

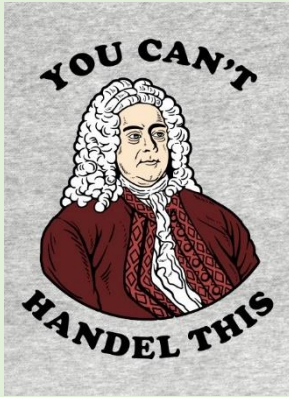


YUNUS GENCER'S LISTENING PACK - II

- * Bütün parçalar imslp.org ya da cpdl.org sitesinden ilgili nota indirilerek, takip edilerek ve not alınarak dinlenmelidir. (Başka iş yaparken arka planda öylesine çalmamalıdır.)
- * Dinlenen parçayla ilgili öne çıkan özellikler (orkestrasyon, tını, kontrpuan, armonik kurgu vb.) not edilmelidir. Buraya parçayla ilgili öne çıkan özellikler (orkestrasyon, tını, kontrpuan, armonik kurgu vb.) not edilmelidir. (Günlüğü aynı zamanda parçaların sizde uyandırdığı duyguları not etmek için de kullanabilirsiniz.)
- * Parçalara dair burada yazılan bilgiler tamamen ınsandırma amaçlıdır ve internetteki çeşitli kaynaklardan edinilmiştir. Buradaki bilgilerin kontrolü, derinleştirilmesi ve detaylandırılması tamamen öğrencinin sorumluluğundadır.

1. Hafta

G. F. Handel (1685-1759) – **Barok** – Dixit Dominus – Alman/İngiliz

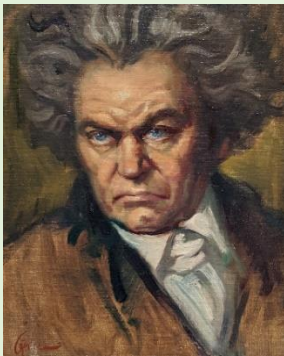


Handel was a prodigiously gifted musician who by the time he had reached his twenties was already an experienced composer and performer with an established reputation. Like many ambitious musicians he was drawn to Italy, the birthplace of opera, and so in 1707 he went to Rome for three years, where he hoped to further his career as an opera composer. Though raised in the Lutheran faith, Handel always willingly composed for other denominations and was soon patronised by the Catholic Church in Rome, and by many of the city's principal movers and shakers. Dixit Dominus is a setting of Psalm¹ 110 (109 in the Latin Vulgate) which Handel composed in 1707, when he was only 22.

The psalm is set by Handel to music of exceptional brilliance, the dramatic contrasts within and between movements vividly illustrating and reinforcing the words. The work is unified by a plainsong cantus firmus - a melody in greatly extended notes, against which the remaining parts weave decorative lines - which appears in both the opening and closing movements. After the energetic opening chorus comes a simple and elegant alto solo, followed by a beautifully lyrical movement for soprano, built on a repeated triplet figure. The drama resumes in the fourth movement, one of alternating slow and fast sections, the measured 'Juravit Dominus' being notable for its daring chromatic harmony and bold dissonances. The sixth and longest movement combines verses 5 and 6 of the psalm text. The unmistakable influence of Corelli can be heard in the instrumental introduction, with the two violin parts and then the voices constantly overlapping in a series of striking suspensions. The ensuing section, 'Judicabit in nationibus', is a busy fugato which appropriately disintegrates at the word 'ruinas'. There follows one of the most remarkable passages in this unique work: a series of percussive chords repeated to the same syllable (a device very reminiscent of Monteverdi) graphically depicts a crushing military victory. The Gloria brings back the cantus firmus, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and superbly executed fugue.

2. Hafta

L. v. Beethoven (1770-1827) –**Geç Klasik/Erken Romantik** – Symphony² No.3 (Eroica³) - Alman



Symphony No. 3 is scored for two flutes, two oboes, two clarinets in B \flat , two bassoons, three horns (the 1st in E \flat , C, and F; the 2nd in E \flat and C; and the 3rd in E \flat), two trumpets in E \flat and C, timpani in E \flat and B \flat (in the 1st, 3rd, and 4th movements) and in C and G (in the 2nd movement), and strings.

- 1- Allegro con brio (12-18 min.) (E \flat major)
- 2- Marcia funebre: Adagio assai (14-18 min.) (C minor)
- 3- Scherzo: Allegro vivace (5-6 min.) (E \flat major)
- 4- Finale: Allegro molto (10-14 min.) (E \flat major)⁴

One of the composer's most celebrated works, the Eroica symphony is a large-scale composition that marked the beginning of Beethoven's innovative middle period. Composed mainly in 1803-1804, the work broke boundaries in symphonic form, length, harmony, emotional and cultural content. It is widely considered a landmark in the transition between the Classical and the Romantic era. It is also often considered to be the first Romantic symphony.

¹ Mezmur.

² Senfoni.

³ Kahramansal (Heroic).

⁴ Allegro: Hızlı, Con: ile, birlikte, Brio: Parlaklık, canlılık, Marcia funebre: Cenaze marşı, Adagio: Yavaş, Assai: Çok, oldukça, Scherzo: Şaka, Vivace: Canlı, Finale: Son, Molto: Çok, pek.

3. Hafta

F. Liszt (1811-1886) – **Romantik** - [Les Préludes](#)⁵ - Macar



Les préludes ("Preludes" or "The Beginnings"), S.97, is the third of Franz Liszt's thirteen symphonic poems. The music was composed between 1849–55, and began as an overture to Liszt's choral cycle *Les quatre éléments* (The Four Elements), then revised under inspiration from the French poet Alphonse de Lamartine. Its premiere was on 23 February 1854, conducted by Liszt himself. The score was published in 1856 by Breitkopf & Härtel. *Les préludes* is the earliest example of an orchestral work entitled "Symphonic Poem" (German: *Symphonische Dichtung* or French: *Poème symphonique*).

Les préludes is written for a large orchestra of strings, woodwind, brass (including tuba and bass trombone), harp and a variety of percussion instruments (timpani, side drum, bass drum and cymbals). It comprises the following sections:

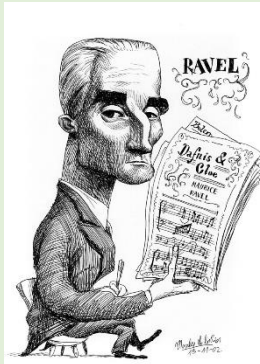
- Question (Introduction and *Andante maestoso*⁶) (bars 1–46)
- Love (bars 47–108)
- Storm (bars 109–181)
- Bucolic⁷ calm (bars 182–344)
- Battle and victory (bars 345–420) (including recapitulation of 'Question', bar 405 ff.)

The 1856 published score includes a text preface, which however is not from Lamartine.

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death? – Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour to rest his recollection in the calm serenity of life in the fields? Nevertheless, man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet sounds the alarm", he hastens, to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy.

4. Hafta

M. Ravel (1875-1937) – **Empresyonist** - [Le Quatuor à cordes en fa majeur](#)⁸ - Fransız



Maurice Ravel completed his String Quartet in F major in early April 1903 at the age of 28. It was premiered in Paris in March the following year. The work follows a four-movement classical structure: the opening movement, in sonata form, presents two themes that occur again later in the work; a playful scherzo second movement is followed by a lyrical slow movement. The finale reintroduces themes from the earlier movements and ends the work vigorously.

The quartet's structure is modelled on that of Claude Debussy's String Quartet, written in 1893, although Ravel's musical ideas strongly contrast with Debussy's. Debussy admired Ravel's piece rather more than did its dedicatee, Ravel's teacher Gabriel Fauré.

- I. Allegro moderato. Très doux
- II. Assez vif. Très rythmé
- III. Très lent
- IV. Vif et agité⁹

⁵ Prelüidler (Başlangıçlar).

⁶ Andante: Yavaş-Orta arası, Maestoso: Görkemli.

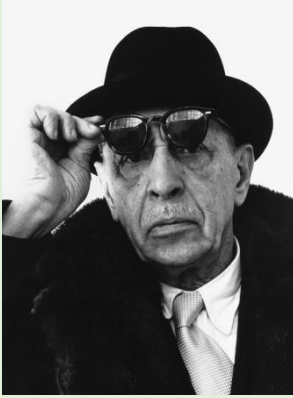
⁷ Doğaya dair.

⁸ Fa major yaylı dörtlü (quartet).

⁹ Moderato: Orta tempoda, Très: Çok, Doux: Yumuşak, tatlı, Assez: Oldukça, Vif: Canlı, Rythmé: Ritmik, Lent: Ağır, Agité: Tez canlı, hareketli.

5. Hafta

I. Stravinsky (1882-1971) – **Modernist** – [L'Oiseau de feu](#)¹⁰ - Rus



The firebird is a ballet and orchestral concert work by the Russian-born composer Igor Stravinsky. It was written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes company. The original choreography was by Michel Fokine, who collaborated with Alexandre Benois on a scenario based on the Russian fairy tales of the Firebird and the blessing and curse it possesses for its owner. Its premiere at the Opéra de Paris on 25 June 1910 was an immediate success, catapulting Stravinsky to international fame.

The ballet centers on the journey of its hero, Prince Ivan. While hunting in the forest, he strays into the magical realm of the evil Koschei the Immortal, whose immortality is preserved by keeping his soul in a magic egg hidden in a casket. Ivan chases and captures the Firebird and is about to kill her; she begs for her life, and he spares her. As a token of thanks, she offers him an enchanted feather that he can use to summon her should he be in dire need.

Prince Ivan then meets thirteen princesses who are under the spell of Koschei and falls in love with one of them. The next day, Ivan confronts the magician and eventually they begin quarrelling. When Koschei sends his minions after Ivan, he summons the Firebird. She intervenes, bewitching the monsters and making them dance an elaborate, energetic dance (the "Infernal Dance").

Exhausted, the creatures and Koschei then fall into a deep sleep. While they sleep, the Firebird directs Ivan to a tree stump where the casket with the egg containing Koschei's soul is hidden. Ivan destroys the egg, and with the spell broken and Koschei dead, the magical creatures that Koschei held captive are freed and the palace disappears. All of the "real" beings, including the princesses, awaken and with one final hint of the Firebird's music (though in Fokine's choreography she makes no appearance in that final scene on-stage), celebrate their victory.

6. Hafta

J. Wolfe (1958→) – **Postmodern / Postminimalist** – [Fire in my mouth](#)¹¹ - Amerikan



Fire in my mouth is based on the garment industry in New York City at the turn of the century, with a focus on the 1911 Triangle Shirtwaist Factory fire and its aftermath. Drawing upon contemporary accounts of immigration, labor, and activism amongst the garment workers of the Lower East Side, Fire in my mouth brings the world and words of the garment workers to the forefront.

The work features 146 vocalists – a number commemorating the total who perished in the fire.

For Wolfe, Fire in my mouth was an opportunity to recast the women not as voiceless victims, but as protagonists whose actions and sacrifices had a profound effect on United States history. Wolfe writes:

I had been thinking about immigrant women in the workforce at the turn of the century. They fled their homelands to escape poverty and persecution. The garment workers arrived to these shores with sewing skills. Many of the women wound up working on these huge factory floors – hundreds of women sitting at sewing machines. Fire in my mouth tells the story of the women who persevered and endured challenging conditions, women who led the fight for reform in the workplace.

The piece also incorporates elements derived from protest chants, courtroom testimonials, Yiddish and Italian folk songs, and an elegiac recitation of all 146 victims' names.

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.'

¹⁰ Ateş Kuşu (Firebird).

¹¹ Ağzımda ateş.

7. Hafta

F. Filidei (1973→) - **Çağdaş** - [Love Story](#)¹² - [Toccatà](#)¹³ - İtalyan



Filidei graduated from the Conservatorio Luigi Cherubini in Florence, where he won unanimously the first prizes in organ playing and music composition. He followed advanced courses of Salvatore Sciarrino, Giacomo Manzoni, Sylvano Bussotti, and studied further with Jean Guillou in Zürich. From 1999 to 2005, he studied at the Conservatoire de Paris with Frédéric Durieux and Michaël Lévinas, among others. He graduated in composition with honours. At the same time, he took a composition course of the IRCAM

He performs in concert, playing works by Franz Liszt, César Franck, as well as his own compositions and much contemporary music for organ and piano, in Italy and abroad. In 1998, he was awarded the S. Taddei Annual Scholarship and in 2004 the Meyer Prize and in 2007 the Takefu

International Composition Award.

In his compositions, Filidei tries - as Sciarrino says - "to imagine a music that has lost the sound element" His works are performed by notable contemporary music ensembles, such as the Ensemble 2e2m, the Ensemble InterContemporain, Les Percussions de Strasbourg, Alter ego, L'Instant donné, the Nouvel Ensemble Moderne, the Ensemble orchestral contemporain and were recorded by Radio France and Rai Tre.

8. Hafta

G. Machaut (1300-1377) - **Ortaçağ (Ars Nova)**- [Messe de Nostre Dame](#)¹⁴ - Fransız



The Messe de Nostre Dame consists of 5 movements, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, followed by the dismissal *Ite, missa est*. The tenor of the Kyrie is based on Vatican Kyrie IV, the Sanctus and Agnus correspond to Vatican Mass XVII and the *Ite* is on Sanctus VIII. The Gloria and Credo have no apparent chant basis, although they are stylistically related to one another.

Machaut's Messe de Nostre Dame is for four voices rather than the more common three. Machaut added a contratenor voice that moved in the same low range as the tenor, sometimes replacing it as the lowest voice.

Machaut composed his Messe de Nostre Dame for the Cathedral at Reims where he served as a canon, a permanent member of the clergy. According to a rubric found at the Cathedral, it would have likely been performed for the Saturday Lady Mass. Some scholars hypothesize that, contrary to popular belief, Machaut did not actually come to work for the Reims Cathedral until the end of the 1350s, composing the mass as an act of devotion and dedication marking his arrival in the precinct. In conformity with the wills of Guillaume and his brother Jean, also a canon at the Cathedral, the mass was believed to have been transformed into a memorial service for them following their deaths. However, neither the specific nature of its performance (if such a performance exists) nor the service the Mass was prepared for has been conclusively ascertained.

It is possible that Machaut was familiar with the Tournai Mass, an even earlier polyphonic 14th-century mass setting in which each movement is believed to have been written independently by different composers. The Gloria and Credo of the Messe de Nostre Dame exhibit some similarities to the Tournai mass, such as textless musical interludes, simultaneous style, and long melismatic *Amens*. The other four movements of Machaut's mass are composed in motet style with Mass text.

¹² Aşk hikayesi.

¹³ İtalyanca *toccare* (dokunmak) kelimesinden. Genelde klavyeli çalgıya yazılan virtüöz seviyesinde parça.

¹⁴ Nostre Dame (Bizim Leydimiz) Missası. Missa: Katolik kilisesine özgü ayin müziği.

9. Hafta

G. P. Palestrina (1525-1594) – **Rönesans** – [Missa Papae Marcelli](#) - İtalyan



The mass was composed in honor of Pope Marcellus II, who reigned for three weeks in 1555. Recent scholarship suggests the most likely date of composition is 1562, when it was copied into a manuscript at the Basilica di Santa Maria Maggiore in Rome.

The third and closing sessions of the Council of Trent were held in 1562–63, at which the use of polyphonic music in the Catholic Church was discussed. Concerns were raised over two problems: first, the use of music that was objectionable, such as secular songs provided with religious lyrics (*contrafacta*) or masses based on songs with lyrics about drinking or lovemaking; and second, whether imitation in polyphonic music obscured the words of the mass, interfering with the listener's devotion. Some debate occurred over whether polyphony should be banned outright in worship, and some of the auxiliary publications by attendants of the Council caution against both of these problems. However, none of the official proclamations from the Council mentions polyphonic music, excepting one injunction against the use of music that is, in the words of the Council, "lascivious or impure".

Starting in the late 16th century, a legend began that the second of these points, the threat that polyphony might have been banned by the Council because of the unintelligibility of the words, was the impetus behind Palestrina's composition of this mass. It was believed that the simple, declamatory style of *Missa Papae Marcelli* convinced Cardinal Carlo Borromeo, on hearing, that polyphony could be intelligible, and that music such as Palestrina's was all too beautiful to ban from the Church. In 1607, the composer Agostino Agazzari wrote:

Music of the older kind is no longer in use, both because of the confusion and babel of the words, arising from the long and intricate imitations, and because it has no grace, for with all the voices singing, one hears neither period nor sense, these being interfered with and covered up by imitations...And on this account music would have come very near to being banished from the Holy Church by a sovereign pontiff [Pius IV], had not Giovanni Palestrina founded the remedy, showing that the fault and error lay, not with the music, but with the composers, and composing in confirmation of this the Mass entitled *Missa Papae Marcelli*.

10. Hafta

J-P. Rameau (1683-1764) – **Barok** – [Les Indes Galantes](#)¹⁵ - Fransız



Les Indes galantes (French: "The Amorous Indies") is an opera by Jean-Philippe Rameau with a libretto by Louis Fuzelier. It takes the form of an *opéra-ballet* with a prologue and (in its final form) four *entrées* (acts). Following an allegorical prologue, the four *entrées* have distinct and separate plots, but are unified by the theme of love in exotic places (The Ottoman Empire, Peru, Persia, and North America). The most famous pieces from the work, *Danse des Sauvages* and the final *Chaconne*, come from the final *entrée* (*Les sauvages*).

- 1-Prologue
- 2-Entrée I – Le turc généreux (The Generous Turk)
- 3-Entrée II – Les incas du Pérou (The Incas of Peru)
- 4-Entrée III – Les fleurs (The Flowers)
- 5-Entrée IV – Les sauvages (The Savages)

¹⁵ Aşık Hindistanlılar.

11. Hafta

F. Schubert (1797-1828) – **Geç Klasik/Erken Romantik** – [Symphony No.8](#) (Unfinished)¹⁶ - Avusturyalı



Franz Schubert's Symphony No. 8 in B minor, D 759 is a musical composition that Schubert started in 1822 but left with only two movements – though he lived for another six years. A scherzo, nearly completed in piano score but with only two pages orchestrated, also survives.

It has been theorized by some musicologists, including Brian Newbould, that Schubert may have sketched a finale that instead became the big B minor entr'acte from his incidental music to Rosamunde, but all evidence for this is circumstantial. One possible reason for Schubert's leaving the symphony incomplete is the predominance of the same meter (triple meter). The first movement is in 3/4, the second in 3/8 and the third (an incomplete scherzo) again in 3/4. Three consecutive movements in basically the same meter rarely occur in symphonies, sonatas, or chamber works of the most important Viennese composers.

Schubert's Eighth Symphony is sometimes called the first Romantic symphony due to its emphasis on the lyrical impulse within the dramatic structure of Classical sonata form. Furthermore, its orchestration is not solely tailored for functionality, but specific combinations of instrumental timbre that are prophetic of the later Romantic movement, with astonishing vertical spacing occurring for example at the beginning of the development.

To this day, musicologists still disagree as to why Schubert failed to complete the symphony. Some have speculated that he stopped work in the middle of the scherzo in the fall of 1822 because he associated it with his initial outbreak of syphilis – or that he was distracted by the inspiration for his Wanderer Fantasy for solo piano, which occupied his time and energy immediately afterward. It could have been a combination of both factors.

12. Hafta

G. Mahler (1860-1911) – **Geç Romantik** – [Symphony No. 5](#) - Avusturyalı



Symphony No. 5 by Gustav Mahler was composed in 1901 and 1902, mostly during the summer months at Mahler's holiday cottage at Maiernigg. Among its most distinctive features are the trumpet solo that opens the work with a rhythmic motif similar to the opening of Ludwig van Beethoven's Symphony No. 5, the horn solos in the third movement and the frequently performed Adagietto.

The musical canvas and emotional scope of the work, which lasts over an hour, are huge. The symphony is sometimes described as being in the key of C# minor since the first movement is in this key (the finale, however, is in D major). Mahler objected to the label: "From the order of the movements (where the usual first movement now comes second) it is difficult to speak of a key for the 'whole Symphony', and to avoid misunderstandings the key should best be omitted."

The symphony is scored for large orchestra, consisting of the following:

Woodwinds: 4 flutes (all doubling piccolos); 3 oboes (3rd doubling cor anglais); 3 Bb and A clarinets (3rd doubling D clarinet and bass clarinet); 3 bassoons (3rd doubling contrabassoon)

Brass: 6 horns (solo horn in movement 3); 4 trumpets; 3 trombones; tuba

Percussion: 4 timpani; bass drum; snare drum (used only in movement 1); cymbals; triangle; whip (used only in movement 3); tam-tam; glockenspiel

Strings: harp; 1st and 2nd violins; violas; cellos; double basses

¹⁶ Bitmemiş.

13. Hafta

S. Reich (1936→) – **Postmodern / Minimalist-** [Music for 18 Musicians](#)¹⁷ - Amerikan



Music for 18 Musicians is a work of musical minimalism composed by Steve Reich during 1974–1976. Its world premiere was on April 24, 1976, at The Town Hall in New York City. Following this, a recording of the piece was released by ECM New Series in 1978. In his introduction to the score, Reich mentions that although the piece is named Music for 18 Musicians, it is not necessarily advisable to perform the piece with that few players due to the extensive need for musicians to perform on multiple instruments.

The piece is based on a cycle of eleven chords. A small piece of music is based on each chord, and the piece returns to the original cycle at the end. The sections are named "Pulses", and Section I-XI. This was Reich's first attempt at writing for larger ensembles, and the extension of performers resulted in a growth of psycho-acoustic effects, which fascinated Reich, and he noted that he would like to "explore this idea further". A prominent factor in this work is the augmentation of the harmonies and melodies and the way that they develop this piece. Another important factor in the piece is the use of human breath, used in the clarinets and voices, which help structure and bring a pulse to the piece. The player plays the pulsing note for as long as they can hold it, while each chord is melodically deconstructed by the ensemble, along with augmentation of the notes held. The metallophone (unplugged vibraphone) is used to cue the ensemble to change patterns or sections. Some sections of the piece have a chiastic ABCDCBA structure, and Reich noted that this one work contained more harmonic movement in the first five minutes than any other work he had previously written.

14. Hafta

Ö. Manav (1967→) – **Çağdaş - Sforzando'lar** (Sforzati)¹⁸- Türk



As for Ali Özkan Manav, he has placed something different in his *Sforzati*: a joke. In many competitions great importance is attached to preserving strict anonymity; he has placed his name in the composition in Morse code. Moreover, the composition has more clearly defined boundaries and a more serious style than Collas' *Passacaglia*. However, in this work, too, one does not notice the passing of time – the insistence on the structuring tremolos, the dialogue between the celesta and string instruments, between trumpets and many, many percussion instruments.

As if to answer the works of these two composers in their early thirties, the concert continued with Pierre Boulez's *Ritual – in memoriam Bruno Maderna* dating from the seventies: an orchestral piece divided into eight parts, which cannot be combined into a single whole, but which remain as individual elements in a filigree work. And just as Manav incorporates silence into

his *Sforzati*, so also does Boulez through the turning of the score pages. Again, the pleasure given by these première works was really something else. (Egbert Tholl-1999)

Manav's *Sforzati* was a process constructed of intersecting accentuations which condense and build up into a monumental tone-structure.

Is it owing to the masterly technique of the conductor Lucas Vis, who has at long last brought such unmissable contemporary music to the Bavarian Radio Symphony Orchestra? The compositions and their interpretations in the Herkulessaal are raised to an exceptionally high level. (Rüdiger Schwarz-1999)

¹⁷ 18 Müzisyen için müzik.

¹⁸ Sforzando: Tek bir ses veya akoru güçlendiren vurgulama işareti.