

İLHAN MİMAROĞLU / MUSIQUES NOIRES

The image displays a highly complex and dense graphic design, characteristic of a musical score or a data visualization. The design is composed of numerous overlapping layers of black and white lines, dots, and patterns, creating a rich, textured appearance. The overall layout is highly structured, with a clear grid-like organization. The text is rendered in a bold, sans-serif font, and the color palette is primarily black and white, with some blue accents in the header. The design is highly detailed and intricate, with a strong sense of rhythm and movement. The overall effect is that of a highly detailed, almost chaotic, visual composition.



İLHAN MİMAROĞLU/MUSIQUES NOIRES

COMPOSITIONS FOR SOLO INSTRUMENTS, VOICES, ELECTRONICS

SIDE ONE

1. **STILL LIFE 1980** (10:04)
for cello & tape

CHARLES McCracken, cello

2. **THE OFFERING** (8:48)
for tape

with pre-recorded voice

Text by Johann Sebastian Bach

French text from the *Boosey & Hawkes* edition of J. S. Bach, *Musical Offering*. Hans Gal, Editor. Used by permission.

JEAN DUPUY, speaker

SIDE TWO

1. **THREE PIECES FOR PIANO**
(TOTAL TIME: 2:44)

(a) **Prelude** (1:12)

(b) **Waltz** (0:49)

(c) **Boogie** (0:43)

MERAL GÜNEYMAN, piano

2. **MUSIC PLUS ONE** (10:37)
for violin & tape

GABRIEL BANAT, violin

3. **IMMOLATION SCENE** (6:44)
for voice & tape

Poems by Semra Ertan
English versions
by İlhan Mimaroglu

Fragments of Poems
by Heinrich Heine
(In German & English)

DORIS HAYS, singer/speaker

All the selections were composed by İlhan Mimaroglu. *Music Plus One* is published by Seesaw Music Corp., ASCAP. All the other selections are published by Tallapoosa Music, ASCAP. The tape parts were realized in the studios of Columbia-Princeton Electronic Music Center, New York, N.Y.

Music Plus One was recorded in 1970 under the Recording-Publication program of the Ford Foundation and previously released on Turnabout TV-S 34429. The present reissue is made by arrangement with the Seesaw Music Corp., sole owners of the master tapes. All the other selections appear on recordings for the first time.

Mastered by George Piros
Atlantic Studios, New York, N.Y.

Album design: Lynn Dreese Breslin

90104-1

FINNADAR RECORDS

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A voice comes to one in the dark. Imagine.
—Samuel Beckett

Musiques noires: not in the sense of musics of the blacks; and not of musics in the black.

But (as an extension) of *roman noir*, *film noir*.

Most other meanings of black will apply. Suit your fancy. Or, look around you. Try to see the world—deep in this darkness.

STILL LIFE 1980

In a performance of a Brecht play, the loud thumps of the dance beat coming from a discotheque next door were heard throughout the evening... In Bulgaria, Lenin and Coca-Cola were seen side by side, both in neon lights ... And in London the house of Karl Marx, now situated amidst pomo shops...

There is no pictorial reference in the title of the piece, but an allusion to the decaying and anachronistic quality of the contemporary life. Hence *still life*, here, does not mean *nature-morte*, but *une vie morte*. It was a still life in 1980. Still, it was life. It still is—and still it is.

Somewhat akin to a passacaglia (but in quadruple meter and not adhering to a recurrent harmonic pattern), the piece follows the outer formal structure of a main theme, preceded by a brief introduction and followed by nine variations, a cadenza and a coda. Except for the cadenza, the tape plays uninterruptedly, while the cello contributes its often agonized song of lamentation. If there is a conflict between the two, it is one of man against man, not of man against machine. But there is more of a conformity between them, an uneasy camaraderie, and a complicity toward the avoidance of responsibility.

(One listener aptly described the piece as “a dance party in a concentration camp.”)

THE OFFERING (1979)

The text (in a French translation) is J.S.Bach’s dedication of his *Musical Offering* to Frederick the Great of Prussia. The musical material is based on fragments from Bach’s music, including the ones taken from *Musical Offering*. The diversity of musical vocabularies resulting from the transformation of this material and the complex textures created by superimpositions aim at a stylistic significance which both comprises and exceeds a specific age (J.S.Bach’s). The intent is to establish an expressionistic, nightmarish textural quality by which to comment upon the debased condition of those who create music—the beggarly humility of composers at the feet of the holders of money and power, a

predicament as timely today as it has always been.

Here is an English translation of Bach’s text:

Sire,
With the profoundest feeling of submission, I take the liberty of presenting you a Musical Offering the noblest part of which is by the hand of your Majesty. It is with a respectful pleasure that I still remember your Majesty’s gracious condescension when I visited Potsdam, some time ago, in playing on the clavier the theme for a fugue which you commanded me to develop in your august presence. It was my humblest duty to obey your Majesty’s command. But I immediately became aware of the fact that, lacking the necessary preparation, it was not possible for me to treat such an excellent theme in a deserving fashion. Therefore I decided to give this truly royal theme a perfect treatment, and then to make it known to the whole world. My project is now completed to the extent of my ability and I have no other intention than the laudable desire to augment, however small that may be, the glory of a monarch whose power and greatness are admired by all in the arts of war and peace, particularly in music. I am bold enough to add this humble request—that your Majesty will condescend to accept this modest work and continue to favor

Your Majesty’s
most obedient and humble servant
THE AUTHOR

The text is read in a manner representing the process of writing a letter; certain words and phrases are emphasized by repetition—statements that the writer believes would flatter the reader. It is rendered in French rather than in English or Bach’s German. Initially I conceived it as a trilingual setting. The first speaker I could get was Jean Dupuy who gave me an excellent reading in French. As I started to develop the piece around his reading I became more and more convinced that the composition would be complete without the German and the English texts and that was how the piece took its course.

THREE PIECES FOR PIANO (1952)

These pieces are the earliest in this collection. Looking back, I regard them as if they could have been titled *Three Last Pieces*. Perhaps they were meant to be just that. But one doesn’t write, or stop writing, out of determination or design. So rational and realistic would it have been weren’t this so.

It was also the time I had discovered for myself Anton Webern’s music and was quite taken by the brevity of many of his pieces. I wanted to write a few things his way, only that his way turned into my way. Hence, these pieces do not represent attempts at a new technique, nor can they be regarded as an antithesis of the romantic rhetoric. The style and the feeling are romantic, but there is no expansion for its own sake. What has to be said is said apheristically. What is not said is simply left understood.

The third piece, *Boogie*, is dedicated to the memory of Jimmy Yancey, the blues and boogie-woogie pianist who had died the year before.

MUSIC PLUS ONE (1970)

By *Music*, only the tape part is meant—that which has already been conceived *and* concretized in terms of sound—to which the indefinite and abstract *One* is added. The latter is represented by what is written on paper. Although commonly referred to as music, it is not music unless translated into sound (by a violinist). In this recorded realization, *One* has become music, too. Hence the title properly applies to all the other possible realizations which shouldn’t significantly differ from the one heard on this record as the system of notation I used is thoroughly conventional.

The style, as well, is “conventional,” at least in the sense that it reflects my response to a certain brand of conventional violin writing. Alongside my inclination to use the past as the fantasy of the present (not to speak of the present which may often be perceived as its own fiendish fantasy), the fact that the piece was composed to be performed first by a virtuoso of Gabriel Banat’s stature also determined the character of the violin part.

As to the meaning of this music, *One* and all, no further word is needed than a reference to the context of the program into which it is placed. That, of course, goes for everything else that’s part of this context.

IMMOLATION SCENE (1983)

(Brünnhilde leaps into Siegfried’s funeral pyre. Valhalla is engulfed in flames. The wretched empire of the gods is no more. The ring is cleansed from the curse. A new era of human love dawns.)

One day last year (1982), an unemployed Turkish “guest worker” in Germany, Semra Ertan, young woman of 25, set herself on fire in a Hamburg public square. “Shame on all those who made me fall into such a condition” were her last words, while dying in the blaze.

Some poetry she had written universalizes her condition.
(...*Rentner, Sozietempfänger, Schwerbehinderte*... Pensioner, welfare recipient, severely handicapped...)

Follow two Heine fragments. One, in German, is sung:

*Die alten, bösen Lieder,
Die Träume böss’ und arg,
Die lasst, uns jetzt begraben,
Hott einen grossen Sarg.*

The old, evil songs,
The wicked, depraved dreams,
Let us bury them now;
Fetch a large coffin.

The other, in an English translation, is spoken.

Then, it’s the silence of darkness. (The fire that consumed her did not cleanse the world from the curse. The citadel of the demons remains untouched. Evil rules as mightily as ever.)

—İlhan Mimaroglu

About the performers:

GABRIEL BANAT is a member of the New York Philharmonic. He is the editor of *Masters of the Violin*, six volumes of facsimile reprints of rediscovered works by 17th and 18th century violinist performers (published by Harcourt Brace Jovanovich). He gave many first performances of music by contemporary American composers.

JEAN DUPUY is a mixed media artist living in New York. He is the editor of a book titled *Collective Consciousness: Art Performances in the 70s* (published by Performing Arts Journal).

MERAL GÜNEYMAN was twice the recipient of the Judelson Award at Juilliard School of Music and a top prize winner at the Maryland International Piano Competition in 1980. She performed under the baton of such conductors as James Conlon, Leon Fleischer and Michael Tilson Thomas. She recorded for Finnadar an album of piano music by Frank Bridge, Abel Decaux and Anton Webern (SR 9031). Her Chopin album is in the process of completion.

DORIS HAYS is a pianist, composer and mixed media artist. In all three capacities she tours Europe and the United States extensively. She recorded for Finnadar an album of Henry Cowell’s piano music (SR 9016) and one of piano music by contemporary composers, “Adoration of the Clash” (SR 2-720). An album of her own compositions, “Voicings,” is on Folkways Records (PTS 37476).

CHARLES McCracken is the recipient of the Most Valuable Player Award from the New York Chapter of the National Academy of Recording Arts and Sciences. A member of the Marlboro Trio and the Beaux Arts String Quartet, he has been heard with various orchestras, as a guest artist at the White House, in European recital tours and several years’ membership with the Galimir Quartet. He recorded for Finnadar Beethoven’s (No. 5) and Barber’s Cello Sonatas (90076-1).

Also by İlhan Mimaroglu on Finnadar Records:

SR 9001 *Wings of the Delirious Demon and Other Electronic Compositions: Anacoluta; Encounter & Episode II; Interlude II; Prelude No. 8; Provocations; White Cockatoo; Hyperboles.*

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SR 9012 “Face the Windmills Turn Left”: *Agony; Le Tombeau d’Edgar Poe; Bowery Bum; Intermezzo; Eight Preludes for Magnetic Tape.*

SR 9033 String Quartet No. 4 (“Like There’s Tomorrow”), with voice obligato, on poems by Nâzım Hikmet. Beaux Arts String Quartet & Janis Siegel.

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STEREO ● SIDE ONE

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ILHAN MIMAROGLU
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