



## YUNUS GENCER'S LISTENING PACK - I

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### 1. Hafta

J. S. Bach (1685-1750) – **Barok** - [Brandenburg Concerto<sup>1</sup> No.5](#) - Alman



Soloists (concertato instruments, together forming the concertino):

- o traverso
- o violin concertato
- o harpsichord concertato

Accompaniment, i.e. ripieno and continuo parts:

- o violin
  - o viola
  - o violone (playing in eight-foot pitch)
1. Allegro
  2. Adagio Affettuoso
  3. Allegro

### 2. Hafta

F. J. Haydn(1732-1809) – **Klasik** - [Symphony<sup>2</sup> No.104 \(Londra\)](#) - Avusturyalı



The Symphony No. 104 in D major (H. 1/104) is Joseph Haydn's final symphony. It is the last of the twelve London symphonies, and is known (somewhat arbitrarily, given the existence of eleven others) as the London Symphony. In Germany it is commonly known as the Salomon Symphony after Johann Peter Salomon, who arranged Haydn's two tours of London, even though it is one of three of the last twelve symphonies written for Viotti's Opera Concerts, rather than for Salomon. The work was composed in 1795 while Haydn was living in London, and premiered there at the King's Theatre on 4 May 1795, in a concert featuring exclusively Haydn's own compositions and directed by the composer. The premiere was a success; Haydn wrote in his diary "The whole company was thoroughly pleased and so was I. I made 4000 gulden on this evening: such a thing is possible only in England."

1. Adagio – Allegro
2. Andante
3. Menuetto and Trio: Allegro
4. Finale: Spiritoso

<sup>1</sup> Konçerto.

<sup>2</sup> Senfoni.

### 3. Hafta

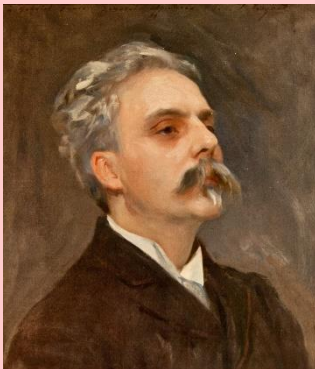
F. Chopin (1810-1849) – **Romantik** - [Nocturne<sup>3</sup> in C Sharp Minor<sup>4</sup> \(No. 20\)](#) - [Piano Concerto No.1](#) - Polonyalı



**Nocturne in C Sharp Minor:** The piece is marked *Lento con gran espressione*<sup>5</sup> and is written in common time. After a soft, sad introduction, the main theme starts at bar 5, with the left hand playing broken chords in legato slurs throughout the section, imparting a haunting and continuous quality to the music. The theme then shifts to a dreamy pianissimo in bar 21, before returning to the original theme in bar 47, and finally ending in C# major. The first two bars of the theme from the middle section (bars 21 and 22), resemble the main theme from the third movement of Chopin's second piano concerto in F minor, which was composed around the same time (1829). The next two bars (bars 23 and 24) resemble the second part of the secondary theme of the first movement from his second piano concerto. The passage in the middle section of the nocturne in 3/4 time starting in bar 33 resembles the scherzando section of the third movement of the second piano concerto starting in bar 145 in which the left and right hand are playing an octave apart. In bars 58-61, there are 4 different tuplets; an 18-tuplet, a 35-tuplet, an 11-tuplet, and a 13-tuplet, all of which run through the E Major scale. The piece ends in pianississimo with a high and low C#.

### 4. Hafta

G. Fauré (1845-1924) – **Geç Romantik** - [Cantique de Jean Racine](#) - [Requiem](#) - Fransız



*Cantique de Jean Racine* (Chant by Jean Racine), Op. 11, is a composition for mixed choir and piano or organ by Gabriel Fauré. The text, "Verbe égal au Très-Haut" ("Word, one with the Highest"), is a French paraphrase by Jean Racine of a Latin hymn from the breviary for matins, *Consors paterni luminis*. The nineteen-year-old composer set the text in 1864–65 for a composition competition at the *École Niedermeyer de Paris*, and it won him the first prize. The work was first performed the following year on 4 August 1866 in a version with accompaniment of strings and organ. The style shows similarities with his later work, *Requiem*. Today, the two works are often performed together.

Verbe égal au Très-Haut, notre unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit nous rompons le silence:  
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de Ta grâce puissante;  
Que tout l'enfer fuie au son de Ta voix;  
Dissipe le sommeil d'une âme languissante  
Qui la conduit à l'oubli de Tes lois!

Ô Christ! sois favorable à ce peuple fidèle,  
Pour Te bénir maintenant rassemblé;  
Reçois les chants qu'il offre à Ta gloire immortelle,  
Et de Tes dons qu'il retourne comblé.

Word of the Highest, our only hope,  
Eternal day of earth and the heavens,  
We break the silence of the peaceful night;  
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,  
That all hell may flee at the sound of your voice;  
Banish the slumber of a weary soul,  
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people  
Now gathered here to praise you;  
Receive their hymns offered to your immortal glory;  
May they go forth filled with your gifts.

<sup>3</sup> Nocturne (Noktürn): İlhamını geceden alan, geceye dair olan müzik.

<sup>4</sup> Do diyez minor noktürn.

<sup>5</sup> Con: ile, birlikte. Lento con gran espressione: Ağır ve yüksek ifade ile.

## 5. Hafta

S. Prokofiev (1891-1953) – **Modernist** – [Romeo & Juliet Suite](#) - Rus



Romeo & Juliet is a ballet by Sergei Prokofiev based on William Shakespeare's play Romeo and Juliet. First composed in 1935, it was substantially revised for its Soviet premiere in early 1940. Prokofiev reused music from the ballet in three suites for orchestra and a solo piano work.

(Info for Romeo & Juliet, No 13 - Dance of the Knights<sup>6</sup>)

The work is in loose ternary<sup>7</sup> form, with an abridged da capo<sup>8</sup> section.

The introduction of the piece corresponds to No. 7 of the complete ballet score, The Prince Gives His Order, which is following The Fight between the

Montagues and the Capulets. This theme is related to death and later served as the Introduction of Act III, after the fatal duel between Mercutio and Tybalt. It begins very loud, then drops to pianissimo, which is played by the strings. The horns and woodwinds then layer on top of the strings and the dynamics return to fortissimo. It then drops to piano again. Prokofiev creates the dark and foreboding mood through the extreme dynamic range and very dissonant harmonies.

## 6. Hafta

N. Sohal (1939-2018) – **Postmodern** – [Three Songs from Gitanjali](#) - Hint



Naresh chose to set these poems in the original Bengali, though he was not fluent in the language. He said:

'I have made many settings of Tagore's poems, but always in their English translation. This time I wanted to have a go at the original language. Because Bengali has Sanskrit roots, someone like me can hazard a guess at its meaning. But I am grateful to the Tagore Centre UK, especially Mr. Amalendu Biswas, their chair, for their help making a transliteration of the text from Bengali to Hindi, so that I could grasp the subtleties.

What was really interesting about working in Bengali was that it has rhythm which the English translation lacks. As the instrumentation that I was given for this commission, which came from the Spitalfields Festival, includes a tabla, it obliged me to set the poems in some tonality (the tabla being a fixed-note tuned instrument) with some rhythm.

The first and the third song use the string quartet and tabla but the second song is without tabla. The second song is much more sombre than the other two. Tagore's poetry is mostly lyrical and expresses yearning for the Divine. These three poems represent different stages of hopefulness about achieving unity with the Divine Being, the last being totally positive.'

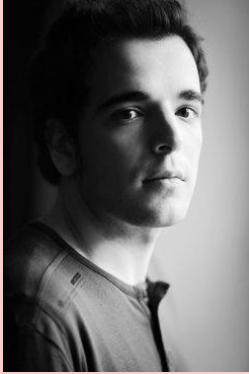
<sup>6</sup> Montagues and Capulets.

<sup>7</sup> Üç bölmeli biçim (A B A).

<sup>8</sup> Başa dönüşlü.

## 7. Hafta

U. Aşuroğlu (1986→) - **Çağdaş** - [interLOCKED](#) - Türk



Commissioned by two professional and highly successful German and Japanese pianists named Isabelle Joos and Soomija Park, the composition consists of three movements. In the first movement, the composer continuously uses mordents but in a very creative way which brings that baroque-ish sound into the 21st century. Because of the characteristic ornament, minor and major 2nds become an important material in terms of coherency. As one can guess from the name, the two pianos are completely complementary and in dialogue throughout the piece. Aşuroğlu never hesitates to utilize extreme low and high registers of the piano. This sometimes even brings the general sound to a point of dark cloud, and other times makes the piano mimic percussion instruments. The rhythmic interplays are omnipresent and add effectiveness to the tension and motion of the piece. Instead of looking for a specific example, one only needs to listen the piece to understand those rhythmic games. The composer constantly shifts the feeling of downbeat with upbeat throughout the movement by cleverly using meter changes and destabilizing mordent sounds to achieve this. In terms of scoring, for the first time in his compositions, Aşuroğlu removes unnecessary staves instead of putting rests, another 20th century approach.

Known for his “fiery, tempestuous, action-packed” (Ensemble Intercontemporain) ensemble writing, Utku Aşuroğlu’s music is “undeniably fresh” with “compelling energetics” (Kunstkultur Austria) and “possesses a high artistic will to express, which is never an end in itself, but always musically bound and formed.” (Beat Furrer, Kultur Server Graz.)

Utku Aşuroğlu is the recipient winner of the 40th Irino Prize, the “Outstanding Artist Award for Music” of the Austrian Ministry of Culture 2016, Salvatore Martirano Composition Award, the Composition Prize City of Graz 2014 (Austria), the Promising Young Composer 2018 by European-wide Ulysses Network-IRCAM Paris (France), laureate of the International Gaudeamus Prize 2015 (Netherlands), the Goethe Award 2016 (South Korea). His works are published by Edition Gravis, Berlin.

## 8. Hafta

A. Vivaldi (1678-1741) - **Barok** - [Spring from The Four Seasons](#)<sup>9</sup> - İtalyan



The Four Seasons (Italian: Le quattro stagioni) is a group of *four violin concerti*<sup>10</sup> by Italian composer Antonio Vivaldi, each of which gives musical expression to a season of the year. These were composed around 1718–1720, when Vivaldi was the court chapel master in Mantua. They were published in 1725 in Amsterdam, together with eight additional concerti, as *Il cimento dell'armonia e dell'inventione* (The Contest Between Harmony and Invention).

The Four Seasons is the best known of Vivaldi's works. Though three of the concerti are wholly original, the first, "Spring", borrows patterns from a *sinfonia* in the first act of Vivaldi's contemporaneous opera *Il Giustino*.

The inspiration for the concertos is not the countryside around Mantua, as initially supposed, where Vivaldi was living at the time, since according to Karl Heller they could have been written as early as 1716–1717, while Vivaldi was engaged with the court of Mantua only in 1718.

- Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera)
- 1- Allegro (in E major)
- 2- Largo e pianissimo sempre (in C# minor)
- 3- Allegro pastorale (in E major)

<sup>9</sup> Dört Mevsim'den İlkbahar.

<sup>10</sup> 1 majör işte bütünleşmiş 4 tane keman konçertosu.

## 9. Hafta

W. A. Mozart (1756-1791) - **Klasik** - [Symphony No.41 \(Jupiter\)](#) - Avusturyalı



The symphony is scored for flute, two oboes, two bassoons, two horns in C and F, trumpets in C, timpani in C and G, and strings.

Symphony No. 41 is the last of a set of three that Mozart composed in rapid succession during the summer of 1788. No. 39 was completed on 26 June and No. 40 on 25 July. Nikolaus Harnoncourt argues that Mozart composed the three symphonies as a unified work, pointing, among other things, to the fact that the Symphony No. 41, as the final work, has no introduction (unlike No. 39) but has a grand finale.

Around the same time as he composed the three symphonies, Mozart was writing his piano trios in E major (K. 542), and C major (K. 548), his piano sonata No. 16 in C (K. 545) – the so-called Sonata facile – and a violin sonatina K. 547. It is not known whether Symphony No. 41 was ever performed in the composer's lifetime.

1. Allegro vivace, 4/4
2. Andante cantabile, 3/4
3. Menuetto: Allegretto – Trio, 3/4
4. Molto allegro, 2/2

## 10. Hafta

J. Brahms (1833-1897) - **Romantik** - [Clarinet Quintet in B minor, Op. 115](#) - Alman



When Clara Schumann first heard this quintet, she wrote: "It is a really marvelous work, the wailing clarinet takes hold of one; it is most moving. And what interesting music, deep and full of meaning!" These poignant words by Brahms' closest female friend belie Brahms' disingenuous comparison of the work with his earlier Clarinet Trio: "[It is] a far greater piece of foolishness."

- From the first movement, the music pulsates with yearning. In its opening measures are the seeds that germinate in the rest of composition, which is equally perfect in its power of evocation and its structural rigor. The autumnal mood of the work results in part from the subtle shifts throughout between the closely related keys of D major and B minor.

- Most notable is the second movement Adagio, a tender love song whose wistfulness seems to reflect the entire decline of the late Romantic musical ethos. Of course there is more to this piece than its dreamlike evocations.

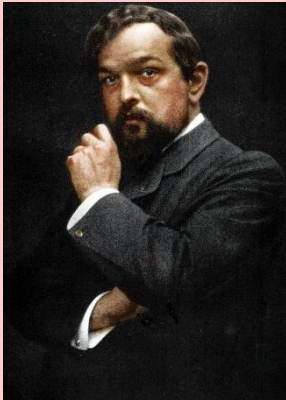
- Listen to the Presto, with its Hungarian folk-dance style and...
- the finale's intriguing variations, the last of which returns full circle to the opening theme of the first movement. "Foolishness" indeed!

The quintet received its first private performance on 24 November 1891 in Meiningen, with Richard Mühlfeld and the Joachim Quartet, led by Joseph Joachim who often collaborated with Brahms. The public premiere was on 12 December 1891 in Berlin.

1. Allegro
2. Adagio
3. Andantino - Presto non assai, ma con sentiment
4. Con moto

## 11. Hafta

C. Debussy (1862-1918) – **Empresyonist** – [La Mer](#)<sup>11</sup> – Fransız



La mer, trois esquisses symphoniques pour orchestre (French for The sea, three symphonic sketches for orchestra).

La mer is scored for 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam tam, glockenspiel, 2 harps and strings.

1- "From dawn to noon on the sea" or "From dawn to midday on the sea" – very slow – animate little by little (B minor) (~9'00'')

2- "Play of the Waves" – allegro (with a very versatile rhythm) – animated (C sharp minor) (~6'30'')

3- "Dialogue of the wind and the sea" or "Dialogue between wind and waves" – animated and tumultuous – ease up very slightly (C sharp minor) (~8'00'')

The premiere was given on 15 October 1905 in Paris, by the Orchestre Lamoureux under the direction of Camille Chevillard. The piece was initially not well received. Pierre Lalo, critic of Le Temps, hitherto an admirer of Debussy's work, wrote, "I do not hear, I do not see, I do not smell the sea". Another Parisian critic, Louis Schneider, wrote, "The audience seemed rather disappointed: they expected the ocean, something big, something colossal, but they were served instead with some agitated water in a saucer." When the conductor Karl Muck gave the first American performances of La mer in March 1907, the critic Henry Krehbiel wrote:

Last night's concert began with a lot of impressionistic daubs of color smeared higgledy-piggledy on a tonal palette, with never a thought of form or purpose except to create new combinations of sounds. ...

One thing only was certain, and that was that the composer's ocean was a frog-pond and that some of its denizens had got into the throat of every one of the brass instruments.

## 12. Hafta

B. Bartok(1881-1945) – **Modernist** – [Concerto for Orchestra](#)<sup>12</sup> – Macar



The score is inscribed "15 August – 8 October 1943". It was premiered on December 1, 1944, in Symphony Hall, Boston, by the Boston Symphony Orchestra conducted by Serge Koussevitzky. It was a great success and has been regularly performed since.

1-Introduzione. Andante non troppo – Allegro vivace

2-Presentando le coppie. Allegro scherzando

3-Elegia. Andante non troppo

4-Intermezzo interrotto. Allegretto

5-Finale. Presto<sup>13</sup>

Woodwinds: 3 flutes (one doubling piccolo) 3 oboes (one doubling cor anglais) 3 clarinets (one doubling bass clarinet) 3 bassoons (one doubling contrabassoon).

Brass: 4 horns, 3 trumpets, 3 trombones, 1 tuba.

Percussion: Timpani, Side drum, Bass drum, Cymbals, Triangle, Tam-tam.

Strings: Violins I- II, Violas, Cellos, Double basses, 2 harps.

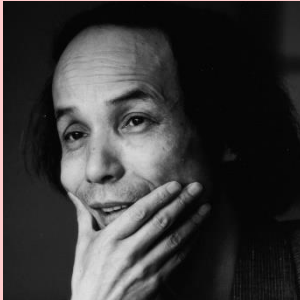
<sup>11</sup> Deniz.

<sup>12</sup> Orkestra Konçertosu.

<sup>13</sup> Introduzione: Giriş, Non troppo: Çok değil, Presentando le coppie: Çiftlerin sunumu, Scherzando: Şakacı, Elegia: Ağıt, Intermezzo: Ara parçası, Interrotto: Kesinti, engellenme (interruption).

**13. Hafta**

T. Takemitsu (1930-1996) – **Geç modernist** – [Coral Island](#)<sup>14</sup> - Japon



For soprano and orchestra (1962).

- I. Accumulation I
- II. Poem I
- III. Accumulation II with "Corona" for strings
- IV. Poem II
- V. Accumulation III

Tōru Takemitsu (武満 徹) was a Japanese composer and writer on aesthetics and music theory. Largely self-taught, Takemitsu was admired for the subtle manipulation of instrumental and orchestral timbre. He is known for combining elements of oriental and occidental philosophy and for fusing sound with silence and tradition with innovation. His 1957 Requiem for string orchestra attracted international attention, led to several commissions from across the world and established his reputation as the leading 20th-century Japanese composer. He was the recipient of numerous awards and honours and the Toru Takemitsu Composition Award is named after him.

**14. Hafta**

T. Murail (1947→) – **Geç modernist / Spektralist** – [Ethers](#) - Fransız



In Ethers a solo flutist, playing all members of the family from bass flute to piccolo, is accompanied by a small group of five instruments, and both soloist and ensemble are accompanied by a hisses continuum of maracas. The noise element, rather than being the extreme towards which the music is pushed, is here embedded in the texture of the music from the start - Murail has not merely composed the music but the ambience within which it is perceived, as well. In Ethers, as in Mémoire/Erosion, the ensemble's music is entirely dependant on that of the soloist - but rather than deliberately destroying the soloist's material, as in the earlier piece, the ensemble here functions as the soloist's distorting mirror. Each section starts from an acoustic model proposed by the flute - the ensemble imitates this but, in so doing, distorts it progressively into a new

texture which eventually provides the context for a new acoustic model from the flute. The soloists' acoustic models are, successively:

- frequency modulation sounds produced by singing into the instrument whilst playing,
- harmonic glissandi and filtering of the low C on the bass flute,
- trills,
- multiphonics,
- fluttertonguing,
- arpeggios, increasing from two to twenty-two rounds of an inharmonic spectrum (simulated phase-shifting from soloist and ensemble),
- frequency modulation (as at the start).

The listener may have trouble distinguishing these, as the music does not fall into clearly defined sections but evolves as a continuous curve of sound. An important hallmark of this curve is the constantly sliding tempo of the music, causing the sounds to be pulverised into grain (as in the huge central acceleration) or to be elongated into an entire section (as in the preceding passage). In this sense, Ethers is "a study in relativity" as Murail has said, an examination of the relations between speeds and sounds in a perpetually unstable environment.

**Spektralist müzikle ilgili kısa bir belgesel:**

<https://www.youtube.com/watch?v=Rs7b4WSxF3w>

<sup>14</sup> Mercan adası.