



## YUNUS GENCER'S LISTENING PACK - III

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### 1. Hafta

G. Machaut (1300-1377) – **Ortaçağ** – [Douce Dame Jolie](#) – [Ma fin est mon commencement](#) - Fransız



A Refrain

1. 2.

B Stollen 1  
Stollen 2 :||B'

A Abgesang

(Virelai Form)

"Douce Dame Jolie", sometimes referred to only as 'Douce Dame', is a song from the 14th century, by the French composer Guillaume de Machaut. The song is a virelai, belonging to the style ars nova, and is one of the most often heard medieval tunes today. Many modern recordings omit the lyrics, however.

Sweet, lovely lady for God's sake do not think that any has sovereignty over my heart, but you alone.	For always, without treachery Cherished Have I you, and humbly All the days of my life Served Without base thoughts.	Alas, I am left begging For hope and relief; For my joy is at its end Without your compassion.  Sweet, lovely lady....	But your sweet mastery Masters My heart so harshly, Tormenting it And binding In unbearable love,	So that [my heart] desires nothing but to be in your power. And still, your own heart renders it no relief.  Sweet, lovely lady....	And since my malady Healed Will never be Without you, Sweet Enemy, Who takes Delight in my torment	With clasped hands I beseech Your heart, that forgets me, That it mercifully kill me For too long have I languished.  Sweet, lovely lady....
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### 2. Hafta

T. Tallis (1505-1585) – **Rönesans** – [3rd Tune for Archbishop Parker's Psalter](#) – [Spem In Alium](#) - İngiliz



Spem in alium (Latin for "Hope in any other") is a 40-part Renaissance motet<sup>1</sup> by Thomas Tallis, composed in c. 1570 for eight choirs of five voices each. It is considered by some critics to be the greatest piece of English early music. H. B. Collins described it in 1929 as Tallis's "crowning achievement", along with his Lamentations.

Latin	English translation
Spem in alium nunquam habui	I have never put my hope in any other
Praeter in te, Deus Israel	but in Thee, God of Israel
Qui irasceris et propitius eris	who canst show both wrath and graciousness,
et omnia peccata hominum	and who absolves all the sins
in tribulatione dimittis	of man in suffering
Domine Deus	Lord God,
Creator caeli et terrae	Creator of Heaven and Earth
respice humilitatem nostram	Regard our humility

<sup>1</sup> Motet: Latince, çoksesli, genellikle dinsel vokal form. 12.yy'dan 16.yy'a gelişimini sürdürmüştür.

### 3. Hafta

M. A. Charpentier (1643-1704) – **Barok** – [Te Deum](#)<sup>2</sup> - [Motets Pour Le Grand Dauphin](#) - Fransız



Although Marc-Antoine Charpentier never held an official position at the French court, he wrote a significant amount of service music for the chapel of Louis de France, the Grand Dauphin, the son of Louis XIV, while he was employed by the de Guise family. This album gathers six motets written for the Dauphin, as well as four organ works by Charpentier's contemporary Louis Marchand. Charpentier's work is notable for the elegance, grace, variety, and expressiveness of his vocal writing. These motets are also distinctive for their instrumentation. Several are scored for three flutes in addition to voices and continuo, and the use of a bass flute provides a tone color not usually associated with vocal music of this period, and it is darkly haunting. Others use a small chamber ensemble, always applied with great delicacy and sensitivity to maintaining transparent textures so that the vocal lines are easily comprehensible. *Supplicatio pro defunctis ad beatam Virginem* is an especially lovely and deeply felt example of the composer's lyrical text setting. Ensemble Pierre Robert performs with elegance, but also with passionate fervor. Soprano Anne Magouët, mezzo-soprano Sarah Breton, and bass Edwin Crossley-Mercer sing with light, pure tone that's well suited to this repertoire. Frédéric Desenclos, who directs the ensemble, plays the Marchand organ works, which stylistically mesh with the Charpentier, with directness and simplicity. The sound is clean and well balanced.

### 4. Hafta

L. Cherubini (1760-1842) – **Klasik/Romantik** - [Requiem in C minor](#)<sup>3</sup> - İtalyan



Beethoven in 1827.

Cherubini was an Italian Classical and Romantic composer. His most significant compositions are operas and sacred music. Beethoven regarded Cherubini as the greatest of his contemporaries. His operas were heavily praised and interpreted by Rossini.

The Requiem in C minor for mixed chorus was written by Luigi Cherubini in 1816 and premiered 21 January 1817 at a commemoration service for Louis XVI of France on the twenty-fourth anniversary of his beheading during the French Revolution. The work was greatly admired by Beethoven, Schumann, Berlioz and Brahms. It was performed at the funeral of

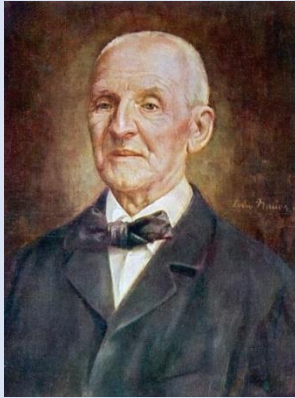
1. Introitus et Kyrie
2. Graduale
3. Dies Irae
4. Offertorium
5. Sanctus
6. Pie Jesu
7. Agnus Dei

<sup>2</sup> Te Deum: Katolik litürjisinde "Tanrı, seni övüyoruz" sözleriyle başlayan şükür ilahisi.

<sup>3</sup> Requiem: "Requies:Huzur" kelimesinden türeyen, Katolik kilisesinde ölü ruhların huzura kavuşması amacıyla bestelenen, ağıt benzeri duaları içeren dini müzik.

## 5. Hafta

### A. Bruckner (1824-1896) – **Romantik** – ([6 Choral Works](#)) - Avusturyalı



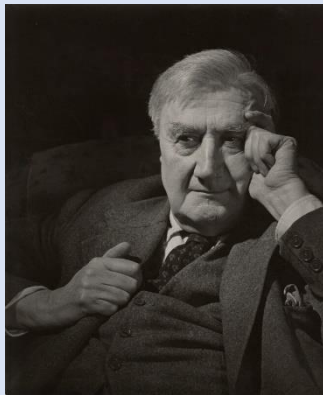
Josef Anton Bruckner was an Austrian composer, organist, and music theorist best known for his symphonies, masses, Te Deum and motets. The first are considered emblematic of the final stage of Austro-German Romanticism because of their rich harmonic language, strongly polyphonic character, and considerable length. Bruckner's compositions helped to define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies.

Unlike other musical radicals such as Richard Wagner and Hugo Wolf, Bruckner showed extreme humility before other musicians, Wagner in particular. This apparent dichotomy between Bruckner the man and Bruckner the composer hampers efforts to describe his life in a way that gives a straightforward context for his music. Hans von Bülow described him as "half genius, half simpleton". Bruckner was critical of his own work and often reworked his compositions. There are several versions of many of his works.

His works, the symphonies in particular, had detractors, most notably the influential Austrian critic Eduard Hanslick and other supporters of Johannes Brahms, who pointed to their large size and use of repetition, as well as to Bruckner's propensity for revising many of his works, often with the assistance of colleagues, and his apparent indecision about which versions he preferred. On the other hand, Bruckner was greatly admired by subsequent composers, including his friend Gustav Mahler.

## 6. Hafta

### R. V. Williams (1872-1958) – **Modernist**– ([Fantasia on a Theme by Thomas Tallis](#))<sup>4</sup> - İngiliz



Quotes by Williams:

But in the next world I shan't be doing music, with all the striving and disappointments. I shall be being it.

There is no reason why an atheist could not write a good Mass.

It looks wrong, and it sounds wrong, but it's right.

I suppose it never occurs to these people that a man might just want to write a piece of music.

There [is] a feeling of recognition, as of meeting an old friend, which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folksong, when I first saw Michelangelo's Day and Night, when

I suddenly came upon Stonehenge or had my first sight of New York City - the intuition that I had been there already.

Wagner used to read the libretti of his operas to his friends; I am glad I was not there.

Have we not all about us forms of a musical expression which we can take and purify and raise to the level of great art?

The attitude of foreign to English musicians is unsympathetic, self-opinionated and pedantic. They believe that their tradition is the only one (this is especially true of the Viennese) and that anything that is not in accordance with that tradition is "wrong" and arises from insular ignorance.

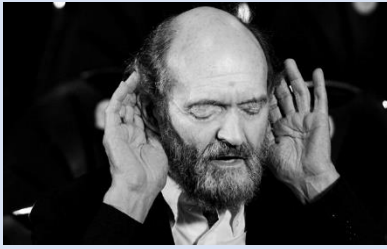
The audience is requested not to refrain from talking during the overture. Otherwise they will know all the tunes before the opera begins.

Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues.

<sup>4</sup> Fantasia: 1) Eskiden *Ricercare* ile benzerlik gösteren çalgısal, özgür yapıda parça. 2) Doğaçlama. 3) Özgür yapıda beste.

## 7. Hafta

A. Pärt (1935→) – **Postmodern/Holy Minimalist** – [Magnificat-Stabat Mater-Te Deum](#)<sup>5</sup> - Estonyalı



Te Deum employs Pärt's signature tintinnabuli<sup>6</sup> compositional style. Tintinnabuli is often described as a minimalistic compositional technique, as its harmonic logic departs from that of the tonal tradition of Western classical music, creating its own distinct harmonic system. Tintinnabulation is a process in which a chosen triad encircles a melody, manifesting itself in specific positions in relation to the melody according to a predetermined scheme of adjacency. In its most rudimentary form, Pärt's tintinnabuli music is composed of two main voices: one carries the usually stepwise melody (M-voice) while the other follows the trajectory of the melody but is limited to notes of a specific triad (T-voice). In the case of Te Deum, it is a D triad that is featured in the T-voice, and as such provides the harmonic basis for the entire piece.

Tintinnabuli harmony consists of a reaction in the harmonic line (or T-line) to the M-line, such that the former follows the contour of the latter, but makes use only of pitches of the tintinnabuli triad.

The most prominent tintinnabuli line in Te Deum is 1st position alternating.

The harmony in the piece is principally based on the triads of D major and D minor, with appearances of A minor interspersed throughout.

An important feature of the harmonic language of Te Deum is the prominence of drones. Although not part of Pärt's tintinnabulation style, drones are very much part of the chant aesthetic to which Pärt alludes throughout the piece. Although mainly a D drone, there are moments where an A drone dominates the texture.

## 8. Hafta

W. Rihm (1952→) – **Çağdaş** – [Deus Passus](#) - Alman



Deus Passus is a setting of the Passion<sup>7</sup> according to St. Luke, and it is a marvel of a piece for many reasons. For a full hour and a half, with music that is mostly slow and largely atonal (in the sense that Berg's music is atonal), the twisting, aching, unpredictable harmonies are totally captivating. Rihm chooses a straightforward setting, a simple, dramatic telling of the story, and it is in his capacity for restraint that the true brilliance of the piece lies. He uses the chorus sparingly, mostly for dramatic purposes, having it portray the angry rabble bent on crucifying Jesus (as it often does in Bach's passions). He employs percussion even less frequently, making it especially brutal when it is used, particularly as it depicts hammers driving the nails into Christ's hands.

Rihm capitalizes on the history of the Passion, drawing on Bach as an influence, but where other composers who aim for the "modern ancient" kind of sound fail (people like John Tavener) Rihm succeeds because of his thoroughly musical (as opposed to blandly philosophical) mind. He has created a work that is truly timeless, being both progressive and ageless. Helmuth Rilling has a deep and serious understanding of this piece—his pacing is appropriately slow and menacing but never simply plods along, and he finds both the individual lines and the harmonies they outline.

<sup>5</sup> Magnificat (Lat. Ulu, görkemli): Katolik kilisesinde Hz. Meryem için akşam saatinde okunan dinsel koro müziği. Stabat Mater: Katolik litürjisinde 14.yy'dan itibaren kullanılan, "Meryem Ana duruyordu (acı içinde, haçın yanında)" sözleriyle başlayan dinsel ilahi tarzındaki 20 katalık *sekans*.

<sup>6</sup> Tintinnabula: 10 ve 12. yy arasında keşişlerin orga yerleştirdikleri bir Glockenspiel düzeneği. Tintinnabuli: Pärt tarafından geliştirilen, biri tonik akorda arpejlerken, diğeri yatay hareket eden iki sesi oluşturduğu bütünsel yapı.

<sup>7</sup> Passion(Pasyon): Hz. İsa'nın çarmıha giderkenki sürecini, gerildiğinde çektiği acıları ve ölümünü yansıtan, motet ve oratoryo formlarıyla vücut bulan müzikal dram.



## 9. Hafta

J. S. Bach (1685-1750) – **Barok** – [St. Johannes Passion](#) - Alman



Bach's obituary, written by his son Carl Philipp Emanuel and his student Johann Friedrich Agricola, tells us that he wrote five settings of the passion story. However of those five, we only know for certain of three: a lost St. Mark Passion and the two towering masterpieces that have come down to us, the St. John and the St. Matthew.

Bach first performed his St. John Passion on Good Friday of 1724. Written three years before his St. Matthew Passion, it was the climax of his first full season of cantatas in Leipzig and his largest work to date. It was a work that he would revise and revive intermittently till the end of his life and one on which he clearly placed a high value. But until recent times, it was often considered a lesser sister to the St. Matthew and was performed less frequently. That attitude has changed somewhat in the past several decades, but the work did have early advocates: Robert Schumann, who conducted the John Passion in 1851, felt that it was "more daring, forceful and poetic" than the Matthew Passion, and in our time, John Eliot Gardner has called it "the more radical of Bach's surviving passion settings." To be sure, the Matthew Passion is more massive even than this large work and requires greater performing forces. But what is sometimes seen as simpler

construction in the St. John come from its more direct storytelling and its greater focus on the dramatic narrative. Because the structure closely follows the drama, it can have a more operatic feel than the more complex and contemplative St. Matthew, especially in the extraordinarily intense trial scene.

The drama is played out on multiple levels. Arias take us outside the tragic narrative at strategic points to reflect on the action, and chorales bring us forward into the present day to focus on the congregation and each member's relation to the passion story. The chorales, in particular, provide moments of stability: although the congregation in all likelihood did not sing them along with the choir, the simple harmonized melodies would have been familiar and reassuring to them. Thus, at the end of the whole work, a chorale is placed after the last chorus to end with a strong affirmation and to return the congregation to the present day.

The passion music is in two parts, the first to be performed immediately before the sermon and the second to be performed after it. Bach's anonymous librettist drew on poetry from various writers for the aria texts. The gospel narrative is, of course, from St. John, but, to heighten the drama, Bach inserts two dramatic episodes from the gospel of St. Matthew -- the crowing of the cock after Peter denies knowing Jesus and the earthquake that follows the crucifixion.

## 10. Hafta

W. A. Mozart (1756-1791) – **Klasik** – [Grosse Messe in C-moll](#)<sup>8</sup> - Avusturyalı



The work was composed during 1782/83. In a letter to his father Leopold dated 4 January 1783, Mozart mentioned a vow he had made to write a mass when he would bring his then fiancée Constanze as his wife to Salzburg to meet his family for the first time after his father's earlier opposition. Constanze then sang the "Et incarnatus est" at its premiere.

The first performance took place in Salzburg on Sunday 26 October 1783 (the twentieth Sunday after Pentecost). Mozart had moved to Vienna in 1781, but was paying a visit to his home town in the company of Constanze, who had not yet met his father or his sister (Nannerl).

The performance consisted of just the Kyrie, Gloria, Sanctus and Benedictus, as surviving parts and a score copy from ca. 1800 show. It took place in the Church of St. Peter's Abbey in the context of a Roman Catholic mass. Mozart's sister's diary mentions that the performers were the entire Hofmusik, that is the musicians employed at the court of Salzburg's ruler, Prince-Archbishop Count Hieronymus von Colloredo and thus Mozart's former colleagues. There was a rehearsal in the nearby Kapellhaus on 23 October 1783.

<sup>8</sup> Do minor Büyük Missa.

## 11. Hafta

P. I. Tchaikovsky (1840-1893) – **Romantik** – [Hymn of the Cherubim](#) – [1812 Overture](#)<sup>9</sup> – Rus



**Hymn of the Cherubim:** The story of Tchaikovsky's troubles with the Orthodox Church over his setting of the Liturgy of St John Chrysostom is well known, and it is difficult—especially for a foreigner—to imagine how these tactful and sensitive settings of the old chants could have aroused such resentment among the clergy. The problem was that the chants themselves had acquired sanctity through centuries of use, in a manner inconceivable to the Western Church; and Tchaikovsky's own warm attachment to the atmosphere of Orthodox ritual, which certainly shows in his treatment of the chants, was found too personal. Few of Tchaikovsky's admirers are really likely to find his strongest creative voice sounding here; but it is still possible to enjoy the settings in various different ways, as the three recordings listed above demonstrate.

**1812 Overture:** In compiling his musical picture of the Battle of Borodino and of Russia's triumph over the French invaders, he drew on a variety of themes that his 1880s audiences would have recognised as French or Russian (plus a melody he borrowed from his own first opera, *The Voyevoda*), manipulating them cunningly in a structure that melds aspects of sonata form with free fantasy, and with a famously over-the-top coda.

The overture starts with the lower strings intoning the Russian Orthodox chant 'Spasi, Gospodi, lyudi Tvoya' ('God, Preserve Thy People'). Later on, Tchaikovsky cites a sprightly Russian folk tune, 'U vorot' ('By the Gates'). These are clear indicators of Russianness, uniting the country's timeless religious traditions with the joys of the simple, sunny life before Napoleon and his troops turned up to cloud things. To represent the French we have the Marseillaise. Purists have jumped on this fact as a glaring anachronism, since the Marseillaise was not in use during Napoleon's time. In fact he banned it, and it was not restored as France's national anthem until the 1870s.

## 12. Hafta

A. Schoenberg (1874-1951) – **Modernist** – [Moses und Aron](#)<sup>10</sup> – Avusturyalı/Amerikan



*Moses und Aron* has its roots in Schoenberg's earlier agitprop play, *Der biblische Weg* (The Biblical Way, 1926-27), a response in dramatic form to the growing anti-Jewish movements in the German-speaking world after 1848 and a deeply personal expression of his own "Jewish identity" crisis. The latter began with a face-to-face encounter with anti-Semitic agitation at Mattsee, near Salzburg, during the summer of 1921, when he was forced to leave the resort because he was a Jew, although he had converted to Protestantism in 1898. It was a traumatic experience to which Schoenberg would frequently refer, and of which a first mention appears in a letter addressed to Wassily Kandinsky (April 1923): "I have at last learnt the lesson that has been forced upon me this year, and I shall never forget it. It is that I am not a German, not a European, indeed perhaps scarcely even a human being (at

least, the Europeans prefer the worst of their race to me), but that I am a Jew."

Schoenberg's statement echoed that of Gustav Mahler, a convert to Catholicism, some years earlier: "I am thrice homeless: as a Bohemian among Austrians, as an Austrian among the Germans, and as a Jew throughout the entire world. I am an intruder everywhere, welcome nowhere."<sup>3</sup> The Mattsee experience was destined to change the course of Schoenberg's life and to influence his musical creativity, leading him first to write *Der Biblische Weg*, in which the central protagonist Max Aruns (Moses-Aaron) is partially modelled on Theodor Herzl, the founder of modern political Zionism; then to proclaim in *Moses und Aron* his uncompromising monotheistic creed; and finally, upon his official return to Judaism in 1933, to embark for more than a decade on a relentless mission to save European Jewry from impending doom. *Der Biblische Weg* should be considered as both a personal and political play. Moses, at the center of the biblical Exodus story, had become from the time of Heinrich Heine to that of Herzl and Schoenberg, the ideal incarnation of a national and spiritual redeemer.

From the sketchy outline of the play (1926) to its final version (1927) and to the inception of *Moses und Aron* as an oratorio (1928), it then became an opera, and the first two acts were composed between 1930 and 1932. Schoenberg often stated his intention to complete the work but composed only a few sketches for Act 3. Despite its unfinished status, it is widely regarded as Schoenberg's masterpiece. Schoenberg's title may have omitted an "A" in Aaron's name because the composer was severely superstitious about the number 13; "Moses und Aaron" has 13 letters.

<sup>9</sup> Hymn: İlahi, Overture (Uvertür): Orkestral giriş müziği. Romantik dönemde program müziği pratiğinin de etkisiyle bir konu/olay/arka plan anlatımı amacıyla yazılan orkestral müzik.

<sup>10</sup> Musa ve Harun. 3'üncü perdesi tamamlanmamış 2 perdeli Opera.

### 13. Hafta

#### A. Saygun (1907-1991) – **Modernist**- [Yunus Emre Oratoryosu](#)- Türk



Solistler: Soprano, Alto, Tenor ve Bas  
 Koro: SATB (Soprano, Alto, Tenor ve Bas)  
 Orkestra:  
 Tahta Nefesliler: 2 Flüt, 2 Obua, Korangle (ya da İngiliz Kornosu), 2 Klarinet (Si-bemol), 2 Fagot  
 Bakır Nefesliler: 4 Korno (Fa) , 3 Trompet (Do), 3 Trombon, 1 Tuba  
 Vurmalı çalgılar: Timpani, Zil, Trampet, Büyük davul, Tam-tam, Kudüm  
 Telli ve Klavyeli çalgılar: Arp, Çelesta, Kilise Orgu (opsiyonel)  
 Yaylılar: 1. Keman (16), 2. Keman (14), Viyola (12), Viyolonsel (10) ve Kontrabas (8)

Eser üç temel bölüm ile ikinci ve üçüncü bölümler arasındaki bir ara bölümden oluşur. İlk iki bölüm beşer parça içerir. Birinci bölümde hayatı seven, ölümü düşünen ve hayatın ötesi konusunda hiçbir şey bilmediği için ağlayan Yunus Emre görülür. Yunus Emre ne yaparsa yapsın alın yazısını değiştirmek mümkün değildir ve ona boyun eğmekten başka yapacak bir şey yoktur.

İkinci bölümde Yunus Emre insanın, evrenin ve onların alın yazılarının yaratıcısı olan Tanrı'ya isyan eder. Fakat Yunus 'Emre'nin asıl benliği, onun hayata bağlı olan gönlünü sarsarak Tanrı'ya sığınmaya davet eder.

Ara bölümde aşkı bulmuş ancak henüz huzura kavuşamamış Yunus Emre gösterilir. İki parçadan oluşan üçüncü bölüm ise aşk içinde huzura kavuşmuş, Dost'a ulaşmış ve son nefesini vermeye hazırlanmış Yunus Emre'nin şiirlerinden dizeler ve kıtalar alınarak oluşturulmuştur.

### 14. Hafta

#### M. Feldman (1926-1987) – **Modernist** – [Rothko Chapel](#)- Amerikan



American composer Morton Feldman (1926-1987) was drawn to abstract expressionist painting and included Mark Rothko, Philip Guston, Jackson Pollack, and Robert Rauschenberg among his friends and associates. When he was in Houston for the Rothko Chapel opening in February 1971, the chapel donors asked him to compose a tribute to Rothko, who had killed himself in 1970 after completing a suite of 14 large paintings for the inside of the octagonal chapel that bears his name.

Feldman accepted, and his contemplative score was premiered in the Chapel in April 1972. It begins and ends with viola solos, the first a wide-spanned declamation punctuated by distant thunder from the timpani, the second a "quasi-Hebraic melody" written when Feldman was 15 years old and underscored by a minimalist pattern on the vibraphone.

In the middle hang muted choral chords, sung on an open hum, that suggest the centered spirituality of Rothko's paintings. Brief wordless solos for alto and soprano ensue (the soprano's little tune was composed on the day of Stravinsky's funeral service in New York), supported by the viola's declamation and the timpani interventions. At the very end, after the viola solo fades, those ethereal chords return over the persistently ticking vibraphone, time and eternity measured against each other.

"To a large degree, my choice of instruments (in terms of forces used, balance, and timbre) was affected by the space of the chapel as well as the paintings," Feldman wrote. "Rothko's imagery goes right to the edge of his canvas, and I wanted the same effect with the music - that it should permeate the whole octagonal room and not be heard from a certain distance."

"The total rhythm of the paintings as Rothko arranged them created an unbroken continuity. While it was possible with the paintings to reiterate color and scale and still retain dynamic interest, I felt that the music called for a series of highly contrasted merging sections. I envisioned an immobile procession, not unlike the friezes on Greek temples."