by Beethoven, Mozart and Tchaikovsky) cannot satisfy audiences and risks turning the concert hall into an auditory museum.⁹² For adventurous listeners throughout the twentieth century, Mahler's symphonies have consistently provided new landscapes and a bridge to new concepts of music. This is also the case in China today. For conductors, performing Mahler's works is a complex and challenging task. Mahler's symphonies are touchstones for their careers. For instance, Long Yu conducted the Eighth Symphony in the opening of the 2002 Beijing International Musical Festival, which was the first performance of the "*Symphony of a Thousand*" in China.⁹³ Xincao Li, who conducted a performance of the Ninth Symphony by the China Philharmonic Orchestra, has gone on to build his career by conducting numerous Mahler symphonies.⁹⁴

As noted in chapter 2, conductors have played a crucially important role in promoting Mahler's music, both during his lifetime and after his death. It is too early to tell who among the Chinese conductors will obtain the reputation of Walter in Vienna, Mengelberg in Amsterdam or Bernstein in New York. However one important promoter has already begun to stand out. Yongyan Hu was born in Shanghai in 1956 and achieved his bachelor degree from the Central Conservatory of Music in the 1980s. In 1986, he pursued his studies in conducting at Yale and The Julliard

⁹² For more on this topic, see Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 2002).

⁹³ Long Yu (1964-), Artistic Director and Chief Conductor of the China Philharmonic Orchestra. The dean of Central Conservatory of Music from 2016.

⁹⁴ Xincao Li (1971-), an active Chinese conductor.

School. In 2004, when he returned to China, he was assigned the responsibility of artistic director of the EOS Repertoire Orchestra.

Under Hu's leadership, the young and energetic players of the EOS Repertoire Orchestra (some of whom are students at the CCOM) have performed all of Mahler's symphonies within the past few years to great acclaim. Hu's choice to use Mahler's symphonies to train and enhance the skills of young musicians has been effective. The EOS now maintains a full program of nearly seventy works during its regular music season, covering a wide variety of repertoire: including film soundtracks, Peking Opera excerpts, rock music, classical symphonies, multimedia concerts and the Christmas concert. Hu's choice also encouraged the institutions to increase investment in the performance of symphonic music. Finally, Hu has provided an entire generation of some of China's best young musicians with a vision and an understanding of Mahler's work. It remains to be seen how important his impact will be going forward, but it certainly could be substantial and comparable to some of the great twentieth-century interpreters of Mahler's music.

3.5 The Concert

To the best of my knowledge, *Das Lied von der Erde* has been played six times in Beijing from 2002 to 2016 (see Figure 3.9 below).

On Oct.23, 2011, Yang Yang conducted the China Philharmonic Orchestra in performances of Mahler's *Das Lied von der Erde* and *The Song of the Earth* by Xiaogang Ye, in the Beijing Poly Theatre.⁹⁵ The vocal parts were sung by famous Chinese singers Hualun Mo (tenor), Changyong

⁹⁵ Xiaogang Ye is a famous Chinese composer of contemporary art music. He was born in Shanghai in 1955. His father is a composer as well. From 1978 to 1983, he studied at the Central Conservatory of Music for his bachelor

Liao (baritone), Chenye Yuan (baritone), and Xiaoying Xu (soprano).⁹⁶ I attended this sold-out concert. I observed that many of the people attending the concert were either students from the Central Conservatory of Music or professional and amateur musicians. I believe that many of these attendees were particularly interested in hearing Ye's *The Song of the Earth*.

Figure 3.9: Performances of *Das Lied von der Erde* in Beijing from 2002 to 2016

Time	Orchestra	Conductor	Repertoire	Place
2002.7	China Philharmonic Orchestra	Nong Yu	<i>Das Lied von der Erde</i>	Beijing Concert Hall
2008	China Philharmonic Orchestra	Nong Yu	<i>Das Lied von der Erde</i>	Beijing Concert Hall
2011, 10.23	China Philharmonic Orchestra	Yang Yang	Mahler's <i>Das Lied von der Erde</i> , Xiaogang Ye's <i>The Song of Earth</i>	Beijing Poly Theatre
2015, 4.16	National Ballet of China Symphony Orchestra	Yi Zhang	Mahler's <i>Das Lied von der Erde</i> , Xiaogang Ye's Piano Suite	Beijing National Centre for the Performing Arts
2016, 5.28	China Philharmonic Orchestra	Long Yu	No.9 Piano Concerto by Mozart, <i>Das Lied von der Erde</i> by Mahler	Forbidden City Concert Hall
2016, 12.14	EOS Orchestra	Yongyan Hu	<i>Das Lied von der Erde</i>	Beijing Concert Hall

Inspired and influenced by *Das Lied von der Erde*, Xiaogang Ye used the original Chinese texts from which the texts of Mahler's work were derived. *The Song of the Earth* was commissioned by the China Philharmonic Orchestra and Young Euro Classic Music Festival of

degree in composition. From 1987, he studied at the Eastman School of Music with Alexander Goehr. In 1994, he returned to China and taught at CCOM. He is currently vice president of CCOM.

⁹⁶ Changyong Liao (1968), won first prize in three different international competitions in 1996 and 1997: the Operalia, The World Opera Competition, the French International Toulouse Singing Competition, and the Queen Sonja International Music Competition.

Berlin, was composed in 2004 and first performed at the Poly Theatre the following year. It has since been performed by prestigious orchestras in New York, Munich, Berlin, Venice, Rome and Lucerne, and the score was published by Schott.⁹⁷

Both works are based on the same texts and placed in a cycle of orchestral Lieder. However, the order of the texts in Ye's work is different than Mahler's. Both composers also use similar ensembles, dominated by instruments of European origin. Ye adds a large array of percussion instruments, many of which are of Chinese origin. Nevertheless, the two works are very different. The space available for this study does not allow me to present a detailed examination, but the musical examples presented in Figures 3.10 and 3.11 enable me to begin to present some of the differences between these two works.

⁹⁷ For more information, see the Schott website: <https://en.schott-music.com/shop/autoren/xiaogang-ye>. Accessed in March 6, 2017.

Figure 3.10: Fragment of Mahler's *Das Lied von der Erde*, movement III, bars 1-10

The image shows a musical score for Mahler's *Das Lied von der Erde*, movement III, bars 1-10. The score is written in G minor and 4/4 time. The tempo/mood is marked "Behaglich heiter" (pleasantly cheerful). The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), and Piano (p). The piano part is marked "p Hr. Trgl." and "(tre corde)". The second system includes staves for Flute (Fl.), Oboe (Ob.), and Piano (p). The piano part is marked "fp". The score features various musical notations, including dynamics (p, fp), articulation (tr), and phrasing slurs. A first ending bracket is indicated by the number "1" above the first staff.

Figure 3.11: Fragment of Xiaogang Ye's *The Song of The Earth* movement II, bars 84-88.

©With kind permission SCHOTT MUSIC, Mainz – Germany

54

Fl. 1,2
Fl. 2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Cbn.
Hr. 1,2
Hr. 3,4
Trp. 1,2
Trpt.
Vibr.
Mtr.
Pno.
Hr.
S.
Vcl. I
Vcl. II
Vla.
Vlo.
Cb.

2/4 4/4

水 藏 春 日 青 轩 绿
shuī cāng chūn rì qīng xuān lǜ
Turquoise water hides the Spring sun Green room camouflages evening amber

2/4 4/4

51 953

The biggest difference between the two compositions is Ye's focus on homophonic music based on pentatonic scale. Rather than basing his work on forward-moving harmonic progressions based on tonal syntax and grammar, Ye uses stable homophonic textures based on the pentatonic scale. Ye employs this more transparent textures to allow the texts of the ancient Chinese poets to be expressed more clearly (see Figure 3.10). Of course, we can also find examples of passages using the pentatonic scale in Mahler's composition (see Figure 3.11). However, in Mahler's case we have an early twentieth-century example of a European 'chinoiserie'. The passage evokes Chinese music, but it is merely an imitation of it (like many of the decorative elements in the British Royal Pavillion). *The Song of the Earth* is also influenced by traditional Peking opera. Ye uses traditional Chinese percussion instruments (gongs and drums) and spoken parts (similar to recitative) in the music. This results in a highly successful combination of traditional Chinese opera and contemporary music in which the focus remains resolutely on the texts. Many reviewers agreed that Ye's work comes much closer to Tang poems and traditional Chinese music.⁹⁸

⁹⁸ Xiaojing Tang. “聆听叶小纲《新大地之歌》有感” [“After listening to the Song of the Earth”]. *Music forum*, (May 2006): 64.

Chapter 4 Summary of the Interviews

Data preparation

In the beginning of 2016, I decided to augment my examination of the reception of *Das lied von der Erde* in China with a series of interviews. The research design for this study follows the protocol of the University of Calgary's Research Ethic Board. I wrote the questionnaire and submitted it to IRISS (Institutional Research Information Services Solution) at the University of Calgary in August of 2016 and IRISS approved my proposal in October of 2016. My interviews took place from 13 to 20 October 2016. Acquiring approval involved completing the course on Ethical Conduct for Research Involving Humans, submitting the research proposal, the list of interview questions, consent forms for interviewees and forms granting permission to be recorded. During the interview, it was made clear that interviewees would be welcome to skip any questions that they were not comfortable answering. Although the interviewees remain anonymous in my text, they could be identified based on reported categories like profession, age, gender, or by the fact that they have had musical training or not.

4.1 The two groups of interviewees

I divided my interviewees into two categories: people with no musical training and with music training. To recruit the response of non-musicians, I wrote the questionnaire in Mandarin and posted an anonymous survey on a website called Tengxun Questionnaire (<http://wj.qq.com/index.html>) from October 13 to October 16, 2016, which is an efficient place to

attract interviewees.⁹⁹ (See Figure 4.1 the questionnaire for non-musical person and the result in English in the Annex). I sent the Tengxun website link to people I knew, who had no musical training and asked them to forward the link to their acquaintances. In two days, I received sixty questionnaires from different cities all over the China. The survey did not collect the gender, age and levels of education of the interviewees, but showed the locations of the interviewees, which included Beijing, Guangzhou, Changsha, Shanghai and other cities. I assumed that people who finished the survey are amateurs of Western classical music because the keywords on the website included Western music, Mahler and reception.

For musicians, I looked for interviewees associated with the Central Conservatory of Music (CCOM) for several reasons. First, they likely attended concerts of Mahler's music in Beijing performed between 2008 and 2013 and participated in Mahler's anniversary celebrations in Beijing in 2011. Secondly, as a top university in China, students of the Central Conservatory are some of the best in the country and should have excellent knowledge of the Western repertoire. Finally, I obtained my BMus degree at the Central Conservatory of Music in Beijing. Consequently, I know some of the interviewees personally because they are my former colleagues and professors.

Nine individuals agreed to be interviewed. Four of the nine were students at the time of the interview. Five of the nine interviewees are in musicology, two interviewees are in composition, one interviewee is in music education and one is a conductor. Six hold Master's degrees, three have earned PhDs. Two of the nine are teachers at CCOM, seven have recently graduated. They come from different cities and all of them studied music at Beijing for several years. Seven are

⁹⁹ Attached is my survey in Chinese version. <http://wj.qq.com/edit.html?sid=834208> accessed in March 2, 2017.

less than thirty years old, and two are more than thirty years old. Seven are women, two are men. I recruited them by email and interviewed them on WeChat, which is a chat app similar to Skype.

4.1.1 Interview technique and limitations

There are two methods of data collection in my study: structured interviews for people without musical training and semi-structured interviews for musicians. The structured interview is a fixed format interview in which all questions are prepared beforehand and are put in the same order to each interviewee.¹⁰⁰ The primary benefit of structured interviews is efficiency. Each interviewee has to follow the instructions on the guide or questionnaire on the website. The choice of answers to the questions is often fixed (close-ended) in advance. The respondents spend less time completing the questionnaire. The questionnaires are always answered within the same context and are easy to duplicate. The majority answers of each question can be used to make a statement. The disadvantage of the structured interview is the difficulty in obtaining reliable data on gender and age or on attitudes, opinions, and values (unless validated questionnaires are used). Respondents are forced to choose between the alternative answers provided by the interviewer. As a result, the interviewee is limited as to what answers she or he can give.

The semi-structured interview is a method used to collect qualitative data by setting up a situation that allows the interviewer to talk to the interviewee about their opinions on a particular topic. It uses open-ended questions, but depends on the skill of the interviewer and the ability of

¹⁰⁰ The definition of structured interview can be found at the business dictionary.
<http://www.businessdictionary.com/definition/structured-interview.html> accessed in March 2, 2017.

the respondent.¹⁰¹ Semi-structured interviews offer a richer and more comprehensive view of an issue, allowing the interviewer to receive more detailed feedback. The interviewer can ensure that questions are fully understood and interviewees can answer questions in as much detail as they want. Also, more valid information about respondents' gender, educational level, background, attitude, values, and opinions can be obtained, particularly how people explain and contextualize issues. Although an informal atmosphere should be maintained, the interviewer can record the exchange.

During the interview, the interviewees may adjust questions, change direction or elaborate while the conversation is taking place. For this project, I prepared my questions and discussed them with each interviewee (see Figure 4.2 The questionnaire for musicians in the Annex). During the interviews I took detailed notes, which I have analyzed and summarized below.

The process of semi-structured interview is more complex and more time consuming than a structured interview. Consequently, the number of participating semi-structured interviews is less than the structured interviews. The interviewer needs to be skilled at 'opening up' the conversation. On the one hand, the trained interviewer can rephrase questions or alter tone or manner to suit the interviewee. On the other hand, this may make the results unreliable, because the interviewer may influence the answers given by the interviewee. Moreover, the interviewees may modify their answers to make themselves seem more socially acceptable. It is also difficult to directly compare the results of semi-structured interviews because each interviewee is unique and the number of respondents is less than with structured interviews. Finally, the results may or may not be

¹⁰¹ Lisa S. Whiting, "Semi-structured interviews: guidance for novice researchers," *Nursing Standard*. 22, no.23 (2008), 35-40.

representative of a particular population, because they reflect the personal perspectives of individuals.

The limitation of the study resulted from fact that I did not obtain more detailed information from non-musical people. They gave me a general picture that reinforced my assumptions. For musicians, the limitation consisted in the fact that it focused on the perspective of individuals, whose opinions are subjective and cannot be seen to represent the opinions of all musicians in Beijing.

4.2 Summary of the interviews with people without musical training

According to the questionnaires of respondents without musical training, 34% (twenty people) had heard of Gustav Mahler, 66% (forty people) had never heard of the composer. Of those who had heard of Mahler an astonishing 90% (eighteen out of twenty) had listened at least once to *Das Lied von der Erde* (30.5% of all interviewees without musical training). Of those who had heard of Mahler, 50 % became aware of him through public broadcasting including television, radio and internet. This suggests that in China today, public broadcasting is the most efficient way to spread information about Mahler and his music, rather than via CDs, DVDs, literature or live concerts. For people who know of Mahler, 60% (around twenty people) were attracted to his music because of the reputation of the performer rather than of the composer.

Compared to Ludwig van Beethoven, Mahler is still a relatively unknown composer for people in China with no musical training. Among these interviewees, 94.9% (fifty six people) had heard of Beethoven and only 5.1% (4 four people) did not know who Beethoven was. One of the important reasons that Beethoven is more well-known is because of an anecdote presented in an

elementary school textbook widely used in Mainland China. A touching story entitled *Moonlight* (referring to the Sonata Op. 27, no. 2) appears in the grade 6 textbook of Chinese (for the study of Mandarin), published by People's Education Press.¹⁰² Furthermore, *Für Elise* is a well-known work that has been played by most piano learners. Given the increasing number of piano students in China today, piano composers and their work are more renowned than composers of symphonic music. *Für Elise* is published in *Lectures on Piano*, Book 3 (Intermediate level). This anthology presents a series of piano pieces by European and Chinese composers, not only for students in conservatories and normal universities, but also for piano amateurs.¹⁰³

4.3 Summary of the interviews with people with musical training

All of the interviewees with musical training knew of Mahler and his music, but their knowledge was strongly differentiated. Five of them only knew of Mahler as a great composer through their textbooks of music history, while others had studied and played his music before they heard it in concert. All of interviewees with musical training knew of *Das Lied von der Erde*. They consider it a European symphonic-vocal work in which the translations of Chinese texts and the occasional pentatonic scale are used superficially.

¹⁰² The story, translated by myself, goes like this: As Beethoven was walking by the Rhine River at night, the piano music (unnamed) suddenly stopped. Beethoven overheard a conversation coming from an old house. A blind girl told her brother that she was having difficulties practicing the piano and she wished to hear Beethoven's performance but they were too poor to buy a concert ticket. Then, Beethoven opened their door, and played for them. The brother and sister were infatuated with the wonderful music. Beethoven left and wrote a sonata named *Moonlight* to record the quiet, warm and beautiful night.

¹⁰³ Linshen Han, Xiaoping Li, Hejun Zhou edited, 钢琴基础教程 [*Lectures on Piano*] (Shanghai: Shanghai Music Publishing House, 2003.)

I undertook these interviews between October 13 and 16, 2016. Value judgements based on psychology and aesthetics had a strong impact on the answers I received. By contrast, Mahler's ethnic and national identity appeared not to have played any role at all. This would appear to constitute a significant difference between the Chinese reception and the Austro-German and American reception of Mahler's music. The reception of timbre, length and complexity in art music of the late nineteenth century is an issue that pertains to the works of many composers of Mahler's generation. However, for the purposes of this research project, my interviewees and I focused on Mahler's music.

4.3.1 Reception of timbre, musical length and complexity according to gender

The interviewees with musical training emphasized the timbre, length and complexity of Mahler's music, which as we know, uses very large orchestral resources. Whereas women found this music too loud, long and complex, men had a more favorable impression. Complicated instrumentation, elaborate theme development and wide musical range were the most important characteristics to appeal to my male interviewees. In the context of this thesis, I cannot pursue this aspect of my investigation, but it could provide an interesting way to explore Mahler's reception going forward.

The evaluation of timbre is subjective, but it is an essential component of sound and should be considered in any examination of the reception of music. Four of my seven female interviewees reported that Mahler's music is too heavy to listen to, and that the sound of the brass instruments makes them anxious. The volume of instruments such as the trumpet, French horn, trombone and tuba is louder than other instruments. Mahler amplifies this effect by multiplying these instruments

in his compositions. For example, he used four French horns, three trumpets in F and Bb, three trombones and one tuba in *Das Lied von der Erde*. In the First Symphony, he used seven horns, four trumpets in F, three trombones and one tuba. This results in music that can be described as grandiose and vigorous. For my two male interviewees these attributes were evaluated positively. Both preferred symphonic music with large orchestras, and are fascinated by Mahler's music.

The length of Mahler's music also elicited a gendered response. Three of my female interviewees found it too long and prefer shorter pieces. Although the male interviewees recognized that length is an important aspect of Mahler's music, they did not view this negatively.

The complexity of Mahler's music also divided the listeners along gender lines. Some people think that highly structured music is more sophisticated than simplicity in music. With its full instrumentation, complex harmonic structures and elaborate thematic-motivic development, Mahler's music can appear inherently better than music that is simpler. On the one hand, the two male interviewees strongly agreed with this perspective. On the other the complexity of Mahler's music and chasing higher music taste was not perceived positively by the majority of the female interviewees in my investigation. Four of them mentioned that they stopped listening when they found the music too complex.

4.3.2 The emotional content of Mahler's music

The most primary extrinsic element in listening to any music is its general mood. The majority of my interviewees found Mahler's music depressive. Six interviewees (four female, two male) felt were moved emotionally, without clear awareness of the tonal, or rhythmic pattern, or other cognitive factors. The strong sense of depression, disappointment, loneliness and nervousness

provoked conscious uncomfortable feelings. At the same time, his music stimulated the imagination, allowing for a free wandering of the mind. Three female interviewees said that they were afraid of exposing their emotion to Mahler's music. His music is filled with too much nervousness. It presents a sense of loneliness and despair. One said "Life is hard, we hope to find some sweet or easy music that can help us relieve the pressure, rather than feeling worse after listening to music."

4.3.3 Motivation

The reputation of performers needs to be considered when examining why people choose to go to a concert. Six interviewees mentioned that when Claudio Abbado brought the Lucerne Festival Orchestra to China to perform the Second Symphony at the National Centre, they went to the concert not just for Mahler's music, but also because of the conductor and orchestra.

4.3.4 Benefits of Mahler's music related to professional goals

The primary benefit of listening to Mahler's music is to increase skills and for study. Mahler's music is not a rational option as background music. For example, the first movement of *Das Lied von der Erde* is an obligatory piece in the listening list for the entry examinations of Central Conservatory of Music and other universities. Seven of my interviewees first heard Mahler when they prepared for these exams. Four interviewees choose to listen to Mahler's music because they wanted to learn or improve their skills in analysis, composition, harmony or orchestration.

4.3.5 Melody and Cultural education

Melody is the most generally appealing and fundamentally important element in the music listening experience. This may be particularly true in China: “Chinese musical treatises are mainly concerned with pure melody, and treat harmony as being of secondary importance.”¹⁰⁴ Listeners can comprehend it and enjoy its aesthetic characteristics without professional training. The accessibility of melody is not the only factor in establishing the value of a composition, but it influences the popularity of the work and acceptance of audience. It is easy to recognize a work by memorizing or singing a tune from it. For example, famous works with well-known themes are generally more successful than those with or complex structures and without an outstanding melody. Five of the nine interviewees mentioned that they prefer a musical work with a fluent, well-conceived and memorable melody rather than those with complex harmonic structures.

4.4 Preliminary Observations and Future Study

This information collected in my interviews allows me to make the following observations.

First of all, in my view, the piano is an important tool for spreading information about Western composers in China. For example, the last question in the questionnaire for non-musicians asked them to list as many Western composers as possible. The composers named most frequently were Bach, Beethoven, Mozart, Chopin and Tchaikovsky. The first four composers are well-known for their keyboard music, both in China and elsewhere. Bach’s *Minuet in G Major*, the Inventions and Sinfonias and the *Well-tempered Clavier*, Beethoven’s *Für Elise*, Mozart’s Piano Sonatas and

¹⁰⁴ John Hazedel Levis, *Foundation of Chinese Musical Art*, (New York: Paragon Book Reprint, 1963): 9.

Chopin's Etudes, Nocturnes and Mazurkas, are very well known and frequently performed by piano students in China. By comparison, Mahler, Wagner and other composers of orchestral and vocal music, are less recognizable for non-musicians. The answers of the non-musicians suggested that public broadcasting plays a vital role in spreading Western music in China today. However, because my online interview attracted only sixty respondents, it cannot represent the entire population and my observations must remain preliminary. A more extensive survey needs to be carried out to test my hypotheses.

In regard to the interviews with musicians, many indicated that they attended the concert because of the conductor's reputation. Given the opportunity, I would like to explore the question of motivation further with a larger selection of interviewees. Below are some of the questions I would like to ask:

1. With the accelerated life style in most urban areas in China today, what motivates you to take two or more hours of your time to listen to a work by Mahler?
2. Are you motivated because of the composer, the conductor, the vocalists – some or all?
3. What expectations would you take to a concert of Mahler's music?
 - a. to discover something new and different;
 - b. to meet friends who have similar interests;
 - c. to listen to a 'live' performance of a musician you had only heard on a recording;
 - d. to relax and enjoy the moment.
4. How do you rate the experience of 'live' performance? Is it more or less important than listening to recordings or score study?

One of my musician interviewees also commented on his value judgements. He studied composition and mentioned that complexity is one way to identify good music. In other words, complex music is superior to simple music. On one hand, I can understand this idea. Complicated music, like Mahler's works, requires high level of technical skill for full comprehension. It takes more time for performers to practice it and for analysts to study it. Consequently, listening to and understanding Mahler's music can be gratifying for those who have invested time and effort in acquiring the necessary skills to do this. However, simple music is able to touch a listener's heart even though it is technically easy. I do not necessarily agree with my interviewee's value judgement, but I would like to explore this question more thoroughly in another round of interviews with more interviewees.

For example, I would like to ask trained musicians to compare the music of Mahler and the music of Pyotr Ilyich Tchaikovsky. Both wrote music at about the same time and in comparable styles. However Tchaikovsky's music is said to be more accessible, because it uses a more conservative style in which the melodic and harmonic structures are easier to follow. I would like to know how Chinese musicians value the music of these two composers today.

Conclusion

This dissertation deals with the transmission of culture and performances of *Das Lied von der Erde* in Beijing. At the beginning of my project, I met Dr. Joy Calico and discussed it with her. She encouraged me to pursue this project and pointed out that it would involve the circular transmission of culture. In this work, Mahler used the German adaptations of Tang poems in his work. One hundred years later, Xiaogang Ye stimulated by Mahler's work, wrote *The Song of the Earth* using the same poems. The poems spread from East to West and came back to the East as part of a Western composition. In this process of transmission, cultural artefacts were changed and even distorted. For example, Mahler does not appear to have had a good sense of the true meaning of the Chinese poetry. This change in the meaning of the texts did not impede the creation of new cultural objects, enriching the context within which they were created and stimulating further creation in other contexts. My study suggests that this is a normal part of the transmission of culture.

As noted in chapter 3, *Das Lied von der Erde* was performed several times in Beijing in the first decades of the twenty-first century. I believe that this occurred for the following reasons: 1) The wave of the Mahler revival that began in the 1960s arrived in China two decades later. 2) The rapid development of musical infrastructure in China and especially in Beijing facilitated the arrival of Mahler's music. 3) In China, as elsewhere, Mahler's music can serve as a bridge between the European symphonic tradition of the nineteenth century and the new music of the twentieth century.

Having examined the reception of Mahler's music in Beijing, I would be interested in studying how my findings compare with the reception of Mahler's music in other parts of the world. For example is the Chinese reception of Mahler's music similar or different than the reception of this music in Germany today, and what are the reasons for these similarities and differences?

Annex

Figure 1 1: Chinese Dynasty vs European period

Time	Chinese Dynasty	Europe Period	Cultural Exchange
Ca.2100-1600 BC	Xia (Hsia) Dynasty	Antiquity	I.Silk Road The Four Great Invention (papermaking, compass, gunpowder, typography) spread to Europe.
Ca.1600-1050 BC	Shang Dynasty		
Ca.1046-771 BC	Zhou (Chou) Dynasty Western Zhou		
Ca.771-256 BC	Eastern Zhou		
221-206 BC	Qin (Ch'in) Dynasty		
206 BC-220 AD	Han Dynasty Western/Former Han (206 BCE-9 CE)		
220-589 AD	Eastern/Later Han (25-220 CE) Six Dynasties Period	Middle Ages	II. Marco Polo, Matteo Ricci and other missionaries arrived in China. The term Chinoiserie style occurred,
581-618	Sui Dynasty		
618-906	Tang (T'ang) Dynasty		
907-960	Five Dynasties Period		
960-1279	Song (Sung) Dynasty		
1279-1368	Yuan Dynasty		
1368-1644	Ming Dynasty	Later Middle Ages. Renaissance (1400-1600)	III. Opium Wars, collapsed of dynasty times,
1644-1912	Qing (Ch'ing) Dynasty	Baroque Period (1600-1750), Classical Period (1750-1800), Romantic Period (1800-1910)	
1912-1949	Republic Period	Modern	IV. New commercial and exchange period.
1949-present People's Republic of China			

Figure 1.8 Chinese musicians have studied abroad

The initial date indicates when the individual left China.

This first generation focused on the building of cultural infrastructure.

Important Figure	Event
Youmei Xiao (1884-1940)	1901, he studied pedagogy, piano and voice in Japan. 1909, Xiao returned to China. 1912, Xiao studied composition and musicology at the University of Leipzig. 1920, Xiao returned to China again.
Yuanren Zhao (1892-1982)	1910, Zhao studied mathematics and music in the United States. He got PhD degree at Harvard University in 1918. Zhao combined Western traditional harmony with the Chinese national style in pieces for piano. His famous works included <i>How Can I Not Think of Her</i> (1920). 1920, Zhao returned to China.
Zhu Qing (1893-1959)	1912, he studied piano, music theory in Germany. 1922, Qing returned to China. He taught music theory at National College of Music from 1929.
Guangqi Wang (1892-1936)	1920, Wang studied musicology at Berlin University and achieved his doctoral degree. He wrote a number of introductory and research works about Chinese and European music. His most important works are <i>Music life of the Germans</i> , <i>Western Music and Opera</i> , <i>Music of Oriental Nations</i> and <i>On Classical Chinese Opera</i> . 1936, he passed away in Berlin.
Sicong Ma (1912-1987)	1923, Ma studied violin in Paris. He came to Paris again in 1930 and studied composition with Binembbaum. 1931, Ma returned to China.
Tzu Huang (1904-1938)	1924, Huang studied music theory, keyboard and vocal courses in United States. 1928, he studied composition at Yale where his graduation work was the symphonic overture <i>In Memoriam</i> was first performed. 1929, Huang returned to China. He taught composition and harmony at National College of Music from 1929 to 1937.
Xianghai Xian (1905-1945)	1929, Xianghai Xian studied composition with Paul Dukas (1865-1935) in Paris. He is the first Chinese student at Dukas's courses. 1935, Xian returned to China.

Figure 3.1: Performance of Gustav Mahler's Music in Beijing (1995 to 2016)

Time	Orchestra	Conductor	Repertoire	Place
1995, 4.21	Central Philharmonic	Gilbert Caplan	No.2 Symphony	Beijing the Twenty-first century Theatre
1996	China National Symphony Orchestra	Muhai Tang	No.1 Symphony	Beijing Concert Hall
2002,7	China Philharmonic Orchestra	Nong Yu	No.7 Symphony	Beijing Concert Hall
2008	China Philharmonic Orchestra	Nong Yu	<i>Das Lied von der Erde</i>	Beijing Concert Hall
2009	Lucerne Festival Orchestra	Claudio Abbado	No.4 Symphony	Beijing National Centre for the Performing Arts
2010, 6.26-27	EOS Orchestra	Yongyan Hu	No.6 Symphony	Beijing National Centre for the Performing Arts
2010, 11.3	EOS Orchestra	Yongyan Hu	No.3 Symphony	Forbidden City Concert Hall
2010, 11.30	EOS Orchestra	Yongyan Hu	No.7 Symphony	Beijing Concert Hall
2011, 7.9	China National Symphony Orchestra, China National Centre for the Performing Arts (NCPA) Orchestra	Chen, Zuohuang	No.2 Symphony	Beijing National Centre for the Performing Arts
2011, 7. 16	China National Symphony Orchestra, China NCPA Orchestra	Lior Shambabal	No.3 Symphony	Beijing National Centre for the Performing Arts
2011, 7.24	Seminar	Xiaoming Han, Kangming Chen (Assistant Conductor of NCPA Orchestra)	Listening to Mahler	Arts Library at Beijing National Centre for the Performing Arts
2011, 8.4	Asia Philharmonic Orchestra	Chung Myung-whun	No.4 Symphony	Beijing National Centre for the Performing Arts
2011, 8. 12	China NCPA Orchestra	Christoph Eschenbach	No.1 Symphony	Beijing National Centre for the Performing Arts
2011, 8.20	Seminar	Yi Gao (famous music critic and editor)	Discussion about Mahler and Later Romantic Symphonic music	Arts Library at Beijing National Centre for the Performing Arts

Time	Orchestra	Conductor	Repertoire	Place
2011, 9.4	Seminar	Yi Gao	Discussion about Mahler's Vocal works	Arts Library at Beijing National Centre for the Performing Arts
2011, 9.28	The National Ballet of China Orchestra	Yi Zhang	No.7 Symphony	Beijing National Centre for the Performing Arts
2011, 10.6	China Philharmonic Orchestra	Charles Dutoit	No.8 Symphony	Beijing Poly Theatre
2011, 10.7	Curtis Chamber Orchestra	Mark Russell-Smith	Mahler's Chamber Music	Beijing Concert Hall
2011, 10.12	China Philharmonic Orchestra	Daniel Harding	No.4 Symphony	Forbidden City Concert Hall
2011, 10.14	China National Symphony Orchestra	Xincao Lin	No.9 Symphony	Forbidden City Concert Hall
2011, 10.15	Guangzhou Symphony Orchestra	Manfred Honeck	No.2 Symphony	Beijing Poly Theatre
2011, 10.16	Shanghai Symphony Orchestra	Myung-Whun Chung	No.6 Symphony	Beijing Poly Theatre
2011, 10.17	Beijing Symphony Orchestra	Lihua Tan	No.10 Symphony	Forbidden City Concert Hall
2011, 10.18	China Philharmonic Orchestra	Yuri Temirkanov	No.3 Symphony	Forbidden City Concert Hall
2011, 10.23	China Philharmonic Orchestra	Yang Yang	Mahler's <i>Das Lied von der Erde</i> , Xiaogang Ye's <i>The Song of Earth</i>	Beijing Poly Theatre
2011, 10.25	Bach-Collegium Stuttgart	Helmuth Rilling	Mahler Meets Bach	Forbidden City Concert Hall
2011, 10.26	Singapore Symphony Orchestra	Lan Shui	No.7 Symphony	Forbidden City Concert Hall
2011, 10.28	Singapore Symphony Orchestra	Eliahu Inbal	No.1 Symphony	Beijing Poly Theatre
2011, 10.29	China Philharmonic Orchestra	Christoph Eschenbach	No.5 Symphony	Beijing Poly Theatre
2011, 10.30	China NCPA Orchestra	Yoel Levi	No.8 Symphony	Beijing National Centre for the Performing Arts
2011, 11.4	Tonhalle-Orchestra Zürich	David Zinman	No.5 Symphony	Beijing National Centre for the Performing Arts
2011, 11.6	China NCPA Orchestra	Jun Maerki	No.10 Symphony	Beijing National Centre for the Performing Arts
2011, 11.11	Berlin Philharmonic	Simon Rattle	No.9 Symphony	Beijing National Centre for the Performing Arts

Time	Orchestra	Conductor	Repertoire	Place
2011, 11.16	EOS Orchestra	Yongyan Hu	Wang Feinan EOS(world premiere commissioned by EOS), No.9 Symphony by Mahler	Beijing Concert Hall
2011, 12.2	Czech Philharmonic	Claus Peter Flor	No.6 Symphony	Beijing National Centre for the Performing Arts
2012, 1.24-25	The Hamburg Ballett	John Neumeier	No.3 Symphony by Mahler	Beijing National Centre for the Performing Arts
2013, 4.26	Beijing Symphony Orchestra	Jun Märkl	Sinfonietta by Zemlinsky, No.6 Symphony by Mahler	Forbidden City Concert Hall
2013, 8.14	National Ballet of China Symphony Orchestra	Yi Zhang	Suite of Guangdong Province by Xiaogang Ye, No.4 Symphony by Mahler	Beijing National Centre for the Performing Arts
2014, 1.5	Seminar	Xiaolong Liu (Music professor at Peking University)	Discussion about Mahler's No.2 Symphony	Arts Library at Beijing National Centre for the Performing Arts
2014, 4.17	China National Opera House Orchestra	Feng Yu	No.2 Symphony by Mahler	Beijing National Centre for the Performing Arts
2014, 4.19	Seminar	Jiyan Wang (Scholar, Music Critic, Researcher of Chinese National Academy of Arts)	Discussion about <i>Das Lied von der Erde</i>	The news conference hall of Beijing National Centre for the Performing Arts
2015, 4.16	National Ballet of China Symphony Orchestra	Yi Zhang	Mahler's <i>Das Lied von der Erde</i> , Xiaogang Ye's Piano Suite	Beijing National Centre for the Performing Arts
2015, 10.6	China NCPA Orchestra	Jia Lv	No.3 Symphony by Mahler	Beijing National Centre for the Performing Arts

Time	Orchestra	Conductor	Repertoire	Place
2015, 10.17	China NCPA Orchestra	Lief Segerstam (Finnish conductor)	<i>Ruckert Lieder</i> by Mahler, <i>In Memoriam</i> Op.59 and No.2 Symphony by Sibelius	Beijing National Centre for the Performing Arts
2016, 4.25	EOS Orchestra	Yongyan Hu	Violin Concerto in D major by Korngold, No.5 Symphony by Mahler	Beijing Poly Theatre
2016, 5.28	China Philharmonic Orchestra	Long Yu	No.9 Piano Concerto by Mozart, <i>Das Lied von der Erde</i> by Mahler	Forbidden City Concert Hall
2016, 7.21	National Ballet of China Symphony Orchestra	Yang Yang	No.3 Symphony	Beijing National Centre for the Performing Arts
2016, 8.12	National Ballet of China Symphony Orchestra	Yi Zhang	No.9 Symphony	Beijing National Centre for the Performing Arts
2016, 12.14	EOS Orchestra	Yongyan Hu	<i>Das Lied von der Erde</i>	Beijing Concert Hall

Figure 3.2: Music history textbooks

Book Title	Authors	Time	Characters
西洋音乐通史 [<i>A General History of Western Music</i>]	A. Y. Kanjinsky	Ca. 1956	Russian translation, influenced by Marxist ideology
欧洲音乐史 [<i>A History of European Music</i>]	Hongdao Zhang and other Chinese scholars	1960s	Influenced by Marxist ideology
欧洲音乐简史 [<i>A Concise History of European Music</i>]	A large group under the aegis of the state Culture Ministry	1973	Related to political reason
西方音乐通史 [<i>A General History of Western Music</i>]	Runyang Yu and other professors	2001	Beyond Russian works, incorporates information from many more textbooks in English, such as those by Donald J. Grout and Claude V. Palisca
西方音乐简史 [<i>A Concise History of Western Music</i>]	Zhigang Yu	2006	Summary of Western Music for performance major

Figure 3.3: Journal articles in chorological order about Mahler's research

Lijing Zexiong, Yuguang Li. 马勒的交响曲与中国的诗人们——《大地之歌》的歌词[“Mahler's symphonies and Chinese poets”]. 中国音乐 [Journal of China Conservatory of Music] (Oct. 1987): 18-19.

Guozhong Sun. 论马勒的交响思维[“Symphonic idea of Mahler's works”]. 音乐艺术[The Art of Music] (Sep.1988): 81-88.

Dongfeng Ma. 关于马勒的作品《大地之歌》序言 [“The Introduction of Mahler's *Das Lied von der Erde*”]. 乐府新声 [The New Voice of Yue-fu] (Oct,1989): 52-53.

Guozhong Sun. 马勒交响曲的哲理内涵[“The philosophical meaning of Mahler's symphonies”]. 中国音乐学[Musicology In China] (Dec.1989): 77-85.

Qing Yang. 超越死亡——在马勒音乐作品的背后 [“Beyond Death—Behind Mahler's music”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Oct. 1991): 75-78.

Xiujun Li. 马勒音乐作品中的精神内涵 [“The Spiritual meaning of Mahler's music”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Oct, 1993): 53-59.

Xiujun Li. 论马勒音乐作品精神内涵的成因 [“Cause of spiritual meaning of Mahler's music”]. 交响 [Journal of Xi'an Conservatory of Music] (Dec. 1993): 44-48.

Rongsheng Zhou. 论马勒音乐创作中的宗教情感 [“The religious emotion of Mahler's works”]. 音乐艺术 [The Art of Music] (Sep. 1994): 37-48.

Tong Sang. 马勒两首歌曲的和声分析（上）[“Harmonic analysis of Mahler's two Lieds I”]. 音乐研究 [Music Research] (March 1997): 62-79.

Tong Sang. 马勒两首歌曲的和声分析（下）[“Harmonic analysis of Mahler's two Lieds II”]. 音乐研究 [Music Research] (March 1997):53-69.

Renkang Qian. 《大地之歌》歌词溯源 [“Tracing the Origin of the Texts of *Das Lied von der Erde*”]. 音乐艺术 [The Art of Music] (June 2000): 12-19.

Hongduo Chen. 马勒第十交响曲第一乐章及其和声手法分析 [“Harmonic analysis of Mahler's Tenth Symphony, movement I”]. 音乐研究 [Music Research] (June 2000): 24-36.

Baoyu Yan. 是世纪末情绪还是唐诗意境? ——谈马勒《大地之歌》的音乐内涵 [“Fin de siele or poetic imagery of Tang poems—musical meaning of *Das Lied von der Erde*”]. 音乐研究 [Music Research] (June 2000): 17-23.

Fushu Liao. 关于《大地之歌》两首唐诗的难题 [“The dilemma of *Das Lied von der Erde*’s texts”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Aug. 2000): 16-18.

Baoyu Yan. 马勒《大地之歌》德文歌词汉译以及与原唐诗的比较 [“Comparison between German translation of Tang poems and original literature of *Das Lied von der Erde*”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Aug. 2000): 19-27.

Hongduo Chen. 谈马勒《第一交响曲》的音乐创作 [“Discussion about Mahler’s First Symphony”] 中央音乐学院学报 [Journal of Central Conservatory of Music] (Nov. 2000): 39-47.

Wentao Meng. 《大地之歌》唐诗疑云未尽散——二、三乐章解题众说仍纷纭 [“The texts dilemma of *Das Lied von der Erde* movement II and III”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Dec. 2000): 13-20.

Minghui Bi. 《大地之歌》歌词解译及作品研讨会简述 [“Discussion about the source of *Das Lied von der Erde*’s texts”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Feb.2001): 91-93.

Hongduo Chen. 向往着一个神秘而没有痛苦的天国世界——马勒四 [“The mysterious and unpainful world—Mahler’s Fourth Symphony”]. 音乐艺术 [The Art of Music] (March 2001): 47-53.

Renkang Qian. 《大地之歌》词曲纵横谈 [“The words and music of *Das Lied von der Erde*”]. 音乐研究 [Music Research] (March 2001): 27-36.

Yunfei Chen. 马勒《第二交响曲》的复调技巧运用 [“Polyphonic analysis of Mahler’s Second Symphony”]. 乐府新声 [The New Voice of Yue-fu] (March 2001): 27-31.

Xiujun Li. 《流浪少年之歌》与《第一交响曲》的音乐学分析 [“Musicological analysis of *Lieder eines fahrenden Gesellen* and First Symphony”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (May 2001): 52-59.

Xiujun Li. 国际国内对马勒研究的历史与现状的回顾 [“Retrospect of Mahler’s research in China and abroad”]. 中国音乐 [Journal of China Conservatory of Music] (June 2001): 14-17.

Xiujun Li. 再论马勒对20世纪西方音乐的影响 [“Mahler’s impact on the twentieth century Western music”]. 音乐研究 [Music Research] (March 2002): 85-89.

Susan M Filler. 马勒未被人知的谐谑曲和急板 [“Mahler’s unknown scherzo and presto”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Aug. 2002): 79-86.

Wenlan Wang. 马勒艺术风格概观 [“Mahler’s artistic style”]. 音乐探索 [Explorations in Music] (Sep. 2005): 54-57.

Xiujun Li. 马勒《大地之歌》音乐学研究中的几个问题 [“Some questions of Musicological research in *Das Lied von der Erde*”]. 中国音乐 [Journal of China Conservatory of Music] (April 2007): 68-70.

Jin Cao. 马勒早期艺术歌曲的风格特征 [“The characteristic of style in Mahler’s early vocal works”]. 音乐艺术 [The Art of Music] (Dec. 2007): 69-73.

Susan M Filler. 二战以来马勒研究在西方的发展趋势 [“Mahler’s research in the West after World War II”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (May 2008): 60-67.

Susan M Filler. 马勒的歌曲-交响曲《大地之歌》 [“Mahler’s song-symphony: *Das Lied von der Erde*”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Feb. 2009): 69-75.

Fangze Fu. 马勒交响曲中的递延现象研究——以马勒器乐三部曲为例 [“The phenomenon of extension in Mahler’s symphonies”] 黄钟 [Journal of Wuhan Conservatory of Music] (April 2009): 115-128.

Youqing Yang. 作为指挥家和作曲家的马勒——在 1907 年之前的艺术创作生涯 [“Mahler— as a conductor and composer, life before 1907”]. 音乐艺术 [The Art of Music] (June 2009): 63-71.

Ronghua Wu. 论艺术歌曲的诗乐关系——以马勒的声乐套曲《旅人之歌》为例 [“Discussion the relationship between poems and music—Mahler’s *Lieder eines fahrenden Gesellen* as an example”]. 乐府新声 [The New Voice of Yue-fu] (Dec. 2009): 33-40.

Yan Chen. 浅析马勒声乐套曲《青年漫游之歌》 [“Mahler’s *Lieder eines fahrenden Gesellen*”]. 中国音乐 [Journal of China Conservatory of Music] (April 2010): 178-180.

Zhongen Han. 音乐学写作问题讨论并及相应结构范式与马勒作品个案写作 [“Musicology Dissertation Writing and its mode: for example of the works created by Gustav Mahler”]. 中国音乐学 [Musicology in China] (July 2010): 102-116.

Sisi Sun. 《阿多诺的“马勒观”——评马勒：一份音乐心智分析》 [“Theodor Adorno’s Mahler—Review on *Mahler: Eine Musikalische Physiognomik*”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Jan. 2011): 19-27.

Lexin Zhang. 关于中国贝多芬接受历史的几个问题 [“Some questions about Beethoven’s reception in China”]. 中央音乐学院学报 [Journal of Conservatory of Music]. (May 2011): 13-21.

Guozhong Sun. 《马勒百年祭》 [“Gustav Mahler’s anniversary”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Oct. 2011): 129-143.

Sisi Sun. 马勒的《第六交响曲》悲剧意识与主题构建 [“The tragic consciousness and theme development of Mahler’s Sixth Symphony”]. 交响 [Journal of Xi’an Conservatory of Music] (June 2012): 100-107.

Sisi Sun. 音乐意义与信息传递：马勒《第六交响曲》重返 [“Musical meaning and express information: Mahler’s Sixth Symphony”]. 乐府新声 [The New Voice of Yue-fu] (June 2013): 103-109.

Longrui Pan. 生亦何为，死亦何往——马勒声乐套曲《亡儿悼歌》悲剧性特征及演唱探析 [“Exploration of vocal technique and tragic characteristic of Mahler’s *Kindertotenlieder*”]. 乐府新声 [The New Voice of Yue-fu] (Dec. 2013): 151-155.

Sisi Sun. 马勒《第五交响曲》立意与实现 [“The Conception of Mahler’s Fifth Symphony”]. 交响 [Journal of Xi’an Conservatory of Music] (March 2014): 108-114.

Na Lin. 马勒艺术歌曲钢琴伴奏的技术处理——以《少年魔号》第一首《哨兵夜歌》为例 [“The technique of piano accompaniment in Mahler’s *Der Schildwache Nachtlied*”]. 乐府新声 [The New Voice of Yue-fu] (Sep. 2014): 219-222.

Figure 3.4: Size of Concert hall in Beijing ((For more information, check <http://theatrebeijing.com>)

Name	Location and Website	Building date	Concert venues	Seating for each venues	Stage size
Concert hall of Central Conservatory of Music (CCOM)	43 Baojia St, Xicheng Qu, Beijing, China http://en.ccom.edu.cn/	Built in the late 19 th century	Concert hall	Ca.1000 seats, 2 floors	20 (wide) x 15 (deep) meters
Forbidden City Concert Hall (Zhongshan Park concert hall)	Donghuamen Rd, Dongcheng Qu, Beijing Shi, China http://www.fcchbj.com/	Built in 1942, Renovated in 1997, Opened in 1999.	Concert hall, Small movie theatre, Meeting room, VIP room	Concert hall: 1419 seats. 2 floors: first floor has 833 seats, second floor has 586 seats. A small movie theatre: 150 seats, Meeting room: 200 seats, A VIP room: 60 seats.	23 (wide) x 14 (deep) meters
Beijing Concert Hall	1 N Xinhua St, Xicheng Qu, Beijing, China http://www.bjconcerthall.cn/	Built in 1978, Renovated in 2004.	Concert hall	1024 seats, 2 floors.	21 (wide) x 15 (deep) meters
Poly Theatre	14 St, Dongzhimen S, Dongcheng Qu, Beijing, China http://www.polytheatre.com/	Built in the late 20 th century	Concert hall	1500 seats, 2 floors,	N/A
The National Center for the Performing Arts	2 W Chang'an Ave, Xicheng Qu, Beijing, China http://en.chncpa.org/	Opened in 2007	Concert hall, Opera hall, Theatre hall	Concert hall: 1859 seats, 2 floors; Opera hall: 2207 seats; Theatre hall: 1036 seats.	Concert hall: 24 (wide) x 15 (deep) meters

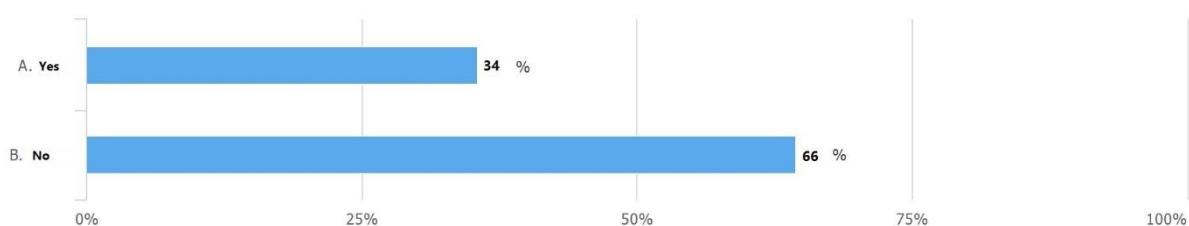
Figure 4.1: Questions for non-musical person and the result in English

Available interviewees: 60

Website posted: <http://wj.qq.com/index.html>

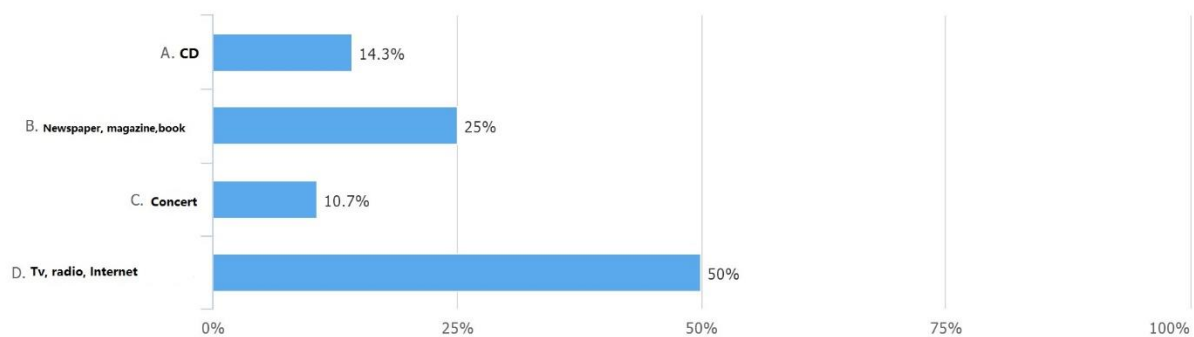
1. Have you heard of Gustav Mahler before?

a. Yes b. No



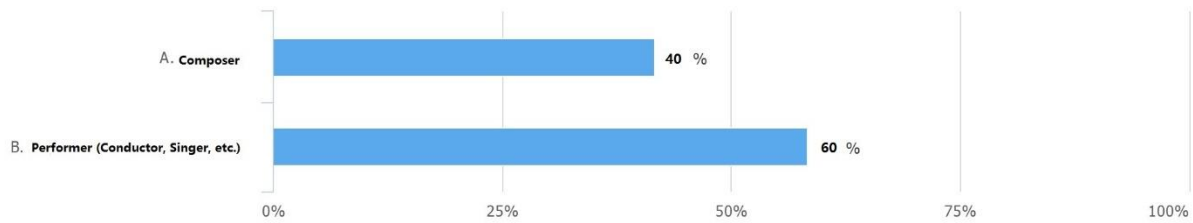
➤ If the answer is yes, how did you learn about him?

- a. CD
- b. newspaper, magazine and book
- c. concert
- d. public broadcasting



2. What motivated you to listen to Mahler's music?

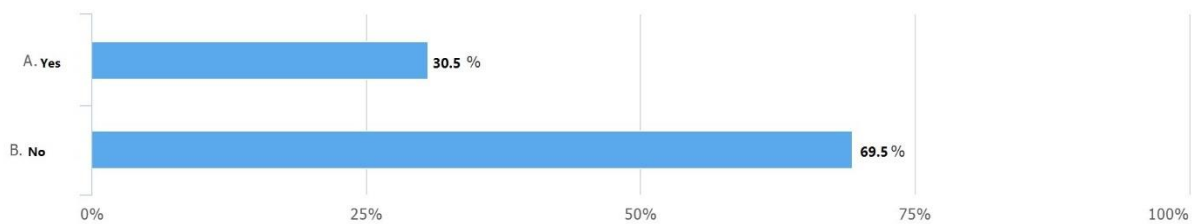
- a. Composer
- b. The performer (singer or conductor)



3. Have you heard *Das Lied von der Erde*?

a. Yes

b. No



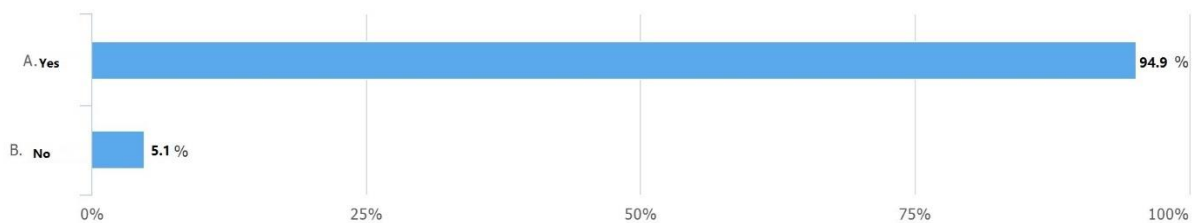
➤ If the answer is yes, when and where did you hear it?

4. What does this music mean for you?

5. Have you heard of Ludwig van Beethoven?

a. Yes

b. No



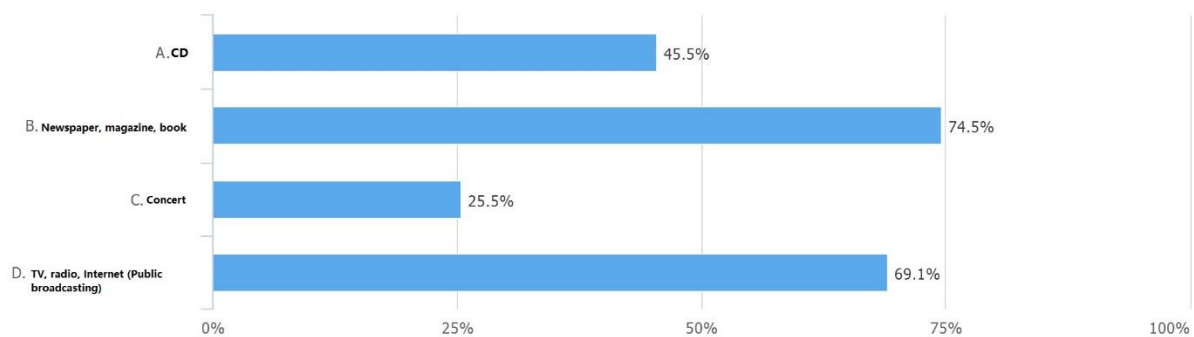
➤ If the answer is yes, how did you learn about him?

a. CD

b. newspaper, magazine and book

c. concert

d. public broadcasting



6. How many Western composers can you name? Please list them.

Figure 4.2: Questions for musicians

1. How often have you listened to Gustav Mahler's music?
2. Have you been to concert of Mahler's music?
 - a. Yes
 - b. No
 - If the answer is yes, how did you obtain the ticket?
 - a. Buy tickets by yourselves
 - b. gift ticket from others
3. Do you like Mahler's music and why? Please explain.
4. What is the meaning of Mahler's music for you?
5. What is your impression on Mahler's music?
6. Have you ever heard *Das Lied von der Erde* before?
 - a. Yes
 - b. No
 - If the answer is yes, how did you hear it?
 - a. recording
 - b. at concert
 - c. through television, radio, internet
 - d. public broadcasting
7. How would you describe *Das Lied von der Erde*? Please explain.
8. Was Mahler more important as a composer, as a conductor or both?
9. How would you describe Mahler's importance?
 - a. Late romantic composer
 - b. Predecessor of twentieth-century composers
 - c. both
10. What was Mahler's impact on later composers?

- a. Compositional technique (including orchestration)
- b. Enlarging the aesthetic scope of the symphony
- c. the way of using folk music melody

11. Do you have any emotional response or link to Mahler's music?

12. Will you listen to Mahler's music going forward?

Bibliography

Adorno, Theodor W. *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott. Chicago: University of Chicago Press, 1992.

Aoyagi, Kenji. "Mahler and Japan." *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. New York: Oxford University Press, 1999: 531-538.

Auner, Joseph Henry. *Music in the twentieth and twenty-first centuries*. New York: W.W. Norton & company, 2013.

Banks, Paul. "The Early Social and Musical Environment of Gustav Mahler." Ph.D. diss., St. John's College, Oxford University, 1980.

Barham, Jeremy. *The Cambridge Companion to Mahler*. Cambridge and New York: Cambridge University Press, 2007.

Barry, Christopher. "Song as self: Music and Subjectivity in the early twentieth century lyric lied." Phd diss., the University of Wisconsin-Madison, 2013.

Beevers, David. *Chinese Whispers, Chinoiserie in Britain, 1560-1930*. Brighton: Royal Pavilion & Museums. (2008).

Bi, Minghui. 关于马勒《大地之歌》唐诗歌词之解释研究的综述, ["Literature review of the originality of Tang poems of Mahler's *Das Lied von der Erde*"]. 人民音乐 [*People's Music*] (March 2001): 41-44.

Blaukopt, Herta ed. *Gustav Mahler Briefe: 1879-1911*. Vienna/Hamburg: International Gustav Mahler Society. 1982.

Botstein, Leon. "Gustav Mahler's Vienna." *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. New York: Oxford University Press, 1999: 6-38.

Brusse, Matthew William. "Gustav Mahler and his disciples: An exploration of tempo in the Bruno Walter and Otto Klemperer recordings of the Ninth Symphony." PhD diss., University of South Carolina, 2012.

Burkholder, J Peter; Grout, J Donald; Palisca, V Claude. *A History of Western Music*, Seventh Edition. New York: Norton & Company, 2006.

- Calico, Joy. *Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe*. Berkeley: University of California Press, 2014.
- Cao, Jin. 马勒早期艺术歌曲的风格特征 [“The characteristic of style in Mahler's early vocal works”]. 音乐艺术 [*The Art of Music*] (Dec. 2007): 69-73.
- Chen, Chen. “The development of the Western orchestra in China.” PhD diss. Ball State University. 1998.
- Chen, Hongduo. 马勒第十交响曲第一乐章及其和声手法分析 [“Harmonic analysis of Mahler's Tenth Symphony, movement I”]. 音乐研究 [*Music Research*] (June 2000): 24-36.
- Chen, Hongduo. 谈马勒《第一交响曲》的音乐创作 [“Discussion about Mahler's First Symphony”] 中央音乐学院学报 [*Journal of Central Conservatory of Music*] (Nov. 2000): 39-47.
- Chen, Hongduo. 向往着一个神秘而没有痛苦的天国世界——马勒四 [“The mysterious and unpainful world—Mahler's Fourth Symphony”]. 音乐艺术 [*The Art of Music*] (March 2001): 47-53.
- Chen, Yan. 浅析马勒声乐套曲《青年漫游之歌》 [“Mahler's *Lieder eines fahrenden Gesellen*”]. 中国音乐 [*Journal of China Conservatory of Music*] (April 2010): 178-180.
- Chen, Yunfei. 马勒《第二交响曲》的复调技巧运用 [“Polyphonic analysis of Mahler's Second Symphony”]. 乐府新声 [*The New Voice of Yue-fu*] (March 2001): 27-31.
- Cheung, Joys Hoi Yan. “Chinese Music and Translated Modernity in Shanghai, 1918-1937.” PhD diss. University of Michigan. 2008.
- Conner, Patrick. “Chinese style in the 19th - century Britain”. *Chinese Whispers: Chinoiserie in Britain 1650-1930*. Brighton: Royal Pavilion & Museums, 2008.
- Cook, Nicholas; Pople, Anthony eds. *The Cambridge history of twentieth-first century music*. Cambridge: Cambridge University press, 2004.
- Dahlhaus, Carl. *Analysis and value judgement*. New York: Pendragon Press, 1983.
- Dahlhaus, Carl. *Foundation of Music History*. Cambridge: Cambridge University Press, 1983.
- Dahlhaus, Carl. “The musical work of art as a subject of sociology,” *Schoenberg and the New Music: Essays by Carl Dahlhaus*, Derrick Puffet and Alfred Clayton trans., 234-247 (Cambridge: Cambridge University Press, 1987).

Dahlhaus, Carl. *Nineteenth-Century Music*, J. Bradford Robinson trans. Berkeley: University of California Press, 1989.

Draughon, Francesca Lurana. “Mahler and the music of fin-de-siècle identity.” PhD diss., University of California, Los Angeles, 2002.

Elizabeth, May. *Music of many cultures: an introduction*. Berkeley: University of California Press, 1980.

Everett, Yayoi Uno; Lau, Frederick edited. *Locating East Asia in Western Art Music*. Middletown CT: Wesleyan University Press, 2004.

Eyuboglu, Murat. “Gustav Mahler: Utopia and subjectivity.” PhD diss., State University of New York at Stony Brook, 2002.

Federhofer, Hellmut. *Heinrich Schenker Nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection*, (California: University of California, Riverside. 1985), 62.

Filler, Susan M. 二战以来马勒研究在西方的发展趋势 [“Mahler’s research in the West after World War II”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (May 2008): 60-67.

Filler, Susan M. 马勒的歌曲-交响曲《大地之歌》 [“Mahler’s song-symphony: *Das Lied von der Erde*”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Feb. 2009): 69-75.

Filler, Susan M. 马勒未被人知的谐谑曲和急板 [“Mahler’s unknown scherzo and presto”] Zhigang Yu trans. 中央音乐学院学报 [Journal of Central Conservatory of Music] (Aug. 2002): 79-86.

Finson, Jon W. “The Reception of Gustav Mahler's *Wunderhorn Lieder*.” *Journal of Musicology* 5 (Winter 1987): 91-116.

FitzGerald, C.P. “Reflections on the Cultural Revolution in China,” *Pacific Affairs*, Vol.41, No.1 (springs, 1968): 51-59.

Fu, Fangze. 马勒交响曲中的递延现象研究——以马勒器乐三部曲为例 [“The phenomenon of extension in Mahler’s symphonies”] 黄钟 [Journal of Wuhan Conservatory of Music] (April 2009): 115-128.

Goehr, Lydia. *The Imaginary Museum of Musical Works: an Essay in the Philosophy of Music*. Oxford: Oxford University Press, 2002.

Goldin, Ian; Kutarna, Chris. *Age of Discovery: Navigating the Risks and Rewards of Our New Renaissance*. New York: Bloomsbury Publishing, 2016.

Gottschalk, Jason L. "The sense of ending in Mahler's *Das Lied von der Erde*." PhD diss., University of North Carolina at Chapel Hill, 2006.

Han, Linshen. Li, Xiaoping. Zhou, Hejun edited, 钢琴基础教程 [*Lectures on Piano*]. Shanghai: Shanghai Music Publishing House, 2003.

Han, Zhongen. 音乐学写作问题讨论并及相应结构范式与马勒作品个案写作 ["Musicology Dissertation Writing and its mode: for example of the works created by Gustav Mahler"]. 中国音乐学 [*Musicology in China*] (July 2010): 102-116.

Hannawi, Abdul Ahad. "The Role of the Arabs in the Introduction of Paper into Europe," *MELA Notes* No.85 (2012): 14-29.

Hamao, Fusako "The Sources of the Texts in Mahler's *Das Lied von der Erde*," *19th-Century Music* 19/1 (1995): 83-95.

Hasen, Kelly Dean. "Gustav Mahler's symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921): A translation with commentary." PhD diss., University of Colorado at Boulder, 2012.

Hedden, Laura. "The motivic code: Defining an element of Mahler's style." PhD diss., Princeton University, 2009.

Heraclitus. *Fragments*. Brook Haxton trans. New York: Penguin, 2001.

Hervey de Saint-Denys, *Poésies de l'époque des T'ang. Etude sur l'art poétique en Chine*. Pairs: Amyot, 1862.

Hill, Christopher. "Art Nouveau and the Symphony during the fin-de-siecle: the intersection of the arts in Paris and Vienna." PhD diss., University of Cincinnati, 2012.

Hu, Haiping. "*Das Lied von der Erde*: The culmination of Mahler's artistic life." PhD diss., University of California, Los Angeles, 1991.

Jauss, Hans. *Toward an aesthetic of reception*. Minneapolis: University of Minnesota Press, 1982.

Jiang, Pu-Qi. "An integration of ancient Chinese poetry and Western post-Romantic music: A study of Gustav Mahler's *Das Lied von der Erde*." PhD diss., University of Cincinnati, 2003.

Joyner, Abigail Elizabeth Terry. "The evolution of genre and narrative in Mahler's vocal-orchestral works, from *Das klagende lied* to the Eighth Symphony." PhD diss., Duke University, 2013.

Kangas, Ryan R. "Remembering Mahler: Music and memory in Mahler's early symphonies" PhD diss., University of Texas at Austin, 2009.

Kinnett, Forest Randolph. "Now his time really seems to have come: Ideas about Mahler's music in late Imperial and First Republic Vienna." PhD diss., University of North Texas, 2009.

Kita, Caroline. "Jacob struggling with the angel: Siegfried Lipiner, Gustav Mahler, and the search for aesthetic-religious redemption in fin-de-siecle Vienna." PhD diss., Duke University, 2011.

Kunt, Martner. *Selected letters of Gustav Mahler, The original edition by Alma Mahler*, enlarged and edited by Kunt Martner. London: Faber and Faber, 1979.

Kryka, Jeffrey James. "Thematic and structural coherence in Mahler's ninth symphony, Vol. I Volume II symphony No.2 (American Pastoral)." PhD diss., University of California, Los Angeles, 2011.

Lang, Paul Henry. *Music in Western Civilization*. New York: Norton & Company, 1941.

Lebrecht, Norman. *Why Mahler? How one man and ten symphonies changed the world*. New York: Pantheon Books, 2010.

Lee, Owen Jay. "Mahler's *Das Lied von der Erde*, the portrayal of a crisis. Six songs on ancient Chinese poetry for tenor and chamber orchestra. (Volumes I and II) (Original compositions)." PhD diss., University of California, Los Angeles, 1990.

Lessmann, Otto. "Review of the Weimar Music Festival", Morten Solvik translation: *Allgemeine Musik-Zeitung*, No.25 (June 22, 1984), 131.

Levis, John Hazedel. *Foundations of Chinese Musical Art*, New York: Paragon Book Reprint, 1963.

Li, Xiujun. "The Origin and development of Western music history textbooks by Chinese scholars: A review." *Journal of music History Pedagogy*. Spring 2012 Vol 2, No 2: 161-68.

Li, Xiujun. 马勒音乐作品中的精神内涵 ["The Spiritual meaning of Mahler's music"]. 中央音乐学院学报 [*Journal of Central Conservatory of Music*] (Oct, 1993): 53-59.

- Li, Xiujun. 论马勒音乐作品精神内涵的成因 [“Cause of spiritual meaning of Mahler’s music”]. 交响 [Journal of Xi’an Conservatory of Music] (Dec. 1993): 44-48.
- Li, Xiujun. 《流浪少年之歌》与《第一交响曲》的音乐学分析 [“Musicological analysis of *Lieder eines fahrenden Gesellen* and First Symphony”]. 中央音乐学院学报 [Journal of Central Conservatory of Music] (May 2001): 52-59.
- Li, Xiujun. 国际国内对马勒研究的历史与现状的回顾 [“Retrospect of Mahler’s research in China and abroad”]. 中国音乐 [Journal of China Conservatory of Music] (June 2001): 14-17.
- Li, Xiujun. 再论马勒对 20 世纪西方音乐的影响 [“Mahler’s impact on the twentieth century Western music”]. 音乐研究 [Music Research] (March 2002): 85-89.
- Li, Xiujun. 生与死的交响曲：马勒的音乐世界 [Survival and death: the musical world of Mahler]. Shanghai: SDX Joint Publishing Company, 2005.
- Li, Xiujun. 马勒《大地之歌》音乐学研究中的几个问题 [“Some questions of Musicological research in *Das Lied von der Erde*”]. 中国音乐 [Journal of China Conservatory of Music]. (April 2007): 68-70.
- Li, Yinghua. 西方音乐简史 [A brief history of Western Music]. Beijing: People’s Music Press, 1988.
- Li, Yugang. Ze, Xiong. Li, Jin. 马勒的交响曲和中国的诗人们：《大地之歌》的歌词 [Mahler’s Symphony and Chinese poets: the texts of *Das Lied von der Erde*], 中国音乐 [Journal of China Conservatory of Music, Chinese Music] 1987.10.
- Li, Zhiyuan. *Voltaire and the Orphan of China*. Beijing: China International Press, 2010.
- Liao, Fushu. 关于《大地之歌》两首唐诗的难题 [“The dilemma of *Das Lied von der Erde*’s texts”]. 中央音乐学院学报 [Journal of Central Conservatory of Music](Aug. 2000): 16-18.
- Lijing, Zexiong, Li.Yuguang. 马勒的交响曲与中国的诗人们——《大地之歌》的歌词 [“Mahler’s symphonies and Chinese poets”]. 中国音乐 [Journal of China Conservatory of Music] (Oct. 1987): 18-19.
- Lin, Na. 马勒艺术歌曲钢琴伴奏的技术处理——以《少年魔号》第一首《哨兵夜歌》为例 [“The technique of piano accompaniment in Mahler’s *Der Schildwache Nachtlied*”]. 乐府新声 [The New Voice of Yue-fu] (Sep. 2014): 219-222.

Locke, Ralph P. "A Broader View of Musical Exoticism", *The Journal of Musicology* 24/4 477-521.

Lun, Bing. 马勒其实不懂李白 ["Mahler didn't understand Li Tai-Po"]. 北京青年报 [*Beijing Youngers Newspaper*] (April, 2002), 1.

Ma, Dongfeng. 关于马勒的作品《大地之歌》序言 ["The Introduction of Mahler's *Das Lied von der Erde*"]. 乐府新声 [*The New Voice of Yue-fu*] (Oct,1989): 52-53.

May, Elizabeth. *Music of many cultures: an introduction*, (Berkeley, California: University of California Press, 1980).

McCoy, Marilyn L. "Gustav Mahler's path to the New Music: Musical time and modernism." PhD diss., the University of Chicago, 2007.

Meng, Wentao. 《大地之歌唐诗疑云未尽散——二、三乐章解题众说仍纷纭》 ["The texts dilemma of *Das Lied von der Erde* movement II and III"]. 黄钟 [*Journal of Wuhan Conservatory of Music*] (Dec. 2000): 13-20.

Miller, Brett Edward. "45 concert studies on the themes of Richard Strauss, Gustav Mahler, and Johannes Brahms." PhD diss., University of Maryland, 2007.

Miller, Brett Edward. "45 concert studies on the themes of Richard Strauss, Gustav Mahler, and Johannes Brahms." PhD diss., University of Maryland, college park, 2007.

Mitchell, Donald. *Gustav Mahler: Songs and Symphonies of Life and Death*. Berkeley and Los Angeles: University of California Press, 1985.

Mitchell, Donald and Andrew Nicolson eds. *The Mahler Companion*. New York: Oxford University Press, 1999.

Monahan, Seth. "Mahler's sonata narratives." PhD diss., Yale University, 2008.

Mugmon, Matthew Steven. "The American Mahler: Musical Modernism and Transatlantic Network, 1920-1960." PhD diss., Harvard University, 2013.

Nikkels, Eveline. "Mahler and Holland." *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. New York: Oxford University Press, 1999: 326-337.

Painter, Karen. *Mahler and his world*. Princeton: Princeton University Press, 2002.

Painter, Karen. "Jewish Identity and Anti-Semitic Critique in the Austro-German Reception of Mahler, 1900-1945." Jeremy Barham edited, *Perspective on Gustav Mahler*. Aldershot: Ashgate (2005).

Pan, Longrui. 生亦何为，死亦何往——马勒声乐套曲《亡儿悼歌》悲剧性特征及演唱探析 ["Exploration of vocal technique and tragic characteristic of Mahler's *Kindertotenlieder*"]. 乐府新声 [*The New Voice of Yue-fu*] (Dec. 2013): 151-155.

Paul, David Christopher. "Converging paths to the canon: Charles Ives, Gustav Mahler, and American culture." PhD diss., University of California, Berkeley, 2006.

Pestelli, Giorgio. Translated by Cross, Eric. *The age of Mozart and Beethoven*. Cambridge: Cambridge University Press, 1984.

Polo, Marco. *Livres des merveilles du monde*. Genève: Droz, 2001.

Post, Olaf. "The way these people can just listen: Inquires about the Mahler tradition in the Concertgebouw." PhD diss., Columbia University, 2009.

Puffet, Derrick and Clayton, Alfred trans., *Schoenberg and the New Music: Essays by Carl Dahlhaus*, 234-247 (Cambridge: Cambridge University Press, 1987).

Qian, Renkang. 欧洲音乐简史 [A *Brief History of European Music*]. Beijing: Higher Education Press, 1991.

Qian, Renkang. 《大地之歌》词曲纵横谈 ["The words and music of *Das Lied von der Erde*"]. 音乐研究 [*Music Research*]. (March 2001): 27-36.

Qian, Renkang. 《大地之歌》歌词溯源 ["Tracing the Origin of the Texts of *Das Lied von der Erde*"]. 音乐艺术 [*The Art of Music*] (June 2000): 12-19.

Redlich, Hans Ferdinand. "The Creative Achievement of Gustav Mahler." *The Musical Times* 101 (July 1960): 418-21.

Reilly, Edward R. "Mahler and Guido Adler." *The Musically Quarterly*, Vol. 58, No.3 (July, 1972): 436-470.

Reilly, Edward R. *Gustav Mahler and Guido Alder, Records of friendship*. Cambridge: Cambridge University Press, 1982.

Reilly, Edward R. "Mahler in America." *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. New York: Oxford University Press, 1999: 422-437.

Rexroth, Dieter. "Mahler und Schönberg." In: *Gustav Mahler. Sinfonie und Wirklichkeit*, Otto Kolleritsch ed., 68-80. Graz: Universal Edition, 1977.

Richardson, Phillip Blake. "Mahler's evolution of orchestral technique and the struggle for clarity. How his revisions left the music in disarray, and how modern editors solved this problem." PhD diss., the University of Cincinnati, 2012.

Robinson, Joan. "The Cultural Revolution in China." *International Affairs (Royal Institute of International Affairs)*, 44/2 (April, 1968): 214-227.

Roman, Zoltan. "Mahler's Songs and Their Influence on His Symphonic Thought." Ph.D. diss., University of Toronto, 1970.

Rong, Xinjiang. 丝绸之路——东西方文明交往的通道 ["Silk Road- A bridge between West and East."] 中华文明之光 [*The Brightness of Chinese Culture*], Vol.2 (Beijing: Peking University Press, 1999).

Sang, Tong. 马勒两首歌曲的和声分析（上） ["Harmonic analysis of Mahler's two Lieders I"]. 音乐研究 [*Music Research*] (March 1997): 62-79.

Sang, Tong. 马勒两首歌曲的和声分析（下） ["Harmonic analysis of Mahler's two Lieders II"]. 音乐研究 [*Music Research*]. (March 1997): 53-69.

Schirokauer, Conrad. *A Brief History of Chinese and Japanese Civilizations*. Berkeley: Harcourt Brace Jovanovich, 1989.

Scott, R.P. "The Boxer Indemnity in its Relation to Chinese Education." *Journal of the British Institute of International Affairs*, 2/4 (July, 1923):149-167.

Sheinbaum, John J. "Adorno's Mahler and Timbral Outsider." *Journal of the Royal Musical Association*, 131/1 (2006): 38-82.

Sheppard, W. Anthony. "Blurring the boundaries: Tan Dun's Tinte and The First Emperor." *The Journal of Musicology*, Vol.26, No.3 (Summer 2009): 285-326.

Sipe, Thomas Owen. "Interpreting Beethoven: History, aesthetics, and critical reception." PhD diss. University of Pennsylvania, 1992.

Smith, Tyler J. "It is my very self: Mahler's brush with death, the intentional fallacy, and motivic unification of *Ich bin der Welt abhanden gekommen* and the *adagietto*." MA diss., State University of New York at Buffalo, 2014.

- Smith, Warren Storey. "Mahler Quotes Mahler." *Chord and Discord* 2/7 (1954): 7-13.
- Smith, Warren Storey. "Gustav Mahler (1860-1960) as 'Song-Symphonist': Song is the Basic Element of the Vast Symphonic Structures Mahler created." *Musical America* 80 (February 1960): 10, 174.
- Solvik, Morten. "Mahler and Germany." *The Mahler Companion*, Donald Mitchell and Andrew Nicholson eds. New York: Oxford University Press, 1999: 126-137.
- Song, Tao; Xinghua Wei, Xuerong Gu eds. 20世纪中国学术大典 [Chinese Academic Canon in the 20th century]. Fuzhou: Fujian Educational Press, 2005.
- Sun, Ai-Kuang. "A critical study of Arnold Schoenberg's chamber transcription of Gustav Mahler's *Das Lied von der Erde* (the three movements for tenor)." PhD diss., University of North Texas, 2006.
- Sun, Guozhong. 论马勒的交响思维 ["Symphonic idea of Mahler's works"]. 音乐艺术 [The Art of Music] (Sep.1988): 81-88.
- Sun, Guozhong. 《马勒百年祭》 ["Gustav Mahler's anniversary"]. 黄钟 [Journal of Wuhan Conservatory of Music] (Oct. 2011): 129-143.
- Sun, Guozhong. 马勒交响曲的哲理内涵 ["The philosophical meaning of Mahler's symphonies"]. 中国音乐学 [Musicology in China], (Dec.1989): 77-85.
- Sun, Shih-Ni (Sidney). "Gustav Mahler's *Das Lied von der Erde*: An Intellectual Journey Across Cultures and Beyond Life and Death," MA Dissertation, Florida State University, 2009.
- Sun, Sisi. 马勒《第五交响曲》立意与实现 ["The Conception of Mahler's Fifth Symphony"]. 交响 [Journal of Xi'an Conservatory of Music] (March 2014): 108-114.
- Sun, Sisi. 马勒的《第六交响曲》悲剧意识与主题构建 ["The tragic consciousness and theme development of Mahler's Sixth Symphony"]. 交响 [Journal of Xi'an Conservatory of Music] (June 2012): 100-107.
- Sun, Sisi. 音乐意义与信息传递：马勒《第六交响曲》重返 ["Musical meaning and express information: Mahler's Sixth Symphony"]. 乐府新声 [The New Voice of Yue-fu] (June 2013): 103-109.

Sun, Sisi. 《阿多诺的“马勒观”——评马勒：一份音乐心智分析》 [“Theodor Adorno’s Mahler—Review on *Mahler: Eine Musikalische Physiognomik*”]. 黄钟 [Journal of Wuhan Conservatory of Music] (Jan. 2011): 19-27.

Tang, Xiaojing. “聆听叶小纲《新大地之歌》有感” [“After listening to *The Song of the Earth*”]. *Music Forum* (May 2006):64.

Taruskin, Richard. *The Oxford History of Western Music*, Volume 4. New York: Oxford University Press, 2005.

Thursby, Stephen Carlton. “Gustav Mahler, Alfred Roller, and the Wagnerian Gesamtkunstwerk: Tristan and affinities between the arts at the Vienna Court Opera.” PhD diss., the Florida State University, 2009.

Tsang, Yik Man Edomind. “Beethoven in China: The Reception of Beethoven’s music and its political implication, 1949-1959.” Master diss. University of Hong Kong, 2003.

Tsien, Tsuen-Husin. “Raw materials for old papermaking in China.” *Journal of the American Oriental Society* 93/4 (Oct.-Dec.,1973): 510-519.

Wagner, Mary H. *Gustav Mahler and the New York Philharmonic Orchestra Tour America*. Lanham, Md.: The Scarecrow Press, 2006.

Wang, Wenlan. 马勒艺术风格概观 [“Mahler’s artistic style”]. 音乐探索 [Explorations in Music] (Sep. 2005): 54-57.

Warrack, John. *Carl Maria von Weber* Second Edition, London: Cambridge University Press, 1976, 74.

Weiss, Piero. *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.

Whiting, Lisa S. “Semi-structured interviews: guidance for novice researchers,” *Nursing Standard*. 22/23 (2008): 35-40.

Whitworth, Paul John. “Aspect of Mahler’s musical language an analytical study.” PhD diss. Cornell University, 2002.

Williams, Christopher Alan. “Mahler, Schoenberg, and the transmission of musical style.” PhD diss., University of California, Berkeley, 2008.

Wright, Craig. “Western musicology in China: A personal Perspective.” *Journal of Music History Pedagogy* 2/2 (Spring 2012): 159-60.

Wu, Ronghua. 论艺术歌曲的诗乐关系——以马勒的声乐套曲《旅人之歌》为例 [“Discussion the relationship between poems and music—Mahler’s *Lieder eines fahrenden Gesellen* as an example”]. 乐府新声 [*The New Voice of Yue-fu*] (Dec. 2009): 33-40.

Yan, Baoyu. 马勒《大地之歌》德文歌词汉译以及与原唐诗的比较 [“Comparison between German translation of Tang poems and original literature of *Das Lied von der Erde*”]. 中央音乐学院学报 [*Journal of Central Conservatory of Music*] (Aug. 2000): 19-27.

Yan, Baoyu. 是世纪末情绪还是唐诗意境？——谈马勒《大地之歌》的音乐内涵 [“Fin de siele or poetic imagery of Tang poems?—musical meaning of *Das Lied von der Erde*”]. 音乐研究 [*Music Research*] (June 2000): 17-23.

Yang, Yandi. “Past, Present, and Future: A survey of teaching and scholarship on Western music history in China.” *Journal of music History Pedagogy* 2/2 (Spring 2012): 169-77.

Yang, Qing. 超越死亡——在马勒音乐作品的背后 [“Beyond Death—Behind Mahler’s music”]. 黄钟 [*Journal of Wuhan Conservatory of Music*] (Oct. 1991): 75-78.

Yang, Youqing. 作为指挥家和作曲家的马勒——在 1907 年之前的艺术创作生涯 [“Mahler—as a conductor and composer, life before 1907”]. 音乐艺术 [*The Art of Music*] (June 2009): 63-71.

Yu, Runyang edited. 西方音乐通史 [*A General History of Western Music*]. Shanghai: Shanghai Music Publishing House, 2003.

Yu, Zhigang. 西方音乐简史 [*A Concise History of Western Music*]. Beijing: Higher Education Press of China, 2006.

Yu, Zhigang. “A History of Teaching of Western music history at the Central Conservatory of Music, Beijing, China.” *Journal of music History Pedagogy* 2/2 (Spring 2012): 185-91

Zhang, Hongdao. 欧洲音乐史 [*A History of European Music*]. Beijing: People’s Music Press, 1983.

Zhang, Lexin. 关于中国贝多芬接受历史的几个问题 [“Some questions about Beethoven’s reception in China”]. 中央音乐学院学报 [*Journal of Conservatory of Music*] (May 2011): 13-21.

Zhang, Shi-gu. “Chinese and Western influences upon piano music in China.” PhD diss. University of Arizona, 1993.

Zhang, Xiaofei. 论西方文化对中国文化的影响 [“Discussion the impact of Western culture on Chinese culture”], 金田 [*Jin Tian*] (Nov.2013):345.

Zhou, Rongsheng. 论马勒音乐创作中的宗教情感 [“The religious emotion of Mahler’s works”]. 音乐艺术 [*The Art of Music*] (Sep. 1994): 37-48.