ANKARA ÜNİVERSİTESİ
DEVLET KONSERVATUVARI
ÇALGI ANASANAT DALI

“SOĞUK ÜLKELERDEN SEVGİLERLE”

Program:

Praeludium; Andante con moto

Intermezzo; Allegro moderato

1. **Leos Janacek**, Idyla Suite for string orchestra

   I. *Andante*
   II. *Allegro*
   III. *Moderato*
   IV. *...gelecek zamanda ;-)*
   V. *Adagio*
   VI. *Scherzo*
   VII. *Moderato*

Sef: *Dirk Boris Kestel*

Keman: *Bilge Kesemen, Alança Oskay*, Ayşe Cağlak*, Gürcan Yazirlıoğlu*, Korcan Köstük*, , Ayda Durmuş, Ayşe Serra Balkış*, Buğrahan Ilter, Savaş Sami Küdüroğlu**

Viyola: *İpek Demircioğlu, Zeynep Gencay, Betül Aracı, Semih Tercan**

Viyolonsel: *Enes Karaköse, Beste Öztürk, Yaşar Köroğlu, Ataberk Önal*

Kontrabas: *Utku Tosunlar*

**Misafir Sanatçı*

Eserler Hakkında:

Both Composers, Carl Nielsen (22) and Leos Janacek (24) were at the beginning of their careers when they wrote these pieces. And although both of them changed their style as composers significantly one can recognise the enormous musical capability of these two young musicians immediately. Carl Nielsen wrote with this suite a piece in a very unusual form for a "Suite": a Praeludium followed by an Intermezzo and a Finale. Janacek's "Idyla" on the other hand is so "typical" for a Suite, that even Janacek critisized his own music later on as "too traditional". For todays listeners it may be just a wonderful piece of music leading from one epoch into the next.

Öğretim Hakkında:

While teaching we are supposed to try constantly to find answers to questions in order to generate progress. But the more time I spend in my life with teaching students and studying for myself the more often a statement of a very important teacher of my early university times comes back to my mind. Those days I worked with a friend some guitar flute repertoire together with my friends guitar Professor Ishan Turnagöl in Stuttgart. Out of a sudden he said to us:"The question itself is very often more inspiring than the answer", and "Embrace your insecurity because there is never an "absolutely rigth or wrong" and there will never be something like "absolutely perfect" in music". So I keep asking myself questions over and over again and accept that answers I find may be divers over the time.