

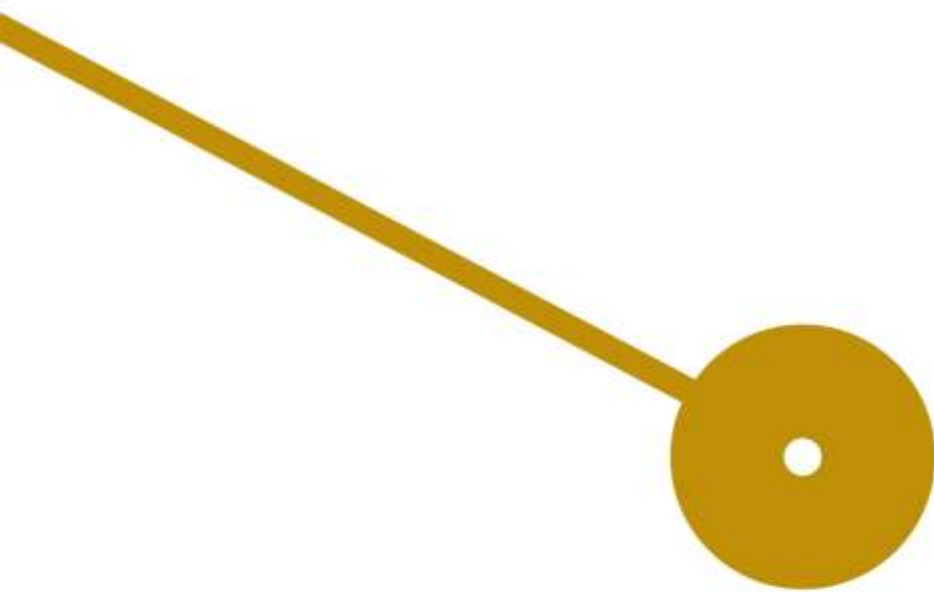
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MESTRADO  
MÚSICA - INTERPRETAÇÃO ARTÍSTICA  
Especialização Cordas - Viola

# Turkish Five and the Works for Viola

Ege Çelebi

09/2019



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Ege Çelebi

Projeto apresentado à Escola Superior de Música e Artes do Espetáculo como requisito parcial para obtenção do grau de Mestre em Música – Interpretação Artística, especialização Cordas, Viola

Professor Orientador  
Dimitrios Andrikopoulos

09/2019

to my family for their tireless support...



**Resumo**

Este estudo examina o desenvolvimento da música Turca no período de passagem do Imperio Otomano para os primeiros anos após a fundação da nova República da Turquia. Também examina os esforços que foram feitos na época com o objetivo a modernização e ocidentalização da vida musical e, como resultado direto, apresentar cinco importantes compositores Turcos, conhecidos como o grupo Turco Cinco. Depois de examinar brevemente as suas obras de Viola, será apresentada uma análise interpretativa do Capricio para Viola solo de Akses.

**Palavras-chave**

Música folclórica Turca; Grupo Cinco Turcos; Viola; Akses; Akses Capricio para Viola Solo.

**Abstract**

This study examines the development of Turkish Music at the period of passage from the Ottoman Empire to the early years of the new founded Republic of Turkey. It also examines the efforts that have been made at the time with the objective of the modernization and westernization of musical life and as a direct result of this, presents five important Turkish composers known as the Turkish Five group. After examining briefly their viola works I give a performance analysis of Akses's Viola Capriccio.

**Keywords**

Turkish folk music; Turkish Five; Viola; Akses; Akses Capriccio for Viola.

## Índice

1	Introduction .....	1
2	Methodology .....	1
3	Bibliography .....	2
4	The transition from Ottoman Empire to Modern Turkey .....	2
4.1	Modernization of Turkey .....	3
4.2	Music in the Ottoman Empire.....	4
5	Music reforms .....	6
5.1	Bela Bartok and Paul Hindemith’s contribution to Turkish Music .....	9
6	Turkish Five .....	11
6.1	Ahmet Adnan SAYGUN (7 September 1907 – 6 January 1991).....	12
6.2	Necil Kazım AKSES (6 May 1908 - 16 February 1999).....	14
6.3	Ulvi Cemal ERKİN (14 March 1906 – 15 September 1972) .....	15
6.4	Cemal Reşit REY (25 October 1904– 7 October 1985).....	16
6.5	Hasan Ferit ALNAR ( 11 March 1906 - 26 July 1978 ) .....	17
7	Works for Viola .....	18
7.1	Saygun Viola Concerto .....	18
7.2	Akses Viola Concerto.....	19
7.3	Akses- Capriccio for Solo Viola.....	21
7.3.1	Performance Issues .....	22
8	Conclusion .....	23
9	Bibliography .....	24
10	Video resources.....	26
11	Annexes .....	27

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**P. PORTO**

## **1 Introduction**

This study is dealing with one of the most important 20th-century Turkish composer collectives, generally known as the Turkish Five.

This study intends to give information on the composer's life, the differences and similarities between early 20th-century Turkish music and music written in the main cultural centers in Western Europe at the same time and, research on how western music influenced this particular group of composers.

As the second part of my research, I intend to make a detailed practical analysis, highlighting certain excerpts of a high technical difficulty of the Necil Kazim Akses Viola Capriccio, providing at the same time different possibilities for an effective study plan of the work as well as performance guides for the specific passages. I will also speak briefly about Neil Kazim Akses's viola concerto and Ahmet Adnan Saygun's viola concerto.

## **2 Methodology**

For the first part of my research, I consulted mostly the existing historical research. I chose this method in order to explain the character of music in the Ottoman Empire, how it continued after proclamation of the Republic and how this historical and political progression affected the musical development in Turkey. Through this part of my research, my aim is to clarify the reasons of how the Turkish Five became a group and why they were important for musical innovation.

Secondly, I used the biographical research methodology. After presenting the progress of music history in Turkey, I present the Turkish Five's biographies clarifying their fundamental contributions to musical development in Turkey.

As the last part of my research, I will present a practical analysis focused on the performance of some of the Turkish five's viola works. I intend to demonstrating how musical developments at the time affected their works, particularly Akses Capriccio, demonstrate the practical interpretation challenges of the piece and presenting some solutions to these problems. Through that, I hope to contribute to a better understanding of the music itself as well as help my colleagues through my practice suggestions to better future interpretations of the works presented in this research.

### **3 Bibliography**

In relation to my bibliography, during my research I have used information that I have obtained from many foreign sources, archives, books and thesis resources.

A important source in relation to the group is Olcay Kolçak's biographical essays which make reference to their life and their work. Another important source is Görkem Çalgan's master thesis published in 2017 under the title "*The musical and technical Analysis of the Viola Concerto and The Life Story of Necil Kazim Akses, An Evaluation on the works of the Turkish Composers written for Viola*" which deals with the analysis of Akses Viola Concerto and more information on the composer's life.

Although the group of Turkish five has a considerable number of composers, there are not many composed works from the group for viola solo or viola and other combinations of instruments. According to my research, there exist only three viola works. Two of those works have already been given a detailed musical analysis. Saygun's Viola Concerto is analysed extensively in Füsün Naz Altinel's Master Thesis which was published in 2014 under the title of *Study Techniques and Interpretation Of Op.59 Viola Concerto Of Ahmed Adnan Saygun* and for Akses's Viola Concerto. Görkem Çalgan's in his Proficiency of Art studies which was published in 2007 under the title of *Musical and Technical Analysis of Necil Kazım Akses Viola Concerto and His Biography* has been as well a useful source of information for completing my research on Ahmed Adnan Saygun.

Related to Necil Kazim Akses viola capriccio the only existing reference is Evren Bilgenoglu's Ph.D. thesis which was published in 2008 under the title of "*A Guide for Undergraduate Level Students to Perform Music for Solo Viola, Viola and Piano, and Viola and Orchestra by Turkish Composer*". The present analysis gave me a more profound understanding of Akses's works in general and his ways of compositional thinking, as well as a deeper understanding of Akses Capriccio for Viola through the structural and harmonic analysis of the piece presented in Bilgenoglu's work.

### **4 The transition from Ottoman Empire to Modern Turkey**

Located in a very important geopolitical area, Anatolia has been in the focus of the attention of different civilizations that occupied that space for at least the last 3000 years. One of the dominant civilizations in recent European history is found currently in this geographical location. 600 years reigning in the world history scene, the Ottoman Empire extended and ruled over a gigantic geographical space, from East India to the west of Vienna. Within these wide limits, different population groups lived together practicing their own languages and religions, and in doing so, preserved the individual characteristics of their native cultures.

The Ottoman Empire served as a bridge between the Eastern and Western world for six centuries. The fact that the Ottoman Empire has managed to keep under their rule many nations for centuries is a direct result of their policy of no interference with the religion, language and racial characteristics of the groups under their reign. Customs and traditions in the Islamic population of the Ottoman Empire were in line with obligations resulting from the Islamic culture and the religious obligations deriving out of it. Islamic religion has played ever since a decisive role in the political structure of the Ottoman Empire and the formation of the rule of law. The Ottoman Empire, therefore, was named as “Islamic State” or “State of Religion”. (*Demir, Hande Seher (2013)*). Occasionally, the Ottoman Empire faced local revolts created by different ethnic groups that were opposed to Ottomans rule.

The way that the Ottoman Empire entered the 20<sup>th</sup> century was not in pace with political developments already present in other parts of the West. This created a problem that led to the collapse of the Ottoman Empire in a political, economic, technological and socio-cultural level in the early 20<sup>th</sup> Century.

Starting in the 1600s, the Ottoman Empire began to lose its economic and military dominance in Europe. Around this time, Europe had strengthened rapidly with the Renaissance and the dawn of the Industrial Revolution. Other factors, such as poor leadership and having to compete with trade from the Americas and India, led to the weakening of the empire. (“*Ottoman Empire*”,*n.d.*)

Further, the division of Ottoman territories such as the loss of Egypt and the loss of Georgia, given to the colonial European powers, in combination with the war compensations given to France at the end of the 1<sup>st</sup> World War, were some of the major reasons that led to the collapse of the Ottoman Empire in 1922.

After many wars, and thanks to the hard work of Mustafa Kemal, later known as Atatürk., Turkey succeeded to enter the 20<sup>th</sup> century as a modern power.

#### **4.1 Modernization of Turkey**

Political modernization in the Ottoman Empire started with the Tanzimat reforms (middle 19<sup>th</sup> century) and continued, firstly, to the constitutionalism (1876) and finally, leading to the Republican era (1923 up to today) that resulted in the reform of the political and judicial systems. This process, the secularization, and nation-building of contemporary Turkey were under the supervision of the Committee of Union and Progress and the Republican elites ruling the country at that time. During the secularization process, the role of Islam was constrained by major political and judicial changes and at the same time, nation-building aimed to construct a citizenship model on the basis of Turkishness.

The first reforms, carried out throughout the 19th century, resulted mainly in the modernization of the administrative structure of the Empire. This administrative modernization paved the way for the establishment of new institutions, in which the founding fathers of the Republic received their education.

For this reason, some historians emphasize the deep imprints of the Ottoman Empire on the administrative structures of modern Turkey. Consequently, it is fair to say that there is both a break and continuity between the Ottoman history and the Republic. (*Ottoman Empire, n.d.*)

With the abolition of the Sultanate in 1922, political and secular authorities of the caliphate became delimited. The caliphate, being the religious and political leader of the Islamic world, was seen as a burden by the newly formed state elites. In Ankara, while the president represented the highest authority of the state, the fact that there was a caliph in Istanbul was increasing the debate and necessity for reform. (*Berkes, 2012*)

With the proclamation of the Republic of Turkey on 29 October 1923, our president (historic leader) Mustafa Kemal Atatürk brought finally democracy to Turkey. The Reign and the Caliphate were automatically abolished. At that point, related to the language, the Arabian alphabet was substituted by the Latin alphabet. At the same time, it was given to women the right to vote and to be elected. Turkey started its first very important steps to a better future.

## 4.2 Music in the Ottoman Empire

Before the 20th century in Turkey, the Ottoman Empire kept up its dominance. Arab culture was been adopted in many areas such as the alphabet, and different traditions where many things were forbidden outside of the space of the Palace.

Music was one of these banned entities. If the Emperor wanted to listen to music, it could only happen inside the limited space of the palace just for him and his family.

Until the 20th Century, Turkey had specific traditional music named generally as Turkish folk music containing a special tone sequence/scale of 16 tones. At the same time, there exists the use of many and diverse original traditional instruments in their character.

Classical Turkish music (Turkish: Türk Sanat müziği - "Turkish Art Music"; or Klasik Türk müziği - "Classical Turkish Music"), sometimes known as Ottoman classical music, developed in Istanbul and other major Ottoman cities through the local palaces and Sufi lodges of the Ottoman Empire. (*Feldman, 1996*). Above all kinds, there was an extensive development of vocal Ottoman music, where traditionally a solo singer is accompanied by a small instrumental ensemble. The instrumental group could include tambur (lute), ney (flute), kemençe (fiddle), keman (Western violin), kanun (zither), or other instruments. This kind of music is generally described as monophonic music, where the variety of ornamentation and variation of the different instruments present in the ensemble leads to a more heterophonic character.

Ottoman music has a large and varied system of modes or scales known as *makams*, and a diverse set of rules used in the composition. There are more than 600 makams used in Turkish music so far. Out of these, at least 119 makams are defined formally and theoretically. Currently, only around

20 makams are widely used for composition and interpretation purposes of Turkish traditional music. In Sufi teaching, each makam represents and conveys a particular psychological and spiritual state.

The intervallic structure of makam practice is very different from Western classical music. Basically, a whole step in Western classical music is divided into nine equal pitches in the practice of Turkish Art Music, and each pitch is called a “comma”. (*Signell, 1977*)

The main musical education system in the Ottoman Empire was the “meskh” education. This system was based on a direct relationship between pupils and tutors. Basically, this system was based on the principle of “the pupil imitates tutor”. The pupils memorize every rhythmic and melodic aspect of musical pieces and imitate the way how his or her tutors do. This system, made possible to transfer instrumental and vocal pieces along with the generations, had been used since the first quarter of the XIXth century. (*Somakci, 2017*)

Ottoman Music developed as an art form where Ottoman palace musicians or folk musicians produced music within military, religious, classical and folkloric genres and further more were used in every part of society.

In 1543, As a result of the France-Ottoman friendship agreement, French king François I. sent an orchestra to Kanuni Sultan Süleyman. This orchestra presented concerts three times. However, Kanuni Sultan Süleyman thought that this orchestra could possibly do harm to the Ottoman army’s war motivations and so he dispensed it. He sent all the orchestra musicians back to France and further burned all their instruments.

Further along in time important changes happened that affected deeply both the Government and Ottoman empire itself. Mahmut II closed the Janissary (part the Turkish infantry forming the Sultan's guard between the 14<sup>th</sup> and 19<sup>th</sup> centuries), at the same time he closed Mehterhane (Military band) which was the governments traditional military music institution. Instead of Mehterhane, he constituted a new band where their repertoire included all different styles of music at the time and was known as Muzika-yı Humayun. Guiseppe Donizetti was appointed as the conductor of this band and for the first time, western music was introduced to the musical life of the palace.

During the period of Sultan Abdülmecid, Western music began to be performed in the Palace with Donizetti’s efforts. Besides this band, an orchestra was also established. Donizetti taught Italian songs to Turkish students. The Palace orchestra, the new created orchestra, played many Italian Operas; first western music was presented in the Palace, then outside, in the town.

After Donizetti’s death, Guatelli continued as the conductor of this orchestra which was named Muzikay-i Humayun and further more he composed marches using western music techniques as well as many songs based on traditional Turkish melodies and Turkish stylistic idiom. He also harmonized some Turkish songs with western idioms. An important one of these is the “Osmaniye March”.

## 5 Music reforms

One of the most important cultural inheritance of a nation is its music. According to Atatürk and the founding members of the Republic, music was seen as one of the most effective cultural areas for breaking the links with the Ottoman Empire. According to them, the music inherited from the Ottomans was not at a level to represent the new republic and civilized people. So, a music that could be both national and western was needed. (Deniz,2015)

As we already have seen, the modernization in Turkish Music began after the Reform movements ( Tanzimat Fermani in Turkish ), prior to the Republic of Turkey, and to this end, there was a significant acceleration in modernization during the Republican period. (Sager, Zahal&Gürpınar,2013)

Modernization as a term was developed by Western sociologists and describes an economic development, socio-cultural diversity, the understanding and realization of democratic processes leading to social change. Modernization as a concept includes three stages; the stage of "traditional society", the "transitional society" and the "modern society" in this concept. The modernization of Music could be defined through the point of view that the traditional approach of Turkish music, being mainly monophonic, is replaced by an understanding of the polyphonic music structures that form part of the basis of Occidental Music. This condition is also a Western understanding of traditional music with a universal quality gain.

Turkish education and arts institutions that adopted this universal music approach came into service during the first 20-25 years of the Republic. In addition to this, the process of generating ideas about the place and function of changing our rich traditional music from being monodic into a modern structure in the development of the country commenced. The Republican period was the time when the seeds of contemporary Turkish and musical culture were sown. The environment of intellectual freedom enabled artists to be creative (Helvacı, 2012).

Atatürk presented this new vision in the speech that he gave in the opening of the Turkish Grand National Assembly on November 1st, 1934;

*“Friends, I know how our young generation is advanced in all kinds of fine arts. This is being done. However, Turkish music has priority and urgency in this respect. The measure of a changing country is the extent to which it grasps the change in music. The music listened to today is far from being something to take pride in. It is necessary to collect the valuable expressions and statements of the nation expressing fine emotions and ideas, and to work on them within the general rules of music; only at this level can Turkish national music can rise and take its place in universal music.”*

Atatürk liked Turkish traditional music. But at that point, his only focus of attention was the creation of a modern and universal Turkish music. He was thinking that the only reason for the defeat of Turkey in the Balkan wars was the inadequate cultural situation of the nation at the time. When he was attache in Sofia, Bulgaria, he went to listen to Bizet’s Opera Carmen with his friend Şakir Zümre. After the opera, in the night, Atatürk told his friend;

*“Şakir, no matter what they say, now I understand better why we were defeated in the Balkan war. I never think these people are living like this. They even have opera. They have opera buildings full of opera artists, musicians, decorators... When did they start to educate these artists? All of them educated about this. I wonder if I see the days that we have our own Opera”*

He was truly believing, art is really important if Turkey wants to develop quickly and aspire to the level with Western Countries. He really wanted to establish an Opera. The first operas in the Republic of Turkey are Taşbebek and Özsoy which were composed according to his directives and direction.

Polyphonic music, which had already started from the Mahmud II period, has been always received with mixed feelings in Turkey. Sometimes seen by many as a really good improvement to traditional Turkish music, but as well many times seen as a negative development by others. This was a situation that Mustafa Kemal Atatürk had to overcome. Due to his forward-thinking skills, modern and universal Turkish music schools had to be constructed on solid foundations. You can clearly understand his giving importance to arts and artists in his own words: *“Messrs, you can be deputies, delegate even you can be president but you can not be artificer.”* According to him, a hidebound society is the one who closes its eyes to the fine arts and music, so, the first step in creating modern art is to revolutionize. Therefore, he wanted to train teachers who can teach music education in schools. The first time when he mentioned about music revolution, he knew that there was a need for a long time to succeed. But the important problem was, that they were not enough academically trained musicians in Turkey at the time. The solution to this problem was the decision to send musicians abroad in order to obtain higher music education. That is the main reason why in 1925, many Turkish music students were sent to Paris, Berlin, and Budapest in order to be trained as state artists, musicians, and teachers.

At the beginning of 1924, the program “Education in abroad” was planed after the Tevhid-i Tedrisat (teaching association) law on 29 October 1924, The Ministry of Education was opened on the first anniversary of the Republic of Turkey. The new Republic of Turkey aimed to educate economists, lawyers, philosophers, and artists. With the university scholar as İsmail Hakki Baltacıoğlu president, a large jury was created and after an audition that took place in August, 22 persons were selected and had a chance to go to Germany, France, and Belgium in order to continue their music studies. Mustafa Kemal Atatürk addressed them: “I am sending you to abroad as a spark. You must come back as a Volcano...” (Şarman, 2005: 38).

Year	Composer name	Country	School Name
1924	Ekrem Zeki Ün (1910-1987)	France	Paris Ecole Normale de Musique
1925	Ulvi Cemal Erkin (1906-1973)	France	Paris Conservatory
1925	Cezmi Rifkî Erinç (1907-...)	France	Paris Ecole Normale de Musique Berlin Carl Flesch School
1925	Fuat Koray (1903-1983)	Hungary	Budapest Conservatory Composition Department
1926	Necil Kazım Akses (1908-1999)	Austria	Vienna Music Academy Prag Conservatory
1927	Hasan Ferit Anlar (1906-1978)	Austria	Vienna Music Academy
1928	Ahmet Adnan Saygun (1907-1991)	France	Paris Conservatory Composition Department
1928	Halil Bedii Yönetken (1899-1968)	Czechoslovakia	Prag Conservatory Pedagogy

**Table 1.**

**1925-1928 Artists, composers, and teachers who went abroad to study music**

A competition was held in 1927 and five Turkish composers were sent to Paris and Vienna. They took education and they learnt more about Occidental Music and when they came back to Turkey, they start to taught to other students in the newly founded conservatories.

In 1934, the National Music and Representation Academy Law was issued. In 1936, Ankara State Conservatory was established.

In this period, European musicians came as well into Turkey to help the process of reforms. Lico Amar was the person who gave the first report on musical reforms and the famous opera singer Carl Ebert played as well a great part on the progression and the renewal of the music life of Turkey at

the time. However, Paul Hindemith and Bela Bartok were the most important composers both related to musical reforms and recognition in Turkey. The reasons will be presented in the next chapter.

Hindemith controlled Musiki Muallim Mektebi (Musical Education school) and the Republic Orchestra and contributed substantially in creating and establishing the Ankara State Conservatory.

Hindemith mentioned that *Ala Turca* music was already about to disappear and spoke about the insufficiency of polyphonic music to the Turkish folk. He also added that Turkish folk music could be one of the best resources for polyphonic music. Besides that, Hindemith read Bela Bartok's report on the disappearance of Turkish folk music and he as well confirmed and emphasized the necessity to start the development of a structure a musical education system in the country. (Sağır, Zahal&Gürpınar, 2013).

## 5.1 Bela Bartok and Paul Hindemith's contribution to Turkish Music

Hindemith's travels to Turkey were a result of the extensive reforms that the Turkish state founder and President, Kemal Atatürk began to implement since the founding of the Turkish Republic in 1923. Strongly orientated on Western models, these reforms also affected the education of musicians, which was to be organized according to the German prototype.

In late 1934 In Berlin, the Turkish commissar Cevat Bey was commissioned with the task of finding a suitable person to organize the creation of musical education centers. Wilhelm Furtwängler recommended Hindemith, who reacted positively to the invitation following the continued National Socialists attacks against him. On 13 February 1935, he wrote to his publisher: *"I have not turned it down; [Cevat Bey] has sent his report there and I shall soon travel there in order to have a look at everything. I don't want to go there for a long time, but gladly for a few months a year."*

Soon thereafter, Hindemith set off on the first of his four trips to Turkey. He dedicated himself to the task assigned to him with great enthusiasm, writing several reports summarizing his suggestions for the development of Turkish musical life. The organization of a well-founded training of music teachers and musicians was at the center of his efforts.

The musicians he brought to Ankara for this purpose, were mostly Jews from Germany who through this managed to escape persecution by the National Socialists ruling Germany at the time. He drafted a charter for the projected new conservatory and prepared examination regulations for the teacher training seminar. He also concerned himself with practical problems such as the maintenance or repair of the ramshackle instruments and the procurement of scores. He made plans for concert programs and argued in favor of building an opera house. He spoke out against the «Europeanization» of Turkish music, insisting that Turkish art music must be founded on the basis of their own folk music.

Some examples of Hindemith's texts on diverse music issues are collected under a general title *"Opinions and suggestions"* and included themes such as:

- Aim of the Conservatory
- Terms and conditions to enter the Conservatory
- Age limit of students
- Group Lessons
- How to decide the lessons per week
- Practicing rooms
- Conferences to be held
- The situation of lessons rooms
- The number of teachers (Balkiliç, 2009).

Paul Hindemith penned a report in 1936 with the intention to make Turkish musical life thrive. As a typical example, his words in this report are very intriguing

*Although it is sad to leave the Arabic influenced music with its grand tradition and charming genuineness in favor of form with a more productive future; for a musician who does not follow only historical interests and who believes in the obligation to turn to polyphonic music, once he/she adopts the right tuning system, he has nothing but to search the folk music which will form a strong basis for his/her works. Turkish composer will find what he/she seeks in the old rural musical styles of his/her country. (Hindemith, 1983:99)*

All these reforms in Turkey created many ideas and diverse projects like the opening of new conservatories, sending many students abroad in order to study as well as establishing many new orchestras. Aside from all these projects, they wanted to introduce Turkish folk music to the world. In spite of Turkish musicians learned about western music, occidental countries, mainly European, have never heard about Turkish folk music. The Turkish music world was almost adapted to western music, but the main question remained, how they could introduce Turkish folk music to other foreign people? At a time when even in Turkey, folk music wasn't practiced enough, what can we say about Turkish music in Europe?

The idea of Bartok's visit to Turkey started when Ankara's State Conservatory Professor Laszlo Rosonyi send a letter to him. Rosonyi offered him a compilation of existing folk Turkish melodies and gave a conference about the same topic. Ahmed Adnan Saygun who supported these ideas and was at the time head of the Community Center Ferit Celal Güven invited Bartok to Turkey. Bartok replied happily to this invitation and he came to Turkey in 1936.

A. A. Saygun put into words in his book about Bartok's trip to Turkey;

*" One day in May of 1936 I talked with my friend, the Turkish musicologist Mahmud T. Gazimihal about the means of setting forth the true character of the folk music of Anatolia, hitherto unknown to folklorists. Our train of thought had been started by a monograph, in Hungarian, containing a map of folklore areas in which the Anatolian peninsula had been indicated as belonging to the Arabo-Persian region. We decided to*

*publish, each of us individually, a booklet with the end in view individually, a booklet with the end in view of correcting the error and showing the ties that bound Anatolia on the one hand with Asia on the other with Hungary, Ireland, etc.*

*We did so without delay and did not neglect to send the copies to the author of the monograph mentioned. After but a few weeks, we received a letter from our address informing us of Bela Bartok's interest in the subject. Some bits of music were included, written out by the composer, who wish the now whether in Anatolia one could find songs exhibiting this turn of phrase. Thus Bartok became interested in the folk music of Turkey and expressed a desire to undertake a trip through Anatolia. His only request was for a second-class round-trip ticket. (A. Adnan Saygun The Musical Quarterly)"*

Bartok came to Turkey on the 2nd of October 1936. He got extremely interested in Turkish folk music after investigating several songs collections he found at İstanbul's State Conservatory. Those songs were found in 65 recordings, all containing peasants singing. As an ethnomusicologist, Bartok suggested that all those songs had to be examined scientifically.

Further, the 18th October 1936, Bartok started his Anatolia tour together with Adnan Saygun. They visited numerous villages starting from Adana and they collected many Turkish folk songs from all around Turkey. After some time, Ulvi Cemal Erkin and Necil Kazim Akses joined their tour.

## **6 Turkish Five**

"Turkish Five" is a name used by musicologists to identify five composers, five very important figures of Western Classical Music in Turkey. Born between 1900 and 1910, these composers started to present their works already during the first decade of existence of the Republic of Turkey and as a result they were as well called the first generation of Turkish composers. The Turkish Five work was characterized firstly, by an effort to create polyphonic contemporary Turkish music, further, their founding functions in the institutionalization of our composers and finally representing Turkey in the international art music scene. (*Doğan, 2013*)

In the history of music, similar to Turkish Fives, the Russian Five were a very similar group in terms of their functions. Both groups of composers are numerically small, but both created a large number of high-quality works. Another composer group in the same way with Turkish Five, in musical history, is the French six (les six) (*Yurga, 2005: 190-242*)

The Turkish Five was not a group of composers that came together on the basis of a common aesthetic understanding like the French Six. Similar to the Russian Five, they gave priority to making use of the national-traditional sources. However, while the Russian five represented a reaction with their attitude to the musical establishment, the "Turkish Five" wished to draw a common ground when engaged in realizing the official musical policy of the newly established Republican regime. Between the

years 1930 and 1970 they were engaged in important duties in the musical life in Turkey as teachers, conductors, directors, and writers. In spite of some common features, the five composers differed in style, a difference arising from both their personalities and their musical backgrounds (Say, 1992, p. 1205).

When other people ask Necil Kazim Akses about “Why was everyone calling you the Turkish Five?”, Akses answered “Do you believe, I don’t know too. We were the ones who went studying abroad. Also we are the first five persons who created polyphonic music for the first time in Turkey. This title was created similar to the “Russian Five”. Our works and our ways were totally different. However, we were connected to each other with the meaning and the soul...”

The first generation of composers didn’t have as a primary goal an effort to be liked by the others, they didn’t worry if the public didn’t like their compositions. They always prioritized the artistic quality of their works, even knowing the kind of music the general public liked.

Here is the list of Turkish Five;

- Ahmet Adnan Saygun
- Necil Kazim Akses
- Ulvi Cemal Erkin
- Cemal Reşit Rey
- Hasan Ferit Alnar

## **6.1 Ahmet Adnan SAYGUN (7 September 1907 – 6 January 1991)**

Ahmet Adnan Saygun was a Turkish composer and musicologist. He was the Pioneer of the group known as the “Turkish Five” in Turkey. He was born on the 7 September 1907 in İzmir. He started his musical studies by singing in a polyphonic choir and studying piano. His education included studies on harmony and counterpoint, and he kept advancing his knowledge of harmony even when entered to the University.

He composed his first work in 1922. He continued improving his harmony skills and counterpoint knowledge through the studying of French music documents and books. He also translated “*La Grande Encyclopedie’s*” musical terms in to the Turkish language.

In 1925, the first time when many talented young musicians were selected and sent to Europe to continue their musical education, Saygun couldn’t apply for this first audition because of his mother's recent death. He successfully passed the exams when he applied after 3 years and he went to Paris to continue further his studies. (Kolçak,2005)

It appears that there existed two main reasons for Adnan to have chosen Paris as a place of his study: firstly, he spoke very good French something that eliminated any possible language barriers and secondly, France had strong cultural relations with Turkey going back to Ottoman times, while the emerging modern Turkish Republic quite appropriately recognized France's capital as a leading center in arts and culture. Although France was a popular choice, it must be said that it wasn't the only one; Berlin, Vienna, and Prague were amongst other European capitals where Turkish students went on government scholarships. (*Araci, 1999*)

In 1928, after winning the audition he went to Paris with a state scholarship where he had a chance to study in Schola Cantorum with many teachers such as Eugene Borrel, Bouberbielle, and Vincent d'Indy.

There was also a personal reason for Adnan to choose Paris. He knew Eugene Borrel (1876-1962), a French violinist who taught at the Schola Cantorum. (*Canal, 1987*)

Borrel had spent his childhood in Turkey, in Adnan's native city Izmir, where his father was the postmaster of the French Postal Services. Eugene Borrel was already back in Paris at least for twenty years before Adnan was born, but he nevertheless knew the family. He also spoke very good Turkish and had already published various articles on Turkish music in the *Revue de Musicologie*. (*Araci, 1999*)

Saygun was already interested in ethnomusicology in 1931. Related to this topic, he led a diverse amount of interesting studies and he further occupied himself with the development of contemporary and universal Turkish music (music melodies that everybody knows and agrees is music). He analyzed comparatively Turkish, Greek and Iranian traditional music and he examined the pentatonic structures of Ural and Hungarian music.

After concluding his education, he returned to Turkey and started giving classes in Ankara State Conservatory where he became the head of the composition department. After Ankara, he started teaching in Istanbul Municipality Conservatory. While he was in Istanbul, a new conservatory work in progress started in Ankara sustained by all those who supported the concept of "universal music". It was the time when Paul Hindemith arrived in Turkey the Conservatory invited him as an advisor. Under the direction of Paul Hindemith's universal music point of view, the new Conservatory was established in 1936.

While this school was being established, Saygun started in 1936 his tour of Anatolia in order to recompose the Turkish folk songs together with Bela Bartok. They wrote a book together with the name "Bela Bartok's Folk Music Research in Turkey".

Being an ethnomusicologist, Ahmet Adnan Saygun made several very important types of research on Turkish traditional folk music. Besides Turkey, his works were published in Hamburg by Peer Musikverlog as well as in Southern music New York.

Saygun's first important prize was in 1947, his Yunus Emre Oratorio was played in Salle Pleyel Hall in Paris. After one year, the piece was played under the direction of Leopold Stokowski in New York.

Saygun was selected as a board member of the International folk music council. In 1948 he won the İnönü music award, in 1949 he was awarded the Palmes Academique medal. In 1958 he was awarded the Stella Della Soliderietta medal and finally the Harriet Cohen international music award and the Jean Sibelius composition medal. In 1955 Friedrich Schiller medal was attributed to him the by the Federal Germany government (*Kolçak,2005*)

On 6 January 1991, Saygun lost his life due to pancreatic cancer.

## **6.2 Necil Kazim AKSES (6 May 1908 - 16 February 1999)**

Another member of the group known as the "Turkish Five". He was born in Istanbul. He started his musical education with violin and after he studied harmony and cello.

The film industry started to evolve after the 1st World War in İstanbul. One day he went to watch a film and he admired the cello sound of a small orchestra playing next to the stage in a silent film. After from that, he started taking cello lessons from Mesut Cemil Tel who had studied cello in Germany. His interest in composition started from this and he composed various little pieces. (*İlyasoğlu,1998*)

In 1926, Necil Kazim completed his education and decided to continue his education with the approval of his family. He entered the Vienna State Music and Representative Academy. His violin teacher was Kleinecke, and as a composition teacher, he studied with the director of the academy, composer and music critic Joseph Marx. He was also eligible in receiving a state scholarship and so successfully completed his first year in Vienna. While continuing his education in Vienna, Necil was enrolled in the Prague Conservatory to become a student of Alois Haba. He followed lessons in both cities, Vienna and Prague, both considered as some of the most important music centers at the time. He followed concerts, exchanged information with famous composers of the period as well as working with these composers. (*Çalgan, G.,2007*)

In 1934, according to Atatürk's ideas, they started to establish a new conservatory and during this work, they benefited from the arrival of two German experts, Paul Hindemith and Carl Ebert contributed to the construction of the school. With Paul Hindemith's suggestion, they choose 86 students from the already existing Musiki Muallim Mektebi (music school) by making auditions and the date of this exam, May 6<sup>th</sup> of 1936, was announced as the foundation day of the school. The lessons started on November 1, 1936 (*Çalgan, K,1991*)

In 1971, the title of "State Artist" was given for the first time and Necil Kazim Akses was selected among the eleven people who were also given the title of state artist.

Between 1976 and 1977, he composed a Viola Concerto for Koral Çalgan. As soon as the Concerto was completed, the score was delivered to Çalgan. The first performance was given by Koral Çalgan on April 14, 1978, accompanied by the Presidential Symphony Orchestra under the direction of Tadeusz Strugala.

Akses combines traditional Turkish music elements with Western music norms through an advanced contemporary technique. The number of his works counts up to fifty-eight, all of them performed, played and recorded with the exception of 1 or 2 works. He has been widely recognized throughout the country and has been a pioneer and a respected teacher. Akses, who was one of the pioneers of the music revolution of Atatürk, educated countless students and continued to teach until the last years of his life. He passed away on 16 February 1999. (*Çalgan,2007*)

### **6.3 Ulvi Cemal ERKİN (14 March 1906 – 15 September 1972)**

Ulvi Cemal Erkin was a member of the Turkish Five group. He was a musicologist and music teacher. He was born in Istanbul in 1906. His first music teacher was his mother. She taught him how to play the piano.

After the proclamation of the Republic in Turkey, he was selected to study in Europe for western music education, like the other musicians.

Erkin was also in the group which had won the audition and was sent it to Europe. He went to Paris Conservatory because of his really good knowledge of French.

He studied with Jean Batalla piano, with Beduin piano and harmony, and after that, with Isidor Philipp and Camille Decreus piano, with Jean Gallon harmony and with Noel Gallon counterpoint.

Erkin successfully completed his five years of studies in Paris Conservatory and after continued and completed the Ecole Normale de Musique.

After 5 years when he returned to Turkey from Paris, he had already composed 3 minutes long pieces which he called "Bayram". It was his 1st Symphony the first Turkish symphony played abroad for the first time. His 2nd symphony is the first recorded Turkish symphony. It was performed by the Munchen Philharmonic orchestra under the direction of Karl Oehring in 1958.

When he returned to Turkey, he took charge the piano department as well as the position of head of the Ankara State Conservatory.

In his works, he presents all of the elements that reflect the character of Anatolia and their unique beauty using a universal expression of power. The most distinctive feature of his creativity and contemporary western techniques used in his works has been demonstrated by using his style and writing technique. (*Çalgan,1991*)

Ulvi Cemal Erkin used easy melodies to remember and adapted to Turkish melodies in his works. The music style he used has a clear harmonic character. He benefited a lot by the use of Turkish makams; makams he knew very well and he used them expertly. He integrated the characteristics of Turkish traditional music and western music's melodic, rhythmic and harmonic elements. In his early works, it is said that late romantic and impressionist elements appear to emerge. (*Aydi,2003*)

He joined the Anatolia tour with A.A. Saygun, N.K. Akses and Bela Bartok because he was using Turkish traditional motifs in his works.

He composed a diverse number of pieces with the exception of an Opera but U.C. Erkin and his colleague N.K. Akses contributed to translating in to Turkish so many numerous opera pieces, such as Aida, Carmen, and Fidelio.

He was awarded the "Palme Academique" medal by the French Ministry of Education in 1950. His second medal was "Legion D'honneur" from France in 1959. His third medal was "Ordine al Merito Della Repubblica Italiano" from Italy in 1963. In 1970, he took the same medal which is called "Legion D'honneur" but this time in the highest category.

He passed away on 15 September 1972.

He has many important pieces for symphonic orchestra, piano, violin and chamber music.

#### **6.4 Cemal Reşit REY (25 October 1904– 7 October 1985)**

He was one of the first-generation composers in the Republic of Turkey and was a member of the Turkish Five. He was born in Jerusalem in 1904. When he was 5 years old, the family moved to Istanbul because his father appointed as a district governor to Istanbul. While he was going to school, he also started piano lessons.

When in high school, the family had to move to Paris because of his father's political situation. He started his first piano education in Paris. While he was studying piano in the Conservatory in Paris, the school manager and famous composer Gabriel Fauré listened to him and he was directed to another person which was a really famous pedagogue and Claude Debussy's student Marguerite Long. Fauré called Marguerite Long and he said " I am going to send a Turkish boy to you and I am not going to say anything because you will understand" and after he turned to C.R. Rey's father and added " Your son cannot do anything except music". In this manner, he detected his musical genius.

Marguerite Long, who saw his talent, gave him classes without taking any money until he was 19 years old. In 1919, because of the 1st World War, the family was obliged to return to Turkey, in Istanbul. But in Turkey, his new piano teacher wasn't as good as he, so he returned to Paris in order to study again with Marguerite Long. He studied piano and orchestra conducting. Also, he studied music aesthetics with Gabriel Fauré.

Between 1921 and 1923, He studied composition and orchestration with Raoul Laparra. He also joined Henri Defosse's orchestral conducting lessons. In this 2nd year, he composed Yann Malek, Sultan Cem, and L'Enchantement operas. In 1922 he played in his first recital in Paris. After all concentrated studies, he graduated from the Marguerite Long class. He took his diploma from the Paris Conservatory.

When the Republic was declared in Istanbul in 1923, Rey returned home and started to teach at the Istanbul Conservatory. Cemal Reşit Rey established a choir in 1926. Then, as a member of the Istanbul Trio, he created different concerts of the cello-violin-piano trio with the Asal siblings. Again in 1926, Cemal Reşit Rey was selected as a member of the Composers' Union, and since that date, all of his works have been under the protection of copyright (*Güner, 2000*).

Cemal Reşit Rey had a leading role in the establishment of classical music in Turkey. He thought many students and he established many orchestras. While he was working hard for the development of classical music in Turkey, he brought in so many operettas from the world of the theater. He established the first string quartet in the Ankara State Conservatoire.

He completed his first Piano Concerto for the Paris symphonic orchestra that and he dedicated to Samson François. He joined the concert as a soloist in the Paris Symphonic orchestra and his orchestral work was played by under the direction of Dimitris Mitropoulos.

Cemal Reşit Rey is a composer that clearly reflects all the compositional characteristics of his artistic period and his own compositionel evolution. He has composed 85 known works with different styles, forms, and musical features. Most of the works are in great form such as the symphony, symphonic poem, suite, rhapsody, concerto. (*Onuk,2017*)

In 1947, he was awarded the Alfonso El Sabio medal from Spanish Government. In 1956, he was awarded for the Maarif medal from the Italian Government. In the same year, he was honored by gaining the Legion D'honneur and Chevalier medal by the France Government. In 1982, he was also awarded the title of State Artist

After his 81 years of life, he died in 1985, Istanbul.

He has so many important compositions for Opera, Chamber music and Concertos.

## **6.5 Hasan Ferit ALNAR ( 11 March 1906 - 26 July 1978 )**

Hasan Ferit Alnar was born in 1906, Istanbul. He started his first music education with his mother who is the Kanun artist. In his youth he studied fugue and counterpoint and after, he went to Vienna in order to study composition with Joseph Marx in 1927. He finished the school in 1929 and he became an orchestra conducting student of Oswald Kabasta. In 1932, he received a degree in composition and orchestral ensemble and he returned to Turkey.

He became a teacher in Istanbul Conservatory in 1936. In the same year, he started to teach composition and piano in Ankara State Conservatory. In 1946 he became conductor of the Presidential Philharmonic Orchestra in Ankara. He abandoned this position which he had for 6 years because of health problems. After that, he went to Vienna and he directed various orchestras as guest conductor. After returning home in 1964, he continued his life in the capital of Turkey, in Ankara.

H.F.Alnar, is included in the Turkish Five group, he had a separate place because his music originates from the monophonic Turkish Music.

Within the Turkish Five, he was the one with fewer works than the others. Between his works, the most important one was the “Kanun Concerto”. It was the first concerto that had used Turkish traditional instrumentation in combination with the symphonic orchestra. He combined two different musical cultures and orchestration technique expertly.

Hasan Ferit Alnar, a composer who benefited greatly from Traditional Turkish music knowledge, has as the most notable work the “Concerto for Kanun\* and String Orchestra. In this concerto, for the first time in Turkey, a traditional Turkish instrument was used as a solo instrument.

Hasan Ferit Alnar was the first Turkish film music composer. Alnar’s first Turkish film music “İstanbul Sokaklarında”(1931) was performed in Paris for the first time and his first color film “Halici Kiz” (1953) and “Vatan ve Namık Kemal” (1949). He is known as the composer of background music.

Furthermore, his cello concerto is the first Turkish concerto for violoncello.

Hasan Ferit Alnar died on 26<sup>th</sup> July 1978 in Ankara and he left many valuable works behind.

## **7 Works for Viola**

In the repertoire created by the Turkish five, we can find only three works written for Viola. These works are:

- Ahmet Adnan Saygun - Viola Concerto Op.59 (1977)
- Necil Kazim Akses - Viola Concerto (1977)
- Necil Kazim Akses - Capriccio for solo Viola (1978)

### **7.1 Saygun Viola Concerto**

Saygun started composing his Viola Concerto in December 1976 and completed it on February 10, 1977. The first performance of the piece was on 28<sup>th</sup> of April 1978 in Ankara, performed by Ruşen Güneş and the Presidential Symphony Orchestra under the direction of Gürer Aykal.

Saygun used a large double-wind symphony orchestral setting that included the following instruments: two flutes, two oboes, the second one doubling the English Horn, two Bb clarinets, two bassoons, four horns in F, 3 trumpets in C, three trombones, celesta, harp, and percussion that included timpani, cymbals, and marimba and further strings that included first and second violins, viola, cello and

bass groups. The particularity in Saygun's orchestration was the use of a traditional Middle Eastern instrument, the *darbuka*, a skin-headed drum percussion instrument.

The concerto uses typical Turkish melodies, and its form is not connected to the usual forms used in western music. The concerto consists of three parts, each one having a continuous development, a narrative connected more to traditional Turkish music than the western, compositional traditions.

The concert is characterized by continuous episodic development, with the use of a relatively short amount of themes, and in this way, Saygun creates a clear musical narrative and formal integrity. The work maintains its solid large symphonic sounds full of violently loaded viola parts, due to the use of a balanced and well though orchestration.

The first movement of the concerto is the longest one. It starts and ends with a long viola solo part. The second movement is the fastest one. Characterized by syncopated rhythms, coming closer to traditional Turkish music. The third movement of the concerto starts with a 24 measure cadenza and moving to the final, energetic and fast tempo finale. In this concerto, we can find many connections to traditional folk-dance music from all the Balkans, Hungary, and Anatolia. The total duration of the piece is approximately 25 minutes.

The work has technically high-level parts and it challenges the soloist ability. The music has a broad range of colors, evoking images of Anatolian landscapes. Saygun's viola concerto is generally in a very high register on the instrument, which helps the solo line to penetrate the dense orchestration. The balance between the orchestra and soloist can be a challenge and it requires the conductor to be extra sensitive. The orchestral accompaniment acts as more of a chamber music partner to the solo viola line, rather than a true accompaniment.

Generally speaking, audiences in Turkey and in Germany have received the Concerto very well. Having played Saygun's Viola Concerto, and Violin works in many countries, soloist Mirjam Tschopp opined that "In my experience, whoever listens to Saygun's music is deeply fascinated and impressed by its inner force and emotion as well as by its rhythmical structures. I've met very few people that thought that the music was too overwhelming and dramatic." (*Sahin,2005*)

## **7.2 Akses Viola Concerto**

The first performance of the Akses Viola Concerto was performed by soloist Koral Çalgan on 10<sup>th</sup> and 11<sup>th</sup> of June 1980 in the presence of Albanian-Tirana State Opera and Ballet Symphony Orchestra under the supervision of Hikmet Şimşek.

The viola concerto is dedicated to Koral Çalgan, completed at the end of 1977 and first performance was on 14<sup>th</sup> and 15<sup>th</sup> of April 1978 with under the direction of Tadeusz Strugala with the Presidential Symphony Orchestra by Koral Çalgan. (*Çalgan,2007*)

Four years after the first performance of the concerto abroad, Akses's "75<sup>th</sup> Birthday Anniversary" concert was performed by İzmir State Symphony Orchestra under the direction of Rengim Gökmen and performed by soloist Koral Çalgan in İzmir for the second time. (*Çalgan,2007*)

Akses is a composer who is against the "Concerto" concept. Firstly, and the most important thing in the whole piece is the piece itself for him. He never thinks about how to use orchestra only for accompaniment just for the sake of composing a concerto. Thus, each concerto is like a "Symphonic Concerto". Therefore, Akses's symphonic pieces are always played by a large ensemble. However, this time in the viola concerto, he prefers a small ensemble. Besides strings, he decided to use two instruments from woodwinds, three horns and two trumpets from brass winds but he chose not to use Trombone and Tuba. For all that, he enriched the orchestration by employing a wide range the percussion instruments such as Timpani, Blocco di Legno, Piatto Sospeso, Piatti, Tamtam, Gran Cassa, Silofone ve Tambura Piccolo.

The Viola Concerto has three-part

1. Allegro Moderato
2. Larghetto Ostinato
3. Allegro

The total duration of the concerto is approximately 26 minutes.

In the first movement, he uses sonata form as a template. Akses takes the traditional scheme of that mold as he does when using every mold, and he handles this scheme freely in a modern manner. The concerto's tonal structure is "poly-a-modal" according to the composer. Thus the composer said for atonal parts in the concerto "A-tonal doesn't mean there is no tone; it means that it is stripped of the dominance of tonality". Akses takes the thought of the authority as abstract and sometimes uses a combination of several authorities alone; within this structure from time to time certain groups of movement of certain types of movement by creating a specific period of random periods, create a separate color to the work.

The second movement of the concerto is the biggest part of Bestenigar Makam. This movement has a slow and large tempo as a lyric melody. After the strings insistent pizzicato's, viola solo starts. In the middle of the movement Trompet and Horn. As accompaniment are heard. After all the mixtures melody, the second movement ends peacefully again like beginning.

In the last movement there occurs two main ideas. The first idea which presents itself under the title of "Allegro" has a "3+2+3" rhythm in an 8/8 measure and it is characteristically connected to Divan music. The second idea presents itself under the title of "Vivo" and reminds one of Syrtos which is a folk dance of Greek origin. (*Çalgan,2007*)

### 7.3 Akses- Capriccio for Solo Viola

N.K.Akses composed this viola capriccio on 30th April of 1977. It was Koral Çalgan who premiered this work, which was played at the seventieth birthday celebration concert of Akses on April 30, 1978.

“Capriccio” is an Italian term. It is used for “whimsical” compositions with unexpected effects. Independent themes are used in N. K. Akses' Capriccio. (Görgülü,2006)

There is only one movement but it has to separate parts as a form and it starts in 4/4 meter and has a quarter-note indicated at M.M.=69.

The Capriccio starts with a splendid introduction that has dissonant chords and double stops. After this continues three bars with using diminished-fifths and sevenths chords and also chromatic progressions, the melody turns into Turkish folk motifs.

The following bars which continue with a lyric melody was intended to give the effect of Turkish folk music by using glissando. After this lyric part, it continues with arpeggios. Immediately after, we hear adjacent descending major and minor sevenths and it continues with creasing diminished sevenths and double-stops until another beautiful lyric part starts again.

Contrastingly, this passage develops into a spiritual song, which reveals the *Bestenigar makam* characteristics. After this segment, Akses raises the tension first and then pulls back with a decrescendo on a harmonic middle C on the C-string, and the first section ends peacefully. (Bilgenoglu, 2008)



Figure.1 *Bestenigar Makami*

The second part has a quarter-note indicated at M.M.= 88, and it is in 2/4 meter. Akses uses ties to make syncopated rhythms for seventeen measures so the melodies form sounds like as in a swing rhythm. At the end of this part, with ritardando, the melody starts increasingly, step by step in the sixteenth notes figures until four bars come with an arpeggio. After that, melody reaches to magnificent tone in C-string. Subsequent to this section, by using augmented fifths and diminished fourth double-stops, the syncopated rhythm comes once again.

In this section Akseş transparently employs some makams in a playful, dance-like melody. After a fast, vivacious coda the Capriccio ends vigorously with broken chords. (Bilgenoglu, 2008)

### 7.3.1 Performance Issues

The term “Capriccio” has been used in various ways throughout music history. In this piece, Akseş employs the term in a flashy, virtuosic fashion. The Capriccio by Akseş is a technically demanding piece like a cadenza and should be performed with an improvisatory and showy spirit. (Bilgenoglu, 2008)

The piece requires an advanced knowledge from the performer. Moreover, there are many challenging parts that are really helpful to work on the left hand. Diminished seventh chords, double stops in a high position, double-stop trills, syncopé rhythms, and with many contrasting ideas, this piece is a flashy solo piece.

In terms of difficulty, a senior level student can play this piece in his/her recital. Because this piece is a really ideal work to show their musical and technical accomplishments, bow control and the coordination between the right and left hand.

In this Capriccio, Akseş was inspired by Bartók’s and Hindemith’s viola concertos in some parts. A friendship between Bartók and Akseş starts with Bartók’s visitation to Turkey. When Bartók started the eastern side of his Turkey travels, Akseş was one of the composers who helped him with his work. After that journey, their friendship continued for years. Also, Akseş helped to develop the New Conservatory in Turkey with Hindemith. Akseş and Hindemith were close friends. And if we pay attention to Hindemith’s viola concerto’s composing year which was in 1936 and during his years in Turkey which was starting from in 1935, we can say it is inevitable that Akseş wouldn’t have been affected by them.

As an example, there are parts from Capriccio and Bartók’s viola concerto. In figure



Figure 2. Akseş Viola Capriccio



Figure 3. *Bartok Viola Concerto*

## 8 Conclusion

Turkey is a country where several cultures have been living together down through the ages regardless of their language, religion, and race. Consequently, this kind of cultural diversity influenced Turkey's cultural evolution. In the same manner, this evolution has had a significant influence on the diverse ways of cultural expression that is present in Turkish society through the centuries, including music as well.

If we compare Music in the Ottoman Empire period and Music in the Republic of Turkey now, we can certainly understand how those different cultures and reforms affected musical developments in Turkey.

During my researches and talking with the people about music in Europe, I realized that most people don't know about Turkish music or they have insufficient knowledge about it. In my study, I explained separately the historical stages of development of Music in two chapters as Music in the Ottoman Empire and Music in the Republic of Turkey. Thus, you can see the musical progress as before and after.

Regarding this progress, there are also Hindemith's and Bartok's contributions to improvements in music in Turkey.

In view of such information, there is also information about five distinguished Turkish composer's biographies, known as the "Turkish Five", their contributions to Turkish classical music and their whole works and also their works for viola. This part is a pleasant way to understand improvements in Turkish music and how Turkish classical music become what it is nowadays.

In the last part of my study, I presented the Turkish Five's viola works with information and a short analysis. As I mentioned, there are only three works for the viola. I analyzed some practical issues on the interpretation of the works and the ways in which the composers works have been influenced by. Finally, I presented the historical information related to the premier's of the pieces as well as the fusion to the new musical idiom, at the time, by the use of Turkish traditional instruments as an orchestral instrument in these works.

As a result of my researches, I believe this study will help my colleagues who would like to play these works in their concerts or recitals. In this way we play Baroque music we must know first about the era and the technique; this work can help them to understand many issues related to Turkish classical music.

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## 10 Video resources

Ahmed Adnan Saygun: Concerto for viola & orchestra, Op. 59 – Solist: Ruşen Güneş  
[https://www.youtube.com/watch?v=gmQ7XmPMG\\_0](https://www.youtube.com/watch?v=gmQ7XmPMG_0)

Necil Kazim Akses - Viola Concerto- Solist: Çetin Aydar  
<https://www.youtube.com/watch?v=3pjwFg7Bmzk>

Necil Kazim Akses- Capriccio- Solist: Ruşen Güneş  
[https://www.youtube.com/watch?v=Dz\\_\\_vAry-RI](https://www.youtube.com/watch?v=Dz__vAry-RI)

## 11 Annexes

<b>Ahmed Adnan Saygun Works</b>		
	<b>Title of the Composition</b>	<b>Date</b>
<b>Opera Works</b>	Op.9 Özsoy (Feridun) Opera	1934
	Op.11 Taşbebek Opera-	1934
	Op.28 Kerem Opera	1947
	Op.52 Köroğlu Opera	1973
	Op.65 Gılgamış Opera	1970
<b>Ballet works</b>	Op.17 Bir Orman Masalı Suit (A Forest Tale	1936-43
	Op.75 Kumru Efsanesi (Legend of Kumru)	1986-89
<b>Vocal/Choral and Orchestra Works</b>	Op.3 Laments (tenor solo and male choir)	1932
	Op.6 Kızılırmak Türküsü (folk song for soprano)	1933
	Op.16 Masal Lied (baritone solo)	1940
	Op.19 Cantata in the Old Style (soloists and chorus)	1941
	Op.21 Geçen Dakikalarım (baritone solo)	1941
	Op.23 Four Folk Songs	1945
	Op.26 'Yunus Emre' Oratorio, oratorio (soloists, choir, orchestra)	1942
	Op.41 Ten Folk Songs	1968
	Op.54 Laments - Book II (tenor solo, male voices)	1974
	Op.60 Mediations on Men I	1977
	Op.61 Mediations on Men II	1977
	Op.63 Mediations on Men III	1983
	Op.64 Mediations on Men IV	1978

	Op.66 Mediations on Men V	1978
	Op.67 Epics on Atatürk and Anatolia	1981
	Op.69 Mediations on Men VI	1984
<b>Concertante</b>	Op.34 Piano Concerto No. 1	1952–58
	Op.44 Violin Concerto	1967
	Op.59 Viola Concerto	1977
	Op.71 Piano Concerto No. 2	1985
	Op.74 Cello Concerto	1987
<b>Chamber Music</b>	Op.4 Intuitions ( two clarinets)	1933
	Op.8 Percussion Quartet (clarinet, saxophone, piano, percussion)	1933
	Op.12 Sonata (piano-cello)	1935
	Op.20 Sonata (piano- violin)	1941
	Op.27 String Quartet No.1	1947
	Op.33 Demet, Suite for violin and piano	1955
	Op.35 String Quartet No.2	1957
	Op.37 Trio (oboe, clarinet, harp)	1966
	Op.43 String Quartet No.3	1966
	Op.46 Wind Quintet	1968
	Op.49 Deyiş "Dictum" (strings)	1970
	Op.50 Three Preludes (two harps)	1971
	Op.55 Trio (oboe, clarinet, piano)	1975
	Op.62 Concerto da Camera (strings)	1978
	Op.68 Three Folk Songs for Four Harps	1983
		1990

	Op.78 String Quartet No.4-two movements	
<b>Piano</b>	Op.2 Suite for Piano	1931
	Op.10/a İnci's Book	1934
	Op.15 Piano Sonatina	1938
	Op.25 From Anatolia	1945
	Op.38 Ten Etudes on "Aksak" Rhythms	1964
	Op.45 Twelve Preludes on "Aksak" Rhythms	1967
	Op.47 Fifteen Pieces on "Aksak" Rhythms,	1950-52
	Op.58 Ten Sketches on "Aksak" Rhythms	1975
	Op.51 Short Things	1986
	Op.56 Ballade (two pianos)	1989
	Op.73 Poem for Three Pianos	1990
	Op.76 Poem for Two Pianos	
	Op.77 Piano Sonata	
<b>Choral</b>	Op.5 Folk Song	1933
	Op.7 Çoban Armağanı	1933
	Op.18 Dağlardan Ovalardan	1939
	Op.22 Bir Tutam Kekik, last section variations on Kâtibim	1943
	Op.42 Impressions (three female voices)	1935
<b>Vocal</b>	Op.32 Three Ballades	1955
	Op.48 Four Melodies	1977

<b>Necil Kazım Akses's Works</b>		
	<b>Title of the Composition</b>	<b>Date</b>
<b>Opera Work</b>	Mete, opera in one act. Libretto: Yaşar Nabi Nayır	1933
	Bay Önder, opera in one act. Libretto: Münir Hayri Egeli (First performance: 27 December 1934-Ankara- Conductor: Adnan Saygun)	1934
	Timur, opera in four acts. Libretto: Behçet Kemal Çağlar	1956
	MİMAR SİNAN, opera. Libretto: Necdet Aydın and Necil Kâzım Akses (first act completed)	1980
<b>Orchestra</b>	Poem (premièred on 29 October 1933-Prague)	1932
	A Summer Remembrance – Morning on the Bosphorus (premièred on 29 October 1933-Prague)	1932
	"Çiftetelli" Op.6 (Symphonic Dance) (First performance 1934-Prague)	1933
	"Bayönder Suite" from the opera "Bayönder" (1934)	1934
	"The Citadel of Ankara" – Symphonic Poem (First performance: October 1942- Ankara-PSO*-E. Praetorius)	1938-1942
	"Ballade" (First performance: 14 April 1948-Ankara-PSO- Ferid Alnar)	1947-48
	"Two Antique Dances" (First performance: 25 November	1962

1969-Ankara-PSO-Hikmet Şimşek)	
Symphony No. 1 (First performance: 10 November 1967-Ankara-PSO-Gothod Ephraim Lessing)	1966
Scherzo on Itri's Neva Kâr (First performance: 25 December 1970-Ankara-PSO-Hikmet Şimşek)	1970
" 'Sesleniş'(Calling) for the 50th Anniversary of Turkish Republic" (First performance: 27 October 1973-Ankara-PSO-Hikmet Şimşek)	1973
Concerto for Orchestra (First performance: 1 April 1977-Ankara-PSO-Otakar Trhlik)	1976-1977
Symphony No. 2 (for strings orchestra) (First Concert performance: 4 February 1997-Aşkabad-Türkmenistan-Orkestra "SAZ"-Muhammed Nazer Mommadov)	
Symphony No. 3 (First performance: 2 May 1980-Ankara-PSO-Gürer Aykal)	1978
"War for Peace-To the memory of Atatürk" (Symphonic Poem) (First performance: 26 March 1982-Ankara-PSO-Gürer Aykal)	1979-1980
Symphony No. 4 "Sinfonia Romanesca Fantasia" (for solo cello and orchestra) (First	1982

	<p>performance: 9 January 1987- Ankara-Ali DOĞAN-PSO- Rengim Gökmen)</p> <p>Symphony No. 5 "Thus spoke Atatürk" / "Sinfonia Rhetorica" (Rhetoric symphony for tenor solo, chorus, children's chorus, organ and orchestra)(First performance: 26 October 1989-İstanbul-IDSO-Rengim Gökmen)</p> <p>Symphony No. 6 "Ölümsüz Kahramanlar" (Immortal Heroes) (For Bariton Solo, Chorus and Large Orchestra)(First Movement Completed)</p>	<p>1982-1984</p> <p>1988-1989</p> <p>1992</p>
<b>Vocal Music Works</b>	<p>"Poetry and Music" (for bass- baritone and orchestra) (State Conservatory Publications No.49)</p> <p>Symphonic Epic "For the 50th Year of Our Republic" (for soprano solo, chorus and orchestra) (State Conservatory Publications)</p> <p>"Parade of Soloists" (from the opera "Timur") (for soprano, mezzo-soprano, baritone and orchestra)</p>	<p>1935</p> <p>1973</p> <p>1974</p>

	"Lyric Poem from A Divan" (for tenor solo and orchestra) (First performance: 24 December 1976-Ankara-Osman Gökoğlu-PSO - Gürer Aykal)	1976
<b>Solo instrument and orchestra Works</b>	"Poem" (for solo cello and orchestra)(State Conservatory Publication No.25) (First performance: 29 June 1946-Ankara-Antonio Saldarelli-PSO-Ferid Alnar)	1946
	Violin Concerto (State Conservatory Publication) (First performance: 5 May 1972-Ankara-Suna Kan-PSO-Gotthold Ephraim Lessing)	1969
	Viola Concerto (First performance: 14 April 1978-Ankara Koral Çalgan-PSO-Tadeusz Strugala)	1977
	"Idyll" (for cello and orchestra)(First performance 20 March 1981-Ankara-Doğan Cangal-PSO-Gürer Aykal)	1981
<b>Chamber music Works</b>	"Allegro Feroce" (for clarinet/saxophone and piano) (Universal Edition Publication No. 10.024) (First performance: 5 May 1931-Vienna) (Friedrich Wildans-Friedrich Statzer)	1930 1930-1931
	Introduction and Fugue for String Quartet (First	1930

performance: Vienna-5 May 1931-The Rothschild Quartet) "Allegro Feroce" (viola and piano version)	
"Poem" (for violin and piano) (First performance: 5 May 1931-Vienna-Christa Richter (violin)-Friedrich Statzer (piano)	1930
Sonata for flute and piano (Jorj D.Papajorjiu Publication No. 64. First performance: 13 June 1934 Prague-Karel Neoproud- Flute-Karel Reiner-Piano)	1933
"Three Poems" (for mezzo- soprano and string quartet)	1933
Trio for Strings (State Conservatory Publication No. 43)	1945
String Quartet No. 1 (State Conservatory Publication No.21) First performance: 26 September 1947-Prague- Çeskoslovenska Quartet)	1946
String Quartet No. 2 "Elegy" (First performance: 28 October 1974-İstanbul-Vienna Soloists)	1971
String Quartet No. 3 (First performance: 1979-TRT studio recording- Yücelen Quartet)	1979
String Quartet No. 4 (First performance: 23 October 1991 -Düsseldorf-Yücelen String Quartet)	

<b>Voice and piano</b>	"Portraits I" (for voice and piano) (State Conservatory Publication No.30)	1964
	"Music for Poems"/Portraits II (for voice and piano) State Conservatory Publication No:75	1975
	No or yes? (Lied) (for voice and piano)	1988
<b>Piano music</b>	Preludes and Fugues (for piano)	1929
	Five Piano Pieces- Universal Edition UN 9625 publication)	1930
	Piano Sonata (Jorj D.Papajorjiu Publication No.73 (First performance: 5 May 1931- Vienna: Friedrich Statzer)	
	"Miniatures" (for piano) (Jorj D.Papajorjiu Publication No.80)	1930
	Two Antique Dances (piano version)	1936
	Ten piano pieces (Ankara State Conservatory Publication No.29)	1962 1964
<b>Solo instrument Works</b>	"Capriccio" (for solo viola) (First performance: 30 April 1979-Ankara-Koral Çalgan)	1978 1984
	"Sad Melody" (for solo viola)	
<b>Chorus</b>	Folk Songs (Harmonized)	1936
	A cappella chorus compositions (State Conservatory Publication No.23)	1947 1964

	<p>Ten Folk Songs(Harmonized a capella mixed chorus) (State Conservatory Publication No.33) (First performance of some of them -1964-Ankara State Opera Chorus-Ferit TÜZÜN)</p> <p>"Poets Devoted to İstanbul" (for polyphonic a cappella chorus) (First performance: the same year, TRT Ankara Polyphonic Chorus-Walter Strauss-Studio recording)</p>	1983
<b>Marches</b>	<p>"Conservatory March" (with Ulvi Cemal Erkin) (for chorus and orchestra)</p> <p>Boy Scout March (for chorus and orchestra)</p> <p>"Turkey"(march for chorus and orchestra)</p> <p>"March for the 50th Anniversary of the Republic" (for chorus and orchestra) (First performance: PSO-Hikmet Şimşek)</p>	1940       1973
<b>Incidental music</b>	<p>Incidental music for "Julius Caesar" by Shakespeare (for wind instruments)</p> <p>Incidental music for "Antigone" by Sophocles (for wind instruments)</p> <p>Incidental music for "King Oedipus" by Sophocles</p>	1942  1942  1943

<b>Hasan Ferit Alnar Works</b>		
	<b>Title of the Composition</b>	<b>Date</b>
<b>Chamber Music Works</b>	Soprano ve Piyano için Lied	1966
	Trio (Piano, Violin and Violincello)	1966
	Trio Fantezi	1928
	Hafızdan iki Lied	1929
	Keman ve Piyano için Süit (violin and piano)	1930
	String Quartet	1933
	<b>Orchestral Works</b>	Türk Suiti
Romantik Uvertür		1932
Zeybek Havası		1932
Çiftetelli		1932
Sirto		1932
İstanbul Suiti		1937-38
Gençlik/ Yarın Marı		1943
Faust (Chorus and orchestra)		1944
Üç Türkü (Soprano and orchestra)		1945-48
Faust (Chorus and orchestra)		1944
<b>Concertos</b>		Violoncello Concerto
	Kanun Concerto	1946-58
	İstanbul Sokakları	1931
	Namık Kemal	1949
	Halıcı kız	1953
	Kelebek Zabit	1922
	On Saz Semaisi	1926
	Bayati Araban Peşrev	1927
	Bayati Araban Saz Semaisi	1927
	Segah Peşrev	1927
	Sözsüz Romans	1927

	<b>Ulvi Cemal Erkin</b>	
	<b>Title of the Composition</b>	<b>Date</b>
<b>Vocal and Orchestral Works</b>	Bülbül ve Ayın Ondördü	1932
	Yedi Halk Türküsü	1939
<b>Vocal and Piano Work</b>	Altı Halk Türküsü	1936
<b>Choral Works</b>	İki Sesli Halk Şarkıları	1936
	Altı Halk Türküsü	1945
	On Halk Türküsü	1963
<b>Chamber Music Works</b>	String Quartet	1936
	Piano Quintet	1943
	Sinfonietta for chamber orchestra	1951-59
<b>Solo Piano and Violin/Piano Works</b>	Beş Damla (for piano)	1931
	Duyuşlar (for piano)	1937
	Sonat (for piano)	1946
	Altı Prelüd (for piano)	1965-67
	Ninni, Improvisation ve Zeybek Türküsü (for violin and piano)	1929-32
<b>Orchestral Works</b>	İki Dans	1930
	Concertino	1932
	Bayram	1934
	I. Symphony	1944-46
	II. Symphony	1951-58
	Symphonic Part	1968-69
	Piano Concerto	1942
	Violin Concerto	1946-47
	Symphonic Concertant	1966

	<b>Cemal Reşit Rey Work's</b>	
	<b>Title of the Composition</b>	<b>Date</b>
<b>Opera Works</b>	La Geisha	
	Yarın Marek (1920)	1920
	Faire sans dire (1920)	1920
	Sultan Cem (1922–23)	1922-23
	L'Enchantement (1924)	1924
	Zeybek (1926)	1926
	Köyde Bir Facia (1929)	1929
	Çelebi (1942–73)	1942-73
<b>Operettas</b>	Le Petit Chaperon rouge	1920
	Üç Saat (Three Hours)	1932
	Lüküs Hayat (The Luxurious Life)	1933
	Deli Dolu	1934
	Saz Caz	1935
	Maskara	1936
	Hava Cıva	1937
	Yaygara 70	1969-70
	Uy! Balon Dünya	1971
	Bir İstanbul Masalı	1972
<b>Orchestra</b>	La Legende du Bebek (symphonic poem)	1928
	Three Pieces for Orchestra	1928
	Scènes turques	1928
	Karagöz	1930-31
	Paysages de soleil	1931
	Instantanes (impressions for orchestra)	1931
	Initiation (symphonic poem)	1935
	Symphony No. 1	1941
	L'Appel (symphonic poem)	1950
	Fatih (Le Conquérant) (symphonic poem)	1953
	Scherzi symphoniques	1953

	Symphonic Concerto	1963
	Symphony No. 2	1969
	Türkiye (symphonic poem)	1953
	Ellinci Yıla Giriş (symphonic prelude commemorating 50 Years of the Turkish Republic)	1973
<b>Concertos and concertantes</b>	Introduction and Dance for cello and orchestra	1928
	Chromatic Concerto for piano and orchestra	1932
	Poème for Ondes Martenot (or flute) and strings	1934
	Violin Concerto	1939
	Concertante Pieces	1954
	Variations on an Old Istanbul Folk Song (Katibim) for piano and orchestra	1961-1962
	Andante and Allegro for violin solo and string orchestra	1967
	Guitar Concerto	1978
	Concerto for piano and orchestra	1945
<b>Voice and orchestra</b>	Chants d'Anatolie	1926
	Two Songs	1930
	Two Anatolian Folk Songs	1930
	Mystique	1928
	Vocalise–Fantaisie	1975
	Three Anatolian Folk Songs	1977
	Arrangements of Schubert, Brahms, Scarlatti, Paisiello for voice and strings	
<b>Solo Piano</b>	Waltz	1912
	Sonata	1924
	Sarı Zeybek	1926

	Scènes turques	1928
	Souvenirs d'automne (?)	
	Sonatina	1928
	Paysages de soleil	1930-31
	Sonata	1936
	Pélerinages dans la ville qui n'est plus que souvenir	1940-41
	Fantaisie	1948
	Two Pieces	1959
	Ten Folk Songs	1967
	Twelve Preludes and Fugues	1968-69
	Improvisation	1983
<b>Chamber Music</b>	Impressions of Anatolia for violin and piano	1928
	Piece for woodwind quintet	1932
	String Quartet	1935
	Short Piece for violin and piano	1936
	Piano Quartet	1939
	Sextet (piano, voice and string quartet)	1939
	Instrumental Dialogue (flute, harp, 2 horns and string quartet)	1957
<b>Voice and piano</b>	Je me demande	1919
	Three Melodies	1920
	Initiales sur un banc	1921
	Chanson du printemps	1922
	Au jardin	1923
	L'Offrande lyrique (eight melodies)	1923
	Nocturne	1925
	Twelve Anatolian Folk Songs	1926

	Folk Songs	1928
	Twelve Melodies	1929
	Vatan	1930
	Four Melodies	1956
	Paris Sokakları (Streets of Paris)	1981
<b>Marches</b>	Himaye-i Etfalin (Tenth Anniversary March of the Republic)	1933
	Navy March	1935
	Yedeksubay Marşı	1940
	Atatürk's 100th Birthday March	1981
<b>For theatre, film and radio</b>	Özyurt (prologue for soloist, chorus and orchestra)	
	For Shakespeare's Macbeth	
	For Shakespeare's Hamlet	
	For Shakespeare's King Lear	
	Lafonten Baba (children's play with music and dance)	
	Bataklı Damın Kızı Aysel (film)	
	Benli Hürmüz (Radio)	



Paul Hindemith and A. Adnan Saygun



Bela Bartok and Turkish Composers from Anatolia Tour

MESTRADO

Clique ou toque aqui para introduzir texto.