



## YUNUS GENCER'S LISTENING PACK - IV

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### 1. Hafta

J. C. Bach (1735-1782) – **Klasik** - [Symphony<sup>1</sup> in G minor Op.6 No.6](#) - Alman



#### **Symphony in G minor Op.6 No.6**

- I. Allegro
- II. Andante piu tosto adagio
- III. Allegro molto<sup>2</sup>

In 1762 he emigrated to London, his home until his death 20 years later. The "London" Bach achieved immediate renown in England, and within two years was appointed music master to the Queen.

Bach departed from the musical style of his father and older brothers, anticipating and indeed contributing to the development of the so-called "classical" era. His tendencies include a new emphasis on emotional expression, a shift from ecclesiastical to concert-hall forms and genres,

and a conscious featuring of virtuoso instrumental registration. His work embodies the "[style galant](#)" of the last half of the 18th Century. Besides his many operas and chamber compositions, Bach wrote around 90 symphonies, productivity akin to that of Haydn. Had Johann Christian's father J.S. Bach never existed, Johann Christian's place in musical history would be secure. So profound and excellent were his talents and knowledge, the child prodigy Wolfgang Mozart was brought to him in London in 1764 for instruction. Mozart acknowledged his debt to his mentor by using several of Bach's piano sonatas as the bases for his own early piano concertos.

### 2. Hafta (\*Senfoni ve Yaylı Quartet'in Babası: Haydn)

F. J. Haydn (1732-1809) – **Klasik** - Symphony [No.49](#) (La passione) & [94](#) (Surprise) - Avusturyalı



#### **The Symphony No.49**

- I. Adagio
- II. Allegro di Molto
- III. Menuet e Trio
- IV. Presto

#### **The Symphony No.94**

- I. Adagio – Vivace assai
- II. Andante
- III. Menuetto: Allegro molto
- IV. Finale: Allegro molto<sup>3</sup>

(Regarding No.94) The Morning Herald critic wrote:

"The Room was crowded last night... A new composition from such a man as Haydn is a great event in the history of music. - His novelty of last night was a grand Overture, the subject of which was remarkably simple, but extended to vast complication, exquisitely [sic] modulated and striking in effect. Critical applause was fervid and abundant."

<sup>1</sup> Senfoni.

<sup>2</sup> Piu: Daha, Molto: Çok, Tosto: Az sonra

<sup>3</sup> Adagio: Yavaş, Presto: Çabuk, Assai: Çok, pek. Andante: Yavaş-Orta arası, Menuetto e Trio: Klasik dönem formu (||:ABA:||:CDC:||), Finale: Son

## 3. Hafta

W. A. Mozart (1756-1791) – **Klasik** – [Symphony No.40 in G minor](#) - Avusturyalı



- I. Molto allegro
- II. Andante
- III. Menuetto e Trio
- IV. Allegro assai

The date of completion of this symphony is known exactly since Mozart in his mature years kept a full catalog of his completed works; he entered the 40th Symphony into it on 25 July 1788. Work

on the symphony occupied an exceptionally productive period of just a few weeks during which time he also completed the 39th and 41st symphonies (26 June and 10 August, respectively). Nikolaus Harnoncourt conjectured that Mozart composed the three symphonies as a unified work, pointing, among other things, to the fact that the Symphony No. 40, as the middle work, has no introduction (unlike No. 39) and does not have a finale of the scale of No. 41's. The 40th symphony exists in two versions, differing primarily in that one includes parts for a pair of clarinets (with suitable adjustments made in the other wind parts). Most likely, the clarinet parts were added in a revised version. The autograph scores of both versions were acquired in the 1860s by Johannes Brahms, who later donated the manuscripts to the Gesellschaft der Musikfreunde in Vienna, where they reside today.

## 4. Hafta

L. v. Beethoven (1770-1827) –**Geç Klasik/Erken Romantik** – Symphony [No.6](#) (Pastoral) & [No.9](#) - Alman

**The Symphony No.6**

- I. Allegro ma non troppo (Awakening of happy feelings on arriving in the country)
- II. Andante molto moto (Scene by the Brook)
- III. Allegro (Peasant's merrymaking)
- IV. Allegro (The storm)
- V. Allegretto (Shepherds' song. Joyous thanksgiving after the storm)

**The Symphony No.9**

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto

**The Symphony No. 6:** Beethoven was a lover of nature who spent a great deal of his time on walks in the country. He frequently left Vienna to work in rural locations. The composer said that the Sixth Symphony is "more the expression of feeling than painting", [5] a point underlined by the title of the first movement.

**The Symphony No. 9:** The Symphony No. 9 in D minor, Op. 125, is a choral symphony, the final complete symphony by Ludwig van Beethoven, composed between 1822 and 1824. It was first performed in Vienna on 7 May 1824. The symphony is regarded by many critics and musicologists as Beethoven's greatest work and one of the supreme achievements in the history of music.

<p>Freude, schöner Götterfunken Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum! Deine Zauber binden wieder Was die Mode streng geteilt; Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.</p>	<p>Joy, beautiful spark of divinity, Daughter from Elysium, We enter, burning with fervour, heavenly being, your sanctuary! Your magic brings together what custom has sternly divided. All men shall become brothers, wherever your gentle wings hover.</p>
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## 5. Hafta

F. Schubert (1797-1828) – **Geç Klasik/Erken Romantik** – Symphony [No.5](#) & [No.9](#) - Avusturyalı

**The Symphony No. 5**

- I. Allegro
- II. Andante con moto
- III. Menuetto. Allegro molto
- IV. Allegro vivace

**The Symphony No. 9**

- I. Andante – Allegro ma non-troppo – Più moto
- II. Andante con moto
- III. Scherzo. Allegro vivace; Trio
- IV. Finale. Allegro vivace

**The Symphony No. 5:** In character, the writing is often said to resemble Mozart; Schubert was infatuated with the composer at the time he composed it, writing in his diary on June 13 of the year of composition, "O Mozart! Immortal Mozart! what countless impressions of a brighter, better life hast thou stamped upon our souls!"[2] This is reflected particularly in the lighter instrumentation, as noted above. Indeed, the instrumentation matches that of the first version (without clarinets) of Mozart's 40th symphony.[3] For another example, there is a strong similarity between the opening themes of the second movement of D. 485 and the last movement of Mozart's Violin Sonata in F major, K. 377.

**The Symphony No. 9:** Last major orchestral work by Austrian composer Franz Schubert. It premiered on March 21, 1839, more than a decade after its composer's death. The unperformed Symphony No. 9 might have vanished if not for the intervention of Robert Schumann. Symphony No. 9's forms and compositional structures are much as Beethoven would have crafted them. Beethoven himself had learned those ideas in large part from the works of Joseph Haydn and Mozart, but he gave them broader and freer expression. Schubert follows Beethoven's approach more than that of the earlier masters.

## 6. Hafta

R. Schumann (1810-1856) – **Romantik** – Symphony [No.3](#) & [No.4](#) - Alman

**The Symphony No. 3**

- I. Lebhaft
- II. Scherzo: Sehr mäßig
- III. Nicht schnell
- IV. Feierlich
- V. Lebhaft

**The Symphony No. 4**

- I. Andante con moto – Allegro di molto
- II. Romanza: Andante
- III. Scherzo: Presto
- IV. Largo – Finale: Allegro vivace

Throughout his life, Schumann explored a diversity of musical genres, including chamber, vocal, and symphonic music. Although Schumann wrote an incomplete G minor symphony as early as 1832–33 (of which the first movement was performed on two occasions to an unenthusiastic reception),[3] he only began seriously composing for the symphonic genre after receiving his wife's encouragement in 1839.[4] Schumann gained quick success as a symphonic composer following his orchestral debut with his warmly received First Symphony, composed in 1841 and premiered in Leipzig with Felix Mendelssohn conducting. The work which was later to be published as his Fourth Symphony was also finished in 1841. In 1845 he composed his C major Symphony, which was published in 1846 as No. 2, and, in 1850, his Third Symphony. By the end of his career Schumann had composed a total of four symphonies. The published numbering of the symphonies is not chronological because his Fourth Symphony of 1841 was not well received at its Leipzig premiere; Schumann withdrew the score and revised it ten years later in Düsseldorf. This final version was published in 1851 after the "Rhenish" Symphony was published. \*Schumann heard a persistent (880hz)A-note at the end of his life. So starts the 4<sup>th</sup> symphony.

## 7. Hafta

H. Berlioz (1803-1869) – **Romantik** – [Symphonie fantastique](#) - Fransız



- I. "Rêveries – Passions" (Reveries – Passions) – C minor/C major
- II. "Un bal" (A Ball) – A major
- III. "Scène aux champs" (Scene in the Fields) – F major
- IV. "Marche au supplice" (March to the Scaffold) – G minor
- V. "Songe d'une nuit du sabbat" (Dream of a Witches' Sabbath) – C minor/C major

In the first score from 1845, he writes:

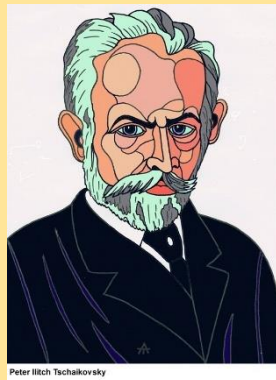
The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.

George Clint's portrait of actress Harriett Smithson, the inspiration for the symphony  
In the 1855 preface, a different outlook towards the work's programmatic undertones is established by Berlioz:

The following programme should be distributed to the audience every time the *Symphonie fantastique* is performed dramatically and thus followed by the monodrama of *Lélio* which concludes and completes the episode in the life of an artist. In this case the invisible orchestra is placed on the stage of a theatre behind the lowered curtain. If the symphony is performed on its own as a concert piece this arrangement is no longer necessary: one may even dispense with distributing the programme and keep only the title of the five movements. The author hopes that the symphony provides on its own sufficient musical interest independently of any dramatic intention.

## 8. Hafta

P. I. Tchaikovsky (1840-1893) – **Romantik** – Symphony [No.5](#) & [No.6](#) - Rus



### Symphony No. 5

- I. Andante – Allegro con anima (E minor) – Molto più tranquillo (D major – E major)
- II. Andante cantabile, con alcuna licenza (B minor – D major)
- III. Valse. Allegro moderato (A major) (Trio in F# minor)
- IV. Finale: Andante maestoso (E major) – Allegro vivace (E minor) – Meno Mosso (E major)

### Symphony No. 6

- I. Andante – Allegro con anima (E minor) – Molto più tranquillo (D major – E major)
- II. Andante cantabile, con alcuna licenza (B minor – D major)
- III. Valse. Allegro moderato (A major) (Trio in F# minor)
- IV. Finale: Andante maestoso (E major) – Allegro vivace (E minor) – Meno Mosso (E major)

**Symphony No. 5:** On the symphony's first performance in the United States, critical reaction, especially in Boston, was almost unanimously hostile. A reviewer for the *Boston Evening Transcript*, October 24, **1892**, wrote:

-Of the Fifth Tchaikovsky Symphony one hardly knows what to say ... In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

The reception in New York was little better. A reviewer for the *Musical Courier*, March 13, **1889**, wrote:

-In the Tchaikovsky's Fifth Symphony ... one vainly sought for coherency and homogeneity ... in the last movement, the composer's Calmuck blood got the better of him, and slaughter, dire and bloody, swept across the storm-driven score.



## 9. Hafta

B. Smetana (1811-1886) – **Romantik** (Nasyonalist Dönem) – [Má vlast](#)<sup>4</sup> - Çek



- I. Vyšehrad (The High Castle)
- II. **Vltava (The Moldau)**
- III. Šárka
- IV. Z českých luhů a hájů
- V. Tábor
- VI. Blaník

Má vlast also known as My Fatherland, is a set of six symphonic poems composed between 1874 and 1879 by the Czech composer Bedřich Smetana. While it is often presented as a single work in six movements and – with the exception of Vltava – is almost always recorded that way, the six pieces were conceived as individual works. They had their own separate premieres between 1875 and 1880; the premiere of the complete set took place on 5 November 1882 in Žofín Palace, Prague,

under Adolf Čech, who had also conducted two of the individual premieres.

In these works Smetana combined the symphonic poem form pioneered by Franz Liszt with the ideals of nationalistic music which were current in the late nineteenth century. Each poem depicts some aspect of the countryside, history, or legends of Bohemia.

Since 1952 the works have been performed to open the Prague Spring International Music Festival on 12 May, the anniversary of the death of their composer.

## 10. Hafta

E. Elgar (1862-1918) – **Romantik** (Nasyonalist Dönem) – [Enigma Variations](#) - İngiliz



- I. Theme (Enigma: Andante)
- II. Variation I (L'istesso tempo) "C.A.E."
- III. Variation II (Allegro) "H.D.S-P."
- IV. Variation III (Allegretto) "R.B.T."
- V. Variation IV (Allegro di molto) "W.M.B."
- V. Variation V (Moderato) "R.P.A."
- VI. Variation VI (Andantino) "Ysobel"
- VII. Variation VII (Presto) "Troyte"
- VIII. Variation VIII (Allegretto) "W.N."
- IX. Variation IX (Adagio) "Nimrod"
- X. Variation X (Intermezzo: Allegretto) "Dorabella"
- XI. Variation XI (Allegro di molto) "G.R.S."
- XII. Variation XII (Andante) "B.G.N."
- XIII. Variation XIII (Romanza: Moderato) " \* \* \* "
- XIV. Variation XIV (Finale: Allegro) "E.D.U."

In 1911 Elgar wrote:

This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme & each one attempts a solution of the Enigma, for so the theme is called. The sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' apart from any extraneous consideration.

<sup>4</sup> Vatanım.

**11. Hafta**

G. Mahler (1860-1911) – **Geç Romantik** – Symphony [No. 6](#) (Tragic) & [No. 9](#) Avusturyalı

**Symphony No. 6**

- I. Allegro energico, ma non troppo. Heftig, aber markig.
- II. Andante moderato
- III. Scherzo: Wuchtig
- IV. Finale: Sostenuto – Allegro moderato – Allegro energico

**Symphony No. 9**

- I. Andante comodo (D major)
- II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb (C major)
- III. Rondo-Burleske: Allegro assai. Sehr trotzig (A minor)
- IV. Adagio. Sehr langsam und noch zurückhaltend (D $\flat$  major)

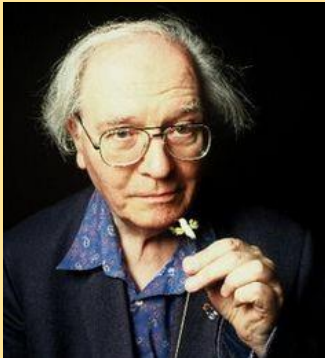
**Symphony No. 6:** The last movement is an extended sonata form, characterized by drastic changes in mood and tempo, the sudden change of glorious soaring melody to deep agony. The movement is punctuated by two hammer blows. The original score had five hammer blows, which Mahler subsequently reduced to three, and eventually to two. Alma quoted her husband as saying that these were three mighty blows of fate befallen by the hero, "the third of which fells him like a tree". She identified these blows with three later events in Gustav Mahler's own life: the death of his eldest daughter Maria Anna Mahler, the diagnosis of an eventually fatal heart condition, and his forced resignation from the Vienna Opera and departure from Vienna. When he revised the work, Mahler removed the last of these three hammer strokes so that the music built to a sudden moment of stillness in place of the third blow. Some recordings and performances, notably those of Leonard Bernstein, have restored the third hammer blow. [10] The piece ends with the same rhythmic motif that appeared in the first movement, but the chord above it is a simple A minor triad, rather than A major turning into A minor. After the third 'hammer-blow' passage, the music gropes in darkness and then the trombones and horns begin to offer consolation. However, after they turn briefly to major they fade away and the final bars erupt fff in the minor.

**Symphony No. 9:** Gustav Mahler was thinking about death when he composed the Ninth. His four-year-old daughter had died in 1907, traumatizing the composer – he could not bear mention of the child's name – and forcing the family to move to find a new summer retreat, one free of painful associations. They settled on Toblach (Dobbiaco) in the mountainous Tyrol region on the Austro-Italian border. Mahler would compose his final music during his summers there: Das Lied von der Erde (The Song of the Earth) in 1908, the Ninth Symphony in 1909, and the unfinished Tenth in 1910.

In 1907, Mahler was also diagnosed with the heart condition that would kill him four years later. To a man who loved nature and found inspiration in out-door excursions, the doctor's order that he refrain from strenuous physical activity meant a drastic lifestyle change. Instead of rambling around the woods and mountains in Toblach, he spent much of his time alone in his composing cabin. In a 1908 letter to the conductor Bruno Walter, Mahler wrote, "The solitude, in which my attention is turned more inward, makes me feel all the more distinctly that everything is not right with me physically. Perhaps indeed I am being too gloomy – but since I have been in the country I have been feeling worse than I did in town, where all the distractions helped to take my mind off things."

So in the Ninth Symphony we definitely have a composer preoccupied with "the end," with his own and others' mortality. But Mahler didn't see the Ninth as his final work – the Tenth, much of which he completed before he died, ended up being that. He was simply grappling with the same questions of life and death he faced in much of his music – according to his long-time friend Natalie Bauer-Lechner, the first opus to flow from Mahler's pen, at the age of six, no less, was "a polka, to which he added a funeral march as an introduction."

**DİNLEME REHBERİ:** <https://utahsymphony.org/explore/2016/05/mahler-9-listening-guide/>

**12. Hafta**O. Messiaen (1908-1992) – **Modernist** – [Turangalîla Symphonie](#) - Fransız**I. Introduction. Modéré, un peu vif**

A "curtain raiser" introducing the "statue theme" and the "flower theme", followed by the body of the movement, which superimposes two ostinato groups with rhythmic punctuations. A reprise of the "statue" theme closes the introduction.

**II. Chant d'amour (Love song) 1. Modéré, lourd**

After an atonal introduction, this movement is built on an alternation of a fast and passionate theme dominated by the trumpets, and a soft and gentle theme for the strings and ondes.

**III. Turangalîla 1. Presque lent, rêveur**

Three themes are stated: one starting with a solo clarinet, the second for low brass and strings, and the third a sinuous theme on the

woodwinds. The movement then develops and, later, overlaps the themes, with the addition of a new rhythm in the percussion.

**IV. Chant d'amour 2. Bien modéré**

Introduced by a scherzo for piccolo and bassoon, this movement is in nine sections, some of which recall and develop music heard earlier. A calm coda in A major brings it to a close.

**V. Joie du sang des étoiles (Joy of the Blood of the Stars). Vif, passionné avec joie**

A frenetic dance whose main theme is a fast variant of the "statue theme". For Messiaen, it represented the union of two lovers seen as a transformation on a cosmic scale. The dance is interrupted by a shattering piano cadenza before a brief orchestral coda.

**VI. Jardin du sommeil d'amour (Garden of Love's Sleep). Très modéré, très tendre**

The first full rendition of the "love" theme in the strings and ondes is accompanied by idealized birdsong played by the piano, and by other orchestral coloristic effects. According to Messiaen, "The two lovers are enclosed in love's sleep. A landscape comes out from them..."

**VII. Turangalîla 2. Un peu vif, bien modéré**

A completely atonal movement that is intended to invoke terror, with a predominant role for the percussion ensemble.

**VIII. Développement d'amour (Development of Love). Bien modéré**

For Messiaen, the title can be considered in two ways. For the lovers, it is terrible: united by the love potion, they are trapped in a passion growing to the infinite. Musically, this is the work's development section.

**IX. Turangalîla 3. Bien modéré**

A theme is introduced by the woodwind. A five-part percussion ensemble introduces a rhythmic series that then sustains a set of superimposed variations on the woodwind theme.

**X. Final. Modéré, presque vif, avec une grande joie**

The movement is in sonata form: A brass fanfare, coupled with a fast variation of the "love theme", is developed and leads to a long coda, a final version of the "love" theme played fortissimo by the entire orchestra. The work ends on an enormous F# major chord. In Messiaen's words, "glory and joy are without end".

Messiaen explained the meaning of "turangalîla" as a combination of two Sanskrit words: turanga, meaning time which flows, movement or rhythm; and lîla, meaning a kind of cosmic love involving acts of creation, destruction and reconstruction, the play of life and death. The composer thus saw his symphony as "a song of love, a hymn to joy," a concept enlarged by his biographer Robert Sherlaw Johnson to mean "a superhuman and abandoned joy, a fatal, irresistible love, transcending all and suppressing all outside of itself. Johnson also sees the symphony as "a vast musical painting, affording glimpses of a surrealist dream world where love and death, pain and ecstasy or the sensuous world of lovers and the horrors of Edgar Allan Poe come together in stark contrast."

The score is laid out in ten movements. An Introduction and Finale frame three interlocking series: two movements entitled "Chant d'amour" (Hymn of Love), three entitled "Turangalîla", and three additional movements each with a separate title. The huge structure is pervaded by four main motifs, which Messiaen called "cyclic themes." Superimposition of rhythmic and melodic ideas, as well as dynamic contrasts of tone colors, textures and rhythms form the essential compositional elements of the Turangalîla Symphony.

**DİNLEME REHBERİ:** <http://smcq.qc.ca/smcq/en/oeuvre/37475/Turangalîla-Symphonie>

**13. Hafta**

P. Boulez (1958-) – **Modernist** – [Le Soleil des eaux](#) - [Le Visage nuptial](#) - Fransız



**Le Visage nuptial** (The Nuptial Face) is a secular cantata for soprano, contralto, choir of women and orchestra by Pierre Boulez. Originally composed in 1946–47 on a poem by René Char for two voices, two ondes Martenot, piano and percussion, the work, revised in 1951–52 in a version for voices and orchestra, was premiered on 4 December 1957 in Cologne conducted by the composer. The score was further revised in 1989, removing the quarter tones present in the second and fifth parts of the 1951–52 version, while revising the orchestration. A version with final revisions by the composer was premiered on 25 February 2014 at the Cité de la Musique in Paris during the closing concert of the festival Présences of Radio France.

**Le Soleil des eaux** (The Sun of waters) is a two-movement cantata for soprano, choir, and orchestra by Pierre Boulez, based on two poems by René Char, and having a total duration of about nine minutes. Regarding the two poems on which *Le Soleil des eaux* is based, Boulez, in an interview, stated: "these two particular texts represent a somewhat free-and-easy version of anguish and violence, and even of the formal discipline of language." He also drew attention to a quotation from Char included in the preface to the score:

We have within us, on our temperate side, a series of songs by which we are flanked, wings by which are linked our restful breathing and mightiest fevers. They are pieces almost commonplace in character, mild in colouring, old-fashioned in outline, yet their texture bears a tiny wound. It is open to everyone to determine where this disputable sore spot begins and where it ends.

AYRICA DİNLEYİN: [Le Marteau sans maître](#)

**14. Hafta**

G. Pesson (1958→) – **Çağdaş / Post-Spektralist** – [Aggravations et Final](#) - Fransız



Gérard Pesson was born in Torteron (Cher, France) in 1958. After studying literature and musicology at the Sorbonne and the Conservatoire National Supérieur de Musique in Paris he founded *Entretemps*, a magazine for contemporary music, in 1986. From 1990 to 1992 he received the scholarship of Villa Medici in Rome.

He has won a number of awards, including the composition award of Studium International in Toulouse in 1986, the award of the UNESCO International Rostrum of Composers in 1994, the prize of the Fondation Pierre de Monaco in May 1996, and the music award of the Akademie der Künste Berlin in March 2007.

In 2004, his diaries were published by Van Dieren under the title *Cran d'arrêtu beau temps*.

His opera *Pastorale*, a work based on Honoré d'Urfé's *L'Astrée* and commissioned by the Stuttgart opera house, was premiered in May 2006 (French premiere in June 2009 at the Théâtre du Châtelet in Paris, directed by Pierrick Sorin). The Festival d'automne 2008 in Paris dedicated a major part of its program to Pesson's music.

His first portrait CD was released by Accord Una corda in 1996. *Mes béatitudes*, performed by Ensemble Recherche, was released by Æon in 2001; and in 2009, *Aggravations et final*, performed by the WDR Orchestra and Ensemble Modern, will also be released by Æon.

Since 2006 Gérard Pesson teaches at the Conservatoire National Supérieur de Musique in Paris.