

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A GUIDE FOR UNDERGRADUATE LEVEL STUDENTS TO PERFORM MUSIC

FOR SOLO VIOLA, VIOLA AND PIANO, AND VIOLA AND ORCHESTRA

BY TURKISH COMPOSERS

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A Treatise submitted to the  
College of Music  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Music

Degree Awarded:  
Summer Semester, 2008

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## ACKNOWLEDGMENTS

I would like to express my special thanks to my treatise advisor and my major professor Pamela Ryan for her endless patience and guidance during my studies at FSU. I also want to thank Ladislav Kubik for his support and valuable suggestions on my treatise, and Gregory Sauer for his encouragement and time.

I would like to extend my appreciation to Zlatina Staykova and Boyan Bonev for helping me with the musical examples and with the official paper work while I was completing my treatise from far away, Turkey. I also would like to thank Özge Zorlu for editing suggestions and Özlem Görgülü for sharing her personal library with me.

Finally, I am thankful to my family for supporting my music studies, for believing in me, and for their unconditional love.

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## ABSTRACT

The impetus for this treatise grew out of the author's curiosity towards viola repertory by Turkish composers and the reasons for very few performances of these works. There are few viola works by Turkish composers performed in concert halls and furthermore, it is unusual for a Turkish piece to be performed in a viola recital. If viola instructors were to require a work by a Turkish composer, which would improve the student's technical and musical ability, there would be more performances of that piece. The primary aim of this guide is to encourage the growth of interest in contemporary Turkish compositions for viola, both for the audience and for the performer, starting with young violists.

This treatise will provide a guide to selected published and unpublished viola works for undergraduate-level college students by Turkish composers. The list consists of compositions for solo viola, accompanied viola, and viola and orchestra. The technical level of the pieces is limited to freshman through senior-level. For this study, numerous works are examined, and twenty-seven of them are found appropriate for undergraduate level violists.

The first chapter is a brief introduction to traditional music practices in Turkey. The second chapter discusses the development of Western classical music and the viola repertoire in Turkey. In the third and the following chapters the viola works are ordered chronologically by generations that the composers belong to. Each listing includes a brief biography and a basic description of the composer's style. Then, Turkish stylistic elements in the pieces are identified for interpretation purposes, and each work is analyzed in terms of technical aspects including performance suggestions. The lists of works are categorized by difficulty, alphabetically by composers' names, and for professional performers, and are included as appendices.

This guide will be a helpful source especially for viola instructors to determine the level and usefulness of the viola works by Turkish composers. It is the author's primary aim to encourage more performances of viola works by Turkish composers.

## **INTRODUCTION**

The impetus for this treatise grew out of the author's curiosity towards viola repertory by Turkish composers and also from a concern that there are very few performances of these works. There are few viola works by Turkish composers performed in concert halls and furthermore, it is unusual for a Turkish piece to be programmed in a viola recital. The main reason is the fact that these pieces are not easy to acquire. Most of the pieces have not been published; some of the published works are not available in libraries. These works can only be found in soloists', or in composers', or in a small number of viola instructors' private collections.

The fundamental problem in this case is the fact that these pieces are only performed or known by soloists, but not by many viola instructors in music institutions neither in Turkey nor elsewhere in the world. This is possibly because most educators are not even aware of the existence of these works. Consequently, the younger generation of violists has little opportunity to learn, listen to, and perform these pieces. If viola instructors were to learn about these pieces and then ask their students to learn a carefully chosen work by a Turkish composer, this would accomplish two things: firstly, the student's technical and musical ability would be improved, and secondly, the piece would be performed several times by several violists, increasing the recognition of the piece.

This treatise will be a guide for undergraduate music students to selected published and unpublished viola works by Turkish composers. The list of pieces consists of compositions for solo viola, accompanied viola, and viola and orchestra. The presented pieces are chosen according to their suitability for undergraduate-level college study in viola performance.

### **Aims and Limitations of the Study**

The primary goal of this treatise is to encourage the growth of interest in contemporary Turkish compositions for viola. The work is presented mainly by considering young violists. It will be a guide to English speaking violists who seek to

perform and study contemporary music by Turkish composers. Furthermore, it will be a reference for the viola instructors who are interested in Turkish music as it will identify and determine the level and usefulness of these pieces to their students. In this sense, this treatise will enable viola teachers to access the selected pieces and guide them in teaching these pieces to their students. Finally, this treatise will be translated into Turkish by the author and will be donated to the Ankara State Conservatory library in Turkey and will be an open source for the public.

### **Research Procedure**

As mentioned earlier, most of the works by Turkish composers have not been published and are not available in libraries. First, the author investigated available sources to identify composers who have written pieces for viola. Then, composers were contacted about the availability of their pieces. The author also has interviewed some of the composers about their works.

In addition, the author contacted violists and viola instructors in major conservatories in Turkey. Some other pieces were obtained from violists who have these pieces in their private collections. Some viola works were available in the private collections of Özlem Görgülü, who is a member of the *9 Eylül Üniversitesi Oda Orkestrası* (9 Eylül University Chamber Orchestra) in Izmir, Turkey, and Feza Gökmen, who is a member of the viola faculty of *Hacettepe Üniversitesi Devlet Konservatuvarı* (Hacettepe University State Conservatory) in Ankara, Turkey.

By the end of the research period, fifty-five works were collected. Then, the pieces that fit within the limitations of the study were identified. Pieces that have inappropriately high technical demands for a senior-level student were eliminated. By playing through each piece, the author used her judgment in order to ascertain its technical demands and pedagogical benefits.

## **Guidelines**

As a result of this study, twenty-seven works were found appropriate for undergraduate-level violists. Starting with the third chapter, the information about the composers and their works will be presented by using the following guidelines: 1) the works are organized chronologically by the composers' birth year, and each composer will be introduced by a brief biography including his or her compositional style and accomplishments, 2) the composer's selected work(s) will be introduced, and 3) the performance issues of these selected works will be discussed. Crucial points will include the following: the time and the place of the composition, including the premier and the soloist if the piece was performed, the usage of Turkish Art Music or Turkish folk music elements if there are any, the undergraduate level to which the featured work suits, and finally, the benefits or technical aspects that a student can gain from the chosen piece.

The featured works were selected according to the technical demands for an undergraduate-level violist. In this treatise, Turkish composers of the subject matter pieces are categorized in three time periods. The third chapter includes composers born between 1904 and 1910, who went along with the nationalist movement; the fourth chapter includes composers born between 1920 and 1935, who had an avant-garde, twelve-tone, atonal or aleatoric approach; and the fifth chapter includes composers born after 1950, who used modern techniques as well as traditional Turkish music. All Turkish words are translated into English by the author unless otherwise noted.

## CHAPTER I

### INTRODUCTION TO TURKISH MUSIC

The roots of Turkish music are derived from the shamanistic musical traditions of Central Asia. After migrating to Anatolia<sup>1</sup> in the seventh century, Turkish tribes started to convert to Islam religion and culture. Over time as the Islamic traditions spread, Turkish music in turn began to be influenced by the Arabic and Persian musical characteristics during the Ottoman Empire (starting with the fourteenth century). All of these influences enriched musical practice in Turkey with the inclusion of diverse structures of modes and rhythms.

Traditional Turkish music is divided into two different genres: Turkish Art Music and Turkish folk music. Because of the extensive usage of these elements by Turkish composers, it is essential to discuss principles of Turkish Art Music and Turkish folk music and their related instruments.

#### Turkish Art Music

Turkish Art Music was developed in the Ottoman Empire for five centuries and performed at the *Divan* (court), at religious centers, and in the Ottoman army. Its lyrics are derived from *Divan* literature. Since Turkish Art Music was practiced at the *Divan*, it was enjoyed mainly by elite Turks in the palace. Turkish Art Music is also called, and is considered to be, classical Turkish music, due to the fact that it was supported by the court of the Ottoman Empire.

The Arabic language derived from Islamic culture had a profound effect on the Ottoman elite class, and Arabic words started to appear in the Turkish language, bringing a different rhythmic flow into *Divan* literature. Consequently, these Arabic words affected the rhythmic flow of Turkish Art Music songs.

An analysis of Turkish Art Music pieces is based on two systems: the *usul* (rhythmic mode) and the *makam* (melodic mode).

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<sup>1</sup> Anatolia is the name given to the central Turkey which is located in the Asian continent.

The *usul* system regulates the rhythmic factor of all composed pieces. *Usul* is a repeating rhythmic cycle, or rhythmic mode. There are at least 40 *usuls* (plural *usuller* in Turkish) in the Turkish Art Music repertoire and each of them has its own name. The *makam* system is a set of compositional rules by which the melodic elements of a piece of music are recognized. Basically, it is a melodic mode. In this concept *makam* scales are similar to European medieval modes. There are approximately 60 to 70 *makams* (plural *makamlar* in Turkish) that we know of today, each of which has its own name.

In the Ottoman period *makams* were notated in various ways. At the beginning of the twentieth century, Rauf Yekta Bey (1871-1935) and his successors Subhi Ezgi (1869-1962) and Hüseyin Saadettin Arel (1880-1955) transcribed the current Ottoman repertoire into Western classical music notation. Especially in his treatise, *Türk Musikisi Nazariyatı Dersleri* (Theory Lessons on Turkish Art Music), Saadettin Arel explains and clarifies the *makam* and *usul* systems, and his work is still the most reliable source in Turkey. In this treatise, the usage of the *makam* is based on the study of Arel.

The intervallic structure of *makam* practice is very different from Western classical music. Basically, a whole step in Western classical music is divided into nine equal pitches in the practice of Turkish Art Music, and each pitch is called a “comma”. There are six accidentals (three sharp signs and three flat signs) used in Turkish Art Music practice. The sharps are 1) *koma diyezi* (comma sharp), 2) *bakiye diyezi* (*bakiye* sharp), and 3) *küçük mücennep diyezi* (*küçük mücennep* sharp). The flats are: 1) *koma bemolü* (comma flat), 2) *bakiye bemolü* (*bakiye* flat), and 3) *küçük mücennep bemolü* (*küçük mücennep* flat). Figure 1 shows the accidentals that are used in Turkish Art Music practice.<sup>2</sup>

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<sup>2</sup> Carl Signell, *Makam*, (Seattle: Asian Music Publications, 1977), 12.

(1) <u>koma diyezi</u> raises one comma	♯	(4) <u>koma bemolü</u> lowers one comma	♭
(2) <u>bakiye diyezi</u> raises four commas	♯	(5) <u>bakiye bemolü</u> lowers four commas	♭
(3) <u>küç.müc.diyezi</u> raises five commas	♯	(6) <u>küç.müc.bemolü</u> lowers five commas	♭

Figure 1. Accidentals in Turkish Art Music practice.

The usage of these accidentals in the *makam* system influenced the instrumental development in the period of the Ottoman Empire. In Turkish Art Music practice, numerous musical instruments are used. The most interesting instrument is the *kanun*, which is a trapezium-shaped flat box zither. It is held horizontally on the performer's lap and it has a peg box in which small levers are placed. The player uses these levers in order to tune the strings to the *makam* of a particular piece. The strings are plucked by two ring-shaped plectrums placed on index fingers. Another instrument is called the *ney*, which is the most characteristic instrument in sacred music with its mystical sound color. The *ney* is 40 to 80 centimeters long and is made out of reed and held horizontally towards the right side of the player. There are many other Turkish Art Music instruments; however, they will not be discussed in this treatise as they are out of the scope of this work.

### Turkish Folk Music

Turkish folk music is traditionally sung by folk poets and minstrels who usually perform in Anatolian villages and their songs are called *Türkü* in Turkish. Turkish folk music varies in terms of instrumentation, rhythm, modes and linguistics. The *usul* system is rarely present in Turkish folk music because of the linguistics. As mentioned before, the Ottoman elite class was affected by the Arabic language; whereas peasants in Turkey preserved a more pure form of the Turkish language. Some Turkish folk music pieces are nevertheless arguably in a certain *makam* or *usul*; however, this is not the case for most of the pieces. As for rhythmic structures, Turkish folk music songs (*Türkü*s) and dances

can be classified according to the geographical regions in Anatolia. For example, the most significant structure belongs to the Black Sea region with the characteristic 7/8 meter with the *Horon* dance. Another noteworthy structure belongs to the Aegean region with the *Zeybek* dance with a slow 9/8 meter, which will be explained in the following chapters.

Turkish composers often employ these rhythms and in addition imitated the following. For example, in Anatolia, the most popular Turkish folk instrument is the *saz*, a long necked lute with three doubled strings. The *saz* is tuned in fifths, and the melody is usually played on the upper string while the lower string is played as a drone. The *saz* can be heard almost every region in Turkey. Another characteristic instrument is the *kemençe*. The name originates from the word *keman*, which means violin in Turkish. The *kemençe* has three strings, tuned in fourths, and is played with a bow. The *kemençe* is held in a vertical position on player's knee, and the length of the instrument is approximately 40 to 60 centimeters. This instrument is primarily associated with the Black Sea region in Turkey. At Turkish rural celebrations, two predominant instruments, the *davul* and *zurna*, are played. The *zurna* is a double reed instrument which resembles the clarinet and it is usually accompanied by the *davul*. The *davul*, a Turkish drum, is hung on the side of the player and is played with a wooden drumstick.

Turkish composers employed various reminiscent characteristics in their compositions which will be discussed within the subject matter pieces. Before introducing the pieces written for viola, the development of Western art music and the Turkish viola repertoire will be discussed in the following chapter.

## CHAPTER II

### THE DEVELOPMENT OF WESTERN CLASSICAL MUSIC AND VIOLA REPERTOIRE IN TURKEY

After the collapse of the Ottoman Empire, the young republic, *Türkiye Cumhuriyeti* (Republic of Turkey), was established under the leadership of Mustafa Kemal Atatürk in 1923. In order to guide the Turkish public toward a modern European way of life, Atatürk swept away old customs by reforming many areas such as clothing, the alphabet, and the constitution.

As an extension of this new lifestyle, radical reforms were also attempted in music. The *Darulelhan* (House of Melodies), where previously only traditional music had been taught, was redesigned as a conservatory and Western classical music classes were added to the curriculum. The *Musiki Muallim Mektebi* (The School of Music Instructors) was established in Ankara, which was later named the Ankara State Conservatory, and most recently the Hacettepe University State Conservatory.

In the first years of the Republic, young composers who had studied music in Europe returned to Turkey and formed the “Turkish Five”. This name was first adopted by Halil Bedii Yonetken, who was inspired by the Russian Five. The members of the Turkish five included Cemal Resit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), Ulvi Cemal Erkin (1908-1972), Ahmet Adnan Saygun (1907-1991), and Necil Kazım Akses (1908-1999). Their common primary objective was to create a synthesis between traditional Turkish and Western classical music which would allow Turkish music to be heard within the Western music style. Parallel to the nationalistic musical approach in Europe in the twentieth century, composers of the “Turkish Five” had a chance to explore this unique Turkish music and present it abroad. On the other hand, within the westernization movement in Turkey, this aim served to make polyphonic music accessible to the Turkish audience.

Composers who came after the “Turkish Five” began to embrace the avant-garde style and omitted traditional styles entirely. Some adopted the twelve-tone and serialist writing techniques; others experimented with aleatoric music, minimalism and cluster

tones, while some others concentrated on electronic music. Some of these composers are Ertuğrul Oğuz Fırat (b. 1923), İlhan Usmanbaş (b. 1921), and İlhan Baran (b. 1934).

Today's Turkish composers no longer feel the obligation to follow any kind of musical principle. They often synthesize traditional Turkish elements with Jazz, Far-Eastern music and Western classical music. Their works are performed at numerous international festivals of contemporary music. Some of these later generation composers are Nejat Başeğmezler (b. 1950), Sıdıka Özdil (b. 1960), and Ali Özkan Manav (b. 1967).

### **The Development of Turkish Viola Repertoire**

Considering the fact that Western classical music has only been practiced for less than a century, the viola repertoire by Turkish composers has not had a chance to be recognized much in Turkey and abroad. However, there are few violists who have made considerable efforts toward the recognitions of these compositions. In this case, it is essential to mention the violists who commissioned and promoted pieces by Turkish composers; as a result, these violists have played an active role in developing the Turkish viola repertoire.

#### **Notable Turkish Violists**

The most notable violist who is outstanding in his contributions to the Turkish viola repertoire is Ruşen Güneş, a virtuoso violist. Most of viola pieces by Turkish composers are either dedicated to or commissioned by him, and he has premiered most of these pieces. His contributions to the Turkish viola repertoire are invaluable.

Ruşen Güneş started to study violin with Necdet Remzi Atak<sup>3</sup> in 1951. After graduation, Güneş went to the London Royal Academy, where he worked with Frederick Riddle. After three years, he went to the Indiana University to study with William Primrose. Later he served as a principal violist of the London Philharmonic and also the BBC Philharmonic Orchestra, and appeared as a soloist both in Turkey and abroad. He collaborated with composers in the creative process of many viola pieces. He has

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<sup>3</sup> Turkish violinist and pedagogue Necdet Remzi Atak was born in 1911. He studied violin at the Leipzig Conservatory with Hans Bassermann. After he came to Turkey in 1931, he started teaching in the Music Instructors School, then in the Ankara State Conservatory after it was founded in 1934. He is one of the first and most active violin pedagogues in Turkey.

performed and recorded many works by Turkish composers such as Adnan Saygun Concerto Op. 59, İlhan Usmanbaş *Partita*, and Yalçın Tura Concerto for Viola and Orchestra. Ultimately, the efforts and contributions of Güneş have resulted in a repertoire of contemporary works by Turkish composers.

Other notable violists are Koral Çalgan (b.1940), Çetin Aydar (b.1963), and Nejat Başeğmezler (b.1950). Koral Çalgan is a dedicated pedagogue who served as a viola instructor at the Ankara State Conservatory for many years. He premiered the Viola Concerto by Akses, which he included in the curriculum of the same institution later. Çalgan's student, Çetin Aydar, who is an instructor at the 9 Eylül University, Faculty of Fine Arts in İzmir, premiered some of the pieces discussed in this treatise both in Turkey and abroad. Finally the last violist who needs to be mentioned is Nejat Başeğmezler, who is also a composer. Başeğmezler served as a section violist for many years in the Presidential Symphony Orchestra in Ankara. He composed numerous pieces for viola, and being a violist-composer, he writes in an idiomatic manner for the instrument, which makes performances of his pieces realistically achievable. It is these types of compositions that are particularly appropriate for the purpose of this treatise.

The viola repertoire by Turkish composers is performed and composed mostly by these four violists discussed above. As a result of their contributions, a number of viola pieces written by Turkish composers have been introduced to the audiences in Turkey and abroad.

**CHAPTER III**  
**SELECTED WORKS BY TURKISH COMPOSERS**  
**BORN BETWEEN 1904 AND 1910**

In this chapter, the following works will be discussed: Concerto, Op. 59, by Ahmet Adnan Saygun; Concerto for Viola and Orchestra, *Capriccio*, and *Acıklı Ezgi*, by Necil Kazım Akses; and finally, *Yudumluk*, by Ekrem Zeki Ün. Two of the composers of these works, Saygun and Akses, are members of the “Turkish Five”, whose common primary objective was to create a synthesis between traditional Turkish and Western classical music. It is their works that deliver the most authentic Turkish musical influences. Although Ün was not a member of the “Turkish Five”, he shared the same aim. All of the works that are discussed in this chapter significantly exhibit both Turkish folk music and Turkish Art Music characteristics.

**Ahmet Adnan Saygun (1907-1991)**

The most noteworthy member of the “Turkish Five”, Saygun, was also a pedagogue, an ethnomusicologist, and an author of numerous books and articles. He was born in İzmir and he started his early musical education with İsmail Zühtü (1876-1924), in *İttihat ve Terakki Mektebi*, a local school. Later, with the encouragement of İsmail Zühtü, he started taking piano lessons at the age of thirteen. In 1922, he studied harmony with Saadettin Arel for a short period of time.

In 1926 he received a state scholarship and went to the *Schola Cantorum* in Paris, where he studied harmony and counterpoint with Eguéne Borrel, composition with Vincent d’Indy, and Gregorian chant with Amédée Gastoué. He returned to Turkey in 1931 and was appointed to the *Ankara Musiki Muallim Mektebi* (Music Teachers Academy of Ankara) as a counterpoint and harmony instructor. After five years, he moved to Istanbul and started teaching at the Istanbul Municipal Conservatory, where he also discovered existing sound recordings and written documents of Turkish folk music.

This is the discovery that inspired him to conduct promising studies in what was a new field at the time, ethnomusicology.

He did his most significant research with Hungarian composer and ethnomusicologist Béla Bartók (1881-1945). In 1936, the Turkish government invited Bartók to Turkey to conduct folk music research and to give conferences on the same subject. Bartók was interested in the link between the Turkish and Hungarian cultures and its appearance in both countries' folk songs. He arrived in Istanbul on November 2, 1936 and right away he started examining materials in the Istanbul Municipal Conservatory with Saygun. Later the two went to the Southern Anatolia region to record and notate Turkish folk songs. Although they had to cancel their trip after ten days due to Bartók's illness, they collected noteworthy material (more than 60 songs), which later was published by both composers separately under the title "Turkish Folk Music from Asia Minor" (Bartók), and "Bartók's Folk Music Research in Turkey" (Saygun). As a result of this research, they realized there were many similarities between recorded Turkish songs and Hungarian folk songs, the "link" that Bartók was looking for. Seventeen of these Turkish songs were either in the same structure or variants of Hungarian folk melodies.<sup>4</sup>

Saygun later took field trips to various regions of Turkey and continued notating folk songs and folk dance themes. Along with the Anatolian folk themes, Saygun analyzed the pentatonic structure of Asian, Finnish and Hungarian folk songs. Furthermore, he compared Turkish Art Music *makams* with Iranian *makams*. Some of his published books in this area are *Pentatonism in Turkish Folk Music*, Istanbul 1936, and *Studies on Turkish and Hungarian Music*, Budapest, 1964.

Saygun was acknowledged internationally for the first time in 1947 by the Lamoureux Orchestra's performance of his *Yunus Emre Oratorio* in Paris. This work was performed later by the NBC Symphony Orchestra under Leopold Stokowski, and it also was performed at the opening of the Winter Olympic Games in 1980, in Lake Placid, New York. Other than the *Yunus Emre Oratorio*, Saygun's numerous works were performed by internationally renowned soloists and by orchestras both in Turkey and

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<sup>4</sup> Ahmed Adnan Saygun, *Béla Bartók's Folk Music Research in Turkey*, trans. Laszlo Vikár (Budapest: Akadémiai Kiado, 1976), 412-40.

abroad. His works consist of five symphonies, four operas, and various combinations of chamber music, vocal music pieces, and concertos for violin, viola, cello, and piano.

Saygun received numerous medals and honors including the *Palmes Academique Medal* from the French Ministry of Education (1949), the Frederich Schiller Medal from West Germany (1955), and the Jean Sibelius Composition Medal of the Harriet Cohen International Award (1958). He also received Honorary Doctorate titles from the Aegean University (1978) and the Anatolian University (1984) in Turkey. Furthermore, he was the first person honored as a “State Artist”<sup>5</sup> by the Turkish government.

Saygun continued teaching composition and ethnomusicology at the Mimar Sinan University Conservatory in Istanbul until his death on January 6, 1991. Most of his music was published by Peer Musikverlag (Hamburg); some was published by Southern Music Publishing Company (New York), and by SACEM.<sup>6</sup>

Saygun’s melodic language is modal, making use of the pentatonic scales of Turkish, Hungarian, and Balkan folk songs. In addition, some of his works display Turkish Art Music influences with the usage of certain *makams*. Revealing Saygun’s dedication to folk music, the Concerto, Op. 59, is one of the most appealing concerti in the Turkish viola repertoire.

### **Viola Concerto, Op. 59**

Commissioned by virtuoso violist Ruşen Güneş, the Viola Concerto, Op. 59 was completed in 1977, and was premiered by the Presidential Symphony Orchestra under conductor Gürer Aykal with soloist Ruşen Güneş on April 28, 1978. The sound recording is available by Koch & Schwann Musica Mundi (311 002 H-CD) with Ruşen Güneş as soloist. Furthermore, in 2007, for Saygun’s centennial birthday celebrations, Swiss-born violist Mirjam Tschopp released another recording of this work with the Bilkent Symphony Orchestra.<sup>7</sup>

Although this concerto is the most performed work for viola by a Turkish composer, the orchestra part was not transcribed to piano until 2006, which until then

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<sup>5</sup> State Artist: An honorary title given by the Turkish Republic government for those artists who contribute by promoting Turkish culture both in Turkey and abroad.

<sup>6</sup> SACEM : Society of Authors, Composers, and Publishers in France (*Société des Auteurs, Compositeurs et Éditeurs de Musique*).

<sup>7</sup> CPO CD-777 2902.

restricted performances of this work. Fortunately, in time for Saygun's centennial celebrations, the piano reduction was published by Southern Music Publishing and Peer (Harrassowitz ID 075020733).

For an undergraduate-level student, this concerto is a rewarding choice for concerto competitions and for graduation concerts. Saygun's orchestration is adroit and highly colorful with the extensive usage of the percussion section, celesta, and harp. Concerto, Op. 59 is well balanced between viola and orchestra. Saygun used modality in the same manner as in his other works. In this concerto, Saygun features various styles of regional folk themes within his musical style.

Written for a virtuoso violist, Concerto, Op. 59, is technically demanding. The first movement, *Moderato*, is especially demanding as it is the longest (approximately 14 minutes) and most arduous movement. Some technical difficulties are extremely high passages, uncomfortable string crossing figures in fast passages, problematic double-stops in high positions, and wide leaps in both ascending and descending directions. This movement can only be played by an extraordinary viola student or a professional performer. As a result, the first movement of the Saygun Concerto, Op. 59, will not be discussed in this treatise.

The second and the third movements of the Concerto, Op. 59, are suitable for a senior-level college student. In these movements, Saygun employed folk-dance themes featuring characteristics of authentic instruments. In this case the most important benefit for a young violist would be the opportunity to experiment with various sound colors and musical styles. Some technical challenges one can gain are playing in high positions, legato phrases, the *ricochét* stroke, and getting familiar with alternating rhythmic subdivisions.

The second movement, *Scherzando*, consists of *aksak* (lame) rhythms and the meter constantly changes between 8/8, 9/8, 5/8, 7/8, and 6/8. This movement starts with a percussion entrance in 8/8 meter, subdivided into 3+2+3, and has a quarter-note indicated at M.M.= 96. After five measures, the solo viola enters with a pentatonic scale in duplet figures, indicated *ponticello*. In this section, this pentatonic scale travels between the solo viola, the percussion and the woodwind section.

In the middle section, Saygun displays a vivid Black Sea region folk theme and the solo viola significantly imitates the *kemençe*.<sup>8</sup> Saygun creates an authentic *kemençe* sound by using double stops in perfect fourth intervals while emphasizing 7/8 meter.

After the opening theme is repeated, the orchestra introduces another folk dance type, the *Yol Havası*<sup>9</sup>, meaning travel tune. Characteristically, the Black Sea region *Yol Havası* is in *aksak* (lame) rhythmic character and it starts in a slow tempo, and then gradually gets faster. Just like the original practice, in rehearsal number 16, the *Yol Havası* dance theme is presented with responsorial fragments between the orchestra and the solo viola, and the music gradually becomes faster. The melody is in a vivacious character and is again pentatonic. At the end, the second movement finishes with the *aksak* rhythms of the percussion section and descending *pizzicato* scales of the violins.

In the third movement, Saygun combines various Turkish and Balkan tunes as well as oriental flavor. This movement starts with a twenty-four measure *parlando* style interlude played by the solo viola, which is marked *Lento*, and a quarter-note is indicated at M.M.=50. This sentimental interlude is in a lyrical character with legato phrases. Like Bartók, Saygun undoubtedly adopted this kind of writing from folk songs. In addition, in order to emphasize a flexible pulsation, tied-over triplets and sixteenths are brought into the music.

At the end of the solo viola's interlude, the orchestra enters mysteriously. The second entrance of the solo viola is still in the same *parlando* style. In the next section, Saygun creates a dream-like, mystical atmosphere with the artificial harmonics of the solo viola accompanied by xylophone and harp.

The ensuing theme is inspired by another folk dance, *Ağır Zeybek*, (Slow *Zeybek*) which is particular to the Aegean region of Turkey. *Ağır Zeybek* is a very slow dance, performed generally by a man, sometimes a group of men, and it represents bravery and integrity. In general, *Zeybek* is in slow 9/4 or 18/4, rarely in 4/4 meter, and it is played with a *davul* and a *zurna* (see p. 9). In this case Saygun employs the *Ağır Zeybek* theme in 4/4 meter.

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<sup>8</sup> *Kemençe*: See Chapter I, page 7.

<sup>9</sup> Inherited by Turkish nomadic tribes, *Yörüks* (*Yörükler* in Turkish), *Yol Havası* is performed while they are migrating as a part of travel entertainment. There are various types of *Yol Havası* depending on the region, not necessarily sung by *Yörüks*.

In the following section, the music transforms into a Black Sea folk dance theme with the imitation of the *kemençe* again, yet in a different way. Unlike the previous section, this time the viola imitates this instrument by playing the melody in *détaché* sixteenth-notes with a sustained drone note. Before the end, the solo viola plays the theme of the first movement in a much slower and embellished way. After the descending scale of the viola solo, the third movement ends serenely.

### **Performance Issues**

As mentioned before, the Concerto, Op. 59, is highly challenging both stylistically and technically. The modal and sometimes chromatic nature of the work requires a precise sense of pitch and a solid left-hand technique. Double-stops are predominantly in sixths, fifths and fourths. There are also problematic shifts for the left hand which can occasionally be accomplished by a glissando to make the performance more authentic and obviously more comfortable.

As mentioned before, various styles of folk song and dance are featured in this work. Various folkloric practices of the *kemençe* are frequently emphasized. The performer should seek not the full tone, but a thin sound to achieve the authentic color of the *kemençe*. In order to feel comfortable with the *aksak* (lame) rhythms in the second movement, playing the subdivisions with a small accent is helpful. Listening to and watching original Black Sea region folk dances or folk songs are also useful in order to become familiar with the groove of the *aksak* rhythms and the timbre of the *kemençe*.

Another characteristic dance used in this concerto is the *Ağır Zeybek*. One should not forget that although the music is slow, it still is a dance, and it should be played in a robust, noble manner within a half-note pulsation. Saygun uses an ascending *glissando* to imitate the *zurna*, which should be played with a slight crescendo on an up-bow. An additional stylistic gesture in this dance is the thirty-second triplet notes indicated as a *richochét* stroke, which need to be played in a percussive way.

The opening interlude of the third movement exposes the performer to the *parlando* style. In this section, the music flows with speech-like rhythmic gestures. Moving notes come either as a part of a tied-over-triplet or a sixteenth-note figure and these rhythmic gestures should be emphasized.

The Saygun Concerto, Op. 59, is an extraordinary piece and it introduces violists to various musical styles. Skillfully written, this delightful piece captures the audience from the first note. This concerto is an excellent addition to the viola repertoire and it undoubtedly deserves more performances.

### **Necil Kazım Akses (1908-1999)**

Born in Istanbul, Necil Kazım Akses is the youngest member of the “Turkish Five”. His first musical engagement started with private violin lessons at the age of seven. After a few years, he switched to cello and composed his first piece for cello at the age of fourteen. In 1926, he went to the Vienna Music Academy where he studied composition with Joseph Marx, and continued playing cello with Kleinecke. After graduation, Akses studied advanced composition with Josef Suk and microtonal composition with Alois Hába at the Prague Conservatory. In 1934, Akses graduated from the Prague Conservatory and returned to Turkey.

Akses made his most important contribution to Turkey in 1936. With Paul Hindemith, he established the first Western classical music school in Turkey, the Ankara State Conservatory. They designed the curriculum of the conservatory, in which Akses served as a composition instructor. In 1948, he became Dean of the same institution.

Between 1948 and 1960, Akses served in various official positions. In 1949, he served as a Director of Fine Arts in the Ministry of Education, and later as a cultural attaché in Berne in 1954 and in Bonn between 1955 and 1957. Akses worked as the Dean of State Opera and Ballet of Ankara from 1958 to 1960. In 1971 he was honored with the “State Artist”<sup>10</sup> title by the Turkish government.

Most of his significant compositions came after 1960. He composed six symphonies, numerous works for chamber music, and many cantatas and vocal pieces, symphonic poems and three incidental music pieces. The works of Akses can be divided into three periods. The first period works were composed in his student years in Europe between 1929 and 1934, and under the influence of post-Romantic composers. His second period starts after he returned to Turkey and these compositions are inspired by

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<sup>10</sup> See footnote 5 on page 13.

Turkish Art Music fundamentals. In his last period, after 1976, he used the aleatoric writing style along with Turkish Art Music *makams* and *usuls*.

Akses was influenced by the poems of the *Divan* (Court) literature, and ultimately, *Divan* music in his youth. He often used the text of *Divan* poems for an orchestra work or for a large ensemble with a choir or a soloist. In addition, in his vocal works, his talent for song writing is significant. He studied prosody with Turkish Art Music composer and theorist Hüseyin Saadettin Arel. Private lessons with Arel not only helped him to develop a noteworthy talent for his vocal works, but also led him to use that talent in his instrumental works.

In his compositions, Akses employed traditional Turkish *makam* and *usul* systems, and he used the Western contrapuntal writing technique. He experimented with aleatoric style in his later works. According to Akses, he composes “a-modal”<sup>11</sup>, which is taking the fundamental scale of a makam but straying from its tonal center. Sometimes his music is “poli-modal” [Sic.], when he employs various *makams* at the same time.

Akses wrote three pieces for viola, each of which is beneficial for undergraduate students: Concerto for Viola and Orchestra, *Capriccio* for solo viola, and *Acıklı Ezgi* (*Canto Lamentoso*) for solo viola.

### **Concerto for Viola and Orchestra**

Commissioned by viola instructor and violist Koral Çalgan, the viola concerto was composed in the summer of 1977. Akses was in Ayvalık, Turkey, and was sending his work to Çalgan page by page. Koral Çalgan premiered the Akses Concerto on April 14, 1978 with the Presidential Symphony Orchestra. Sound recordings of this piece are available in the archive of the Presidential Symphony Orchestra, and as a supplement to the *Akses, Minyatürden Destana Bir Yolculuk*, by Evin İlyasoğlu, published by *Yapı Kredi Yayınları*. Later, Çalgan performed this piece with various orchestras in Turkey and abroad. In order to include this concerto into the curriculum of viola majors at the Ankara State Conservatory, the piano transcription was made by Mithat Fenmen, another Turkish composer and pianist.

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<sup>11</sup> Evin İlyasoğlu, *Necil Kazım Akses, Minyatürden Destana Bir Yolculuk* (İstanbul: Yapı Kredi Yayınları), 194.

In his orchestral works, Akse prefers a large orchestra to create a boisterous sound. He is often criticized regarding the loudness of his pieces and the lack of contrast in terms of dynamics. On the contrary, in this concerto, he employs a reduced orchestra. Although he uses percussion as in his other works, he does not use trombone and tuba in this piece so that the solo viola can be more audible. In the following section, performance issues are discussed within the movements.

### **Performance Issues**

The Concerto for Viola and Orchestra is in three movements and it is suitable for a senior-level college violist. Featuring high technical and musical demands, this concerto is a fine study for aspects of viola technique such as legato bowing, vibrato, and flexible shifting.

The first movement, *Allegro Moderato*, is in a traditional sonata allegro form with a cadenza near the end. A quarter-note is indicated at M.M.=86 and it is in 4/4 meter. The viola starts with a melancholy melody, and then the orchestra takes over. This theme reoccurs throughout the movement in different keys and in various rhythmic structures. Akse prefers to start with a high register on the G string to create a melancholic color. Ascending note changes and shifts are indicated *glissando*. In addition, the solo viola accompanies the orchestra with *glissando* double-stop figures that are either in augmented-fourth or diminished-fifth intervals. In this aspect, these *glissando* passages will be beneficial for a student to feel the fingerboard and improve his or her shifting skills.

The second movement, *Larghetto Ostinato*, is a meditative song in 6/4 and has a quarter-note indicated at M.M.=54. In the whole movement, strings stubbornly accompany the soloist with quarter-note *pizzicato*. In general, this movement is peaceful and Akse uses Turkish Art Music principles. The solo viola starts with a slow descending melody in the style of *Bestenigar makamı*. As in figure 2, the *Bestenigar makamı* consists of the *Irak* tetra chord and the *Saba makamı*. *Bestenigar makamı* characteristically starts in a descending motion with the middle voices of the scale. After some temporary stops, which are on notes C and A, *Bestenigar makamı* comes to the resolution, which is the F-sharp. Figure 2 shows the *Bestenigar makamı*.



string section. It is essential for a violist to phrase the syncopations in double-note values, like words of a long sentence. Since there is no dynamic contrast, the violist can also experiment with the width of the vibrato. Alternating the speed of the vibrato for various sections would make the performance more interesting.

The third movement consists of two main themes. The first theme, introduced by the orchestra, is an *Allegro* in 8/8 meter, and has a quarter-note indicated at M.M.=116. The 8/8 meter is in a 3+2+3 rhythmic structure, which is called *Müsemmen usulü* in Turkish Art Music. The contrasting theme, *Vivo*, is in 2/4 meter and has a quarter-note indicated at M.M.=126. This section features a group dance called *Sirto*. In this movement, these two themes are exchanged between the solo viola and the orchestra and after the cadenza-like coda of the solo viola; the concerto ends with the *Sirto* dance theme.

The *Sirto* dance is originally from Greek people who lived under the auspice of the Ottoman Empire. It was most probably played with a clarinet or a *zurna* and a *davul* (see chapter I, p. 9) in outdoor venues. Usually, while the *davul* was playing a constant rhythmic pattern, the clarinet played and improvised an agile theme. Later, the *Sirto* started to appear in Turkish Art Music performances.

In this *Sirto* style section, Akses used reminiscent characteristics of *Zirgüleli Hicaz makamı*. Figure 4 displays the *Zirgüleli Hicaz makamı*.

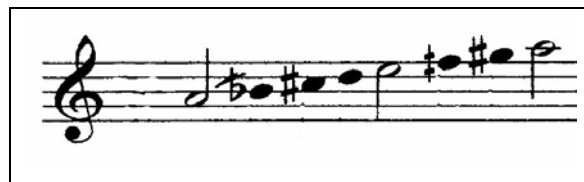


Figure 4. *Zirgüleli Hicaz makamı*.

As in the second movement, Akses did not employ commas; instead, he interpreted the *bakiye* B-flat as a B-flat, and comma F-sharp as an F-natural in Western classical music understanding. Figure 5 displays the interpretation of the *Zirgüleli Hicaz makamı* by Akses in the third movement.



Figure 5. Akse Concerto for Viola and Orchestra, third movement, m.m. 20- 40.

As one can assume, the third movement requires a careful stylistic approach. The opening theme, the *Sirto* dance section, starts as a fragment which is embellished in each occurrence. Accents should be exaggerated to deliver the style of the *Sirto* dance. The solo viola should be heard in an agile, improvisatory spirit while the orchestra plays a constant rhythmic pattern.

The Akse Concerto for Viola and Orchestra is a challenging piece for a senior-level viola student to perform. One advantage is that this concerto was carefully written in terms of the balance between the orchestra and the solo viola. Another advantage is that it is transcribed for piano and viola, which enables a student to perform this concerto.

### Capriccio

*Capriccio* was composed in May, 1977. Again, it was Koral Çalgan who premiered this work, which was at the seventieth birthday celebration concert of Akse on April 30, 1978. Although the *Capriccio* was composed right after the Concerto for Viola and Orchestra, there are numerous differences between these two pieces.

*Capriccio* captures the audience with a brilliant introduction that starts with dissonant chords and double stops. In the opening theme, the usage of diminished-fifths or augmented-fourths, sevenths, chromatic progressions and finally, the sense of humor in some places, reveal a flavor of Hindemith. The style of Hindemith is notable in the *Capriccio* more than the other viola pieces of Akse.

As mentioned before in this treatise, Hindemith and Akse founded the Ankara State Conservatory in 1934. During their work to found the conservatory, Akse, a very social person, got together, cooked, and played music with Hindemith and other musicians who came to Turkey from Germany. At that time, Hindemith had already

composed a few solo sonatas for viola and was working on the Concerto for Viola, *Der Schwanendreher*. It is highly possible that Hindemith could have played one of his pieces for viola at these gatherings and that Akse became acquainted with his style from those years. Furthermore, it appears that their relationship continued because Akse attended some music conferences with Hindemith in Germany in the following years.

Akse used Turkish Art Music melodies in the *Capriccio*, yet in a much veiled manner. Unlike the concerto, the *Capriccio* is very rich in dynamics, contrasting ideas, and tempo changes. This work is written in a long, flashy cadenza fashion consisting of various independent segments.

*Capriccio* can be divided into two sections. The first section is more lyrical and has more contrasting themes than the second section. In addition, in the first section, every segment is followed by a contrasting idea. The *Capriccio* starts in 4/4 meter and has a quarter-note indicated at M.M.=69. The short and glorious introduction is followed by a gradually descending sentimental theme, which leads to the lowest note of the viola, the open C-string. This sentimental theme is followed by a showy passage with adjacent descending major and minor sevenths. Contrastingly, this passage develops into a spiritual song, which reveals the *Bestenigar makamı* characteristics. After this segment, Akse raises the tension first, and then pulls back with a *decrescendo* on a harmonic middle C on the C-string, and the first section ends peacefully.

The second section has a quarter-note indicated at M.M.= 88, and it is in 2/4 meter. This section consists of perpetually syncopated sixteenth-note figures. Every beat's fourth sixteenth-note is slurred to the downbeat of the next beat. As a result, the lack of constant pulse creates a swinging motion. After seventeen bars, this section is interrupted by a long constant sixteenth-note passage, and then the syncopated rhythmic motive takes over again. In this section Akse transparently employs some *makams* in a playful, dance-like melody. After a fast, vivacious coda the *Capriccio* ends vigorously with broken chords.

### **Performance Issues**

The term "capriccio" has been used in various ways throughout music history. In this piece Akse implies a flashy, virtuosic fashion. *Capriccio* by Akse is a technically

demanding piece like a cadenza, and should be performed with an improvisatory and showy spirit.

This piece is highly demanding in terms of left-hand technique. Double-stops in high positions at the opening, constant adjacent major and minor sevenths, and double-stop trills are challenging features of this work. Other than the challenge of left-hand technique, this piece is rich in its variety of character changes, which should be examined carefully by the performer.

The *Capriccio* is suitable for a technically advanced senior-level viola student to show-off his or her technical superiority. This short piece can be performed as a flashy piece in a recital. By playing this piece, the performer has a chance to expose various string techniques, and has a chance to reveal his or her technical competence. Furthermore, it is a thrilling piece from the audience's point of view and so it ultimately deserves more performances.

#### **Acıklı Ezgi (Canto Lamentoso)**

Marked *molto espressivo*, *Acıklı Ezgi* (Lament song) is a short and lyrical piece for solo viola. Akses composed this piece in April, 1984, in Ankara. This piece can be interpreted as an *Ağıt*, a mourning song, in Turkish folk music because of the rhythmic motive. In this piece, Akses often uses a sixteenth-note and a dotted-eighth note rhythmic pattern, which is very common in authentic Turkish mourning songs. *Ağıt* is usually sung by an old peasant woman and Akses apparently found the viola's tone color close to the timbre of the female voice. In general, he uses the inner (G and D) strings in high positions to achieve the darker color of the viola, indeed he rarely uses the C and A strings at all.

Akses uses the term *Senza Battuta*, "without measure", and he indicates a quarter-note at M.M.=54. By using dashes he indicates measures according to phrases. This piece is in four sections: A-B-A and coda, with a slower middle section.

*Acıklı Ezgi* starts with a short descending melody, which gradually grows phrase by phrase. In section B, the tension is lowered with the *Largo* marking. After the slow *Largo* section, the beginning theme is replayed in a rhythmically ornamented way. In the coda, Akses prepares the end with descending *glissando* double-stops (augmented-fourths) with a *diminuendo*, and the sound fades away with two *pizzicato* chords.

## Performance Issues

*Acıklı Ezgi* is a beneficial work for a sophomore- or junior-level violist who wishes to cultivate phrasing skills by playing legato melodies. The viola technique demanded is very simple compared to earlier works of the composer, such as the Viola Concerto and the *Capriccio*. His interest in song writing is also noticeable in this piece. Accurate and proper emphasis on rhythmic patterns is essential because of the authentic lyrical nature of this piece. In the sixteenth-note and dotted-eighth-note pattern, every sixteenth-note should be slightly louder than the following dotted eighth-note. The performer can considerably lengthen the value of the sixteenth-note for emphasis. In addition, as mentioned before, instead of bar lines, phrases are indicated by dashes. In this case, the pause between phrases is something that the performer should consider. In some expressive phrases Akses indicates *sempre Sul G* marking, which leads to seventh position on the G string. Technically, it is not comfortable. Playing these phrases in the indicated way depends on the instrument as well as the physical abilities and technical skills of the player. For performance reasons, the author suggests to use the D string as well. Playing on lower strings will allow the performer to focus on phrasing.

*Acıklı Ezgi* is a fine example of a Turkish folk-song style piece for a sophomore- or higher-level violist. This is a short, emotional piece with expressive phrases.

## Ekrem Zeki Ün (1910-1987)

Belonging to the ground of the first generation composers, Ün was also an accomplished violinist, pedagogue, and author of numerous books on music education. He received his first violin lessons at the age of four from his father, Zeki Üngör (1880-1958).<sup>13</sup> In 1924, he went to the *Ecole Normale de Musique*, Paris, where he studied violin with Line Talluel and Jacques Thibaud, and composition with Georges Dandelot.

Upon his return to Turkey in 1930, Ün taught violin at the Music Instructors' School in Ankara for a short period of time, and served as a concertmaster in the

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<sup>13</sup>The composer of the Turkish National anthem, Zeki Üngör, was the conductor of the leading symphony orchestra, *Mızııkayi Humayun*, in the Ottoman Empire before it collapsed. After Turkey became a republic, he served as a director of *Riyaset-i Cumhuri Orkestrası* as it was called then, *Cumhurbaşkanlığı Senfoni Orkestrası* as it is called now. (Presidential Symphony Orchestra)

Presidential Symphony Orchestra. After four years, he moved to Istanbul and continued teaching violin and viola in the Istanbul Education Institute and the State Conservatory of Istanbul; in addition, he served as a member of several orchestras.

Dedicated to music education, he founded the Conservatory Student Orchestra in Istanbul, for which he composed numerous pieces. He is also the author of a sizeable number of instructive music books for early and high school music education.

His compositional language shows laconic and lucid musical expression, and his works can be examined in three stages. Between 1924 and 1934, he was influenced by French impressionist composers. His second period works between 1934 and 1954 clearly reveal Turkish folk music characteristics. After 1954, he was interested in Islamic and Eastern mysticism and he used oriental flavor in his pieces.

Being a prolific ensemble composer, he composed in almost every genre except for the stage. Although he shares the same aim with his contemporaries, he is not included in the “Turkish Five” mainly because of being more a performer than a composer. He generally wrote pieces for violin and premiered most of them himself. *Yudumluk* is one of these pieces that Ün wrote for violin, which he transcribed to viola later.

### **Yudumluk**

In 1972, Ün composed and premiered *Yudumluk*. Written in a solo suite form, this work consists of five movements, each of which portrays pure Anatolian themes. The second and the third movements are named after early Turkish mythical characters, Alp Er Tunga and Dede Korkut, which will be introduced within the movements. In addition, the final movement represents a city in the Black Sea region, Giresun, which is famous for its unique folkloric dance and music. *Yudumluk* is an ideal piece for violists and violinists who would like to be acquainted with Turkish folk music.

This work is musically enjoyable and technically encouraging for young violists. By playing this piece, they can enjoy the simple pleasure of expressing their musicality. *Yudumluk* is a rewarding and comfortable piece for any level violist, yet it is technically and musically beneficial for a freshman-level student. The performance issues will be explained within movements.

### **Giriş (Prelude)**

This short introduction is in 2/2 meter with a double-note indicated at M.M.=72 and it is monothematic. The melody resembles the Prelude of the G major Suite for Solo Cello, by Johann Sebastian Bach, with constant arpeggio figures. The *Giriş* is rich in terms of dynamics, character and tempo indications. The left-hand technique is straightforward and the fingerings indicated in the score are helpful. The student is encouraged due to the moderate technical demands such as easy harmonics and double-stops in fourth intervals in the first and second positions.

### **Alp Ertunga<sup>14</sup>**

Marked in 2/4 meter, *Alp Ertunga* has a quarter-note indicated at M.M.= 108, and it is in A-B-A ternary form. Inspired by a conqueror, this movement is in a heroic character with authentic Anatolian musical elements. Marked *fortissimo*, the music is vigorous in the first section. The melody is presented in duplet sixteenth-note figures using the open G string as a drone. This particular figure resembles the practical use of an important Turkish folk music instrument, the *saz*<sup>15</sup>, by which an authentic folk music style is created. Before the second section, the tension is raised by *pesante* and *sforzando* markings.

The middle section is in a calmer mood with triplet figures and it is marked *Meno Mosso*. In contrast, this section has expressive and melodic phrases with softer dynamics. In this section, Ün inserts microtones in parenthesis (comma C-flat and quarter-tone A-flat). Considering that this piece is one to be played by a freshman, the author suggests ignoring these microtones, which are indicated in parenthesis, to mean optional. After replicating the A section, *Alp Ertunga* ends gloriously with a three-measure coda.

This piece enables the violist to be comfortable in higher positions in terms of left-hand technique. The first section starts in fourth position on the C string and is doubled with the open G string. Playing every other note on the open G string allows the player to carefully check the intonation, especially in the fourth position. Another benefit is

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<sup>14</sup> Ün named this movement after a successful warrior, Alp Er Tunga. He lived sometime around the seventh century B.C; he was the commander of one the Turkish tribes, *Kayı*, and was an appreciated and praised leader. After his death, many *Ağuts* (laments) were sung and his legend still lives in folk songs and folk tale to the present day. Ün prefers to indicate his name as Alp Ertunga.

<sup>15</sup> *Saz*: see chapter I, page 7, Turkish folk music.

learning how to maintain the musical singing phrase while this line is interrupted by a constant drone, the G string in this case. Furthermore, the constant string crossing passage on the C and the G strings with duplet sixteenth-note figures provide a fine study for the right forearm. Along with its technical values, *Alp Ertunga* attracts young performers with its courageous and lively spirit, which makes their practice exciting.

### **Dede Korkut'tan Masal (A Tale from Dede Korkut)**

This is another movement named after a Turkish folk legend, Dede Korkut. The Book of Dede Korkut, (*Dede Korkut Masalları*) is an epic of *Oghuz*, one of the foremost branches of the early Turkish tribes.<sup>16</sup> It is believed that Dede Korkut lived sometime between the ninth and eleventh centuries but his real identity is unknown. He is the narrator and a wise old man of these legends, which are passed by generation to generation in an oral form in Turkish populations. Considering the title, one can easily interpret this movement as a musical tale.

*Dede Korkut'tan Masal* is in a slower tempo than the previous movement, but still is in A-B-A ternary form. The meter is in 3/4 and the quarter-note is indicated at M.M.= 70. This movement starts with a simple, pleasant folk melody, which grows to be expressive. The music becomes lively in the middle section and abrupt tempo and dynamic changes make the music surprising. In the reoccurrence of section A, the principal melody is doubled primarily by perfect fourth intervals and *Dede Korkut'tan Masal* comes to an end with a simple authentic folk-style cadenza.

The viola technique is more complicated than in previous movements. In this movement the performer should concentrate on having a solid left hand for intonation and a controlled bow arm for musicality. The opening theme is inspired by a simple folk melody. In this section the performer should avoid unnecessary accents and should have

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<sup>16</sup> The Book of Dede Korkut, (*Dede Korkut Masalları*) is an epic of *Oghuz*. The first report of a manuscript was made by Ebu Bekr Ibn Devardari around twelfth century under the title of 'Oghuz Legend'. The stories of Dede Korkut give much information about the social and cultural history and the lifestyle about the Middle Eastern life in that era. As a result, these stories have not only become valued for their literary value, but also for their historic information. The first complete transcription of the work was published by Kilisli Rifat in 1916, written in Ottoman Turkish with the Arabic alphabet. Finally, in 1938, Orhan Saik Gökyay translated this work into Turkish. For further information, see *The Book of Dede Korkut*, edited by Faruk Sümer, Ahmet Uysal, and Warren S. Walker, published by the University of Texas Press.

a sustained legato bow stroke. Dynamic markings are used sparsely, yet the character markings are indicated clearly, by which the performer can use his or her discretion about dynamics. This section should be performed emotionally without losing the essential simplicity of character.

The left-hand technique is challenging with chords and double stops within complicated voice leading. The repetition of the primary theme is contrapuntal with its double-voiced structure. Seconds, fourths and fifths are predominant in double stops, which are easy to play. The student needs to practice first the bottom line, then the upper line, by which she or he can distinguish the melody of both lines. This movement is a fine study for voicing possibilities, and the respective dynamic practice of the bow arm for young violists.

### **Susss...Dinle Rüzgarı (Hush...Listen to the Wind)**

Written in A-B-A ternary form, this pleasant and lighthearted piece is in 3/4 meter and has a dotted half-note indicated at M.M.=90. Ün created a wind effect in the first two measures with fast string crossings starting in a *pianissimo* dynamic with a *crescendo* reaching to a *sforzando*. The arrival point is a trilled double-stop note (diminished-fifth interval), followed by a *diminuendo*. This effective introduction leads into a lively section in which question-and-answer fragments are present. The middle section delivers long phrases with expressive, legato lines. The quarter-note rests can be interpreted as breathing within the musical phrase. After the repetition of section A, the music fades away quietly.

Having an extensive dynamic range, *Susss...Dinle Rüzgarı* helps young violists to focus on creating various sound colors. Consequently, the bow speed and the bow placement between the bridge and the fingerboard require careful attention. For instance, in order to achieve a fast *crescendo* effect in the opening theme starting *pianissimo* ending with *sforzando*, the performer either needs to start over the fingerboard and come closer to the bridge, and/or the performer needs to increase the bow speed gradually. The same approach can be applied to other sections.

Near the middle section, the opening material is presented with a *leggiere* marking, which needs to be played near the fingerboard in order to create the sound of the wind.

This piece is inspiring in terms of cultivating a young performer's creation of imaginative sound colors.

### **Oy Giresun**

Ün finishes this "suite", *Yudumluk*, with a fast dance movement. Giresun is a city located in the Eastern Black Sea region of Turkey. In this movement, the composer was inspired by a folk dance associated with this region, the *Horon*.<sup>17</sup> The characteristic rhythmic meter of the *Horon* is a fast 7/8 and the dance is accompanied by the *kemençe*.<sup>18</sup> This fast and joyful movement is in 7/8, subdivided into 4+3, and has a measure indicated at M.M.= 63. It is repetitive and monothematic. As in the Saygun Concerto, Op. 59, the viola imitates the *kemençe* by playing double-stops in intervals of perfect fourths and fifths.

The left-hand technique is simple without exceeding the second position and encouraging to the student with its open string left-hand *pizzicati* and easy double stops. As one can assume, the character plays an important role in *Oy Giresun*. The agile constant rhythmic pattern and the free, joyful character need to be emphasized to bring out the *Horon* dance style.

In summary, *Yudumluk* is a well-written piece for the viola, and appropriate for a freshman-level violist. Considering the fact that the composer was a violin and viola instructor, it is highly possible that he also wrote this piece to be performed by some of his students. Fingerings and bowing are clearly indicated as well as the tempo and musical expression markings. It was published by *Remzi Kitabevi* in 1992, but no official sound recording has been released. This attractive work is well worth adding to the repertoire of young and professional violists worldwide.

### **Summary**

The works by the first composers of the young Turkish Republic exhibit the love of one's country. Along with the nationalist movement at the early twentieth century, the

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<sup>17</sup> A unique dance to the Black Sea region, the *Horon* is a very fast, agile group dance, generally performed by male and female dancers connecting their hands by linking up their pinky fingers.

<sup>18</sup> See chapter I, Turkish folk music.

first Turkish composers were inspired to present Turkish materials extensively in their musical language. Delivering authentic influences, most of these works are at the advanced level. The most arduous work is the Concerto, Op. 59, by Saygun, which is also the first viola concerto written by a Turkish composer. In this chapter, the viola works can be organized as: 1) for freshman-level, *Yudumluk* by Ekrem Zeki Ün; 2) for sophomore-level, *Acıklı Ezgi* by Akses; 3) for senior-level, *Capriccio* and Concerto for Viola and Orchestra by Akses and finally, Concerto, Op. 59, by Saygun. All of these works have been performed and each one of them is extraordinary with an authentic flavor.

## CHAPTER IV

### SELECTED WORKS BY TURKISH COMPOSERS BORN BETWEEN 1921-1935

The selected viola works in this chapter are: *Viola ve Piano İçin* and *Partita* by İlhan Usmanbaş; *Sonatçık* Op.11 and *Küçük Parçalar* Op.12 by Ertuğrul Oğuz Fırat; *Notturmo Elegiaco* and *Monologo* Op. 8 by Herman Özkalfayan; *Bir Bölümlü Sonatina* by İlhan Baran; and finally, *Concerto for Viola and Orchestra* and *Sonata for Viola and Piano* by Yalçın Tura. Only Tura employs Turkish Art Music elements significantly in this time period. Tura's works deliver a certain *makam* within traditional Western classical music forms. On the other hand, along with the new experimental fashions of the mid-twentieth century, the other composers in this chapter omitted the nationalistic, Turkish folk and Turkish Art Music elements entirely and began to embrace the avant-garde style. Some adopted twelve-tone technique and serialism; others experimented with aleatoric writing, minimalism and cluster tones.

#### İlhan Usmanbaş (b. 1921)

Born in Istanbul, Usmanbaş is an exceptionally prominent composer who accomplished a successful national and international musical career. Growing up in a musical environment, he started playing cello at the age of twelve on his own, and later he took private cello lessons. In 1941, he became a student at the Istanbul Municipal Conservatory where he studied harmony with Cemal Reşit Rey, one of the members of the Turkish Five, and cello with Sezai Asal. After a couple of years, he went to the Ankara State Conservatory to study with Adnan Saygun and Hasan Ferit Alnar. He also worked privately with Kemal İlerici<sup>19</sup> on harmonizing traditional Turkish music. After his graduation, he taught music history at the Ankara State Conservatory.

In 1955, Usmanbaş received the Paul Fromm Prize for his first string quartet. In 1957, with a fellowship from the Rockefeller Foundation, he went to the Juilliard School,

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<sup>19</sup> Kemal İlerici (1910-1986) is the first Turkish theorist/composer who developed a theory to harmonize monophonic and modal Turkish music. In 1970, he published his treatise, "Turkish Music and Its Harmony". Several younger generation Turkish composers followed this harmonizing system built with intervals of fourths.

and as a result, he observed the curriculum of this school, took part in its musical life, and was able to meet several leading composers in that era such as Vincent Persichetti, Aaron Copland, Milton Babbitt and Elliot Carter. The following year, he won an award in the student Koussevitzky Competition for his composition, *Music with a Poem*, at Tanglewood. Usmanbaş received awards and honors for several other pieces, and in 1971, he received the “State Artist” honorary title by the Turkish government. Beginning in 1964, he served as a composition professor and as a dean at several conservatories in Turkey. Furthermore, Usmanbaş hosted radio programs on contemporary music and music history. Currently, he teaches composition at the Istanbul Technical University, Center for Advanced Music Studies.

Usmanbaş utilized improvisatory characteristics with dodecaphonic and extensive aleatoric writing techniques. Some of his later works deliver minimalist approach. His compositions encompass a wide range of genres including ballet music, orchestral works, numerous chamber ensembles, piano works, choral works and concertos for several instruments. He composed two pieces for viola: *Viola ve Piano İçin* (For Viola and Piano), and *Partita* for solo viola, both pieces are charming and challenging for an advanced-level violist.

### **Viola ve Piano İçin**

Commissioned by Ruşen Güneş, this piece was written to be performed as an “Obligatory Piece”<sup>20</sup> in 1961. In the same year, Güneş and Ferhunde Erkin (piano) performed this work in Güneş’s graduation recital. *Viola and Piano İçin* was published by Independent Music Publishers in 1961, but no official sound recording has been released.

Usmanbaş employed aleatoric writing with various choices of timing possibilities in *Viola and Piano İçin*. He started experimenting with this technique in 1957 with one of his pieces, *3 Movements* for two pianos. He also employed this style in the *Octet* (1960) and *Yaz Dinlenmesi* for string quartet and soprano (1960). In these pieces, the pitch and the dynamic material are indicated, but the rhythmic material is flexible,

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<sup>20</sup> “Obligatory Piece”: In Turkey, as a part of the curriculum of the conservatories, in the graduation exam, all senior students are required to play a special concert program. Additionally, they have to play the same concert piece which is delivered to them fifteen days before the exam date. This piece is also called *Morceau Imposé*, which is derived from French.

indicated by the space between the note-heads on the score. This style of writing corresponds to the new technique of that era, “time and space”, pioneered by American composer Earl Brown. However, Usmanbaş notes that he was neither familiar with Earl Brown nor the “time and space” technique at that time.<sup>21</sup>

For this short concert piece, Usmanbaş indicates 7 *minutes*, and a quarter-note is indicated at M.M.=78 on the score. At the beginning he states the following:

One measure holds for the value of the metronome marking.  
The note-heads do not carry any timing information.  
The duration between two notes is determined by the space on the score.  
^^^ Sign presents an undetermined rest.

In this piece, the pitch and the dynamic material are fully described, but this is not the case for the rhythmic material. In general, the note D serves as the tonal center of this piece, and dynamics are clearly marked. After an unaccompanied viola introduction, the piano joins the music in a faster tempo. In the ensuing section, the piano accompanies in *pianissimo* dynamic, while the viola presents alternating *arco* and *pizzicato* fragments. Not until the middle of the piece does the piano start to play a melody. The rhythmic material is only specified in the middle of the piece, where the piano plays *ostinato* quarter-notes indicated at M.M.=60. Before the conclusion, rhythmic freedom is given to the performers again. Finally, a gradual *decrescendo* to *niente* brings the music to absolute silence. According to the composer, the *ostinato* quarter-notes in the middle section emphasize the flexibility of the non-measured outer sections in this piece.<sup>22</sup>

### **Performance Issues**

*Viola ve Piano İçin* is a wonderful addition to the twentieth century viola repertoire, and it is appropriate for a senior-level student who is musically creative. This piece imparts an inventive role on the performers, by which they can deliver an individual interpretation. Since the music is undetermined, some passages require the making of choices, which can be clarified during rehearsals. The point is that in order to avoid an awkward result, performers must make all these pertinent decisions in advance. In

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<sup>21</sup> Interview with Usmanbaş on February 22, 2008.

<sup>22</sup> E-mail correspondence.

addition, both the pianist and the violist should know each other's part; therefore, playing with the full score for both performers is helpful.

This rewarding piece exposes young violists to one of the Twentieth-century music styles. By playing this piece, a performer becomes aware of his or her potential creativity in an improvisatory way. Usmanbaş allows performers to have a choice in their interpretation and allows them to use their musical instinct instead of following metric time divisions.<sup>23</sup>

### **Partita**

Usmanbaş wrote the *Partita* for solo cello in 1985 for Johann Sebastian Bach's three-hundredth birth year celebrations. At the same time, he composed other pieces in the style of Bach, such as *Partita* for Violin, and *Concert Aria* for Harp and Strings. Later, Usmanbaş transcribed this work to viola. *Partita* was premiered much later, in 2000, by renowned violist Ruşen Güneş. Inspired by the Italian suite style, this work consists of four movements, *Allemanda*, *Corrente*, *Aria*, and *Ciacona (sull Aria)*, each of which is appropriate for a technically advanced senior-level student. In the next paragraphs, each movement will be introduced and performance suggestions will be given within the discussion of the movements.

*Allemanda* has a tempo indicated as of M.M.=192. Bar lines are omitted in the whole movement; instead, phrases lie between the chords. This movement starts with a *fortissimo* chord followed by *pianissimo* eighth-note figures. Every chord introduces a new phrase, but dynamics and tempo changes result in character alterations of the music. From the beginning to the end, eighth-note fragments are in the *détaché* stroke, and the phrasing is left to the performer. These fragments should be played in a relaxed way in order to deliver the desired free style of interpretation. Repeated fragments require variety in phrasing, which can be achieved by exaggerating the dynamics and emphasizing the melodic line. Consequently, this movement is a beneficial choice to help the student develop his or her phrasing skills.

The second movement *Corrente* has a sixteenth-note indicated at M.M.=288 and is marked *presto possibile* and *con sordino*. This movement starts with a murmuring sound effect created by constant sixteenth-notes marked *pianissimo*, played on the D and G

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<sup>23</sup> E-mail correspondence.

strings in general. This whispering sixteenth-note passage is interrupted by irregular *sforzandi*, which reveals a veiled melodic phrase. As a result, the sixteenth-note passages are indeed the accompaniment to the main melody which is created by *sforzando* notes. In order to make this work attractive to the audience, *sforzandi* within the murmuring soft sixteenth-note figures should be emphasized and well phrased. Dynamic exaggeration between the *sforzandi* and the *pianissimo* accompaniment figures helps to bring out the phrasing. In this movement the fast sixteenth-note patterns are just a sound effect and the performer should be aware that the clarity of the sixteenth-notes can be compromised. In addition, throughout the movement, *ponticello* technique is also indicated in diverse dynamics, by which a young player becomes acquainted with the creation of various sound colors.

The *Aria* has a quarter-note indicated at M.M.=48. At the beginning, the slow melody on the C string establishes a sorrowful atmosphere. In contrast, this atmosphere is interrupted by slurred sixteenth-note fragments in *piano* dynamic on the A string, by which the music develops into a sarcastic character. These two contrasting ideas alternate throughout the movement.

In the *Aria*, the character alternation needs to be emphasized in order to bring out the sarcastic nature. Exaggerating the sorrowful melody is a fine way to achieve this aim. In addition, the performer can enrich this idea with a pleasant vibrato and legato bow. In terms of viola technique, the *Aria* is straightforward, yet requires careful attention to contrasting phrases in terms of musicality.

The *Ciaccona (Sull' Aria)*, inspired by the Italian dance also known as *chaconne*, starts with a slow and calm theme and has an eighth-note indicated at M.M.= 132. In this movement Usmanbaş displays the thematic elements of the previous movements. Taking the name from the third movement, *Sull Aria*, he echoes the third movement in a different tonal center, and indicates *senza vibrato*. After this section, the music becomes lively with abrupt register and dynamic changes within various rhythmic motives. The next section is taken from the first movement, *Allemanda*; however, instead of the *fortissimo* chords, *pizzicato* chords precede the eighth-note figures. The ensuing section recaps the second movement with the murmuring effect. Before the concluding theme, the character of the first movement appears. In this section, the music becomes lively with fast

arpeggios ending on very high notes. After arriving at the high climax, the *Ciacona* ends with the theme of the *Sull' Aria*.

The viola technique of the *Ciacona* can be considered challenging. Near the end of the piece, ascending scalar figures reach the octave of C<sup>2</sup>, which is manageable by a senior-level violist. However, the last four notes are not comfortable to play (F-sharp<sup>2</sup>, G<sup>2</sup>, A<sup>2</sup>, and B-flat<sup>2</sup>). This feature creates a showy effect, but can be problematic depending on the violist's comfort in high registers. In order to avoid an unpleasant performance, this author suggests that this passage be played an octave lower, starting with three lines before the end.

*Partita* by Usmanbaş is a technically and musically rewarding piece and appropriate for an exceptional, technically-advanced senior-level violist who wishes to be exposed to various string techniques within Twentieth-century writing styles. It allows creative performances, and attracts a sophisticated audience with its unique peculiarities.

### **Ertuğrul Oğuz Fırat (b. 1923)**

Fırat is a distinguished artist in many fields. Along with being a composer and music critic, he is also a poet, a short story writer, and a painter. After receiving a piano as a gift from his mother for his twentieth birthday, his interest in composing music grew. For a short period of time, he took private composition lessons from Carl Berger. Seeking independence towards composing, Fırat created his own unique style. Later he established a close friendship with İlhan Usmanbaş, by whom Fırat was influenced in most of his compositions. In general, he is a self-taught composer.

Originally Fırat was a lawyer and he served as a judge in several cities in Anatolia. Meanwhile, he published many articles in music journals. As a devoted contemporary music supporter, he founded several composition competitions to encourage young composers and to distribute contemporary music amongst Turkish performers and audiences. Fırat has written for a wide spectrum of genres, including ballet, orchestra, voice and orchestra, works for chamber ensembles and concerti. In his early compositions, he employs traditional forms, but later he experiments with Twentieth-century writing techniques such as twelve-tone, aleatoric technique, and serialism. Some

of his works are so technically demanding that even virtuoso performers are reluctant to perform them. As a result, some of his works remain on the shelf without being performed on stage.

An author of numerous books, he emphasizes the pure Turkish language in his works with using Turkish tempo markings and giving poetic titles to his compositions. With this emphasis on Turkish language, he attracts a special audience in Turkey.

As a prolific composer in every genre, Fırat's compositions for viola are: *Sonatçık* (Petite Sonata) Op. 11; *Küçük Parçalar* (Short Pieces) Op. 12; Concerto for Viola and Orchestra No.1, Op. 28; and Concerto for Viola and Orchestra No.2, Op. 35. The Concerto, Op. 28, was commissioned by Panayit Abacı in 1967, and the Concerto, Op. 35, was commissioned by Ruşen Güneş in 1968. Unfortunately neither of these works has been performed because of their extensive technical demands. Consequently, these works will not be discussed in this treatise. On the other hand, this author finds the *Sonatçık* Op. 11 and the *Küçük Parçalar* Op. 12 appropriate for undergraduate level violists.

### **Sonatçık Op. 11 (Petite Sonata)**

Dedicated to the Czechoslovakian composer Leoš Janáček, *Sonatçık* Op. 11 was written in 1958 for viola and piano and premiered by Özgün Tezcan and Ceren Kınay for the eighty-third birthday celebration concert of Fırat on February 1, 2006. *Sonatçık* Op.11 is the only viola work of Fırat that is performed. It is a work of less than ten minutes with lovely melodies, and it is well suited for a freshman-level violist. In the following section, the movements of the *Sonatçık* Op.11 will be introduced, and the performance issues will be covered within the discussion of movements.

The first movement is in 2/4 meter and has a quarter-note indicated at M.M.=60. This is the shortest movement of the whole piece, approximately two minutes. Fırat's harmonic language is chromatic, yet tonal with the presence of A minor. The solo viola starts with a two-measure introduction, and then presents a lyrical melody with piano accompaniment. The structure of the piece resembles a rounded binary form with an A-A-B-A pattern. In section B, the viola and piano play the theme in a conversational texture. The rhythmic language is diverse with various figures such as thirty-second-

note, dotted eighth-note and sixteenth-note figures followed by triplets. After repeating section A, the scalar chromatic passages conclude the first movement in A minor.

The viola technique is straightforward and includes lyrical melodies. The conversational texture needs to be brought out in section B. Because of the lyrical nature of the first section, speech-like interpretation is needed, emphasizing the rhythmic gestures.

The second movement is marked *ağır* (slow), in 4/4 meter, and has a quarter-note indicated at M.M.=40. This is a short, repeated movement with a coda at the end, and unlike the previous movement, there is no significant tonal center. First emphasizes the gestures on the score instead of using traditional indications, which makes it slightly puzzling to read. However, this feature helps the performer in bringing out musical phrases. After the two-measure piano introduction, the viola starts with a sentimental melody, marked *piano*. Throughout the whole movement, the melody gradually reaches a *forte* dynamic, and then slowly becomes softer before the end of the movement. This movement is a promising study for a young violist, as it will encourage him/her to develop his or her phrasing skills.

The third movement is marked *yürük* (vivacious), in 4/4 meter and has a quarter-note indicated at M.M.=90. It is in rounded binary form, in the A-A-B-A pattern, with a slower B section. The viola introduces a humorous, playful fragment with repeated four *pizzicato* eighth-notes, followed by a legato figure, which make up the principal theme of this movement. Various techniques such as harmonics, *glissando*, and *pizzicato* make the music even more interesting.

Although this piece is written in a technically comfortable way, there are some markings by the composer which are not idiomatic to string instrument practice. For example, at the end of section B, the composer marked a *trill* on an artificial harmonic note, which is not possible for a string instrument. For the sake of the sound effect, a solution is that performer can experiment with a slow trill on the harmonic note by moving the first and fourth fingers back and forth, or alternatively playing that note *ponticello* with a trill, which is a more pleasant solution than the first one. In addition, there are bowings indicated by the composer, which sometimes do not complement the musical flow. As a result, this author suggests that performers use their discretion in the

problematic passages. Another issue is playing the alternating *arco* and *pizzicato* figures on time at the beginning of the piece. In order to play the next *pizzicato* on time, all *arco* figures should be played on an up-bow, closer to the frog. The performer also needs to keep the bow close to the strings in *pizzicato* passages. This movement is a beneficial study for bow control.

*Sonatçık* is a short, attractive, musically rewarding piece for a freshman or higher-level violist without having any extraordinary technical demand. This piece is colorful and interesting for the audience, and it deserves more performances by professional violists.

### **Küçük Parçalar Op. 12 (Short Pieces)**

Written for viola and piano between 1956 and 1958, *Küçük Parçalar* was dedicated to Ernest Bloch and it has not been performed. Twentieth-century writing techniques are present in the *Küçük Parçalar*. Fırat's harmonic language is rich with cluster tones and dissonant chords, and there is no tonal center. This piece is a collection of three compositions: I- *Zıtlar* (Contrasts), II- *Dans* (Dance), and III- *Gecenin Büyüsü-Ninni*, (The Charm of the Night-Lullaby). *Küçük Parçalar* is an exciting and challenging work for a junior- or higher-level violist.

#### **Zıtlar (Contrasts)**

*Zıtlar* or “contrasts” as it means, consists of four independent sections, each of which has drastic tempo, meter, and dynamic changes as implied in the title. The repeated first section is in a vivacious, moving character in 2/4 meter, and has a quarter-note indicated at M.M.=180. The ensuing section is slower in 4/8 meter, and it is relaxed with softer dynamics. After raising the tension with an *accelerando* along with a *crescendo*, the music becomes vivacious again in 6/8 meter. Fırat accomplishes a jazz-like, moving section with unusual syncopated rhythms. The final section is the slowest of the whole piece, and the music becomes gradually softer at the end.

#### **Dans (Dance)**

Marked *Ağırca ve Sert* (slow and bold), the *Dans* displays a dance foreign to Western classical musicians in 4/4 meter and has a quarter-note indicated at M.M.=60. Starting with a repeated two-measure introduction in a courageous character, the music

resembles the *Ağır Zeybek*<sup>24</sup> dance with its rhythmic gestures. After the introduction, the viola presents a folkloric melody in the tonal center of D, which is followed by a slow paced section with a *ponticello tremolo* passage. After this passage, a short section, which is a dialogue between viola and piano, gradually speeds up the tempo, and the *Dans* ends with chromatic descending scalar motives with a *crescendo*, sounding like sliding to the ground.

### **Gecenin Büyüsü-Ninni (The Charm of the Night-Lullaby)**

Marked *Yumuşak ve İçli*, (soft and sentimental), this piece is in 6/8 meter, and has an eighth-note indicated at M.M.= 100. Unlike previous pieces, *Gecenin Büyüsü* is in an A-B-A ternary form. The viola is indicated *con sordino*, and the dream-like melody creates a mystical atmosphere. Indicated *senza sordino* for viola, the music becomes lively and louder with higher dynamics in section B. The *con sordino* marking appears six measures before duplicating section A. After the reoccurrence of the principal theme, *Gecenin Büyüsü* ends gently on a trilled double-stop note.

### **Performance Issues**

*Küçük Parçalar* is appropriate for a junior-level violist, who wishes to play a short concert piece with expressive melodies. Several string instrument sound techniques such as *sul ponticello*, *tremolo*, *col legno*, and *glissando* are featured in this work. In general these techniques are used thoughtfully. However, at the second measure of the *Dans* movement, the composer indicates *col legno* on a tremolo note with a *crescendo*, which is harmful to the bow. The author suggests these notes to be played just *tremolo* and/or *ponticello-tremolo* in order to achieve the desired variety of sound colors.

The left-hand technique is challenging with double-stops in various intervals and chromatic passages. In the moving double-stop fragments, there are string crossings involved, which require careful attention to bow control in order to avoid touching extra strings. In addition, suitable fingerings are essential for chromatic passages.

*Küçük Parçalar* is a technically straightforward and musically satisfying piece for a junior- or higher-level violist. Except for Fırat's occasionally puzzling indications, it is a comfortable piece to perform.

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<sup>24</sup> See chap. III page 15, Adnan Saygun Viola Concerto, Op. 59.

## Herman Özkalfayan (b. 1932)

A Turkish composer and violist of Armenian descent, Özkalfayan was born in Istanbul. He started taking violin lessons at the age of fourteen with Vahram Mühendisyan. In 1953, he started taking composition lessons in Istanbul Municipal Conservatory with Raşid Abed, with whom he continued to study composition after his graduation. In 1972, he became a member of the State Symphony Orchestra of Istanbul as a principal violist. He often writes instrumental pieces, and his compositional language follows the elements of Twentieth-century music with serial and atonal techniques. Two of his works, *Notturmo Elegiaco* for viola and piano and *Monologo* Op. 8 for solo viola are musically attractive to the audience and technically suitable for an undergraduate student.

### **Notturmo Elegiaco**

Composed in January 1998, *Notturmo Elegiaco* was written during a time when the composer was seriously ill, and it is dedicated to the composer's wife, Eliz Özkalfayan. This work was premiered by violist Çetin Aydar and pianist Seher Tanrıyar at the "Istanbul in Berlin Festival" on September 12, 2000. *Notturmo Elegiaco* is a work of approximately twenty minutes, and it is written in theme and variations form with seventeen short variation segments. Özkalfayan used Twentieth-century serial techniques, and each segment starts with the same intervallic structure of the featured pentatonic scale at the beginning, which is sometimes inverted as a mirror, or transposed into various tonal centers.

The piano starts the *Notturmo Elegiaco* in 12/8 meter, and it is marked *Adagio*. The viola joins the piano at the second variation with a sentimental melody. The third variation is an *Allegretto* in a 3/4 meter, and it is in a dance-like, playful character. The fourth variation is a *Molto Allegro* in 4/4 meter, in which the viola accompanies the piano with artificial harmonics and Bartók-style *pizzicati*. The fifth variation is an *Andante Cantabile* in 5/4 and 4/4 meters, and the hidden theme is revealed by double stops. The sixth variation is an *Adagio* in 4/4 and 5/4 meters in a ferocious spirit. The seventh variation is marked *Piu Mosso* with legato melodies in 3/4, 4/4, 6/4 and 8/4. The eighth variation is a *pizzicato* movement for the viola and is marked *Allegro Molto* in 3/4 meter.

The ninth variation, *Allegretto*, in 4/4 and 6/8 meter, is exciting with jazzy rhythms and various sound effects such as *sul ponticello* in *forte* dynamic, *sul tasto*, and harmonics. The tenth variation is a little faster in 4/4 meter, and aggressive with a *forte* dynamic and *sul ponticello* double-stops. The ensuing fragment, an interlude, is marked *Moderato* in a slower character. Marked *Allegro* in 3/4 meter, the eleventh variation consists of triplet figures, and the grace notes are special additions to the music. The twelfth variation starts with a sixteenth-note passage in a *Moderato* with 3/4 meter, and slow harmonic fragments in 7/4 are little interruptions to these constant figures. The thirteenth variation is in 6/8, 9/8 and 12/8 meters and *pizzicato* technique is predominant. The fourteenth variation is an *Andante triste* in 6/4 meter, and the viola reveals the theme. The fifteenth variation is marked *Andante cantabile* in 5/4 and 4/4 meters. Double-stop melodies are significant in perfect fourth and fifth intervals. The sixteenth variation is marked *Adagio tempo di valzer* in 3/4 meter again with double-stops, and later a conversational texture exists between the viola and piano. The seventeenth variation is marked *Calmo*, and then the music becomes faster. *Notturmo Elegiaco* comes to an end with a fast, vivacious coda.

### **Performance Issues**

The *Notturmo Elegiaco* is a long but enjoyable piece for a junior-level violist. Various attractive string techniques are employed such as *pizzicato*, Bartók-style *pizzicato*, *sul ponticello*, *tremolo*, *sul tasto*, and harmonics. In terms of the left-hand technique, the most significant feature of this work is double-stops in various intervals. Especially in the fifteenth and sixteenth variations, the melody is presented with continuous double-stops, which require careful bow balance in the right hand and smooth finger pattern changes in the left hand. The rhythmic language is straightforward, yet frequently changing tempo and meter can cause ensemble problems. Tempo changes should be rehearsed.

Written superbly for the viola, *Notturmo Elegiaco* is a colorful and interesting work for a junior- or senior-level violist. Various sound effects and a wide range of character changes create a stimulating performance both for the performer and the audience. Özkalfayan holds the copyright of this work and no official sound recording has been released.

## **Monologo (Come Recitativo) Op. 8**

Originally written for solo cello in May 2000, *Monologo* Op. 8 was transcribed for viola, and shortly thereafter was premiered by Ruşen Güneş. Özkalfayan again employs Twentieth-century writing styles in this piece, employing various sound possibilities of the instrument. Özkalfayan's melodic language is chromatic, and atonal writing is present in the whole piece. After the opening, clashing dissonant chords resolve into bright consonant chords, by which a hint of Hindemith is present.

Marked *Andante Lamentoso*, the *Monologo* Op. 8 starts with a sentimental, descending melody in 4/4 meter, and the meter alternates between 2/4, 3/8, 3/2, 2/2 and so forth. This one-movement piece is approximately ten minutes long, and is written in a long cadenza style. Özkalfayan's clearly stated short motives in the music are indicated with breath marks, which help in terms of phrasing. Contrasting fragments present a conversational texture in various ways such as with alternating octave changes, a *pizzicato* motive followed by *arco*, with a dynamic contrast such as a *pianissimo* section (followed by a triple *forte*, with various string techniques such as *flautando* tremolo in *piano* dynamic, followed by an *ordinario* melody), and finally, a *col legno* section followed by a *pizzicato* fragment.

### **Performance Issues**

*Monologo* Op. 8 is very rich in dynamics, contrasting ideas, tempo changes and various uses of string techniques, and it is a rewarding study for a junior- or senior-level violist. Written in a long, showy cadenza fashion, this work enables the performer to show off his or her technical skills in a Twentieth-century style piece.

Özkalfayan uses extended string techniques in *Monologo* Op. 8 such as *glissando*, *sul ponticello*, harmonics, *glissando* harmonics, *col legno*, various styles of *pizzicato*, *flautando*, and *tremolo*, which make the performance extremely effective. Being a violist himself, he gives optional choices for these techniques in the score, such as in the middle of the piece he inserts *fortissimo col legno*, but also indicates *ordinario*. On the other hand, he indicates *pizzicato* for the opening chords, but the author suggests playing these chords *arco* in order to capture the audience's attention at the beginning of the performance.

The left-hand technique is demanding with double-stop passages predominantly in fourths and fifths, and high notes with big leaps followed by *glissando* descending notes. Özkalfayan also uses *glissando* on harmonics in one melodious section near the end. This is a fine way to become familiar with natural and artificial harmonics in a musical context.

As mentioned before, *Monologo* Op. 8 is conversational in nature. The rhythmic language is extremely diverse within various fragments, yet it is not complex. Character differences between the dialogues need to be considered carefully. The performer can use free interpretation along with tempo changes in order to make these dialogues more obvious. *Monologo* Op. 8 is a fine example of the question and answer type of phrasing.

Written in a flashy cadenza style, *Monologo* Op. 8 is a rewarding choice for a junior- or-senior level violist to perform. By playing this piece, the performer has a chance to become familiar with various string techniques, and has the opportunity to reveal his or her technical skills. Furthermore, it is a thrilling piece from the audience's point of view and it deserves more performances.

### **İlhan Baran (b. 1934)**

Known as a pedagogue and the author of music theory books, Baran started his musical education at the age of sixteen at the Ankara State Conservatory as a double bass student. After a year, he switched his major to composition and started studying with Adnan Saygun. He also studied *Divan* music with Ruşen Ferit Kam, and Turkish folk music with Muzaffer Sarısözen. Furthermore, he worked privately with Kemal İlerici<sup>25</sup> on the Turkish harmonic system. Baran obtained his degree in 1960. After two years, he won a state scholarship and went to the *Ecole Normale de Musique* in Paris, where he studied with Henri Dutilleux and Maurice Ohana. After graduating in 1964, he returned to Turkey and started teaching composition at the Ankara State Conservatory, where he taught until the year of 2000. In some stages of his teaching period, he served as a dean of the theory and composition department. He currently teaches composition and theory at the Bilkent University Faculty of Music and Performing Arts.

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<sup>25</sup> See foot note 19, on page 33.

Baran prefers to compose in instrumental genres and embraces Turkish folk music and traditional *Divan* music styles. In most of his compositions, the harmonic style of Kemal İlerici is notable. He uses Turkish harmonic and rhythmic techniques as a tool, and he blends these techniques with Twentieth-century writing styles, by which he creates his unique musical language with a veiled hint of oriental flavor. *Bir Bölümlü Sonatina* is a fine example of this style.

### **Bir Bölümlü Sonatina (Sonatina in One Movement)**

This work was originally composed for solo violin in 1965 in Ankara, and later it was transcribed to viola, then cello. *Bir Bölümlü Sonatina* was premiered by cellist Şölen Dikener on November 23, 2001, and the sound recording is available under the title of *Batı Tarzında Türk Müziği* (Turkish Music in Western Idiom) by the Ministry of Culture of Turkey in 2002 (CD 010-YS). *Bir Bölümlü Sonatina* has not been published and İlhan Baran holds the copyright of this work.

*Bir Bölümlü Sonatina* is a technically demanding one movement piece lasting approximately ten minutes. It has a quarter-note indicated at M.M.=50 and the music does not have bar lines. Instead, the composer numbered the lines on the music so that there would not be any confusion. Consequently, the author will use these line numbers for reference.

Baran indicates the *Meditatif* (Meditative) title at the beginning; in contrast, the music is not peaceful. Indeed, it expresses the stages of seeking inner peace. Throughout the piece, the music is a balance of mystical, pleasant and thunderous sections. The dynamic range is extreme between *pianissimo* and quadruple *forte* markings with abrupt or gradual changes.

Like his other works, *Bir Bölümlü Sonatina* is rhythmically vigorous, but it lacks melodic phrasing. The usage of melodic intervals reveals a hint of twelve-tone writing and there is no tonal center. The frequent display of motivic materials allows the listener to recognize the fragments and enjoy the music. The rhythmic language is complex, including thirty-second note patterns, sextuplets, quintuplets, syncopated triplets, and eighth-notes. Slowing down the tremolo with slower rhythmic values is an interesting special addition to the rhythmic texture.

### **Performance Issues**

This is a technically challenging and rewarding work for a senior-level violist. A variety of string instrument techniques are exploited such as the use of *sul ponticello*, *tremolo*, and *fortissimo* double-stop *pizzicato* passages. Bowings and fingerings are left to be decided by the performer.

The left-hand technique is demanding especially in high positions on the A string and shifts in both ascending and descending directions. In line 49, the piece reaches its highest climax starting with a crescendo from E<sup>2</sup> to A<sup>2</sup>, and the arrival dynamic is quadruple *forte*, which is hard to attain on the viola. If this section is played in the original register, it will sound forced and unpleasant, and it is technically troubling for the left hand. As a result, the author suggests that this passage be played an octave lower. Another left-hand demand is the consecutive double-stop passages including thirds, augmented fourths, perfect fifths, sixths and sevenths. In general, they are in a low register, which makes playing them achievable.

An additional issue is the dynamic variety in this piece. Near the end, in line 53, the *fortissimo* double-stop *pizzicati* are indicated with accents. Considering the instrument's limited sound range in *pizzicato*, this dynamic is difficult to achieve. To make this section louder, the performer needs to place two right-hand fingers between the string and the fingerboard, and then pluck the strings quickly without letting them snap back. Vibrato is also helpful for bringing out the accents. Furthermore, the performer can use the illusion of starting softer. A slower tempo is advantageous for this section.

*Bir Bölümlü Sonatina* is an interesting and demanding work for a senior-level violist. Its main rewards for a violist are to be exposed to rhythmic complexity, atonal writing, and dynamic variety. This piece is challenging for a performer, but charming for an audience and ultimately deserves more performances.

### **Yalçın Tura (b. 1934)**

Born into a Turkish Art Music loving family, Tura is known as the author of numerous books, articles and translations of Turkish Art Music and its historical practice, and also for his Turkish Art Music compositions. He studied compositional styles and

orchestration with Cemal Reşit Rey, and piano with Demirhan Altuğ privately while he was also studying at the Philosophy Department of Istanbul University. In 1976, he became a faculty member of the Istanbul University Turkish Art Music Conservatory. Tura conducted invaluable research on the Turkish modal system, and he became the dean of the Istanbul Turkish Art Music Conservatory in 1997. He remained with this institution until his retirement in 2001.

Being a prolific composer for stage and incidental music, Tura is well known by the Turkish audience for his sound tracks for Turkish movies. Many of his works have received numerous awards. Tura also composes pieces in the Turkish Art Music genre, and he sometimes writes for traditional Turkish instruments. In his Western classical style pieces he often employs Turkish Art Music principals within classical forms such as the sonata form. Thus, his music is interesting and accessible to the Turkish audience. Using this writing style, Tura composed two pieces, a concerto for viola and orchestra and a sonata for viola and piano, both of which are alluring and exotic contributions to the viola repertoire.

### **Concerto for Viola and Orchestra**

Tura started composing this concerto in 1972, and noted soloist Ruşen Güneş premiered this work with the Bilkent Symphony Orchestra, under the direction of Cem Mansur in 1997. Güneş performed this work with several other symphony orchestras in Turkey. There is no official sound recording released, but an in-house recording can be obtained from the Bilkent Symphony Orchestra archives in Ankara.

Tura utilizes unusual Turkish Art Music characteristics within the Western classical music style. This work is well balanced between the solo viola and orchestra, and Tura's lyrical writing makes this piece appealing. After the premiere, when the reporter addressed the peculiar style of this concerto, Güneş explained that this concerto gave freedom to him and by playing an untraditional concerto like this he was able to appreciate the ways of various approaches and new paths.<sup>26</sup>

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<sup>26</sup> "Q&A: Nilufer Kıyas: Segâh, Hüzam ve Sentez," *Milliyet Gazetesi*, 01 March 1997, translated by the author.

## Performance Issues

As mentioned before, Tura primarily uses Turkish traditional music elements. In this work, Tura employed Turkish Art Music *makam* and *usul* systems significantly within the eighteenth-century traditional concerto structure. The first movement, *Allegro Energico*, is in a sonata allegro structure with a flashy cadenza near the end. Originating in the Middle Anatolia region, the melodious first theme is inspired by a pastoral folk theme in *Muhayyer makamı*. A descending mode in nature, the tonic note of the *Muhayyer makamı* is A, which is the starting point. During the progression, the music travels to its dominant, E, and it concludes on the lower octave of the tonic note, A. Figure 6 shows the *Muhayyer makamı*.



Figure 6. *Muhayyer makamı*.<sup>27</sup>

In order to avoid possible confusion with commas in a Western classical piece, Tura did not insert any microtones into his work. Considering the small difference between the comma-flat second-degree-note, Tura interpreted the second degree note of the scale as a natural.

On the other hand, the tone color of the viola requires a lower key for the desired melody. Instead of centering on A, Tura transposed the *Muhayyer makamı* to D to allow the viola to sing in its natural register. Figure 7 displays how Tura employs the transposed *Muhayyer makamı* in this piece.

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<sup>27</sup> Arel, *Türk Muskisi Nazariyatı Dersleri*, 165.



Figure 7. Tura Viola Concerto, first movement, m.m. 17-24.

In his unique way, Tura uses reminiscent forms of *Usul Aksak Semai* (Lame *Semai*), which is characteristically in 10/8 meter. *Usul Aksak Semai* consists of two types of 5/8 beat patterns, forming the compound type of the *Türk Aksağı* (Turkish Lame), and it is generally subdivided into 3+2+2+3 or 2+3+3+2. In the first theme of the first movement, the meter alternates between 6/8 and 2/4 patterns, by which 10/8 meter with the subdivision of 3+3+2+2 pattern is created. This kind of pattern can be found in some Turkish Art Music pieces, but not necessarily named as an *usul* rhythmic mode. Later in the piece, 5/8 meter becomes predominant, which creates a 10/8 pattern in a different way.

In the first movement, after the simple folk-influenced principal opening theme, the contrasting idea is presented with *détaché* sixteenth-notes in alternating meters of 5/8 and 6/8. These two ideas are presented throughout the movement. Near the end, there is a showy, long cadenza, in which Eighteenth-century traditional cadenza elements are utilized. Tura employs some flashy string techniques such as double-stops, fast arpeggios, and bariolage passages combined with the presence of Turkish folk themes.

The lyrical and melodic second movement, *Andantino*, is in 3/8 meter and has an eighth-note indicated at M.M.=58. Unlike the previous movement, there are no meter alterations. This movement starts with a simple melody, and then develops into a mystical atmosphere with the presence of Turkish Art Music *makams*. In this movement, *Segâh* and *Hüzzam makamı* are prevalent. Basically, both *Segâh* and *Hüzzam* have the same scale except for the minor difference of the fifth degree. In authentic performance practice, both *makams*' arrival note is D, which is the dominant. In figures 8 and 9 *Segâh* and *Hüzzam makamı* are displayed.

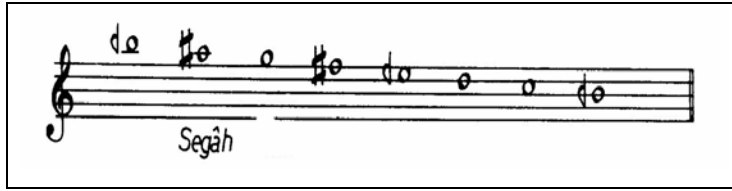


Figure 8. *Segâh makamı*.<sup>28</sup>

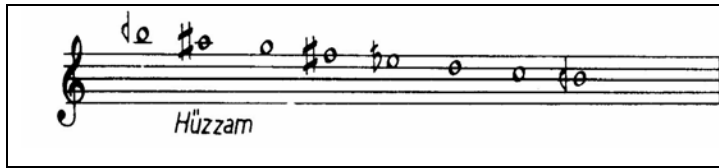


Figure 9. *Hüzam makamı*.<sup>29</sup>

Although both *makams* have a similar scale, each one progresses in a different way. In the performance practice of *Hüzam makamı*, the dominant note D is emphasized, but in *Segâh Makamı*, the tonic note is emphasized. At the beginning of the second movement, *Hüzam makamı* can be identified, as shown in figure 10.



Figure 10. Tura Viola Concerto, second movement, m.m. 1-16.

Tura employs just the *Hüzam* tetra-chord at the beginning of the piece. As in the previous movement, he does not use microtones. Sometimes he creates the oriental flavor of the implied *makam* by using the subject matter note first with a sharp or flat sign, then altering it to a natural sign. Figure 11 shows Tura's usage of *Segâh Makamı* and his authentic implementation of this *makam* by altering the F-sharp with F-natural in m.m. 188-189.

<sup>28</sup> Arel, *Türk Musikisi Nazariyati Dersleri*, 171.

<sup>29</sup> *Ibid.*, 126.

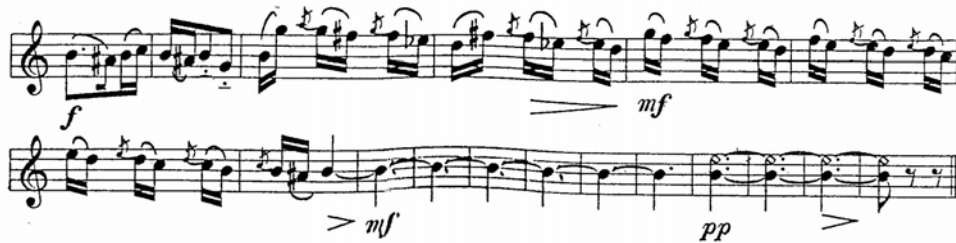


Figure 11. Tura Viola Concerto, second movement, m.m.185-202.

The viola technique is generally straightforward in the second movement, yet there are minor technical challenges. The melody travels through the high register up to F<sup>2</sup> in a scalar motive, for which careful fingerings are needed. Another technical issue is the augmented intervals in this piece as in Figure 5, m.m. 187-188, which can be problematic for a performer who does not have left-hand flexibility. Instead of extending the left hand fingers, this author suggests string crossings where applicable. Except for the technical issues discussed above, this mystical movement is technically comfortable with legato melodies.

The third movement is marked *Allegro* and has a quarter-note indicated at M.M.=120 in 2/4 meter. Written as a rondo, with A-B-A-C-A-Coda sections, this movement is in the style of a fast folk dance. The joyous section A is followed by sixteenth-note passages. After the repetition of the refrain, section C is marked *espressivo*, and is calmer with slower rhythmic values, by which the performer can relax at this point of the performance. After the refrain, the Coda starts in 6/8 meter alternating with 3/4 with descending sixteenth-note scalar motives, and the third movement ends vigorously with the main rhythmic motive of the refrain. This movement is musically vibrant and displays one's technical agility. Although the theme requires a fast pulse, the performer should consider the problematic passages and should start with a reasonable tempo in order to keep a steady beat and therefore to impress the audience.

Tura employs Turkish elements not vocally, but instrumentally. The cadenza near the end of the first movement is challenging and attractive; thus some performers can choose to play this cadenza as a solo piece in their recitals. Playing just the cadenza in a recital is also acceptable for a young player. In summary, the Concerto for Viola and Orchestra by Tura is appropriate for junior-and senior-level students who are interested in oriental music.

## **Sonata for Viola and Piano**

Composed in 2000, this sonata is dedicated to Ruşen Güneş, who premiered this work in his recital, “Turkish Composers and Viola”, with pianist Judith Uluğ at the Borusan Culture and Art Center in Istanbul. During the compositional period, Tura worked closely with Ruşen Güneş regarding the technical aspects of this sonata. This short and simple piece is approximately fourteen minutes long and is a fine study for a sophomore-level violist.

Tura’s style is unusual in this sonata. Unlike the oriental-flavored viola concerto, Tura’s harmonic language is atonal with cluster tones and sometimes the music is in contrapuntal texture along with fugal writing style. Tura does not indicate a key signature in the entire sonata. He still uses the sonata form, Turkish traditional music elements do not exist in the musical language. In the next paragraphs, the performance issues are discussed after a brief explanation of the piece.

The first movement is written in a traditional sonata allegro form with a short introduction, exposition, development, and recapitulation. In some places the music becomes contrapuntal. The slow introduction, *Adagio*, is in 2/4 meter, and has a quarter-note indicated at M.M.=46. After the introduction, the *Allegro* starts in a lively spirit, and an eighth-note of the previous introduction equals a quarter-note in the new section. The same motive in the introduction is developed with the counter melodies of the piano accompaniment.

The plaintive and peaceful second movement is in 6/8 meter, and has a dotted quarter-note indicated at M.M.= 40. After an eight-measure piano introduction, the viola starts with a descending sentimental melody. This movement is rhythmically straightforward with eighth notes and dotted quarter notes, and the piano accompanies the viola’s melody with dotted quarter-note chords. This short movement is created from simple, legato melodies.

The vivid, playful third movement consists of two contrasting sections repeated in various keys. As in the first movement, the texture is contrapuntal. The first section is in 2/4 meter and has a quarter-note indicated at M.M.=112 in a dance-like, unbridled character in the tonal center of D. The theme contains rhythmically active figures for example, two sixteenth-notes followed by an eighth note, or scalar motives in sixteenth-

note figures. The second theme is in 5/8 meter in the same tempo, yet the music is slightly relaxed with legato melodies. Only in this section of the whole sonata is a touch of Turkish flavor heard. After the repetition of these contrasting two sections in different tonal centers, the first theme is heard in the dominant key center, A, which leads to the four-measure coda, in which the primary rhythmic motive is repeated in a humorous manner.

### **Performance Issues**

The Sonata for Viola and Piano by Tura is appropriate for a technically secure sophomore-level violist. With simple melodies, this piece allows intermediate players to develop technical abilities such as vibrato, various bow strokes, and left-hand mobility in high positions. The left-hand technique is straightforward except in the high positions in the first and second movements. These high positions are challenging but achievable to play as they are preceded by scalar motives or by neighboring intervals. The left-hand issues are within the sophomore-level violist's capabilities.

In general, the rhythmic variety is sparse in this sonata. Especially in the second movement, indicated at M.M.=40, the lack of rhythmic variety in both piano and viola parts makes the music extremely monotonous. In order to avoid dullness, the author suggests that this movement be played in a faster tempo such as 50 to 54 for a dotted quarter-note value. In addition, vibrato is a useful tool to make this piece more interesting. In this 6/8 metered movement, sometimes the melody consists of a repeated rhythmic figure of a dotted quarter note slurred to the next eighth note, followed by two eighth notes, which are the only moving notes. To maintain the flow, these fragments should be brought to the next measure with a warm, continuous vibrato. The performer can also experiment with various widths of vibrato within a wide range of dynamics.

In terms of bow technique, the third movement is a fine study for bow control. In the vivacious first theme, a dot above a dash is indicated on the primary rhythmic motive, an eighth note preceded by two sixteenth notes. Although the sixteenth notes do not have any markings, they should be played with a slight bounce in order to achieve the required agile spirit. The bow stroke may vary, depending on the taste and the ability of the student; however, this theme is repeated many times and the articulation needs to be the same for the each reoccurrence.

Another challenge is long phrases in the first movement. Sixteenth-note figures are marked with a *détaché* stroke which makes it harder to achieve the desired phrasing. In order to bring out the musical phrase, this movement needs to be played at the middle of the bow with a legato, smooth stroke with inaudible bow changes. The author also suggests slurring these sixteenth-note passages according to the phrases.

To conclude, the Sonata for Viola and Piano by Yalçın Tura is a beneficial choice to build up technical and musical skills and this short and enjoyable piece is appropriate for a sophomore-level violist.

### **Summary**

In this chapter, various styles of viola works have been discussed. Young viola students can become familiar with aleatoric style by playing the *Viola ve Piano İçin* by Usmanbaş, or extensive orchestral string techniques by playing the works by Özkalfayan. The level of the works in this chapter can be ordered as follows: 1) freshman-level, *Sonatçık* Op. 11 by Fırat; 2) for sophomore-level, Sonata for Viola and Piano by Tura; 3) for junior-level, *Küçük Parçalar* Op. 12 by Fırat; *Notturmo Elegiaco* and *Monologo* Op. 8 by Özkalfayan; Concerto for Viola and Orchestra by Tura; and 4) for senior-level, *Viola ve Piano İçin*, and *Partita* by Usmanbaş; and *Bir Bölümlü Sonatina* by İlhan Baran.

## CHAPTER V

### SELECTED WORKS BY TURKISH COMPOSERS BORN AFTER 1950

In this final chapter, various styles of viola works are presented. The selected works that will be discussed in this chapter are *Armağan I-II-III*, *Für Ezgi*, *Elégie* and *Morceau 02* by Nejat Başeğmezler; Sonata for Viola and Piano by Babür Tongur; *Variations on a Theme of a Turkish folk Tune* by Sıdıka Özdil; *Taksim and Semai* by Ali Hoca; *Empathy I and II* by Semih Korucu; *Viola İçin Müzik* by İpek Mine Altınel; and *Partita* by Ali Özkan Manav. Most of these pieces are composed without following any kind of musical principle. Except in the case of *Taksim* and *Semai*, there is no significant usage of Turkish Art Music traditions, yet most composers of this era create a synthesis with Turkish elements and Jazz, atonal, and serial writing styles.

#### Nejat Başeğmezler (b.1950)

Born into a musical family, Başeğmezler played mandolin in his childhood. At the age of eleven, he became a student at the Ankara State Conservatory, where he studied violin under the guidance of Necdet Remzi Atak. In his last year at school, he switched to viola, and he won the section viola position in the Presidential Symphony Orchestra. At the same time, he completed the viola performance degree in 1971, and his interest in composing grew. Although he was not accepted at the Ankara State Conservatory to be a composition major student, Başeğmezler started working with Necil Kazım Akses privately and continued with Akses until 1980.

Başeğmezler's compositions include chamber ensemble and orchestral works. He has received several honors, some from the Turkish National Radio and Television, and the National Composition Competition of the Turkish Republic Ministry of Culture. He employs serial methods in his first compositions, *Armağan I* and *Armağan II*, for viola and piano, *İzlenimler* for orchestra, and *Three Pieces for Ankara* for reduced orchestra. He focuses on the free usage of Turkish modal materials in his later works. He was influenced by Akses, but instead of employing a particular makam scale, he

creates artificial scales that have an oriental allusion. According to Başığmezler, his works are mosaics of existing musical styles of the present day.<sup>30</sup> Some of his later works are Concerto for Three Guitars and Orchestra and Concerto for Viola and Orchestra.

Başığmezler serves as a member of the viola section of the Presidential Symphony Orchestra, and currently teaches harmony and *solfege* at Hacettepe University Ankara State Conservatory. He has made a sizable contribution to the viola repertoire. The viola works that will be discussed in this treatise are *Armağan I-II-III*, *Für Ezgi*, *Elégie*, and *Morceau 02*.

*Armağan I-II and III* are three independent short pieces for viola and piano, each of which can be performed individually in a recital as a program filler. In Turkish, *armağan* means ‘a gift’ and Başığmezler wrote the series of *Armağan* as a gift to his wife, Betil Başığmezler, who has served as the principal violist of the Presidential Symphony Orchestra for many years. Betil Başığmezler and pianist Semra Kartal premiered *Armağan I* and *Armağan II* in the British Council Concert Hall in Ankara on February 16, 1984. Although *Armağan III* dates later than his other works, (*Für Ezgi*, *Elégie*, and *Morceau 02*), it will be discussed after *Armağan I* and *Armağan II* because of sharing the same title.

### **Armağan I**

Composed in 1981, *Armağan I* is in ternary form. The first section, *Con moto*, is in 2/4 meter and has a quarter-note indicated at M.M.= 120. In the first three measures, the piano introduces the suspended chord by adding one note after another (G-flat, C, E-flat and G), which is then held as a pedal chord throughout the first section. Starting with off-beat sixteenth-note patterns on even eighth notes with the same chord, the piano prepares a fast, vivacious theme. The viola enters with a distinct sixteenth-note figure emphasized on the fourth sixteenth note of every beat, which is common in some Turkish folk dances. Section A is vibrant with a folk dance-like motive.

Marked *Andante tranquillo*, the middle section is in 5/8 meter and a quarter-note is indicated at M.M.=48. Consisting of two repeated eight-bar phrases, this contrasting section is slow and expressive. The 5/8 meter is subdivided into 2+3 with a constant

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<sup>30</sup> Interview with Başığmezler on January 10, 2007.

rhythmic figure in the piano accompaniment. After this section, the folk dance theme is replicated with a *Tempo Primo* marking, which leads into a short coda, and finally, glorious C-major chords conclude the *Armağan I*.

### **Performance Issues**

*Armağan I* is an enjoyable and flashy piece for a freshman-level violist. The viola technique is quite simple as well as the ensemble issues. In the fast section, rhythmic gestures vary with irregular accents on constant sixteenth notes, by which bowing patterns change. This feature can be useful for a student who lacks the comfort of the left and right hand coordination and bow distribution. This exuberant, charming piece is an enjoyable study especially for young violists.

### **Armağan II**

Composed in 1982, *Armağan II* is in A-B-A ternary form with a short solo viola introduction. Marked *Lento*, the slow and melodic first section is in 3/4 meter, and has a quarter-note indicated at M.M.=60. The tonal instability and rhythmic and dynamic diversity make the viola's entrance mysterious. After the introduction, the viola presents a sorrowful melody which is followed by a transitional passage to the middle section with the *poco a poco accelerando* marking.

Section B is in 2/4 meter, and has a quarter-note indicated at M.M.=112. The music is in a cheerful spirit with sixteenth-note figures, on which Başımevler indicates *staccato* and *détaché* stroke markings. At the end of this section, the music slows down with longer note values, and the shadowy, dark first section returns. An *accelerando* on a chromatic scale raises the tension, and as a surprise, *Armağan II* ends abruptly with a quick, *staccato* rhythmic gesture.

### **Performance Issues**

*Armağan II* is a pleasant and comfortable piece for a sophomore- or higher-level violist. In general, the left-hand technique is not complicated. There are high notes on the A string, but they are unproblematic to the left hand. This movement can be challenging for those who lack bow control. Başımevler specifies *détaché* and *staccato* markings in the middle section, which provides good practice of bow control by switching these strokes back and forth. In addition, there are several tempo changes,

which are not complicated, but these tempo changes expose a young violist to ensemble matters.

This charming and attractive work is worthwhile and a beneficial study for an intermediate-level violist.

### **Armağan III**

Written eight years later in 2000, *Armağan III* is in ternary form like his previous pieces, yet it is longer and technically more complicated. The first section, *Con Moto*, is in 4/4 meter and has a quarter-note indicated at M.M.=72. In this section, Başımeşler use artificial scales and the usage of chromatic and other scalar motives is noticeable. The piano introduces the main scale, which is taken over by the viola later. Using the same scale notes, the viola enters with a tragic, serious, *recitativo*-like theme. The first section is rich in various motivic fragments and it is rhythmically elaborated.

Section B, *Vivace*, is in 10/16 meter and has an eighth-note indicated at M.M.=160. This part is similar to Turkish folk dances. The measurement can be subdivided as 2+3+3+2, which is called “*Usul Aksak Semai (lame Semai)*” in Turkish Art Music. As in traditional fashion, the second section is in a lively spirit. Subdivisions are clear and with the accents, the music is very charming with a Turkish flavor. This section leads to section A, which concludes the *Armağan III*.

### **Performance Issues**

*Armağan III* is a short and lively piece for a junior-level violist. The left-hand technique is fairly simple with a few exceptions such as some high notes on the A string. Başımeşler presents the main scale in quintuplets in four adjacent octaves, leading to the last octave starting with C<sup>2</sup>, which is extremely challenging in general. For the performance, instead of playing the fourth octave, the author suggests playing the third octave twice.

In the first section of *Armağan III*, the rhythmic diversity is notable. The alternating appearance of quintuplets, sextuplets along with triplets, sixteenth and thirty-second notes is valuable for a student who lacks rhythmic security. Additionally, the asymmetrical nature of the middle section can serve the same purpose. In general, providing a constant pulse, the piano accompaniment plays the on-beat subdivisions,

which is helpful to a young performer. This attractive work with a hint of oriental flavor is suitable for a junior- or senior-level violist.

The set of *Armağan I-II-III* is a wonderful addition to the viola repertoire. Being simple in terms of technique, these pieces appeal to younger viola students and professionals. Additionally, these pieces can be performed beautifully in a recital by viola students or professionals.

### **Für Ezgi (Ezgi İçin, For Ezgi)**

Composed in 1993, *Für Ezgi* was written for solo viola and dedicated to Ezgi Şentin, who was a viola student at the Ankara State Conservatory at that time. Şentin premiered *Für Ezgi* in her graduation exam in June 1995<sup>31</sup> as an obligatory piece requirement.<sup>32</sup>

*Für Ezgi* is a short piece in A-B-A ternary form. The first section, *Presto*, is in 3/2 meter and has a half-note indicated at M.M.=96. This section is in an aggressive character with a quarter-note chord on the first beat, followed by straightforward eighth-notes. The principal two-bar theme is presented repeatedly, and in every repetition, the principal theme grows to be a longer phrase.

Marked *Tranquillo Molto*, section B is slower and more melodic, and has a quarter-note indicated at M.M.=100. In this section, double stops are marked *legato* by the composer, which can be seen as problematic at the first sight; however, double-stops in this section are effortless for the left hand. The *poco stringendo* marking raises the tension and the first theme reappears in an embellished way with additional accents and double-stops. Near the end, appearing for the first time, triplet figures lead the music to an exciting finale.

### **Performance Issues**

Being written by a violist-composer with the consideration of bringing out the technical abilities of a young violist in a very short amount of time, *Für Ezgi* is a musically fulfilling and technically beneficial piece for a freshman-level violist.

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<sup>31</sup> In the treatises by Özlem Görgülü and Metin Kazgan the dates of this piece are shown differently from each other, which may be the result of a misprint. The author was in attendance at the premiere of *Für Ezgi*.

<sup>32</sup> See footnote 20 on page 33.

One of its technical benefits is getting comfortable with the use of the lower part of the bow. As mentioned earlier, in the aggressive *Presto* section, the quarter-note chords are followed by *staccato* eighth notes. Because of the tempo and the *forte* dynamic, in order to be at a comfortable place for the following eighth notes, these chords should be rolled rapidly by staying at the lower part of the bow. For a freshman-level violist this is a rewarding study of the *collé* and/or *sautillé* stroke.

The left-hand technique is quite simple without exceeding the third position. In the melodic middle section various double-stops predominantly in fifths and sixths are notable. Fingering double-stops is easy without going over the third position; however, finger patterns change often. This kind of passage requires well-synchronized left-hand fingers. In addition, focusing on changing the finger patterns can be useful to reduce the tension of the left hand if the student has a tendency to squeeze the neck of the instrument. This section is a musical study for a flexible left hand.

*Für Ezgi* is an enjoyable and charming piece for a freshman-level violist. It can also be performed in a recital as an “anchor”, or as a program filler piece by advanced violists.

### **Elégie**

Başımeşler composed this piece after the loss of his friend in 2000 as an *Ağıt*, yet it is not in traditional Turkish style.<sup>33</sup> Instead, he was inspired by post-Romantic composers. Written for viola and piano, *Elégie* is an eight-minute work consisting of slow-fast-slow structure. This piece was transcribed for cello and piano, and premiered by cellist Ediz Şekercioğlu and pianist Ayşe Şekercioğlu on June 16, 2006, in the *Freie Katholische Schule*, in Zurich, Switzerland.<sup>34</sup>

*Elégie* is marked *Largo Doloroso* at the beginning and has a quarter-note indicated at M.M.=42. The piano introduces the thematic material with a five-bar phrase, and then the viola presents a sorrowful melody. Başımeşler employs artificial scales as in his other pieces. Although the key signature with two sharps suggests the key of D major or B minor, the tonal center of this piece is C-sharp. Augmented seconds in the presented artificial scale give a hint of oriental flavor along with post-Romantic music influences.

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<sup>33</sup>Interview with Başımeşler on January 10, 2007.

<sup>34</sup>Interview with Ediz Şekercioğlu on December 25, 2007.

Before section B, various tempo changes and rhythmic and dynamic irregularities raise the tension. In contrast, section B conveys a brighter atmosphere with a faster tempo. This section consists of a repeated eight-bar phrase, which is ornamented the second time. The vivacious theme is embellished with faster note values and random grace notes on rhythmic motives. In the following, the introduction material appears as a bridge to section A with the viola's accompaniment this time. The repetition of the sorrowful melody leads the music to a six-measure coda. The *Elégie* ends in a grieving mood, for which Başımeşler describes in his interview with Metin Kazgan as “accepting destiny”.<sup>35</sup>

### **Performance Issues**

In terms of instrumental writing, *Elégie* is not “on the edge” of the technical demands for undergraduate students. Exploiting the tone quality and the dynamic possibilities of the viola, this short recital piece is written intelligently. The score is clearly marked by the composer, generally with softer dynamic markings in the accompaniment part aimed at restricting the piano a little so that the viola would be more audible. The piano shines only in some conversational passages or where the viola is less important.

The rhythmic vocabulary is rich with quintuplets, sextuplets, and thirty-second notes and with various grace-note figures. From the ensemble point of view, the composer's writing is rhythmically conservative. In general, the rhythmic content is not complex and both piano and viola parts line up clearly.

From the standpoint of left-hand technique, *Elégie* is practical and the fingerings are easy except for some augmented-second notes that force the extension of the fourth finger in fast scalar passages on the A string. There are no big leaps, and the high passages do not exceed the fifth position.

Various tempo changes play a crucial role in this piece and, in general, the viola part leads these changes. Consequently, it will be a helpful way to assist a young violist to become aquainted with ensemble issues such as leading and cueing the pianist. Additionally, phrases are easily identifiable and dynamics are well indicated. This

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<sup>35</sup> Metin Kazgan, *Stylistic Features of Nejat Başımeşler's Compositions* (M.A. Thesis, Kocaeli University: 2004), 80.

lovely, well-written short piece serves to improve the musical imagination and collaborative skills of young violists. *Elégie* is a technically comfortable and musically rewarding piece for a sophomore-or higher-level student.

### **Morceau 02**

Başğmezler composed this piece for the same purpose as *Für Ezgi*, as an obligatory piece<sup>36</sup> in 2002, and it was premiered four years later, in February 2006 by Eda Aslanoğlu in Bilkent University Recital Hall. This is a very short, exciting piece of about three minutes.

Written for viola and piano, *Morceau 02* is marked *Andante con moto*, and has a quarter-note indicated at M.M.= 80. This piece is also written in ternary form, and the outer sections are in a grandiose character. The section B, *Allegro vivo*, is faster and somehow mysterious. In general *Morceau 02* has legato phrases, and they are frequently interrupted by staccato sixteenth-notes.

### **Performance Issues**

This melodious, musical piece is uncomplicated in terms of viola technique and it is appropriate for a freshman-level violist. Bowings and strokes are inserted by the composer, which are helpful for phrasing. The left-hand technique is straightforward with natural harmonics, double-stops in the third position, and fast descending *glissandi* on the D-string. The *Morceau 02* is a delightful addition to the viola repertoire. It is musically fulfilling with beautiful, expressive melodies for a freshman-level violist.

## **Babür Tongur (b. 1955)**

Tongur started his musical education at the age of six in the Istanbul Municipal Conservatory. Later he enrolled in the Mimar Sinan University Conservatory, where he studied composition with Erçivan Saydam and Adnan Saygun, violin with Ekrem Zeki Ün and Jules Higny, and orchestration with Niyazi Tagizade. Graduating with an advanced composition degree in 1983, he completed doctoral degrees in ethnomusicology and composition at the same institution. Tongur taught several courses

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<sup>36</sup> See footnote 20 on page 33.

such as solfège, harmony, counterpoint, fugue, composition, orchestration, and music history at the Mimar Sinan University Conservatory.

Tongur often writes in incidental and chamber music genres. He employs serial and aleatory writing techniques. His compositions, written in the 1980s, reveal a modal-polyphonic inspiration with the use of counterpoint. Most of his compositions were performed abroad. Some of his compositions received prizes in Turkey such as the incidental music for “Macbeth” (1988, the Avni Dilligil Prize) and his Sonata for Viola and Piano (1984, the memorial Mesut Iktu Prize). SACEM<sup>37</sup> and MESAM<sup>38</sup> hold the copyright of his works.

### **Sonata for Viola and Piano**

Dedicated to his parents, Nuran and Hikmet Tongur, and his instructor, Adnan Saygun, this sonata was composed in 1984, and was revised between 1997 and 2000. The revised version was premiered in 2000 by violist Ruşen Güneş and pianist Judith Uluğ in Güneş’s recital: Turkish Composers and Viola. The sound recording of this piece can be obtained from the archives of the Mimar Sinan University Conservatory.

The sonata consists of four movements, and it is approximately eighteen minutes. In the compositional period, Tongur analyzed viola works by Gregory Ligeti and Alfred Schinittke, and he employed serial writing within cyclic music understanding. The first two chords of the solo viola present the main theme of this piece. The main theme is ornamented throughout the whole sonata. He employed the main row all over the piece, which also makes this piece monothematic [Sic.], yet neither the theme nor the main row is entirely presented in the whole piece.<sup>39</sup> Although movements are specified, this work is intended to be played as a whole piece. Each movement is connected to the next one by an *attaca* sign.

The first movement *Intrada* is a cadenza-like movement, led by the solo viola. It is in various meters such as 3/4, 2/4 and 4/4 and a quarter-note equals M.M.=48. At the end

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<sup>37</sup> SACEM: see footnote 6 on page 13.

<sup>38</sup> MESAM: *Türkiye Musiki Eserleri Sahipleri Meslek Birliği*. (Musical Work Owners’ Society of Turkey)

<sup>39</sup> E-mail correspondence.

of this movement, the piano takes the lead, by which the first movement ties to the second movement.

The second movement, *Sonata*, starts with double-stops, predominantly in sixths and sevenths on high positions. In the middle of the movement, fugal writing is present with canonic imitation of the piano and viola in fifths. The following section is in a calmer spirit with slower rhythmic values, which contrastingly connects to a passionate theme presented by the viola. This section leads into the coda with a sentimental theme, and then the music connects to the third movement with an *attacca* sign.

The third movement *Danza* presents the composer's Mediterranean heritage and it is inspired by folkloric dances of Mediterranean countries such as Spain, France and Italy.<sup>40</sup> This movement consists of nine variant sections. The *Danza I* starts with piano's introduction in the Tango dance rhythmic structure. The viola starts at the last two measures of *Danza I* to lead the passionate theme of the *Danza II*. In *Danza III*, the first half of the theme is presented by the piano, and then the viola joins and raises the tension. Contrastingly, the *Danza IV* has a sentimental, soft melody with a faster tempo and, for the first time triplets and quintuplets are present. *Danza V* is in a slower tempo consisting of the repetition of the same notes in the viola and piano parts in various rhythmic figures. *Danza VI* is a moving section with the piano's triplets against the viola's eighth-notes. In *Danza VII* the viola accompanies the piano's theme with adjacent *glissandi*. The next section, *Danza VIII*, consists of *glissando*-harmonics in the viola part. Finally, in *Danza IX* the passionate theme at the beginning is displayed by the viola for the last time.

The final movement, *Presto*, is in 3/4 meter and has a quarter-note indicated at M.M.=132. This movement can also be regarded as a programmatic work. According to Tongur, he was inspired by the idea of primitive rituals as part of tribal cultures. These primitive rituals were part of a culture of Anatolian, Mesopotamian, and African tribes. In this movement, he imagined that a ritual is performed by a witch, who has a caldron. At the beginning, the viola presents the words of the spell of the witch. The piano in this story represents the witch's caldron.<sup>41</sup>

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<sup>40</sup> *Ibid.*

<sup>41</sup> *Ibid.*

Marked *pianissimo* and *sul ponticello*, the viola plays consecutive sixteenth-notes on the open C string, and the music grows gradually by adding adjacent notes in irregular beats with a *crescendo*. Tongur employed these dynamics and techniques in order to represent the witch's words in the ritual. The piano accompanies the constant duplet figures of sixteenth-notes in 3/4 meter. In the middle section the meter switches to 12/4, actually 24/8, which is subdivided into the 7/8+8/8+9/8 metric scheme. In this section, the piano and viola present unison sixteenth-note figures. Near the end, this unison turns into a canonic imitation between the viola and piano, which is in a peaceful atmosphere. At this point, the witch falls into the caldron, and the evil is expelled.<sup>42</sup> In the coda, the material from the first movement reoccurs and the sonata for viola and piano ends brilliantly.

### **Performance Issues**

The sonata for viola and piano by Babür Tongur is appropriate for a junior-or senior-level violist. In line with the composer's violin training, this sonata is written in a thoughtful way for a string instrument. By playing this piece, a young violist will be exposed to ensemble issues, articulation matters, and various sound effects in a comfortable way.

The left-hand technique is quite easygoing, yet sometimes challenging with double-stops in high positions. In addition, at the end of the first movement, the artificial harmonic section and the *glissando* harmonic section in the second movement are also constructive for building left-hand technique. In addition to the technical benefits, these and other sound effects such as *sul ponticello*, *sul tasto*, and *glissando* are later presented in musical phrases within various dynamic ranges. Ultimately, the variety of sound effects is inspiring for a young violist.

In terms of ensemble issues, Tongur's rhythmic language is diverse, yet uncomplicated, resulting in few problems. The tempo changes are usually left to the pianist to lead, and it is easy to determine which line has the melody. One thing to consider for ensemble issues is having the same idea for the articulation by both performers. In the first and fourth movements, Tongur employs fugal writing, and it is

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<sup>42</sup> *Ibid.*

essential for both the violist and the pianist to play the theme with the same articulation when canonic imitation is present.

The Sonata by Babür Tongur is a technically and musically rewarding piece for junior-or senior-level violists, who would like to become familiar with Twentieth-century writing in a pleasant way.

### **Sıdıka Özdil (b. 1960)**

One of the first women composers in Turkey, Sıdıka Özdil started her early musical education with pianist Mithat Fenmen. At the age of eleven, she enrolled in the Ankara State Conservatory, where she studied composition with Necil Kazım Akses and Nevit Kodallı, and conducting with Gürer Aykal. After graduating in 1983, she continued her conducting education at the Guildhall School of Music and Drama, and then at the Royal Academy of Music in London, where she also took advanced composition lessons with Paul Patterson.

In 1986, she went to the Academia Musicale Chigiana to study conducting with Carlo Maria Giulini in Italy. After she returned to London, she continued working on advanced composition with Patterson and Hans Werner Henze. In London, she joined master classes and seminars given by leading contemporary composers such as Yannis Xenakis, Krzysztof Penderecki, Olivier Messiaen, and Luciano Berio. At the same time, Özdil worked in the BBC World Service as an “art producer”, for which she prepared many documentaries on the ethnic music of various countries.<sup>43</sup>

Özdil played an active role in promoting contemporary music in Turkey by supporting the first Contemporary Music Festival in Ankara. Özdil was assigned by the Turkish government to found a symphony orchestra in Antalya, a famous Mediterranean city in Turkey with her sister, renowned conductor İnci Özdil in 1993. Meantime, her compositions won many awards, some of which are the Frederic Corder Prize (1987), the Bennet of Lincoln Prize (1988), and the Arthur Harvey Prize (1989). She still holds the composer-in-residence position in the Antalya Symphony Orchestra.

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<sup>43</sup> Interview with Özdil on December 16, 2007.

Özdil's works illustrate Twentieth-century writing styles in a colorful way. She employs atonal writing technique, and her thick harmonic usage is sometimes extravagant. Inspired by Turkish poets, most of her works are programmatic, and she rarely composes for a solo instrument. *Variations on a Theme of a Turkish Folk Tune* is the only piece that Özdil wrote for viola.

### **Variations on a Theme of a Turkish Folk Tune**

Commissioned by Ruşen Güneş, this piece was written in June, 1986 and premiered one month later in the Turkish Radio and Television Institute. Due to Güneş's request to have Turkish themes, Özdil employed an original folk song called *Ankara Koşması*, also called *Yürü Dilber Yürü* by Kaşif Çiftçi. In addition to the performance by Ruşen Güneş, this work was performed by American violist Patricia McCarthy at the Museum of Our National Heritage in Lexington, Massachusetts, on March 16, 1997.

This work consists of a theme and five variations. Other than the theme, the music itself reveals Penderecki influence with tone clusters, and experimental indications of available sound resources of the instrument. Özdil employs such string techniques as *glissando*, *sul ponticello*, and various kinds of *pizzicato*, which will be explained in the following. The performance issues are discussed within the variations.

Marked *Animusamente*, the theme exhibits a joyful Turkish folk song and has a half-note indicated at M.M.= 100. The refrain of the theme is also used in Turkish Art Music songs as a passing motive. In the key of A minor, Özdil presented the sketches of the original folk song, which is ornamented and cultivated in ensuing variations.

The first variation, marked *Presto con Gioco*, has an eighth-note indicated at M.M.= 200. Özdil used bar lines, but she did not indicate any meter. At the beginning, the theme is veiled with arpeggiated sixteenth-note figures, which reminds the listener of a Baroque style piece. In this way, Özdil aims to deliver the style of Johann Sebastian Bach.<sup>44</sup> This light and lilting variation demands agility because of the fast tempo. Sixteenth-note figures are indicated either as two notes slurred or as a *spiccato* stroke. In terms of viola technique, this joyous movement requires agility.

Marked *Largo misterioso*, the second variation has a quarter-note indicated at M.M.=60. As in the previous variation, bar lines are specified, but the meter is not.

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<sup>44</sup> *Ibid.*

From an overall perspective, the whole movement consists of an ascending and descending wave. Starting with a sentimental legato melody in *pianissimo* dynamic, the tension is raised gradually with ascending intervals, and then after reaching the highest climax, the music gradually becomes calmer with descending lines and a *decrescendo*.

This variation is a beneficial study to improve musicality with technical solutions. In this variation, melodic phrases are presented by consecutive double-stops. In order to deliver the desired musical phrase, the performer should change the finger patterns smoothly. Another musical issue is the extended dynamic swell. Experimenting with various sound points of the instrument, bow pressure, and bow speed are helpful. This kind of practice will enable a young violist to deliver the desired dynamic effect of the second variation.

The third variation is a *pizzicato* movement, marked *Quasi Scherzando*, and has a half-note indicated at M.M.=100, in which Özdil experimented with various kinds of *pizzicato*. Some performers choose not to perform this variation due to the tiresome nature of constant *pizzicato* playing. In addition, *pizzicato* might not speak well in some concert halls. On the other hand, this variation is enjoyable to play and highly effective for the audience. The use of such experimental techniques as *tremolando quasi cithara*<sup>45</sup> with a *glissando*, forced *pizzicati* beginning near the bridge and traveling towards the fingerboard (*sul tasto*), Bartók *pizzicati*, and left-hand *pizzicati* makes this variation extraordinary.

The theme is presented with broken chords transposed to F-sharp. The reason for the transposition is to have easier finger-patterns for consecutive chords. For intonation matters in the chords, the performer can practice *arco*, and various *pizzicato* techniques can be practiced without playing the theme. Consequently, the author suggests practicing this movement for the left and right hands separately. One other issue is the indicated left-hand *pizzicati* in some places; they are, however, not practical. The performer can easily play those *pizzicati* with the right hand. Other than the issues discussed above, this movement is a moving study. By playing this variation, the performer is exposed to various kinds of *pizzicato* techniques in an exciting way.

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<sup>45</sup> *Tremolando quasi chitarra*: playing *tremolo* in imitation of the guitar.

Indicated *con sordino*, the fourth variation is written as a waltz in 3/4 meter, and has a quarter-note indicated at M.M.=144. Monothematic in nature, the melodic structure of the refrain is hidden under quarter-notes in this waltz. Özdil creates an illusory atmosphere with unusual sound effects in this movement such as *sul ponticello-tremolo* in different dynamic ranges. This variation allows the performer to experiment with various speeds of *tremolo*.

The fifth variation is a lively finale in 4/4 meter, and has a quarter-note indicated at M.M.=138. In this finale movement, Özdil doubled the refrain theme with open strings with a *détaché* stroke and indicated *sul tallone* in *fortissimo* dynamic with the intention of delivering the boisterous nature of Turkish music. Various string sound-effect techniques are used such as *glissando* towards an unspecified note, harmonics played with *ponticello-tremolo*, and drumming the instrument.

As mentioned before, the refrain of the theme is also used in Turkish Art Music songs as a passing motive or as a refrain. Especially in this movement, she employs some sound effects, which remind the listener of a Turkish Art Music instrument, the *kanun*.<sup>46</sup> At the end of each refrain, Özdil inserts the *glissando possibile* marking for off-beats, which is a very characteristic use of the *kanun* in lively Turkish Art Music pieces. There are various meter changes but the lively character is present throughout the movement. This vivacious movement has a fascinating effect on the audience, and it is exciting to perform.

The *Variations on a theme of a Turkish Folk Theme* is an innovative study for a senior-level violist to be exposed to the various sound possibilities of the instrument. The main reward of this piece is the creativity of sound colors. With its charming character, this piece is also a fabulous choice to impress the audience, and ultimately deserves more performances by professional performers.

### **Ali Hoca (b. 1961)**

Known as a trombonist and conductor, Ali Hoca was born in Lefkoşa, in the Turkish Republic of Northern Cyprus. He played accordion, guitar and piano in his

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<sup>46</sup> See chapter I, Turkish Art Music, on page 5.

youth. At the age of fifteen, Hoca enrolled as a trombone major in the Ankara State Conservatory, and in 1979 he began to study composition with Nevit Kodallı (1924- ). After completing both the trombone and composition majors, he spent about two years working as a collaborative pianist in the Turkish Radio and Television Institution, and teaching harmony and counterpoint in the Music Education Faculty of Gazi University in Ankara. In 1988, he moved to İzmir, and became a member of the trombone section in the State Opera and Ballet of İzmir. Ali Hoca also served as the choir conductor of the same institution. Hoca's compositions reveal Turkish Art Music characteristics and he employed the *makam* and *usul* systems in some of his works. His musical expression is laconic and comprehensible with a lyrical approach. His friendship with Çetin Aydar, who was a pupil of Koral Çalgan, led him to write two pieces for viola. He wrote *Taksim ve Semai* for viola and piano in 2000, and *Oyun* for viola and orchestra in 2003. This author finds *Taksim ve Semai* suitable for an undergraduate level violist.

### **Taksim ve Semai**

Commissioned by Çetin Aydar, *Taksim ve Semai* was premiered at the Benedetto Marcello Conservatory, in Venice, on May 5, 2000 by Çetin Aydar and Şeniz Duru. Hoca composed this piece in the style of Turkish Art Music. Both *Taksim* and *Semai* are two instrumental genres of Turkish Art Music. Before the information about this particular piece is given, it is essential to discuss the authentic practices of *Taksim* and *Semai* in Turkish Art Music.

The term *Taksim* is first seen in Ottoman texts in early seventeenth century and its practice has developed in the Ottoman Empire different than other Middle East countries. In Ottoman (Turkish) performance practice, *Taksim* is an instrumental, non-metrical genre, and it is improvisatory. *Taksim* is generally performed as a transitional instrumental interlude between a singer's breaks in order to modulate to the *makam* of the next piece in Turkish Art Music concerts. While one performer plays the *Taksim*, other instruments hold a drone, most commonly the dominant or the tonic of the progressing *makam* at that moment. The soloistic nature of the *Taksim* allows the performers to show off their improvisation skills.

*Semai* on the other hand, is a common genre in triple meter (usually in 6/4 or 3/4) and is used in various vocal and instrumental pieces of Turkish Art Music. In general,

*Semai* is often described as light and gay. There are many kinds of *Semai* and in this particular piece Hoca employed *Saz Semaisi* (Instrumental *Semai*). Like *Taksim* in Turkish Art Music concerts, the *Saz Semaisi* is usually performed as an interlude between a singer's breaks and it traditionally has a lively character.

Ali Hoca exemplifies these two Turkish Art Music instrumental genres in a short piece for viola and piano. The introduction, *Taksim*, is written in a non-metrical style and it naturally has an improvisatory character, while the *Semai* has a dance-like spirit. Although the composer used reminiscent themes of Turkish Art Music, he does not employ any particular *makam* in this piece.

At the beginning, the viola presents the melody while the piano holds drone chords. The viola part is not metered as in authentic practice, yet the piano part is metered, in 4/4 meter. The *Taksim* is divided into short sections by using dashes for the desired phrasing. The rhythmic vocabulary is straightforward, and some rhythmic gestures such as tied-over triplets followed by sixteenth-notes or double-dotted-eighth-note followed by thirty-second-note figures make the music attractive. The cadenza-like nature of this work allows the performer free expression and creative interpretation within the Turkish Art Music style.

Marked in 3/4 meter, *Semai* is in ternary form with a solo piano introduction at the beginning. The viola enters with a light-hearted principal theme, which is repeated several times in different tonal centers throughout the piece. The rhythmic structure is uncomplicated for both parts. Trilled figures and grace notes are interesting additions to the rhythmic gestures. From the ensemble point of view, instead of two voices blending together, either one voice accompanies the other, or a conversational texture pervades with question-answer phrases. In summary, the *Semai* has elegant and delightful melodies just as in the authentic practice of Turkish Art Music.

### **Performance Issues**

*Taksim ve Semai* is an easy work in terms of viola technique, and it is well suited for a freshman-level violist who needs to develop musical phrasing and ensemble playing skills. In general, one voice either accompanies the other, or a conversational texture is present, by which a young player can easily make a distinction between the melody and

the accompaniment. It is a pleasant study to familiarize the student with collaborative playing and oriental melodies.

The left-hand technique is straightforward and rarely exceeds the third position. Due to the modal nature of the work, the melodic line should be emphasized. However, for a Western classical music performer, the intervallic structure is unusual with pentatonic scales consisting of augmented seconds. As a consequence, the string instrument performer would be unfamiliar with the resulting finger patterns. Putting comfortable fingerings onto these passages will enable the performer to bring out the desired joyous interpretation without any strain.

*Taksim ve Semai* is a wonderful addition to the viola repertoire as it presents Turkish Art Music, and it is well suited for a freshman or higher-level violist who is interested in oriental music styles.

### **Mehmet Okonşar (b.1961)**

Renowned pianist and composer Mehmet Okonşar started his musical education at the Ankara State Conservatory, where he studied composition with Necil Kazım Akses and piano with Nimet Karatekin. He continued his musical education at the Royal Conservatory of Brussels, Belgium, graduating in 1989. He has won numerous competitions, and has received many awards both as a pianist and as a composer in Europe and in the United States. Currently, he holds the position as a soloist with the State Symphony Orchestra of İzmir, and he also teaches piano and composition in various conservatories in Turkey.

### **Ahmet Taner Kışlalı'nın Anısına<sup>47</sup>**

This piece was commissioned by violist Safinaz Olcay in 2003 for the memorial concert honoring Ahmet Taner Kışlalı, a political scientist, author, and columnist, who was assassinated by Islamic militants in 1999. Written for viola and piano, this piece was premiered in the Presidential Symphony Orchestra Concert Hall by violist Safinaz Olcay and pianist Mehmet Okonşar in January, 2004.

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<sup>47</sup> In memory of Ahmet Taner Kışlalı.

This interesting and well-constructed piece takes about five minutes to perform. Although it was written as a ceremonial piece for a significant political figure, the nature of the music is far from being a political statement or a lament. It is instead a collection of various scenes of his life, which makes it more approachable for performers as a concert-piece.

This is a short, one movement work for viola and piano, consisting of non-repeated, contrasting sections in a slow-fast-slow pattern. The usage of syncopations and jazzy effects make the melodic and rhythmic content attractive. The score is clearly marked by the composer in terms of tempo changes with metronome numbers, character indications and bowings. The most significant feature of this work is the idiomatic viola writing. The indicated bowings and fingerings are comfortable for the performer and the viola can sing in its natural register.

### **Performance Issues**

This piece is musically and technically rewarding for a sophomore- or higher-level violist. This work is a fine example of a piece that exposes a young player to various string techniques. Okonşar employs several sound effects such as *pizzicato*, *glissando*, artificial harmonics, and natural harmonics. Also some double-stops, predominantly in perfect fourths or perfect fifths and octaves, build up the left-hand technique.

Because of the nostalgic nature of this work, it is essential to bring out character changes with the idea of evocations from the past. Tempo changes are led either by the violist or pianist, by which most of ensemble problems are eliminated. However, extended usage of syncopation in both parts can be challenging. Consequently, this piece may require more rehearsals than usual.

*Ahmet Taner Kışlalı'nın Anısına* can be performed in a recital by sophomore-level violists. Although it was written for a tragic occasion, the music does not emphasize sorrow; instead, it delivers pleasant memories of a loved one in various character settings with lively melodies.

## Semih Korucu (b. 1965)

Born in Ankara, Korucu started his first serious compositional education in 1985, at the Hacettepe University Ankara State Conservatory with Nevit Kodallı. After two years, he went to Istanbul to work with another composer, Cengiz Tanç at the Mimar Sinan University Conservatory in Istanbul, where he also took piano and violin lessons. In 1995, he was one of the Turkish finalists in British Petroleum's "Young Composers in Leipzig" competition. Korucu is currently teaching in the Mersin University State Conservatory. Korucu's works deliver colorful sounds with expanded modality.

### **Empathy**

Empathy consists of three short and pleasant pieces for viola and piano. Korucu did not have any particular instrument in mind during the compositional period and these pieces have been transcribed to and performed in various instrumentations including viola and piano. The final movement of the Empathy was premiered by violist Çetin Aydar and pianist Şeniz Duru. This author finds the first and the third movements of Empathy appropriate for a freshman-level violist.

Written in impressionistic style, *Empathy I* is in 3/8 meter. The piece starts with an illusory solo piano introduction, which is accompanied by the viola after eight measures. The viola accompanies the theme with ascending and descending *glissandi*. In this movement the music is dreamlike with legato bowings and it is monothematic. The viola technique is simple without exceeding the fourth position.

*Empathy III* is in A-B-A ternary form in 3/4 meter and it consists of sentimental outer sections and a lively middle section. The viola presents an eight-measure introduction, and then the piano has the melody with the viola as accompaniment. In general, the texture of the piece is conversational. The rhythmic grammar is straightforward with quarter, eighth-note and triplet thirty-second-note figures. The left-hand technique is undemanding without exceeding the fourth position. Descending thirty-second-note fragments create an attractive effect.

*Empathy* is a delightful addition to the viola repertoire. Musically fulfilling for a freshman-level violist, the first and third movements of *Empathy* can also be performed as a comfortable piece by higher-level violists as program fillers in a recital.

## İpek Mine Altinel (b. 1966)

Known as a harpist and composer, Altinel enrolled in the harp department of the Istanbul State Conservatory under the guidance of Sevin Berk at the age of eleven. Starting in 1981, she studied composition with Adnan Saygun, Erçivan Saydam, İlhan Usmanbaş, and Cevad Memduh Altar. In 1986, she went to the Geneva Conservatory in Switzerland, where she studied harp with Meyer Eisenhoffer. Currently she is a faculty member at the Mimar Sinan University Conservatory in Istanbul, where she teaches solfège and coaches chamber music, and where she plays as guest harpist in the State Symphony Orchestra of Istanbul.

Being an instrumental composer, Altinel is best-known for *Prelude* for string ensemble (1988), String Quartet (1989), and a harp concerto, *Music for Harp and Orchestra*, (1991). She also composed *Duo for Violin and Viola* and *Viola İçin Müzik*<sup>48</sup> (2000) for solo viola.

### Viola İçin Müzik

Composed in 2000, *Viola İçin Müzik* was commissioned by the renowned soloist Ruşen Güneş, who premiered this work in a recital, titled “Viola and Turkish Composers”. This work has not been published, and Altinel holds the copyright of her pieces and no official sound recording has been released.

During the compositional period, Altinel examined several famous viola works, and at the bottom of the last page, she inserts “to Britten, Hindemith, Saygun, Reger, and Walton from İpek Mine Altinel”.<sup>49</sup> Altinel obviously inserted the reminiscent fragments of Benjamin Britten’s *Lachrymae*, the second movement of William Walton’s *Viola Concerto*, and the fourth movement (*Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache*) of Hindemith Solo Sonata Op. 25, No.1. She also used the melodic and rhythmic materials of Max Reger’s Solo Suites, and the second movement of Ahmet Adnan Saygun’s *Concerto*, Op. 59, yet in a less transparent manner.

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<sup>48</sup> Music for viola.

<sup>49</sup> Britten, Hindemith, Saygun, *Regerve Walton’a İpek Mine Altinel’den*. İpek Mine Altinel, *Viola için Muzik*, computer printout.

*Viola İçin Müzik* is a short, one-movement piece consisting of four distinctive sections followed by a coda. The first section is in 4/4 meter and has a quarter-note indicated at M.M.=72. The piece starts with a slow, choral-like introduction. The performer is required to play the C string as a drone while also playing on the G string. In this section, she reveals a hint of Solo Suite, No. 1 by Reger, with melodic lines and double stops in sixth intervals. The second section is in a vivacious character and starts in 10/8 meter, which is also called *Türk Aksağı* (Turkish Lame) rhythmic character (see Chapter 1). A variety of meter changes including 14/8, 10/8, 7/8 and 5/8 is noticeable and indicated accents create various subdivisions within the metric structure. This section is inspired by the second movement of Saygun Concerto for Viola, Op. 59. After a general pause, the third section starts with the theme from *Lachrymae* by Britten. In this *Adagio* segment, the principal intervallic structure of Britten's *Lachrymae* (C-E-flat-A-flat-G) is presented in harmonics. The following section is an *Allegro* and the basic rhythmic structure references the second movement of the William Walton Viola Concerto. She creates cool, jazzy effects in this section. Increasing the tension with the *accelerando*, the fourth section comes to the end with fast, constant sixteenth notes, which is quoted from the fourth movement (*Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache*) of the Solo Sonata, Op. 25, No. 1 by Hindemith. Altinel retrieves the introduction material for the coda, and *Viola İçin Music* ends serenely with the same choral-like theme.

### **Performance Issues**

This is a short, enjoyable piece for a technically advanced sophomore- or higher-level violist and it gives the satisfaction of significant viola repertoire pieces because of the quotes without requiring superior technical ability. Some of the technical aspects of this piece are dynamics, bow distribution, familiarity with harmonics, and double-stops.

The left hand-technique is simple and straightforward in general. There are no big leaps or uncomfortable double stops. As mentioned previously, the whole third section consists of natural and artificial harmonics, which is a great study for the left hand, and to become acquainted with playing and understanding natural harmonics.

Double-stops at the beginning of this piece are constructive for the left-hand technique. While holding the C string, the melody reaches A on the G string in fifth

position, which is not high in terms of the left hand. However, high positions on the G string will potentially sound forced and gloomy compared to the brightness of an open string. In this case, bow pressure should be measured carefully. The G string should be emphasized more than the C string, which can be managed with well-balanced arm pressure.

This work is also constructive for the right hand in terms of delivering various dynamics. Since every section exhibits a different work and style, the bow strokes change accordingly. Although there are pauses between sections, creating a soft and warm sound can be difficult after playing heavy sections. A wide range of dynamics such as *pianississimo*, *fortissimo*, and also *fortepiano* and *sforzando* markings make the music more interesting. Exaggerating the dynamics induces an effective performance, which can be obtained by using well-balanced bow distribution.

*Viola İçin Müzik* is a satisfying work from a student's point of view. Most young violists are not technically advanced enough to play Britten's *Lachrymae*, or the second movement of Walton's Viola Concerto, or Hindemith's Solo Sonata, Op. 25 No.1. Besides, they might not have access to an accompanist. Without extraordinary technical demands, this work gives them a chance to play some well-known viola themes without exceeding five minutes. *Viola İçin Müzik* is a pleasant, short piece for technically comfortable sophomore-level viola students.

### **Ali Özkan Manav (b. 1967)**

Born in Mersin, Manav started studying music with private piano lessons at the age of thirteen, and he composed his first piece a year later. In 1984, he enrolled at the Mimar Sinan University Conservatory in Istanbul, where he studied composition with Adnan Saygun, Erçivan Saydam and İlhan Usmanbaş. After receiving a master's degree from the same institution, he went to Boston University for his doctoral degree in composition and he studied with Lukas Foss and Marjorie Merryman there.

Several of his compositions received honors and awards. In his compositions, he was influenced by Saygun's modal writing along with Bartók's and Stravinsky's writing

styles. Later he experimented with aleatoric writing and minimalism in his works, two of which are *Andante Lugubre* for orchestra and *Partita* for solo viola.

### **Partita**

Between 1991 and 1992, Manav composed the *Partita* in his student years in Istanbul while he was examining string quartets by Bartók and Saygun and the *Partita* by Usmanbaş. At that time, Manav was experimenting with modal and minimalist writing styles. Manav includes a helpful introduction to *Partita*, in which he explains the twelve-tone row of the fourth movement and the use of microtones. This introduction is helpful to the performer. He also states that he followed the model of Johann Sebastian Bach's *Partita* works, and named the movements in a similar way: I-*Andante* "Preludio", II-*Con fuoco* "Courrante", III-*Adagio Mesto* "Aria", IV-*Allegretto* "Menuet", V-*Presto Possible* "Gigue".

In 1998, Ruşen Güneş performed the first, second and fourth movements of this work in Berlin. *Partita* is highly effective and a fabulous piece. However, considering the fact that Manav did not have any string instrument training, the *Partita* is technically awkward for a string instrument. Later, in 2003, Manav revised the third and the fourth movements with Nuri Iyicil, a violin instructor at the Mimar Sinan University Conservatory, yet some movements are still not idiomatic to the viola technique. The second movement is filled with uncomfortable double-stops and the lyrical third movement requires awkward left-hand *pizzicati*. However, the final movement, *Presto Possible*, is a great example of a minimalist style writing making it desirable for those who are interested in the minimalist approach. Yet again, this movement is difficult as it approximately six minutes long and it consists of *détaché* sixteenth notes with puzzling finger patterns, all of which is hard to endure for a long time in a fast tempo in a performance by a young performer. These movements are alluring and highly effective from the audience's point of view; however, they are problematic to actually be played by undergraduate student. Consequently, only the first and the fourth movements will be discussed in this treatise. These movements are musically rewarding, and technically challenging for a senior-level violist who enjoys Twentieth-century writing styles and wishes to become more familiar with them.

## **I-Andante**

Written in 4/4 meter, the first movement has a quarter-note indicated at M.M.=54, and it is approximately six minutes long. The viola starts with a *forte* chord on open strings (C-G-D-A). The principal melody is sentimental with adjacent chromatic intervals. Manav's highly colorful intervallic grammar is significant throughout the piece. Microtones are also presented repetitively on adjacent intervals. The expressive character of the main theme progresses into an unbridled, ferocious character with louder dynamics and faster passages in the middle section. After the middle section, the principal theme reappears, but this time the viola is indicated *con sordino*. Finally, the first movement ends in a calm atmosphere.

In this movement, the rhythmic language is complex. Various rhythmic motives such as triplets, quintuplets, septuplets sometimes appear in their whole value, or sometimes tied to the next figure or with dotted figures, which create a feeling of free-pulsation. Furthermore, in the middle of the piece, the music reaches to *tremolo* by increasing the speed of the rhythmic values, which is very effective.

The first movement of *Partita* by Manav is a fine study to expose talented young violists to various string techniques such as harmonics, *portamento*, microtones, and *tremolo*. The left-hand technique is challenging with high positions on the A string, unusual finger patterns, and double stops. In measure 55, it is indicated to play the melody on the D string in seventh position while holding C<sup>2</sup> on the A string. As one can assume, it is hard to accomplish. In order to have a secure performance, this author suggests omitting the note C<sup>2</sup>, and playing the melody on the A string instead of on the D string. Another left hand issue is the usage of quartertones, which requires special attention. Practicing these notes with the tuner is the easiest solution.

## **IV- Allegretto**

In this movement, Manav stylized the twelve-tone writing style in the traditional *Menuet* fashion with sparkling colors. The tone row is G, C, B, F, F-sharp, E, D, B-flat, D-flat, E-flat, A-flat, and A, with the inversion. *Uşak makamı* in measures 23-26, and *Kürdi makamı* in measures 36-37 slightly appear, yet the music is not necessarily in the style of Turkish Art Music. Due to the nature of the piece and the ineffective usage of these *makams*, this feature is not discussed in this treatise.

This dance-like movement is in 3/4 meter, and a quarter-note is indicated at M.M.= 116-120. Without exceeding three minutes, it is in the classical era ‘sonata minuet’ structure with Menuet-Trio-Menuet, ternary form. The music is very pleasant and melodious considering it is a twelve-tone piece. Following the traditional style, section A is in a witty character with abrupt dynamic changes. The repeated middle section consists of arpeggiated triplet figures in *piano* dynamic, which is irregularly interrupted by *sforzandi*.

The viola technique in the fourth movement is quite straightforward compared to the first movement except for the middle section. In the middle section, unusual finger patterns and string crossings make this piece challenging. Various sound effects such as *col legno*, *pizzicato*, and *glissando* make this piece inspiring.

In summary, the first and fourth movements of the *Partita* by Manav are beneficial for a senior-level student who would like to be familiar with Twentieth-century writing styles. It is technically challenging and musically fulfilling for a young performer with its unusual sound effects. From the audience’s point of view, *Partita* by Manav is a captivating piece and is a wonderful addition to the Twentieth-century viola repertoire, and it deserves more performances.

### Summary

Most of the selected works in this chapter are appropriate for freshman or sophomore-level violists. The contribution of violist/composer Nejat Başımeşler is significant with his idiomatic writing. On the other hand, works by Sıdıka Özdil and Ali Özkan Manav are technically demanding, yet fabulous pieces to perform. The viola works in this chapter can be categorized in the following: 1) for freshman-level, *Armağan I*, *Für Ezgi*, and *Morceau 02* by Başımeşler; *Taksim ve Semai* by Ali Hoca; *Empathy I-III* by Semih Korucu; 2) for sophomore-level, *Armağan II*, and *Elégie* by Başımeşler; *Ahmet Taner Kışlalı’nın Anısına* by Mehmet Okonşar; and *Viola İçin Müzik* by Altinel; 3) for junior-level, *Armağan III* by Başımeşler; and finally 4) for senior-level, *Variations on a Theme of a Turkish Folk Tune* by Özdil; and the first and the fourth movements of *Partita* by Manav. The viola works discussed in this chapter provide wonderful choices for students as well as for professional violists.

**APPENDIX A**  
**VIOLA WORKS CATEGORIZED BY DIFFICULTY**

<b><u>Level</u></b>	<b><u>Composer</u></b>	<b><u>Piece</u></b>	<b><u>Page</u></b>
<b>Freshman</b>	Ekrem Zeki Ün	<i>Yudumluk</i>	20
	Ertuğrul Oğuz Fırat	<i>Sonatçık Op.11</i>	38
	Nejat Başeğmezler	<i>Armağan I</i>	57
		<i>Für Ezgi (Ezgi İçin)</i>	60
		<i>Morceau 02</i>	63
	Ali Hoca	<i>Taksim ve Semai</i>	70
	Semih Korucu	<i>Empathy</i>	75
<b>Sophomore</b>	Yalçın Tura	Sonata for viola and piano	48
	Nejat Başeğmezler	<i>Armağan II</i>	58
	Nejat Başeğmezler	<i>Elégie</i>	61
	Mehmet Okonşar	<i>Ahmet Taner Kışlalı'nın Anısına</i>	73
	Necil Kazım Akses	<i>Acıklı Ezgi</i>	24
	İpek Mine Altınel	<i>Viola İçin Müzik</i>	76
<b>Junior</b>	Ertuğrul Oğuz Fırat	<i>Küçük Parçalar Op.12</i>	40
	Herman Özkalfayan	<i>Notturmo Elegiaco</i>	42
		<i>Monologo Op. 8</i>	44
		Yalçın Tura	Concerto for vla. & orch.
	Nejat Başeğmezler	<i>Armağan III</i>	58
	Babür Tongur	Sonata for viola and piano	64
	<b>Senior</b>	Ahmed Adnan Saygun	Concerto for vla & orch. Op. 59
Necil Kazım Akses		Concerto for vla & orch.	19
		<i>Capriccio</i>	22
		İlhan Usmanbaş	<i>Viola ve Piano İçin</i>
		<i>Partita</i>	35
İlhan Baran		<i>Bir Bölümlü Sonatina</i>	46
Sıdıka Özdil		<i>Variations on a Theme of a Turkish Folk Tune</i>	68
Ali Özkan Manav		<i>Partita I-IV</i>	79

**APPENDIX B**  
**TURKISH COMPOSERS BY ALPHABETICAL ORDER AND THEIR WORKS**

Akses, Necil Kazım (1908-1999)	Concerto for viola and orchestra <i>Capriccio</i> <i>Acıklı Ezgi</i>
Altınel, Mine (b.1960)	<i>Viola İçin Müzik</i>
Baran, İlhan (b.1934)	<i>Bir Bölümlü Sonatina</i>
Başeğmezler, Nejat (b.1950)	<i>Armağan I-II-III</i> <i>Für Ezgi</i> <i>Elégie</i> <i>Morceau 02</i>
Fırat, Ertuğrul Oğuz (b.1923)	<i>Sonatçık Op.11</i> <i>Küçük Parçalar Op. 12</i>
Hoca, Ali (b.1961)	<i>Taksim ve Semai</i>
Korucu, Semih (b.1965)	<i>Empathy I-III for viola and piano</i>
Okonşar, Mehmet (b.1961)	<i>Ahmet Taner Kışlalı'nın Anısına</i>
Özdil Sıdıka (b.1960)	<i>Variations on a theme of a Turkish Folk Tune</i>
Özkalfayan, Herman (b.1932)	<i>Notturmo Elegiaco</i> <i>Monologo Op. 8</i>
Saygun, Ahmet Adnan (1907-1991)	Concerto for viola and orchestra Op. 59
Tongur, Babür (b.1955)	Sonata for viola and piano
Usmanbaş, İlhan (b.1921)	<i>Partita for solo viola</i> <i>Viola ve Piano İçin</i>
Ün, Ekrem Zeki (1910-1987)	<i>Yudumluk</i>

**APPENDIX C**  
**RECOMMENDED VIOLA WORKS**

The author includes this list to acknowledge the artistic merit of this works beyond the use for undergraduate students.

Adnan Saygun	Concerto for vla & orch. Op. 59	13
Necil Kazım Akses	Concerto for vla & orch.	29
	<i>Capriccio</i>	22
İlhan Usmanbaş	<i>Partita</i>	35
Sıdıka Özdil	<i>Variations on a Theme of a Turkish Folk Tune</i>	68
Ali Özkan Manav	<i>Partita</i>	79

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## BIOGRAPHICAL SKETCH

Evren Bilgenoğlu, the daughter of traditional Turkish music performers, was born on July 7, 1977, in Nazilli-Aydın, Turkey. Her musical studies began at the age of eight with piano lessons. She studied viola with Feza Gökmen at the Hacettepe University Ankara State Conservatory, where she received a Bachelor of Music degree (1998, *summa cum laude*) and Master of Music degree (2000, *summa cum laude*). Before coming to the United States, Ms. Bilgenoğlu held a principal viola position in the Hacettepe University Chamber Orchestra. She enrolled at Florida State University as a student of Dr. Pamela Ryan and a member of the Eppes Quartet, which was founded by Ellen Taffee Zwilich to specialize in contemporary music. Ms. Bilgenoğlu also worked with several violists in Europe and the United States in the summers of 1996-2004: Bruno Pasquear in France, Bruno Giuranna in Italy, Tatiana Masurenko in Turkey, and Amy Brandfonbrener in the United States.

As a devoted chamber musician, she has given numerous performances as a member of the Eppes Quartet, FSU Baroque ensemble, and many other ensembles in North America, Europe, and Turkey. In October 2003 she made her debut in Carnegie Hall as a member of FSU New Music Ensemble. Ms. Bilgenoğlu also won the Music Teachers' National Association competition in Florida in the Young Artist division in strings.

An active orchestral musician, she served as a section and assistant principal violist in the Tallahassee (FL), Columbus (GA), and Valdosta (GA) Symphony Orchestras, as an assistant principal violist in the Northwest Florida Orchestra, and as a principal violist in the Sinfonia Gulf Coast Orchestra (FL). Ms. Bilgenoğlu taught majors and non-major violists in the fall, 2005 as a sabbatical replacement for Dr. Pamela Ryan at FSU. Around the same time, she performed in a recording of Schubert Guitar Quartets, a CD released by guitarist Stephen Mattingly, on Clear Note Publications. Ms. Bilgenoğlu currently serves as a staff member at the Hacettepe University Ankara State Conservatory, Turkey.