

GUSTAV MAHLER
ARRANGED BY ALAN YAMAMOTO

Blumine

FROM THE ORIGINAL VERSION OF SYMPHONY NO. 1



IN THE STYLE OF ARNOLD SCHOENBERG'S
SOCIETY FOR MUSICAL PRIVATE PERFORMANCES

FOR CHAMBER ORCHESTRA

WNM40305

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About **ABOUT THE ARRANGER**

Alan Yamamoto began his tenure as Resident Conductor of the Charlotte Symphony in the 2003-2004 season, appointed to the post by Christof Perick following a season-long national search. Yamamoto appears as Conductor on the Classics and Baroque & Beyond Concert series, leads the Symphony's Lollipops series and Education Concerts for children, and conducts for the Symphony's collaborations with North Carolina Dance Theatre. He also leads the Classics series Pre-Concert Talks and other education initiatives.

Yamamoto served most recently as Resident Conductor of the Colorado Music Festival in Boulder for nine seasons. He also founded and was Music Director of the Modern Music Festival, which he led for five successful seasons. Devoted to the works of living composers, the Modern Music Festival encompassed art, music, multimedia, music technology, film premières, opera, and world music. Many of today's most celebrated composers participated in residencies at the festival including William Albright, Evan Chambers, Charles Eakin, Andrew Imbrie, Joan Tower, Ives Living Prize recipient Chen Yi, and Pulitzer Prize-winner John Corigliano. Festival highlights also featured appearances of artists known widely to world music enthusiasts, including alto saxophonist Chico Freeman and Kora (African harp) player Foday Musa Suso. Under Yamamoto's direction, the Modern Music Festival received support from every major arts funding agency in Colorado and was commended by the state legislature.

Prior to his posts in Colorado, Yamamoto was Assistant Conductor of the Boston Philharmonic and Assistant to Gunther Schuller at the Festival at Sandpoint, Idaho. In Boston, he also held conducting positions at the New England Conservatory and the Symphony Orchestra at the Massachusetts Institute of Technology. His studies in composition with Earl Kim and Donald Sur were funded by a full scholarship from the University of California at Berkeley.

Yamamoto's guest conducting engagements have included the Colorado Symphony, Boulder Philharmonic, Spokane Symphony, and Taylor Ballet Americana. Because of his commitment to music of our time, he has collaborated with numerous contemporary ensembles and organizations, including the Composers Forum in Ann Arbor; the Berkeley Contemporary Chamber Players; the Nuclassix, Griffin, and Dinosaur Annex Ensembles; and the Graduate Composers Seminar at Harvard. His upcoming projects include the Schoenberg/Stein transcription of Mahler's Fourth Symphony for chamber ensemble in San Francisco, an undertaking he has previously performed to enthusiastic audiences in both Boulder and New Orleans. Yamamoto also collaborates with the filmmaker Hobart Bell in a series of experimental art films that employ original libretti and commissioned music.

Yamamoto holds degrees from the University of California at Berkeley, the University of Michigan at Ann Arbor, and most recently completed his Doctor of Musical Arts degree at the University of Colorado at Boulder. In addition to posts at the aforementioned universities, Yamamoto held teaching appointments at the San Francisco Conservatory of Music and Wellesley College. He completed summer fellowships at the Aspen Music Festival; the Conductors Guild Institute in Morgantown, West Virginia; and the Accademia di Chigiana in Siena, Italy. His conducting teachers include Franco Ferrara, Herbert Blomstedt, Sergiu Celibidache, Michael Senturia, Gunther Schuller, Gustav Meier, and Giora Bernstein.



INSTRUMENTATION

FLUTE

OBOE

CLARINET IN C

HARMONIUM

PIANO

VIOLIN 1

VIOLIN 2

VIOLA

VICLONCELLO

CONTRABASS

Life without music would be a mistake



SYMPHONIC MOVEMENT

BLUMINE

Gustav Mahler
arr. A. Yamamoto

Andante allegretto

Flute

Oboe

Clarinet in C

Harmonium

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp

legato

p

pp

pp

pp

pizz.

arco

pizz.

pp

pp

pp

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6

1

Fl.

Ob.

C Cl.

Harm.

Pno.

6

1

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

pp

pp

p espr.

11 2

Fl.

Ob. *pp*

C Cl. *p espr.*

Harm. *pp* *pp*

Pno. *p*

Vln. I 11 2

Vln. II

Vla.

Vlc.

Cb.

16

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

p

ppp

pp

ppp

p

pzz.

p

26

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

p legato

pp

mp

p

pp

pizz.

pizz.

p

p

pp

pp

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31

Fl.

Ob.

C Cl.

Harm.

Pno.

31

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

ppp

p

mp

ppp

ppp

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43

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

ppp

mit sord.

pp

dämpfer ab

pizz.

mit sord. arco

p

dämpfer ab

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48 6

Fl.

Ob. *mp espr.*

C Cl. *mp espr.*

Harm. *pp*

Pno. *secondo*

Vln. I *ohne Nachschlag*
sf *tr*

Vln. II *pizz.* *p* *arco* *mp espr.*

Vla. *dämpfer an* *mp espr.*

Vlc. *pizz.* *p* *arco* *pp*

Cb. *pp*

53 7

Fl. *pp*

Ob. *p*

C Cl. *p* *pp*

Harm. *mp* *pp*

Pno. *pp* *legato* *secco*

Vln. I 53 7 *pizz.* *arco mit sord.* *pp*

Vln. II *pp*

Vla. *pizz.* *arco mit sord.* *pp*

Vlc. *pizz.*

Cb. *pizz.*

58

Fl.

Ob.

C Cl.

Harm.

Pno.

58

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

f

dämpfer ab

dämpfer ab

arco

p espr.

The image shows a page of a musical score, measures 58 through 61. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Horns (Harm.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'WEB PERUSAHAAN COPY DO NOT PRINT IS ILLEGAL' is overlaid diagonally across the page. Performance instructions include 'p' (piano), 'f' (forte), 'arco' (bowed), and 'dämpfer ab' (remove mute).

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

arco

arco

deutlich

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71 9 *zart*

Fl. *p*

Ob.

C Cl.

Harm.

Pno.

71 9

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vlc. *pp*

Cb. *arco* *pp*

77 *poco rit.* 10 Etwas bewegter
a tempo

Fl.

Ob.

C Cl.

Harm.

Pno.

77 *poco rit.* 10 Etwas bewegter
a tempo

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

p

pizz.

pizz.

p

p

espr.

p

p

p

simile

simile

82

Fl.

Ob.

C Cl.

Harm.

Pno.

82

Vln. I

Vln. II

Vla.

Vlc.

Cb.

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87 11 poco rit.

Fl.

Ob.

C Cl.

Horn.

Pno.

87 11 poco rit.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp

pp

The musical score consists of ten staves. The top three staves are for Flute (Fl.), Oboe (Ob.), and Clarinet in C (C Cl.). The next two staves are for Horns (Horn.), with a piano (*p*) dynamic marking. The fifth staff is for Piano (Pno.). The bottom five staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Violin I part has a *pp* dynamic marking. The Viola and Violoncello parts also have *pp* dynamic markings. A large diagonal watermark reading 'WEB PERUSAL COPY DO NOT PRINT COPYING IS ILLEGAL' is overlaid on the score.

92 a tempo

Fl.

Ob.

C Cl.

Harm.

Pno.

92 a tempo

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp

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12 poco accel. rit. Tempo I

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p *mp* *f* *mf* *ff* *cresc.* *p* *f* *f* *f* *f* *f* *f*

Fl. *mf espr.*

Ob. *mf espr.*

C Cl. *mf espr.*

Harm. *p*

Pno. *mp*

Vln. I *p*

Vln. II *n* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Cb. *p* *f* *p*

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13

107

13b

Fl. *fp*

Ob. *fp*

C Cl. *mf* *pp*

Harm. *fp* *pp*

Pno.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vlc. *f* *pp*

Cb. *f* *pp*

f *pp*

112

14

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

112

14

118

Fl.

Ob.

C Cl.

Horn.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp

pizz.

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123 15

Fl.

Ob.

C Cl.

Harm.

Pno.

123 15

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

pizz.

arco

p

arco

p espr.

(pizz.)

128

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

pp

p

pizz.

128

129

130

131

132

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133 16 poco rit.

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

ppp

pp

poco rit.

gliss.

gliss.

gliss.

Fl.

Ob.

C Cl.

Harm.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

ppp

pppp

crescendo

crescendo

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