

UNIVERSITY OF CALIFORNIA

Los Angeles

Mahler's Kindertotenlieder: *Nineteenth Century Vienna Meets Seattle*
A Modern Arrangement For The Double Bass

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts

by

Matthew Dorn Cory

2012

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ABSTRACT OF THE DISSERTATION

Mahler's Kindertotenlieder: *Nineteenth Century Vienna Meets Seattle*

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by

Matthew Dorn Cory

Doctor of Musical Arts in Double Bass Performance

University of California, Los Angeles, 2012

Professor Ian Krouse, Chair

This dissertation was undertaken to provide an arrangement of Gustav Mahler's *Kindertotenlieder* playable for the double bass with electric instrumental accompaniment. Motivating this effort was the attempt to show classical performers and arrangers that combining 19th century Romantic lieder with the sound of 1990's Seattle's rock music opens the door for future generations of music fans to understand a style of music otherwise unknown to them. In addition to viola and vibraphone, the arrangement was written for electric guitar, electric bass, and drum set in order to add the timbral element of 'grunge' rock music to Mahler's vision. The arrangement was carried out to demonstrate the potential for future arrangement efforts in this style. Background review provided examples of

the 'grunge' genre as partial foundational material for the present effort. Close examination of Seattle's grunge sound has shown similarities to Mahler's musical sentiment. Additionally, this study explores possible explanations for the general paucity of solo repertoire for the double bass. The practices of representative double bassists were examined further explaining the instrument's development. Specifically, the work of Gary Karr and Edgar Meyer were discussed for their relevant contributions to the instrument's development. This examination pointed to key differences in double bass playing styles leading to sound differences. Comparisons between the human voice and the 'singing' quality of the double bass were discussed. The study's conclusion extended Mahler's darkness and light themes in the present arrangement through the use of electric instruments' timbral effects. Suggestions for follow-up arrangement efforts integrating classical and contemporary rock genre were discussed.

The dissertation of Matthew Dorn Cory is approved.

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Introduction

This dissertation will focus on an arrangement of Gustav Mahler's *Kindertotenlieder* written for the double bass and chamber ensemble consisting of electric guitar, electric bass, drums, vibraphone and viola. This arrangement was created to reach audiences otherwise uninterested with pieces of late romantic lieder such as *Kindertotenlieder*. There are many music enthusiasts (fans) connected to classical music through audio recordings (e.g. CDs), television and film media. Many of these fans are younger individuals who primarily listen to some form or combination of rock, pop, hip-hop or heavy metal.

The primary purpose of the current study is to combine the sound of rock music in a chamber music setting for the concert stage or recital hall. Additionally this effort is intended to open the door for more arrangements like this to be made widening the repertoire playable for the double bass.

The majority of classical bass players spend their time in orchestras playing rhythmic bass lines. Many bassists find playing Beethoven and Brahms bass lines particularly satisfying. The rhythmic impetus of these parts combined with the low tones the bass provides quite an intense sound. Rhythmically slow *fortissimo* bass lines such as the opening to the first movement of Brahms first symphony¹ [<http://youtu.be/-wzHj0CylLs>] or Beethoven's seventh symphony² [<http://youtu.be/s1qAWcd4rr0>] can produce the same rhythmic feel that rock music produces with a drum set.

¹ "Brahms Symphony 1, Bruno Walter and Columbia Symphony Orchestra," [Sep 3, 2011] video clip, accessed May 3, 2012, YouTube. <http://youtu.be/-wzHj0CylLs>.

² "Carlos Kleiber -Beethoven symphony No.7, Op.92: mov.1(1)" [Oct 28, 2006] video clip, accessed May 3, 2012, YouTube. <http://youtu.be/s1qAWcd4rr0>.

In order to explain the correlation and fusion of the two music styles involved in this dissertation, it is useful to look at the origins of *grunge* music. In fall of 1991 *Nirvana's* hit 'Smells Like Teen Spirit' hit MTV and a new sound of rock music known as "grunge music" became quite popular. Grunge music started in the 80's with a band called the Melvins. In the New Grove Encyclopedia, Robert Walser says of the musical genre, "The term was originally used in Seattle to describe the slow punk metal of the band the Melvins."³

The bass player from Seattle's early pioneering grunge band *Blood Circus's* says of the Melvins, "Melvins were *the* band that inspired the grunge sound more than anybody."⁴ In describing Grunge music, Walser says,

*Grunge retained the distorted guitar sounds and intensity of heavy metal but avoided its guitar solos and other signifiers of virtuosity...The cynicism, pain, and bitter humor of many grunge lyrics reflected and spoke to generational malaise.*⁵

Nirvana's late guitarist Kurt Cobain was heavily influenced by the Melvins, "They played faster than I ever imagined music could be played and with more energy than my Iron Maiden records could provide. This was what I was looking for."⁶

Grunge music was highly influential in my musical development. Bands like The *Melvins*, *Nirvana*, and *Primus* had this distinct sound featuring heavy distortion and a variety of fast and slow drumbeats.

³ Robert Walser. "Grunge." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49139> (accessed May 3, 2012).

⁴ Mark Yarm, *Everybody loves our town*. (New York: Random House, 2011), 50.

⁵ Robert Walser. "Grunge." *Grove Music Online. Oxford Music Online*. 24 Apr. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/49139>>.

⁶ Yarm, *Everybody loves our town*, 42.

As I started to play in orchestras, and played famous bass lines like those mentioned above, I found myself singing grunge drum beats in my head, these two musical styles seemed quite similar. To me, these classical bass lines seemed quite 'grungy.' The rhythms and harmonic motion of the bass lines are quite similar. Syncopated, accented notes in the low register of the double bass can sound similar to the sound of a bass drum.

Many classical music fans as well as the heavy rock fans find no connection between these styles of music. Not many classical music fans are heading out to Amoeba music store to get the *Nirvana* box set. In my opinion, Beethoven and Mahler do 'totally rock.' Performing a sacred work of nineteenth century lieder such as *Kindertotenlieder* in this style is bound to create some negative reactions from Mahler 'purists.' This purpose of this dissertation is not to defend this idea to those who think it should not exist. The focus is to introduce this work to unschooled audiences of classical music, to make Mahler's music more accessible to audiences otherwise unwilling to listen as of yet.

As a teenager, movies like *Bill and Ted's Excellent Adventure* peaked my curiosity. In the movie, Beethoven is transported to modern times with the use of a time machine. During a walk through a mall, Beethoven discovers modern keyboards and has a profound moment playing with these new sounds he has never heard before. To a seventh-grader, this was such a fantastic experience; it made perfect sense to me why Beethoven was having so much fun. Getting to do something you had never done before, the innocence of discovery seemed so plausible to me as a child. How would Beethoven think about

these modern permutations of his music? What would Mahler think of a hard rock band like The Melvins?

Carl Neikerk makes a persuasive argument for the fusion aspect of this arrangement. On regarding how to approach Mahler's music, Neikerk postulates,

...looking for those instants in his music that are ironic or humorous, but also for moments that are uncomfortable, uncanny, disruptive, or heterophonic. It entails finding a performance practice that articulates and reflects on those moments, and one that therefor may still challenge our ideas about him and his time. However, if we take his model seriously, we should also dare to move beyond him and construct new context for his work that may include fin-de-siècle Vienna... but may also go much further than that and seek a global sense of how culture and identity can be thought and experienced together.⁷

⁷ Carl Neikerk, *Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna* (Camden House, New York, 2010), 222.

Chapter I.

Brief History of Bass playing

The decision for a stand up bass player to study a well-known vocal work like *Kindertotenlieder* may sound unusual. What business do bass players have focusing on this subject for a dissertation? One can find an exhaustive list of studies about *Kindertotenlieder*.

There is a gaping hole in the bass world of playable solo music from the Romantic era. To this end, arrangements and transcriptions become a necessary option for bass players wanting to play in a style that remains to this day the most popular style in classical music.

An average bass recital usually features one or two well known works written for the instrument, along with transcriptions of more suitable material that translate agreeably for the instrument, a Beethoven cello sonata for example, perhaps a Bach cello suite. Modern pieces are chosen for recitals that showcase percussive sounds using hand slaps on the side of the bass or strange uses of bow techniques to incorporate new sounds that are not usually associated with the bass. However, seldom do these pieces have any lasting effect on the average, non-bass playing audience member.

It is important for bass players to recognize that most bass players make their living playing in orchestras. While the last 50 years have seen tremendous advancements in the roles bass players play as soloists-- this new trend started with Gary Karr whom appeared as a soloist with the New York Philharmonic un-

der Leonard Bernstein⁸-- most bass players get paid playing in orchestras. A chief importance for orchestral bass players is the concept of rhythm and intonation. Many teachers tell beginning students two of the most important attributes bass playing is playing in time and playing in tune. This rhythmic or "dancing" style of bass playing is crucial for every bass player to incorporate into his or her playing style.

It is important that this study looks at the history of solo bass playing, both from a technical and stylistic viewpoint. This will give some insight into questions that may arise when thinking about the subject of this dissertation, an arrangement of Mahler's *Kindertotenlieder*.

Most double bass players' introduction to playing solo literature begins with Domenico Dragonetti, Giovanni Bottesini, and Sergey Koussevitzky. The concepts of phrasing, accelerating or taking time require a different set of ideas for the bass player to grasp in order to effectively play solo literature. This "singing" style of playing a string instrument is another crucial aspect for a bass player's awareness. It is a common phenomenon that bass players will excel at one of these two disciplines. Many young students will play extremely convincing versions of a solo bass piece then struggle through an orchestral excerpt which may be technically easier to execute on the instrument. There are also bass players who play amazingly supportive renditions of orchestral excerpts while their solo playing can feel a bit dry. This brings us to the dichotomy of singing versus dancing. Both of these distinctly different styles are necessary for the modern bass

⁸ Rodney Slatford. "Karr, Gary." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14723> (accessed May 13, 2012).

player to incorporate into his or her style. Without a firm grasp of both principles, these musical styles will lack the necessary ingredients for successful interpretations.

This "singing versus dancing" dichotomy can be found in many disciplines of bass playing. Jazz bassists run into a similar problem albeit in a more compact setting. Many times, great jazz soloists who play convincing eighth note solos struggle with playing simple sounding, harmonically supportive quarter note bass lines. In other words they muddy up the sound of the band by playing too many notes behind the saxophone or piano soloist. They get lost in listening to themselves and forget to listen to the musicians who need support. Needless to say listening and adjusting to the musical environment is the cornerstone to successful musicianship.

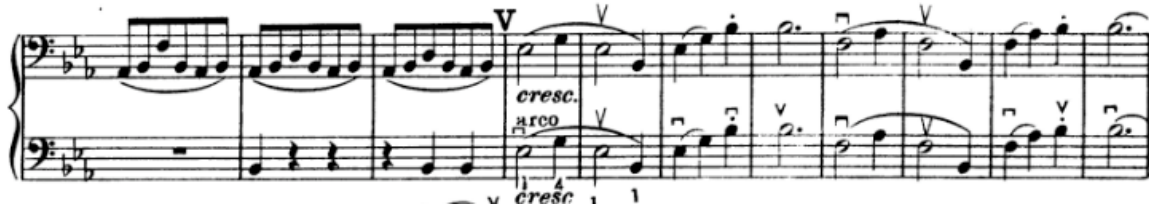
In the beginning of the development of the orchestra, bass lines were the same as the cello parts but one octave lower. Often, bass players were dropped from the more lyrical chromatic lines, or asked to 'hold down the fort' by playing the root note of the chord. For example, in the first movement of Mozart's 39th *Symphony*, four measures after letter C the bass plays the root of the chord while the cello plays a connected legato line.⁹



Example 1:
Mozart 39, first movement.

⁹ Oscar Zimmerman, *The Complete Double Bass Parts: selected works of Mozart, Haydn, and Weber*. Edited by Oscar Zimmerman. Interlochen: Zimmerman, 1970, 39.

In Beethoven's *Eroica* Symphony, two measures before letter V the bass plucks an E flat as the cello division plays eighth note arpeggios tied together through the bar line.¹⁰



Example 2:
Beethoven 3, first movement.

This style of orchestral playing requires the bassist to be constantly aware of what is going on around him. Whether supporting other instruments with forward moving eighth notes, or waiting for the cellists to reach the end of their phrase, listening is always of paramount importance.

During the eighteenth century there existed a short-lived enlightenment of solo literature for the double bass. Haydn started writing double bass solos into his Symphonies around 1760, in less than five years, 25 bass solos had appeared in the literature.¹¹ The extreme difficulty of these works suggests they were probably written for the *violone*, a similar looking instrument tuned in thirds and fourths in order to necessitate playing arpeggios more effortlessly.¹² In 1791, Mozart wrote an unusual solo for the bass in his aria entitled *Per Questa*

¹⁰ Oscar Zimmerman, *Complete D.B. parts of Beethoven*, (Interlochen: Zimmerman, 1970), 24.

¹¹ Rodney Slatford "Double bass." In *Grove Music Online. Oxford Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46437> (accessed May 3, 2012)

¹² James Webster, "Violoncello and Double Bass in the Chamber Music of Haydn and His Viennese Contemporaries, 1750-1780." *Journal of the American Musicological Society*. Vol. 29, No. 3 (Autumn, 1976), 418.

Bella Mano. It is generally believed that this piece was also written for the violone. It was not until one year later when Dragonetti arrived in England that the bass as we know it, tuned in fourths, began to get attention.

Domenico Dragonetti moved to London from Italy in 1792 and quickly made a name for himself as the strongest sounding bassist around. He stayed there until his death in 1846. Dragonetti was known as a cheerful man who enjoyed good food and was able to attain the same wages as composers for his services.¹³ As a player, Dragonetti was known for his huge sound and great intonation. Examining Dragonetti's pieces will find many fast scale passages as well as leaps up and down the instrument by arpeggios. Almost always these are in idiomatic keys for the instrument, i.e. Dmajor, Gmajor, Cmajor.

The Rossini *Duetto* for cello and bass is a delightful piece written in the Italian Opera Buffo Style one might expect from Rossini. Written for an amateur cellist banker named David Soloman and Dragonetti, to be performed at Soloman's residence, this sonata is written in a playful manner with solo sections equally distributed between the two instruments.



Example 3:
Rossini *Duetto*, first movement, mm1-4

¹³ Fiona Palmer, *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso*. (Oxford: Clarendon Press, 1997),104.

While definitely “solo” repertoire, this early nineteenth century music sometimes feels closely equated to orchestral repertoire because of frequent arpeggios and scale like passages played with a strict rhythmic tempo. It is not until Giovanni Bottesini that the bass starts to express its lyrical "singing" quality.

Giovanni Bottesini (1821-1889) was the bass player who greatly raised the bar of solo music for the bass. In his day he was called ‘The Paganini of the Double Bass’.¹⁴ Friends with Verdi and one of the best opera conductors of the period, Bottesini’s music is written in a *bel canto* singing style closely imitating operatic arias. His bass pieces used a multitude of fast passagework, glissandos, fast harmonic passages, as well as lots of expressive sections. His second bass concerto is probably his most popular work, considered one of the most lyrical pieces in our literature. Due to their difficulty, many of his pieces are rarely performed. Here is the great bass player Ludwig Striecher playing Bottesini’s *Concerto no. 2*.¹⁵ [<http://youtu.be/Oxdd5GBwAKU>]

Bridging the gap between the dancing and singing styles of Dragonetti and Bottesini is Sergey Koussevitzky. Koussevitzky was the famous conductor of the Boston Symphony who founded the Tanglewood Music festival. He started his career as a double bass virtuoso. Koussevitzky reportedly received help from Russian composer Reinhold Gliere on his concerto that premiered in 1905.¹⁶

¹⁴ Rodney Slatford. "Bottesini, Giovanni." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03691> (accessed May 3, 2012).

¹⁵ "Giovanni Bottesini Concerto N 2 B menor MOV I" [Aug 10, 2009], video clip, accessed May 1, 2012, YouTube, <http://youtu.be/Oxdd5GBwAKU>.

¹⁶ José A. Bowen. "Koussevitzky, Sergey." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15431> (accessed May 3, 2012).

The last section of the first movement of his *Bass Concerto* contains a double stop passage, where the top note alternates up and down a half step on the off-beat. It is a technically challenging passage that requires a lot of strength in the left hand, particularly the thumb.



Example 4:
Koussevitzky Concerto, first movement.

While this is very much a motor-like dancing passage this piece also bleeds a Russian romanticism singing style throughout each movement. Listen to Koussevitzky play the second movement of his concerto.¹⁷ [http://youtu.be/1fTexStjP_A] Considering the glissandos and loose sense of time, it is quite evident how different the playing styles were at the turn of the century. If only recordings existed of Dragonetti and Bottesini!

These three players, Dragonetti, Bottesini, and Koussevitzky are widely recognized as the most influential bass players primarily because of the music they wrote. Other notable bass soloist/composers were Vanhal, Sperger, Misek, and Dittersdorf. With the exception of orchestral bass parts, composers of merit never thought to write music for the string bass. Bass soloists had to write their own music. Composing was merely a vehicle for them to demonstrate what they could do as instrumentalists. Unfortunately, counterpoint is not a large considera-

¹⁷ "Koussevitzky Plays Koussevitzky (Concerto Op. 3, II. Andante)" [Jan 30,2009], video clip, accessed May 2, 2012, YouTube, http://youtu.be/1fTexStjP_A.

tion in these works. This can be somewhat frustrating for bass players aware of the wonderful complexities that music has to offer.

While these are our most prized composers that make up the bulk of our early literature, most of the non-bass listening audience has any idea who these people are. There is a reason for this. Close examination of most of these pieces leaves one to conclude that much of the musical material written has minimal lasting value. Much of the fast passage work contains simply written arpeggio passages with a simple piano accompaniment often repeating a simple variation on the melody which runs up and down the fingerboard showcasing the high and low registers of the instrument.¹⁸



Example 5:
Dittersdorf Concerto, first movement cadenza.

When bass players think too much about it, it can be disheartening to realize how much more interesting Beethoven's cello sonatas or violin sonatas are. Apparently Haydn wrote a bass concerto for a great *violone* soloist in the Esterhazy orchestra. Joelle Morton refers to Haydn's entry in his composers journal as "Concerto per il [contra] violone" showing the open bars of the first movement. Sadly,

¹⁸ Dittersdorf, Karl ditters von. *Concerto for double bass and orchestra*. Edited by Rodney Slatford. London: Yorke, 1978. 3.

the rest of this concerto is reputed to have burned in a fire.¹⁹ Here are the first two measures we still have of the lost Haydn bass concerto:



Example 6:
Haydn Bass Concerto, first movement.

One wonders what would have happened to the bass world had this piece been played in public. No doubt Bottesini and Dragonetti would have played it. Not until 1950 did another composer of note write a solo sonata or concerto for the bass. The Hindemith *Sonata* remains one of our most popular solo works written for the instrument. During all that time, solo bass music was not thought of as an appropriate exercise for composers to execute. There were so few persons capable of playing the instrument in tune at an appropriate level. This theory helps to explain in part the reason why bass recitals never became a part of musical culture, why the bass was never included much in chamber music. In orchestras, bass players are primarily celebrated in symphonic moments as section players. There are occasional solos for the principal bass player of bass sections, as in Mahler's *1st Symphony* or Stravinsky's *Pulcinella Suite*. Being a section bass player places more emphasis on rhythmic pulse than on playing melodically. Playing extended melodies is generally considered a spe-

¹⁹ Joelle Morton, "Haydn's missing Double Bass Concerto." *Bass World*, International Society of Bassists, vol. XXII, 3 (fall 1998): 30.

cial treat for the orchestral player as in the recitative to Beethoven's *9th Symphony*,



Example 7:
Beethoven's 9th Symphony, fourth movement.

or the theme in the first movement of Mozart's 39th *symphony in E flat major*.



Example 8:
Mozart's 39th Symphony, first movement, mm. 40-53.

Understanding the history of the double bass is an important asset in approaching an arrangement such as this both from the performing and arranging point of view. In terms of a double bass arrangement of *Kindertotenlieder*, how we present these arrangements to our audiences remains an important consideration: as a bass player once said, "Bad gymnastics is just bad gymnastics." As musicians, it is our duty to keep the musical integrity of whatever piece we are playing in the forefront of our presentation.

CHAPTER II.

The Value of Arrangements

This chapter will focus on the need to create arrangements for the double bass, and the potential for *Kindertotenlieder* to meet this need. It is difficult, if not impossible, to describe the power inherent in a work like *Kindertotenlieder*. Our own collective knowledge of human suffering, combined with Ruckert's words of sorrow and Mahler's attempt to put that suffering into music, make this a piece whose subject matter and haunting nature the listener does not easily forget. The morose nature of the subject matter of *Kindertotenlieder* makes this a work people can relate to.

Reading the lyrics to this work while listening to a recording can be overwhelming. This music has such a powerful message. Ironically, when Mahler began writing this work, he was without a wife and children. When he resumed work in 1904, he was enjoying one of the happier periods of his life recently married to Alma Schindler with two healthy, happy girls. Writing this piece bothered Alma, "What I cannot understand is bewailing the deaths of children, who were in the best of health and spirits, hardly an hour after having kissed and fondled them. I exclaimed at the time: 'For heaven's sake, don't tempt Providence!'"²⁰

Concepts such as acceptance and of Mahler's own belief in heaven are evident. In the lullaby section of *In diesem Wetter*, when the music switches from D minor to D major, we can hear inner turmoil turn to peace. To feel anything this deeply while listening to music is tantamount to a key that unlocks the door

²⁰ Peter Russell, *Light in Battle with Darkness* (Berne: European Academic Publishers, 1991), 3.

to the emotional power contained in music. If one familiarizes themselves with the score, gets to know the meaning of the lyrics in context to the musical material presented, it is impossible to overlook the genius found throughout this song cycle.

The twentieth century composer Anton Webern said of Mahler's lyrical nature, "What I wonder at in all the songs is the great expressiveness of his vocal parts-this is of an overwhelming intensity. I think especially of the *Kindertotenlieder*."²¹ It is difficult for bass players to play this melodic material and not be moved by the simple contrapuntal nature of the melodic line. Within so few notes there is so much to digest. Counterpoint plays such an important part in Mahler's music. As a young student, at a dinner table Webern sat with Mahler and his friends. Webern was particularly impressed with what Mahler had to say on the subject of counterpoint,

"...among Germans only Bach, Brahms and Wagner were great contrapuntalists. Nature is the model for us in these things. Just as in nature the whole universe has developed from the primordial cell, from plants, animals, and men on to God, the Supreme Being, so also in music a larger structure should develop from a single motive, in which is contained the germ of everything that is yet to be."²²

It is rare that bass players get to play such simple, beautiful solo lines on their instrument. Gary Karr's explanation of the double bass rings in my ear, "If chocolate could sing, it would sound like the double bass."²³

²¹ Bailey Kathryn Bailey, *The life of Webern*(Cambridge, UK: Cambridge University Press, 1998),45.

²² *Ibid*,45.

²³ Gary Karr, "World's leading bassist joins symphony," Jacksonville Review. 4/18/2012. <<http://jacksonvillereview.com/2012/04/worlds-leading-bassist-joins-rv-symphony/>> (4/27/2012).

If we take into account the meaning of words, the different languages we speak, the vowel sounds we make, the number of different consonant sounds we can utter, we can readily admit that the human voice is the perfect solo instrument. Whether watching an opera, rock concert, jazz show, or a Broadway musical, most musical events around the world feature the human voice as the lead solo instrument. In regards to this arrangement's validity, is playing *Kindertotenlieder* on the bass too self-indulgent? Played this way, modern day audiences can listen to this piece gleaning from it the necessary dramatic flare that has made it a staple for singers both in the recital hall and concert hall for over a hundred years. Using a different sonic landscape, this modern setting for *Kindertotenlieder* has a unique sound, which produces a new reaction from audiences. With the correct attention to detail this piece can be very rewarding for all those involved, from both the performing and listening sides.

Revised by EDOUARD NANNY.
 Newly edited by STUART SANKEY

DOMENICO DRAGONETTI
 (1763-1846)

Allegro moderato
 Piano

TUNING

The image shows a page of musical notation for the first movement exposition of the Dragonetti Concerto. It is written for a bass clef instrument in 2/4 time. The score includes a tuning section at the beginning, followed by a main melody with various dynamics such as *f* and *ff*. There are also sections marked *cresc.* and *ff*. The notation includes fingerings and articulation marks.

Example 9:
 Dragonetti Concerto, first movement exposition.

Most solo bass music features large leaps in register. The bass's low register has such a different timbral quality from its high register. Many times, pieces feature fluctuations between a pedal point and a moving line that features the higher register of the instrument. It is not uncommon for the bass to have two or even three octave leaps in solo repertoire. Example nine is such an example, a rite of passage for most bass players, the Dragonetti *Concerto*.

As soloists, singers and bass players are coming from such different worlds. In stark contrast to the Dragonetti *Concerto*, written for the human voice, *Kindertotenlieder* stays for the most part within an octave. While a main issue of bass playing is to play the instrument in tune, the voice seems to achieve this obstacle more easily and its focus becomes interpreting a line's meaning. Breathing and phrasing are a primary concern. Singers focus on the proper diction and meaning of the words. They ask themselves: how much dramatic flare should they bring to their performance given the current debate in academia concerning art song and the recital?²⁴

In comparison to areas in music where singers might focus, playing pieces like this on the bass points out a completely different set of technical issues to work on, especially in the areas of articulation and phrasing. Our goal to play a technically sound, expressive performance is the same, as bassists how we get there may look completely different. For example, a singer might focus on the meaning of a word and exactly the way it should be enunciated in order to make sense of the line, while a bass player may be thinking about the beginning of the

²⁴ Christian Nova, "If you enliven it, they will come"(D.M.A., UCLA, 2005), vi.

note and how to blend with the instruments surrounding the musical phrase. In the end, the melodic line happens very similarly, but for the bassist and the singer, how they got there probably had one or two differences.

Here is the first entrance in the first song of *Kindertotenlieder*, in comparison to something like *the Dragonetti concerto*, notice the large contrast between these two pieces and how differently a bass player is going to approach this example, in comparison. In order to preserve the phrases integrity, connection of bow strokes is going to have to be the primary focus in a musical example such as this.



Example 10:
Gustav Mahler *Kindertotenlieder*, Nun will die Sonn' so hell aufgeh'n, mm 5-9.

All five songs in *Kindertotenlieder* are for the most part, slow, minor laden mournful songs. Mahler said of the songs, "It hurt me to write them and I grieve for the world which will one day have to hear them, so sad is their content."²⁵ If a bassist plays the vocal line while the orchestra part is transposed to the piano, the lugubrious tones of the bass coupled with the slow meter might have some negative consequences for the audience. This particular approach seems inappropriate for the translation of the *Kindertotenlieder*. Add to this the probability of some out of tune shifts, and people might be embarrassed for the performer.

²⁵ Edward Seckerson, *Mahler, His Life and Times* (New York, NY: Hippocrene Books, 1982), 89.

The problem is not the piece of music, but the idea that this material presented in the same way as a singer gives little for the audience to hold onto, it is too far out of context. It is quite humbling to compete with the voices seemingly effortless intervallic jumps and connection of phrases. No matter how hard we try, the bass is not a human voice. There is going to be something missing in translation. Bassists usually have a difficult time holding the attention span of an audience merely playing a vocal line. If we are going to play this music, we have to make it our own; we have to turn it into something that creates in *Kindertotenlieder* a new sound entirely.

In the sixties, Marshall McLuhan pointed out that "electric media" of the twentieth century was going to be responsible for breaking the tyranny of text over our thoughts and senses.²⁶ This study prophesized the beginning of a dependency society has on sound bytes and other forms of media. As more youngsters are raised in front of various forms of multi-media, it is important for musicians to keep in mind that younger audiences generally have much shorter attention spans. As performers it is crucial to keep the audience in mind. The last thing a performer would want to do is to repel the audience by performing a monotonous performance of *Kindertotenlieder*. The idea is to emphasize the impact these songs have, to show the audience what kind of impression this music really makes.

When the bass plays a solo, there is still a need for a functional harmonic bass voice. In this case, if the bass is going to play the vocal line in its entirety, something is going to have to be added for the bass voice. When another double

²⁶ Nicholas Carr, *The Shallows* (New York: W.W. Norton and Company, 2010),i.

bass is added, there are competing overtones that may confuse the clarity of the presentation in the piece. When bassists play duets, it is important to write the two voices at least a sixth apart, otherwise the resulting sound can seem a bit muddy. When a double bassist plays with an orchestra, scordatura tuning is used. This means the bassist tunes the instrument up a whole step giving the instrument a brighter timbral quality. Timbre must be the focus in order to make this piece of music stand with the bass playing the vocal line. Without this attention to the bass voice, the melody can be lost, which could greatly affect the overall presentation of the arrangement.

Much solo bass music except on the rare occasions when basses get to play a concerto with an orchestra, suffers from an absence of a sustaining bass presence. This leads to the feeling that something is missing. There is no substitution for a harmonic bass presence. Consider music from around the world; almost every band has a bass player. Classical and modern orchestras, jazz bands, salsa bands, mariachi groups, marching bands, folk ensembles, etcetera, all contain some kind of bass voice to act as a harmonic time keeper. Maybe this is the reason why solo bass music is not a popular format in the recital hall, not because the way the bass sounds but because the way the accompaniment sounds. The function of the bass as a harmonic foundation of an ensemble merely outweighs its secondary role as soloist.

It is the classically trained bass player's job to be able to navigate the waters between being supportive harmonic players and expressive melodic players. In an interview well-known bass virtuoso Renaud Garcia-Fons says of the dual

quality of the bass, "I very quickly realized that with this instrument you have two-in-one. You have the beat playing with the fingers and you have the bow playing like a cello. You can play the accompaniment but also melodies, leads and solos."²⁷ Supportive bass playing often values playing rigid tempos and with subtle dynamics while expressive playing has much more flexibility in both areas.

Many times when bassists play solo music, timbral register issues become a hindrance to the overall clarity of a piece. The competing overtones from other instruments can make the double bass sound lose its focus. Part of the problem is that the expressive solo range for the bass lies between the notes c to c1. Composers frequently use this area for harmonic accompaniment. When played consecutively, this makes the melody seem unimportant, sometimes shrouding its line with ambiguity. Hindemith dealt with this issue by putting the bass in its comfortable solo range and placing the piano in extreme registers of both bass and treble. This makes for an extremely difficult piano part with large gaps between left and right hands. Gifted piano accompanists learn to edit accompanying parts of solo bass literature by transposing harmonic passages up or down octaves making register similarities between the instruments less awkward.

It is imperative that the ensemble playing with the bass player provides a rhythmic backdrop for the soloist. Jazz musicians frequently ask bass players to "lay it down." They are asking the musician to play in time and in tune. I have heard from many bass teachers over the years the importance of playing in time and playing in tune. Monty Alexander said of the great bass player Ray Brown,

²⁷ *The Age*, "Double or nothing" (by Kathy Evans), <http://www.theage.com.au> (April 28,2012).

"When Ray laid the rhythm down, it was like a Mack truck with a Rolls-Royce engine...He was the greatest support player, yet he wasn't about to be a nameless character in the background, just doing the pedestrian work."²⁸ This is the essence of 'laying it down.' When the bass player is playing a solo, who is 'laying it down?' In jazz music, as much as we like to think that we might be hired because people appreciate bass solos, many piano players hire bass players because of the feel of their quarter notes.

Most great players play the bass because they appreciate that low bottom kind of sound, the feel, the pulse of that low frequency that keeps everything moving, similar to the heartbeat. To this end, playing with a band that has drums, electric bass, and guitar, greatly change the soloists' comfort level throughout the piece. Having this kind of support is an entirely different feeling for a bass soloist. Performing with a group like this greatly contributes to the enjoyment of performing a work like *Kindertotenlieder*. The following section will examine some historical contexts of the songs, along with various elements that must be carried through in performance no matter what instrumentation is used.

²⁸ *Today is the Question: Ted Panken on Music and the Arts*, "Ray Brown Interview" (by Ted Panken), <https://tedpanken.wordpress.com/2011/10/13/> (April 29,2012).

CHAPTER III.

A Contemporary Arrangement of Gustav Mahler's *Kindertotenlieder*

Concerning arrangements, the New Grove Encyclopedia of Music states. "Few areas of musical activity involve the aesthetic (and even the ethical) judgment of the musician as much as does the practice of arrangement... either by adapting it for the stage or film... will earn the musician's disapproval,"²⁹

As a conductor, Mahler re-touched more than two-dozen symphonic and operatic works.³⁰ When his arrangement of Beethoven's *Fifth Symphony* was criticized by the public as "extremely unclassical and arbitrary,"³¹ the great Maestro said, "I could have done what they wanted—played Beethoven in their soulless and senseless way, and spared myself a lot of effort in the process. But in music at least I will maintain my standards even if my life is a struggle in other respects."³²

Mahler was very open about changes to scores. Once he said to Otto Klemperer, "If after my death something doesn't sound right, then change it. You have not only the right but the duty to do so."³³ This statement help to justify writing an arrangement like the one in this study. It is not that Mahler's music doesn't "sound right," as it is this piece is elegantly masterful. When the bass becomes

²⁹ Malcolm Boyd. "Arrangement." *Grove Music Online. Oxford Music Online*. 1 May. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/01332>>.

³⁰ *To Interpret or to Follow?* "Mahler's Beethoven Retuschen and the Romantic Critical Tradition" (Katerina Markovic-Stokes) <http://bf.press.illinois.edu>, 11.

³¹ *Ibid*, 12.

³² *Ibid*, 12.

³³ Norman Lebrecht. *Why Mahler?: How a Man and his Ten Symphonies changed our World*. (New York: Pantheon Books 2010), 212

the solo voice, there is such a change in sound that change becomes necessary to make sense of the written music. However, is there a limit to how far one should go in arranging a song cycle such as *Kindertotenlieder*?

One can find many differing views on the subject of the validity of arrangements. Jeremy Barham says of the modern interpretation, "...one which is symptomatic of a critical problem: the high-principled and unworldly becomes the subject of popular appropriation, balletic choreography, cinematic commodification and even jazz adaptation - the modern becomes postmodern."³⁴ Barham is referencing Uri Caine's adaption of Mahler tunes in which he plays the music in a jazz/klezmer style.³⁵ [<http://youtu.be/JIVDtRbVEyY>] Amidst this seemingly negative reaction, Barham states that Mahler would probably "grudgingly approve" of such treatment. On this subject, who is to say what is taking things too far, or not far enough? In a concert program where Mahler arranged a Beethoven string quartet for a string orchestra, he justified his stance on arrangements, "We strengthen also an orchestral movement of Haydn, an overture by Mozart. Do we therefore change the character of those works? Certainly not."³⁶

In order to serve this dissertation's purpose we must ask the following question: In regards to writing a modern arrangement, is there any connection Mahler's music and grunge music? In his book, "How to write about Music," Aa-

³⁴ Jeremy Barham, *Perspectives on Mahler*. (Aldershot: Ashgate,2005), xxv.

³⁵ "Gustav Mahler / Uri Caine - I Often Think They Have Merely Gone Out! (Urlicht, Primal Light)" [Sep 13, 2011], video clip, accessed May 4, 2012, YouTube, <http://youtu.be/JIVDtRbVEyY>.

³⁶ *To Interpret or to Follow?* "Mahler's Beethoven Reutschen and the Romantic Critical Tradition" (Katerina Markovic-Stokes) <http://bf.press.illinois.edu>, 39.

ron Copland talks about the four elements of music, "Music has four essential elements: rhythm, melody, harmony, and tone color. These four ingredients are the composer's materials."³⁷ If we break down music to these bare elements, indeed it is easy to find similarities between most styles of music. With this in mind, when we look at certain grunge songs that have 'dark and foreboding' sounding drumbeats as in the Melvins *Roman Bird Dog*,³⁸ [<http://youtu.be/vMuh9FVssxc>] the eighth notes in this song relatively move at the same tempo as they do in many of the slower songs of *Kindertotenlieder*. It is easy to take certain sections of classical music that share the same tempos and layer similar sounding drumbeats on top of chamber music like *Kindertotenlieder*. To this end, a piece of music like *Kindertotenlieder* suddenly shares a similar feeling or emotion that is usually reserved for rock music.

A great deal of study and consideration prefaced this selection of musical components. In the following section of this chapter, a brief discussion of each instrument and its contribution to the overall arrangement will be presented.

By layering a drumbeat over romantic chamber music one can help to bridge the gap between Classical and Rock music for modern day audiences otherwise unwilling to spend time listening to 19th century chamber music. To this end, one can introduce Mahler's *Kindertotenlieder* to new audiences and help them to see how powerful this music is.

In addition to the drum set, electric guitar and bass completely change the sonic landscape of this song cycle. This electronic sound gives the work an en-

³⁷ Aaron Copland, *What to Listen for in Music*. (Penguin: New York, 1939). 26.

³⁸"The Melvins live at Hellfest HQ," [April 26, 2012], video clip, accessed May 1st, 2012, YouTube, <http://youtu.be/vMuh9FVssxc>.

tirely different musical feel than the written score, a chamber orchestra. What makes *Kindertotenlieder* a perfect option for this instrumental deviation is Mahler's light use of the orchestra. Many of the lines are singular in nature allowing one melodic figure or one chord to take the place of an entire string section.

In addition to drum set and electric instruments, this arrangement includes a vibraphone and viola. The decision to include these instruments in the arrangement has much to do with many of the previously raised issues. Taken too much out of context, *Kindertotenlieder* ceases to be a classical piece and the desired effect is lost as the music's inherent meaning slips away. Simply stated, this would be similar to a situation in which someone was speaking English by incorporating a bunch of random words making no sense when strung together. Without certain musical phrases being stated in prescribed ways, the harmonic progression and brilliant voice leading that Mahler envisioned is lost. Obviously, this would be a tremendous disservice and a waste of time for both performer and listener.

The vibraphone fits somewhere in between the classical and the rock genres. The use of the vibraphone in jazz was an integral sound in the glory days of Bebop and post-bop. "Jazz, in fact, is the only genre of music that uses the vibes as a lead or improvisational instrument, in the process helping to save this beautiful-sounding and versatile instrument from extinction."³⁹ The Modern Jazz Quar-

³⁹ Nick Francis and Nick Morrison, "Feeling The Vibes: The Short History Of A Long Instrument," *NPR Music*, November 17, 2008, <<http://www.npr.org/2008/11/17/96965180/>>, (April 28, 2012).

tet, George Shearing Quintet, Bobby Hutcherson, and Cal Tjader all made significant contributions that gave the vibraphone a place not only in the jazz world but in the modern percussion section of an orchestra as well.

The viola is perfect counterpart for the double bass. Playing a fifth lower than the violin's lowest note, the viola can fill out the lower harmonic register while its dark rich tone complements the double bass. With the bass playing the melody line an octave lower than where it was written, many of the high violin countermelodies can also be brought down an octave. Considering these two points, the viola is the perfect choice for this arrangement.

An exciting correlation exists between this arrangement and the original work. The use of an eclectic chamber music ensemble is in fact very much in the nature of what Mahler was doing when he wrote this music. Assertions have been made by leading Mahler historian Donald Mitchell, that *Kindertotenlieder* "establishes as a momentous presence on the historical stage that most influential medium of the twentieth century, the chamber orchestra."⁴⁰ Mahler's sparse use of instrumentation in this setting combined with his use of space really bolstered the creation of Chamber music and paved the way for multi-instrument pieces.

The thread connecting these two versions exists in the electric instruments versatility. Through the use of distortion and other various effects that the guitar and bass use to create different timbres, a wide variety of musical textures are created similar to how Mahler uses the orchestra.

⁴⁰ Donald Mitchell, *Gustav Mahler: Songs and Symphonies of Life and Death*. (London: Faber and Faber, 1985), 96.

Compromise is the necessary ingredient for these two musical worlds to come together and work as a cohesive unit for listeners. There are many possible pitfalls one must consider when fusing two completely different styles of musicianship such as 19th century performance practice with rock musicians'.

Coming from two different worlds, classical music's frequent use of vibrato and flexible rhythms might clash with a rock musician's sense of time and melody. Combinations of instrumentation such as this brings to light unusual rehearsal dynamics that are new for both kinds of musicians. Electric instruments need to cope with issues of phrasing with using volume pedals in order to match the classical style of phrasing. With regards to tempo, rock musicians are going to have to play more freely than they are used to when playing rock music. Additionally, they must be open to using different techniques to copy effects normally created by orchestras.

In the next chapter we will discuss a variety of ideas used in arranging the separate movements. The drive for originality and the attempt to take a unique approach is critical when arranging a piece such as *Kindertotenlieder*. However, change for change's sake will not serve the piece or Mahler. In the end it is crucial that this piece retain its integrity and classical meaning.

CHAPTER IV.

Arrangement considerations and analysis

This section considers important characteristics and qualities of *Kindertotenlieder* that inform the arranger of essential elements crucial to this arrangement's success. The connection of text to music was an extremely important detail for Mahler. With regards to writing music to text Mahler says, "...with me, the melody always grows out of the words, that the words, so to speak, create the melody, never vice versa."⁴¹

This current study owes a large debt of gratitude to Peter Russell for writing his book, *Light in Battle with Darkness*. He writes at length of Mahler's constant struggle, particularly with the *Kindertotenlieder*, with writing music in order to make sense of humanity's constant struggle between light and darkness. While writing this arrangement, this point serves as a constant reminder to what this music conveys in regards to Ruckert's text. This translates into paying close attention to different timbral characteristics as well as dynamic issues that are raised during the arrangement and analysis process. This is particularly crucial in this case due to the fact there is no voice in the arrangement, anything that can be done to bring out the necessary elements of the text should be encouraged. This is realized through the bass's use of articulation and timbre.

When writing this arrangement, it is important to keep in mind dynamics through the use of orchestration. One must consider Donald Mitchell's argument about *Kindertotenlieder's* songs having one slow arch from *piano* to *forte* back to

⁴¹ Russell, *Light*, 23.

piano though the course of the five songs, respectively. That the work looks "like the conventional hairpin (crescendo and decrescendo) might serve very well."⁴²

The crescendo leads thru to the first half of the fifth song, *In diesem Wetter*, while the decrescendo falls back to *piano* in the lullaby section of the same song.

1. Nun will die Sonn' so hell aufgeh'n.

The tempo indications for this movement are 'slow and melancholy, not dragging.' Many of the main musical phrases in this first movement dynamically crescendo to a high point before dying down to nothing. Much of the musical material follows this pattern. Mahler's tempo indication *not dragging* reveals that despite the sad and somber sound of the movement that positivity awaits if we do not allow ourselves to get bogged down by our feelings. Contemplating the subject matter of the piece, this may seem like a terribly sad song, indeed the music sounds that way. However, of all Ruckert's poems this one may have the most positive message. When played with the steady rhythm the tempo indication asks for, there is a message of unrelenting hope that the text conveys. Here is Ruckert's text to *Nun will die Sonn' so hell aufgeh'n*:

***Now will the sun rise as brightly,
as if no misfortune had befallen in the night!
The misfortune befell only me alone!
The sun, it shines on everything!
You must not enfold the night in you,
You must flood it in eternal light!
A little lamp went out in my tent!
Hail to the joyous light of the world!***⁴³

⁴² Mitchell, *Gustav*, 91.

⁴³ Gustav Mahler. *Kindertotenlieder*. New York: Dover Publications, 1990.

While poetry can be quite subjective, it seems clear the main focus of this text is about keeping one's head up in the face of sadness. No matter what happens in life, every day, rain or shine, the sun rises and floods the world with light. Russell affirms this song as the first choice in this cycle "because it so strikingly moves from the immediacy of loss and lament to emotional resolve and finally optimism,"⁴⁴ This interesting statement is cloaked in irony because Mahler seems to make this an extremely sorrowful sounding movement.

The first song opens and closes in D minor, many of the melodic passages are drenched with sadness. This should come as no surprise considering Mahler gives the tempo indication as slow and melancholy. One of the most haunting realizations about this movement, as well as the piece as a whole, is Mahler's use of space and how much of it is found throughout. This is especially true of this first movement and needs to be the focus of performing this arrangement. Paying close attention to the slow rigidity of the openings of phrases is crucial to the melodic development found inherently throughout this work.

It is common for orchestral pieces to open with a *forte* tutti chord. This can be heard in Mahler's *Das Lied Von Der Erde* or his *Sixth Symphony*. Contrary to normal practice, *Kindertotenlieder* opens the movement with two solo voices, an oboe and French horn playing two solitary contrapuntal lines. This duet serves as a music history lesson. These two individual, separate voices start off in sixteenth century counterpoint with one another. In the first two measures, a series of falling diminished fifth intervals in the oboe characterizes a somber outlook. These two separate voices combine on beat three with the interval of a perfect fourth

⁴⁴ Russell, *Light*, 91.

reminiscent of renaissance harmony. The eighth note on beat four of the second measure breaks the sacred rule of classical counterpoint, no parallel octaves. Following this, these two lines transform themselves into homophony as the horn line moves to a functional bass line against the oboe's sorrowful sounding melody. In a simple four-measure introduction, Mahler spans over 200 years of musical history!⁴⁵

Langsam und schwermütig; nicht schleppend.

2 Flöten.
1 Oboe.
2 Clarinetten in B.
Baß-Clarinete in B.
2 Fagotte.
Horn I in F.

Example 11:
Gustav Mahler *Kindertotenlieder*, *Nun will die Sonn'* opening.

These lines introduce the singer who is talking about the pain of losing a child. Solitude seems to rule the sonic landscape. The prevailing rhythm is made up of quarter notes containing lots of poignant chromatic inflection that impart a sense of starkness. A harp is added in the second line of text with a pedal A on the off beats adding forward motion to the melodic figure. D minor moves to D major at the end of the text line before returning to D minor. It is in this style that

⁴⁵ I would like to thank Dr. Ian Krouse for pointing out these interesting details in the first movement.

the movement moves back and forth. The song has a bleak outlook; it looks at a miserable existence where disaster plagues our lives. This is all juxtaposed with a message of hope.

With changes in instrumentation and rhythmic impetus, the music gives the listener hope, even though there is a melancholic, lonely quality throughout, there is also hope. In light of sounding sad, this beautiful lament points to sorrow in the consolation of warmth. Keeping this juxtaposition between the two sections of this first movement is very important in keeping the integrity of this movement alive.

The arrangement opens with the guitar and viola sharing the oboe line as the electric bass plays the French horn line. The vibraphone enters in the second section, the section of hope where the harp plays eighth notes. The one artistic liberty taken here is the drummer beating the bass drum with the rhythm of a heartbeat, a little text painting.

The image displays a musical score for Example 12, starting at measure 12. It consists of five staves. The top staff is a treble clef staff with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The second staff is a bass clef staff. The third staff is a bass clef staff with a key signature of one flat and a 4/4 time signature, featuring a rhythmic pattern of eighth notes. The fourth staff is a bass clef staff with a key signature of one flat and a 4/4 time signature, showing chord symbols: D₉/A, D/A, E₉/A, A_m⁷, F₉/A, and G_m. The fifth staff is a bass clef staff with a key signature of one flat and a 4/4 time signature, showing a rhythmic pattern of eighth notes.

Example 12:
Mahler *Kindertotenlieder*, *Nun Will di Sonn,* mm. 12-16. arr. Matthew Cory

Much of the same mood and feel is established in the next two lines, with the exception of a little foreshadowing with the harp and cello eighth notes during an expressive French horn line. The electric bass is assigned the moving eighth notes as the heartbeat is again expressed in the bass drum.

The climax of the movement comes after the sixth line of text; 'you must flood it in eternal light.' There is a tempo indication to play expressively animated; the 'not dragging' direction is reiterated as well. A complex, steady stream of chromatic eighth notes present themselves over a D pedal in the cello and harp. It is at this moment where this arrangement really establishes itself as a piece of fusion and the classical music listeners' ears are thoroughly jolted. Upon the entrance of these eighth notes in the viola, guitar, and electric bass, the drums enter with a rock/grunge beat that greatly increases the dynamic of the ensemble. The different timbre of distorted electric guitar combined with an open hi-hat grunge drumbeat completely changes the feel of this piece of music.

The image displays a musical score for Example 13, spanning measures 59 to 64. The score is arranged in a system with six staves. The top staff is for Contrabass, with measures 59, 60, 61, 62, 63, and 64 marked above it. The second staff is for Viola, showing a complex, chromatic eighth-note line. The third staff is for Vibraphone, with a few notes appearing in measures 63 and 64. The fourth staff is for Drum Set, featuring a 'grunge' drumbeat with a steady eighth-note pattern. The fifth staff is for Electric Guitar, marked with 'Distortion' and 'ff' (fortissimo), playing a complex, chromatic eighth-note line. The sixth staff is for Electric Bass, also marked with 'ff', playing a similar chromatic eighth-note line. The overall mood is intense and expressive, characteristic of a rock/grunge fusion.

Example 13:
Mahler *Kindertotenlieder*, *Nun will die Sonn'*, mm. 59-65. arr. Matthew Cory

In the original version there is a fluctuating despair created by the violin's chromatic journey that is free to breathe albeit a slight pause throughout its eighth note figure. In this arrangement, the rhythmic regularity the drums bring to the mix make the eighth notes much more metronomic. This imparts to the line a relentless manic feel that pervades this whole section. The guitar player clicks a distortion pedal sounding as if we are listening to a grunge band. Here, it feels as if one is struggling with profound loss and must make sense of the tragedy. [Musical Example of Recital] At the close of this section the lugubrious, sad sounding stepwise oboe (now guitar) brings back the quarter note pulse from the beginning by playing repetitious eighth notes that recall the opening, a bleak outlook on reality where daybreak has yet to happen and the world seems like a dark, foreboding place. It is in this section the 'grunge feel' is most evident. The eighth note figure in the bass line oscillates between minor and major reiterating the ambiguous nature of Russell's assertions of sorrow and light.

Singer Buzz Osborne says of his relation with people, "I have a distrust of humanity. I lost my faith in all those kinds of things a long time ago, probably as a teenager. But that's okay. I understand I'm not normal."⁴⁶ It is the intent of this arrangement to combine Osborne's 'grunge feel' with the irony of Mahler's harmonic content juxtaposed against Ruckert's text into a musical sentiment that speaks to today's younger generation.

The last line spoken in order to process our sorrow, layered thick with irony, 'Hail to the joyous light of the world.' What has been explained as two doorbell chimes that repeat themselves unanswered, the glockenspiel ends the

⁴⁶ Yarm, *Everybody loves our town*, 48.

movement with a solitary D that rings by itself to silence. Christopher Palmer suggests, "Mahler's use of the Glockenspiel was doubtless related to the subject matter of the cycle...these are childlike bells or the kinds of bells that are customarily associated with children."⁴⁷ This translates easily to the vibraphone thereby closing the first movement of the arrangement.

2. Nun seh' ich wohl, warum so dunkle Flammen

*Now indeed I see why you shower
such dark flames on me at many a moment
O eyes! O eyes!
As if it were, in a glance,
to concentrate utterly all your power.
Then I did not suspect, since mists enveloped me,
woven by beguiling destiny,
that the beam would already be returning home
to the place whence all beams come.
You wanted to tell me with your radiance
We would like to stay near you,
but it is denied us by fate.
Only look at us, for soon we will be far away from you!
What are only eyes to you in these days,
in coming nights will be for you only stars.*⁴⁸

The second movement of *Kindertotenlieder* is one of the most melancholic movements in the cycle. Starting with a three-note ascension that recalls his well known *Adagietto* from the 5th symphony, this movement travels through many tempo and key changes that constantly give the listener a glimmer of hope before returning him to the inevitable absence that death ultimately brings.

The slow pulse of the quarter notes gives this sorrowful sounding movement a deliberate apprehensive quality. Given the various sections that change

⁴⁷ Mitchell, *Gustav*, 78.

⁴⁸ Mahler, *Kindertotenlieder*, x.

character due to different keys and tempos, it is hard to imagine this movement sounding any different than Mahler's initial intention. With this in mind, the drums tacet during the second movement. The motion in this movement is primarily created from the vocal line that fluctuates and changes its mood, particularly through key changes and eighth note motion. All these factors point ultimately to the meaning of the text. Russell asserts, "As in all the songs, his musical division match the stanza divisions of the poem, and the poem's two major climaxes of meaning, at lines 7-8, and 13-14, are marked by the song's two major musical climaxes at bars 28ff. and 60ff."⁴⁹

Performing and rehearsing this arrangement has pointed out one distinct difference between classical musicians and rock musicians: musicians who spend most of their time in rock bands are not accustomed to playing pieces whose tempos fluctuate as much as this one does. Melodic figures that dictate the tempo in rock tunes are fairly repetitive throughout the song. It is common in rock music to count out the rhythm before the tune and adhere to it metronomically.

Many times, singers will count off time so the band will know where the tempo is. For example, James Brown will rhythmically scream the phrase '*you can get*' into the microphone three times to show the drummer exactly where and how fast he would like him to enter.⁵⁰ [<http://youtu.be/J4Pg7MOTEEw>] Once the band starts playing, the rhythm for the most part is constant. In stark contrast to James

⁴⁹ Russel, *Light in Battle*, 76.

⁵⁰ "James Brown - Cold Sweat part 1," [May 31, 2010], video clip, accessed May 6th, 2012, YouTube, <http://youtu.be/J4Pg7MOTEEw>

Brown and metronomic playing is 19th century lieder where the music ebbs and flows.

Expressive melodic playing, as well as modulating tempos makes it difficult for these musicians to follow the beat. This is further exacerbated when the same three-note motive that serves as a cue sometimes appears as eighth notes as well as quarter notes. This makes time very hard to distinguish. Instrumental cues are a necessity in order to keep the players on the same page throughout this movement without a conductor.

The image shows a musical score for Example 14. It features a treble clef staff with a tempo marking of 51. The key signature is one sharp (F#). The score includes parts for Vibes and Viola. The Vibes part starts with a quarter note G4, followed by two eighth notes A4 and B4. The Viola part starts with a quarter note G4, followed by two eighth notes A4 and B4. The key signature changes to G minor (Gm) above the Viola part. The dynamic marking is mf.

Example 14:
Mahler *Kindertotenlieder*, *Nun seh'ich wohl*, arr. Matthew Cory

Much of this piece's tempo fluctuations are directly concerned with the melodic content. Whether the ascending three-note figure is present in the violins, voice or clarinet, tempo and dynamics are dictated based on what is happening with that particular figure. With help from abrupt key changes, sometimes beginnings of musical phrases dictate differences in tempo. These factors make performing this movement for this instrumentation without a conductor challenging at best. Listening is crucial. Tempo and instrument cues become a key factor for helping musicians understand where the rest of the group is.

The image shows a musical score for five instruments: Voice, Viola, Vibraphone, Electric Guitar, and 5-String Electric Bass. The score is in 4/4 time with a tempo marking of quarter note = 51. The key signature has two flats (B-flat and E-flat). The Voice part has a simple melody. The Viola part has a more complex line with dynamics *f* and *mp*. The Vibraphone part has a rhythmic pattern. The Electric Guitar part has a melodic line with a 'CLEAN REVERB SOUND' instruction. The 5-String Electric Bass part has a bass line with dynamics *mf*. There are also 'VIBES:' markings and a 'VIOLA: Gm' marking.

Example 15:
Mahler *Kindertotenlieder*, *Nun seh' ich wohl*, arr. Matthew Cory

Russell makes a fascinating point about this three-note phrase. He says:

But at its opening appearance the figure also echoes, surely deliberately, the very last vocal phrase of the first song, at -licht der Welt! Its first three notes can still be heard in D minor, and only the sforzando chord and the extra rise to E flat suggest the new tonality... This use of a repeated note-pattern to make a musical connection between the end of one song and the beginning of the next is, as we shall see, a consistent technique of the cycle as a whole, contributing to its musical continuity.⁵¹

The insight into this three-note motive gives this figure special meaning the performer can focus on in its performance.

Mahler's use of instrumentation is fascinating. The nature of this music is fairly bare, the voice sings a simple melody with very little rhythmic fluctuation, long legato passages outlined with different shades and timbres ever casting di-

⁵¹ Russell, *Light*, 77.

verse colors to Ruckert's lines. 'Now indeed I see why you shower such dark flames - on me at many a moment. O eyes! O eyes!' When the voice enters in measure five, the woodwinds accompany the melody as the harp outlines the harmony with ascending rhythmic arpeggios. As the flute comes to rest, the bassoon enters in measure ten and with the clarinets crescendo to the downbeat of measure eleven emphasizing the line, 'O eyes!' The strings enter and in measure twelve a single descending line in the viola sets up the repeat of the line, 'O eyes.' As the phrase dies, the violin and cello join together in measure fourteen for the familiar three-note ascension that leads to the first key change, from E flat major to C major in measure fifteen.

Russell points out an interesting detail surrounding the harp's use in *Kindertotenlieder*. He states that, "rising arpeggios on the harp signify the coming light."⁵² He later states in agreement with Edward Kravitt's suggestion that "the harp in the *Kindertotenlieder* and elsewhere is associated with death, the conflict is more apparent the real, since death in the *Kindertotenlieder* is identified with the experience of light."⁵³ This theory poignantly asserts itself in this C major parallel universe. The voice sings 'As if it were in a glance, to concentrate utterly all your power.' The harp plays rising eighth note arpeggios, the woodwinds return with whole notes, all ears are on the voice that sings ascending and descending quarter notes with a *dolce* indication. Many interpretations of this song greatly push the tempo in this momentary happy place of C major. Returning to

⁵² Russell, *Light*, 72.

⁵³ *Ibid*, 72.

the original tempo and key signature in measure twenty-two, things revert back much to how they were at the beginning.

In measure twenty-six there is a beautiful oboe line that clarifies the meaning of the line 'woven by beguiling destiny,' in two-part counterpoint against the vocal line. The end of this line 'that this beam would already be returning home to the place, whence all dreams come.' In measure twenty-nine we return to C major. In measure thirty-one, the orchestra finally plays a tutti chord exactly where the text references the place where all dreams come. As this majestic sounding tutti fades away, the familiar three-note motif comes back, this time accompanied by a haunting four note division in the violas in measures thirty-six. These lonely, closed G7 and Db7 chords have a particularly plaintive sound giving way to the most intimate moment of the movement. Normally, these three quarter note half steps are followed by a half-note whole step, which promptly ends the figure. This five-note gesture repeats itself many times throughout the movement. In measure thirty-nine the familiar figure returns this time answered by a B-flat pedal in the double basses and timpani. This B-flat major seven chord stretches over two measures while the singer and first violins play a beautifully intimate half note ascension that resolves itself to the pastoral sounding key of D major in measure forty-two. Here in D major, our sonic landscape completely changes. The harp returns with D major arpeggios in sixteenth notes, the basses are playing pizzicatos on the fifth of D major, the familiar sound of flutes and clarinets return flanked by a bassoon holding down the leading tones as the vocal line sings, 'You wanted to tell me with your radiance: We would like to stay near

you.' Here, Mahler's intimate restraint as well in the treatment of this important phrase is nothing short of genius. Short lived however, in measure fifty we return to minor. The text says, 'but it is denied us by fate! Only look at us, for soon we will be far away from you. ' The music returns to C major one last time in measure sixty-one for one final attempt at redemption where the protagonist accepts their fate, 'What are only eyes to you these days, in coming nights will be for you only stars.' To this end, we return to our original key of C minor. The basses play their lowest note, the harp plays a C minor sounding chord of sorts as the familiar woodwind trio of flute and clarinets and bassoon close this lingering movement of genius.

Scoring this movement for this ensemble is particularly challenging when one takes into account all the details this score presents. How to convey the expressiveness of the text through this instrumentation becomes tricky. As in the original version, the familiar concept of less is more becomes a paramount issue. Space must be present in order for these musical phrases and ideas to take root.

In this arrangement differences in register *must* be present to make up for the lack of different sounding timbres available to us. It is imperative for the guitar and bass to phrase with the viola and vibraphone, they must use a volume pedal on their whole note chords outlining the harmony, phrasing with the viola or bass or whatever melodic content is present.

Additional techniques are used in the electric instruments to achieve text painting. The guitar bends its neck to produce a slow oscillating vibrato at the forte arrival chords. The bass uses high harmonics in addition to his foundational

role to produce concepts of dreams and stars. All of this in conjunction with earlier stated ideas of tempo and space can help bring this complex, wonderful movement to life.

3 Wenn dein Mutterlein.

*When your dear mother
comes in the door,
and I turn my head,
look at her,
my glance falls first
not on her face
but on the place
closer to the threshold,
there where your
dear little face would be
if you, bright with joy,
came in with her
as usual, my little daughter!
When your dear mother
comes in the door
with her candle's glimmer,
for me it is as always
when you would enter with her,
slip into the room
behind her as usual!
You, too quickly,
too quickly extinguished gleam of joy
in your father's cell.⁵⁴*

This song appears halfway through the cycle and is the most sorrowful of Mahler's five songs. It is the one poem of this cycle that is primarily a lament. The song is written in a musical form that Mahler himself dismisses for the most part. It is well known that Mahler preferred through-composed tunes to strophic settings. Summarizing his compositional style, Mahler states,

I recognize a perpetual evolution of the song's content, i.e. through-composition as the true principle of music. In my writing, from the very beginning, you will no

⁵⁴ Mahler, *Kindertotenlieder*, xi.

*longer find any repetition from stanza to stanza, for the reason that music is governed by the law of eternal evolution, eternal development.*⁵⁵

Of all the songs in this cycle, *Wenn dein Mutterlein* is the most strophic of all and follows a very consistent harmonic path in conjunction with the text. The root motion in the bass line is another variation uncharacteristic of Mahler's style, following a strict I-V-I pattern that is very homophonic in nature. Chief among Mahler's attributes as a composer is his adherence to the principles of two-part counterpoint. This strophic setting with a melody set against a harmonic bass line seems to contradict Mahler's principles and beliefs in music. Here, the song cycle pivots around a text that offers no hope. Is Mahler alluding to this, the most forlorn of all his chosen texts of the cycle, having a pessimistic view in comparison with the other songs? This brings up an interesting point, one that affirms Peter Russell's assertions of this cycle's underlying message of hope. This song, wedged in the middle of offerings of light and of hope, has a pervading darkness that stands alone in between the more through-composed songs of *Kindertotenlieder*.

As the tempo indication dictates, this movement is heavy and muffled. Fighting through the thud of the bass line is a beautiful English horn line that, with an accompanying bassoon melody, meanders around repeating tied notes that end on suspensions resolving in the next bar. This meandering melody is traded between the English horn, the oboe and flute. The melody in this movement is extremely repetitious in nature. Similar to the opening English horn motive, the

⁵⁵ Natalie Bauer-Lechner. *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, ed. Herber Killian. *Mit Anmerkungen und Erklärungen von Knud Martner. Revidierte und erweiterte Ausgabe*. (Hamburg: Karl Dieter Wagner, 1984), 136.

Vocal line opens up with a one-measure phrase comprised mainly of fourths that repeats itself in the following measure. In measure seventeen, the vocal line returns to the first line of text as in the beginning.

The unifying theme of this movement seems to be the unrelenting quarter note bass line plucked by the cello and the harp. These quarter notes seemingly represent the mother's footsteps as she walks through the door. Stated simply and with a steady rhythm, these quarter notes seem to hold the piece together as well as add a real sense of forward motion to the tune. The simplicity of this figure seems to point all our attention to the line in the English horn and oboe that seemingly alludes to the father noticing the child's absence as the mother walks through the door. A third line exists in the bassoon that complements the main melodic figure. Closer examination of the text would suggest that this line represents the father's bleak outlook on life, as he stares at the now vacant spot where his child once stood.

3 Wenn dein Mütterlein

The musical score is for the third movement, 'Wenn dein Mütterlein', from Mahler's *Kindertotenlieder*. It is in 4/4 time and B-flat major. The tempo and mood are marked 'Schwer, dumpf.' (Heavy, Dull). The score includes parts for 2 Flöten, 1 Oboe, 1 Engl. Horn, 1 Clarinette in B., Baß-Clarinete in B., 2 Fagotte, 2 Hörner in F., Harfe, Viola, Singstimme, Violoncell, and Baß. The bassoon part features a prominent melodic line starting in measure 19, marked with *pp* and *espr.* (espressivo). The cello part is marked *pizz.* (pizzicato) and *p* (piano). The score shows the instruments' entries and their interaction with the vocal line.

Example 16:
Mahler *Kindertotenlieder*, *Wenn Dein Mutterlein*.

A quartet made of two bassoons and two French Horns placed in measure nineteen abruptly interrupts the singer in the middle of the line, 'not first on her face-' in reference to his wife's face.

Etwas bewegter.

Etwas bewegter.

Example 17:
Mahler *Kindertotenlieder*, *Wenn Dein Mutterlein*.

Time seems to stop abruptly as the texture of the movement is completely transformed. In measure twenty-one the vocal line re-enters and builds towards the twenty-fifth measure to a F-natural sung loudly. The violists play a divided line, the bass clarinet accompanies the two bassoons while the flute accompanies the singer. The line slowly reverts back to piano in measure 33 where we are left as in the beginning with all the familiar timbres from the opening se-

quence. At the return they seem a bit more intensified as the pizzicato has moved from the celli to the basses together with octaves in the harp. This entire sequence repeats itself to a similar shaped stanza that ends with the text reminding us that the child has been taken from the father, 'You too quickly extinguished gleam of joy from your father's cell.' The movement ends on a C minor chord played by the celli, harp, French horn, bassoon, clarinet, and English horn.

In my arrangement, it is important to mirror the bass line treatment of this movement. Same attention to the heavy, repetitive nature of the bass line must be adhered to in order to get this same feeling throughout this movement. Just as the celli's bass line at the beginning is the foundation of the movement, the electric bass's bass line is very steady throughout. The drum has been given the bass part to the score so he can see what the bass motion of the piece is. Just as a jazz drummer would listen and play by ear, the drummer plays around the bass line adding support where needed:

The musical score for Example 18 consists of six staves. The first staff is a vocal line starting with a fermata and then moving into a 3/2 time signature, then changing to 4/4. The second and third staves are for a string section (violin and viola), with dynamics *p* and *p MOLTO ESSE*, and tempo markings *A TEMPO* and *p MOLTO ESSE*. The fourth staff is for a piano, with dynamics *p* and *p MOLTO ESSE*, and tempo markings *A TEMPO* and *p MOLTO ESSE*. The fifth staff is for a guitar, with dynamics *p* and *p MOLTO ESSE*, and tempo markings *A TEMPO* and *p MOLTO ESSE*. The sixth staff is for a bass line, with dynamics *p* and *p MOLTO ESSE*, and tempo markings *A TEMPO* and *p MOLTO ESSE*. The score is marked with a box containing the number 7 at the beginning.

Example 18:
Mahler *Kindertotenlieder*, *Wenn dein Mutterlein*, arr. Matthew Cory.

As the other instruments in this arrangement weave through different textures, the electric bass with the addition of the drums help to create a texture similar to the feel of a walking ballad from 1950's jazz music.⁵⁶

[<http://youtu.be/KeCmvnzcECQ>] With exception of the digression from the main feel of the piece at measure nineteen, this piece should emphasize the relentless feel of a steady pulse through this treatment in the bass and drums. The dichotomy of this rhythm section juxtaposed against the other instruments legato lines provides the necessary elements to make this movement work. The vocal line is stated as plainly as possible to emphasize the day-to-day agony the father experiences after the loss of his child. The more legato and non-vibrato this section is played by the double bass player exacerbates this fact when the repetitious static nature is compared to the tremendous expressive quality this line creates starting at measure twenty-one. Switching back and forth between these two sections creates an uncertainty that ultimately points to the bleak quality found in this movement.

4. Oft denk' ich, sie Sind nur ausgegangen!

*Often I think they have merely gone out!
Soon they will return home!
The day is beautiful! Oh, don't be anxious!
They are only taking a long walk.
Yes, surely they have merely gone out
and will now return home!
Oh, don't be anxious, the day is beautiful!
They are only taking their walk to yonder height!
They have only gone on ahead of us
and won't be longing for home any longer!*

⁵⁶ "Hank Jones, Ray Brown, Buddy Rich - Ad lib" [May 6, 2008], video clip, accessed May 7th, 2012, <http://youtu.be/KeCmvnzcECQ>.

***We will overtake them on yonder height in the sunshine!
The day beautiful on yonder height!***⁵⁷

This is perhaps the warmest and most subtly ironic movement contained in the *Kindertotenlieder*. While the text in this movement is largely optimistic, fluctuation between major and minor modes helps to create an apprehensive feeling that pervades the entire movement. The only movement of the *Kindertotenlieder* set in a major key (E-flat major), the movement creates a feeling of assurance starting with an interval leap of a major sixth in the French horn and violins, this helps to change the sonic landscape thus far dominated by minor modes.

At the vocal's entrance the familiar major sixth is changed to minor and thus begins our perceptual change that everything is not exactly right. In the third and fourth line of text, the vocal line expresses 'the day is beautiful, don't be anxious, they are only taking a long walk.' While the text is filled with hope, the melody outlines minor harmonies and diminished chords. There is an interesting syncopated rhythmic line present in the cello throughout the movement. The constant syncopation of this line helps create tension in this song pointing to the irony found in this text.

While the bulk of the orchestration is built upon long quarter note phrases, there is a syncopated eighth note cello line that persists throughout the movement creating a feeling of restlessness. This line can be very unsettling. The juxtaposition of these two forces creates a positively ambiguous atmosphere. When the positive message of the text is added to this musical background the result is rather unsettling. The closer the listener identifies with the text, the stranger this

⁵⁷ Mahler, *Kindertotenlieder*, xi.

piece seems. As in other movements of *Kindertotenlieder*, there exist two alternating orchestras. In the third and fourth line, the syncopated bass drops out completely leaving the upper strings with the flutes and the bassoons playing notes in their upper register as the singer says, 'O don't be anxious, the day is beautiful, they are only taking their walk to yonder height.'

As the bass line re-enters in the cello, things feel as they were before, filled with uncertainty. The minor modes ultimately point to the cruel reality that things are not fine, that our protagonist is perhaps too optimistic.

11

wer - den sie wie - dernach Hau - se ge - lan - gen! Der Tag ist schön! O, sei nicht bang! Sie ma - chen nar ei - nen wei - ten Gang.

17

schön! O, sei nicht bang! Sie ma - chen nar ei - nen wei - ten Gang.

Example 19:
Mahler *Kindertotenlieder*, Oft denk' ich, mm 11-22.

The limitations of the double bass and the smaller instrumentation make translating this movement an interesting puzzle. Fewer timbral options available for both the ensemble as well as soloist make pointing out the subtle irony of the text challenging. Two things are seemingly needed in order to make this move-

ment work, sound and tempo. This movement played in a fast drum and bass style, provides a relief to ears fatigued by slower tempos. Not only the tempo of the song but also the timbre of the drums, which haven't really played a full drumbeat since the middle of the first movement, provide a welcome change that works strangely enough in a way one might not suspect. The repetitious bass line in the cello when given to the electric bass adds a more pointed, syncopated feel that intensifies the rhythm. With the typical drumbeat inherent in drum and bass music complement each other rather well. By and large this is an improvised type of drumming, so the drummer has been given the bass cues in their part as to know when a break may occur in the heavy syncopated feel. A fusion of these two styles of music creates a unique form of chamber music, one not easily forgotten.⁵⁸ [http://youtu.be/tuJ-Mw_Fq5l] Whether or not the listener agrees with the complete change of rhythmic landscape, gives validity to the irony this text seems to convey.

As the arrangement takes overall liberties in regards to tempo and rhythmic fluctuation, it does also with background accompaniment as well. Such radical change of style in the drums creates more opportunities to play around with rhythmic variety in the guitar, both rhythmically as well as with the timbre. At measure thirteen, the guitar explosively plays eighth notes with distorted power chords. These chords are accented at the top of the beat, falling away in groups of four notes.

9

⁵⁸ "Kindertotenlieder 4th and 5th movements, arranged for double bass," [May 11, 2012] video clip, YouTube, accessed May 11th, 2012, http://youtu.be/tuJ-Mw_Fq5l.

The image shows a musical score for Example 20, consisting of six staves. The staves are labeled: Alto, Viola, Vibraphone, Drum Set, Electric Guitar, and 4-string Bass Guitar. The score includes measures 9 through 15. The Alto part has a melodic line with some rests. The Viola part has a more complex melodic line with slurs. The Vibraphone part has a rhythmic pattern. The Drum Set part has a steady beat. The Electric Guitar part has a chord progression: Ebm, Eb, Db, Db7, Gbm. The 4-string Bass Guitar part has a rhythmic pattern. The score includes various musical notations such as notes, rests, slurs, and dynamics like 'f'.

Example 20:
Mahler *Kindertotenlieder*, *Off denk' ich*, arr. Cory, mm 9-15.

In light of the changes in this movement, the viola part adheres closely to the original score tying this arrangement to the original. After all, we still want the audience to know it is Mahler's *Kindertotenlieder* that they are listening to!

5. In Diesem Wetter!

*In this weather, in this tumult,
I would never have sent the children out,
they have been carried, carried out.
I could say nothing about it.
In this weather, in this storm,
I would never have let the children out.
I feared they would fall sick,
those are now vain thoughts.
In this weather, in the horror,
I would never have let the children out.
I worried that they would die tomorrow,
that is nothing to worry about now.
In this weather, in this horror!
I would never have sent the children out.
They have been carried out,*

***I could say nothing about it!
In this weather, in this storm, in this tumult,
they are sleeping as though in their mother's house,
frightened by no storm,
sheltered by God's hand,
they are sleeping as though in their mother's house.⁵⁹***

When compared to the relative sparseness of the preceding four movements, the opening of the fifth movement is a virtual Wagnerian storm. The accented descending bass line of quarter notes tumultuously marches, as the upper strings, flutes and harp play a syncopated sixteenth note figure filled with fear. This is created by the pizzicato in the 1st violins, especially when juxtaposed against the English horn and oboe solo that starts at measure three outlining a D minor triad, the key of this movement. In a classic *sturm un drang* style, this movement opens up with a dramatic storm sequence.

⁵⁹ Mahler, *Kindertotenlieder*, xi.

5 In diesem Wetter!

Mit ruhelos schmerzvollem Ausdruck.

The musical score is for the fifth movement of Mahler's *Kindertotenlieder*, 'In diesem Wetter!'. It is in 4/4 time and features a variety of instruments. The score is divided into two systems, each starting with the instruction 'Mit ruhelos schmerzvollem Ausdruck.' (With restless, painful expression). The instruments listed on the left are: Kleine Flöte, 2 Flöten, 2 Oboen, Engl. Horn, 2 Clarinetten in A, Baß-Clarinetten in A, 2 Fagotte, Contra-Fagott, Hörner I, II in F, Hörner III, IV in F, Harfen, Pauken, Glöckchen, Tam-tam, Violine I mit Dämpfer, Violine II mit Dämpfer, Viola mit Dämpfer, Singstimme, Violoncell mit Dämpfer, and Baß mit Dämpfer. The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, *ppp*, *molto espr.*, *sempre p*, and *arco*. The vocal line (Singstimme) is present in the lower system, with lyrics in German.

Mit ruhelos schmerzvollem Ausdruck.

Example 21:
Mahler *Kindertotenlieder: In diesem Wetter!*

One can see the clouds and hear the thunder. In measure twelve, the French horns play a loud descending eighth note figure that entering on the off beat producing a thunder-like sound. The voice enters in measure eighteen and for the first three stanzas sings of the guilt and regret for letting the children out. Whether in the cellos, flutes, or oboe there is a persistent wailing through this piece that sounds similar to screaming.

Mahler's alternating orchestras are used throughout the first half of this song between the singer and the orchestra. When the singer stops singing, there is usually a short instrument solo of two measures that alludes to the drama created by the text. The severity of the text is stressed by constant chromatic downward figures that have an oppressive quality to them.

This is a song filled with fear, self-hatred, anger, and regret. A momentary key change in measure forty-one, the father sings, 'I fear they will fall sick, those are now vain thoughts.' thus mentioned, the relentless storm returns with crushing regularity. The father expresses worry about the children dying tomorrow. During this lament, the violin plays a half note figure followed by the similar descending four-note figure this time in eighth notes. The cello joins in and repeats the figure three times as if the parents are repeatedly cursing themselves. Chromatic movements across the woodwinds crescendo throughout the orchestra as a drum roll on the timpani culminates in measure eighty-six. These motives stress the lines of text, 'they have been carried out, I could say nothing about it!' The crescendo builds to the loudest moment of the entire song cycle. In measure ninety-three the piccolo sounds with a harmonic 'A' in the cello, as if the mother is screaming at the sight of the unthinkable. This is answered by a descending chromatic passage in the strings expressing the powerlessness of these situations. The scream is heard one more time again answered by a chromatic descending eighth note passage this time starting a half step higher further reiterating the futility of the situation. The scream, now losing steam, is transferred

to the violins in *piano* and it sounds as if the parent has finally tired and can scream no longer.

The entire orchestra comes to a halt in measure ninety-nine. The upper strings, a celeste, and a solo French horn are the only instruments left. With them, we experience a sense of calm, of acceptance as the song modulates to D major. Ascending to heaven on the wings of the French horns, the clouds part just in time to show us a beautiful sunset where finally we feel as if the children are being comforted. The opening line of text is repeated but this time it is answered with the comforting thoughts of children sleeping 'as if in their mother's house.' Flutes play what may be one of the most powerful text painting lines in musical history in measure 112 as the mother repeats the poignant line, 'as if in their mother's house.'

A fermata in measure 118 over the phrase 'sheltered by God's hand' ushers in the basses and harp on a low D pedal as the parent repeats, 'they are sleeping as in their mother's house, as in their mother's house.' The French horn plays a lovely solo line which is joined halfway through with a beautiful contrapuntal line from the solo cello as the orchestra closes the piece over a *pianissimo* D major chord. The tonic is repeated five times. In between these restful chords the celeste and strings play contemplative eighth notes figures, outlining the chords in sixths, the last time in quarter notes, slowly pulling Mahler's ascension to heaven sequence to a stop. In the pastoral, peaceful key of D major this lullaby sings itself to sleep.

Pointing out the dichotomy between the two sections is the primary concern in this movement. In bringing this movement to life, extreme frustration and anger must be the focus of the ensemble. Loud volume, lots of distortion, grunge drumbeats must be present at the top before the double bass enters.

The musical score is arranged in six staves. The top staff is for Viola, marked with a tempo of ♩=120, a pizzicato (pizz.) instruction, and a fortissimo (ff) dynamic. The second staff is for Vibraphone, also marked with a fortissimo (ff) dynamic. The third staff is for Drum Set, with the instruction 'HEAVY GRUNGE BEAT:'. The fourth staff is for Alto, marked with a tempo of ♩=120. The fifth staff is for Jazz Guitar, marked with 'DISTORTED:' and a fortissimo (ff) dynamic. The bottom staff is for Electric Bass, also marked with 'DISTORTED:' and a fortissimo (ff) dynamic. The score shows a complex interplay of textures, with the bass and guitar providing a descending line while the drums and other instruments create a dense, aggressive sound.

Example 22:
 Mahler *Kindertotenlieder: In diesem Wetter!* arr. Matthew Cory.

In regards to the double bass entrance, the instrumentation must make way for the melodic content to get through the thick textures of distortion, but the oppressive feeling must still be present. This is primarily the concern of the drummer whose grunge drumbeat will cover up the melody line present in the double bass. Short explosions of sound are needed to bring out the backbeat, yet there must be space as well. Repetitious eighth note patterns on cymbals are discouraged.

The descending line in the bass and guitar must be relentlessly present, the ensemble must not let up from the oppressive nature of the descending line. It is through this line the tension of the melody can be felt. The electric bass, drums, and electric guitar rest as the piece changes keys halfway through the

song. As the tempo moves from *molto agitato* to a lullaby, the vibraphone, viola, and bass play a trio that reminisces a child's bedtime story.

The image displays a musical score for four instruments: Viola, Vibraphone, Drum Set, and Alto. The score is written in 3/4 time and features a key signature of one sharp (F#). The Viola part (top staff) begins at measure 100 and consists of a melodic line with various note values and rests. The Vibraphone part (second staff) provides a rhythmic accompaniment with a repeating eighth-note pattern. The Drum Set part (third staff) shows a simple rhythmic pattern with a blue box highlighting the first measure. The Alto part (bottom staff) plays a melodic line that complements the Viola's melody. Measure numbers 100, 102, 104, 106, and 108 are indicated at the beginning of their respective measures.

Example 23:
Mahler *Kindertotenlieder: In diesem Wetter!* arr. Matthew Cory, mm 100-106.

Gone is the forward motion in the electric instruments replaced by *molto espressivo* in the viola and bass as the song comes to an end. The electric bass and guitar gently add the harmonic bottom as soon as the melody line, 'sheltered by God's hand' passes. The electric instruments close the piece with their volume pedals as the viola decrescendos to *niente*.

Afterward

The most important detail to a successful performance of this arrangement is achieved through balancing dynamics and note lengths between the electric and acoustic instruments. This aspect should not be overlooked. It is the distinct blending of these instruments and music styles that makes this arrangement

unique. Musicians unfamiliar with the articulations and phrasings of classical music must be willing to listen and adjust to one another in the ensemble. The electric guitar and electric bass can easily overpower the viola, double bass, and vibraphone's attempts at phrasing. Working together as an ensemble, being flexible with the arrangement, and above all listening- are the key ingredients to this arrangement's successful interpretation.

CHAPTER V.

Double Bass and the Human Voice

When people critique the *Kindertotenlieder*, the focus is generally on the vocal line. The human voice and its interpretation to Mahler's music are the most closely studied aspects. Throughout this cycle it is important the double bass player simulate the effect of the human voice. This can be achieved through projection, connection of notes, consistency of vibrato, phrasing, and the overall timbral quality of sound one gets from different bow strokes. The sound of bow strokes translates into arm weight, speed of the bow, and position of the bow to the bridge. Combination of all these elements should maximize the singing quality of sound achieved from the double bass.

In order to hear the double bass melody in conjunction with electric instruments, the bass is amplified in this arrangement. However, bass players should not confuse volume with projection. Projection is the bassist's most important asset giving the instrument the necessary timbre to achieve a singing quality of sound. *This cannot be overstated.* Regarding the importance of sound, Karr says, "The music one plays on the bass must reflect your soul or that which is inside you. The key to opening the door to the real you is your sound."⁶⁰ Maximizing one's sound, playing with a full tone is generally a fundamental mistake overlooked by many contemporary bassists. This requires constant focus and vigilance.

⁶⁰ *Active Bass: the online bass community*, "Up Close and Classical with Gary Karr." (by Laurence Mollerup), <<http://www.activebass.com/i2--Up-Close-And-Classical-With-Gary-Karr>> (May 4th, 2012)

Technical issues may arise while focusing on projecting. It takes extensive practice to play close enough to the bridge while still producing a desirable sound. Additionally, adjusting the speed of the bow directly affects a string player's volume. A faster bow produces more volume while a slower bow stroke brings less volume from the instrument. Lastly, unpleasing sounds will result if bow pressure is not carefully attended to. A bass player's use of arm weight, or downward pressure is especially critical when considering the beginnings and endings of notes. It is very important that string players pay close attention to the weight and speed they apply to the string the closer they play to the bridge. Too much arm weight and the bow grinds into the string stifling the sound, too much speed and a hideous screech is produced. A delicate balance between these three components is essential to produce a big, full sound.

Pedagogy books that focus on classical bass playing stress the bow and its relation to sound. This is usually the first exercise in most instructional books on the subject. Our two most reliable sources of bass pedagogy books, Franz Simandl's *Complete Method for the Double Bass*⁶¹ (c.1874), and Edouard Nanny's *Method Complete*⁶² (c.1931) both reference this as one of the first exercises in playing the instrument.⁶³ The closer one plays to the bridge, the less back-and-forth movement of the vibrating string is in contact with the bow. This produces a more direct and robust sound which resonates in the instrument more loudly than when the bow is pulled across the string nearer to the fingerboard.

⁶¹ Franz Simandl, *Complete Method*, (New York: Fischer, 1874), 6.

⁶² Edouard Nanny, *Complete Method*. (Paris: Alphonse Leduc, 1920), 5.

⁶³ Rodney Slatford and Alyn Shipton. "Double bass." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46437> (accessed May 3, 2012).

Perhaps the greatest example of one producing this desired sound is the American bass player Gary Karr.⁶⁴ [<http://youtu.be/UX2QupcTEiM>] Playing too close to the fingerboard results in a sound that has no direction to the sound. The note is in tune, but there is no richness or depth behind it. The more one practices, the more one learns about hearing this directness of tone. Learning where to place your bow is crucial. Great players like Karr will instinctively move the bow closer to the bridge in search of the desired sound. The speed and weight constantly changes depending on which kind of bow stroke is being asked.

Kindertotenlieder's melodic approach varies from the double bassist's usual solo literature primarily because of the simple long, legato lines found throughout the piece. Bassists are used to long legato lines usually containing large shifts. *Kindertotenlieder* is different because most of the phrases occur within an octave. Many of these melodies are approached from some kind of stepwise descent. This can be misleading; there is a tendency for bass players to confuse simple with easy. Actually, the most simple kinds of melodies are the hardest to play because there is nowhere in the music to hide. The ability to connect notes is vital. One of the key factors in this matter is the consistency of vibrato used throughout the melodic phrases. When one listens to the human voice, we are amazed how singers can hold consistent vibrato through phrases. It is important for bass players to isolate these technical issues and address them separately.

⁶⁴ "Gary Karr - Koussevitsky Concerto - 3rd Mvt." [Aug 23,2008], video clip, YouTube, accessed May 11, 2012, <http://youtu.be/UX2QupcTEiM>.

With consistent practice, scales and arpeggios can improve the bass players facility thereby making it easier to communicate these phrases with the correct amount of consistent vibrato. With good sound production and consistent vibrato being the primary focus, practicing a variety of different slurs within arpeggios on one string can be very beneficial for the bass player.

The Carl Flesch *scale system* originally written for violin transcribed for double bass by Gerd Reinke is an effective tool for any bass player working on shifts. The Flesch technique focuses on most of the common arpeggios found in a given key center. Starting with a major or minor scale, the technique works all three-note arpeggios that share the tonic in common. Starting with a minor i chord, the third is raised to a major I chord. The fifth is then raised a step to a minor vi chord in the first inversion. Next, the fifth of the vi chord is raised a half step making the chord a major IV second inversion. The third is lowered a half step making a minor iv chord. Triplets become sixteenth notes and a diminished chord is played. The last chord played is a dominant chord followed by major scales in thirds. A chromatic scale finishes the cycle. This is repeated in one, two, and three octaves, with a variety of different bow strokes.⁶⁵ This same scale system can be found in Eugene Levinson's book, *The School of Agility*.⁶⁶ Levinson's study contains an extensive use of various fingerings for the different scales and arpeggios in all twelve keys.

⁶⁵ Carl Flesch. *Scale System: Scale Exercises*. Edited by Gerd Reinke. New York: Carl Fischer, 1994.

⁶⁶ Eugene Levinson, *The School of Agility*, (New York: Carl Fischer, 2002).



Example 24:
 Carl Flesch, *Scale System*, ed. Gerd Reinke.

The Flesch exercise is a great tool for training one's left hand to learn shifts encountered in tonal music. This scale technique works the ability to shift and control vibrato simultaneously when practiced slowly with vibrato as the main focus. This is crucial when considering the overall presentation of melodic material. This needs to be *the* focus in order to make this arrangement work.

One of the biggest differences between bass players and singers is their use of vibrato. To be clear, there is no general speed of vibrato that is the correct for any given musical situation. Vibrato is likened to the spice cabinet in the kitchen; different flavors exist for a variety of palates. Normally, bass players execute vibrato at a much slower pace than singers.

Opera singers tend to use a much faster, tighter vibrato than most bass players. Bass players vibrato is sometimes compared to a car warming up on a cold morning, oscillations are fairly slow and uneven. This is in great contrast to the great baritone singer Dietrich Fisher Diskau, whose vibrato could be likened to the purring of a cat, or the hum of a high performance racecar, depending on which musical situation is asked for.

Diskau has interesting things to say about the orchestra and their use of vibrato. Referencing the orchestra's practice of non-vibrato Diskau tells Norman Lebrecht, "*I think instruments try to imitate the vibrato of a singer and the voice has a natural vibrato most of the time. If the singer has a voice then he has a vibrato too and that speaks to the listener. But [now], suddenly, the orchestra is nothing.*"⁶⁷ Diskau makes an interesting point about 'instruments trying to imitate the vibrato of a singer.' This is the fundamental difference between the two schools of classical bass playing today.

If one asks a bass player to list who they are most influenced by, undoubtedly one of the names on the list will be Edgar Meyer or Gary Karr.⁶⁸ These two players have come to represent two different schools of bass playing; Edgar Meyer, for his impeccable intonation and extreme left hand agility, and Gary Karr whose quality of sound and richness of tone is in a world by itself. Meyer uses little to no vibrato; part of his flawless intonation is in part due to this fact.

About Meyer's style Jason Heath says, "it is safe to assume that the majority of bass players approach the bass with a more 'into the string' approach than Meyer."⁶⁹ While this sound works extremely well for Bach transcriptions, or his own works that center around bluegrass music, Meyer's lack of vibrato sometimes leave his romantic performances a little flat. In his double bass blog, Jason Heath

⁶⁷ Igor Toronyi-Lalic, "The war against the war on vibrato." *The Telegraph*, July 25th, 2007. <http://blogs.telegraph.co.uk/culture/igortoronyi-lalic/3686941/The_war_against_the_war_on_vibrato/> (May 1st, 2012)

⁶⁸ Bob Phillips. "An interview with Larry Hurst," *American String Teacher*, August 2011, 40-44.

⁶⁹ Jason Heath, "Thoughts about Edgar Meyer's bass playing." *Jason Heath's Double Bass Blog*, May 4, 2009. <<http://doublebassblog.org/2009/05/thoughts-about-edgar-meyers-bass-playing.html>> (May 1st, 2012).

says of Meyer's vibrato, "Edgar uses very little vibrato. He often doesn't use any at all in his own compositions or in his bluegrass playing, and even in the classical repertoire he tends to use a narrow vibrato in a somewhat sparing fashion."⁷⁰

Karr's use of vibrato closely imitates the human voice. His use of fast, narrow vibrato sounds very similar to a singer's use of vibrato. In an interview with Washington Bass Professor Barry Leiberman Karr says of his bass playing, "My greatest influence probably as a musician started very early and it was from singers, I loved the voice, and I wanted to be a singer."⁷¹ [<http://youtu.be/QUqJONE1Tss>] Indeed it is precisely this singing voice that makes Karr the ideal choice for performing romantic works. Regarding baroque works, Karr can take too much time in a style of music that depends on dancing motor rhythms. This can make Bach's music sound too sentimental for some people's taste.⁷² [<http://youtu.be/P2zqAwHgsU4>] Ultimately, the listener makes this decision.

Upcoming young virtuosi bassists such as Ericson Ruiz (youngest member ever of the Berlin Philharmonic), and Daxun Zhang (Professor of Bass Studies at University of Texas in Austin) are constantly breaking down perceptual barriers of playing styles. These young players have seemingly incorporated both Gary Karr and Edgar Meyer's approaches to playing depending on the variety of musical demands.

When performing the current arrangement, it was necessary to balance issues between playing with a correct 'singing' style and playing with a more open,

⁷⁰ Heath, "Thoughts about Edgar Meyer." (May 1st, 2012)

⁷¹ "An afternoon with Gary Karr Part 2" [August, 4 2008], video clip, YouTube, accessed May 11, 2012, <http://youtu.be/QUqJONE1Tss>.

⁷² "Gary Karr - Kontrabass - J.S. Bach solo suites - 1 - Prelude," [Jan. 12, 2011] video clip, YouTube, accessed May 8th, 2012, <http://youtu.be/P2zqAwHgsU4>.

non-vibrato style depending on which instruments in the arrangement are being utilized at the moment. When the electric guitar and bass are present and playing with drums, using vibrato gets in the way of blending with these instruments that normally do not use vibrato, especially in the 'grunge' style. Given certain tutti sections in the first, fourth, and fifth movements, a singing style of vibrato might hinder the sound the group is looking for. This difference between the two styles can add to a disparity of a piece of fusion like this arrangement. However, for the most part, this arrangement is still a transcription of Mahler's notes and with exception of some timbral changes, should still be performed using a singing style of vibrato. This is especially true during duets with the viola.

The articulation of words can provide some valuable insight into approaching beginnings and endings of notes with the bow. The beginnings of notes and phrases, the amount of space in between notes, how much vibrato to apply throughout each note all make subtle differences in how a melody sounds. Paying attention to detail often makes substantial differences in the presentation of a piece. Words and how they are articulated can provide clues to how a bass soloist might find appropriate ways to approach shifts and vibrato. The great baritone Thomas Hampson says of preparing for *Kindertotenlieder*, "A lot of the re-creative process of an artist, and certainly as a singer singing texts, is in some way to inhabit the essence of the texts, so completely, that as soon as possible I'm not there."⁷³ [<http://youtu.be/QqrhplU0WRI>]

⁷³ "Thomas Hampson on singing Mahler's *Kindertotenlieder*," [Feb. 19, 2010], video clip, YouTube, accessed May 5th, 2012, <http://youtu.be/QqrhplU0WRI>.

Regarding the double bass and the human voice, it is worthy to reiterate; sound is the most crucial element for any bass player, with which it takes years of practice to develop a working relationship. Sound is a combination of three things on the bass, placement of the bow in relationship to the bridge, weight of the bow into the string, speed of the bow against the string. These three variables will allow the bass player to project as much or as little as he or she wishes. Beyond this it is the performers responsibility to be aware of the musical situation present and what musical direction to apply in any given situation. Keeping these issues in mind, the double bass player can convincingly play with a 'singing' style.

CHAPTER VI.

The Modern Day Audience and the use of Multi-Media

In his dissertation titled *If you enliven it, they will come*, Christian Nova argues "...contemporary audiences are generally ill prepared to simply listen to this repertoire and gain anything but a cursory understanding of the music. For many years this repertoire has been overshadowed by opera and is therefore unknown to most."⁷⁴

Regarding the use of multi-media, Nova adds, "Staging, lighting, or the use of other media (film, dance, mime, puppetry or theater) should only be added carefully, and only if it truly enhances an understanding of the music. Otherwise this sort of device runs the risk of becoming a gimmick."⁷⁵ This observation makes a poignant claim about the importance of multi-media in an arrangement such as the current topic of discussion.

While Nova is specifically talking about vocal stage works, the same argument could be made for bass recitals; the public is largely unaware of the music performed at bass recitals. When asked about the future of bass playing, Gary Karr hopes for, "more and more public awareness of what the bass can do...more major compositions written for the bass...an acceptance by the establishment for the double bass as a bonified solo instrument."⁷⁶

⁷⁴Christian Nova. "If You Enliven It, They Will Come: Turning The Classical Vocal Recital On Its Ear." (D.M.A. diss., UCLA, 2005), 26.

⁷⁵ Nova, *Enliven*, 26.

⁷⁶ *Active Bass: the online bass community*, "Up Close and Classical with Gary Karr." (by Laurence Mollerup), <<http://www.activebass.com/i2--Up-Close-And-Classical-With-Gary-Karr>> (May 4th, 2012)

Without the text, this arrangement of *Kindertotenlieder* is missing a key ingredient. Much of the power of this music comes from hearing the relevance the music has to the text. In concert situations where instruments play a vocal line, the text is often found in a recital's program notes. Still, large portions of audiences do not take the time to read what is written beyond the name of the piece and movement. Showing subtitles of the text while it is being performed, or playing time-lapse photography of scenes of nature and light can help the audience's awareness of an overall comprehension of this work. This should be the goal of any artist- to help create the awareness of individual expression. On the subject of technology, baritone Thomas Hampson reports, "Technology could be a tremendous back-up to the living arts. I still think it all has one overwhelming goal, to perpetuate and support the individual in concert-going."⁷⁷

Russell's book concludes that of 400 poems Ruckert wrote about the deaths of his children, Mahler carefully chose five poems connected through the imagery of light. Indeed, light is not a new subject for Mahler, many of his earlier pieces focus on the dichotomy between dark versus light. Of his fifth symphony Mahler himself characterized the third movement as "*Man in the full brilliance of daylight, at the peak of his life.*"⁷⁸ In talking of his ninth symphony Russell comments,

'the symphony traverses in its two central movements an extreme experience of bitterness and horror, to end with an adagio finale in which Mahler's ultimate spiritual faith is reaffirmed. The last bars, as earlier pointed out, refer to the eternal sunshine of heaven quoted from the fourth of the Kindertotenlieder. Here, as one critic suggests, 'it is as if not merely the mood, but the actual text of the song is to

⁷⁷ *The Guardian*. "The Thinker." (by Tim Ashley),
<<http://www.guardian.co.uk/culture/2001/dec/07/artsfeatures>> (May 4th, 2012)

⁷⁸ Russell, *Light*, 62.

*be read into the symphony: for we seem at last to have arrived here at the "sunny heights", the world of light is attained.*⁷⁹

Regarding the use of film and subtitles in this arrangement, the reoccurring theme of light in the *Kindertotenlieder* makes choosing nature scenes for backgrounds to the film quite simple. In the first movement, the constant reference to eternal light makes the sun a perfect choice for the background. The second movement refers to showering dark flames, to eyes that fade to stars. For this movement a desert landscape was chosen that begins with a bright sunny day, slowly fading into the night where starry sky slowly rotates through to the end of the song.

Wenn dein Mutterlein features a meandering melody traded between the viola and guitar. A receding tide eventually returning repeats itself over and over. This scene also reminds the listener or audience of the strophic nature of this song. The fourth movement, the picture of a fully formed flower slowly wilting, falling from the stem is used to express hope and powerlessness. There is only one logical choice for the fifth song *In diesem Wetter*. A storm sequence plays through the first half of the song, ending with a sunrise during the 'lullaby' section of the piece. Expression of the cyclical nature of light inherently found throughout this poignant work was the focus.

Images combined with music give the listener their own personal experiences to draw from. Combined with the Ruckert's text, I believe these images help the individual listener connect to the music their own interpretation of what *Kindertotenlieder* means to them. As a performer it is important to try keep unschooled

⁷⁹ Ibid, 62.

audiences connected with an understanding of what it is they are experiencing, otherwise we run the risk of losing them. When modern audiences are new to 19th century lieder, words and pictures can help unlock the mystery and beauty inherently found in this music.

Conclusion

It has been the focus of this dissertation to conclude that performing Gustav Mahler's *Kindertotenlieder* on the double bass is indeed beneficial for performers *and* audiences alike. Clearly, there is an absence of 19th century romantic solo literature for double bass players. The arrangement presented in the present study attempts to provide such a performance opportunity. By translating Mahler's *Kindertotenlieder* for the different timbre of the double bass, bass players are able to perform a work whose style and sophistication has eluded the world of solo double bass literature.

The analytical content of the separate movements gives arrangers and performers an abundance of details for an insightful, original arrangement of this work. Examining the voice's role in these pieces is particularly useful when making informed decisions about interpreting this melodic material. Finding and developing ways to mimic the human voice on the instrument strengthens the validity of the interpretation.

Understanding the meaning of the text is crucial when conveying the powerful message of sorrow and hope as demonstrated in Mahler's conceptual use of darkness and light. Mahler's relentless quest to find his place, not just in the world of music, as well in the universe, reveals our own desires to express ourselves similarly. Fusing a 'grunge rock' model with a piece of romantic lieder is precisely an attempt to do so. This arrangement stands as a testament to this principle. As instrumentalists with different backgrounds, we interpret this piece adding our own personal experiences as musicians.

In performing this work, it is necessary to find musicians willing to play outside of their comfort zone. Listening and adjusting to one another is extremely important for a successful interpretation of this work. Fusing together two styles of music as different as these can appear frivolous to the listener if details of the music are not adhered to. It is very important that the musicians involved commit themselves fully to the serious intentions of this piece; it would be a travesty to play this work irreverently. As musicians, our understanding of Mahler demands the utmost respect to the seriousness of this music, especially in *Kindertotenlieder*.

Multi-media can be a beneficial tool for performers interested in helping audiences understand the nature of this work. The performer attempts to relay to the audience the power inherently found in this music. This is done however the performer or player chooses to reinforce the musical content. Through the integration of pictures and text, the performer attempts to illustrate their own personal understanding linked to the piece. In this way, the performer works to elicit from the audience their own experiences and connections further enabling the audience's relation to the music. Playing this piece of music 'just because' is not a good enough reason. If the player does not take this work seriously, the entire point is lost. Understanding this and utilizing appropriate tools to express this work is necessary. As Mahler's music moves into the twenty-first century, we must move with it.

Appendix A - Recital Program

**UCLA's
HERB ALBERT SCHOOL OF MUSIC**

Presents

**MATTHEW CORY - BASS
DMA RECITAL**

FEATURING

TIM YOUNG
KAVEH RASTEGAR
JENS KUROSS
ALI SPIETH
BEN PHELPS
NICK CASSILAS
BRET HEMBD
GARRETT SMITH
DAN SCHNELLE
WALTER SMITH
STEVE COTTER

FEATURED WORKS

J.S. BACH CELLOSUITE NO. 5
MAHLER KINDERTOTENLIEDER
ASTOR PIAZOLLA TANGOS
STRAYHORN CHELSEA BRIDGE
SILVER CALCUTTA CUTIE
AND MORE...

FEBRUARY 24TH AT 8PM IN POPPER HALL,
SCHOENBERG MUSIC BUILDING, UCLA

This recital is in Partial Fulfillment for a Doctorate in Musical Arts in Bass Performance

Matthew Cory - Double Bass

Program

5th cello suite in C minor J.S. Bach

- 1 Prelude
- 2 Allemande
- 3 Courante
- 4 Sarabande
- 5 Gavottes 1 & 2
- 6 Gigue

3 Tangos Astor Piazzolla

Fuga y Misterio
Muerte Del Angel
Milonga Del Angel

Ben Phelps - Vibraphone
Garret Smith - Trombone
Brett Hembd - Clarinet
Nick Casillas - Saxophones

Intermission

Kindertotenlieder - Gustav Mahler

1. Nun Will Die Sonn' So Hell Aufgehn!
2. Nun se' ich wohl, warum so dunkle Flam-
men
3. Wenn Dein Muetterlein
4. Oft denk' ich, sie sind nur ausgegangen!
5. In diesem Wetter!

Timothy Young - Guitar
Kaveh Rastegar - Electric bass
Jens Kuross - Drums
Ali Spieth - Viola
Ben Phelps - Vibraphone

Calcutta Cutie Horace Silver

Chelsea Bridge Billy Strayhorn

Steve Cotter - Guitar
Dan Schnelle - Drums

Bolivia Cedar Walton

Steve Cotter - Guitar
Dan Schnelle - Drums
Garret Smith- Trombone
Evan Francis-Alto Saxophone

Thank You

To My Doctoral Committee:

Chris Hanulik, Ian Krouse, Kenny Burrell,
Bob Israel.

To The Musicians:

Kaveh Rastegar, Dan Schnelle, Steve
Cotter, Jens Kuross, Garret Smith, Evan
Francis, Ben Phelps, Brett Hembd, Nicholas
Cassilas, Allison Spieth, Timothy Young.

To My Family:

Mom, Dad, Ed, Dave, Holly, Mike, Chris,
Jess, Amy, Pat, Matt, Allison, Maxie, Jude.

To My Friends:

Avi Horn, Oscar Mitt, Jared Noble, Spencer
Lowell, Jim Jacobsen, Barbara Van
Nostrand, Finn Carter.

*Words cannot begin to express my
gratitude.*

Thank you, Thank you, Thank you.

This Recital is Dedicated to Red
Robinson,
the greatest gentleman I've ever
known.

Appendix B

YouTube Clips

The following YouTube clips contain the video combined with the live performance of the recital featuring this dissertation's arrangement of *Kindertotenlieder*.

1. Nun will die Sonn' so hell aufgeh'n! - <http://youtu.be/uOYRA-3hIF0>
2. Nun seh' ich wohl, warum so dunkle Flammen - <http://youtu.be/53PEVcTk9Jk>
3. Wenn dein Mutterlein - <http://youtu.be/CNrXNwMZoPM>
4. Oft denk' ich, sie sind nur ausgegangen! [4th and 5th songs combined]
5. In diesem Wetter - http://youtu.be/tuJ-Mw_Fq5I

I would like to especially thank the musicians who graciously gave their talents to this performance; Kaveh Rastegar, Alison Spieth, Ben Phelps, Jens Kuross, Tim Young, thank you!

Appendix C
Kindertotenlieder Full Score. *Nun Will Die Sonn' So Hell Aufgehn.*

1 NUN WILL DIE SONN' SO HELL AUFGEHN

GUSTAV MAHLER
ARR. BY MATTHEW CORY

The musical score is presented in a system of five staves. The top staff is a vocal line in bass clef, starting at measure 86. The second staff is a piano accompaniment in bass clef, also starting at measure 86. The third staff is a piano accompaniment in treble clef, starting at measure 86. The fourth staff is a vocal line in treble clef, starting at measure 86. The fifth staff is a piano accompaniment in bass clef, starting at measure 86. The score includes various musical notations such as notes, rests, slurs, and dynamics. A circled 'A' is placed above the vocal line in the fourth staff at the end of the first system. The tempo marking 'atempo' is placed to the right of the circled 'A' in the fourth staff.

2₇

BASS DRUM:

12 atempo

p

p

D_b/A D/A E_b^o/A Am⁷ F^o/A G_b

Detailed description: The image shows a musical score for a piece in B-flat major, 4/4 time. It consists of two systems. The first system covers measures 2 through 7. It features a piano part in treble clef, a bass line in bass clef, and a bass drum part. The piano part has a melodic line with a fermata over measures 5 and 6. The bass line provides harmonic support with a similar melodic contour. The bass drum part is mostly silent. The second system covers measures 12 through 17. It is marked 'atempo' and 'p' (piano). The piano part continues the melodic line. The bass line features a rhythmic pattern of eighth notes with a dynamic marking 'p'. The bass drum part has a simple rhythmic accompaniment. Chord diagrams for guitar are provided at the bottom of the second system, corresponding to the harmonic structure of the piano and bass parts.

15

p *mf*

atempo rubato

19

f *ff* *mf* *f*

atempo

mp *p* *mf*

Dm atempo Dm

4
23

29

atempo

p

p

34 5

slowing down

37 atempo

atempo

atempo

toms

Heavy Muted Distortion

mf

atempo

6
41

Normal
mf *f*

cymbal

46

mp *f*

VIBES:

VIBES:

VIBES:

VIBES:

52

56

BASS:

8

60

grunge

Distortion

ff

64

67 9

67 9

D

BASS

D Without Distortion

mf

mp

3:25:1
74.3.02
Hit 01

71

enter:

10

75

78

82

The musical score for measures 82-85 is arranged in four systems. The first system contains a treble and bass staff. The second system features a treble staff with notes and stems, and a drum staff with rests. The third system consists of a treble and bass staff. The fourth system also consists of a treble and bass staff. The dynamic marking *mp* is present in the first measure of the third system, and *atempo* is written in the first measure of the fourth system.

19 ♩ = 74 3

VOICE

VLA. SLOWING DOWN

Vis.

E. GTR. ♩ = 74

E. BASS

8° Ab+ Fm/Ab G7 Ab

8° Ab+ Fm/Ab G7 Ab

24

VOICE

VLA.

Vis.

E. GTR.

E. BASS

C+ D♭ D/C♯

C+ D♭ D/C♯

4

28 **B** $\text{b}7$

VOICE

VLA.

VIS.

E. GTR. $\text{b}^{\circ}/\text{D}$ Db $\text{b}7$ G^7 C^+ Fm^{\flat} $\text{b}7$

E. BASS $\text{b}^{\circ}/\text{D}$ Db $\text{b}7$ G^7 C^+ Fm^{\flat} $\text{b}7$

32

VOICE

VLA. $\text{Cm}^{\sharp 11}/\text{G}$ G^7/D

VIS. SLOWING DOWN *sf*

E. GTR. Em^{\flat} A^7 D Ab^{\flat} C/G $\text{Cm}^{\sharp 11}/\text{G}$ VIOLA: G^7/D

E. BASS Em^{\flat} A^7 D Ab^{\flat} C/G $\text{Cm}^{\sharp 11}/\text{G}$ G^7/D

37 5

VOICE ♩=70 ♩=85

VLA. ♩=70 ♩=85

VIB. ♩=85

E. GTR. ♩=70 ♩=85

E. BASS ♩=70 ♩=85

C

42

VOICE

VLA.

VIB. E^o/Bb A7/C# Gm/Bb

E. GTR. G/A G/A E^o/Bb A7/C# Gm/Bb

E. BASS G/A G/A E^o/Bb A7/C# Gm/Bb

6

47

VOICE

VLA.

VIS.

E. GTR.

E. BASS

$\text{♩} = 75$

D^{SUS4} D^{M}

$\text{E}^{\flat}/\text{D}$

D^{SUS4} D^{M}

$\text{E}^{\flat}/\text{D}$

D^{SUS4}

52

VOICE

VLA.

VIS.

E. GTR.

E. BASS

G^{m} E^{m} $\text{A}^{\flat}(\text{SUS4}\text{b}9)$ $\text{A}^{\flat}7$ $\text{C}^{\text{m}}/\text{G}$ $\text{A}^{\flat}7/\text{G}^{\flat}$ F^+ F^{\sharp}

G^{m} E^{m} $\text{A}^{\flat}(\text{SUS4}\text{b}9)$ $\text{A}^{\flat}7$ $\text{C}^{\text{m}}/\text{G}$ $\text{A}^{\flat}7/\text{G}^{\flat}$ F^+ F^{\sharp}

G^{m} E^{m} $\text{A}^{\flat}(\text{SUS4}\text{b}9)$ $\text{A}^{\flat}7$ $\text{C}^{\text{m}}/\text{G}$ $\text{A}^{\flat}7/\text{G}^{\flat}$ F^+ F^{\sharp}

G^{m} E^{m} $\text{A}^{\flat}(\text{SUS4}\text{b}9)$ $\text{A}^{\flat}7$ $\text{C}^{\text{m}}/\text{G}$ $\text{A}^{\flat}7/\text{G}^{\flat}$ F^+ F^{\sharp}

56 7

E

VOICE

VLA. Sb^+ S Em/B Am

VIB. Sb^+ S Em/B Am

E

E. GTR. Sb^+ S Em/B Am

E. BASS Sb^+ S Em/B Am

60

VOICE

VLA. $D^{\circ}7$ $G^{maj9,add11}$ C^+ $E7$ $Dm7(d11)/F$

VIB. $D^{\circ}7$ $G^{maj9,add11}$ C^+ $E7$ $Dm7(d11)/F$

E. GTR. $D^{\circ}7$ MOVING FORWARD $G^{maj9,add11}$ C^+ $E7$ $Dm7(d11)/F$

E. BASS $D^{\circ}7$ MOVING FORWARD $G^{maj9,add11}$ C^+ $E7$ $Dm7(d11)/F$

8

64

VOICE

VLA.

VIB.

E. GTR.

E. BASS

C/E A7 Bm/D Ab7 C/E C#o7 G7/D

C/E A7 Bm/D Ab7 C/E F C#o7 G7/D

C/E A7 Bm/D Ab7 C/E C#o7 G7/D

C/E A7 Bm/D Ab7 C/E C#o7 G7/D

69

VOICE

VLA.

VIB.

E. GTR.

E. BASS

VIOLA

Db7(#11)

Db7(#11)

Db7(#11)

Db7(#11)

Db7(#11)

72

VOICE

VLA.

VIS.

E. GTR.

E. BASS

Abm7(b9)/C

Cm

Appendix E

3. WENN DEIN MUETTERLEIN!

GUSTAV MAHLER
ARR. BY MATTHEW CORY

♩ = 94

mp

p

WALKING BALLAD.

mp

5

p

RIT.

RIT.

RIT.

RIT.

RIT.

2

8

A TEMPO

A TEMPO

A TEMPO

A TEMPO

A TEMPO

A TEMPO

p MOLTO ESPE.

p MOLTO ESPE.

p

11

A TEMPO

A TEMPO

p

p

15 3

A

p *mf*

A

18

B°/F Ab/C

B°/F Ab/C

B°/F Ab/C

Musical score for measures 22-25. The score includes a vocal line, piano accompaniment, and guitar chords. The key signature has two flats. Dynamics include *p*, *p ESPE.*, and *mf*. A circled "8" is present above the guitar staff in measure 25.

Chords: $D^{\flat}m/Ab$, E/G^{\sharp} , Ab , E°/G , $E^{\flat}m/G^{\flat}$, $F7(omit3)$, $E^{\flat\circ}/G^{\flat}$

Musical score for measures 26-29. The score includes a vocal line, piano accompaniment, and guitar chords. The key signature has two flats. Time signatures change from 4/4 to 3/2. Chords include E^{\flat}/G , $D^{\flat\circ}/G$, $D^{\flat\flat}/G$, $G^{\circ}(omit3)$, E^{\flat}/G , $G7(omit3)$, and D^{\flat}/F .

Chords: E^{\flat}/G , $D^{\flat\circ}/G$, $D^{\flat\flat}/G$, $G^{\circ}(omit3)$, E^{\flat}/G , $G7(omit3)$, D^{\flat}/F

30 5

C

RITARD... A TEMPO

RIT A TEMPO

Eb/G G(omits) Eb

Eb/G G(omits) Eb G(omits) **C**

34

6

38

0

p

0

42

46 E 7

Musical score for measures 46-48. The score is written for a grand staff with five staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, the fourth in percussion clef, and the fifth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/2. A boxed 'E' is above the first staff at measure 47. The music consists of eighth and quarter notes in the upper staves and chords in the lower staves.

49

Musical score for measures 49-51. The score is written for a grand staff with five staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, the fourth in percussion clef, and the fifth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/2. The music continues with eighth and quarter notes in the upper staves and chords in the lower staves.

8

52

mp *mf* *f* *ff*

F

F

56

f

9

9

60

Musical score for measures 60-63. The score consists of six staves. The top staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 3/2 time signature. The third staff is in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The fifth staff is in treble clef with a 3/2 time signature. The sixth staff is in bass clef with a 3/2 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

64

H

Musical score for measures 64-66. The score consists of six staves. The top staff is in treble clef with a 4/4 time signature. The second staff is in alto clef with a 4/4 time signature. The third staff is in treble clef with a 4/4 time signature. The fourth staff is in bass clef with a 4/4 time signature. The fifth staff is in treble clef with a 4/4 time signature. The sixth staff is in bass clef with a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the letter 'H' is placed above the first staff at the beginning of measure 64.

10

67

A musical score for measures 67-70, consisting of six staves. The key signature is three flats (B-flat, E-flat, A-flat). The first staff is a treble clef with a whole rest in every measure. The second staff is a bass clef with a half note G2, a half note F2, a quarter note E2, a quarter note D2, a half note C2, and a whole rest. The third staff is a treble clef with a half note G4, a half note F4, a quarter note E4, a quarter note D4, a half note C4, and a whole rest. The fourth staff is a bass clef with a half note G2, a half note F2, a quarter note E2, a quarter note D2, a half note C2, and a whole rest. The fifth staff is a treble clef with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a half note C4, and a whole rest. The sixth staff is a bass clef with a half note G2, a half note F2, a quarter note E2, a quarter note D2, a half note C2, and a whole rest.

8

A.
VLA.
VIB.
DR.
E. GTR. *st*
BASS

11

A.
VLA.
VIB.
DR.
E. GTR. *Ebm Db/Ab Db Db7 Gbm*
BASS *f*

4

24 C

A.
VLA.
VIB.
DR.
E. GTR.
BASS

Detailed description: This system of music covers measures 24, 25, and 26. It features six staves: A. (Alto Saxophone), VLA. (Viola), VIB. (Vibraphone), DR. (Drum), E. GTR. (Electric Guitar), and BASS. The key signature is three flats (B-flat, E-flat, A-flat). Measure 24 is marked with a circled 'C' above the staff. The A. staff has a whole rest in measure 24, followed by a quarter note in measure 25 and a quarter note in measure 26. The VLA. staff has a half note in measure 24, followed by quarter notes in measures 25 and 26. The VIB. staff has a half note in measure 24, followed by eighth notes in measures 25 and 26. The DR. staff has a whole note in measure 24, followed by quarter notes in measures 25 and 26. The E. GTR. staff has a whole rest in measure 24, followed by quarter notes in measures 25 and 26. The BASS staff has a half note in measure 24, followed by quarter notes in measures 25 and 26.

27

A.
VLA.
VIB.
DR.
E. GTR.
BASS

Detailed description: This system of music covers measures 27, 28, and 29. It features the same six staves as the previous system. The key signature remains three flats. Measure 27 is marked with a circled 'C' above the staff. The A. staff has a quarter note in measure 27, followed by a quarter rest in measure 28 and a quarter note in measure 29. The VLA. staff has a half note in measure 27, followed by quarter notes in measures 28 and 29. The VIB. staff has eighth notes in measure 27, followed by eighth notes in measures 28 and 29. The DR. staff has a whole note in measure 27, followed by a whole note in measure 28 and a quarter note in measure 29. The E. GTR. staff has a quarter note in measure 27, followed by quarter notes in measures 28 and 29. The BASS staff has a half note in measure 27, followed by quarter notes in measures 28 and 29.

30

A. *[Musical notation]*

VIA. *[Musical notation]*

VIB. *[Musical notation]*

DR. *[Musical notation]*

E. GTR. *[Musical notation]* G^b Am B^bm Am B^bm B^bm B^bm

BASS *[Musical notation]*

34

A. *[Musical notation]*

VIA. *[Musical notation]*

VIB. *[Musical notation]*

DR. *[Musical notation]*

E. GTR. *[Musical notation]* G^m A^bm B^bm G^m A^bm B^bm

BASS *[Musical notation]*

37 D

A. *Alto*

VIA. *Viola*

VIB. *Violin*

DR. *Drum*

E. GTB. *Electric Guitar*

BASS *Bass*

E_b/S_b

42

A. *Alto*

VIA. *Viola*

VIB. *Violin*

DR. *Drum*

E. GTB. *Electric Guitar*

BASS *Bass*

A_b E^o p/omitted G_m

47 7

A. **E**

VLA.

VIB. *mf*

DR.

E. GTR. **E**

BASS

51

A.

VLA.

VIB.

DR.

E. GTR.

BASS

54

A. VLA. VIB. DR. E. GTR. BASS

D7sus4 G7sus4 G7sus4

Detailed description: This system of musical notation covers measures 54, 55, and 56. The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 3/2 to 2/2. The instruments are A. (Alto Saxophone), VLA. (Violin), VIB. (Viola), DR. (Drum), E. GTR. (Electric Guitar), and BASS. The guitar part features chords labeled D7sus4, G7sus4, and G7sus4. The drum part shows a consistent rhythmic pattern of eighth notes.

57

A. VLA. VIB. DR. E. GTR. BASS

Detailed description: This system of musical notation covers measures 57, 58, 59, and 60. The key signature remains three flats. The time signature changes from 2/2 to 3/2. The instruments are A. (Alto Saxophone), VLA. (Violin), VIB. (Viola), DR. (Drum), E. GTR. (Electric Guitar), and BASS. The saxophone part has rests in measures 57 and 58, followed by a note in measure 59. The violin and viola parts play sustained notes. The drum part continues with eighth notes, and the bass line provides a steady accompaniment.

60 **F** 9

A.

VLA.

VIB.

DR.

E. GTR. **F**

BASS

66

A.

VLA.

VIB.

DR.

E. GTR. S^b E^b S^b7

BASS

70

A.

VIA.

VIB.

DR.

E. GTR.

BASS

Appendix G

IN DIESEM WETTER!

BY GUSTAV MAHLER
ARR. BY MATTHEW CORY

The musical score is arranged in two systems. The first system includes parts for Viola, Vibraphone, Drum Set, Alto, Jazz Guitar, and Electric Bass. The second system includes parts for VLA, Vis., DR., A., J. GTR., and E. BASS. The score is in 4/4 time with a tempo of 120. The key signature has one flat (B-flat). Performance instructions include 'Pizz.' for the Viola, 'Heavy Grunge Beat' for the Drum Set, 'Distorted' for the Jazz Guitar, and 'ff' for the Viola, Alto, and Electric Bass. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

2

7

ARCO:

p

VLA.

Vis.

Dr.

A.

J. GTR.

E. BASS

11

f> *p<* *fp*

VLA.

Vis.

Dr.

A.

J. GTR.

E. BASS

VLA.

 VIB.

 DR. ACCENTED STOP TIME:

 A.

 J. GTR.

 E. BASS

VLA.

 VIB.

 DR.

 A.

 J. GTR.

 E. BASS

G(omit3) A(omit3) D(omit3) G(omit3) A(omit3)

23

VLA. *b* *2* *3*

VIS.

DR. LIKE BEGINNING:

A.

J. GTR. omit(s)

E. BASS

28

VLA.

VIS.

DR. STOP TIME:

A.

J. GTR.

E. BASS

VLA.

 VIS.

 DR.

 A.

 J. GTR.

 E. BASS

VLA.

 VIS.

 DR.

 A.

 J. GTR.

 E. BASS

6

43

VLA. VIB. DR. A. J. GTR. E. BASS

This musical system covers measures 43 to 46. The VLA. part starts with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The VIB. part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3. The DR. part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3. The A. part has a half note G4, followed by a quarter note F#4, and then a quarter note E4. The J. GTR. part has a half note G4, followed by a quarter note F#4, and then a quarter note E4. The E. BASS part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3. A guitar chord diagram for Gm is shown above the J. GTR. staff in measure 44.

47

VLA. VIB. DR. A. J. GTR. E. BASS

This musical system covers measures 47 to 50. The VLA. part has a half rest in measure 47, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The VIB. part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3. The DR. part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3. The A. part has a half rest in measure 47, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The J. GTR. part has a half rest in measure 47, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The E. BASS part plays a descending eighth-note line: G4, F#4, E4, D4, C4, B3.

51

VLA.

VIS.

DR.

A.

J. GTR.

E. BASS

56

VLA.

VIS.

DR.

A.

J. GTR.

E. BASS

8

61

VLA. *mf*

VIS.

DR.

A.

J. GTR.

E. BASS

Detailed description: This system of musical notation covers measures 61 to 65. It features six staves: VLA. (Violin), VIS. (Viola), DR. (Drum), A. (Alto Saxophone), J. GTR. (Jazz Guitar), and E. BASS (Electric Bass). The VLA. part begins with a dynamic marking of *mf* and contains a melodic line with various accidentals. The VIS. part has a similar melodic line. The DR. part shows a drum pattern with a snare drum and a kick drum. The A. part has a melodic line with some rests. The J. GTR. part is mostly rests. The E. BASS part has a bass line with a mix of eighth and quarter notes.

66

VLA.

VIS.

DR.

A.

J. GTR.

E. BASS

Detailed description: This system of musical notation covers measures 66 to 70. It features the same six staves as the previous system. The VLA. part continues with a melodic line. The VIS. part has a more complex melodic line with many sixteenth notes. The DR. part shows a drum pattern with a snare drum and a kick drum. The A. part is mostly rests. The J. GTR. part has a melodic line with many sixteenth notes. The E. BASS part has a bass line with a mix of eighth and quarter notes.

70

VLA.

Vis.

Dr.

A.

J. GTR.

E. BASS

74

VLA.

Vis.

Dr.

A.

J. GTR.

E. BASS

10

77

VLA. *SIM*

VIS.

DR.

A.

J. GTR.

E. BASS

80

VLA.

VIS.

DR.

A.

J. GTR.

E. BASS

35

VLA.
VIS.
DR.
A.
J. GTR.
E. BASS

39

VLA.
VIS.
DR.
A.
J. GTR.
E. BASS

MOLTO RIT.

12

95

VLA. *Vla. I*

Vis. *Vla. II*

Dr. *Drum*

A. *Alto*

J. GTR. *Jazz Guitar*

E. BASS *Electric Bass*

Detailed description: This system of music covers measures 95 to 98. The VLA. part features a complex melodic line with many accidentals and slurs. The Vis. part has a similar melodic line. The Dr. part consists of a few notes. The A. part is mostly rests. The J. GTR. part has chords and a melodic line. The E. BASS part has a few notes.

97

♩=64

VLA. *Vla. I*

Vis. *Vla. II*

Dr. *Drum*

A. *Alto*

J. GTR. *Jazz Guitar*

E. BASS *Electric Bass*

Detailed description: This system of music covers measures 97 to 100. The VLA. part has a melodic line with a tempo marking of ♩=64. The Vis. part has a melodic line with many accidentals. The Dr. part has a few notes. The A. part has a few notes. The J. GTR. part has chords and a melodic line. The E. BASS part has a few notes.

101 13

VLA.

VIOL.

DR.

A.

J. GTR.

E. BASS

Detailed description: This system of music covers measures 101 to 104. The key signature is three sharps (F#, C#, G#). The VLA. part features a melodic line with slurs and a flat accidental in the second measure. The VIOL. part has a rhythmic accompaniment with slurs. The DR. part is silent. The A. part has a simple melodic line. The J. GTR. and E. BASS parts are silent.

105

VLA.

VIOL.

DR.

A.

J. GTR.

E. BASS

Detailed description: This system of music covers measures 105 to 108. The key signature remains three sharps. The VLA. part continues its melodic line with slurs. The VIOL. part has a rhythmic accompaniment with slurs. The DR. part is silent. The A. part has a simple melodic line with slurs. The J. GTR. and E. BASS parts are silent.

14

109

VLA. Vln. Dr. A. J. GTR. E. BASS

This system of music contains measures 109 through 112. It features six staves: Violin I (VLA.), Violin II (Vln.), Drums (Dr.), Alto (A.), Jazz Guitar (J. GTR.), and Electric Bass (E. BASS). The key signature is two sharps (F# and C#). The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment. The Drums, Alto, Jazz Guitar, and Electric Bass parts are mostly silent, with some activity in the Jazz Guitar part in measure 112.

113

VLA. Vln. Dr. A. J. GTR. E. BASS

This system of music contains measures 113 through 116. It features the same six staves as the previous system. The Violin I part continues its melodic line with slurs and accents. The Violin II part continues its rhythmic accompaniment. The Drums, Alto, Jazz Guitar, and Electric Bass parts are mostly silent, with some activity in the Jazz Guitar part in measure 113.

117 15

Musical score for measures 117-120. The score is for a band with the following parts: VLA (Violin), VIS (Viola), DR (Drum), A (Alto Saxophone), J. GTR (Jazz Guitar), and E. BASS (Electric Bass). The key signature is two sharps (F# and C#). The tempo markings are *RIT* (Ritardando) and *A TEMPO* (Allegretto). The VLA part starts with a *RIT* marking and then returns to *A TEMPO*. The VIS part also has *RIT* and *A TEMPO* markings. The DR part is mostly rests. The A part has a *RIT* marking. The J. GTR and E. BASS parts have long notes with slurs.

121

Musical score for measures 121-124. The score is for a band with the following parts: VLA, VIS, DR, A, J. GTR, and E. BASS. The key signature is two sharps (F# and C#). The VLA part has a flat (b) under the second measure. The VIS part has a *RIT* marking. The DR part is mostly rests. The A part has a *RIT* marking. The J. GTR and E. BASS parts have long notes with slurs.

16

125

VLA. *Vla. I*

Vis. *Vla. II*

Dr.

A.

J. GTR.

E. BASS

Detailed description: This system of music covers measures 125 to 128. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part (VLA.) plays a melodic line with eighth and quarter notes. The Violin II part (Vis.) is silent. The Drums (Dr.) are silent. The Viola (A.) is silent. The Jazz Guitar (J. GTR.) plays a rhythmic pattern of eighth notes with some slurs. The Electric Bass (E. BASS) plays a bass line with a long note in the first measure and a chord in the fourth.

129

VLA. *Vla. I*

Vis. *Vla. II*

Dr.

A.

J. GTR.

E. BASS

Detailed description: This system of music covers measures 129 to 133. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part (VLA.) plays a melodic line with quarter and eighth notes. The Violin II part (Vis.) is silent until measure 132, where it enters with a rhythmic pattern of eighth notes. The Drums (Dr.) are silent. The Viola (A.) is silent. The Jazz Guitar (J. GTR.) plays a melodic line with quarter and eighth notes. The Electric Bass (E. BASS) plays a bass line with quarter and eighth notes.

134 17

VLA.
 Vib.
 Dr.
 A.
 J. GTR.
 E. BASS

Detailed description: This system of musical notation covers measures 134, 135, and 136. The VLA. (Violin) and Vib. (Viola) parts are active, with the VLA. playing a melodic line and the Vib. playing a rhythmic accompaniment. The Dr. (Drum) part is silent. The A. (Alto) part is also silent. The J. GTR. (Jazz Guitar) and E. BASS (Electric Bass) parts play sustained chords, with the bass line providing a steady accompaniment.

137

VLA.
 Vib.
 Dr.
 A.
 J. GTR.
 E. BASS

Detailed description: This system of musical notation covers measures 137, 138, and 139. The VLA. and Vib. parts play a melodic line, with the VLA. leading and the Vib. following. The Dr. (Drum) part is silent. The A. (Alto) part is also silent. The J. GTR. (Jazz Guitar) and E. BASS (Electric Bass) parts play sustained chords, with the bass line providing a steady accompaniment.

Musicians interested in performing this work should feel free to contact me for a copy of these parts.

I can be reached at Bassics33@gmail.com.

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