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An Annotated Survey of Selected Works for Violin and Piano by Turkish Composers in the Twentieth Century

Burcu Göker



THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

AN ANNOTATED SURVEY OF SELECTED WORKS FOR VIOLIN AND PIANO
BY TURKISH COMPOSERS IN THE TWENTIETH CENTURY

By

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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:
Spring Semester, 2013

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ACKNOWLEDGMENTS

I would like to offer my highest thanks to my committee members, Corinne Stillwell, Evan Jones, Melanie Punter, and Bruce Holzman, who each made the completion of this treatise possible through their helpful advice and support. Special gratitude is extended to Corinne Stillwell, my teacher and treatise advisor, who advanced the treatise forward with encouragement and editing guidance.

Additional thanks go to Alexander Jimenez, who helped shape my studies at Florida State University with indispensable help, and who continuously supported my advancement as a student.

I would like to thank Seyit Yöre of Selçuk University of Konya, Turkey, who assisted me in this long and challenging journey with immeasurable patience and devotion, and helped me discover the wonders of Turkish music.

I owe my greatest acknowledgments to my family, who discovered my talent and have a deep faith in my persistence to follow my dreams. Their support and personal sacrifices to further my studies have shaped me into who I am today.

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ABSTRACT

This treatise began as an investigation into the repertoire of works for violin and piano by Turkish composers throughout the twentieth century. The establishment of the Turkish Republic in 1923 proved to be pivotal for the development and exposure of Western classical music within Turkey, allowing for the first time newer generations of composers to define their Turkish identity within the context of larger westernized traditions. Very little information has been written regarding the theoretical analysis or historical background for most Turkish works for violin and piano; this survey will serve to further appreciation and understanding of several of the most significant compositions of this neglected body of repertoire.

This annotated survey consists of twenty selected works for violin and piano, and will summarize the stylistic traits and technical features present in a diverse body of compositions written by several generations of Turkish composers in the twentieth century. The works in this survey have been categorized into five chapters, which correspond to large-scale generational shifts of compositional style, ranging from the nationalism and modality of the “Turkish Five,” to the avant-garde, and a later more modernistic, eclectic compositional approach.

The establishment of a pedagogical ranking system of technical and interpretive difficulties at the onset of this treatise will help facilitate advanced through professional violinists in choosing individual works of a suitable level of difficulty. Relevant information relating to composition dates, premiere locations, discography, and score accessibility information will be included in this survey to encourage musicians to seek out these works for further study and performance.

CHAPTER 1

INTRODUCTION

The development and creation of works for violin and piano in Turkey throughout the past one hundred years is representative of the artistic and musical pathways that have been explored at large by composers born in Turkey since the beginning of the twentieth century.

This annotated survey examines of twenty works for violin and piano by Turkish composers, which span the twentieth century, and provides an overview of the stylistic traits and compositional influences that define their Turkish identity and place them within the context of larger Westernized traditions. A brief biography of each composer whose work is represented in this survey will serve to characterize the formative influences relevant to the personal and stylistic development of each musician. Aside from two well-known works included in this survey, which have gained a wide exposure to audiences internationally in recent years through recorded means, the majority of the works discussed are rarely played. Whenever possible, relevant information relating to composition dates, premiere locations, discography, and score information has been included to invite the reader to explore each work in further detail.

Prior to the foundation of the Turkish Republic, Turkish musical traditions were divided into several distinct legacies: Ottoman court music, peasant folk songs, and inclusion of music from non-native ethnic groups. The Ottoman court music utilized a large and varied system of modes or scales known as *makams*,¹ and included codified rules of composition that differed greatly from Western traditions. Specific Turkish musical forms pertaining to this court music included the *fasıl* (suite), *peşrev* (an instrumental prelude), *saz semaisi* (an instrumental

1 Reinhard, Kurt, et al., "Turkey," in Grove Music Online, Oxford Music Online, accessed December 12, 2012, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/44912>.

postlude), and *taksim* (an instrumental improvisation which punctuated the main section of vocal compositions). This sophisticated form of music-making is what modern-day Turks refer to as Turkish classical music. Alongside court music, the Ottoman Empire employed military marching bands, known as Janissary bands or *Mehter Takımı*. The wide military range and political scope of the Ottoman Empire at its height frequently exposed the European continent to these Janissary bands, whose instrumentation and style influenced the works of Western classical composers in the eighteenth century such as Haydn, Mozart, and Beethoven in a vein of popular orientalism.

While Western composers would likely have been aware of some of the most exotic aspects of Turkish music during the rule of the Ottoman Empire, there were many geographical, cultural, and political reasons why European and Turkish musical cultures had little contact with one another. Several notable European musicians and composers such as Giuseppe Donizetti and Franz Liszt did visit and perform during the Ottoman rule, but the level of musical exchange was largely limited to the elite selected ranks of the Empire itself. Therefore, it was not until the fall of the Ottoman Empire that the full breadth and diversity of Turkish music started to be recognized within Turkey as an identity in a nationalistic or academic sense.

Turkey has undergone enormous political, social, economic, and cultural changes since the fall of the Ottoman Empire at the end of World War I, which led to the Turkish War of Independence, and the foundation of the Republic of Turkey in 1923. The founder of Turkey, Mustafa Kemal Atatürk, was an army officer, revolutionary politician, and visionary who established numerous political and cultural reforms, including universal primary education and modernization and Westernization of the newly-formed state.² Atatürk's progressive reforms in

2 Palmowski, Jan. "Atatürk, Mustafa Kemal," in *A Dictionary of Contemporary World History*, Oxford University Press (n.d.), retrieved 12 Dec.

culture and the arts greatly affected new generations of musicians and composers, who were frequently sponsored by government grants and scholarships to travel abroad to important musical centers for further education and exposure to Europe's greatest institutions and minds. Atatürk's reforms also quickly established Westernized conservatory systems and radio networks, which broadcast Westernized music to new listeners throughout the country. Notable Western figures such as Paul Hindemith were invited to live and work in Turkey, almost uniformly with great success.³ Hindemith's duties included the reorganization of Turkish music education and he was instrumental in the establishment of the Turkish State Opera and Ballet.

In addition to expanding and modernizing Turkish art and music legacies beyond the boundaries of the newly established state, Atatürk urged a new generation of musicians and composers to look inward at the rich cultural traditions established in the ancient Anatolian regions as a source of artistic inspiration and source material. A large-scale government-issued initiative to document folk music began in 1924 and continued until 1953, whereupon 10,000 songs had been collected and systematized, by many ethnomusicologists including Béla Bartók.⁴ Folk music, steeped in rich musical traditions dating back thousands of years, and systemized modal art traditions developed in the courts of the Ottoman Sultans, thus became a fixture for many composers born into this period of new reforms. The cross fertilization of these

2012,<http://www.oxfordreference.com.proxy.lib.fsu.edu/view/10.1093/acref/9780199295678.001.0001/acref-9780199295678-e-139>

3 Schubert, Giselher, "Hindemith, Paul," in Grove Music Online, Oxford Music Online, accessed December 12, 2012, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/13053>.

4 Bartók, Bela & Suchoff, *Turkish Folk Music from Asia Minor*, in *The New York Bartók Archive Studies in Musicology*, No. 7 (Princeton: Princeton University Press, 1976), 50.

specifically Turkish traits with the expanding Westernization of compositional craft created an innovative environment and approach to writing classical music.

The second chapter of this survey focuses upon the works of the group of composers known as the “Turkish Five,” born in the earliest days of the Turkish Republic. A nationalistic tendency is present in their works, which explore folk traditions within the context of Westernized forms and musical language. The “Turkish Five” included composers Cemal Reşit Rey, Ulvi Cemal Erkin, Ahmet Adnan Saygun, Necil Kazım Akses and Hasan Ferit Alnar. All five of these composers were recognized for their talents early in their musical development, and each was sent abroad to European centers to further their studies before returning to academic teaching positions in Turkey.

The third chapter focuses upon composers born early in the twentieth century around the same years as the “Turkish Five.” These are lesser-known composers who wrote shorter, folk-flavored works in an easier vein of expression. The three composers represented in this chapter—Ferit Hilmi Atrek, Ekrem Zeki Ün, and Bülent Tarkan—each looked to the West for organization in structure, harmony and form, and frequently incorporated exotic pentatonic scales into an impressionistic musical texture.

The fourth chapter of this survey focuses upon a major departure in style and approach to instrumental writing in the works of three notable Turkish avant-garde composers: İlhan Usmanbaş, Cengiz Tanç, and Ali Doğan Sinangil. These three composers rejected the usage of folk music and national traits in their music in favor of a modernistic approach, which included aleatoric music, atonal or serial melodic and harmonic writing, pointillist textures, and flexibility in proportions of visual notation, juxtaposition of extreme contrasts, and extended instrumental techniques. Although the works surveyed are rarely performed because of their enormous

demands on both the performers and audiences, they are included primarily to emphasize the degree to which Turkish music has moved past its native roots to a more cerebral, academic style.

The fifth chapter of this survey focuses upon two composers who were born into a generation of primarily avant-garde composers, but who chose different paths that embraced the tonality and modalism of the earlier generation of composers. Muammer Sun and Yalçın Tura both wrote music that is intensely rhythmic and melodically engaging, but they utilized an extended tonal palette that frequently drew upon Turkish modes and a high degree of chromaticism.

The sixth chapter of this survey examines three composers born into a more recent generation. Server Acim, Mehmet Nemutlu, and Muhiddin Dürrüoğlu were all born in the 1960's and embraced a modernistic and eclectic form of compositional style. Each composer is fully "Westernized" in any academic sense, but reminders of their Turkish roots exist under the surface of the music, either in frequently shifting irregular meters, visual imagery of nature and wide open landscapes, or the usage of traditional Turkish vocal or instrumental classic forms and imitation of native Turkish instruments.

Explanation of Pedagogical Levels of Individual Works

Works throughout this survey have been divided into three pedagogical categories. Each work will be given a difficulty level, which will assess the technical capacity required for a violinist to achieve a successful performance. The three pedagogical levels utilized throughout the survey are the following: advanced level, pre-professional level, and professional level. Selected examples of standard repertoire works are included below to facilitate proper pedagogical assessment.

Advanced level difficulty would most often be suitable for freshman and sophomore violinists at colleges and universities. This difficulty level is comparable to the technical challenges found in the following works of the standard repertoire: Kabalevsky's Violin Concerto in C Major, Op. 48, Bruch's Violin Concerto No. 1 in G Minor, Op. 26 and Wieniawski's Violin Concerto No. 2 in D Minor, Op. 22.

Pre-professional level difficulty would most often be suitable for junior and senior violinists at colleges and universities. This difficulty level is comparable to the technical challenges found in the following works of the standard repertoire: Lalo's *Symphonie Espagnole* in D Minor, Op. 21, Mendelssohn's Violin Concerto in E Minor, Op. 64 and Saint-Saëns's Violin Concerto No. 3 in B Minor, Op. 61.

Professional level difficulty would most often be suitable for graduate violinists at universities. This difficulty level is comparable to the technical challenges found in the following works of the standard repertoire: Tchaikovsky's Violin Concerto in D Major, Op. 35, Sibelius's Violin Concerto in D Minor, Op. 47 and Brahms's Violin Concerto in D Major, Op. 77.

Table 1. Explanation of Pedagogical Levels of Individual Works

<u>LEVEL</u>	<u>COMPOSER</u>	<u>PIECE</u>	<u>PAGE</u>
Advanced	Cemal Reşit Rey	<i>Impressions of Anatolia</i> , 1926	10
	Hasan Ferid Alnar	<i>Lied ohne Worte</i> , 1926	11
	Ulvi Cemal Erkin	<i>Three Short Pieces: Ninni, Improvisation and Zeybek</i> , 1929–32	20
	İlhan Usmanbaş	<i>Keman-Piyano Sonatı (Sonata for Violin and Piano)</i> , 1946	48
	Yalçın Tura	<i>Sonata</i> , 1998	72
Pre-professional	Hasan Ferid Alnar	<i>Süit</i> , 1930	14
	Ahmed Adnan Saygun	<i>Demet (Suite)</i> , Op. 33, 1955	31
	Ferit Hilmi Atrek	<i>Hasret (Nostalgia)</i> , Op. 12, 1940	39
	İlhan Usmanbaş	<i>Keman/Piyano için Müzik-94 (Music for Violin and Piano-94)</i> , 1994	51
	İlhan Usmanbaş	<i>Yaklaşık Duo-03 (Approximate Duo 03)</i> , 2003	53

Table 1 - continued

<u>LEVEL</u>	<u>COMPOSER</u>	<u>PIECE</u>	<u>PAGE</u>
Professional	Muammer Sun	<i>Keman ve Piyano için Üç Parça</i> (<i>Three Pieces for Violin and Piano</i>), 1955	64
	Yalçın Tura	<i>Ballade</i> , 1972	69
	Muhiddin Dürrüoğlu	<i>Grand Singulier (d'après un tableau</i> <i>d'Anne Desobry)</i> , 1996	83
	Ahmed Adnan Saygun	<i>Sonata, Op. 20</i> , 1941	26
	Ekrem Zeki Ün	<i>Sonata for Violin and Piano</i> , 1963	42
	Bülent Tarkan	<i>Sirto (a Turkish dance)</i> , 1980	45
	Cengiz Tanç	<i>Sonata</i> , 1995	55
	Ali Doğan Sinangil	<i>Sonata, Op. 20</i> , 2000	58
	Server Acim	<i>Sonatina for Violin and Piano, Op.</i> <i>2</i> , 1988	76
	Mehmet Nemutlu	<i>Güdük Gazel (Stunted Ghazal)</i> , 1996	80

CHAPTER 2

SELECTED VIOLIN-PIANO WORKS OF THE “TURKISH FIVE”

REY, Cemal Reşit (1904–1985)

Cemal Reşit Rey was born in Jerusalem during the final years of the Ottoman Empire. Reşit Rey was a child prodigy who began his first piano lessons with his mother, and enrolled in the primary school level at Galatasaray Lycée. His father, Ahmet Reşit, was an important diplomat for the Ottoman Empire, and was forced to move his family to Paris in 1913 during a period of political upheaval. In Paris, Reşit Rey pursued studies at the Lycée Buffon and studied piano privately with Marguerite Long. After moving with his family to Geneva during World War I, Reşit Rey returned to Paris and continued studies in composition with Raoul Laparra, musical aesthetics with Gabriel Fauré, and conducting with Henri Defosse.

After the Turkish Republic was founded in 1923, Reşit Rey returned to Turkey and taught piano and composition at the Conservatory of Istanbul of Mimar Sinan University until his death. Reşit Rey was enormously successful in furthering musical instruction, ensembles, and musical media, beginning in the earliest years of the Republic. His accomplishments included establishing a conservatory polyphonic chorus and a string ensemble. Reşit Rey also worked as a conductor throughout major cities in Europe, directed the Western Music Section of Radio Ankara, and established the Istanbul Philharmonic Association. Reşit Rey's works have been internationally known and performed by some of the greatest conductors and orchestras throughout Europe. The composer received many notable medals and prizes, including the Alfonso el Sabio Medal of Spain in 1953, the Stella Della Solidarita Medal of Italy in 1957, the

Legion d'Honneur "Officier" title of France in 1973, and the State Artist title of the Turkish Government in 1981.

Impressions of Anatolia, 1926

Work background. There is no written information or recordings made of this short character piece. Only the manuscript copy of the opening movement, "Manisa," and sketches for an incomplete second movement has been found in archives throughout Turkey during the research for this survey. It can be assumed that this piece was written while Reşit Rey was a student in France, given the French spelling of his name, *Djemal Rechid*, on the manuscript. Another clue as to the intention of this work is located on the back of the final page of the manuscript, where the word "encore?" is hand-written. This inscription possibly indicates that this work was originally written to be performed at the end of a recital.

Manisa is a city in Turkey located in the Aegean Sea region that has rich and varied origins extending from the ancient civilizations of the Luwians, Hittites, Phrygians and Lydians; and later the Hellenistic, Roman and Byzantine periods; and finally the Ottoman and Turkish periods leading up to modern times. It is through the rich melting-pot history of Manisa that we can appreciate the inspiration for this simple folk-song character piece.

Duration of the work. Approximately 5 minutes.

Work premiere. There is no information about the premiere of this work, nor any discography information.

Analytical issues and technical survey. *Impressions of Anatolia* alternates between 4/8 and 5/8 meters and is highly modal in harmonic and melodic character. The simple piano accompaniment extends through a large register of the instrument, frequently building long and sustained sonorities upon stacked fifths. The violin carries the main melody while the piano

provides impressionistic counter-melodic lines. The ease of the melodic line in the violin is aided by frequent rhythmic unisons with the piano. The violin also has several moments where it plays solo.

Pedagogical level. The straightforward melodic construction of this piece is suitable for an advanced level violinist.

ALNAR, Hasan Ferid (1906–1978)

Hasan Ferid Alnar began his musical education learning to play the *kanun* (a zither-like Turkish instrument) from his mother. Alnar was known as a gifted *kanun* performer throughout his life, and even composed a renowned concerto for that instrument later in his life. Alnar was a precocious youth and began taking private lessons in fugue, counterpoint, and harmony alongside enrolling as a student of architecture at the Fine Arts Academy of Istanbul.

A government scholarship from the Turkish Ministry of Education sent the composer to Vienna to study composition and conducting in 1927. Upon receiving his degrees from the State Academy of Music and Performance where he studied composition under Joseph Marx and conducting under Oswald Kabasta, he returned to Turkey in 1932. Alnar accepted numerous teaching and conducting posts throughout his career at different institutions. Perhaps most notable are his long-term associations from 1964 until his death in 1978 with the Ankara State Conservatory, the Presidential Symphony, and the Ankara State Opera Orchestra.

Lied ohne Worte, 1926

Work background. This early work was written while the composer was a student in Vienna. The German title, *Lied ohne Worte* (*Song Without Words*), recalls the titles that Felix Mendelssohn frequently used to describe his lyrical piano pieces. *Lied ohne Worte* is not included in any list of Alnar's works; it was unpublished during the composer's lifetime and was

likely kept in his private archives until his death. This work, like many other compositions of Alnar, is fully structured on the basis of modal Ottoman art music.

Lied ohne Worte was discovered in 2001 by musicologist and composer Dr. Seyit Yöre in Alnar's private archives located in Ankara. Dr. Yöre has digitally formatted the handwritten manuscript. At this time, the score can be obtained via electronic mail from Dr. Yöre.

Duration of the work. Approximately 4 minutes.

Work premiere. There is no information about the premiere of this work, nor any discography information.

Analytical issues and technical survey. *Lied ohne Worte* is written in an elaborate cantabile manner. A tempo marking of Lento indicates this piece must be played in a slow, deliberate character. The usage of numerous augmented second intervals at different pitch levels as well as unusual, exotic-sounding intervallic patterns gives this piece an Oriental flavor. Rapid thirty-second-note scalar gestures throughout this piece elaborate a simple melodic line in the violin. There is a strong possibility that the atypical patterns of these passages will present some difficulties in finding suitable fingerings.

The harmonic structure of the piece is clearly tonal. The degree of chromaticism allows the piece to employ a harmonic language that surpasses simpler folk song roots in favor of a musical atmosphere that is modulating and fantasy-like.

The piano is designated strictly as a harmonic accompaniment throughout this piece, with the exception of occasionally doubling the melodic line of the violin. The continuous repetition and steady rhythmic strength of the piano part will present few ensemble problems with the violin.



Figure 1. Measures 12–13, *Lied ohne Worte*. Copyright 1926 by Estate of Hasan Ferid Alnar. Reprinted by permission.



Figure 2. Measures 25–27, *Lied ohne Worte*. Copyright 1926 by Estate of Hasan Ferid Alnar. Reprinted by permission.

The lament-like chord progressions and voice leading of the descending bass almost sound neo-Baroque at times, although there is no strict sense of departure and return back to any particular chordal pattern. The feeling of profound loss is only forgotten during brief departures into a sudden major-mode Romanticism.

Pedagogical level. The piece presents a great opportunity for a strong, singing tone for the violin. The usage of exotic scalar patterns in fast rhythm might prove challenging to violinists. *Lied ohne Worte* would be best suited for an advanced level violinist.

Süit, 1930

Work background. Little is known about the circumstances surrounding the composition of this work, outside of the fact that it was written when the composer was a student in Vienna.

This work comprises seven distinct movements. Each movement utilizes a combination of several Turkish *makams*, or modes. The names of the sixth and seventh movements, respectively entitled *Taksim* and *Sirto*, are derived from Turkish dance and modal forms.

Duration of the work. Approximately 21 minutes.

Work premiere. Christa Richter, violin; Friedrich Statzer, piano, May 5, 1931, Vienna.

Discography. Cihat Aşkın, violin; Mehru Ensari, piano
Aşkın, Cihat and Mehru Ensari. *Ferid Alnar-Kanun Konçertosu, Çiftetelli, Suit, Trio Fantezi içinde*. T.C. Merkez Bankası. CD. 2000.

Analytical issues and technical survey. Allegretto. This movement is written in a fast 3/8 meter. The movement opens with material for solo piano but the violin is soon introduced and given the main melodic ideas.

There is a neo-Baroque quality to the busy and contrapuntal writing, which gives evidence of the composer having studied polyphonic music at a Western institution. The music is rooted in the key of D minor, although the composer does not hesitate to divert the music on occasion in various modulatory excursions. Occurrences of the *Hicaz*, *Uşşâk*, *Karcığâr*, and *Segâh* makams can be heard in several passages throughout this movement. A motion to the rare key of C-sharp major in the middle section of this movement might present a violinist with intonation challenges.



Figure 3. Allegretto, measures 1–7, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

Scherzo

The opening trill figuration between two notes in the violin, later continued as tremolo, is reminiscent of the Turkish *kanun*, a trapezoidal-shaped zither-like instrument that is plucked rapidly with the fingers.

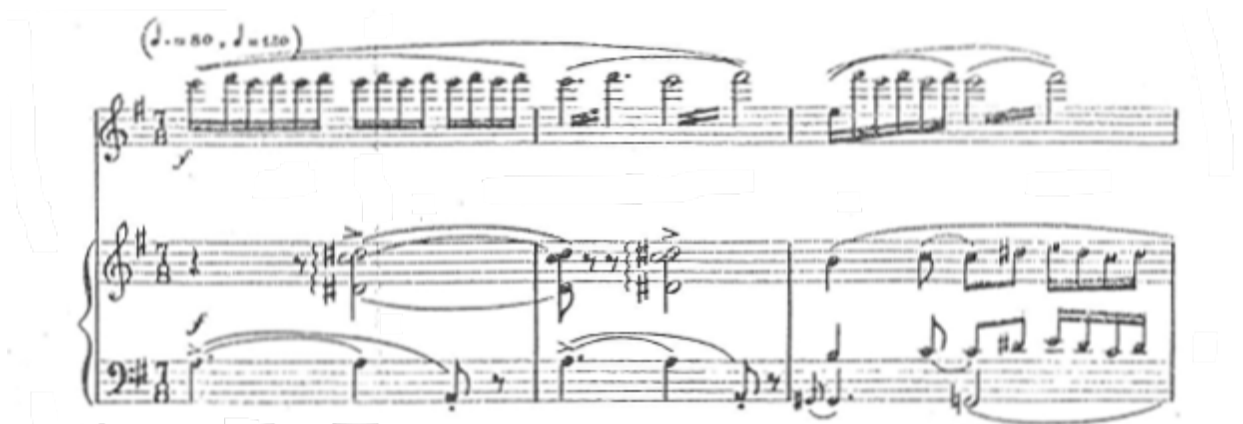


Figure 4. Scherzo, measures 1–3, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

This imitation should be of no surprise, as the composer began his musical training on the *kanun*. The quick meter in 7/8 suggests a highly energetic dance. Beginnings and endings of legato groupings of the irregular rhythm are articulated throughout by punctuations of crisp, short accents. The violin and piano frequently mimic one another in staggered entrances. The minor key tonality of the movement is flavored by crunching chords in the piano and wild

chromatic alterations. Presentation of several modes, including the *Nikriz*, *Mahur*, *Segâh*, *Hicazkâr*, *Kurdi*, and *Hüzzâm* makams, can be found throughout this movement. The fast frenetic rhythmic groupings in a shifting meter will present some degree of difficulty to less experienced violinists.

Perpetuum Mobile

This movement races breathlessly to its conclusion. The rhythmic activity of the violin comprises a constant stream of eighth-note triplet figures in cut-time marked “*Vivo*.”



Figure 5. Perpetuum mobile, measures 1–3, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

Fortunately for most players who would tire of this figuration quickly, this movement is relatively short, consisting of only 38 measures. The intervallic patterns of the triplets in the violin are highly unpredictable and chromatic. Half-tones and whole-tones alternate in unanticipated patterns in conjunction with numerous exotic-sounding augmented seconds.

The lack of any lasting tonality throughout this movement is the result of a constantly evolving harmonic scheme. Tricky intonation issues are thus presented for even the most experienced violinist, who must be acutely aware of these harmonic changes. *Müstear*, *Hicazkâr*, *Suzidil*, *Bûselik*, *Hüzzâm*, and *Kurdi* makams are employed throughout this brief movement. The final bars of this movement are, without question, among the most difficult in

the entire work. Enormous registral shifts in the violin are played in triplet rhythm before landing on widely-spaced quadruple stops to bring the movement to a close.

Adagio

The slow-moving introduction unfolds in the solo piano, which often utilizes westernized harmonies in unconventional progressions, leading the music to sound wandering and atonal due to its lack of functional harmonic motion. The *Hicaz*, *Sûzinâk*, *Hüseyinî*, *Karcığâr*, and *Hicazkâr* makams are presented in the melodic writing. Although the music is written in 3/4 meter, the rhythm of the violin part does not seem to suggest any strong sense of metrical pulse or arrival. Aside from instances of repeated notes, and a few elaborative gestures that suggest the vocal flair of Ottoman art music, the violin writing is relatively slow and scalar, presenting few challenges to the violinist. The piano part carries the larger share of denser, contrapuntal writing.



Figure 6. Adagio, measures 24–27, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

Capriccio

This ternary movement is written in a sprightly 10/8 meter formed from irregular pulse divisions (3+2+2+3). The *Hüseyinî*, *Zirgüle*, *Hicaz*, *Uşşâk*, and *Karcığâr* makams form the basis for much of the melodic writing in this movement. The modal melodic material suggests two different pitches as possible tonal centers. In the outer sections, the violin uses pizzicato. The middle section is freely imitative, and moves towards more chromatic wanderings, tonal modulations, and usage of greater dissonance as harmonic coloring.

Several musical components make this movement difficult to count rhythmically and stay aligned as an ensemble, including the unusual mixed meter, staggered entrances between parts, sustained notes in the violin, and permutations of motivic ideas.



Figure 7. Capriccio, measures 1–3, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

Taksim

The title for this movement, *Taksim*, is the Turkish word for improvisation. The formal conventions of Ottoman art music dictate the underlying intervallic structure and melodic content in this freely unraveling work. Most taksim movements within larger Ottoman art music structures follow the modal patterns of surrounding movements. This taksim movement follows the modal patterns of the *Segâh*, *Karcığâr*, and *Uşşâk* modes, which have been employed in earlier movements of the *Süit*. A new mode, the *Sabâ makam*, is also introduced.

There is a transcendental, pensive quality to the melodic flow of the music, which is created by several elements in the violin, including a muted sound (*con sordino*), ethereal-sounding harmonics, and a lack of metrical pulse or meter. The piano's role in this movement exists mostly for harmonic underpinning, while occasionally articulating a rhythmic idea from the violin.

The glissando indications and long, sweeping melodic gestures in the violin change pitch patterns when moving from ascending to descending motions. Great imagination and expression is needed from the violinist in order to make this movement effective.



Figure 8. Taksim, opening (*senza misura*), *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

Sirto

Sirto, a lively folk dance in 2/4 meter which has origins in both Turkey and Greece, is used as the final movement of the *Süit*. The modes employed in this movement are the *Hicaz*, *Rast*, *Segâh*, *Sûzinâk*, *Nikriz*, *Hicazkâr*, and *Hüzzâm* makams. The prevalence of augmented seconds gives this movement a unique ethnic flavor.

The unusual intervallic patterns, heard in sixteenth-notes in the violin throughout this movement, will require some extra attention and focus. The repetitive nature of the melodic materials allows the violinist to acquire this movement quickly, once the different reiterations of the modes rest comfortably in the fingers.

Pedagogical level. This long work in seven movements includes many technical and interpretive challenges that should be approached by a pre-professional violinist.



Figure 9. Sirto, mesures 1–7, *Süit*. Copyright 1930 by the Estate of Hasan Ferid Alnar. Reprinted by permission.

ERKİN, Ulvi Cemal (1906-1972)

Ulvi Cemal Erkin began taking piano lessons from his mother at an early age. He continued his piano studies throughout his primary school years as a student at the French-speaking Galatasaray Lycée in Istanbul. Erkin was eventually awarded a scholarship from the Turkish Ministry of Education to study in Paris. Most notably, Erkin studied composition with Nadia Boulanger at the École Normale de Musique before graduating in 1930 and returning to Turkey. In addition to his career as a composer, Erkin was equally known as a virtuoso pianist throughout his lifetime, and was appointed head of the piano department at the newly-formed Ankara State Conservatory in 1936. The composer and pianist remained at this institution in numerous capacities for forty-two years until his death.

Three Short Pieces: *Ninni*, *Zeybek Türküsü* and *Improvisation*, 1929–32

Work background. This work comprises three separate pieces, which are often performed together. The *Ninni* (Lullaby) and *Zeybek Türküsü* (Turkish folk dance) pieces of this work were written while the composer was a student in Paris. The *Improvisation* was composed and added in 1932. Erkin's musical style is strongly influenced by the Turkish President Mustafa Kemal Atatürk's declaration of the importance of nationalistic music in developing the newly-founded

republic. Traditional Anatolian folk music and dances permeate the atmospheric musical writing heard in works by this composer.

Duration of the work. Approximately 11 minutes.

Work premiere. *Lullaby and Zeybek only*: Cezmi Rıfkı, violin; Ulvi Cemal Erkin, piano, November 7, 1931, Sivas Military Club.

Complete performance including Improvisation: Necdet Remzi Atak, violin; Ulvi Cemal Erkin, piano, 1932, Ankara.

Discography. *First recording*: Saim Akçıl, violin; Arın Karamürsel, piano Akçıl, Saim and Arın Karamürsel. *Ulvi Cemal Erkin-Improvisation ve Zeybek*. DT 801. Çağdaş Türk Bestecileri Serisi. LP. 1973.

Second Recording: Nadja Nevolovitsch violin; Timothee Coppey, violin; Nora Bosch, piano Nevolovitsch, Nadja et. al. *Ulvi Cemal Erkin-Emprovizasyon-Ninni-Zeybek*. AK Müzik, CD. 2011.

Third Recording: Pelin Halkacı Akın, violin; Metin Ülkü, piano Halkacı, Pelin and Metin Ülkü. *Ulvi Cemal Erkin-Emprovizasyon-Ninni ve Zeybek*. Lila Müzik. CD. 2011.

Analytical issues and technical survey. Ninni. *Ninni* (Lullaby) is written in a simple song-like style for the violin. As in many cultures, the role of the lullaby in Anatolia is important. The melodic writing evokes a mother peacefully singing and cradling her sleeping child. Several musical elements convey the simplicity of folk song expression, including the straightforward flow of the meter; the usage of linear, step-wise modal writing; and the frequent usage of repeated notes. The absolute directness of the music is only contrasted by the mild dissonance and chromatic passing tones in the piano part.



Figure 10. Ninni, measures 1–3, *Three Short Pieces*. Copyright 1929–32, by the Estate of Ulvi Cemal Erkin. Reprinted by permission.

Zeybek Türküsü

Zeybek is a traditional dance-form from the Aegean region of Turkey and is traditionally written in the rhythm of nine slow beats. The limited contour of the melodic writing follows in the simplistic style of the previous movement, but there is the added challenge of moving back and forth between divisions of the meter into groupings of four and five beats.



Figure 11. Zeybek Türküsü, measures 1–3, *Three Short Pieces*. Copyright 1929–32, by the Estate of Ulvi Cemal Erkin. Reprinted by permission.

This movement utilizes the *Hüseynî* makam. The second half of this movement begins to utilize double and triple stops in violin, but the potential difficulty of these added notes is diminished by the inclusion of open strings. There are several measures near the end of the piece

that use parallel fourths and fifths in succession, thus presenting some possible intonation issues for a less-experienced violinist.

Improvisation

Improvisation is written in a free and wandering style, with little of the tonal and metrical grounding that was present in the two other pieces. The piano opens the movement and alternates with the violin in call-and-response gestures.

The modal writing in the violin is challenged by the chromaticism of the piano part. An arrival at a faster Allegro section continues the echoing of instruments, but now each instrument presents fast ascending scalar gestures. The violinist is required simultaneously to play a fifth in syncopated sixteenth-note rhythm against a melodic fragment in quintuplet rhythm, which presents a potential problem for a violinist less versed in polyrhythms.

The piano moves to a more rigidly defined, irregularly organized meter of 8/8 (3+3+2), and is joined by the violin, which initially hesitates, but soon unifies the melodic writing. The violin and piano eventually arrive in melodic unison, before a piano interlude calms the rhythmic activity. A tricky violin cadenza then follows, incorporating unusual chromatic lines alongside accompanying double stops. The music then makes a return to the call-and-response gestures between the two instruments, as the movement is drawn to a subdued close.

Pedagogical level. The simplicity of melodic writing, and lack of any difficult technical materials outside of the short cadenza in the last movement, makes this work very accessible to an advanced violinist.



Figure 12. Improvisation, measures 1–8, *Three Short Pieces*. Copyright 1929–32, by the Estate of Ulvi Cemal Erkin. Reprinted by permission.

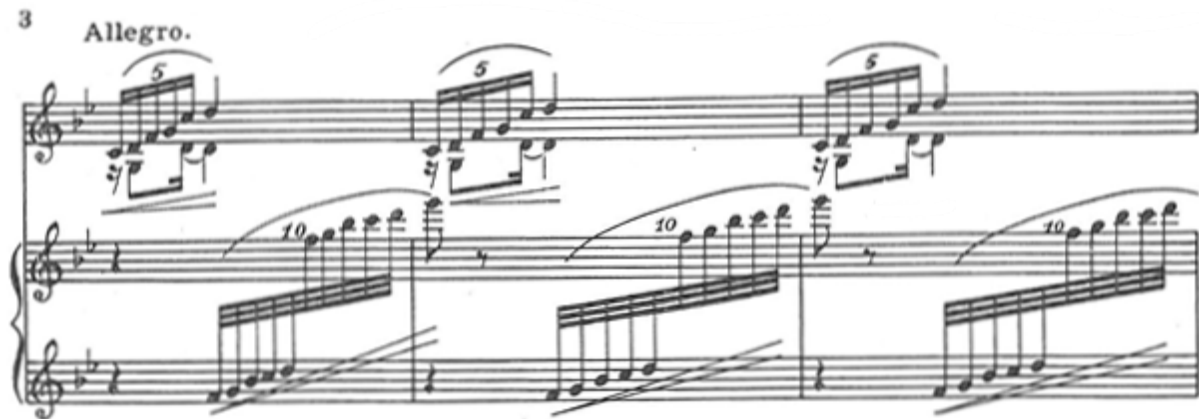


Figure 13. Improvisation, measures 49–51, *Three Short Pieces*. Copyright 1929–32, by the Estate of Ulvi Cemal Erkin. Reprinted by permission.

SAYGUN, Ahmed Adnan (1907–1991)

Ahmed Adnan Saygun was born in Izmir, where he received his first musical training in piano and composition. Upon completing his youthful studies, Saygun taught music in primary schools and the Lycée of Izmir during the years of 1924–26. After earning a scholarship from the Ministry of Education, Saygun went to Paris to study a variety of musical subjects (including harmony, counterpoint, composition, Gregorian chant, and organ) at the Scola Cantorum in 1928. After returning to Turkey in 1931, Saygun moved to Ankara and taught theory and counterpoint at the School for Music Instructors, and also served as conductor for the Presidential Orchestra.

After teaching theory at the Conservatory of Istanbul for three years beginning in 1936, Saygun met the Hungarian composer Béla Bartók and joined him on his folk-song collecting tour of Anatolia. Saygun worked extensively with Bartók in converting the Turkish folk songs of the Anatolian regions into conventional Western musical notation.

Saygun was appointed Government Inspector of public cultural centers in 1939 and traveled extensively throughout Turkey, furthering his musical knowledge of the rhythmic and melodic intricacies of different regions of the country. The composer's focus in ethnomusicology and usage of Turkish traditional modes remained central to the compositional elements he used throughout his career. Saygun taught composition and modal music, and served as Department Head at the Ankara State Conservatory from 1946 to 1972. He also taught ethnomusicology and composition at the Istanbul State Conservatory of Mimar Sinan University for many years.

Many of Saygun's works have been received internationally and have brought the composer a great deal of exposure outside of Turkey. His most famous work, *Yunus Emre Oratorio*, has been performed by notable orchestras all over the world, including orchestras in Paris, New York, Budapest, Vienna, Bremen, Berlin, and the Vatican.⁵ The composer was honored with awards and prizes throughout his career, including the Palmes Academic Medal (France, 1949), Frederich Schiller Medal (Germany, 1955), Stella Della Solidarita (Italy, 1958), Jean Sibelius Composition Medal of the Harriet Cohen International Music Award (England, 1958), Béla Bartók Diploma (Hungary, 1981), and the State Artist of Turkish Republic status (Turkey, 1971).

5 Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 49.

Sonata, Op. 20, 1941

Work background. This is dedicated to Mr. Eugène Borrel, a notable French musicologist and student of Vincent d'Indy, who taught Saygun composition and fugue at the Scola Cantorum. Borrel specialized in editing ancient violin works from the seventeenth and eighteenth centuries. Saygun also studied harmony and counterpoint with the dedicatee's wife, Madame Borrel, at the same institution.

Saygun was a close personal friend and musical associate of Béla Bartók in the years preceding the composition of this work. This work comprises four different movements. The compositional influences of Bartók can be heard throughout this work. The *Sonata* is written in four movements.

Duration of the work. Approximately 24 minutes.

Work premiere. David Martin, violin; Gerald Gover, piano, British Council Theatre, London, England, November 15, 1946.

Premiere in Turkey: Licco Amar, violin; Mithat Fenmen, piano, Ankara Devlet Konservatuarı, Ankara, Turkey, May 7, 1950.

Discography. *First recording:* Hande Özyürek, violin; Uwe Brandt, piano. Özyürek, Hande and Uwe Brandt. *Saygun'la Yüz Yüze*. CD 399. Kalan. CD. 2007. *Second Recording:* Tim Vogler, violin; Jascha Nemtsov, piano. Vogler, Tim and Jascha Nemtsov. *Béla Bartók -Ahmed Adnan Saygun: A European Encounter*. Profil: G Haenssler. CD. 2008. *Third Recording:* Selim Giray, violin; June Chun-Young, piano. Giray, Selim and June Chun-Young. *Turkish Music for Violin and Piano*. Erm Media. CD. 2010.

Analytical issues and technical survey. Andante. This movement begins with the violin and piano alternating solo passages.



Figure 14. Andante, measures 4–7, *Sonata*, Op. 20. Copyright 1961 by Southern Music Publishing Co., Inc. Reprinted by permission.

The fragmentation and rhythmic flexibility of the melodic materials results in the music sounding distant and in search for answers or resolution. The opening Andante tempo of the movement increases in rhythmic intensity through the introduction of thirty-second-note arpeggiations in the piano. An arrival at a section marked *Più vivo* provides an exciting climax of the previous musical momentum before returning to the opening Andante tempo several bars later.

A pentatonic episode suddenly arises in the piano, evoking a contrasting atmosphere of far eastern Asia. The music becomes sweet and modal in this section of music. The increasing presence of dissonant atonal melodic violin gestures in this section is met by complex impressionistic sonorities in the piano. The composer's usage of whole-tone and octatonic scales throughout this movement strongly resembles the harmonic and melodic character of Debussy's music.⁶

This opening movement of the *Sonata* is very logically constructed from a technical point of view. Idiomatic violin writing presents few challenges, outside of an extended period of violin octaves in a section marked *Lento*. The music is highly rhapsodic, with abrupt changes of

⁶ Lesure, François and Roy Howat, "Debussy, (Achille-)Claude," In Grove Music Online, Oxford Music Online, accessed December 12, 2012, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/07353>.

mood. The compositional affect is highly mysterious in character and is often organized in several layers of counterpoint. Septuplets and faster rhythms in the piano conjure a hazy dream world of darkness and light. The sense of meter and pulse is very straightforward throughout the movement. The true difficulty for the performers is in the evocation of colors and mood in the interpretation of the piece.

Molto Vivo

The 7/16 meter of this fast movement is indicated by the pulse of one measure equaling sixty beats per minute. The meter and form of this movement recalls a rapid dance called the *horon*, which originates from the Black Sea region of Turkey. A steady sixteenth-note *moto perpetuo* rhythm is continued throughout in alternating melodic material between the violin and piano. Metrical units of this movement are divided into shifting groupings comprising two, three, or four beats.

Throughout the movement, the violin frequently doubles a single pitch with two simultaneous strings. Harmonies in the piano are strongly based on stacked fourths and fifths, colored by minor second dissonances.

The violin begins the movement as a soloist, and the piano enters several bars later with harmonic underpinning, bringing out accentuation of the structural rhythmic groupings. The piano eventually takes over the melodic material as a soloist, and introduces sudden and surprise changes of color and dynamic ranges (*fortississimo* dynamic decreasing to *piano* dynamic within four bars).

Difficult piano interludes throughout the movement involve large leaps and alternating octaves between the two hands. The challenges facing the violinist include double stops, although these stops frequently utilize open strings.



Figure 15. Molto vivo, measures 23–27, *Sonata, Op. 20*. Copyright 1961 by Southern Music Publishing Co., Inc. Reprinted by permission.

The violin writing imitates the *kemençe*, a Turkish stringed folk instrument principally utilized in the *horon* dances of the Black Sea region. The *kemençe* is often performed in music of a rapid character, using many open fourths and fifths and rapid repetition of single notes to great effect. Throughout this exciting and wild scherzo movement, both players need keen awareness to bring out the proper rhythmic groupings indicated by the composer.

Largo

Perhaps the most striking aspect about this slow and lyrical movement is the resemblance to Debussy's musical world of color and atmosphere.⁷

The extensive passagework attests to the traits of musical Impressionism in its usage of planing chords in parallel motion, pentatonic melodic material in the violin, whole tone patterns, and slight metrical changes to shape phrase contour and length. Other impressionistic devices heard in this movement include blurred accompanying patterns in the piano, pan-diatonicism, soft coloristic dissonance, contrary motion in large registers of the piano, and usage of many nonfunctional seventh and sixth chords.

⁷ Lesure, François and Roy Howat, "Debussy, (Achille-) Claude, In Grove Music Online, Oxford Music Online, accessed December 12, 2012, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/07353>.



Figure 16. Largo, measures 1–4, *Sonata, Op. 20*. Copyright 1961 by Southern Music Publishing Co., Inc. Reprinted by permission.

From a technical standpoint, the violinist must be able to use legato bowing and continuous and varied vibrato on sustained notes throughout this movement.



Figure 17. Largo, measures 62–64, *Sonata, Op. 20*. Copyright 1961 by Southern Music Publishing Co., Inc. Reprinted by permission.

Allegro

This final movement possesses an exciting dance character, with very exotic-sounding scalar patterns heard in the rapid sixteenth-note rhythms of the violin. The piano interrupts the violin with an erupting climax rising to a *fortississimo* dynamic level. A steady moving bass line in octaves ensures, which brings out a four-note descending pattern in quarter-notes that follows a regular pulse. The melodic content of this movement comprises many irregular scalar patterns that are chromatic and often include augmented seconds.

A *Presto* section quickens in diminution of the piano's quarter-note descending motive into eighth-note groupings. A return back to the opening tempo of the movement includes further parallel planing chords in the piano and a cadenza in violin, which moderates the driving excitement. An arrival at a major mode modulation gives way to a simple melodic closure in E major, which harkens back to the pentatonicism of earlier movements. One particular technical challenge in the violin part later in the movement involves sextuplets, which must be executed with fast string crossings and good right elbow support.



Figure 18. Allegro, measures 60–62, *Sonata*, Op. 20. Copyright 1961 by Southern Music Publishing Co., Inc. Reprinted by permission.

Pedagogical level. This is a very weighty and serious work that requires a thorough understanding of modernist musical language of the twentieth century. The *Sonata* is suitable for professional violinists.

***Demet (Suite)*, Op. 33, 1955**

Work background. This work is dedicated to Henri and Henriette Guilloux, close friends of Saygun, and has been given two separate names, as this work was co-published in both the United States and Turkey. In the English-speaking world, it was first published in 1964 as “*Suite*” by the now-defunct Southern Music Company. In Turkey, the work is titled “*Demet*,” which is translated into English to mean “bouquet.” This work is written in four movements

(English version listed first): Prelude (*Prelüd*), Horon, Zeybek (*Ağır Zeybek*), Kastamonian Dance (*Sepetçioğlu*).

Duration of the work. Approximately 14 minutes.

Work premiere. There is no information available regarding the premiere of this work.

Discography. *First recording:* Orhan Ahıskal, violin; Ian Buckle, piano. Ahıskal, Orhan and Ian Buckle. *Yerelden Evrensele*. Yesa. CD. 1999. *Second recording:* Atilla Aldemir, violin; Şevki Karayel, piano. Aldemir, Atilla and Şevki Karayel. *The Contemporary Voice of Turkish Music*. CD-21026. AK Music. CD. 2003. *Third recording:* Demet, Op. 33, Jülide Yalçın-Dittgen, violin; Yeşim Gökalp, piano. Yalçın-Dittgen, Jülide and Yeşim Gökalp. *Kırsallardan Ezgiler*. Türk Traktör. CD. 2004. *Fourth recording:* Hande Özyürek, violin; Uwe Brandt, piano. Özyürek, Hande and Uwe Brandt. *Saygun'la Yüz Yüze*. CD 399. Kalan. CD. 2007. *Fifth recording:* Selim Giray, violin; June Chun-Young, piano. Giray, Selim and June Chun-Young. *Turkish Music for Violin and Piano*. Erm Media. CD. 2010.

Analytical issues and technical survey. Prelude. The first movement, *Prelude*, begins in a slow, drone-like manner, stemming from a repeated triplet figuration in the piano that pulsates freely in syncopations on a pitch “D” in its low register. This pitch center “D” is the tonal basis of the *Sabâ* makam employed throughout this movement. The piano’s hypnotic offbeat repetitions allow the plaintive utterances of the violin part to evoke an atmosphere of timelessness.

The violin enters in the second measure with a freely unfolding melodic line that possesses a vocal quality and an improvisatory character. The composer is very particular about achieving a dark string color throughout the first half of the movement, indicating that the violin play exclusively on the G string (*sul G*).



Figure 19. Prelude, measures 1–3, *Demet (Suite)*, Op. 33. Copyright 1964 by Southern Music Publishing Co., Inc. Reprinted by permission.

A particular challenge for the violinist will be aligning duplet and triplet rhythms of sixteenth- and thirty-second notes with the offbeat syncopations of the piano.

In the second half of the movement, the piano drops the drone accompaniment and takes on a more melodic role. There is a spontaneous sense of freely developing dialogue and counterpoint between the two instruments, which requires a flexible sense of *rubato* when aligning the rhythmic figures and melodic ornamentation. The unfolding arpeggiation of open fifths in both the piano and violin part evoke a sense of mystical wandering and open landscapes.

Horon

The *horon* is a dance of the Black Sea region that is very rapid and in 7/8 meter. A *horon* was also employed as a movement in Saygun's early *Sonata*, Op. 20, which has been previously discussed. The principal challenge for both performers is to feel the meter subdivisions with precise rhythmic integrity. The metric subdivision that opens the piece begins with an elongated pulse of three beats, followed by two more normalized groupings of two beats each (3+2+2).

Later in the movement, the composer shifts the metrical subdivisions every few measures in alternate groupings, such as (2+3+2), which will require utmost concentration from the performers to execute properly.



Figure 20. Horon, measures 1–6, *Demet (Suite)*, Op. 33. Copyright 1964 by Southern Music Publishing Co., Inc. Reprinted by permission.

A slight accentuation of the start of the downbeat of the larger grouping will help facilitate the ensemble.



Figure 21. Horon, measures 37–42, *Demet (Suite)*, Op. 33. Copyright 1964 by Southern Music Publishing Co., Inc. Reprinted by permission.

The pianist must frequently play the rhythmic and percussive accompanying chords with a dry (*secco*) touch and a driving, accented momentum. The extensive usage of open strings on the violin often punctuates the melodic writing, which is a clear evocation of the Turkish *kemençe*, an instrument native to the Black Sea region that is often used in folk music performance. Extensive evolving development of small motivic cells repeated in succession in the violin part will require great attention from the violinist in developing the proper bowing in the indicated slurred groupings. Rapid and abrupt shifts of dynamics and tone color are abundant in this movement. Several instances of tricky double-stops in major sevenths, which alternate with a leap down to an open fifth, might present intonation issues. There is also a particularly

difficult rhythmic passage for the violin, in which the violinist must execute a triplet and a quadruplet each against a single bar of mixed 7/8 meter in the piano.

Zeybek

The *zeybek* is a form that originated as a one man dance given by an *efe*, a militia member found in past times throughout the Aegean region of Anatolia. The word “*ağır*” (slow or heavy) is added to the title of the Turkish edition for this movement to differentiate between the *kivrak* (fast) *zeybek* that also exists in the region. A character of seriousness and solemnness prevails throughout the movement, reflected in the slow tempo indication of quarter note=30 beats per minute in the 9/4 meter.

This dance is typically performed by two Turkish instruments. The first is a melodic wind instrument, the *zurna*, which has a piercing tone that resembles a modern oboe. The second instrument is the *davul*, a noisy Turkish drum, which provides rhythmic support for the *zurna*. In this movement the violin and piano take on specific imitative roles of these two Turkish instruments.



Figure 22. Zeybek, measures 1–2, *Demet (Suite)*, Op. 33. Copyright 1964 by Southern Music Publishing Co., Inc. Reprinted by permission.

The violin plays the role of *zurna* and often utilizes dissonant double stops, glissandos, and chromatic melisma to evoke the timbre and tone of that instrument. The piano plays the role of the *davul*, in its sparse, staccato rhythmic gestures in the lowest register of the instrument.

A certain amount of imagery is projected in the instrumental writing. The legato, ascending, stepwise writing in the left hand of the piano can be heard to represent the dancer's dignified footsteps. In the violin part, glissando figures and sudden breaks in the melodic writing can be heard as representing the lamenting cries of the *efe*. A high degree of chromaticism is found throughout this entire movement, which contributes to the feeling of loss and despair. Harmonic underpinnings in the piano part, flavored with pungent dissonances, also contribute to the sense of sadness and pain. The overall difficulty of this movement lies in sustaining the rhythms of the melodic lines within a flexible and improvisatory character that unfolds slowly.

Kastamonian Dance

This final movement is based upon a Turkish folksong and dance called *Sepetçioğlu* that is native to the city of Kastamonu. This movement continues the usage of vocal and instrumental imitation that is heard in the earlier movements of the *Suite*. A sense of wide landscapes is conjured up in the piano's unfolding arpeggiation of an opening trichord (D, G, A). Variations of this trichord gesture are later repeated in numerous guises by both the violin and the piano.

This movement is structured into a binary form, in which the second section is a variation upon the first. Following the opening introduction by the piano, the violin enters with a cadenza figuration marked *a piacere*, which allows the violinist a great deal of interpretative flexibility.

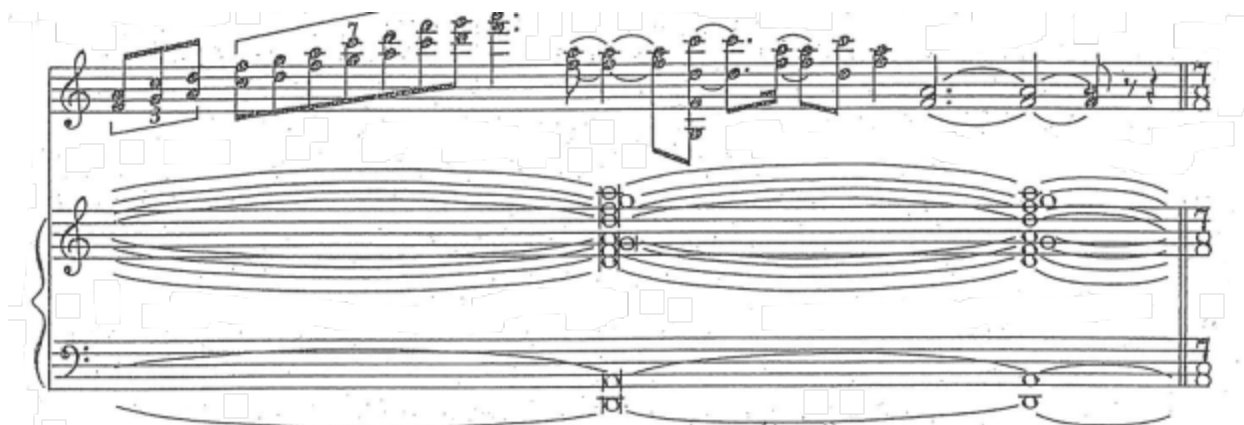


Figure 24. Kastamonian Dance, measure 30, *Demet (Suite)*, Op. 33. Copyright 1964 by Southern Music Publishing Co., Inc. Reprinted by permission.

CHAPTER 3

SELECTED VIOLIN-PIANO WORKS OF OTHER COMPOSERS BORN IN THE EARLY TWENTIETH CENTURY

ATREK, Ferit Hilmi (1903–2006)

Ferit Hilmi Atrek was born in 1903 in Skopje, Macedonia. He studied piano and composition at the Istanbul Conservatory under Cemal Reşit Rey. Atrek graduated from the Ankara Musiki Muallim Mektebi (Ankara Music Teacher's College) and went to Paris in 1945 for further studies at the École Normale de Musique. Atrek later returned to Turkey, took a position at the Ministry of National Education, and worked as a Chief Inspector of education. Atrek was also a music teacher at Ankara Atatürk High School. In addition to his formal compositions including several notable piano sonatas, Atrek prepared several middle and high school music textbooks. He also wrote more than two hundred school songs for children and harmonized over one hundred Turkish folk songs.

Hasret (Nostalgia), Op. 12, 1940

Work background. *Hasret* is a one movement character piece that is shaped as a musical *romance*. There is no known information regarding any recording or performance of this work, which was published in 1940 by Universal Edition in Vienna. This piece was dedicated to Atrek's close friend, Fikri Çiçekoğlu, a violinist and musicologist who wrote extensively about music in the 1950's and 1960's.

Duration of the work. Approximately 10 minutes.

Analytical issues and technical survey. This work uses an extensive array of major and minor modes. The work begins in the key of C – sharp minor, but the tune is quickly altered, through a high degree of chromaticism, to modulate to distant keys.



Figure 25. Measures 1–5, *Hasret (Nostalgia)*, Op. 12. Copyright 1940 by Universal Edition. Reprinted by permission.

Atrek does not use Turkish *makams* in this work, which is a departure from the compositional norm of most other composers of his generation.

Hasret is written in ternary form. The slow mournfulness of the piece's opening is reflected in the abundant usage of chromatic thirds in the piano, ascending and descending with dissonant clashes and suspensions. The *Andante* middle section is very pentatonic in construction, and suggests an atmosphere from the far east of Asia. Undulating rhythmic patterns in the piano induce qualities of a lullaby, although the presence of chains of descending dissonances disturbs the sense of musical ease. The piano then begins patterns of rapid arpeggios built upon a pentatonic scale (scale degrees 1, 2 and 5), in which one can imagine a sensation of rushing wind.

Although this wind-like figuration increases in rhythmic intensity, the overall pulse should remain the same. A piano interlude, marked *più mosso*, with a dance-like rhythmic flair in pentatonic sonorities, brings the piece back to the “A” section of the ternary form.



Figure 26. Measures 78–79, *Hasret (Nostalgia)*, Op. 12. Copyright 1940 by Universal Edition. Reprinted by permission.

The violin part in this return to the “A” section is written one octave higher than before, which could present intonation challenges for the violinist. An extended violin cadenza picks up on several earlier dance rhythms, along with some tricky effects, including *veloce* scalar passages, a glissando, and free rhythmic material marked *a piacere*.

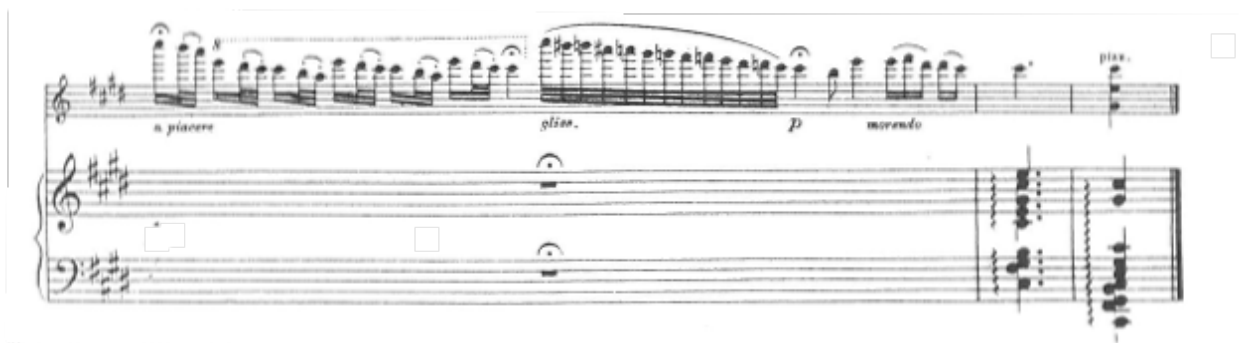


Figure 27. Measures 143–145, *Hasret (Nostalgia)*, Op. 12. Copyright 1940 by Universal Edition. Reprinted by permission.

The final bars die away in a return to the soft melancholy character of the opening of the piece.

Pedagogical level. This is a lyrical piece, which provides no surprises other than the final cadenza. Violinists must work hard to sustain mood and tone color. The composer is careful to write specific string markings. He notates particular string choices and edits many bowings and fingerings. This work is suitable for a pre-professional violinist.

ÜN, Ekrem Zeki (1910–1987)

Ekrem Zeki Ün began his musical studies on the violin with his father, Zeki Üngör. Üngör is notable in Turkish music history for having composed the Turkish National Anthem and having served as conductor for the major symphony orchestra of the Ottoman Empire. Ün studied at various French schools in Istanbul before traveling to Paris on a state scholarship in 1924. The composer enrolled at the École Normale de Musique, most notably studying violin with Jacques Thibaud and composition with Georges Dandelot. Ün returned to Turkey in 1930, working primarily as a violin teacher and first violinist and assistant conductor of the Presidential Symphony Orchestra in Ankara. Ün later worked as a teacher at the Istanbul Education Institute from 1934 until he was appointed as a violin and viola instructor at the Istanbul Municipal Conservatory in 1945. Ün devoted himself to composition after his retirement from the Conservatory.

Sonata for Violin and Piano, 1963

Work background. This work has the inscription “Verdâ’ya” written at the top of the score. We can reasonably assume that this work was dedicated to the composer’s wife, Verdâ Ün, who was a pianist. The *Sonata* is written in three movements.

Duration of the work. Approximately 24 minutes.

Work premiere. There is no information available regarding the premiere of this work.

Discography. The only recording of this work is by Ergün Tekinson, violin and Verda Ün, piano. The recording is in digital audio tape format, and it has not been commercially published.

Analytical issues and technical survey. Lento. The first movement, marked *Lento*, begins with the piano playing long, pedaled sonorities that are both pentatonic and modal in construction. The impressionistic quality of this opening is soon averted with the shift to a

dissonant and complex atonality. There are many rhythms happening simultaneously, particularly two against three, and the wandering atonal lines played by the two instruments offer no sense of cadence or clear points of arrival. The usage of many fifths and occasional triads in the piano are at odds with the jarring melodic lines in the upper registers of both instruments. The presence of numerous intervals of tritones and sevenths create an atmosphere of extreme angst.

A shift to a new section, *Allegro furioso*, furthers the angry character in a very fast new tempo that is written in the mixed meter of 5+3/8. The writing becomes very linear in both instruments, with the piano often doubling its line at the octave. Frequently shifting meters make this particular section difficult for the ensemble to count and remain aligned. There are moments where double-stops and complex rhythmic patterns are immensely difficult for the violin.

Another section, marked *Allegro comodo*, is more regular in meter and rhythmic patterns. There is a return to more chordal writing in the piano, more usage of consonant intervals alongside dissonant tritones, and an easier melodic line in the violin. The movement continues rhapsodically, between various sections of opposing character.

Another *Furioso* section further agitates the driving rhythmic sound, and there are occasional moments where consonant impressionistic beauty, heavily influenced by the composer's study of French music, shines forth. The difficulties of this movement rely on the numerous double-stops for violin, the challenging three against four polyrhythms between the instruments, and the lack of clear arrival at anything that does not feel transitional.

Molto Lento

The second movement, marked *Molto Lento*, is written in the vein of slow, atonal lyricism. The presence of tritones and major sevenths in the melodic and harmonic structure of

both instruments create a very sorrowful dissonance. As was the case in the previous movement, episodes of harmonic beauty, made up of pentatonic and whole tone scales, provide for a very welcome escape from the darkness present in the rest of the music.

An *Allegro furioso* section returns to ideas from the first movement, incorporating unison, linear lines in the piano. The alternation between predominant sharps and flats present some serious intonation challenges for the violin.

Animato

The last movement, marked *Animato*, returns to a faster, edgier tone. There are sections where the musical texture becomes very sparse, with easy rhythms and melodic lines, which is of great technical relief for both performers. Double- and triple-stops in *marcato* articulation require a substantial degree of bow technique and control. Sudden shifts of tempo and mood require a great deal of concentration from the performers. The ending of the movement presents the violinist with significant challenges, including syncopations and high-energy octaves.

Pedagogical level. This *Sonata* is challenging, both technically and interpretively. While the overall sense of pacing and pulse is easy to follow, the atonal dissonances and complex structure of the music can hold back the performers if they are not willing to give the music their undivided attention. This work is suitable for a professional violinist.

TARCAN, Bülent (1914–1991)

Bülent Tarkan spent his childhood living in various parts of Anatolia, as his father was a traveling military medical doctor. Tarkan pursued a dual education studying both music and medicine. Aside from some composition lessons with Cemal Reşit Rey and violin lessons with Seyfeddin Asal at the Conservatory of Istanbul, Tarkan was largely self-taught as a musician. In addition to establishing a career as a renowned brain surgeon, having completed a residency

abroad at the London Hospital, Tarcan played violin and viola in the symphony orchestras of Istanbul and served as the conductor of the Kadıköy Public House Orchestra. After retiring from his position as Professor of Medicine in Istanbul in 1984, he dedicated the last years of his life to teaching music history at the Mimar Sinan University State Conservatory.

Sirto (a Turkish dance), 1980

Work background. This one-movement work is a violin and piano transcription from Tarcan's *First Ballet Suite* of 1954, which won the first prize from the Yapı Kredi Bank musical competition, judged by Arthur Honegger. The composer also wrote two violin sonatas which are now lost, and there is a possibility that this *Sirto* movement predated the *First Ballet Suite*, and originated from the *Violin Sonata No. 2* of 1944–45.⁸ This work is dedicated to Beverly Somach, an American violinist. The author has not found information regarding the relationship between the composer and the dedicatee. Many of Tarcan's compositions utilize the melodic atmosphere and dance rhythms of traditional Turkish folk songs, and *Sirto* is no exception.

Duration of the work. Approximately 6 minutes.

Work premiere. Nuri Iyicil, violin; and Hülya Tarcan (*the composer's daughter*), piano, live performance from the TV channel TRT 2 in Istanbul, 1986.

Discography. Pelin Halkacı Akın, violin; and Metin Ülkü, piano
Akın, Pelin Halkacı and Metin Ülkü. *Yolculuk/Journey*. Lila Müzik. CD. 2011.

Analytical issues and technical survey. This one-movement work is written in the form of a short and entertaining encore. Like other works by this composer, *Sirto* is highly modal in structure and strongly flavored with impressions of folk music from Turkey.⁹ Several specific

8 Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 82.

9 Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 82.

Turkish modes are employed throughout the work, such as the *Segâh*, *Sabâ*, *Karcığar*, *Hüseynî*, and *Rast* makams.¹⁰ The harmonic and melodic language employed by the composer uses dissonance as a coloristic device, but its edgy effect is softened by the inclusion of Turkish modes.

The violin part is intensely melodic and virtuosic, evoking an atmosphere of improvisatory fantasy that often unfolds the dance character in excited rhythms. The piano part is a playful and vivid accompaniment that moves the quarter-note pulse of the 2/4 meter in duple and triple divisions. The violin and piano share melodic materials, which are often incorporated into musical dialogue between the two parts. The lively rhythm drives the music forward in a breathless character, occasionally slowing for moments of more impassioned lyrical tunes.

Aside from an overall difficult level of technique required to perform this fast-paced work, there are several specific technical elements worth noting. The violin part requires voicing of melodic lines within chords often indicated in *pizzicato* articulation, which will present a serious challenge for bow technique. Double-stopped trills, octaves, and usage of the extreme high register of the violin will present intonation issues. Careful attention should be made by the ensemble in respect to rhythmic articulation and alignment of the two parts, particularly when executing abrupt shifts of character in this dance movement.

Pedagogical level. This work is suitable as an encore piece for a professional-level violinist, due to its challenges of tempo and technique.

¹⁰ Yöre, Seyit, personal correspondence, November, 20, 2012.

CHAPTER 4

SELECTED VIOLIN-PIANO WORKS OF THE AVANT-GARDE AND EXPERIMENTAL GENERATION

USMANBAŞ, İlhan (b. 1921)

İlhan Usmanbaş was born in Istanbul. He began cello studies at the age of twelve with his brother's guidance, and continued as a student taking private lessons while enrolled at the Istanbul Galatasaray Lycée. Usmanbaş enrolled at Istanbul University and Istanbul Municipal Conservatory in 1941, where he took harmony classes with Cemal Reşit Rey and cello lessons with Sezai Asa. The composer transferred to the Ankara State Conservatory a year later, and studied harmony, counterpoint, and composition with Hasan Ferid Alnar, composition with Ahmed Adnan Saygun, cello with David Zirkin, and piano with Ulvi Cemal Erkin.¹¹ In 1952 Usmanbaş traveled to the United States on a scholarship from UNESCO. The composer later returned to the United States in 1957–58 on a Rockefeller Foundation fellowship, and had the opportunity to meet many American contemporaries in the field of composition.

Usmanbaş has served as director of both the Ankara State Conservatory and the Istanbul State Conservatory throughout his teaching career. He has taught composition at the Mimar Sinan University State Conservatory from 1976 to his retirement in 1999, and still serves as professor of composition at Bilgi University and Istanbul Technical University Center for Advanced Studies.

11 Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 96.

Keman-Piyano Sonatı (Sonata for Violin and Piano), 1946

Work background. This early sonata in three movements was written while the composer was a student studying composition with Ahmed Adnan Saygun at the Ankara State Conservatory. This work is highly Neo-Classical in style, both in form and melodic and harmonic structure. The Sonata is heavily influenced by toccata-like textures of works of Stravinsky as well as the expanded pan-tonal harmonic system pioneered by Hindemith (who was appointed to begin the Conservatory system in Turkey). In his early compositions dating back to his student years of 1945–1952, Usmanbaş was also affected by the modal structure heard in works by the “Turkish Five” group of composers.¹²

Duration of the work. Approximately 21 minutes.

Work premiere. Max Pollikoff, violin; Lionel Novak, piano, Bennington, VT, USA, 1952.

Discography. Marcel Debot, violin, Mithat Fenmen, piano and Gönül Gökdoğan, violin, Judith Uluğ, piano. Two ensembles have recorded this work in digital audio tape format but these recordings are not commercially available.

First CD recording: Pelin Halkacı Akın, violin; and Metin Ülkü, piano

Akın, Pelin Halkacı and Metin Ülkü. *Yolculuk/Journey*. Lila Müzik. CD. 2011.

Analytical issues and technical survey. In contrast to the two later works by this composer, which will be discussed subsequently in this chapter, the *Sonata* is much more traditional in construction. Simple melodic lines and straightforward metered rhythm dominate the entire score. The *Sonata* lacks the usage of serialism or aleatoric elements, which are common in the composer’s later works.

¹² Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 96.

Allegro

This movement stays entirely within a 3/4 meter. Linear writing occurs in both instruments, with the piano frequently doubling a melodic gesture at the octave.



Figure 28. Allegro, measures 123–128, *Keman-Piyano Sonatı (Sonata for Violin and Piano)*. Copyright 1946 by İlhan Usmanbaş. Reprinted by permission.

The harmonic motion is often implied rather than explicitly stated. The piano frequently plays chords built upon fourths and sevenths, alongside traditional triads. The texture is lean and sparse throughout, and articulation and phrasing is well-defined within phrase groups. There are few specific technical challenges present for the violin besides shaping the melodic materials. The linear writing has the potential to be musically static and often leaves dynamic markings to the performer's discretion. In this movement, the pianist frequently encounters differing contrapuntal lines between the two hands, which will require articulate voicing and balance throughout.

Adagio

The second movement opens with an extended introduction in the piano written for three separate voices. This movement is highly contrapuntal in textural fabric, with the piano and violin interacting in dense rhythmic and harmonic motions. Several lengthy piano interludes usher in new melodic material or changes of tempo and meter. Both players must focus attention

on shaping the long lengths of the melodic lines. Matching articulation in short and long notes between violin and piano is crucial in creating a satisfying texture, in which each voice is distinct and balanced. A faster section in the middle of this movement contains some quick sixteenth-note gestures, which are highly chromatic in construction, and will require extra attention from the violinist.

Allegro

The third and final movement of this work might be challenging for both instruments, and includes more articulation markings than the previous movements. The rapid tempo and toccata-like figuration in the piano part is propelled forward via ascending and descending chromatic motions. The composer also utilizes scalar passagework for violin and piano that is frequently diatonic. Several short sections of slower music in duple meter, marked *Adagio*, relax the energy of the movement and incorporate sparser texture and simpler melodic ideas.



Figure 29. Allegro (third movement), measures 134–138, *Keman-Piyano Sonatı (Sonata for Violin and Piano)*. Copyright 1946 by İlhan Usmanbaş. Reprinted by permission.

The violinist faces numerous articulation indications in this movement, including quick changes between *arco* and *pizzicato* markings and quick ornamental figurations such as trills, tremolos, and appoggiaturas.

Pedagogical level. There are few technical or ensemble challenges for either instrument.

This work is suitable for an advanced-level violinist.

Keman/Piyano için Müzik-94 (Music for violin and piano-94), 1994

Work background. This work is dedicated to violinist Çiğdem İyicil, who is the current director of the Mimar Sinan Fine Arts University Conservatory. The composer writes the following information about this work in the score [translated into English]:

In the violin score there is a very simple melodic line. At certain moments there are sudden fortissimo indications in the violin, which creates an aggressive sound. The pianissimo linear writing in the piano part creates an opposing effect.

Duration of the work. Approximately 6 minutes.

Work premiere. There is no information about the premiere of this work, nor any discography information.

Discography. No further information.

Analytical issues and technical survey. *Keman/Piyano için Müzik-94* is written with similar aleatoric composition techniques as the composer's later *Approximate Duo*, but this work has a more pronounced violin part. *Keman/Piyano için Müzik-94* uses proportional notation, which divides the score into individual pulse units that are given a specific metronomic marking. These rhythmic gestures can be executed quite freely within these parameters.

There extreme contrasts between soft dynamics in the piano and frequently loud dynamic indications for the violin, which require a great sense of balance from the performers to properly execute. The pianist faces several challenges in this work, including the need to use both arms to execute large chord clusters, and the implementation of steady streams of fast and connected notes, which are not given specific rhythmic lengths.

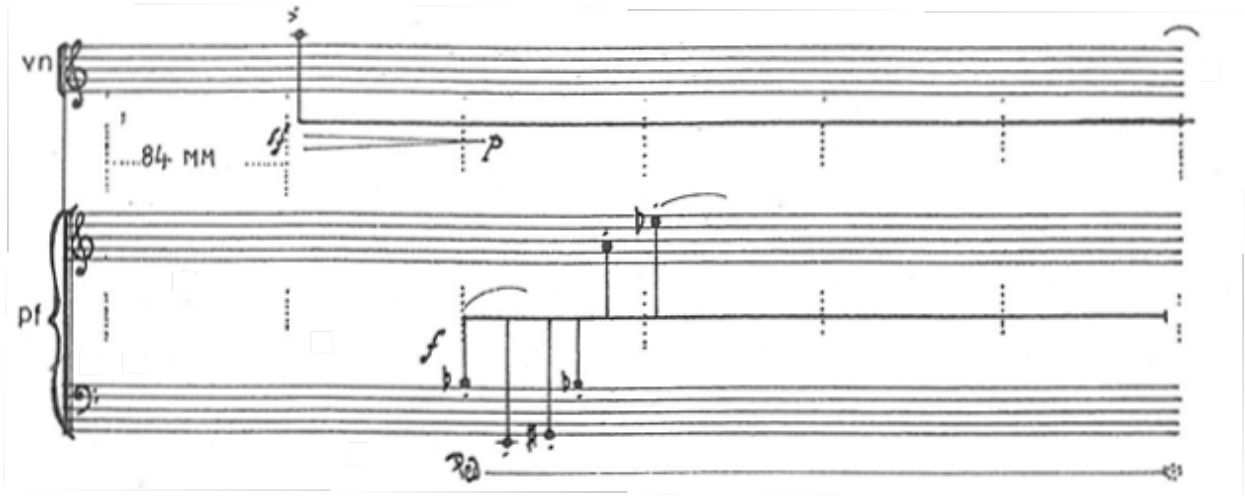


Figure 30. Opening, pg. 1, *Keman/Piyano için Müzik-94 (Music for Violin and Piano-94)*, Copyright 1994 by İlhan Usmanbaş. Reprinted by permission.

The usage of unspecified flexible rhythm requires both musicians to keep a strong implied sense of internal pulse.

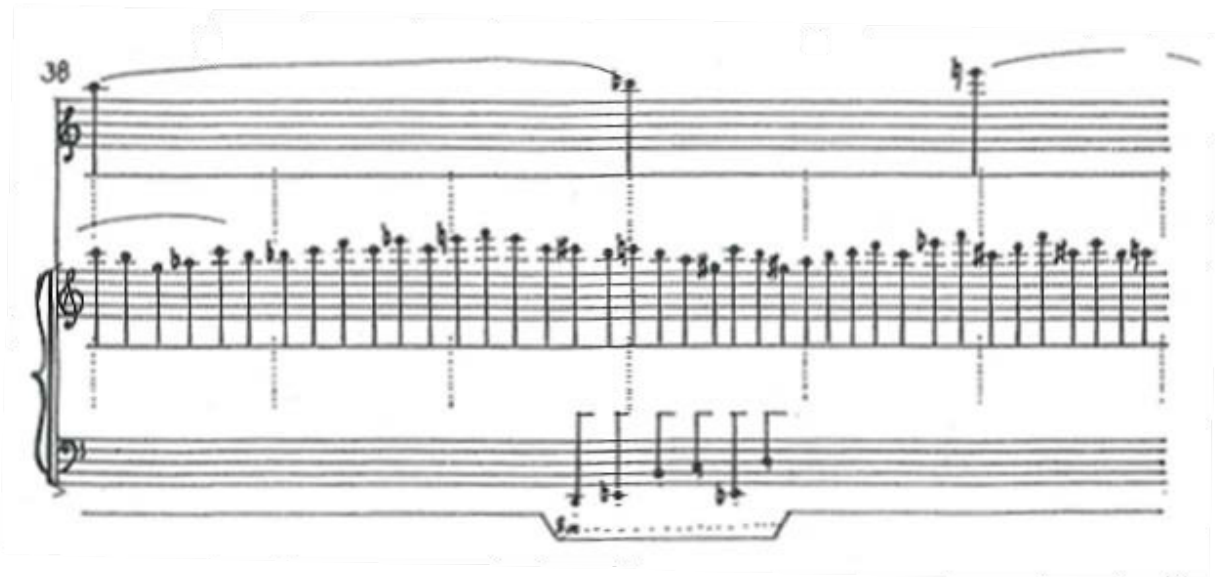


Figure 31. Line 38, pg. 13, *Keman/Piyano için Müzik-94 (Music for Violin and Piano-94)*, Copyright 1994 by İlhan Usmanbaş. Reprinted by permission.

The high degree of chromaticism and unusual intervallic patterns in the atonal writing for both parts will require performers to spend serious time in finding workable fingerings. Perhaps the greatest challenge of the entire piece for both performers is simultaneously sensing the

various tempo changes to faster or slower tempos without the aid of an explicit pulse. Keen awareness from each of the players in knowing both parts of the music is crucial in executing this work.

Pedagogical level. Becoming accustomed to reading a non-standard musical notation in the late twentieth century will be valuable in developing sensitive reading skills for the performers. This work is suitable for a pre-professional violinist.

Yaklaşık Duo-03 (Approximate Duo-03), 2003

Work background. The composer dedicated this work to Atilla Aldemir and Şevki Karayel, a violin-piano duo who also premiered and recorded this work. The composer writes the following in the preface of *Yaklaşık Duo-03*:

a visually proportional notation/each line has four beats/metronomic tempo is 60/duration of each note according to length of its tale [sic]/both instruments begin to play at the same time but absolute ensemble is not required/line numbers are used as references/the piece is written in 2003/the compositional intention is based on a freely moving connection of two instrumental ideas somehow joining in on the same note towards the end.”

Duration of the work. Approximately 13 minutes.

Work premiere. *First Performance:* Atilla Aldemir, violin; Şevki Karayel, piano, Cemal Reşit-Rey Concert Hall, Istanbul, 2004.

Discography. *First Recording:* Aldemir, Atilla and Şevki Karayel. *The Contemporary Voice of Turkish Music.* CD-21026. AK Music. CD. 2003.

Analytical issues and technical survey. As the composer stated in the preface to the score of this one movement work, there is a great amount of rhythmic freedom available in the performers’ approach to the notation. The inclusion of a pulse of four beats per line in a determined tempo of quarter-note=60 beats per minute is only a reference guide so that the performers can align with each other approximately. The music is dissonant, dark, and edgy.

The aleatoric elements of rhythm and alignment result in the lack of any sense of direction or arrival until the very ending of the piece. There is no aural sense of organized ensemble, as each player is operating independently of the other. Some discussion between players regarding dynamic contrasts must be made prior to the performance of this piece.

This work explores a number of violinistic bowings and effects. These techniques occur in an environment where ensemble and strict rhythm is non-existent.



Figure 32. Line 33, violin score, *Yaklaşık Duo-03 (Approximate Duo-03)*, Copyright 2003 by İlhan Usmanbaş. Reprinted by permission.

The linear writing explores a high register of the violin in some tricky intervallic patterns at times, but this challenge is lessened in light of the rhythmic flexibility.

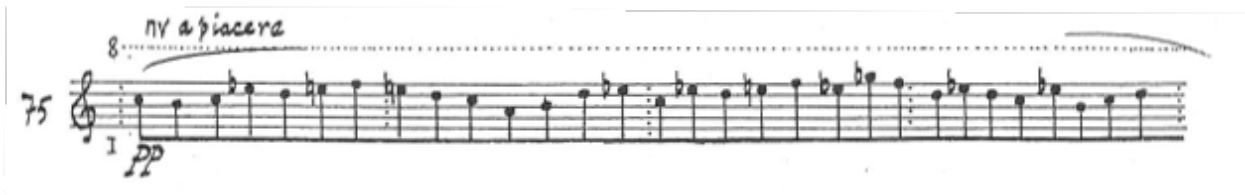


Figure 33. Line 75, violin score, *Yaklaşık Duo-03 (Approximate Duo-03)*, Copyright 2003 by İlhan Usmanbaş. Reprinted by permission.

There is a high degree of chromaticism in the violin part towards the ending of the work, which might prove challenging.

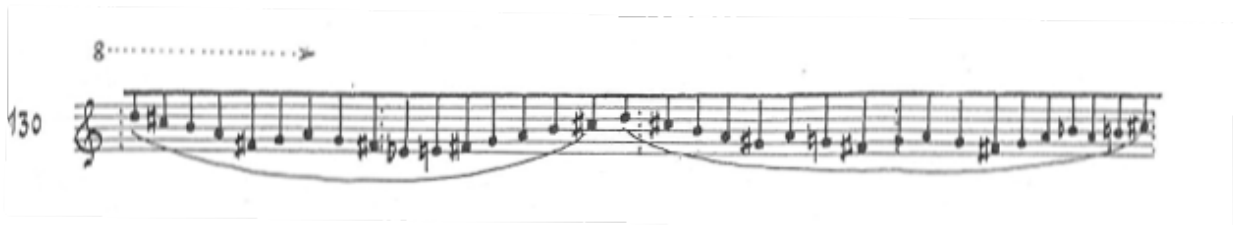


Figure 34. Line 130, violin score, *Yaklaşık Duo-03 (Approximate Duo-03)*, Copyright 2003 by İlhan Usmanbaş. Reprinted by permission.

Pedagogical level. This piece is an effective introduction to twentieth century musical notation and performance. The approximate, chance element of the writing opens up this work to a pre-professional violinist.

TANÇ, Cengiz (1933–1997)

Cengiz Tanç spent most of his childhood moving around to various schools in Anatolia, as his father was a colonel in the army. Tanç became a composition student of Ahmed Adnan Saygun at the Ankara State Conservatory in 1952, and later continued his studies at the Guildhall School of Music in London. Tanç returned to Turkey in 1956, and eventually completed an advanced degree in composition at the Ankara State Conservatory, before accepting a teaching position at the same institution. Tanç also traveled to the United States in 1984–85 on a Fulbright Research Grant, studying contemporary music techniques with Vincent Persichetti and Milton Babbitt at The Juilliard School and Columbia University.¹³

In addition to composition, Tanç also studied audio engineering, stage direction, and musicology, and took on several professional positions in these fields throughout his career. Tanç was professor of music and head of the composition department at Mimar Sinan University from 1986 until his death in 1997.

Sonata for Violin and Piano, 1995

Work background. This work is dedicated to İlhan Usmanbaş. The abstract atonality of the *Sonata* seems to be highly experimental, and this work was likely derived from the influences of the composer's time in the United States studying with Babbitt and Persichetti. There is no known information about this work regarding the premiere performance or subsequent

¹³ Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 145.

recordings. The *Sonata* is enormously difficult to perform and it is likely that it has not been performed.

Duration of the work. Approximately 15 minutes.

Analytical issues and technical survey. Through careful study of the score, three short sections or movements can be discerned which are linked continuously through two *attacca* indications to form a one movement work. Both instrumental parts lack any semblance of melodic gestures throughout the piece. Linear writing in both parts is rapid, abrupt, and angular, commanding the music to sound devoid of any human emotions.



Figure 35. Measures 1–2, *Sonata for Violin and Piano*. Copyright 2005 by Cengiz Tanç. Reprinted by permission.

Non-traditional music notation and enormously complex rhythmic demands upon the performers require virtuoso level physical execution and an incredible analytical mind that is near robotic in precision. The music is largely unmetered, but there are bar lines to delineate the proportions of musical phrases and to keep the ensemble aligned. The opening metronomic marking of quarter-note=60-85 *tempo rubato* in the violin part seems to bear no exact relation to most of the durations of the piece, which are more effectively realized by keeping micro-subdivisions of the bar in mind. The violin and the piano operate independently from one another outside of their occasional rhythmic alignments.

Some of the most complex streams of rhythmic writing form the basis for both parts. The composer has employed numerous “boxes” in the score, which indicate that the durational values inside the box are only to be approximately produced. To determine the duration of these boxes, the performers must follow the other strictly notated instrumental part. Occasionally, a meter is given briefly in the score, only for the sake of counting out rests for one of the performers.

The violin part contains a number of unusual notational procedures. The composer invents a symbol, which indicates a slow *glissando* in quarter-tone directions. These notations move lower or higher from a central pitch, and are indicated by an arrow in the direction of deviation. Numerous other expressive and technical indications are encountered, including markings of *senza vibrato*, *sul ponticello*, *marcato*, *senza sincronita*, and “Bartók” *pizzicato*. The composer also invents a symbol for non-metric short rests, which are determined in approximate duration by each performer in concordance with the other part.

The piano frequently is forced simultaneously to execute two or more lines of opposing atonal counterpoint and rhythm. The piano part is frequently notated on three or four staves to decipher its complexity. Dense tone clusters, multiple levels of simultaneous polyrhythms, rapid leaps, and a hugely spaced register also contribute to the difficulty of the piano part.

Pedagogical level. This work should be played by a professional violinist who relishes the opportunity to play phenomenally complex contemporary scores and can execute the music meticulously.

SİNANGİL, Ali Doğan (b. 1934)

Ali Doğan Sinangil began his early music education studying violin, *solfeggio*, and harmony at the Galatasaray Lycée in Istanbul. Sinangil moved to Germany in 1955, initially to pursue further studies in the field of engineering. While in Germany during the period of 1955–

1960, the composer found the opportunity to further his composition studies at the Darmstadt Musical Institute, where he familiarized himself with the works of contemporary composers such as Boulez, Ligeti, and Stockhausen.¹⁴ Since 1980, Sinangil has devoted himself to working on his compositions. Serial systems of musical writing and aleatoric methods form the foundation for all of the composer's works. The composer also finds inspiration in mystical Islamic philosophy and traditional Turkish culture, which he implements into many of his mature works.¹⁵

Sonata, Op. 20, 2000

Work background. This work is written in three movements, and resembles aspects of classical sonata form, though the composer has stated that his conception of this work exists outside of past musical forms.¹⁶ The *Sonata* was first performed at a seminar at MIAM, Müzik İleri Araştırmalar Merkezi (Advanced Music Research Institute) at the Istanbul Technical University. There is no known recording of this work.

Duration of the work. Approximately 18 minutes.

Work premiere. Cihat Aşkın, violin; Mehru Ensari, piano, Istanbul, 2000.

Analytical issues and technical survey. Allegro Moderato. The first movement of this complex work does not seem to include any particular reoccurring melodic themes or periodic rhythms, though subtle connections can be made between linear melodic fragments. The violin and piano often display the most active writing in the dense texture by trading the gestures in alternating statements. Explosive dynamic outbursts are juxtaposed against extreme moments of

¹⁴ Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 153.

¹⁵ Ibid.

¹⁶ The score of *Sonata, Op. 20* has a lengthy preface in which the composer detailed key characteristics of the work and briefly conceptualized his specific compositional approach.

calm lyricism. The music possesses a serialistic or aleatoric chance character. There are many unusual intervallic patterns encountered in this work for both instruments. Articulation and dynamics vary significantly from measure to measure and even from note to note, creating a pointillist texture that requires careful attention from the performer.



Figure 36. Allegro Moderato, measures 105–108, *Sonata, Op. 20*. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.



Figure 37. Allegro Moderato, measures 142–144, *Sonata, Op. 20*. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.

The usage of *col legno* in combination with *tremolo* writing in the violin is an unusual timbral effect that is not frequently encountered in the violin repertoire of the twentieth century. The ending of this movement contains some very difficult linear patterns in the high register of the violin, which can only be correctly performed after slow, cautious practice. A clearly defined meter and well-established sense of tempo are two easier aspects of this work.

Adagio

The second movement contains three traceable melodic themes followed by five contrasting variations. These variations do not seem to develop previous melodic materials, but instead move through differing moods, meters, and tempos. The opening melodic writing in the violin should be played in a sustained legato fashion.

Variation I contains immediate shifts and alterations between *arco* and *pizzicato* articulations. It may be necessary to play certain *pizzicato* patterns with the left hand, although this is not indicated by the composer. Variation II is quicker and requires careful attention to the subdivision of the beat, which alters between duple and triple sub-divisions.



Figure 38. Adagio, measures 14–18, *Sonata*, Op. 20. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.

Variation III is very straightforward for the violin, with simpler rhythms and more sustained notes contrasting with faster activity in the piano. Variation IV shifts into 12/8 meter and contains faster and more angular melodic writing with frequent leaps in register for both instruments. The beginning of Variation V mirrors the same technical difficulties faced in Variation II, before reaching a slower and more lyrical section marked *Pesante* that draws the movement to a more subdued close.



Figure 39. Adagio, measures 39–42, *Sonata, Op. 20*. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.

Allegro Moderato

The last movement is vivid and energetic. Some semblance of a dialogue develops between the two instruments. Five distinct musical characterizations are noticeable in the score, indicated by markings of tempo and interpretive suggestions. The violin part in this movement includes swelling of dynamic levels, written with rapidly alternating crescendos and decrescendos that coincide with rapid sixteenth-note figurations.



Figure 40. Adagio, measures 95–98, *Sonata, Op. 20*. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.

The coordination of this effect could prove to be technically challenging for the violinist. Determining which figures and gestures are shared between the two instruments will require careful study of the score. The conversational aspect of the musical writing should be brought out to integrate the two parts into one another.

Figure 41. Allegro Moderato, measures 9–12, *Sonata, Op. 20*. Copyright 2000 by Ali Doğan Sinangil. Reprinted by permission.

Pedagogical level. A strong sense of rhythmic accuracy, as well as ensemble experience in performing complex linear writing of twentieth century music, is necessary in obtaining the technical facility required for this work. *Sonata, Op. 20* is suitable for a professional level violinist.

CHAPTER 5

SELECTED VIOLIN-PIANO WORKS OF A GENERATION RETURNING TO AN EARLIER IDEAL OF MODALISM AND TONALITY

SUN, Muammer (b. 1932)

Muammer Sun was first introduced to music in 1946 while he was a music student at the Military Band School in Ankara. Sun later became a composition student of Ahmed Adnan Saygun at the Ankara State Conservatory in 1953. In addition to his composition studies, Sun also pursued studies in Turkish folk music, Ottoman art music, piano, and conducting.

Sun has had a long teaching career at numerous music conservatories throughout Turkey. He has also served on the advisory board at the Ministry of Education's Cultural Affairs Department, as well as other government cultural and artistic divisions, including the Music Department of TRT (Turkish Radio and Television Corporation) and Radio Ankara. Sun also established a music publication company, *SUN Publications*, in Ankara in 2004 with the aim of publishing music scores and musicological and pedagogical books.

Keman ve Piyano için Üç Parça (Three Pieces for Violin and Piano), 1955

Work background. Muammer Sun is a nationalist composer who most often utilizes traditional Turkish modes and forms in his works. *Üç Parça* likewise are fully modal: the first movement, *Türkü*, is written in the *Karcıgar* and *Hüseynî* makams; the second movement, *Şarkı*, in the *Segâh* makam; and the third movement, *Köçekçe*, in the *Karcıgar* makam.

Duration of the work. Approximately 7 minutes.

Work premiere. Ersan Alper, violin, Muammer Sun, piano, Ankara Music Festival, Ankara, 1958.

Discography. *First recording:* Suna Kan, violin, Ferhunde Erkin, piano.

Kan, Suna and Ferhunde Erkin. *Harika Çocuklar (1948 –1998)*. İnönü Vakfı Yayınları. CD 1994.

Second Recording: Jülide Yalçın-Dittgen, violin, Yeşim Gökarp, piano

Yalçın-Dittgen, Jülide and Yeşim Gökarp. *Kırsallardan Ezgiler*. Türk Traktör. 2004.

Third Recording: Atilla Aldemir, violin, Şevki Karayel, piano

Aldemir, Atilla and Şevki Karayel. *The Contemporary Voice of Turkish Music*. CD-21026. AK Music. CD. 2003.

Analytical issues and technical survey. Türkü. This movement's form is a theme and variations. The melodic and harmonic content is highly modal in construction. Short motivic units are developed throughout the movement and resemble the character of folk songs.

One aspect of the composer's variation procedures include the piano's re-harmonization of the melodic material stated in the opening of the movement. The character of the modal harmonies in the piano is a result of the openness of the sonorities, which are based on stacked fourths and fifths. Frequent usage of exotic-sounding non-Western scalar elements are common throughout this movement, and include augmented seconds at various pitch levels. Repeated rhythmic patterns in both the violin and piano frequently interrupt the sense of pulse in the music. The easy linear writing and simple rhythms of the movement contrast with the technical challenges of the violin's occasional register leaps and quick quadruple-stopped chords. Tricky rhythmic interplay of syncopations and staggered entrances between parts might also challenge players.

The difficulties of Variation I include the compound melodic writing in the violin, which evokes two distinct voices simultaneously. In Variation II, challenges include double-stops in the violin part, which support the melodic line in the top voice.



Figure 42. *Türkü*, Measures 1–5, *Keman ve Piyano için Üç Parça (Three Pieces for Violin and Piano)*. Copyright 1955 by Muammer Sun. Reprinted by permission.

The movement concludes with a return to the faster rhythmic values of Variation I, resulting in a sudden change of mood.



Figure 43. *Türkü*, measures 85–89, *Keman ve Piyano için Üç Parça (Three Pieces for Violin and Piano)*. Copyright 1955 by Muammer Sun. Reprinted by permission.

Şarkı

The melodic writing of this movement is written in a simpler *cantabile* style for the violin. The piano is given a greater role in harmonic elaboration. The 5/4 meter flows freely without a strong pulse. Intervals of a fifth are combined with intervals of seconds and fourths to evoke a plaintive and folkloric atmosphere. The somewhat dissonant writing evokes slow, drawn-out pain, indicated in the opening “*çok ağır*” marking, which is translated to mean very

heavy or very slow. The emotional heaviness of the music is frequently a result of setting the melody in the violin's dark, low register. Another challenging feature of this movement is the *stringendo* indication in the second half of the movement, which must be executed gradually over several long measures while the piano plays syncopated rhythms against the violin's melodic material. Focused moments of slow parallel rhythmic motion between the instruments contrast with the flexible rhythms and melodies, which appear to wander throughout the rest of the movement.



Figure 44. Şarkı, measures 3–4, *Keman ve Piyano için Üç Parça* (*Three Pieces for Violin and Piano*). Copyright 1955 by Muammer Sun. Reprinted by permission.

Köçekçe

This very fast Turkish dance movement is set in 9/8 mixed meter that is grouped 2+2+2+3. Exotic-sounding augmented seconds and unusual non-Western intervallic patterns are frequently used throughout this movement. The pronounced rhythmic writing is played with *marcato* articulation throughout. Fast *glissandos* are set amongst wide register skips in the violin, which will require great precision in spite of the very rapid tempo. The piano writing often does not help articulate the regularity of the meter and is frequently sparse in texture.



Figure 45. Köçekçe, measures 1–3, *Keman ve Piyano için Üç Parça* (*Three Pieces for Violin and Piano*). Copyright 1955 by Muammer Sun. Reprinted by permission.

Difficult long unisons and octave intervals between the violin and piano lead to potential intonation issues. Perpetual motion abounds in this movement for the violin, with the notable exception of one break for a piano interlude. Another possible challenge is the sudden indications of decrescendo, which must be executed on one note in a rapid manner.

Pedagogical level. Due to the brisk changes in mood and tempo and necessity of precise rhythm and metrical counting, this piece would be most suitable for a pre-professional violinist.

TURA, Yalçın (b. 1934)

Yalçın Tura grew up learning the violin, piano and traditional Turkish music from his father. Tura pursued private music study while he was a student at the French-speaking Galatasaray Lycée, most notably with Cemal Reşit Rey in counterpoint, fugue, orchestration, and form. Tura's studies also included academic areas outside of music. He graduated from the philosophy department of Istanbul University in 1960.

Throughout his life, Tura has served in numerous administrative and academic capacities. He has headed the executive board of the Turkish division of the French professional organization *Société des auteurs, compositeurs et éditeurs de musique*. Tura has also served as a member of the advisory board for Turkish Radio and Television, and as head of musicology and

president at the Istanbul Technical University's Turkish Music State Conservatory from 1976–2001. Tura has devoted much of his composition career to writing works for film, television, and the stage. His works employ an eclectic approach in encompassing a wide range of sources, including traditional modes, jazz, symphonic music, popular music, and folk music.¹⁷ Tura has won numerous composition awards and prizes in Turkey, which include the 1959 Press Award for Cinema, 1970–71 TRT music awards, 1980 SACEM Award for Young Symphonists, 1983 Gold Orange Award for the Best Film Music of the Year, and the 1984 TV Award of Best Film Music of the Year.

Ballade, 1972

Work background. In 1962, Tura composed music for the film *Beş Kardeştiler* (Five Siblings), which was directed by Atıf Yılmaz. The composer, at the request of violinist GönüGökdoğan, took a portion of this film's music, and recomposed it for violin and piano resulting in the *Ballade*.

Duration of the work. Approximately 12 minutes.

Work premiere. Gönül Gökdoğan, violin, Arın Karamürsel, piano, Istanbul, Turkey, January 21, 1972.

Discography. Hakan Şensoy, violin, Zeynep Yamantürk Şensoy, piano. Şensoy, Hakan and Zeynep Yamantürk Şensoy. *Şensoy plays Tura*. CD 132. Kalan. CD. 1999.

Analytical issues and technical survey. Energico-Andante Cantabile. This work is in two movements, which are linked together *attacca*. The opening of this work, marked *Energico*, begins with a lengthy piano solo, shifting between the fast tempo marking and a slower *Sostenuto*. Long cadenza figurations sweep up and down the keyboard in this section.

¹⁷ Evin, İlyasoğlu, *71 Turkish Composers* (İstanbul: Pan Yayıncılık, 2007), 158

The violin enters in a new tempo indication, *Andante cantabile*, which settles into a regular rhythmic scheme. Tonal diatonic writing in the violin is contrasted by dissonant chordal writing in the piano. A piano interlude moves towards a faster tempo, with new metrical emphasis highlighting triadic writing.

Difficult, rapid figuration is suddenly introduced in the violin, and is full of wide leaps, chromatically winding passagework, extremely high register shifts, chords, and double-stops. This abruptly established section is marked in the score with a handwritten indication of *Sakin* (calm), which coincides with the dynamic marking of *subito pianissimo*. Busy sixteenth-note triplets in the violin work in conjunction with dense counterpoint in the piano. The two instruments are indicated with differing dynamic levels later in the piece, creating a complex balance of voice-leading that will need to be carefully calculated by both performers. Near the end of the first movement, melodic passages set in octaves and harmonics for the violin pose potential intonation issues for the violinist.



Figure 46. Energico-Andante Cantabile, measures 43–44, *Ballade*. Copyright 1972 by Yalçın Tura. Reprinted by permission.

Presto

The second movement of this work is written in a quick 5/8 meter (2+3). Technical considerations include usage of repeated notes, and playing the same pitch simultaneously on two strings.

The static harmony in the piano part introduced in the opening of this movement is dissipated by the introduction of added chromatic tones in the violin part. The violin sets forth a strong sense of pulse and rhythm, but septuplets in the piano seem to fight against the clarity of meter. Soon after, a steady stream of eighth-notes is introduced in the violin. The violin's melodic material often serves as a rhythmic accompaniment.

Throughout this movement, melodic materials are frequently pared down to simpler expressions of the meter in one or both of the instruments to give respite from the wild rhythmic energy. Repeated usage of consecutive octaves and sustained, repetitive melodic writing is played by the violin, while the piano keeps the rhythmic energy alive.



Figure 47. Presto, measures 6–11, *Ballade*. Copyright 1972 by Yalçın Tura. Reprinted by permission.

Double-stops and chords are introduced in the violin later in the movement. A change to 6/8 meter thrusts the piece to its conclusion, with difficult simultaneous divisions of the beat into six, seven, or three groupings. These rhythmic groupings between the two instruments create a web

of rhythmic density. The ending of the piece briefly harkens back to the piano's scalar descending gestures in the opening of the first movement, and concludes with a loud and sudden unison accent in both instruments.

Pedagogical level. This work is idiomatic for the violin. Though the inclusion of double-stops, chords, octaves, and fast cadenza-like writing for the violin in both movements might be technically challenging at times, the *Ballade* is suitable for a pre-professional violinist.

Sonata for Violin and Piano, 1998

Work background. The *Sonata* is a more recent work of the composer. No further information regarding the background is known. This work is written in five movements. The first movement, *Monologo*, is written for solo violin and the fourth movement, *Soliloquio*, is written for solo piano.

Duration of the work. Approximately 22 minutes.

Work premiere. Hasan Niyazi Tura, violin, Mehru Ensari, piano, 1998, İstanbul.

Discography. Hakan Şensoy, violin, Zeynep Yamantürk Şensoy, piano
Şensoy, Hakan and Zeynep Yamantürk Şensoy. *Şensoy plays Tura*. CD 132. Kalan. CD. 1999.

Analytical issues and technical survey. Monologo. This opening movement is for solo violin. The calm, lyrical writing is chromatic and atonal. Intervals of stacked fourths frequently propel the melodic contour in ascending and descending motions, and create the first instance of a cyclical motive that is used throughout all movements of the piece. Articulation and phrasing is sometimes left up to the performer, which allows for some interpretative flexibility. Slower, easier writing evolves into faster rhythmic values, which culminate in sextuplets elaborating on ideas set forth at the beginning of the movement. Sudden outbursts of faster rhythmic values are

common throughout this movement. The greatest challenges for the violinist include double-stops and harmonics, as the movement is drawn to a hushed close in a *pianississimo* dynamic.



Figure 48. Presto, measures 20–21, *Sonata for Violin and Piano*. Copyright 1998 by Yalçın Tura. Reprinted by permission.

Scherzo

This movement takes on the character of playful banter between the violin and piano. The steadiness of the 3/8 meter is often interrupted by a hemiola effect.



Figure 49. Scherzo, measures 7–12, *Sonata for Violin and Piano*. Copyright 1998 by Yalçın Tura. Reprinted by permission.

Melodic materials in this movement again rely heavily on the stacked fourths motive. Imitative gestures and melodic development is initiated in a piano interlude. The music lacks a tonal center, but traditional triadic and cadential gestures are sometimes utilized. Fugal writing occurs later in the movement between the two instruments, with the violin subject followed by a countersubject in the piano. Freely imitative sections are contrasted by greater rhythmic playfulness set forth at the opening of the movement. Ascending and descending scalar patterns, often in contrary motion, are performed with shifts between duple and triple meter, with great effect.

Andante

This movement is written in a slower tempo, in which *cantabile* writing in the violin should be supported by continuous vibrato. A cyclical musical motto, continued from earlier movements, is introduced in stacked fourths. This movement concludes with a return to the opening in the manner of a ternary form. The musical writing follows an easy metrical flow, with simple rhythmic values and frequently sustained notes. A sudden *accelerando* shifts the music into a *Più Mosso* section, full of rapid sextuplets in the piano part. The music becomes more animated with edgier counterpoint between the violin and piano. The usage of imitative counterpoint and contrapuntal melodic lines throughout the movement will present voicing challenges to pianists. The increase of dissonant harmonies in the piano coincides with difficult descending double-stops and rapidly ascending figures in the violin.

Soliloquio

This movement is for solo piano. Free fantasy elements make up the character of the music. Chorale-like passages are contrasted with faster, chromatic ascents and descents, which elaborate on the cyclical motivic figure in an atonal harmonic language.



Figure 50. Soliloquio, measures 29–31, *Sonata for Violin and Piano*. Copyright 1998 by Yalçın Tura. Reprinted by permission.

Allegro

This fast movement is set in a dance-like meter of 6/8. The melodic writing in the violin part uses the cyclical motto in fourths while the piano plays scalar gestures that continually shift

harmonically. The movement transitions into a 5/8 meter (2+3) which sounds more traditional and folkloric, with a loss of chromaticism. The piano and violin join in rhythmic unison and with a greater sense of harmonic unity. A change to 6/8 meter marks a return to dissonance and wilder rhythmic insistency. The coda is indicated by a shift to 2/4 meter, where an increasingly difficult figuration for the violin pushes into a final unison arrival with the piano.

Pedagogical level. Unusual chromatic scalar patterns, rapid double-stops, and four-note chords in the violin make the fast movements of this work somewhat demanding for the violinist. Overall, this work is suitable for an advanced violinist.

CHAPTER 6

SELECTED VIOLIN-PIANO WORKS OF A NEWER ECLECTIC GENERATION OF MODERNISTS

ACİM, Server (b. 1961)

Server Acim's earliest musical studies were with his father, who was an electronic engineer. From this background in electronic mediums, Acim was able to work as a *tonmeister* in preparing radio programs as a high school student. The composer enrolled at the Mimar Sinan University State Conservatory in 1978, initially as a double bassist, but he later joined the composition department. Acim has received advanced degrees in music, including a doctorate in composition, studying under İlhan Usmanbaş and Cengiz Tanç. Acim has served on the teaching staff of the Arts and Design Faculty of Yıldız Technical University, and since 2004, he has been Associate Professor of Composition of the Fine Arts Faculty of Malatya İnönü University. In addition to writing notable orchestral, chamber, choral and piano works, the composer has produced numerous musical works for theater. Acim's works have garnered prestigious national awards and prizes, including third prize in the First Nejat Eczacıbaşı National Composition Competition in 1996 for his *Symphony* (1990).

Sonatina for Violin and Piano, Op. 2, 1988

Work background. This work is written in three movements. The composer has indicated in correspondence that this work utilizes a poly-modal compositional technique. He has stated that the second movement has roots in the music of Ravel and the third movement uses jazz effects.¹⁸

¹⁸ Acim, Server, personal correspondence, November 23, 2012.

Duration of the work. Approximately 20 minutes.

Work premiere. Cihat Aşkın, violin and Gülden Teztel, piano, İnönü Üniversitesi Kongre ve Kültür Merkezi, Malatya April 6, 2005.

Discography. No recording has been made of this work.

Analytical issues and technical survey. Allegro. This extremely rapid movement, given a metronome marking of eighth-note=240 beats per minute, is a *tour de force* of rhythmic activities for both the violin and piano.



Figure 51. Allegro, measures 1–4, *Sonatina for Violin and Piano, Op. 2*. Copyright 1988 by Server Acim. Reprinted by permission.

Shifts of meter occur frequently throughout this movement. Ensemble coordination between the violin and piano has the potential to be extraordinarily difficult, as unusual metrical subdivisions between the instruments often do not align, even at the bar line. Metrical ambiguity frequently leaves specific rhythmic sub-groupings up to the performers' discretion. There are numerous ascending passages into higher registers for both instruments, and the use of atonal intervals presents the violinist with a significant challenge for fingering and shifting. The extreme dynamic palette of this movement runs the gamut from *pianississimo* to *fortissimo*, often in a quick succession. While the presence of a tangible melodic line is often lacking, the edgy rhythmic attacks and unpredictable metrical shifts make this movement rewarding and enjoyable for both performers and audiences.

Lento Misterioso

This movement provides a slower pace than the outer movements of the *Sonatina*.

Securing the notes of the continuous, rapid, chromatic figuration might be challenging for the pianist. At the beginning of the piece, the piano introduces various combinations of opposing black and white note patterns at different pitch levels and in unpredictable patterns. These quick alternating patterns create a *tremolo* effect that must be kept in check with a slower overall pulse. Even though this movement is in a slow overall tempo, rapid trills and near-constant perpetual motion in both parts have the potential to present difficult ensemble and balance problems.



Figure 52. Lento misterioso, measures 17–18, *Sonatina for Violin and Piano, Op. 2*. Copyright 1988 by Server Acim. Reprinted by permission.

One passage in the movement includes rapid scales in ascending chromatic thirds for the pianist, which might prove challenging.

Allegro Vivo

This movement is written in a rapid 6/8 meter. A two-measure motivic cell is first introduced by the violin, and is carried throughout the movement. This four-note *ostinato* figure is heard continuously throughout the entire movement by both instruments in a *pizzicato* or *quasi-pizzicato* style. Ensemble alignment in this movement is the most straightforward element of the entire work. Sudden, surprise accents and sharp clashes with *subito* dynamics create an element of the macabre.



Figure 53. Allegro vivo, measures 1–8, *Sonatina for Violin and Piano, Op. 2*. Copyright 1988 by Server Acim. Reprinted by permission.



Figure 54. Allegro vivo, measures 17–24, *Sonatina for Violin and Piano, Op. 2*. Copyright 1988 by Server Acim. Reprinted by permission.

There is a certain sassy or jazzy edge to the articulation and contour of some of the melodic lines.

Pedagogical level. Both players are required to have a precise sense of rhythm in this work. Players must feel the pulse in large and small subdivisions of irregular mixed meters while simultaneously tracking their partner's progress. This work is suitable for a professional violinist.

NEMUTLU, Mehmet (b. 1966)

Mehmet Nemutlu began his music studies by learning to play the mandolin. Nemutlu studied composition with Muammer Sun for a brief period of four months, but later worked with Necil Kazım Akses after entering the Hacettepe University's Ankara State Conservatory.

Nemutlu also attended the contemporary music sessions of Ertuğrul Oğuz Fırat. In 1988 the composer transferred to the composition department of Minar Sinan University State Conservatory, where he completed his undergraduate degree in 1993 in the compositional class of İlhan Usmanbaş, his master's degree in 1996, and completed his doctorate degree in 2002 with Hasan Uçarsu. He currently serves as a faculty member at the same institution.

Güdük Gazel (Stunted Ghazal), 1996

Work background. The work was written to be performed by Emre Tamer and Fazıl Say, and was dedicated to the Turkish writer Bilge Karasu.

Güdük Gazel is a one-movement work. This piece is based upon the traditions of Ottoman Divan (court) poetry and vocal improvisation techniques. The word *Gazel* refers to a near-extinct improvised form of singing that was frequently accompanied by Turkish folk instruments, such as the *ney*, *ud*, or *tanbur*.¹⁹ *Güdük* is the Turkish word for short or incomplete. This work is inspired by a quote from Rumi: “*Gazel, güdük kaldıysa ayıplama; uçup giden hatırda vefa yoktur ki*”. (If the gazel stays unfinished, don't feel shame from it; there is no loyalty in a fleeting memory).

Duration of the work. Approximately 14 minutes.

Work premiere. *Partial Premiere:* Emre Tamer, violin, Fazıl Say, piano, Ankara Music Festival, 1996.

Complete Premiere: Cihat Aşkın, violin, Metin Ülkü, piano, Istanbul Müzik Şenliği, Istanbul, 1998.

Discography. Cihat Aşkın, violin; Metin Ülkü, piano

19 Broughton, Simon and Ellingham, Mark, *World Music: The Rough Guide* (London: Rough Guides Limited, 2000) 403.

Aşkın, Cihat and Metin Ülkü. Nemutlu, Mehmet et al. *Üç Çağdas Besteci: Hasan Uçarsu, Mehmet Nemutlu, Özkan Manav*. Kalan. CD. 2008.

Analytical issues and technical survey. The violin is used in a manner that evokes human-like vocal effects with improvisational elements. Both the violin and piano parts are structured independently and are written in a thoroughly atonal harmonic and melodic idiom.

This work utilizes many difficult and repetitive figures in both the piano and violin, which evolve and develop throughout the piece. The piano opens the work with a steadily moving bass pattern which continues to ground the rhythmic structures. The wandering motives of both instruments are often fragmented and angular. The high degree of chromaticism in this work often occurs in rapid unusual subdivisions of a single beat.

The musical progression of the work includes movement into more regularly-defined meters, such as a strong pulsing meter of 12/8, which drives the previously drifting rhythmic gestures with a more focused energy. The rhythmic alignment in this work is very specific, and requires exact precision from both players, particularly when executing opposing unusual subdivisions of the beat. The vertical combination of the atonal lines is extremely dissonant throughout the entire work, with little sense of consonance. The frequent absence of harmonic or melodic resolve forces listeners to focus upon rhythmic changes as the primary structural guide.

Extreme changes of dynamics are often approached suddenly from both instruments, in a texture which ranges from exceptionally dense to exceedingly sparse. Though there is no direct aural sense of different sections, an overall rhythmic progression suggests this work has an introduction, development, and coda.

Numerous articulation indications in the violin part—such as *sul ponticello*, *sul tasto*, *flautando*, *spiccato*, *col legno*, and harmonics—often occur in rapid succession, demanding that

the performer constantly adjust timbre amidst incredible challenges of rhythm and pitch. Another set of difficulties are the violin's largely spaced chords, frequently heard with left-hand *pizzicato* triple-stops in conjunction with trills. The work utilizes the highest registers of the violin for the majority of the piece.

Pedagogical level. This piece creates large technical demands upon the ensemble, particularly in aligning the rhythms. The long stretches of steady and difficult atonal melodic streams in the violin make this work suitable for a professional violinist.



Figure 55. Measures 32–36, *Güdüik Gazel (Stunted Ghazal)*. Copyright 1996 by Mehmet Nemutlu. Reprinted by permission.

DÜRRÜOĞLU, Muhiddin (b. 1969)

Muhiddin Dürrüoğlu began his formal musical studies as a teenager in the areas of composition and traditional Turkish music. He later pursued additional music studies at Hacettepe University's Ankara State Conservatory, studying piano with Kamuran Gündemir and Ersin Onay and composition with İlhan Baran. After graduating in 1987, Dürrüoğlu entered the Royal Conservatory of Brussels. Dürrüoğlu continued his studies at the Chapelle Musical Reine Elisabeth for Virtuosity, where he completed three years of education in 1992. A Fulbright grant allowed the composer and pianist to pursue a doctorate degree at Indiana University in 1993,

where he studied piano with Edward Auer and composition with Donald Freund. Since 1994 Dürrüoğlu has taught at the Royal Conservatory of Brussels, where he presently serves as a chamber music professor. He has won numerous prizes and awards as both a virtuoso pianist and a highly gifted composer.

Grand Singulier (d'après un tableau d'Anne Desobry), 1996

Work background. This work was commissioned by the Brussels Royal Conservatory and written as an exit piece for students seeking to graduate with “Premier Prix” honor level at the conservatory. It is dedicated to Mademoiselle Florence Baily.

In 2012, the composer wrote of the visual inspiration behind the piece:

“This painting, takes all the power of emotions from a world of half-reality, a place of ghosts and fog, but with deep pain and loneliness reflected into an anonymous face. This character is slowly taken by a spiraling world of colors that has started to blend everything within itself. This loneliness and individualism is portrayed in the violin part as a singular melodic line that begins the piece. This solo line is followed by canons and imitations between piano and violin, which shows the emotions presently felt as pain, sadness, and rebellion. The broken arpeggiated figures near the end of the piece in both instruments lead the violin into its highest register, reflecting the hopelessness of existence as molecules are transcended into the sky.”²⁰

Duration of the work. Approximately 6 minutes.

Work premiere. Various students, Brussels Royal Conservatory, 1997.

Discography. A private recording of a live performance of this work exists by Cihat Aşkın, violin, and Muhiddin Dürrüoğlu, piano, but no publically attainable commercial recording has been made.

Analytical issues and technical survey. This one-movement piece is inspired by the work of Belgian painter Anne Desobry, and it is atonal and highly chromatic, which expresses the abstract visual imagery of the painter’s work. The work is divided into six subsections, which

²⁰ Dürrüoğlu, Muhiddin, personal email correspondence via Seyit Yöre, November 1, 2012.

are indicated through six distinct changes in tempo and character. Many different motivic figures are introduced throughout the movement. These melodic fragments are often subjected to various imitations and continuous evolution between the two instruments.

The composer uses different tone colors in the violin such as *sul tasto*, *col legno*, *battuto*, and *sul ponticello* to create dreamy timbres and effects. Repeated indications of various differentiations of vibrato, along with numerous *glissandos* and *appoggiaturas*, will offer a challenge to the violinist. The inclusion of strumming chords in *pizzicato* articulation and frequent successive leaps in the violin part will also be difficult to settle in the fingers. Rapid shifts into extreme *subito* dynamics must be executed precisely by both players. Repeated notes and *tremolo* figurations for both instruments abound in two sections of this work, which require diligent rhythmic acuity. One particular difficulty to note is in the piano part, where wide broken leaps in both hands are often accompanied by difficult polyrhythmic accentuation.

Pedagogical level. The musical and technical diversity of this piece is evident in its origins as a conservatory exam piece. This work encompasses a wide range of technical elements for the violin and would be most suitable by a pre-professional violinist.

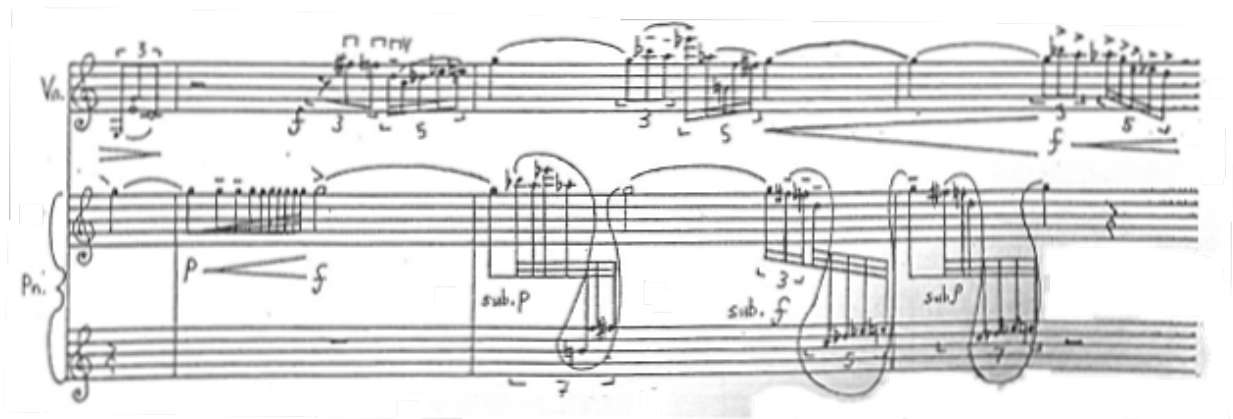


Figure 56. Measures 21–23 , *Grand Singulier* (d’après un tableau d’Anne Desobry). Copyright 1996 by Muhiddin Dürüoğlu. Reprinted by permission.

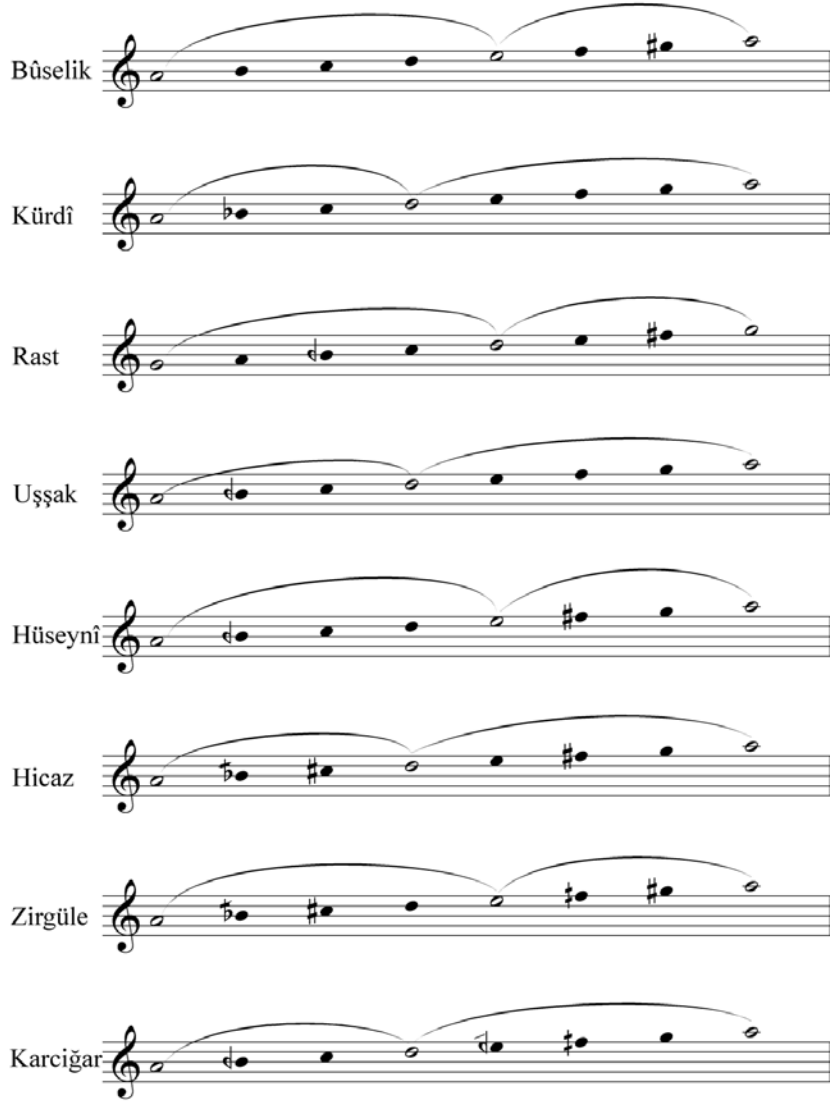
The image shows a handwritten musical score for measures 44-46 of the piece 'Grand Singulier'. The score is written for Violin (Vn.) and Piano (Pn.). The Violin part is on a single staff with a treble clef, featuring a melodic line with various ornaments and dynamic markings. The Piano part consists of two staves (treble and bass clefs) with a complex accompaniment. The score includes several dynamic markings: *pp sub.*, *f sub.*, *f*, and *pp sempre*. There are also tempo markings: *Sul Tasto* and *ord.*. The notation includes triplets, slurs, and various accidentals. The handwriting is in ink on aged paper.

Figure 57. Measures 44–46, *Grand Singulier* (d’après un tableau d’Anne Desobry). Copyright 1996 by Muhiddin Dürrüoğlu. Reprinted by permission.

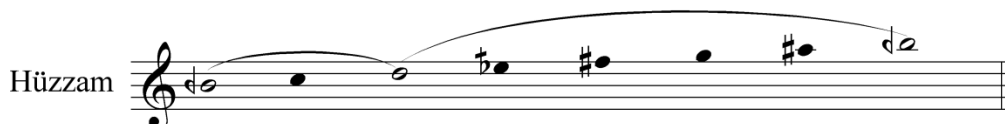
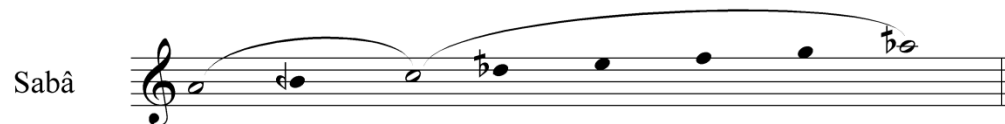
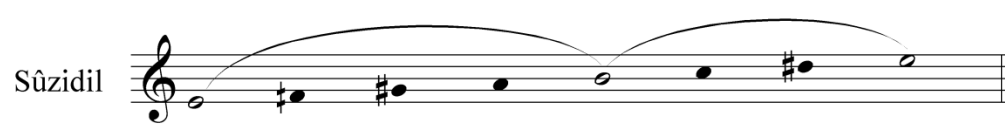
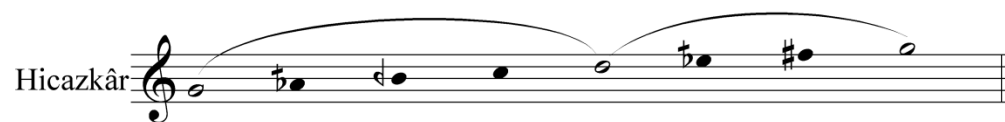
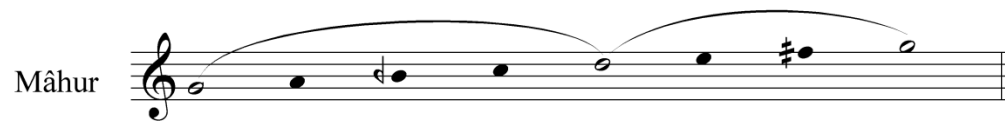
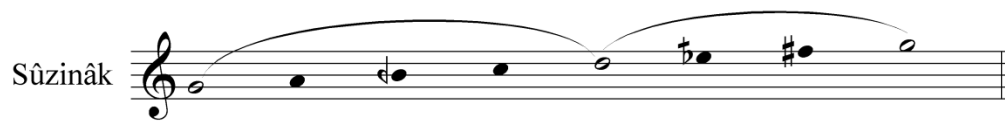
APPENDIX A

LIST OF TURKISH MAKAMS (MODES)

21



21 This list was quoted from Seyit Yöre, “Alnar’ın Piyano Yapıtlarında Melodik Çizgiye İlişkin Makam Kategorizasyonu,” M.A. Thesis, Hacettepe Üniversitesi, 2005, 7-13.



APPENDIX B

PUBLICATION INFORMATION-ACCESSIBILITY OF SCORES

Acim, Server. *Sonatina for violin and piano*, Op. 2. Score. 1988. Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Alnar, Hasan Ferid. *Lied ohne Worte*. Score. 1926. Digitalized conversion from manuscript. Seyit Yöre, private collection, Konya, Turkey.

_____. *Süit*. Score. 1958. Devlet Konservatuvarı Yayınları No: 13, Ankara, Turkey.

Atrek, Ferit Hilmi. *Hasret, (Nostalgia)*, Op. 12. Score. 1940. Universal-Edition, Vienna, Austria.

Dürrüoğlu, Muhiddin. *Grand Singulier (d'après un tableau d'Anne Desobry)*. Score. 1998. Keturi Musikverlag, Rimsting/Chiemsee, Germany.

Erkin, Ulvi Cemal. *Three Short Pieces: Ninni, Improvisation and Zeybek*. Score. 1930. Millî Kütüphane Müzik Bölümü, Ankara, Turkey.

Nemutlu, Mehmet. *Güdük Gazel*. Score. (Autograph: n.p., n.d.). 1996. Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Rey, Cemal Reşit. *Impressions of Anatolia*. Score. (Autograph: n.d.). Vedat Kosal Müzik Araştırmaları Merkezi, Yıldız Teknik Üniversitesi, İstanbul, Turkey.

Saygun, Ahmed Adnan. *Demet, (Suite)*, Op. 33. Score. 1964. Southern Music Publishing Company, Inc., New York.

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Sinangil, Ali Doğan. *Sonata*, Op. 20. 2000. (Autograph: n.p.). Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Sun, Muammer. *Keman ve Piyano için Üç Parça*. 1968. Devlet Konservatuvarı Yayınları No: 27, Ankara, Turkey.

Tanç, Cengiz. *Sonata*. Score. 1995. (Autograph: n.p.). Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Tarcan, Bülent. *Sirto*. Score. (Autograph: n.d.). Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Tura, Yalçın. *Ballade*. Score. (Autograph: n.p., n.d.). 1972. Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

_____. *Sonata*. Score, n.p. 1998. Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Usmanbaş, İlhan. *Keman/Piyano için Müzik-94*. Score. 1994. (Autograph: n.p.). Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

_____. *Keman-Piyano Sonatı*. Score. 1966. Devlet Konservatuvarı Yayınları No: 31, Ankara, Turkey.

_____. *Yaklaşık Duo-03*. Score. 2003. (Autograph: n.p.). Private collection, Borusan Müzik Kütüphanesi, İstanbul, Turkey.

Ün, Ekrem Zeki. *Sonata for violin and piano*. Score. 1963. Seyit Yöre, private collection, Konya, Turkey.

APPENDIX C

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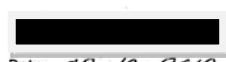
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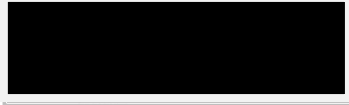
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BIOGRAPHICAL SKETCH

Violinist Burcu Göker, a native of Istanbul, Turkey, started her musical education at the age of eight at the University of Istanbul State Conservatory. She graduated from both the conservatory and the high school at the young age of fourteen.

Ms. Göker then went on to study with Sylvie Gazeau at the Paris Paul Dukas Conservatory, being admitted at the Superior level in 1996. After earning a First Prize in Chamber Music and Music Theory, she was awarded the Premier Prix avec Felicitation du Jury for her violin performance in 1999.

Ms. Göker then pursued her studies with Jose Alvarez at the École Nationale de Musique of Aulnay. Ms. Göker's violin performances further garnered numerous prizes in competitions, including first prize distinctions in the 1997 and 1998 Paris UFAM Violin Competition, the 1997 Nerini Competition, and the 1998 Etienne Vatelot Competition.

In 2000 and 2001, Ms. Göker was admitted to the Orchestre Français des Jeunes de Radio France, which earned her the opportunity to tour Europe. At the Verona Music Festival in Italy in 2001, her musicianship and violin abilities received a great deal of appreciation, which resulted in her being chosen to represent France in Ireland, playing in the National Youth Orchestra of Ireland as an assistant concertmaster.

In addition to her musical studies in France, Ms. Göker participated in numerous master classes and festivals abroad, including the Tibor Varga Music Festival in Switzerland (1995–1999) and the Summer Music Academy in Leipzig, as part of collaboration with the Juilliard School (2001–2002). While studying with Steven Clapp, of the Juilliard School, at the Summer Music Academy in Leipzig, Ms. Göker was honored with the opportunity to perform a solo

recital in the Gewandhaus concert hall. Upon graduating from Ecole Nationale de Musique of Aulnay in 2002, Ms. Göker went to study with Mr. Clapp for six months at the Juilliard Music School in New York.

In 2003, Ms. Göker continued her violin studies under violinist Stéphane Tran Ngoc at Lawrence University, where she graduated magna cum laude with a Bachelor of Music degree in violin performance in 2007. During her period of undergraduate violin studies at Lawrence University she was the recipient of several prizes and awards. Ms. Göker was the winner of the 2004 Concord Chamber Orchestra Concerto Competition, which resulted in a performance and recording of the Khachaturian Violin Concerto in Milwaukee, Wisconsin. In 2005 and 2006, Ms. Göker was awarded the Elizabeth Black Miller String Scholarship for violin performance at Lawrence University. In addition to her academic studies, Ms. Göker held a position as a violin teacher at the Lawrence Academy from 2004–2007, and was first violinist in the Fox Valley Symphony and also concertmistress of the Lawrence Symphony Orchestra from 2005–2007.

Ms. Göker holds a Master of Music Degree in violin performance from the University of Calgary, where she graduated in 2009, having studied with Edmond Agopian. In addition to her duties as a graduate assistant, she was an active member of the University of Calgary String Quartet. Ms. Göker collaborated in a series of recitals and recordings that covered the quartet's performance of the complete cycle of Beethoven string quartets. She was also the concertmistress of the University of Calgary Orchestra from 2007–2009. In 2007, Ms. Göker was a winner of the Calgary Philharmonic Orchestra Concerto Competition, which later resulted in a performance of the Tchaikovsky Violin Concerto in 2009. She was also the recipient of the K&M Winter Graduate Music Scholarship and the Dean's Master's Scholarship in 2007–2009.

Since 2009, Ms. Göker has pursued a Doctor of Music degree in Violin Performance at Florida State University. She was a member of the Eppes Quartet from 2009–2011 and served as a graduate assistant for the Florida State University College of Music in the string area. Ms. Göker was the recipient of the Tallahassee Music Guild Scholarship in 2011 and 2012.

Ms. Göker regularly gives chamber music concerts and recitals throughout the United States, Canada, France, and Turkey with her husband, pianist Eric Jenkins. In May 2011, the Goker-Jenkins Duo performed in Carnegie Hall as representatives of the Florida State University School of Music. Performance venues of note have included: Carnegie Hall (Weill Recital Hall), International Bellapais Music Festival, Albert Long Hall, Boğaziçi University, Adnan Saygun Concert Hall, Kadir Has University, Koç University, Başkent University, İnönü University, Akdeniz University, Düzce University, Ege University, Pamukkale University, Caddebostan Performing Arts Center, WMP Concert Hall in New York, Academie Musicale Internationale in Vaison-la-Romaine, France, Austrian Embassy in Istanbul, and the European Capital of Culture 2010 Artist Series.

Ms. Göker is currently an adjunct instructor of violin and string ensembles at Florida Agricultural and Mechanical University. She performs regularly as a full-time member of the Tallahassee Symphony Orchestra and the Pensacola Symphony Orchestra, and frequently performs with the Mobile Symphony Orchestra and the Northwest Florida Symphony Orchestra.