Dr. Emre Araci and His Concerto for Violin and Strings Op. 4 Bosphorus by Moonlight

Ayęegül G#ray
FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

DR. EMRE ARACI AND HIS CONCERTO FOR VIOLIN AND STRINGS OP. 4
BOSPHORUS BY MOONLIGHT

By
AYŞEGÜL GİRAY

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

Degree Awarded
Spring Semester, 2014
Ayşe Gül Giray defended this treatise on February 25, 2014.

The members of the supervisory committee were:

Eliot Chapo
Professor Directing Treatise

Dr. Anne Coldiron
University Representative

Melanie Punter
Committee Member

Bruce Holzman
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.
ACKNOWLEDGEMENTS

I would like to thank the following committee members for encouraging, motivating, and helping me to complete my academic treatise: Professor Melanie Punter, Professor Bruce Holzman, Professor Anne Coldiron, and especially Professor Eliot Chapo, who taught me with care and patience, shared his valuable knowledge with me, and is a model to me as a person, musician and violinist.

I would like to thank Dr Emre Aracı for allowing me to research about him and his works, to share his documents and to use his music for my treatise. He always motivated me with his kind words.

I could not have completed this treatise without the help of my editors: my dear sister in law, Wendy McGraw Giray, my dear brother Dr. Selim Giray, my dear friend Allen McGraw, lovely Mrs. Chapo, and FSU Writing Center staff. It was difficult for an international student like me to write an academic paper without knowing the technicalities of the language.

I am also indebted to all of the professors who have taught me and worked with me here at the Florida State University.

I would like to thank the FSU Warren D. Allen Music Library staff, Mrs. Sara Nodine and Mr. Patrick Fulton, who have assisted me in fair use in my treatise.

I would like to thank my motivation group, which includes Mrs. Emily Jensenius, Dr. Sally Barton Hernandez, Ms. Jennifer Morgan, and Ms. Colleen Manseau.

I would like to thank Family Chapo. They gave me the feeling that I am a member of their family.
And most importantly, I would like to thank all of my family: my father, Necati Giray; my mother, Halide Giray, who will always be in my thoughts, my lovely sister-in-law, Wendy McGraw Giray, my wonderful niece, Sara-Pelin Giray, and especially my dear brother, Dr. Selim Giray, whose effort made it possible for me to complete my study.
TABLE OF CONTENTS

List of Figures ................................................................................................................................ vi
Abstract ......................................................................................................................................... vii
INTRODUCTION ...........................................................................................................................1
CHAPTER 1 ARACI’S BIOGRAPHY ...........................................................................................2
   Life.......................................................................................................................................2
   Works.......................................................................................................................................6
   Interview with Dr. Aracı....................................................................................................20
CHAPTER 2 CONCERTO FOR VIOLIN AND STRING ORCHESTRA OP.4 BOSPHORUS BY
   MOONLIGHT ................................................................................................................................ 30
   Background of Bosphorus by Moonlight ...........................................................................30
   First Movement ..................................................................................................................32
   Second Movement .............................................................................................................33
   Third Movement ................................................................................................................34
CHAPTER 3 EDITING OF THE SOLO VIOLIN PART .............................................................36
   Fingering and Bowing Suggestions ...................................................................................36
   Practice Techniques ...........................................................................................................43
CONCLUSION ..............................................................................................................................45
APPENDIX ....................................................................................................................................46
   Copyright Permission Letter ..............................................................................................46
BIBLIOGRAPHY ..........................................................................................................................47
BIOGRAPHICAL SKETCH .........................................................................................................48
LIST OF FIGURES

1. Edinburg University String Orchestra’s 20th Anniversary Concert poster .................................3
2. Dr. Emre Aracı photo by Strode Wagner ..........................................................................................5
3. Poster of the ballet, Murad V ...........................................................................................................18
4. Murad V ballet. Real and imaginary Sultan Murad ......................................................................19
5. Murad V ballet ..................................................................................................................................19
6. Murad V ballet Act 2 scene 1 .............................................................................................................19
7. Satellite picture of Bosphorus ........................................................................................................30
8. Example for rhythmical structural measures 32–33 and measures 36–38 .................................32
9. Violin concerto, first page of first movement, fingering and bowing suggestions ...................37
10. Violin concerto, second page of first movement, fingering and bowing suggestions ..........38
11. Violin concerto, first page of second movement, fingering and bowing suggestions ............39
12. Violin concerto, second page of second movement, fingering and bowing suggestions .......40
13. Violin concerto, first page of third movement, fingering and bowing suggestions ...............41
14. Violin concerto, second page of third movement, fingering and bowing suggestions ..........42
ABSTRACT

Dr. Emre Aracı is a notable Turkish composer, music historian, and conductor. The European musical practice of the Ottoman court is his academic focus. He discovered numerous compositions, which were written in the 19th century European style by several Ottoman sultans. Dr. Aracı’s body of works encompasses musical compositions, books, articles, and lectures. One of his most celebrated compositions is his violin concerto, *Bosphorus by Moonlight*. In this treatise, his violin concerto is examined and edited, with some practice and performance suggestions offered especially for those unfamiliar with the Turkish idiom. Additionally, there is an interview with the composer.

Dr. Emre Aracı regularly attended the Istanbul State Symphony Orchestra’s (IDSO) concerts in the 1980’s. During my tenure as a violinist with the IDSO I first noticed his composition while in the office of Dr. Selim Giray at Pittsburg State University. It was the first time that I was introduced to his violin concerto. As a musician who lives abroad, I felt deep nostalgia with his emotional melodies as I played the piece and started to practice the concerto. Next year Dr. Aracı was invited to the Pittsburg State University to give a concert and a lecture on Ottoman Music on April 8th 2010 in the McCray Recital Hall. It was my honor to meet and play with him as concertmistress of the Pittsburg State University String Orchestra under his direction. During our rehearsals I saw a very exacting musician. Backstage, just prior to the concert, he showed me a subscription ticket of the IDSO that he took out from his jacket pocket. He has kept his ticket as he was a young concertgoer to remember his dreams to become a musician, which he shared with me. On January 8th, 2012, at the Carnegie Hall, Dr. Selim Giray performed the composer’s own violin and piano transcription of this concerto. At this recital, I had the chance to ask his permission to write about him and his violin concerto for my doctoral
treatise at the Florida State University College of Music, which he granted with his usual
modesty.
INTRODUCTION

The European musical practice in the Ottoman court was forgotten after the establishment of the Turkish Republic (1923). The new formation of the country was focused on the modern world, and turned its face to the west. In order to resurrect the Turkish identity, it was necessary to forget the Ottoman influence. The last Ottoman sultan family was exiled and the modern Turkish Republic changed rapidly with the direction of its founder Mustafa Kemal Atatürk (1881-1938). Atatürk’s reforms were a series of social, political, legal, cultural, and economic policies, which shaped modern Turkey. Atatürk commissioned the musicians to build new orchestras, operas, ballets, and conservatories in Turkey. The first two composers of the young nation, Ahmed Adnan Saygun (1907-1991) and Cemal Reşit Rey (1904-1985), worked relentlessly to develop modern Turkish music. Alongside Saygun and Rey, three additional composers formed the Turkish Five. They started to compose polyphonic music which was different than traditional monophonic Turkish music. Conversely, Dr. Emre Aracı (b.1968) as a musician and music historian focused his research on the European musical practice in the Ottoman court, and discovered many unknown or forgotten compositions from Ottoman sultans. He arranged some of those compositions for string orchestra; in addition he composed original works. One of his most significant compositions is his violin concerto Op.4 *Bosphorus by Moonlight.*
CHAPTER 1
ARACI’S BIOGRAPHY

Life

Dr. Emre Aracı was born December 22nd, 1968 in Ankara, Turkey. He took piano, composition, and conducting lessons in Istanbul. He began his studies at Istanbul University’s Department of English Language and Literature; he went to London to study music at Kingsway College. Dr. Aracı played viola in the London School’s Symphony Orchestra. He studied music at the University of Edinburgh and completed his BMus (Hons.) in 1994, and his PhD in 1999. The subject of his thesis was the life and works of one of the most important Turkish composers and the members of the Turkish Five, Ahmed Adnan Saygun. His first book, Ahmed Adnan Saygun- Doğu Batı Arası Müzik Köprüsü [Ahmed Adnan Saygun-Musical Bridge between East and West], was published by Yapı Kredi Yayınları (YKY), in 1999. During his studies, he founded the Edinburgh University String Orchestra in October 1991, and conducted the Orchestra for five years. This orchestra continues weekly rehearsals and gives concerts to this day under the direction of young conductors. Upon Dr. Aracı’s graduation, a student committee of the Edinburgh University String Orchestra decided to honor him by naming a composition prize after him: Emre Aracı Composition Prize for promising young composers. A selected faculty of the Edinburgh University decides who receives the prize.¹ The Orchestra celebrated its 20th year, June 2012 with a special concert where Dr. Aracı was one of the conductors.²

² Emre Aracı, “Edinburg’un Reid Konser Salonu’nda @0.Yıl, Andante, August 2012, 36-40.
Figure 1. Edinburg University String Orchestra’s 20th Anniversary Concert poster. “Edinburgh’un Reid Konser Salonu’nda 20 Yılı”, Andante, July-August 2012, issue: 71. Reprinted with Dr. Araci’s permission.
Dr. Aracı focused on the European music practice in the Ottoman palace and researched at the University of Cambridge’s Skilliter Centre for Ottoman Studies between 1999 and 2001. In the same years he lectured on music, history, and Turkish literature at the Sawston Hall Turkish International Lycee. Dr. Aracı is an active lecturer and performer at prestigious venues as New York University, the British Museum, the Royal Academy of Arts in London, and Turkish Embassies. Dr. Aracı writes for many different magazines such as The Musical Times, The Court Historian, Andante, International Piano, Cornucopia, Orkestra, Milliyet Sanat, Cumhuriyet Dergi, Toplumsal Tarih, Antik Dekor, and many others. As well as The Edinburgh String Orchestra, he conducts the Presidential Orchestra of Ankara ( Cumhurbaşkanlığı Senfoni Orkestrası ), the Istanbul State Symphony Orchestra ( İstanbul Devlet Senfoni Orkestrası ), the Istanbul Chamber Orchestra ( İstanbul Oda Orkestrası ), Borusan Chamber Orchestra ( Borusan Oda Orkestrası ), and Aşkın Ensemble. He wrote the libretto of the ballet Murad V and contributed as an arranger. He is author of five books and over 100 articles.

In conclusion, Dr. Emre Aracı is a very important researcher, composer and conductor. As a researcher he brings many unknown compositions to life. His original compositions offer rich melodic and rhythmic material. He uses traditional Turkish motives and melodies in his works. His books are an important resource for anyone who is interested in Ahmed Adnan Saygun, music life in 19th century Ottoman court, musical characteristics of the Ottoman sultans, and today’s musical scene in Turkey and Turkish musicians around the world. As a Turkish and British citizen, Dr. Emre Aracı lives in Kent, England, where continues his Turco-European historical music research.
Figure 2. Dr. Emre Aracı
Photo by Strode Wagner
Printed with Dr. Aracı’s permission.
Dr. Emre Aracı focused on European musical practice in the Ottoman court. His interests are not only the European music culture in the 19th-century Ottoman court, but also the 18th-century Ottoman military band’s (*mehter*) influence on European music. In one of his television interviews, Dr. Aracı says that his interest in Ottoman–European music started while he was attending the university and was researching one of the most important composers of the Turkish Republic, Ahmed Adnan Saygun. He realized that Saygun was born in the Ottoman Empire period and took his first music lessons in Izmir; thus, Dr. Aracı became curious about European music in the 19th-century Ottoman Empire. He combined his interest in his culture and classical European music, and started an in-depth research on cross-cultural influences between Turkish and European music.

Dr. Aracı’s first book was based on his doctoral thesis: *Ahmed Adnan Saygun; Doğu Batı Arası Müzik Köprüsü* [*Ahmed Adnan Saygun: Musical Bridge between East and West*], 1999. This book is a comprehensive and significant source and it encompasses the biography and complete works of Saygun.

In 2006 Dr. Aracı published his second book, titled *Donizetti Pasha-Osmanlı Sarayının Italian Mastosu* [*Master of Music to the Ottoman Sultans*] about Giuseppe Donizetti (1788-1856) the renowned opera composer Gaetano Donizetti’s (1797-1848) brother. Donizetti Paşa remained in charge of the Ottoman military band, *mehter* for 28 years, until his death in 1856 in Istanbul.

---

3 Cosmos Media, "Portreler" *Emre Aracı* interviewed by Hasan Doğan [https://www.youtube.com/watch?v=IJP0pbn60nw](https://www.youtube.com/watch?v=IJP0pbn60nw) [accessed February 6, 2014].
He wrote a third book, titled *Naum Tiyatrosu: 19. Yüzyıl İstanbul’unun İtalyan Operası* [Naum Theatre-Istanbul’s 19th-century Italian Opera] in 2010. Dr.Araç conducted a thorough, international research for his book, which covers not only the history of Naum Theater, but also its audience, artists’ profiles, the opera repertoire, varieties, scandals, and balls in the theater.

He wrote his fourth book in 2011, which comprises a selection of his articles, *Kayıp Seslerin İzinde* [In Search of Lost Sounds]. The articles are presented under four main categories.

1) Travels, Cities, Concerts, Recordings, and Discoveries

2) About Ottoman’s Polyphonic Music

3) Portraits, Conversations

4) About Adnan Saygun

His fifth book was published in 2013 under the title *Yusuf Agâh Efendi 18. Yüzyıl Londrası’nda İlk Türk Büyükelçi* [Yusuf Agâh Efendi the first Turkish Ambassador in 18th century London]. Yusuf Agâh Efendi (1744-1824) arrived in London as the first permanent Ottoman Ambassador in 1793. In this book, Dr. Aracı traces the steps of Yusuf Agâh Efendi in 18th century London, where he attends a mosaic of concerts, balls, dinners, and participates in many other cultural activities.  

The Ottoman Empire, from 1299 to 1923, was among the largest and longest lasting empires in history. After the dissolution of the Ottoman Empire, the members of the Imperial family were exiled. Dr. Aracı contacted some of those members and located numerous works composed by the Ottoman sultans. He arranged the compositions for the orchestra, and wrote a

---

ballet based on Sultan Murad V’s life. In the ballet, he used the Sultan’s original compositions as well as music written for the Sultan.

Dr. Aracı recorded four CDs in London and Prague: *European Music at the Ottoman Court* (Kalan, 2000), *War and Peace: Crimea 1853-56* (Kalan, 2002), *Bosphorus by Moonlight-Boğaziçi Mehtaplari’nda Sultan Portreleri* (Kalan, 2004), and *Istanbul to London* (Kalan, 2005). Warner Classics published the selections from the first two CDs under the title of *Invitation to the Seraglio* in 2005, and Brilliant Classics published the last two under the title of *Euro-Ottomania* in 2008. In the CD titled *Istanbul to London*, Dr. Aracı made the first recording of the *Inno Turco* by Luigi Arditi. This piece was written in honor of Sultan Abdul Aziz’s visit to England. The world premier was in July 1867 and was performed with a choir of 1600.

A List of Dr. Aracı’s CDs

1. *Osmanlı Saray’ında Avrupa Muzigi (European Music at the Ottoman Court)*, Kalan 2000.


A List of Dr. Aracı’s Books

Dr. Emre Aracı is the author of five books (all in Turkish).


2. **Donizetti Pasha-Osmanlı Sarayının İtalyan Mastrosu** (Donizetti Pasha-Master of Music to the Ottoman Sultans), 2006 Yapı Kredi Yayınları.


4. **Kayıp Seslerin İzinde** (In search of Lost Sounds), 2011 Yapı Kredi Yayınları.


A Chronological List of Dr. Aracı’s compositions

**Elegy for Erkel** (strings and timpani, 1993).

**Farwell to Haluk** (baritone and orchestra, 1994).

**Marche Funebre et Triomphale** (strings and percussion, 1995).

**Bosphorus by Moonlight** (violin concerto with strings orchestra), 1997.

**Turkish Ambassador’s Grand March** (strings), 1998.

**In Search of Lost Time, for the Golden Jubilee of Queen Elisabeth II** (large orchestra), 2002.
In Memoriam Lord Leighton (soprano and piano), 2002.

Idyllic Prague (baritone and piano), 2003.

Prelude alla Turca (solo piano), 2004.

A List of Dr. Aracı’s Articles and Lectures

Dr. Aracı contributes articles regularly to numerous academic journals and magazines such as The Musical Times, The Court Historian, Andante, International Piano, Cornucopia, Orkestra, Milliyet Sanat, Cumhuriyet Dergi, Toplumsal Tarih, Antik Dekor, among others. Through the years, he wrote over one hundred articles, lectured at the British Museum, the Royal Academy of Arts, New York University, University of Cambridge, University of Oxford, University of London, University of Edinburgh, Pittsburg State University, International University of Sarajevo, and University of Vienna. In addition, he performs concerts and presents lectures at Turkish Embassies and public concert halls.

A List of Dr. Aracı’s Articles

“Saygun ve Tippett” (Saygun and Tippett), Orkestra, September 1996.

“Adnan Saygun' u Hatırlarken” (Remembering Adnan Saygun), Orkestra, January 1997.


“Viktorya dönemi popüler müzik kültüründe Osmanlı temaları” (Ottoman themes in the Victorian popular music culture), Andante, October-November 2002 issue: 1.

“Adnan Saygun ve Yunus Emre” (Adnan Saygun and Yunus Emre), Andante, April-May 2003, issue: 4.


“Giuseppe Donizetti Osmanlı Sarayı'nda - Levanten bir hayat II” (The Life of Donizetti Pasha in Istanbul II), Andante, June-July 2003, issue: 5.


“İsmail Paşa, Verdi ve Saint-Saëns” (Concert with the Cairo Opera Orchestra), Andante, November-December 2006, issue: 25.


“Liszt'in öğrencisinin öğrencisiyle bir öğledensonra” (Liszt's Ottoman pupil: Francesco Della Sudda), Andante, March-April 2007, issue: 27.

“İskoçya'nın son grand maestrosu yaşama veda etti” (In memory of Gian Carlo Menotti), Andante, March-April 2007, issue: 27.

“Donizetti Paşa'yı Donizetti Tiyatrosu'nda anmak ve anlatmak” (Donizetti Pasha Memorial Concert at the Teatro Donizetti in Bergamo), Andante, February-March 2008, issue: 32.

“Ainola'da Sibelius'un ruhuna ulaşmak” (A visit to Ainola, the home of Sibelius), Andante, August-September 2008, issue: 35.

“Metin And - Gönlü Yüce Türk” (Remembering Metin And), Andante, October-November 2008, issue: 36.


“Haydn, Don Juan ve Greillenstein” (Haydn, Don Juan and Schloss Greillenstein), Andante, June-July 2009, issue: 40.
“Stancioff'un hatırladığı Maria Callas” (Maria Callas remembered by Nadia Stancioff), *Andante*, December 2009, issue: 42.


“Kansas'tan New York'a Türk müziğinin elçileri” (Ambassadors of Turkish music from Kansas to New York) *Andante*, May 2010, issue: 47.


“Maskenin arkasındaki adam Edward Elgar” (A visit to Elgar's birthplace), *Andante*, December 2010, issue: 53.

“Mozart ve Salzbur” (Mozart and Salzburg), *Andante*, February 2011, issue: 55.

“Brüksel'de Türk müziğinin izleri” (Traces of Turkish music in Brussels), *Andante*, July 2011, issue: 59.

“Sultan Reşad'ın Senfoni Orkestrası'ndan Münih'te Beethoven ve Wagner konserleri” (Beethoven and Wagner concerts given by the symphony orchestra of Sultan Reşad in Munich in 1918), *Andante*, October 2011, issue: 62.
“Alpler'in tepesinde Tannhäuser ve Lohengrin” (Recollections of a visit to Neuschwanstein), *Andante*, November 2011, issue: 63.

“Franz Liszt İstanbul'da” (Franz Liszt's visit to Istanbul and the court of Sultan Abdülmecid in 1847), *Andante*, December 2011, issue: 64.


“Puccini ile Milano'da bir sabah kahvesi” (Morning coffee with Simonetta Puccini in Milan and a trip to Torre del Lago), *Andante*, February 2012, issue: 66.

“Edward Elgar'ın İstanbul ve İzmir günlükleri” (Elgar's visit to Istanbul and Izmir in 1905), *Andante*, March 2012, issue: 67.


“Çaykovski'nin İstanbul'da dinlediği Beethoven senfonisi” (Tchaikovsky's visit to Istanbul and a concert he attended during his brief stay there in 1886 featuring the first movement of Beethoven's Pastoral Symphony), *Andante*, June 2012, issue: 70.

“Edinburgh'un Reid Konser Salonu'nda 20 yıl” (Twentieth anniversary concert of the Edinburgh University String Orchestra in the Reid Concert Hall), *Andante*, July-August 2012, issue: 71.
“Benjamin Britten'ın İstanbul ve Ankara ziyareti” (The visit of Benjamin Britten and Peter Pears to Istanbul and Ankara in 1955), Andante, September 2012, issue: 72.

“Türk Büyükelçisi'nin Merasim Marşı - Yusuf Agâh Efendi'nin Londra günleri” (The life and times of Yusuf Agâh Efendi, the first permanent Turkish Ambassador in London and a brief survey of ceremonial music composed in his honour.), Andante, October 2012, issue: 73.

“Blanche Arral'ın olağanüstü opera maceraları” (An appraisal of the visit of the Belgian prima donna, Blanche Arral, to Istanbul and her concert at Yıldız Palace in the presence of Sultan Abdülhamid II.), Andante, November 2012, issue: 74.

“Liszt'in evinde bir konser ve unutulmuş bir Türk-Macar Dostluk Marşı” (Concert at the Liszt Ferenc Museum in Budapest and the story of Szabadi's Turkish-Hungarian March.), Andante, December 2012, issue: 75.

“Londra'daki İstanbul” (The story of "Constantinople in London" at the Olympia.), Andante, January 2013, issue: 76.

“Covent Garden'da La Bohème'in hatırlattıkları” (Reminiscences of a performance of La Bohème at Covent Garden in January 2013.) Andante, February 2013, issue: 77.

“Vaughan Williams'ın dünyasında bir gezinti” (Stepping into the world of Vaughan Williams.), Andante, March 2013, issue: 78.

“Wagner'in İstanbul rüyası” (Wagner's Istanbul dream), Andante, April 2013, issue: 79.

“Lady Radnor - Kontes bir orkestra şefi” (Lady Radnor - the conductor Countess), Andante, May 2013, issue: 80.
“İlham Veren Seyahat” (A weekend in Jane Austen's Bath), Vatan Kitap, 15 September 2011.

“Keats ile kalbin duydugu sevginin kutsalligi'na yolculuk” (A visit to the Keats House in London), Kitap-lık, January 2012, issue: 156.


The *Murad V* Ballet

Another significant musical achievement of Dr. Aracı’s is the ballet, *Murad V*. He wrote the libretto and arranged the music with Bujor Hoinic. It is the only Turkish ballet based on an original composition of a sultan and a collection of compositions, written for a sultan. The score is a compilation of works by Donizetti, Liszt, Adelburg, Guatelli Pasa, and Sultan Murad V.

Murad V (1849-1904) was the shortest reigning sultan of the Ottoman Empire. In 1876, after a 93-day reign, he was dismissed because of temporary signs of hysteria and delirium. He was under house arrest for 28 years until his death in 1904. During those years, he composed short salon pieces such as polkas, gallops, and waltzes. The ballet is set around a single tragic day of his life, his 50th birthday of September 21st, 1890. The story has flashbacks of happy memories from his childhood and his dramatic life. In the ballet, Sultan Murad V is presented as two characters: the real sultan who is sensitive and a prisoner in the palace, and the imaginary sultan who is strong and confident that the real sultan dreams of. In the ballet, two separate lead dancers portray those characters. Based on Dr. Aracı’s article in *Andante*, (May 2012, issue 69, page 71), Abdülhak Şinasi Hisar was once again his inspiration. When Dr. Aracı read Hisar’s article titled, “Shadows: Dreams”, the article guided him to connect the real and imaginary
Sultan characters through dreams in the ballet.\(^5\) Dr. Emre Aracı and Bujor Hoinic arranged the music, the libretto is by Dr. Aracı, and the choreography is by Armağan Davran and Volkan Ersoy. The ballet premiered on May 3rd, 2012 in Ankara, Turkey.

Figure 3. Poster of the ballet, *Murad V.*

The picture of the Dolmabahçe Palace gate was taking for the poster by Dr. Aracı. Reprinted with Dr. Aracı’s permission.

Figure 4. *Murad V* ballet. Real and imaginary Sultan Murad. Printed with Dr. Aracı’s permission.

Figure 5. *Murad V* ballet. Printed with Dr. Aracı’s permission.

Figure 6. *Murad V* ballet Act 2 scene 1. Printed with Dr. Aracı’s permission.
Interview with Dr. Aracı

Aşegül Giray: You composed your violin concerto in Scotland. As a Turkish composer who lives abroad, did writing your concerto in Scotland have an effect on you in longing for your country?

Emre Aracı: First of all thank you very much for your kind interest in my music and focusing on my violin concerto as an academic research topic for your doctoral thesis. It is the first time ever that one of my compositions is being officially studied in an academically rigorous way. And while this makes me very excited, I must admit that at the same time it makes me highly conscious as I will be answering questions retrospectively, which perhaps I didn’t even ask myself at the time of composing my violin concerto, almost seventeen years ago, in May 1997, when I was a postgraduate music student at the University of Edinburgh. I will therefore try to answer your questions to the best of my abilities and as best as my memory serves me.

There is no question about the fact that living away from my country - it had been 10 years at the time - had the greatest impact on my compositional output in my early years. Infusing one’s own musical culture into a new and idiosyncratic hybrid language I thought would be the most natural and correct way for me to go about creating my own music.

In those senior university years I was living in Edinburgh at 53 Frederick Street, in a 200-year-old building, in Robert Adam’s magnificent 18th-century New Town development, as a lodger of the artist Lady Lucinda Mackay. Her flat was a hub of creativity as she was either working on a portrait commission or a new painting, some of which eventually found their way to the National Galleries of Scotland. There were also dinner parties attended by scientists and
writers like Professor Peter Higgs and Alexander McCall Smith who dedicated his 44 Scotland Street to her. So it was a very stimulating environment. A grand piano also stood in the flat and I used to give Lady Lucinda piano lessons. (I could play the piano in those days!) It was in fact in that flat on her piano that the concerto was written within a week. So whilst on the one hand I was clearly being inspired by a feeling of longing for my native country, on the other, it was the stimuli of my adopted environment which nourished my creativity.

Three years ago, a week before I left for New York City to attend Selim Giray’s recital at the Weill Recital Hall of Carnegie Hall, when he played the concerto with piano accompaniment, I was on a visit to Edinburgh. I happened to be passing through Frederick Street and realised that the flat which had been sold years earlier was now turned into a small Bed and Breakfast Hotel. I asked the proprietor to be allowed in. All the walls were whitewashed and all the colourful paintings had gone. It was almost like a scene from Evelyn Waugh’s Brideshead Revisited, when Captain Charles Ryder visits Brideshead Castle in the beginning of the novel. Ironically the environment which inspired the concerto of a feeling of “longing for a vanishing past” had itself fallen prey to time, which I think brings us to your next question.

Giray: Do you have a craving for our disappearing culture, which was told in the book Bosphorus By Moonlight by Abdulhak Sinasi Hisar that was inspiration for your violin concerto?

Araci: To follow on from your earlier question, in Edinburgh I had also discovered a copy of The Penguin Book of Turkish Verse by Nermin Menemencioğlu and Fahir İz in the university
library; a wonderful anthology of English translations of Turkish poems. Apart from Hisar’s book two poems from this collection also made a huge impression on me during these Frederick Street years; one was a fragment from a long, nostalgic and patriotic poem Farewell to Haluk by Tevfik Fikret (1867-1915) who had addressed it to his son Haluk who went to study in Scotland in 1909, and the other, entitled Night, was by Yahya Kemal Beyatlı (1884-1958), who celebrated the glories of the Bosphorus in many of his lyrical poems.

I was much struck by the sentiments of Tevfik Fikret’s poem. Here is the relevant section:

Farewell to Haluk

We parted, you to your train, I to my ship,
You to rush headlong towards the Scottish lands,
Regions of mists, rain, snow and ice, but still
Their bypaths built with arduous toil and love of freedom,
And I to the crumbling shores of the Bosphorus,
Winding their languid, aimless, isolated way,
To look at, as dewy fresh as Paradise,
But soiled with the stains of idleness and exhaustion -
A lonely bed and a frustrated life
In some neglected and decaying corner...
What thoughts flashed through my mind, then, shall I tell you?
This land of ours, this open-hearted land -
A pity that I should have to tell you this! -
May in the end be lost in devastation.
[...]
(from the translation by Nermin Menemencioğlu, The Penguin Book of Turkish Verse)
Incidentally just before writing the violin concerto I set this poem to music, now a forgotten composition for baritone and orchestra, also called Farewell to Haluk and dedicated it to Lady Lucinda Mackay. A Turkish newspaper at the time cited my new work in bold headlines and called me “Fikret’s faithful son”, little knowing that my own father was called Fikret as well. I suppose it would be correct to say that I discovered Tevfik Fikret not at school in Turkey but in Scotland, in those “Regions of mists, rain, snow and ice” with “bypaths built with arduous toil and love of freedom” as the poet put it.

As much as Hisar’s Bosphorus by Moonlight, where he writes, “The moon’s frosty dim light spilling from a silvery glass bowl, compared with the materialistic rays of the sun, becomes the rays of a spiritual world. Contrary to the sunlight, which is the light of activity and reality, the full moon radiates a light of enchantment, sensuality and love, and shapes everything exposed to it in its path in the same magical way”, Beyatlı’s Night - the two works complementing each other perfectly - also had an impact on the genesis of the concerto, in particular the slow movement, so much so that at the premiere in Edinburgh at the Reid Concert Hall on 10 May 1997 copies of Beyatlı’s poem were placed among concert programmes:

Night

…Kandilli floated upon sleep—
We traile the moonlight on the deep.
We took a shining silver track
And spoke no word of turning back.
Phantom trees on the dreaming crest...
Pensive slopes where the waters rest...
The season's end was such a time—
The distant note of a hidden chime.

We passed and vanished far away

Ere the dream was lost at break of day.

(from the translation by Bernard Lewis, The Penguin Book of Turkish Verse)

The title *Bosphorus by Moonlight* did not appear at that premiere concert, and the work was simply listed as “Concerto for Violin and String Orchestra, Op. 4”. At the 20th anniversary concert of the Edinburgh University String Orchestra on 2 June 2012 when the first movement of the concerto was performed under my baton, however, the title *Bosphorus by Moonlight* was printed as it has been ever since the London premiere in 1999 at St James’s Piccadilly.

“Crumbling shores of the Bosphorus”, “The distant note of a hidden chime”, “We passed and vanished far away” - all these lines immersed in nostalgia and a yearning for the past not only shaped my imagination, but also to this day form the basis of my mental framework, which perhaps found their first full expressions in the backdrop of the city of Edinburgh, where on many solitary walks down the Water of Leith I remember the smiling face of Hygieia, the Greek Goddess of Health, looking at me from her 18th-century temple sitting on St Bernard’s Well. It was the romance of Scotland and the elegant city of Edinburgh, a visit to Lady Lucinda’s childhood home Glenapp Castle, which definitely fired my keen awareness for the past of my own country through the visions of another. Later all this discovery would lead me to Marcel Proust, the great master of “lost” and “recovered” time, of course, and also an inspiration for Abdülhak Şinasi Hisar.
Giray: As you composed your violin concerto, did you get inspiration just from the description of Bosphorus, colors, and the music nights on Bosphorus by moonlight in the book, or do you think there is a fictional similarity between your repeated motives and the writing style of the book such as “prose-poem” (in your book In Search of Lost Sounds page 362 Selim Ilieri used this definition for the Sinasi’s book) like repeated words “sometimes moonlight” at the beginning of each paragraph in page 105 and repeated words ”sometimes singer’s voices” at the beginning of each paragraph in pages 89-93 in the Sinasi’s book?

Aracı: I did not deliberately try to emulate in any way Hisar’s poetic prose in the musical language of my concerto. What you hear is a personal response to the emotions stirred within me by his language. In other words I am not trying to express musically what he is describing in words. The longing and nostalgia are there, but they are personal to me, albeit triggered by his emotions; the emotions he brings out within me. For instance when he writes in Geçmiş Zaman Köşkleri, his book on the old wooden houses of İstanbul - “You too try to remember the places of your childhood where you have had many happy memories and experienced your earliest affections full of dreams. You will feel a different kind of sensation within yourself, when suddenly you will see the past approaching in a style of music which you thought had long ceased to exist and realise that many spirits within you which you believed had long perished are still well alive. And suddenly you will find yourself in a kind of emotional state and a medium of poetry which I am trying to explain, yet is impossible to describe!” - he is showing us the way. It is up to us to find our own Arcadia. He is just acting as a guide. We have to make the journey, that personal journey. My music is therefore my own journey, not necessarily on the Bosphorus perhaps, but remembering the Bosphorus by the rippling waters of the Water of Leith in
Edinburgh when standing by Hygieia and taking the lead from Hisar, who himself was inspired by the boundless imaginations of the spiritual world of the moonlight, as opposed to the sunlight “the light of activity and reality”. It is all about memory and imagination.

Giray: At the end of the first movement when the double bass and celli pulse the tonic note C, violas and the divisi celli describe the sunset behind the beautiful silhouette of the Bosphorus with their C, B, and G sharp octaves. Then the pulse disappears like the last light of day. What were you thinking as you were composing?

Aracı: I think I have already answered this question above. But the way you have let your imagination take over in interpreting my music has in a sense also shown you the lead in seeing your own images through my music. I think for me this is the greatest compliment I could ask for, because as I said earlier I am not trying to be descriptive in my music, but rather aiming for a more poetic expression, which I hope will inspire people’s own visions through my work. It reminds me a passage in Proust from *Within a Budding Grove*: “We are not provided with wisdom, we must discover it for ourselves, after a journey through the wilderness which no one else can take for us, an effort which no one can spare us”. In *Bosphorus by Moonlight* Hisar described in great detail, in a very evocative language, the old tradition of music making on the Bosphorus on a flotilla of rowing boats on pleasant summer evenings when the moon was at its fullest and the parties lasted until dawn. In reality, I think far beyond the civilization of Bosphorus lifestyle, he was reflecting on the frustrations suffered by the creative artist, in particular the one, who felt lonely and isolated in a modern, realistic and busy world and
constantly felt an uncertain, yet nostalgic longing for a more romantic past, where elegance and style prevailed alongside absolute beauty. This is at least my interpretation of it.

Giray: There are some folkloric melodies in your concerto. Are they quoted from some folk songs, or are they your own folk songs like compositions? If they are quoted from folk songs, which songs are they?

Aracı: That is correct. There are folkloric themes in the concerto; particularly in the second and prominently in the third movements, with the use of Turkish “aksak” rhythms. These are not genuine folksongs or dances, but rather my own themes derived from the folkloric tradition. I was perhaps influenced by Bartok’s Romanian Dances which I was conducting at the time of the composition of the concerto, but not thematically, rather stylistically. By sheer coincidence at the 20th anniversary concert of the Edinburgh University String Orchestra at the Reid Concert Hall, Bartók’s Romanian Dances were also included in the programme along with the first movement of Bosphorus by Moonlight.

Giray: After the sad and dramatic first two movements, can we interpret that the lively and dynamic third movement has hope for the future?

Aracı: I agree that the concerto ends on a positive and hopeful note, but I am not sure if that is a deliberate message. Perhaps rather a conventional one in the sense that a traditional concerto will
have a slow middle movement and a lively finish. My concerto does not follow a strict traditional form, but nevertheless I have maintained that approach for the spirit of the movements. Talking of the future, spiritually I feel as if I am looking into a mirror and the more forward I look, the further I see into the recesses of the distant past.

Giray: Do you have anything that you would like to add in this interview?

In your violin concerto, you create your own style with a wonderful synthesis between east and west culture. We know that you have very important and precious research and works which show the impact between European and Ottoman music. I hope you continue to give to audiences and musicians a large repertoire to enjoy your music and writing. I thank you very much for this tasteful interview.

Araci: Thank you very much for your questions. Answering them has certainly helped me to jog my memory and enabled me to remember important details from my past, which I feel is a timely reminder that after years of neglect I should perhaps be concentrating more on future compositions. On my way to Edinburgh two years ago to conduct the 20th anniversary concert of on 2 June 2012, whilst travelling on the train I was reading Virginia Woolf’s To the Lighthouse, recommended by a dear friend; a passage from the book was to answer part of a question in my mind that kept coming up as I was writing the concerto: “What is the meaning of life? That was all - a simple question; one that tended to close in on one with years, the great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one”. After the
concert as I walked alone down the Mound towards Princes Street a full moon was setting above the Castle. I wish you all the success with your thesis and recital.

Emre ARACI

3rd February 2014

The Grand, Folkestone
CHAPTER 2
CONCERTO FOR VIOLIN AND STRING ORCHESTRA OP.4

BOSPHORUS BY MOONLIGHT

Background of Bosphorus by Moonlight

The Bosphorus is the strait between Europe and Asia in Istanbul, the only city that is located on two continents. The Bosphorus connects the Black Sea and Sea of Marmara, and the other strait, the Dardanelles, connects the Sea of Marmara to the Aegean Sea.

Figure 7. Satellite picture of Bosphorus:
Asia is located on the right and Europe on the left.
Astronaut photograph ISS008-E-21752; image downloaded from Wikimedia Commons under a free use policy; NASA public domain image, April 16, 2004. URL: http://commons.wikimedia.org/wiki/File:Istambul_and_Bosporus_big.jpg
The beautiful landscape of the Bosphorus inspired many artists, including the Ottoman-born Turkish author Abdülhak Şinasi Hisar (1888-1963), who wrote a memoir, titled *Bosphorus by Moonlight* (1942). He took his family name, Hisar, from a region of Bosphorus. Dr. Aracı says “Hisar’s personally distinctive poetic language, immortalizing the splendor of the Bosphorus landscape, touched a chord within me”. Hisar describes in his book the old tradition of music making in rowboats on the Bosphorus on a nice summer night when the moon is full and reflects its light on the water. Dr. Aracı named his violin concerto after Hisar’s book *Bosphorus by Moonlight*. Dr. Aracı’s violin concerto was composed in 1997 in Edinburg and premiered in the Reid Concert Hall, in Edinburgh on 10 May 1997 by violinist Christina Ball and the Edinburgh University String Orchestra under the baton of James Lowe. There is a CD recording of the work with Turkish violinist Cihat Aşkın and the Prague Symphony Chamber Orchestra, conductor Dr. Emre Aracı, 2004. Although the solo violin part has an organic connection with the string orchestra, there is also a violin and piano transcription which made by composer himself. Dr. Selim Giray and Dr. Gulimina Mahamuti played the transcription of the concerto in their recital in Carnegie Hall on January 8th, 2012.

The concerto has three movements.
I. Allegro ma non troppo-Cadenza Moderato-Moderato
II. Adagio
III. Allegro

The concerto has both melodic and dramatic structures that are built on repeated pedal notes. When the melodic pattern is repeated, it offers dynamic, rhythmic and textural differences.

---

The dissonant chords, contrastive rhythms such as triplets against eighth and sixteenth notes- and tremolos cause tension and a dramatic atmosphere in the concerto.

First Movement

The first movement has a preludic structure. It is written in C Major, which manifests itself at the conclusion of the movement. The keys of D Minor and C Minor are presented with the solo violin and the orchestra’s dominant pedal notes. The movement starts with a long contrapuntal 76-measure long orchestral introduction. Among the structural singularities that Dr. Aracı utilized in the first movement, is the rhythmic occurrence. After triplets figure (mm11–34), he increases the depth of texture with eighth notes (mm35–49).

Figure 8. Example for rhythmical structural measures 32–33 and measures 36–38. The depth of texture increases with eighth notes. Reprinted with Dr. Aracı’s permission.
Another structural singularity that Dr. Aracı utilized in the first movement is the register. The solo violin presents a theme in the measures 143–150 and repeats it one octave higher in measures 151–154. The same also occurs between the orchestra and solo violin. After the orchestra presents the theme in measures 171–178, the solo violin takes it one octave higher in measures 179–186.

The violin’s dark entrance of ascending chromatic scale establishes a dramatic and mysterious atmosphere. Dr. Aracı used polyrhythm by way of triplets over duplets (mm 59–72). The first movement consists of three parts; the first part is the Allegro ma non troppo, second part is the lugubrious violin cadenza which is moderato, and the third part, which is also moderato, acts as a bridge that prepares the listener for the second movement. In the last part, following a concise introverted theme, the solo violin fades out on G natural, the dominant note of C major. The orchestra takes over the same note and after an ascending chromatic scale, the theme reappears in the celli, and then in the tutti violins. At the end of the movement, when the double bass and celli pulse the tonic note of C-natural, violas and divisi celli describe the sunset behind the beautiful silhouette of the Bosphorus with their C-natural, B-natural, and G-sharp octaves. Then the pulse disappears like the last light of day.

Second Movement

The second movement, Adagio, is an elegy with a slow tempo, as in Uzun Hava (long air). Uzun Hava is a Turkish folksong form, a despondent melody on a pedal note, which in some ways resembles a recitative in opera. The lyrics are mostly about lovesickness, homesickness, or elegy. In the second movement, in contrast to the first, the orchestra acts in an accompanimental
role. As the solo violin presents the lyrical theme, the orchestra accompanies it with sustained chords and an incessant pulse. This pulse like a repeated rhythmical pattern is heard in the lower strings, and offers rhythmic variations of quarters, triplets, and sixteenths. The variety of the rhythm supports the dramatic structure and increase the tension. Even though the second movement is in 4/4 meter, the repeated pedal notes go over the bar lines. The violin solo starts with long notes as the orchestra repeats G-natural, the dominant note of C Major. Furthermore, the same note is repeated throughout the second movement. Tutti first and second violin sections play the same theme with the solo violin in the 14th, 15th, and 16th measures, but each occurrence delays the same melodic pattern by two beats, and creates an echo effect. The same material is repeated on measures 20–23, but only between the solo violin and the first violin section. It is repeated one more time in measures 50 and 51 between the solo violin and viola section. This stunning, melancholic theme continues to ascend more and more. After this, the long notes from the beginning of the movement are heard one more time, however, this time with repeated triplets. This rhythmic gesture acts as a bridge to the third movement— as the first movement did to the second— and harmonically, the second movement is concluded with the same G-natural with which the third movement starts.

**Third Movement**

The last movement has a very dynamic structure with an allegro tempo. It resembles a very masculine Black Sea dance with a strong pulse, and additionally Balkan gypsy style melodies. The third movement offers metric changes. Expressly, the movement starts 12/8 meter, but later alternates with the irregular, or aksak, meters of 8/8 (3+2+3), 7/8 (3+2+2), 10/8 (3+2+2+3), and 5/8 (2+3). On measure 103, a slight tempo change takes place, where
metronome marking of 138 per dotted-quarter slows down to a metronome marking of 126 per
dotted-quarter. In this last part of the third movement, following a persistently repeated melody,
the movement concludes with a sudden and strong finale, among the distinctive characteristics of
the Black Sea dances.

In the third movement, Dr. Aracı utilizes the orchestra as a strong support to the solo
violin, where its melodic themes are often doubled with the upper strings as the lower strings
keep consistent beat. The composer uses different registers in order to offer various colors. One
of the register changes occurs between measures 85–103. In the measure 85, the celli and double
basses accompany with their eighth notes as the solo violin plays, and then, the upper strings take
over from lower strings, providing the color change. As soon as the violin solo concludes, the
cello section takes over the same melodic material and repeats the last three measures.
CHAPTER 3

EDITING OF THE SOLO VIOLIN PART

Fingering and Bowing Suggestions

This chapter includes bowing, fingering and dynamic suggestions. In order to distinguish between the markings of the composer and the author, the suggested bowings, fingerings and dynamics are all handwritten. The secondary suggestions however appear in parenthesis. The bowings have been offered particularly with style and playing technique considerations. While offering the fingerings, a particular attention has been placed on intonation and smooth position changes.
Figure 9: Violin concerto, first page of first movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Figure 10: Violin concerto, second page of first movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Figure 11: Violin concerto, first page of second movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Figure 12: Violin concerto, second page of second movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Figure 13: Violin concerto, first page of third movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Figure 14: Violin concerto, second page of third movement, fingering and bowing suggestions. Reprinted with Dr. Araci’s permission.
Practice Techniques

It is advisable for a performer to attain appropriate knowledge to comprehend a composition with the Turkish idiom. To familiarize oneself with the tonal and rhythmic characteristics of modern Turkish music, there are many books and recordings. One very important source is *71 Turkish Composers* (Pan, 2007) by Evin Ilyasoğlu. The book is available in Turkish and English and includes biographies of notable Turkish composers, and a list of their works and discographies. Another good source is Dr. Aracı’s doctoral thesis *Life and works of Ahmed Adnan Saygun* ⁸ which is written in English. In his thesis, he talks about Turkish *makams* (modes) as well as how Saygun used Turkish folkloric elements in his compositions.

Dr. Aracı’s violin concerto Op.4 is relatively easy to perform for non-Turkish performers, because it is written in European tonal form. There are no microtones, and the only possible difficulty may be in the third movement for performers unfamiliar with the irregular meters. Fortunately he used rhythmic patterns, which do not change. For example 8/8 meters are always 3+2+3, 7/8 meters are 3+2+2, 10/8 meters are 3+2+2+3, and 5/8 meters are 2+3. This constancy of the rhythmic pattern makes it easy to perform.

One of the difficult passages in the first movement is between measures 155-170. The triplet groups would be better to play on one string. The first eight bars can be played on the A string and the other eight measures on the D string. Because of intonation concern, in measure 157 and its repeat in measure 161, D-natural can be played with 2²finger and G-natural can be played with the 4⁴finger. This fingering avoids sliding the first finger for D-natural and C-natural, which is a whole step, and securing the intonation. On the other hand, it is not a problem

---

https://www.era.lib.ed.ac.uk/handle/1842/7680
to take the 1st finger for the E-flat and D-natural in the measure 155, because it is just a half step and easy to slide the 1st finger from E-flat to D-natural. The same fingering is suggested for measures 155 and 169.

Between measures 205–212, the motive is repeated once and the second time can be played more softly as an echo. To get some color change, the motive can be played on the A string at the first time, and on D string as the second time. In order to prepare the perfect fifth in measure 267, it is sensible to put the first finger on the G and D strings at the same time in measure 266. The same fingering may be used in measures 270 and 271 respectively, because it is the repetition of the same pattern on the D and A strings.

In the third movement, because of its very fast tempo, it is suggested that the sixteenth notes are played on one string. This is to help those notes not only speak more easily, but also provides them continuity.
CONCLUSION

As a sophisticated intellectual, Dr. Emre Aracı emphasizes the importance of finding the similarities between cultures and not the differences. Through his researches, he focused on the mutual effect between European and Turkish music. His point of view proves applicable for any musician who lives abroad, in search of understanding of diverse cultures as well as to present his or her own. This treatise is intended to relay his message, and to offer a starting point for a better understanding of his music to performers unfamiliar with Turkish music. His compositions are already standard in numerous performers’ repertoire, but this treatise is the first academic research on Dr. Aracı. Lastly, it is the author’s intention to encourage others to partake in this effort and to help Dr. Aracı’s works reach wider audiences.
09 January 2014

Dr. Emre Araci

Ivinghoe Suite,
The Grand, The Leas,
Folkestone, Kent,
CT20 2LR, England

Dear Dr. Araci,

I am completing a doctoral treatise at Florida State University entitled “Dr. Emre Araci And His Concerto For Violin And Strings Op. 4 Bosphorus By Moonlight.” With your permission, I would like to reprint excerpts in my treatise from the following:

Solo violin part and excerpts from the Concerto For Violin And Strings Op.4 Bosphorus By Moonlight, the your responses to the interview questions I have sent you, as well as the pictures, book and CD covers, and posters that you present on your official web page emrearaci.weebly.com.

The requested permission extends to any future revisions and editions of my treatise, including non-exclusive world rights in all languages, and to the prospective publication of my treatise by ProQuest through its UMI® Dissertation Publishing business. ProQuest may produce and sell copies of my treatise on demand and may make my treatise available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,

Aysegul Giray

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

Dr. Emre Araci

Date: 17th January 2014


Aracı, Emre. “Edinburg’un Reid Konser Salonu’nda 20. Yıl, Andante, August 2012,


BIOGRAPHICAL SKETCH

Ayşegül Giray was born into a musical family in Istanbul, Turkey. She received her Bachelor's degree in Violin Performance in 1984 from the Mimar Sinan University, Istanbul State Conservatory, where she studied with Prof. Gönül Gökdoğan. From 1993 to 1995, Ms. Giray was a visiting student at the Hochschule der Künste, Berlin, where she presented a seminar on the late Turkish composer Leyla Saz. She received her Master’s degree in Violin Performance in 2011 from the Pittsburg State University in Dr. Selim Giray’s studio, where she was a graduate teaching assistant. Currently, she is pursuing her Doctorate in Violin Performance at Florida State University College of Music under the direction Prof. Eliot Chapo, and is serving as his graduate teaching assistant.

As an orchestral musician, she served as a tenured member of the Istanbul State Symphony, Berliner Kammerorchester, Stuttgarter Kammerorchester (recorded CDs), Bayerisches Kammerorchester Bad Brückenau (4 award-winning orchestra), Freies Kammersymphonie Baden-Württemberg (Assistant Concertmaster, recorded a CD), Tübingen Kammerorchester (Assistant Concertmaster recorded two CDs, toured Germany and Europe), Pittsburg State University Chamber Orchestra (Concertmaster), Ohio Light Opera (Interim Concertmaster), Arkansas Philharmonic (Interim Concertmaster), Springfield Symphony, Southeast Kansas Symphony Orchestra (Concertmaster), and Tallahassee Symphony Orchestra. From 1993 to 1998, she served as Concertmaster of notable contemporary opera productions of Rolf Baumgart in Berlin.

While in Germany, she taught violin, viola, piano and music theory at state and private music schools. Between 2005 and 2008 she was a teacher of violin, viola, and piano at Albert Einstein
Schule, in Groß-Bieberau, Darmstadt. In years 2002–2004 she was a violin teacher at the Musik- und Kunstschule Unteres Remstal and Jugendmusikschule in Ludwigsburg, Stuttgart.

She was awarded the Bayern State Incentive Award, Friedrich Bauer Award, Siemens Cultural Incentive Award, Unterfranken Cultural Award, Waddill Chamber Music Competition, Second Place (2010), First Place (2011), Pittsburg State University’s Excellence in Teaching Award (2010 and 2011), Excellence in Research Award (2011), and Outstanding Student Award (2011), and was awarded the Pi Kappa Lambda membership.

Currently, she serves as a member of the Florida State University Orchestra, the Pensacola Symphony Orchestra and the Sinfonia Gulf Coast. Throughout her career, Ms. Giray has performed in solo, chamber and orchestral settings with such well-known artists as Dave Brubeck, Jacques Loussier, and Valery Oistrakh.

Ms. Giray’s brother, Dr. Selim Giray, is also a violinist. He is a violin professor at the Wichita State University. He is also a book writer and has many music articles in significant music magazines. Their father, Necati Giray, is the former principle cellist with the Istanbul State Symphony Orchestra and a professor at the Istanbul Technical University. As a composer, his compositions are played in America, Europe, and Asia. He also makes string instruments. As a family, Necati, Selim, and Ayşegül Giray gave a concert, and played Necati Giray’s compositions with his own hand-made instruments in Pittsburg, KS in 2007.