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Yearly information booklet by  
Mehmet Okonşar

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Issue: 1 - 2014

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Proverbs Chapter 3  
מְשָׁלִי

*6 In all thy ways acknowledge  
Him, and He will direct thy paths.*

וּ בְכָל דְרָכֶיךָ דַּעְהוּ ; וְהוּא , יִישֵׁר אֲרֻחְתֶּיךָ .

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*Dédié au Grand Rabbin Chalom Benizri*

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Dear friends,

I am very glad to present you with the first issue of *inventor-musicae*, year 2014, featuring my publications of 2013.

The booklet is intended to be a yearly publication, summarizing information about selected publications (CD, DVD etc.) I released during the year.

I plan this publication to be informative and worth keeping. It is not intended to be just a "Newsletter" but, rather, a step towards further productive discussion which may start online by connecting with me on several social networks.

Needles to say, this is a very individual endeavor. Just like all my productions. I am a free, unbound, independent artist. I take all the hassle and risks for anything I publish.

I also affiliate totally with the "free music", "free software", "free cultural work" definitions and precepts. Here "free" means "freedom", not necessarily "gratis".

Let me expand somewhat about this. I believe everybody should be able to listen to my music, whether they are able and willing to pay for it or not. Then some will, hopefully, enjoy it and, if they really enjoy, they would want it going on (i.e. me publishing more) so they would feel the urge to support my creations by buying my CD's and DVD's and printed music scores. This is the reason I post on the Net all tracks of all my CD's to free audition, furthermore they are also on sale at various CD and mp3 stores.

The same for my compositions. They are available at IMSLP (<http://imslp.org>), Petrucci Music Library, they are also on sale.

Thanks G-d, I possess my own music and video recording studio. I am also qualified as sound engineer. So I can enjoy what Vladimir Horowitz has done once.

As you may know, when Horowitz retired from the concert stage (actually the second time in his career, just before his triumphant return during early 1980's) RCA installed a fully automated recording set-up in the artist's home. Then, probably, the legend kicks in: it is said that the system was so automatized that whenever the pianist sat on the piano bench the tapes started rolling!

Video, in the classical music was long neglected. True classical aficionados disdained with reason the video-tape. The sound quality of the typical VHS tape was so bad that even for Operas and Ballets, classical music lovers preferred the vinyl. This is not to mention the very poor sound reproduction capabilities of the typical TV-set, back then.

Now, TV started to and did merge with the typical home stereo, offering a very high quality sound reproduction.

In that context I envisioned conjoint production of CDs and DVDs. I upgraded my studio to offer full synced audio-video recording. I hope that my first DVD-CD conjoint release of the Chopin Etudes op.10 and op.25, presented in this issue, will met favorably with piano music enthusiasts and students alike.

I hope you will enjoy reading, browsing or at least glancing through this booklet. As always I would be happy to connect with you and get your feedback.

Mehmet Okonşar  
Ankara, Turkey  
January 2014



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# Reflexions about the *Études opus 10, 25* and the "*Trois nouvelles études*" by Frédéric Chopin.

1

## My Recording Of The Chopin Etudes



There is something I find absolutely remarkable, incomparable, in the Etudes by Chopin when compared to others in the genre, like the ones by Liszt for example. With Chopin, there is an impossibility to draw a line between the musical idea and the pianistic one.

CD and DVD joint release of the *Études*, opus 10, opus 25 and the *Trois nouvelles études* by Frederic Chopin.

I mean by that, generally, there is a musical concept on one side and a pianistic realization on another. With more or less success, composers did realize their musical ideas on the instruments or the orchestra.

In Chopin there is something out of the ordinary which only exists in a few other composers. With Chopin, the musical idea seems to be born out of the pianistic thought without being subordinated to it.

With the Studies by Czerny or Moscheles there are instrumental ideas with subject matters like arpeges, scales and so on. Then, those studies have taken a musical form, more or less genuine, which gave them their final aspect.



With Chopin, of course we have those pianistic "subjects" like arpeges, thirds, sixths and so on that we all know, and there is the "musical idea", which itself is great, because it is a musical idea by Chopin. The correlation between this musical idea and the pianistic one is so dense and abundant that we cannot see where one stops and the other gets in. We have, for instance, great composers where the realization of the musical conception on the music instrument seems to be somehow forced. For example: Beethoven.

Everything which makes Beethoven troublesome to play at the piano comes from the fact that he never submits his musical conception to the realities of the keyboard. His musical conception seems to be molded with constraint into the keyboard.

## *The musical idea and the instrumental idea.*

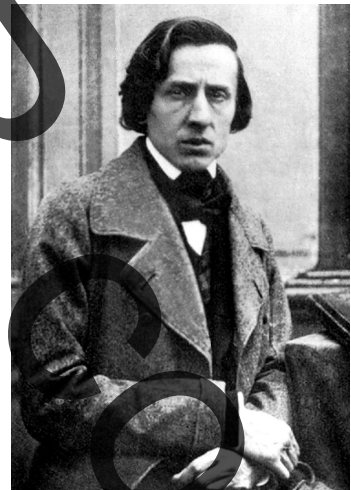
On the other side, we have composers like Stravinsky where musical concepts (ideas) seem to be "made" for the instrument. We cannot distinguish where the instrumental realization of his musical concept do occurs. Where one starts, ends and the others starts? This is absolutely unattainable to see.



In Chopin, especially in the Etudes we have that. We have a pianistic concept and we have a musical idea, but the question: did the musical idea is born out of the instrument or the inverse remains wide open. No, the musical idea is not generated by the instrumental one, as that would have been the case with Moscheles, for example. So did the musical view fitted into a pianistic form instead? No, because that would have given the Etudes by Liszt, for example, which are terrific musical poems by themselves but they are not "etudes" in the classical meaning of it. So we have here a musical concept which has been simultaneously formed with the instrumental one. We can not see where one ends and the other takes in, they all seem one. This is what I find absolutely charming, in Chopin and specially in his Etudes.

Born in Zelazowa-Wola, near Warsaw on the March 1st, 1810, died in Paris on the 17 October 1846, Frederic Chopin is at the same time the national glory of Poland and the "adopted" composer of France. According to Andre Gide, Chopin did mixed over a typically Polish root a not less common French style. His early years, spent in Warsaw have been centered on music.

When he entered the Warsaw conservatory of music, at the age of 14 he seemed not needing to learn anything more about piano playing. When fifteen, he published "Rondo" op.1, his very first creation. Chopin journeyed to Vienna, Berlin, Prague during the years 1828-29. At the same time he enjoyed a good reputation of being the best pianist in Warsaw. "Zal" is a Polish term for a very special kind of nostalgic dreamy and melancholic feeling. An incredibly sensitive artist like the young Chopin got into it very soon.



Frederic Chopin left Warsaw in 1830, just on the wedge of the Warsaw uprising. He settled down in Paris, devoting his time to composition and performing. The concert career seemed inadequate for his temper. Chopin composed the majority of his most vital pieces at the home of George Sand in Nohant where he was spending the summer months throughout the years 1836-1840.

## Fryderyk (Frédéric) Chopin.

Chopin's friends, in this "romantic" Paris of the nineteenth century were Delacroix, Liszt, Meyerbeer, Heine, Balzac. Disliking traveling, he once made a trip to Germany. He encountered there Schumann and Mendelssohn. In his last year he also got to London once. The rather secluded life of Chopin is nevertheless a source of many stories and legends. Chopin's love affairs with Marie Wodzinska, his passionate liaison with George Sand and the image of a pianist and music composer which is graceful, sensitive and romantic are positively genuine. On the other hand, the fabulous music usually used to enhance the stories, be it in the biography reader's mind or in movies, also served a great deal to boost their appeal and effectiveness. He was buried, accompanied with his own "Marche Funebre" on October 30, 1849. His tomb is in the cemetery "Pere-Lachaise." "The music by Chopin is one of the most graceful ever created. By the very nature of his genius he refuses all categorizations." said Claude Debussy.



He was a follower of Mozart and Bach whose creations he kept studying all his life. "A romantic inspiration and sensitivity which shows up in a very classical formal structure" is generally how all musicologists describe Chopin's genius. Even if it is very much elaborated, the music phrase by Chopin remains "simple", direct and highly successful. Chopin described several times that the simplicity must be the ultimate goal in artistic creation. The ornamentation which he wanted to be performed as if improvised was an integral and structural part of the melody. It was related to the ornamentation of the Italian singers as well as to the French "clavicembale" style, specifically Francois Couperin to whom, Wanda Landowska did not hesitate to connect Chopin.

The singers of the Italian Theater of Paris inspired Chopin. He often listened to them and loved their natural style and easy-going manners. "You need to sing if you wish to play the piano" he was saying to his pupils. Chopin was playing with an ideal equality of touch.

That was the end product of an incredible mastering of the fingering and pianistic touch. He wrote once: "there are as many types of sound as there are fingers, the thing is to know how to finger [number] them best." Another peculiar aspect of his playing was that unique "rubato" which has been broadly discussed. In his "Memoires", Berlioz wrote: "Chopin was unable to play regularly [i.e. keeping the beat], he pushed too far the rhythmical freedom of the melodic parts."

All who heard Chopin play said his "rubato" was continuously natural sounding, never too much, never in a pathos but elegant and refined. The peculiar "rubato" of Chopin is best described by Liszt. He made an analogy with the wind making the branches and leaves of trees oscillate, level forcibly at times, yet the trunks never moves with that.





Except for a few chamber music compositions, a book of seventeen songs op.74 and his diverse piano and orchestra compositions, among them the two beautiful Concertos op.11 and op.21, Chopin has generally been a "piano composer". Between his last musical sketching: Mazurka opus 68 n.4 just prior to his demise in 1849 and since the opus 1 "Rondo" of 1825, written when he was 14, Chopin almost exclusively composed for the piano. With the massive list of his piano compositions, Chopin, unlike Liszt never followed or evidently displayed any literary connection with his musical creations.



The music by Frederic Chopin is also characteristic with its harmonic sophistication and elaboration. The piano pedaling, in the music by Chopin gets, an importance never achieved before. Not only an accessory neither a utility, the pedal, with Chopin is one of the most fundamental tools in achieving expressibility.



Etudes op.10  
 Etudes op.25  
 Etudes ("Trois nouvelles études")



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# The Seven Toccatas For The Harpsichord By J.S. Bach BWV 910-916



BWV 910 to 916, all seven Toccatas by J.S. Bach performed on the piano. Reflexions about this marvelous baroque composer who was Johann Sebastian Bach (1685-1750) and those extraordinary works.

Johann Sebastian Bach (1685-1750) was born in Thuringia as the son and grand-son of a musical family. He died in Leipzig. A number of major composers of the pre-classical years were his sons: Carl Philip, Wilhelm Friedman, Johann Christian.

At Eisenach, Johann Sebastian Bach acquired a polished instruction as well as culture which integrated Latin and traditional Greek. Following his father's dying his musical instruction prolonged at Ohrdruf. He had been undoubtedly proficient at the violin, the church organ and the harpsichord. He studied musical composition with Herder and sometimes with Boehm at Luneburg. This particular musical education was intensified and fulfilled with the strenuous analyze of lots of composers of his time. For example Buxtehude, Frescobaldi, Vivaldi and Couperin.



He individually knew several crucial organists of his time and he had been employed as an organist for the "Neue Kirsche" church of Arnstadt in 1703. He soon started composing regularly and also attaining a good popularity as a qualified performer and organ restorer.

Subsequent a short stay in Mulhausen, in 1708, Johann Sebastian Bach is chamber musician and organist at the Court of Weimar. He became "konzertmeister" at 1714. This is certainly the place where he authored, aside from a lot of cantatas, a wide assortment of his biggest organ and keyboard musical works.

In 1717 he was "Kappelmeister" at the Coethen Court. That is a Reformist, Calvinist court which forced him to abandon most of the church music he has been making till then. He went for instrumental kinds and composed there his greatest instrumental compositions, among the them, the Well-Tempered Klavier (first book), the Inventions, the English and French Suites.

Dissents force him to leave Coethen for the post of Cantor at Leipzig, Saint-Thomas Church in 1723. This is where he will stay all the remaining of his existence.

As being the Cantor, Johann Sebastian Bach has to provide for the musical training, compose new music for all special days at the church, the city and the University. Included in his duties was the requirement for a new cantata each Sunday.

The heavy requirements of the work and the meticulousity of his employers has been the source for several disputes between Bach and his "bosses".

Apart from the Cantatas he authored there his masterworks of sacred music: his two Oratorios and his Passions.

Traveling often, in spite of the imposed restrictions by his church emplyers, Bach created the Goldberg Variations at Dresden for the Count Keyserlingk and the Musical Offering for the King Frederic II of Prussia.

A bad cataract surgery makes the composer almost totally blind at 1749. Yet the reason behind his demise in 1750 is believed being a strike and the subsequent fever.

The musical works of Johann Sebastian Bach are the pinnacle and also the "conclusion" of a time period and a style.

The polyphonic style that has preceded him, attained with Johann Sebastian Bach a degree formerly unheard. In no way a progressive nor revolutionary composer but may be the best "evolutionary" one, Johann Sebastian Bach (1685-1750) has been a follower of the culture which he raised to summits unattained before.

Glenn Gould mentions "early Schoenberg" when talking about the treatment of the thema B-A-C-H, the notes: B-flat, A, C and B-natural, in the last number, the unfinished fugue of the "Art of Fugue" BWV 1080.

In a similar fashion, his instrumental improvements, specifically in the Goldberg Variations and his Toccatas are fantastic. Having said that, Johann Sebastian's sons and principally Carl Philip Emmanuel Bach will get the historical mission to shape the surfacing "new" style that will in turn greatly influence Haydn and Mozart. During the publication of his latest works, among them the "Die Kunst der Fuge" (BWV 1080), the style of Johann Sebastian Bach were viewed as an "old" and aged one.



The Toccatas BWV 910-916 are works from the young Bach. Actually one can not date them precisely, but the style prevailing in all confirms this generally accepted hypothesis. It is frequently presumed that the ones in G major, G minor and E minor are written about 1707-1710. Young organist Johann Sebastian Bach, 23 or 25 years of age, had been then at the employ of the Prince of Saxe-Weimar.

The ones in D major and D minor could be composed by an even younger Bach, possibly around 1705-1708. 1709-1712 could be the imprecise dates for the Toccatas in F-sharp minor and C minor.

The Toccatas, as frequently with Bach, have been not published within his lifetime. The Bureau of Musique of Leipzig published just one, the D minor Toccata, within the early nineteenth century.

Andrea Gabrieli (c.1520-1586) or possibly Claudio Merulo (1533-1604) seem to be the very first composers of Toccatas.

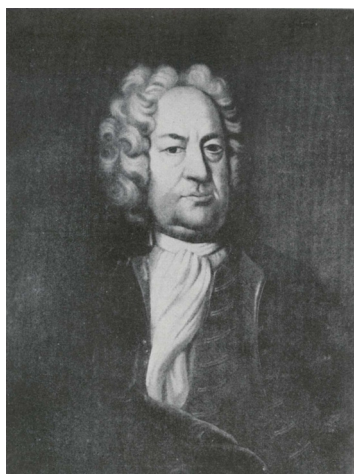


Frescobaldi (1583-1643), before Bach, raised the "Toccata" to a top level, sophisticated musical genre.

There is no instrumentation indication at the head of Bach's Toccatas. Being a perfect church organ and "clavicembalo" performer, J. S. Bach has been also playing the Clavichord, a soft and intimate musical instrument we know he cherished fairly. Nevertheless one have to recognize that the nature of all of those creations claims for the elegance and splendor of the "clavicembalo".

I opted for the piano for this CD, since I suspect it serves even better the inventiveness and the extravaganza of those musical works.

Toccatas BWV 910-916 seem to me transcriptions of Johann Sebastian Bach's famous improvisations.



Johann Sebastian Bach allows here free run to his musical mind. The Toccatas represent for us a clear testimony of what have made the Leipzig Cantor improvising on keyboards a big success.

"Bach-Extravaganza" might possibly be a flashy title for J.S. Bach's Toccatas (BWV 910-916), if such things were existing then. This is "unleashed" Bach.

Those are excellent keyboard works, free from almost any type of didactic, formal, stylistically codified, church-related or court-related constraints. Those musical works can merely be compared with the composer's "Fantasias" and such an assessment will be towards the benefit of the Toccatas.

All pieces stick to a nearly identical structural planning: "free-virtuoso-improvisatory" beginning ("à la Chromatic Fantasy"), then an alternation of lively fugatos and strikingly beautiful slow sections.

Those slow parts come each time with audacious harmonic progressions. They usually surprise us with the scope of the musical mind hiding behind them. Even when they seem to extend "too much" in length, they must be considered as "transcriptions" of the endless musical creativeness and proficiency of Johann Sebastian Bach improvising.



Tocatta N.1 in D min. BWV 913 was the first one published in the early nineteenth century. It has two fugues. Its introduction part is less cadenza-like as compared to others but it still has the general aspect of a "rhapsody". A beautifully expressive slow part, with four voices comes before the first lively fugue. The second slow part is even more expressive than the first. A single short motive is processed with an unending flow of modulations which displays it in every lighting and shadowing imaginable. The brilliant last fugue concludes the work.

The Tocatta N.2 in E min. BWV 914 is possibly composed around 1707-1710, this is the shortest Tocatta. The short introduction in a free-prelude design precedes the first light "fugato". The Adagio is presented like a recitative with short instrumental proceedings in a very improvisatory design. The virtuoso fugue which follows is thought by some scholars as being originally conceived for the organ.

From probably between 1709-1712 Tocatta N.3 in F-sharp min. BWV 910 is a large piece, comprised of five movements with two fugues. The "usual" free-form introduction leads directly to one of the most sublime pages among all Toccatas. The large section in 3/2 time is intense and beautiful. Its chromatically descending thema sustains this melancholic movement. This theme is actually a Passacaglia or "basso continuo" thema which is made to be the main melody here. The first fugue: "Presto e staccato" displays an incredible imitative polyphony work and craftsmanship. The moderate tempo section in between the two fugues emerges as a meditative interlude. It connects with the final fugue of an exuberant character and the Tocatta ends with arpeggios not unlike the introduction.

We see in the Toccata N.4 in G min. BWV 915 some "piano" and "forte" indications on the manuscript.

The introduction in 24/16 time makes the frame for the entire piece to come. Another slow movement in 3/2 time, grave and majestic brings the first fugue in B-flat major which simultaneously presents two themes one with disjoint motions and the other proceeding by close steps.

A few measures long, recitative-like movement separates the two fugues. The ultimate fugue is in "Gigue" form. Either edited as 12/8 or "C" time (with dotted values to be read as a ternary time).



It is customary to date Toccata N.5 in D maj. BWV 912 1705-1708, before Bach coming at the Court of Saxe-Weimar. The piece opens with rapid scales and arpeggios. The first "Allegro" which follows is at the same time jokingly and pompous. A dozen bars of transition brings a slow double "fugato" and is followed by a movement: "Con discrezione", a very "rubato" section. The last part is a double fugue in 6/16 time. Again the "Gigue" idea is present all through this fast peaced fugue.

A "Chromatic Fantasy"-like, typical beginning opens this vast Toccata N.6 in C min. BWV 911 which presents, in my opinion, one of the most extraordinary fugues in the collection. The Adagio is grand and noble, almost religious in character. The comes the very difficult but exuberant fugue.

The opening of the Toccata N.7 in G maj. BWV 916 is less improvisatory but more like a Concerto first movement. The instrument and the virtuosity of the performer is shining all though the section. A charming melodious section follows. Even though it is not as elaborated (polyphonically speaking) as the other slow movements of the series, this E minor section is indeed beautiful. The closing fugue is less elaborated than the previous ones in the series, but again, incredibly charming.





Toccata N.1 in D min. BWV 913  
 Toccata N.2 in E min. BWV 914  
 Toccata N.3 in F-sharp min. BWV 910  
 Toccata N.4 in G min. BWV 915  
 Toccata N.5 in D maj. BWV 912  
 Toccata N.6 in C min. BWV 911  
 Toccata N.7 in G maj. BWV 916



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# The Last Piano Sonatas (Hob. XVI: 49-52) By Joseph Haydn (1732-1809)



"Surprise", in the music of Joseph Haydn, is not just the nickname of his G major symphony No. 94 (Hoboken 1/94). The unexpected is everywhere. Bewildering harmonic progressions, astonishing dynamic shifts, stunning rhythmic elaborations.

Rohrau, in the lower Austria, is the birthplace of Joseph Haydn in 1732. Haydn died in Vienna in 1809. He was of modest origins, yet from a musically inclined family.

His musical education began as a choir boy at the St. Stephen Cathedral of Vienna. But the turning point in his musical education was the encounter with Porpora who taught him singing and musical composition.

In 1757, Haydn composed his first quartets, op.1 and op.2. Those early works established his fame within the Viennese aristocracy. His first steady job was offered by Count Morzin in 1758. In 1761 he was hired by the Esterhazy family as musical director at the palaces of Eisenstadt and Eszterhaza, palaces known as "little Versailles". Both having two theaters. He remained in that position up to 1790. Haydn composed for the Esterhazy all his operas, many symphonies and a large quantity of chamber music.

Joseph Haydn met with Wolfgang Amadeus Mozart during the winter of 1781-1782. A profound friendship, full of mutual admiration will bound the two composers. In 1791, the year of passing of Mozart, Haydn, free from his engagements at the Esterhazy court, travels to London.

He had a triumphal welcome. He composed the first series of his "London Symphonies" (n.93 to 98). A second stay in London, 1794-1795, again with a big success saw the publication and performance of six new "London" symphonies (n.99 to 104).



Back to Vienna in 1795, Haydn composes a series of six Masses, a number of string quartets, and most importantly, his two big Oratorios: "The Creation" and "The Seasons". His last public appearance took place in 1808 on a performance of his "Creation", this is an apotheosis. He will pass away the following year.

Joseph Haydn had a long, successful career, he was a noble artist with full of sense of humour. His abundant output has embraced almost all genres and types. Besides the amazing symphonic works and the two fantastic Oratorios one should not overlook the amazing chamber music works; 68 string quartets, numerous trios and "Divertimento"s. He also composed a number of religious works including the gorgeous "Last seven words of Christ on the Crucifixion", cantatas, lieds and operas.

"Surprise", in the music of Joseph Haydn, is not just the nickname of his G major symphony No. 94 (Hoboken 1/94). The unexpected is everywhere. Bewildering harmonic progressions, astonishing dynamic shifts, stunning rhythmic elaborations.

His novelties in instrumentation, widely acknowledged in his symphonies, specially the "London" symphonies, are no less apparent in the piano. The "open pedal" effect which appears twice, by his own terms, in the autograph score of his Sonata in C major Hob.XVI:50, first movement, track 4 of this recording, flagrantly mixes various dissonant harmonies. Here may be an antecedent for a similar effect in his student Beethoven's Sonata No.17, "Tempest" op.31 n.2.



Within the sizable output of Joseph Haydn, works for the piano are only surpassed in quantity by symphonies and string-quartets. As compared with 106 symphonies and 68 quartets we have "only" about sixty sonatas for the piano. The earliest ones are clearly intended for the harpsichord.

One must add to the list those very important works that are: the variations, a "Capriccio", a "Fantaisie" and specially the 45 trios for piano, violin and violoncello where the piano has the best part.

Sure, Joseph Haydn did not invent the sonata form neither the symphony. But his extension and emancipation of those musical forms paved the way for all future composers. The structural frameworks created by Haydn are still alive. For this great composer, musical form was never a pre-set rigid mold.

The "Haydn-Sonata" has never been a spontaneous creation. The composer always mentioned his references to the "real" father of the sonata-form: Carl Philipp Emanuel Bach. Since the years 1760 the style of C. Ph. E. Bach, typical with its "Empfindsamkeit" (sensitivity) and rapidly switching moods did impress very much Haydn.

However the Austrian master did infuse in those emerging musical forms and styles a coherence, an equilibrium which was lacking in his illustrious German predecessor.

Contrast is also carried to the extreme throughout his works. Heterogeneity in all aspects of a music: durations (very) long and short; dynamics (very) strong and soft; pitch ranges (very) high and low.

The piano works by Joseph Haydn, which seemed somewhat neglected for a time, is now regaining favor among leading pianists. Artists like Wilhelm Backhaus, Lili Kraus and Glenn Gould have recorded a number of sonatas and variations. Paul Badura-Skoda offers an "authentic" performance on a "pianoforte" of that epoch.

One another strong influence is Domenico Scarlatti, although never mentioned expressly by Joseph Haydn. This is somewhat apparent in the melodic lines, yet Scarlatti did not follow the emancipation of the sonata form.

The "new" edition of Haydn's works, published in 1960 by Christa Landon, enumerates some 62 sonatas. Some of them can not be genuinely attributed to Joseph Haydn. The definitive catalog made by Anthony van Hoboken is based on the Breitkopf und Hartel publication and chronology. This Hoboken catalog is counting 52 sonatas for the piano.





One can subdivide the sonatas into four periods. The first group is the collection of 18 sonatas composed before or around 1765. Most of them are in the "divertimento" fashion, clearly intended for harpsichord and showing strong influence of D. Scarlatti.

From 1766 to 1773 come sonatas numbers 19 to 33. This period is placed under the strong influence of Carl Philipp Emanuel Bach. A widening of the expressive possibilities of the musical form which became longer and more substantial.

Sonatas from 34 to 50, composed from 1773 to 1784, show a more fluid pianistic style, the influence of Mozart can be noted. This is the apogee of the "style galant".

Finally the stunning group of the last five sonatas, composed between 1789 to 1795. Here Haydn is in his apex of pianistic writing. Following the "Mozartian" grace of the number 59, the three "London Sonatas" from his second stay in Britain (1794-1795) display a "symphonic" and majestic style.

The Sonata in E-flat Major Hob.XVI:49 starts with a joyous Allegro in the typical Viennese style. The development section is, as typical with Haydn a string-quartet transcription-like. The "Adagio e cantabile" [7:39] presents a very "Beethoven-like" middle section. Minor arpeggios accompanying a long melody. May be the most striking movement is the Finale: Tempo di Minuet [4:19], it is rather unusual that a classical sonata ends with a Menuet.

The second of this set is the Sonata in C Major Hob.XVI:50. It is featuring a very brilliant Allegro [7:04]. The slow movement Adagio [5:46] features many string-quartet-like parts. The final movement Allegro molto [2:20] is harmonically striking

May be the most "humble" of the set is Sonata in D Major Hob.XVI:51 with its two-movement setting Andante [4:16] and Finale, Presto [1:42]. The Presto is noteworthy with its very interesting syncopated effects.

The classical piano virtuosity gets its apex with the Sonata in E-flat Major Hob.XVI:52. The rich Allegro [7:47] in typical French-Overture style displays extreme contrasts by alternating very short and very long note-values. The slow movement Adagio [5:58] is in the outrageously remote key of E major. It should have shocked the ears of the composer's contemporaries. Also a very brilliant movement with its "rocket-scales". The Finale, Presto [5:18] is virtuosity at its best.



Sonata in E-flat Maj.  
Hob.XVI:49  
I-Allegro  
II-Adagio e cantabile  
III-Finale: Tempo di Minuet

Sonata in C Maj.  
Hob.XVI:50  
I-Allegro  
II-Adagio  
III-Allegro molto

Sonata in D Maj.  
Hob.XVI:51  
I-Andante  
II-Finale, Presto

Sonata in E-flat Maj.  
Hob.XVI:52  
I-Allegro  
II-Adagio  
III-Finale, Presto



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# César Franck And Paul Dukas, Their Major Piano Works



## **César Franck:**

*Prélude, choral et fugue*

*Prélude, aria et final*

## **Paul Dukas:**

*Variations, Interlude et Finale (sur un thème de Rameau)*

Grave and heavy are the major characteristics of César Franck's piano music.

As Alfred Cortot comments the lyricism in those ravishing pages does not have the poetic quality of one Chopin or Schumann. In lieu they are packed with a strong and abundant classicism. Contrary to Saint-Saens or Faure who were searching for clarity and lightness, Franck makes use of the piano as a substantial polyphonic and harmonic instrument.

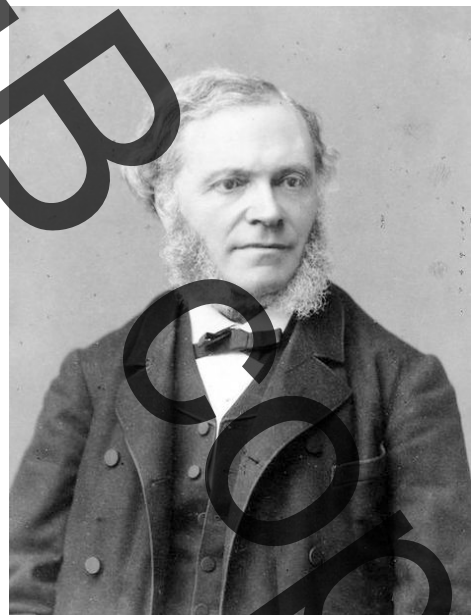
The Belgian-born music composer employs a dense and rich musical writing and makes use of a very high level of virtuosity. The distinctive appeal of this music often resides in its incredible architectural quality.

Franck follows the art of Beethoven he revered since his early years but also J.S. Bach.

César Franck most ordinarily uses the cyclic form in his piano music. All different movements of his major piano creations make use of a distinct thematic cell or motive. He creates an overwhelming unity within diversity through this method.

According to Claude Rostand, Franck was working with this method in an instinctive and natural manner.

César Franck was born in Liege (Belgium) in 1822 and died in Paris at 1890. Franck started his musical education at Liege but soon entered at the Paris Conservatory, where he studied intensively piano, organ, work and fugue.



César Franck (1822-1890)



## *Prélude, choral et fugue ~ Prélude aria et final*

For over thirty years he was in charge at the big organ of the "Sainte Clotilde" church in Paris. Cesar Franck got to be widely referenced when he was over fifty specially with his largest compositions like "les Djinns" (symphonic poem after Victor Hugo's work for piano and orchestra), Prelude chorale et fugue for the piano, violin sonata and Symphonic Variations. Franck is appealing as a Belgian composer, of Germanic roots which has brought to French music (his adoptive land) a tremendous contribution.

The Prelude, chorale et Fugue is a cyclical music composition where the theme appears in each movement. Vincent d'Indy affirms that this Prelude is following the tradition of Baroque preludes for Suites. The meditative introduction where the main theme is placed between its own accompaniment displays audacious and vibrant modulations and leads with dramatic pauses to the Chorale.

The Chorale in E-flat minor is articulated with three expositions of the theme between chromatic and tragic developments. The main theme itself is presented with a descending diatonic bass-line where some authors did recognize the theme of church-bells in Parsifal.

The Fugue's main theme is still the main theme of the work. Franck takes the path of Beethoven in his last sonatas. Fugal writing gradually merges into a pianistic writing of the highest virtuosity.

Prelude Aria et Final was authored in 1886-87. The critics mentioned, on its premiere, that this remarkable piece was "long" and "boring". In that distinctive piece we can see more organ writing than piano.



Cortot outlined once that this piece attempts to make a large-scale cyclical sonata form. In the way Franck did with his D-minor symphony.

French music composer Paul Dukas was born and died in Paris (1865-1935). During his musical work studies at the Paris Conservatory he connected with Claude Debussy. He obtains the Second Prize at the "Prix de Rome" in 1888. His reputation widens with the Symphony in C major, 1897, and specially with the Apprentice Sorcerer, his big hit.

An impressive erudite, Paul Dukas will write extensively as a music critic for several publications of his time. Also a looked after teacher at the Paris Conservatory and the "Ecole Normale" he will have among others Olivier Messiaen among his pupils.



Paul Dukas (1865-1935)



His compositions, small by number but extremely elaborated have a great importance on future generations. Among them, Gabriel Faure wrote: "powerful originality, high sensitivity and an admirable style; these are the qualities which make, for me, Paul Dukas a very great musician."

Paul Dukas composed only four great compositions for the piano: the big Sonata in E-flat major, the Variations, interlude and Finale after J. P. Rameau and "Prelude elegiaque" and "Plainte au loin du faune". The former ones date from 1901 and 1903 respectively and later ones: 1909 and 1920. Those last ones are dedicated to Haydn and Debussy.

From 1901, the "Variations interlude and Finale" ("sur un theme de Rameau") was first performed by Edouard Risler the year of its composition. A very concise Menuet called "Le lardon" by J. P. Rameau, from his "Pieces de clavecin" is the starting element of an awesome series of incredible variations. Some analogy is with the Diabelli Variations by Beethoven. Both start with a real easy motive and expand on it to huge proportions. According to Vincent d'Indy the primary eleven variations are somehow "commenting out" the theme, then after a widely developed "interlude" which presents the twelfth one, lead to a "Finale" which elaborates on the theme to monumental proportions."



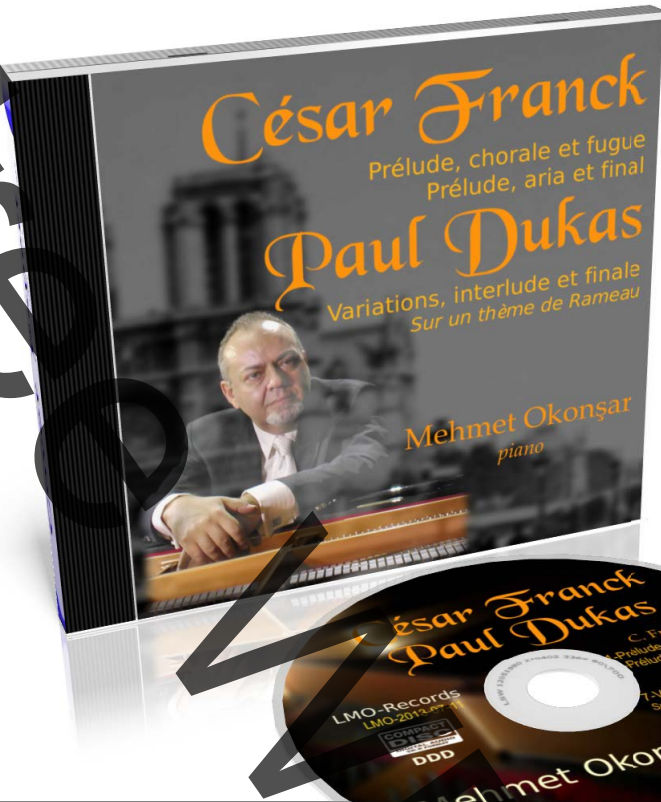
Entire pieces available  
at the artist's Youtube® channel:  
<http://youtube.com/mokonsar>



Prelude Aria et Final by César Franck



Prelude Choral et Fugue by César Franck



- 1 - **César Franck**: Prélude
- 2 - Choral
- 3 - Fugue
  
- 4 - Prélude
- 5 - Aria
- 6 - Final
  
- 7 - **Paul Dukas**:Thème
- 8 - Var. I "Tendrement"
- 9 - Var. II "Assez vif, très rythmé"
- 10 - Var. III "Sans hâte, délicatement"
- 11 - Var. IV "Un peu animé, avec légèreté"
- 12 - Var. V "Lent"
- 13 - Var. VI "Modéré"
- 14 - Var. VII "Assez vif"
- 15 - Var. VIII "Très modéré"
- 16 - Var. IX "Animé"
- 17 - Var. X "Sans lenteur, bien marqué"
- 18 - Var. XI "Sombre assez lent"
- 19 - Interlude, finale (Var. XII)

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# Last name: BACH

Carl Philipp Emanuel, Johann Christian and Wilhelm Friedemann Bach

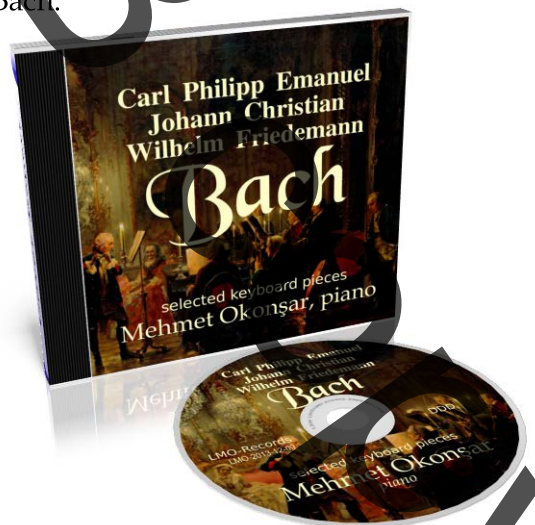


Three of Johann Sebastian's composer sons are represented in this album. Carl Philipp Emanuel: the highly cultivated intellectual, successful virtuoso and theoretician; Wilhelm Friedemann: the "avant-garde" with delicate "Polonaises" and "Fantasias"; Johann Christian: the steady-going, almost "scholarly" one.

Johann Sebastian Bach (1685-1750) was the summit and the end of a period of music composing. The myriads harmonic and instrumental innovations in his music are actually the results of the current polyphonic Baroque style reaching its climax and, at simultaneously its end. The composer sons of J. S. Bach, on the contrary, are renovators and innovators.

They did not follow on their father's tracks, but instead, they have been the precursors of the "new style": the classical style. Joseph Haydn always referred and studied the sonatas of Carl Philipp Emanuel Bach.

Obviously, the tutoring of Johann Sebastian Bach did not result in making more or less talented clones of himself, but genuinely creative and innovative musicians who wholeheartedly adopted the new instruments (the "piano-forte") and the new musical style which they developed to a point where Haydn and Mozart will naturally grow upon.



*Joseph Haydn always referred to and studied the sonatas of Carl Philipp Emanuel Bach.*



## Johann Christian Bach (1735–1782)

Johann Christian Bach (September 5, 1735 – January 1, 1782) was the eleventh child and youngest son of Johann Sebastian Bach. He is sometimes referred to as *the London Bach* or *the English Bach*, due to his time spent living in the British capital, where he came to be known as John Bach.

He is noted for influencing the concerto style of Mozart. He became organist at the Milan cathedral, after having converted to Catholicism. Johann Christian oriented himself towards the Opera, a genre his father and brothers never felt deeply about.

Asked by the King's Theater of London, he settled down in England where he became Master of Music of the Queen. A looked after teacher, composer, virtuoso, concert organizer and close friend with the most eminent personalities of his time, he had a very large success and became one of the most famous musicians in London.

He met with Mozart in London and he had a great effect on the young composer. On his death, Mozart wrote to his father: "the Bach of London is dead. This is a sad day for the world of music."

Compared to his orchestral output, 37 concertos for keyboard and orchestra, Johann Christian's solo keyboard works are in lesser quantity. They are mostly composed by various easy pieces published in London, four-hand works but the two collection of solo piano sonatas are the most important: opus 5 and opus 17.



The "Six Sonatas for the Harpsichord or the Piano-Forte op.17" was published in London around 1779. Johann Christian Bach employs different forms in those sonatas, some are made of two movements, some are in the traditional three movement structure. The first movements are very "classical" in shape. We have the usual exposition - development and re-expositions scheme, adhering to the tonic - dominant - tonic relationships.

However, Karl Geiringer, in his "Bach and his family" (Paris - 1955) points out that Johann Christian gives his best in the slow movements of those sonatas.

The closing movements are generally Rondos or very fast tempo finales which display a brilliant virtuosity.

By adding to the titles of those works ".. for the Harpsichord or the Pianoforte" the composer presented them to both the conservative circles which preferred the older, well-established Harpsichord and to the "modernists" who have already adopted the Pianoforte as their favorite keyboard instrument. Nevertheless, the musical ecriture of those pieces definitely calls for the piano.

## Wilhelm Friedemann Bach (1710–1784)

The eldest son of Johann Sebastian and his first wife Maria Barbara, he had his musical training with his father who have composed for him the "Klavierbuchlein".

After finishing law studies in Leipzig, he started as organist at the church: Sainte-Cecile of Dresden.

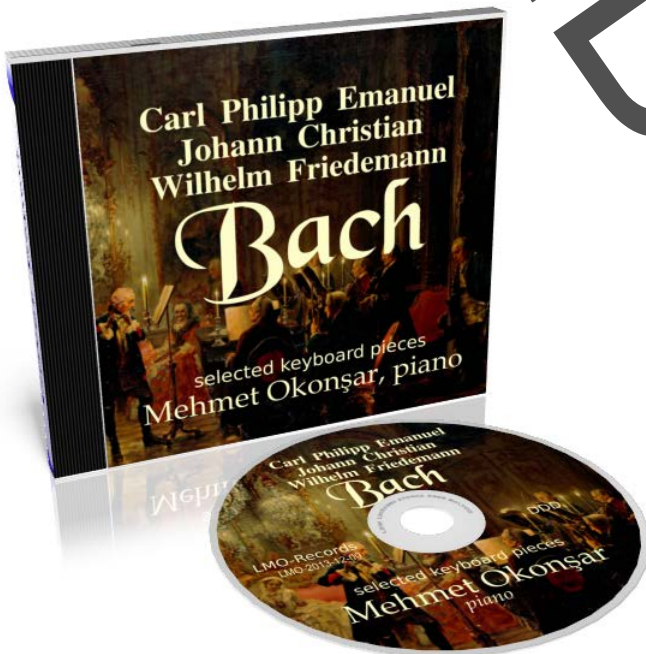


In 1762 he was offered the position of director of the music at the court of Darmstadt. Yet, it seems that for unknown reasons he held the title without really working there. He resigned in 1764 and left the city at 1770.

From then on he had an unstable life.

He was teaching to some students and from time to time fascinating the audiences with his talent at the organ. He died in poverty.

Wilhelm Friedemann Bach was without doubt the most enigmatic of Johann Sebastian's sons. His music is very original and personal. The mixture of the "old" and "new" styles, combined with an enigmatic personality and great talent, probably first discovered by his father who was known to cherish him particularly.



Fantasia in E minor, F.21  
&  
Twelve Polonaises  
(F.12):  
No.2 in C minor  
No.3 in D major  
No.4 in D minor



It is difficult to time-stamp precisely the keyboard works of Wilhelm Friedemann Bach. They are probably composed at Leipzig and Dresden and during the last episode of the composer's life.

The works consist of Sonatas, ten Fantasies, preludes, many diverse short pieces, eight fugues. The "12 Polonaises" are among the most beautiful and original of those pieces.

This is a complex work because even being profoundly attracted towards the "new style", Wilhelm Friedemann Bach was also deeply rooted in the "old style" which is the Polyphonic style of Johann Sebastian Bach, due to his musical education dispensed by his father.

Therefore, "old" and "new" elements are constantly present in his works. Unlike Carl Philipp Emanuel who masterfully melted those elements also unlike Johann Christian who clearly turned to the "new", Wilhelm Friedemann Bach remained somehow "in between the styles."

This lack of resolution for a clearly defined "genre and style" may be the reason his contemporaries saw in him an "undecided" composer. Today this is precisely what makes the unique charm of this music.



Video recordings available at the artist's Youtube® channel:

[youtube.com/mokonsar](https://youtube.com/mokonsar)



Württemberg Sonata N.1  
in A minor (Wq.49/1 - H.30)



Württemberg Sonata N.6  
in B minor (Wq.49/6 - H.36)



**Carl Philipp Emanuel Bach (1714–1788)**

Württemberg Sonata N.1  
in A minor (Wq.49/1 - H.30)  
1 Moderato [5:10]  
2 Andante [4:39]  
3 Allegro assai [3:59]

Württemberg Sonata N.6  
in B minor (Wq.49/6 - H.36)  
4 Moderato [6:05]  
5 Adagio non molto [4:52]  
6 Allegro [3:14]

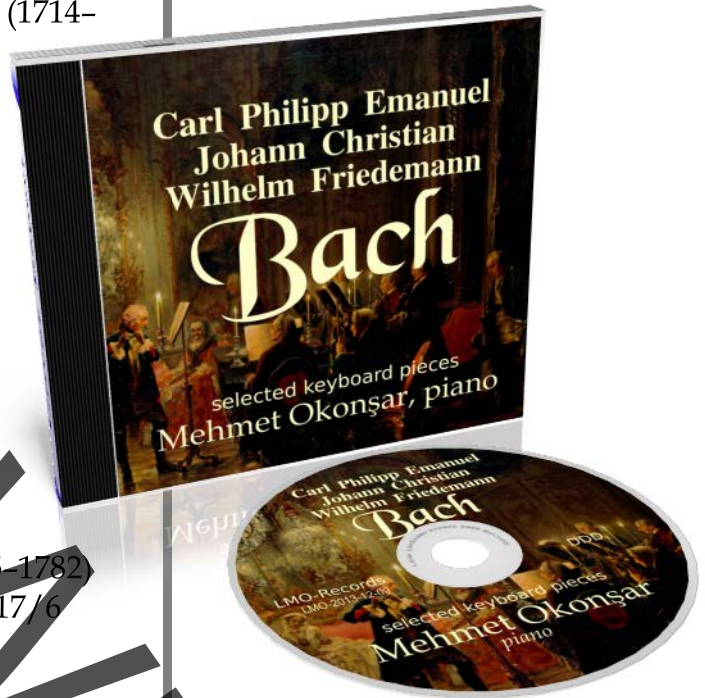
**Johann Christian Bach (1735–1782)**

Sonata N.6 in B-flat major (Op. 17/6  
W.A.12)  
7 Allegro [5:25]  
8 Andante [5:55]  
9 Prestissimo [3:19]

10 Chromatic Fugue on B-A-C-H  
(W.A.50) [6:14]

**Wilhelm Friedemann Bach (1710–1784)**

11 Fantasie in E minor (F.21) [11:37]  
12 Polonaise No.2 in C minor (F.12) [4:56]  
13 Polonaise No.3 in D major (F.12) [2:47]  
14 Polonaise No.4 in D minor (F.12) [3:06]



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# Mehmet Okonşar Piano Works (1986-2010)



**Okonsar Piano  
Works  
(1986-2010)  
Performed By The  
Composer**

*It is simultaneously easy and difficult to compose for the piano when oneself is a pianist.*

Easy, because one knows a large deal of the repertory and how to get the best out of the instrument and difficult for the same reason.

The weight of the tradition can easily become unbearable and one's hands may be used too much to go with straight scales and arpeggios. On the positive side, non-pianist composers often think of the piano as an instrument played with "only" two hands they do not realize that the pedal of the piano is not just "another hand" but a hand multiplier, so a pianist may have three, four even more hands.

A pianist-composer who has studied and performed Schumann, Brahms and most German classics including Beethoven with all the required care and understanding will also know how the instrument can suggest and create the illusion of dense orchestral polyphony.

Notes, chords and basses may not be actually held but suggested to be held even though the pedal will change.

A good performed will create the illusion of long lasting notes, even dynamics on held notes and chords, beautifully singing and breathing lines as well as the illusion of a large percussion section with all the actual sound-colors of an orchestral percussion section being suggested.



*Just like the illusionist who attempts to make us believe for things which do not actually happen, the pianist does the same with sounds.*

As far as the pianist has studied and worked along those lines, doubling as a composer for the instrument can come without much burden.

There are pianist composers who compose at the piano, non-pianist composers who also compose while sitting at the instrument with hands on the keyboard; but there are also pianist composers who compose "on a desk" (without piano) and non-pianist composers who also compose without piano.

The results are mixed as well, non pianist composers who composed at the piano may have results who are pianistic as well as non-pianistic. Non pianist composers who compose without piano may have very pianistic scores too.

By "pianistic" and "non-pianistic" I mean the adequacy of the layout for keyboard performing. This does not imply an evaluation on the quality of the composition per se. In both "pianistic" and "un-pianistic" music we have the best and the worst of all music compositions.

Examples in each category abound, most striking ones being, for a pianist composer who wrote non-pianistic music: Beethoven; for a non-pianist composer who composed without piano but managed to write an incredibly pianistic music is Schoenberg.



Music has to have a structural integrity. While this may seem obvious I witness in some stylistic orientations of our day an attempt to minimize this requirement. I have been musically raised in the school of thought of the French structuralism, led by Pierre Boulez. No matter how nicely "inspired" a musical composition is, its effect on me will never last long if I can not see the "elaboration" behind it. The mental "elaboration" is not supposed to replace inspiration but the opposite approach, which is the lazy way to compose have unfortunately raised, no wonder why, among some in recent decades.

The pieces presented in this album represent my output from 1986 to 2010. They range from my student days at the Brussels Royal Conservatory of Music, under the guidance of Madame Jacqueline Fontyn to a time I consider my style set as much as it can be ever "set".

## *Chameleon (1986) Three pieces for the piano*

The influence of modern jazz has been a strong one on my musical output.

What I found most appealing in it was when jazz seemed to get far away from what was known as "jazz". The expansion of tonality which started in jazz by the common use of the 7th. (late 19th. and early 20th. century in jazz) as a "stable" note as opposed to the classical harmony where the 7th. has to resolve, turned out to be very interesting for me when it has been replaced by the 6/9 and its derivative, specially since the earliest voicings by Bill Evans.

The shift from "harsh" and "dry" tonal center to a much more vague and slippery one was actually simultaneous within jazz and Claude Debussy. Which one preceded and influenced the other remains an open question. Probably it worked in both ways.

*The disintegration of the tonality altogether, with principally Cecil Taylor, did also attracted my attention because the evolution which brought that emancipation from any tonal center was radically different from the similar one within the classical field led by Arnold Schoenberg.*



The "jazzy way" of "exploding" the tonality did not come from the over chromaticism of Wagner but from the clustering of main tonal chords.

At the end that offered me, at that time, a new and interesting perspective for looking at things musical.

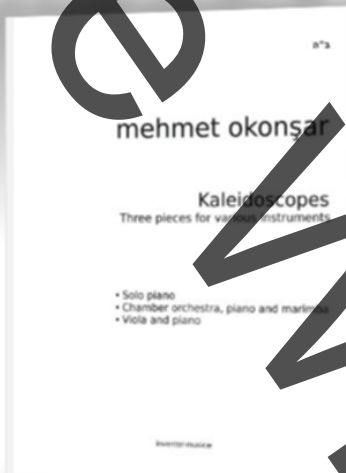
At the time of the composition of Chameleon my harmonic vocabulary was a mixture of modern, mostly "atonal" jazz and the harmonic methods and scales of Olivier Messiaen as defined in his "Technique de mon langage musical".

## *Emulation (1991) Five short pieces for the piano*

Unlike the preceding Chameleon, here I experimented with a more extensive musical-form design. The first piece of the series presents all the material to be used in the following ones in a rather "improvisatory" style. Then each idea in this rather chaotic piece is taken alone and developed to one unique piece by itself.

*Kaleidoscopes (2006) Three pieces based on the tone-row of the violin concerto "To the memory of an angel" by Alban Berg*

Kaleidoscopes are for the piano solo (number one, presented here), number two is for chamber strings orchestra with marimba and piano and number three is for viola and piano.



Alban Berg (February 9, 1885 – December 24, 1935)

*This is a series of pieces created on one unique tone-row using its various modifications. The tone-row used is from Alban Berg's violin concerto: "To The Memory of an Angel". But that tone-row is not employed here in a strict and formal way.*

Unlike scholastic "serial" music, octaves and note repetitions were employed freely for acoustical and instrumental reasons. The tone row is used without any transposition for this piece. Rhythmical elements are created from the apparent subdivisions of the same tone-row.

The row may be thought of as divided into three sections having 5, 4 and 3 notes each. A rhythmical pattern, based on numbers 5-4-3 is thus created from that subdivision. This pattern is used thoroughly during the development part of the piece.

## *The Temples of Kyoto (2010) Three pieces for the piano*

The pieces are not descriptive. The Golden Pavillion (n.1) is more "melody and chordal accompaniment"-type while the Philosopher's Walk (n.2) is more in a "harmonic", somewhat homophonic type. Yet it develops that into some resonance effects (which use the middle - sostenuto - pedal of the piano) and suggest the "Philosopher's" mind during the "Tetsugaku no michi". The Silver Pavillion (n.3) returns to the melodic piano writing but unlike the Golden Pavillion (n.1) here, right from the beginning there are two melodic lines which intersect and multiply.



Photo: Masatsugu Sasaki

*A series of three piano pieces  
inspired from my visit in Kyoto  
and dedicated to the memory of  
Mrs. Yasuko Fukuda.*

N.1: Kinkakuji (Temple of the Golden Pavilion) 金閣寺 This temple is bound to leave a forever lasting impression on any visitor. Unlike many other temples all over the world where gold is generously used, the precious metal's flamboyance in Kinkakuji does not strike as a display of wealth but as beauty. The size, shape and proportions of the Temple of the Golden Pavilion make for the most beautiful human-made "thing" (which includes everything) I ever saw.



N.2: Tetsugaku no michi (The Philosopher's Walk) 哲学の道 A path along Kyoto temples. Unlike any "scenic tour", this pathway turns into an introspective journey to be experienced rather than described.

N.3: Ginkakuji (Temple of the Silver Pavilion) 銀閣寺 The third number "Ginkakuji". The Temple of the Silver Pavilion actually completes the first one and presents all the symbolism of the Ying-Yang, the sun and the moon, the day and the night.

**Track Listing:**

1. Chameleon. Three pieces for the piano (1986)
2. Emulation. Five short pieces for the piano (1996)
3. Kaléidoscopes N.1
4. Temples of Kyoto  
Three pieces for the piano (2004-2010) Kinkakuji (Temple of the Golden Pavilion)  
金閣寺
5. Tetsugaku no michi (The Philosopher's Walk) 哲学の道
6. Ginkakuji (Temple of the Silver Pavilion)  
銀閣寺



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# Tehillim – Psalms

# תהלים

Six pieces for (male or female) voice and small orchestra.

The word psalms is derived from the Greek *Ψαλμοί* (Psalmoi), perhaps originally meaning “music of the lyre” or “songs sung to a harp,” and later any piece of music.<sup>1</sup>

According to Stephen L. Harris (“Understanding the Bible”, 1985), all together, the 150 poems which constitute the Psalms, express virtually the full range of Israel's religious faith.

In addition to the title of the collection, which translates as "song" or "hymns" from both Hebrew and Greek, superscriptions (or headings) in many of the Psalms provide musical references and some direction, even references to melodies that, anciently, would have been well-known; however, no musical notation has survived.



Jewish tradition, recorded in the Talmud (Talmud, Bava Basra 15a), posits that the Psalms are the work of David (seventy-three Psalms are with David's name), based on the writings of ten ancient psalmists (including Adam and Moses).

Psalms were set to music by many composers. They have often been set as part of a larger work. They also appear in Vespers, including those by Claudio Monteverdi, Antonio Vivaldi, and Wolfgang Amadeus Mozart, who wrote such settings as part of their responsibilities as church musicians.

Some Psalms are inserted in Requiem compositions, such as Psalm 126 in A German Requiem of Johannes Brahms and Psalms 130 and 23 in John Rutter's Requiem.

Other examples of Psalms in music are by Orlande de Lassus (1584); Le Roi David by Arthur Honegger (1921); Symphony of Psalms by Igor Stravinsky (1930); Chichester Psalms by Leonard Bernstein (1965); Tehillim by Steve Reich (1981).

1. [http://en.wikipedia.org/wiki/Psalms#Authorship\\_and\\_ascriptions](http://en.wikipedia.org/wiki/Psalms#Authorship_and_ascriptions)



For this composition I have selected the following Psalms:

**Chapter 6**

... 2: *O LORD, rebuke me not in Thine anger, neither chasten me in Thy wrath.*

**Chapter 61**

... 2: *Hear my cry, O God; attend unto my prayer.*

**Chapter 150**

*Hallelujah. Praise God in His sanctuary;*

**Chapter 130**

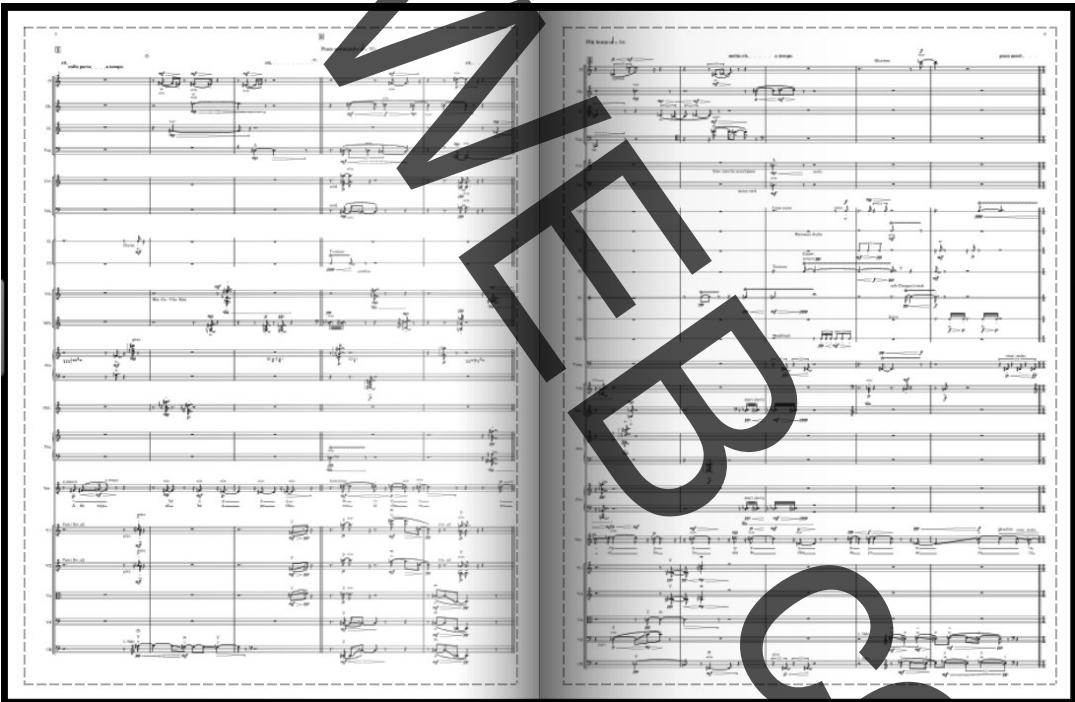
... *Out of the depths have I called Thee, O LORD.*

**Chapter 1**

*Happy is the man that hath not walked in the counsel of the wicked,*

**Chapter: 122**

... 2: *I rejoiced when they said unto me: 'Let us go unto the house of the LORD.'*



The musical scale of twelve notes can be subdivided into six (reversible) intervals. They go from half-tone to "tritone". Namely: the (chromatic) half-tone, whole-tone, minor third, major third, perfect fourth and the tritone. All other intervals are inversions of those six.

With each interval, except the chromatic (piece N.1) and the perfect fourth (piece N.6) which expand to the entire twelve note-range, there is a limited number of notes available.

The "tritone" (6 semitones: C to F#) makes for only two notes; the whole-tone gives the pentatonic (5 notes) scale (C - D - E - F# - G# - A#); the minor third results to four notes: C - Eb - F# - A; the major third: C - E - G#, three notes.

By using exclusively the scales resultant of each of these intervals, the music acquires on both horizontal (melodic) and vertical (harmonic) levels a typical "sound-color".

**Musical settings:**

The musical scale of twelve notes can be subdivided into six (reversible) intervals. They go from half-tone to tritone, namely: the (chromatic) half-tone, whole-tone, minor third, major third, perfect fourth and the tritone. All other intervals are inversions of those six.

With each interval, except the chromatic (piece N.1) and the perfect fourth (piece N.6) which expand to the entire twelve-note-range, there is a limited number of notes available.

The tritone (6 semitones: C to F-sharp) makes for only two notes; the whole-tone gives the pentatonic (5 notes) scale (C - D - E - F-sharp - G-sharp - A-sharp); the minor third results to four notes: C - E-flat - F-sharp - A; the major third: C - E - G-sharp, three notes. By using exclusively the scales resultant of each of these intervals, the music acquires on both horizontal (melodic) and vertical (harmonic) levels a typical "sound-color".

**The relations between intervals (and scales) and the movements:**

The correlation of the pieces, the intervals and the resulting notes is as follows:

- **Piece N.1.** Psalm Chapter 6: "O LORD, rebuke me not in Thine anger, neither chasten me in Thy wrath.", interval of semitone, all pitches employed.
- **Piece N.2.** Psalm Chapter 61: "Hear my cry, O God: attend unto my prayer", interval of tritone, only two pitches: C and F-sharp.
- **Piece N.3.** Psalm Chapter 150: "Hallelujah, Praise God in the sanctuary", interval of major third, only three pitches: D - F-sharp - B-flat.
- **Piece N.4.** Psalm Chapter 130: "Out of the depths have I called Thee, O LORD.", interval of minor third, only four pitches: D - F - A-flat - B;
- **Piece N.5.** Psalm Chapter 1: "Happy is the man that hath not walked in the counsel of the wicked.", interval of major second, pentatonic scale, five pitches: C - D - E - F-sharp - G-sharp - A-sharp.
- **Piece N.6.** Psalm Chapter 122: "I rejoiced when they said unto me, Let us go unto the house of the LORD.", interval of perfect fourth, all twelve pitches.

**Words, lyrics and prosody:**

The vocal part is not aimed towards the straightforward understanding of the lyrics by the listener. Traditional prosody rules are not observed.

Words, phrases, concepts and principally emotions are deepened with the use of music and the vocal part, even though singing with words, is elaborated as any other instrument.

It is best to read and get acquainted with the words before listening to the music.

**The texts:**

**Piece N.1: Psalms Chapter 6 הקלם**

<p>לִמְנוּחַ בְּגִיטָה, עַל-הַשְּׂמִינִית. מְזִמֹר לְדָוִד.                  ב. אֵל-בְּעֶשֶׂת חֹמֵיחַי: וְעַל-בְּסִטְמֵי מִסְכֵּי.                  ג. כֹּחִי, כִּי אֶמְלֵךְ-אֹנִי: קִשְׁפֵי-יָי, כִּי-בִבְרָלָה עֲשִׂיתִי.                  ד. וְנַפְשִׁי, בְּנִבְלָה מְאֹד: וַיֵּאֵת (וַיִּצְרֶה) אֱ-עַד-סֵפִי.                  ה. שׂוֹקֵה יָי, חֲלָצָה נַפְשִׁי: הוֹשִׁיעֵנִי, לְמַעַן יִשְׁלַח.                  ו. כִּי אִין בְּצֹחַת זְכֹכִי, בְּשִׂאוֹל, מִי-יִדְוֶה-יָי.                  ז. בְּצֹחַת, בְּצֹחַת--פְּשִׁיחָה כָּל-לַיְלָה, טָמִיתִי: בְּדַמְעֹתַי, עֲרִיבֵה-עֵינָי.                  ח. אֶשְׂפָּה מִמַּעַס עֵינַי: אֶמְקֹוֶה וְלֹא-יִוָּדֵי.                  ט. סוּרוּ מִמֶּנִּי, כֹּל-פְּעֹלֵי אָוֶן: כִּי-עָשִׂיתִי יָי, קוֹל-כִּבִּי.                  י. שְׁמַע יָי, תְּפִלָּתִי: יָי, תִּפְלַח יְהִי.                  יא. יֵשׁוּ, וְיִבְהֹלוּ אֹדֵי-אִיבֵי: אֲשֶׁר-בָּאוּ אֵימָה עָלַי.</p>	<p>1 For the Leader, with string-music, on the Sheminith. A Psalm of David.                  2 O LORD, rebuke me not in Thine anger, neither chasten me in Thy wrath.                  3 Be gracious unto me, O LORD, for I languish away; heal me, O LORD, for my bones are affrighted.                  4 My soul also is sore affrighted; and Thou, O LORD, how long?                  5 Return, O LORD, deliver my soul; save me for Thy mercy's sake.                  6 For in death there is no remembrance of Thee; in the nether-world who will give Thee thanks?                  7 I am weary with my groaning; every night make I my bed to swim; I melt away my couch with my tears.                  8 Mine eye is dimmed because of vexation; it waxeth old because of all mine adversaries.                  9 Depart from me, all ye workers of iniquity; for the LORD hath heard the voice of my weeping.                  10 The LORD hath heard my supplication; the LORD receiveth my prayer.                  11 All mine enemies shall be ashamed and sore affrighted; they shall turn back, they shall be ashamed suddenly.</p>
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The vocal part is not aimed towards the straightforward understanding of the lyrics by the listener. Traditional prosody rules are not observed. Words, phrases, concepts and principally emotions are deepened with the use of music and the vocal part, even though singing with words, is elaborated as any other instrument. It is best to read and get acquainted with the words before listening to the music.

The correlation of the pieces, the intervals and the resulting notes is as follows:

- Piece N.1 - Psalm Chapter 6:** interval of *semitone*, all pitches;
- Piece N.2 - Psalm Chapter 61:** interval of *tritone*, only two pitches: C and F#;
- Piece N.3 - Psalm Chapter 150:** interval of *major third*, only three pitches: D - F# - Bb;
- Piece N.4 - Psalm Chapter 130:** interval of *minor third*, only four pitches: D - F - Ab - B;
- Piece N.5 - Psalm Chapter 1:** interval of *major second*, *pentatonic* scale, five pitches: C - D - E - F# - G# - A#;
- Piece N.6 - Psalm Chapter 122:** interval of *perfect fourth*, all twelve pitches.

**תהלים 122** Piece N.66 Psalms Chapter 122

**א** שיר המעלות, לדוד  
שמיטה באמרים לך-- בית ירושלים  
**ב** עמודי הירושלמי-- עמודי ירושלים  
**ג** ירושלים הבנויה-- עיר, עמודיך נשאו יחדיו  
**ד** ששים עמך עבדים-- עבדו לך-- עבדך--  
לדודך, לעולם  
**ה** כי שמה נבנו כסאות לדין--  
בבית דוד  
**ו** ששאלו שלום ירושלים-- שאלו אמרו  
לך-- יתה שלום ורחמים--  
**ז** עמך-- עמך-- עמך-- עמך--  
**ח** לעמך-- עמך-- עמך-- עמך--  
**ט** לעמך-- עמך-- עמך-- עמך--

1 A Song of Ascents; of David. [N]  
I rejoiced when they said unto me: 'Let us go unto the house of the LORD.'  
2 Our feet are standing within thy gates, O Jerusalem;  
3 Jerusalem, that art builded as a city that is compact together;  
4 Whether the tribes went up, even the tribes of the LORD, as a testimony unto Israel, to give thanks unto the name of the LORD.  
5 For there were set thrones for judgment, the thrones of the house of David.  
6 They sought for the peace of Jerusalem; may they prosper that love thee.  
7 Peace be within thy walls, and prosperity within thy palaces.  
8 For thy brethren and companions' sakes, I will say, Peace be within thee.  
9 For the sake of the house of the LORD our God I will seek thy good. [P]

English translation: <http://www.mechon-mamre.org>  
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**Sacred texts:**

Even though the essential name of G-d is not used as is in this publication, it contains, nevertheless, most sacred texts. Please treat the material with respect.

I recommend the following links for studying the texts:

- <http://www.mechon-mamre.org/p/pt/pt2601.htm>
- [http://www.chabad.org/library/bible\\_cdo/aid/16227](http://www.chabad.org/library/bible_cdo/aid/16227)
- <http://en.wikipedia.org/wiki/Psalms>

2: # has been replaced, in Hebrew lyrics with " " and in the transliterated lyrics by "Aloha" following the common practice

**Pronunciation guide:**

The pronunciation given in lyrics line-2 is intentionally kept simple and straightforward, all letters are to be articulated:

- e → as in "bed"
- i → as in "inside"
- a → as in "Alabama"
- u → as in "who"
- o → as in "Oklahoma"
- k → as in "kit"
- sh → as in "shalom"
- ch → as in (German) "nacht"

Mehmet Okonşar  
Ankara, Turkey 2013  
Eul 5773

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# Previously released CD's



J.S. Bach: The Art of Fugue (BWV 1080) performed on organ and harpsichord.

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Live recorded performances from the Gina Bachauer International Piano Competition, 1991.  
Featuring: G. Fauré, A. Scriabin, F. Liszt, J.Ph. Rameau and W. A. Mozart



J.S. Bach. Goldberg Variations  
Performed on piano



Shadowy Arcade. Free solo piano improvisations.

J.S. Bach. Musical Offering. Performed on instruments on electronic



J.S. Bach. Well tempered klavier. Integrale on 3 CD set. Performed on the piano



F. Liszt.. Fantasie and Fugue on B-A-C-H, Bagatelle without tonality, Légendes etc.



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<http://youtube.com/mokonsar>



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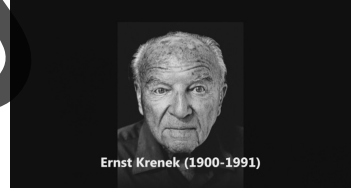
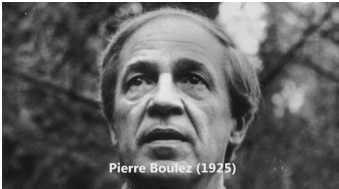
# by will and by chance

Mehmet Okonşar



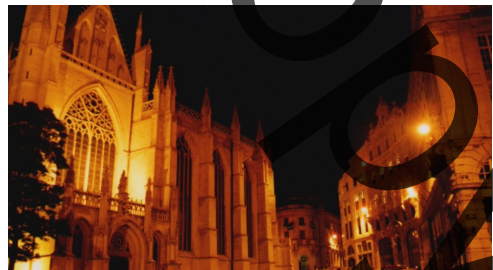
Mehmet Okonşar, was born in Istanbul, Turkey. October 20, 1961

His first schooling was in Paris, France. He started studying piano and composition at the oldest music conservatory in Turkey: the National Conservatory of Ankara, founded by Paul Hindemith.



The library of the Conservatory of Ankara was, at that time, a rich resource for a knowledge-hungry young musician. Mehmet Okonşar got acquainted there with the works of Pierre Boulez, Edgar Varese, Ernst Krenek. All composers which will have an undeniable influence on the grown artist.

This lasted however, for a short period of time. His family moved to Belgium, where he became a pupil of the great Belgian pianist: Jean Claude Vanden Eynden, at the Royal Conservatory of Brussels. Mr. Vanden Eynden, is a dedicated follower of the pianistic style and approach of Eduardo del Pueyo.





The keyboard approach and technique of del Pueyo and his pupil: Vanden Eynden, Okonsar's primary teacher, are based on the principles of Marie Jaell, a student of Franz Liszt.



The political instability and turbulences in Turkey, during the late seventies, forced the family back to Ankara, where he connected with a former student of Pierre Sancan.

The pianistic vision of Okonsar then became an amalgam of the styles of: Eduardo del Pueyo; Jean Claude Vanden Eynden; Pierre Sancan, and can even be traced back to Yves Nat, Marie Jaell and Franz Liszt.

However, one of the most important persons to shape Okonsar's artistic vision, has yet to come: he was going to meet Alexis Weissenberg later.



His debut recital took place in 1979. The program included the Preludes by Messiaen and "The Pictures of an Exhibition" by Mussorgsky.



A staggering military coup took place in Turkey in 1980, the Okonsar family returned to Belgium. He resumed studying with Jean Claude Vanden Eynden.

During his studies at the Royal Conservatory of Brussels, he was selected as one of only four students among the entire Conservatory, for advanced and intensive training at the European Center of High Musical Studies, an institution created by Vanden Eynden for the education of exceptionally gifted students as concert pianists. This institution is now known as: "Ecole Eduardo del Pueyo."



In 1980, Mehmet Okonsar was rewarded "The Premier Prix" with "Distinction." His program included the Dante Sonata by Liszt. He graduated from the Royal Conservatory of Brussels, Diplome Superior of Piano with the "Highest Distinction" and nominated "first". He performed at the final examination, the Concerto for piano opus 42 by Arnold Schoenberg.

Aiming for a complete musicianship, Okonsar, pursued his studies at the Royal Conservatory of Brussels, on musical composition and orchestration, with one of the leading Belgian composers of our time: Madame Jacqueline Fontyn. A former student of Henri Dutilleux, and, herself: "Prix de Rome."



He also studied music composition and analysis with Claude Ballif; a pupil of Messiaen. In 1989, he gets his degrees in Composition and Orchestration from the Royal Conservatory of Music of Brussels.



Claude Ballif (1924-2004)



Olivier Messiaen (1908-1992)

He won the prestigious Grand Prix of Young Virtuoses in Antwerp at the age of 20. This led to his orchestral debut, performing the Third Piano Concerto by Rachmaninoff, in the de Singel Concert Hall of the same city. In 1991, After winning the Sixth Prize at the Gina Bachauer International Piano Competition, at Salt Lake City, Utah; Mehmet Okonsar is pursuing a busy activity of international concert pianist.



His other nominations and awards include: Johann Sebastian Bach Competition, Second Prize, Paris; in 1989; a Gold Medal at "The Premio Etruria," Rome, in 1991; and the Gold medal of the International Academy of Contemporary Arts, Belgium, same year.

Okonsar performed in major concert halls; in Europe, North America and Japan. Including: Royal Opera House: (London); Salle Gaveau: (Paris); Concertgebouw: (Amsterdam); Bösendorfer Saal: (Vienna); Jack Singer Concert Hall: (Calgary); Symphony Hall: (Salt Lake City). He performed, among many others, with the following orchestras and conductors: Utah Symphony, Poznan and Lublin Philharmonic Orchestras, Brussels Opera Orchestra, Antwerp Philharmonic ... Joseph Silverstein, Charles Dutoit, Sylvain Cambreling, Christof Escher, Alexander Schwink, Lucas Pfaff.



Alexis Weissenberg, after listening to a recording by Okonsar invited him on a scholarship to study with, in Switzerland. Weissenberg was to remain one of the strongest influences on Okonsar.



Okonsar endorsed the Belgian citizenship in 1992; but at the same time, the President Suleyman Demirel, of Turkey, rewarded him with the title: "State Artist of the Turkish Republic". Therefore Mehmet Okonsar settled in Turkey with his wife Lale, painter.



His recital programs are usually highly eclectic and often thematic. For example: "The Two Last Sonatas by Schubert", the complete piano music by Alban Berg, Arnold Schoenberg and Anton Webern, the piano pieces by Karlheinz Stockhausen. Okonsar often distinguishes himself with this unusual programming: mixing works by Webern, Berg, Stravinsky, Stockhausen, Boulez, and Berio; with the more traditional piano repertoire. He owns and manages a CD company exclusive to his own recordings: "LMO Records" and a publishing company: "inventor-musicae".

He was special guest judge for the National Piano Competition of Japan in 1999, held under the auspices of the Piano Teachers National Association of Japan (P.T.N.A.), "To-On".



Mehmet Okonsar is included in the International Biographical Reference book: "2000 Outstanding Musicians of the 20th Century", published by the International Biographical Centre, Cambridge UK: Melrose Publications.

His researches in music related technologies were broadcast in a series of documentaries presented by Okonsar himself on the National Broadcast of Turkey: TRT.



Also a musicologist, writer and lecturer, Okonsar's writings are published in several Turkish language music and related publications. His essays and analyses are also offered in English and French, and he is regularly invited for lectures in Universities on many subjects, mainly Music, Composing and Technology.

"Free Music's Strong advocate; Okonsar publishes all his recordings and writings, as well as his compositions on the Internet; under the G.N.U.; G.P.L. or "Creative Commons", licenses.



Okonsar is also a prolific composer of published, performed and commissioned orchestral, chamber, choral and piano music. His composing line is highly avant-garde and complex. Mehmet Okonsar started composing at the age of 11.

His role-models were Arnold Schoenberg and Pierre Boulez. The compositions by Okonsar were from the beginning, exploring unusual ensembles in an avant-garde line.

The music by Okonsar is extremely structuralist and calls for an analytical approach. Today the composer uses the computer to formulate symbolic and algorithmic music composition principles for his works.

Okonsar works now from Turkey on a busy schedule: concertizing, composing, writing, publishing and teaching.



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Yearly information booklet by Mehmet Okonsar

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Mehmet Okonsar, pianist, composer, conductor and musicologist is the First Prize Winner at the International Young Virtuosos Competition, Antwerp, Belgium, 1982 and laureate of other prestigious international piano competitions such as the Gina Bachauer, Sixth Prize, Salt Lake City-UT, 1991 and J. S. Bach, Second Prize, Paris, France 1989.

He is graduated from the Brussels Royal Conservatory of Music on piano, composition and orchestration.

He studied with Jean-Claude Vanden Eynden and Madame Jacqueline Fontyn. He has been a pupil of Alexis Weissenberg.

Mehmet Okonsar performed in major concert halls in Europe, North America and Japan both solo and orchestral. He was special guest judge for the National Piano Competition of Japan (1999) P.T.N.A. (To-On). His researches in music related technologies were broadcast in a series of documentaries presented by the artist on the National Broadcast of Turkey (TRT).

Mr. Okonsar is a prolific composer of orchestral, chamber, choral and piano music. His composing line is highly avant-garde and complex. Also a musicologist, writer and lecturer, Mr. Okonsar's writings are published in English and French and he is lecturing on music, composing and related technology.

His recital programs are usually highly eclectic and often thematic mixing works by A. Webern, A. Berg, I. Stravinsky, K. Stockhausen, P. Boulez and L. Berio with the more traditional piano repertoire.

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