

Ahmed Adnan Saygun's Concerto for Viola and Orchestra, Op. 59: A Western Perspective

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Background

My interest in Turkish, Western classical music began when I moved to Ankara, Turkey three years ago, and Ahmed Adnan Saygun's Concerto for Viola and Orchestra, Op. 59 was one of the first pieces I listened to by a Turkish composer. This work was written in the latter part of the composer's life and it perfectly captures the aesthetics of modern Turkish classical music. The process of both researching and playing the Concerto helped me transition into my new musical environment. With the ultimate goal of making Saygun's Viola Concerto more accessible to violists all around the world, this article serves as an introduction to Western classical music of Turkey from the perspective of a Westerner in Eastern lands. To reach my goal, I will highlight the differences in musical material (folk elements, *makams*), and provide explanations and suggestions for listening and interpreting Eastern musical elements.

Transition of Music: Ottoman Empire to the Modern Turkish Republic

Throughout the nineteenth and early twentieth centuries, the Ottoman Empire was experiencing a vast transformation at all levels—social, political, and cultural. An empire that straddled two continents was beginning to align itself more closely with Europe and the West. The preferences and outlook of Ottoman court music shifted from the long tradition of heterophony to more complex polyphony influenced by visiting European performers and composers. Ottoman court musicians were recruited to play in European-style bands with the help of Italian, Giuseppe Donizetti, brother of famous opera composer, Gaetano Donizetti.¹ For a long time, Italian opera and military band music dominated the scene. It wasn't until the establishment of the Turkish Republic in 1923 that music really began to be created by the country's own composers.



Pictured above: Ahmed Adnan Saygun. Photo used with permission from A. Adnan Saygun Research Center at Bilkent University, Ankara, Turkey. Photographer: Ozan Sağdıç.

The figure that helped Turkey move into a new phase in history was Mustafa Kemal Atatürk, the founder of the modern day Turkish Republic. Atatürk's goal was to identify more with the West rather than the Islamic Middle East, and he aimed to free the country of Arabic and Persian influences, looking instead to an indigenous Turkish culture thought to be present in rural

areas of Anatolia. In order to put his plan into action, he reformed policies regarding language, education, clothing, and music. Turkish folk music, according to the modern Turkish Republic, represented the true musical origin of the Turkish nation. As a part of this new philosophy, a music education system was designed in 1935. A year later, the first Conservatory was established with the assistance of German violist and composer, Paul Hindemith. Hindemith's goal was to maintain the folk traditions of Turkey, while applying a modern Western musical outlook.

The musical education structure was implemented by a collection of composers known as the "Turkish Five."² These five composers—Ahmed Adnan Saygun (1907-1991), Ulvi Cemal Erkin (1906-1972), Cemal Resit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), and Necil Kemal Akses (1908-1999)—became the founders of modern Turkish music. The new compositional style used Western form infused with Turkish folk music and Ottoman court music. Each of the "Turkish Five" composers interpreted the innovative technique differently producing a wide variety of compositions that are valuable to performers and audience members alike.

The most popular member of the "Turkish Five" was Ahmed Adnan Saygun. *The Times*, a London newspaper, printed an obituary for Saygun calling him the "grand old man of Turkish music, who was to his country what Jean Sibelius is to Finland, what Manuel de Falla is to Spain, and what Béla Bartók is to Hungary."³ Saygun was one of the first composers in his homeland to successfully incorporate traditional Turkish folk songs and culture into the Western classical art form. His compositions are a perfect fusion of his Anatolian roots with Western compositional features, taking the flavors and colors of both areas and combining them into a diverse catalogue of works.

Saygun in Context of the Newly Formed Republic

A. Adnan Saygun was born on September 7, 1907 in Izmir, Turkey (formerly the Ottoman Empire). He started singing in his elementary school choir, and then progressed to private lessons in Turkish art music on the mandolin and then the *ud*, the Middle Eastern lute. Shortly thereafter, Saygun began studying piano and harmony with the master teacher, Macar Tefvik Bey, a Hungarian immigrant who was in part responsible for

bringing Western traditions to Izmir. At fourteen, he discovered his passion for writing music, and he won a scholarship from the Turkish Ministry of Education in 1928 to study in Paris. His first mentor at the École Normale de Musique was Nadia Boulanger, followed by Vincent d'Indy at the Schola Cantorum. Three years later, Saygun returned to his homeland, which by then had been reformed by Mustafa Kemal Atatürk. Under Atatürk, the music education system was created based on the standards of the Western World, marking the beginning of a new era for the Republic of Turkey. Saygun highly respected his country's founder, and their prosperous relationship led to multiple commissioned works, and key administrative and advisory positions.

Saygun was not only known as a composer, but also as a scholar, educator, and ethnomusicologist. He wrote and published many books and teaching materials that were influential in starting new music conservatories in several cities across Turkey.⁴ He held professor positions in theory at Istanbul Municipal Conservatory and Ankara State Conservatory, and both theory and ethnomusicology appointments at Mimar Sinan Fine Arts University, Istanbul. In 1936, Saygun collaborated with Béla Bartók during Bartók's visit to Turkey for ethnological study. The composers travelled through the Osmaniye neighborhood of Adana, north of Old Antioch, collecting and notating nomadic folk melodies (see Fig. 1). This trip sparked a life-long friendship between the two composers, leaving a profound influence on Saygun's compositions and ethnography research. Similarly, Bartók was also positively affected by his journey to Turkey. In the late 1930's, Bartók knew that he must leave his homeland of Hungary because

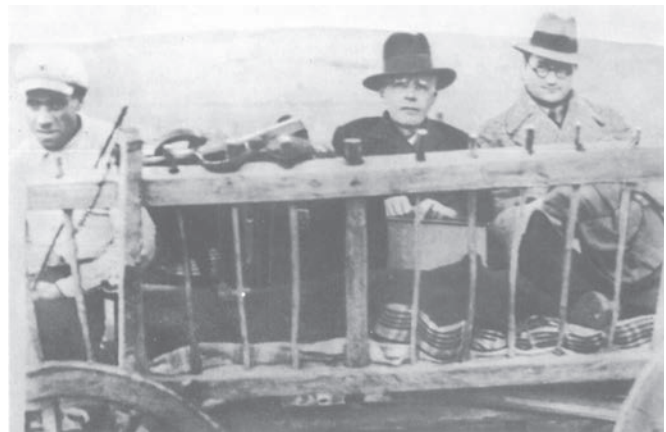


Figure 1. Saygun and Bartók in Osmaniye region of Turkey in 1935. Used with permission from Akadémiai Kiadó.

of the impending war, and he contacted Saygun about the possibility of living in Turkey. His plans to move to the East did not come to fruition, and Bartók instead immigrated to the United States in 1940.

In the years to follow, Saygun increasingly gained international recognition. With his oratorio, *Yunus Emre*, he was welcomed into Western musical centers including Paris and New York. He was presented with medals and prizes from Germany, Hungary, France, Italy, and England, and received commissions from the Elizabeth Sprague Coolidge Foundation and Serge Koussevitzky Foundation in the United States. Saygun's music is published internationally through Peer Music Classical for Peer Musikverlag, GmbH in Hamburg, Southern Music Publishing Co., Inc. in New York, and SACEM in France. His works include a total of five operas, five symphonies, five concertos, four string quartets, and a wide range of chamber and choral music. In 1971, Saygun became the first composer to be considered as a "State Artist" by the Turkish government, a title that is given to people for their contributions to the Art. His legacy has influenced composers and performers alike throughout Turkey and the world.

Saygun's Tonal Language

The first generation of Turkish composers, including Saygun, used a unique music modal system characteristic of the region. To better understand Saygun's writing, one must examine his use of the system of compositional guidelines, called makam. According to Oxford Music Online, "Today *makams* consist of scales comprising defined tetrachords (*dörtlü*) and pentachords (*beşli*) governed by explicit rules concerning predominant melodic direction (*seyir* [meaning 'course' or 'direction']). The *seyir* indicates prescribed modulations and the general shape of phrases, understood as either predominantly upwards (*inici*), predominantly downwards (*çıkıcı*) or a combination of both (*inici-çıkıcı*)."⁵ There are supposedly over five hundred makams in existence, but only thirty to forty are commonly used.⁶ When compared to Western music, makams are closely related to church modes, with some variations, and to a person hailing from the Western tradition, the most obvious differences would sound like the usage of microtonality and pitch variation (depending on whether the makam *seyir* is ascending or descending).

Turkish makams have a different temperament than that of the Western equal temperament. Saygun recognized

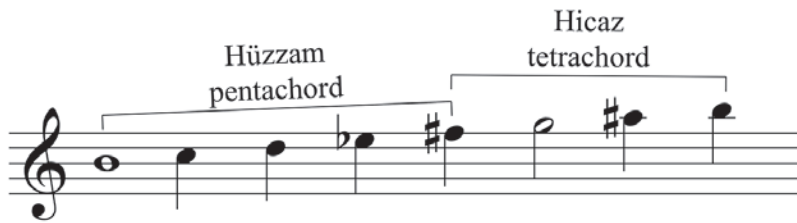
that makams lie outside of the traditional Western tuning system. In order to incorporate them into his compositions, he had to adapt the tuning of makam practice to fit his needs.⁷ Saygun adjusted the complex tuning system of makams into the Western equally tempered scale by having them function as more as "colors" in his compositions, rather than adhering to a strict system. Even though Saygun does not use makams in their true microtonal form in his compositions, he often encountered other compositional challenges, particularly when he was gathering folk melodies with Bartók. Saygun confesses, "We will have the principal scales of pentatonic origin, serving as bases to most of Turkish folk melodies. For a denomination of these scales, Bartók resorts to modal terms, which can easily lead to misunderstanding and are not easily adaptable to folk melodies [...] If these scales of the melodies conceived on them were played on piano one would immediately notice their strangeness due to their non-conformity to the reality of Turkish folk music."⁸

Saygun's compositional writing in the Viola Concerto represents his mature style, and there was a significant shift during this period in his life. In earlier compositions, he incorporated makams in a typical, more academic way, similar to that of his Turkish composer contemporaries. He would use makams more or less in their complete and original state to form more identifiable exotic melodies. By the time he started composing the Viola Concerto, Saygun had fully internalized the musical language of makams. He no longer found the need to use fully developed makam-based melodies, but rather fragments of tetrachords and pentachords. This gave Saygun more flexibility to manipulate the makams by modulating, combining, and separating them throughout the movements (See Ex. 1).⁹ Performers of the work should be aware of the makams and how they function within the context of a melodic line or phrase.¹⁰ Because Saygun used very accessible Western notation in the Viola Concerto, violists will find the composer's musical language approachable.

Saygun's Viola Writing

Saygun's Concerto for Viola and Orchestra, op. 59 was his only solo piece written for the instrument. The work is categorized in the later period of his compositional history, and by that time he preferred to work in isolation. In a letter, Saygun confessed to his friend, Henriette Guilloux, "I do not stop! I do not stop

Hüzzam makam¹¹



Hicaz makam¹²



Rast makam¹³



Example 1. Makam tetrachord and pentachord combinations that Saygun uses throughout the *Viola Concerto*.¹⁴

working, (because) it is my only consolation”, and “I realize very much that the solitary life suits me [...] after the fourth symphony, I wrote a trio for oboe, clarinet, and piano [op. 55], the *Lamentations-Book II* for tenor solo and male chorus [op. 54], and a *Ritual Dance* for orchestra [op. 57]. I continue my studies on traditional Turkish music.”¹⁵ Soon after completing these pieces, he began writing the *Viola Concerto*. By that time, he was familiar with composing in the Concerto form, having already written *Piano Concerto No. 1*, op. 34 (1957-1958) and *Violin Concerto*, op. 44 (1967).

Saygun was well versed in writing for the viola in his three completed string quartets. His string writing showed a striking resemblance to that of his mentor’s, Béla Bartók. Bartók finished composing the last of his six string quartets in 1939, and Saygun did not start writing his first quartet until 1947, following their folk-music collecting journey. Both composers implement similar string performance techniques, including “Bartók” pizzicati and glissandi, harsh dissonance, and arch form.

In addition to Bartók’s string quartets, Saygun’s *Viola Concerto* shows resemblance to multiple viola works. Bartók and Saygun’s viola concerti both incorporate elements of folk music rather than a complete extraction of whole folk tunes. The introductions to these concerti also have a sad, mourning character.¹⁶ Early performers of the Saygun *Viola Concerto* have commented as to similarities it shares with other notable works; for instance, the overall role of the viola in relation to the orchestral accompaniment in Berlioz’s *Harold in Italy*—in both pieces, the solo viola and orchestra are like chamber music partners. Another common observation is how the thick orchestral accompaniment in Saygun’s *Viola Concerto*, which requires the viola to project through, shows a likeness to the dense orchestration in Strauss’ *Don Quixote*.¹⁷ In Saygun’s work however, the viola is more virtuosic and has an even more prominent role.

Viola Concerto Genesis

There are a lot of varying and contradicting theories as to why Saygun initially began writing the *Concerto for Viola and Orchestra*. Many sources regarding the topic claim that the *Concerto* was written as a commission for the famous Turkish-British violist, Rusen Günes.¹⁸ Unfortunately, the true story has not been accurately documented before. In the early 1970s, the Principal Violist of the Presidential Symphony Orchestra in Ankara, Turkey, Semra Griffiths, asked Saygun to write a *Viola Concerto* for her.¹⁹ He accepted the request and began writing in 1976, completing the *Concerto* on February 10, 1977 in Istanbul, Turkey. The next piece of history is regrettably unclear. Semra Griffiths was not asked to premiere the work, but instead Rusen Günes was requested, and the reasons for doing so remain a mystery.

When rehearsals began with the soloist, Günes, the Presidential Symphony Orchestra was well prepared by the Turkish conductor, Gürer Aykal. According to Günes, “Saygun attended every rehearsal from beginning to end. He was a very shy man, and rarely

made comments. From what I remember, he told me merely one note correction.”²⁰ The rehearsal process for the Concerto lasted only a few days. Saygun’s meticulous work on the piece prior to the rehearsals made for only a few changes in the orchestral parts. Aykal, being a student of Saygun, was able to accurately and convincingly interpret the orchestral accompaniment. To great acclaim, the piece was premiered on April 28, 1978.

KÜLTÜR BAKANLIĞI
CUMHURBAŞKANLIĞI
SENFONİ
ORKESTRASI

Şef : GÜLER AYKAL
Solist : RUŞEN GÜNEŞ "Viyola"
Konzertmeister : Oktay Dalayşel

28 NİSAN 1978
CUMA, 20.30

KONSER
SALONU

PROGRAM

ADNAN SAYGUN . VİYOLA KONÇERTOSU OP. 59
(1907 -)

Moderato
Scherzando
Lento - Allegro moderato

Solist : RUŞEN GÜNEŞ
«Dünyada İlk Sestendirilmiş»

ARA

M. MUSORSKI . . BİR SERGİDEN RESİMLER
(1854 - 1925)

Orkestrasyon : MAURICE RAVEL

Gezinti
«Gnomus» Bir çitçe
Gezinti
Eski şato
Gezinti
Tulleries
Bydlo
Gezinti
Civcivlerin dansı
Samuelgoldenberg ve Schmsyite
«Lîmoges» pazaryeri
Roma Katakombaları
Baba-Yaga'nın Külübesi
Kıyef'in büyük kapısı

Example 2. Concert program of premiere, April 28, 1978 (used with permission from A. Adnan Saygun Center for Research and Music Education at Bilkent University in Ankara, Turkey)

Over the next few years, Rusen Güneş and Güler Aykal continued to perform the piece in Bursa, Istanbul, and Izmir exposing Turkish audiences to Saygun’s new composition. The first recording of the Concerto was made in 1985, with Güneş as soloist, and Aykal conducting the London Philharmonic (where Güneş was at the time Principal Violist). Following the recording, the orchestral parts and Aykal’s full score oddly disappeared and were never located. As a result, the piece remained dormant for many years.

The Concerto’s story picks up years later in Germany. Christina Biwank, Principal Violist of the Dresden

Philharmonic, was requested by Frank Langosch, a local artist manager in Germany, to perform the work for the international premiere in Germany. Having never played music written by a Turkish composer, she was a bit hesitant, but accepted the challenge. Biwank shares, “the Concerto has traditional Turkish elements, but the structure seems to be in western form [...] I listened to a lot of Turkish folk music when learning the piece, and it was also helpful for me to play the Bártók 44 duets (for two violins).”²¹ On January 23, 2002, Biwank gave the international premiere of the Concerto with Stefan Fraas conducting the Vogtland Philharmonie Greiz-Reichenbach.

Following the international premiere, Biwank performed the Concerto two other times in Germany. In 2004, violist, Cavid Cafer, revived the piece in Turkey with conductor, Rengim Gökmen, and the Bilkent Symphony Orchestra as a part of the Ankara Music Festival. A second recording was made in 2006 by the Swiss-born violin/violist, Mirjam Tschopp with Howard Griffiths conducting the Bilkent Symphony. Tschopp also performed the work in 2007 with Isın Metin conducting the Bilkent Symphony at the Saygun one-hundredth Birthday Festival in Ankara, Turkey. The Concerto was most recently performed in Germany with Lutz de Veer conducting the Philharmonisches Orchester des Theaters Plauen-Zwickau with Mirjam Tschopp soloing.

Overview of Concerto

Saygun’s Concerto for Viola and Orchestra is set in three movements: I. Moderato (♩ = ca. 76), II. Scherzando (♩ = ca. 96), III. Lento (♩ = ca. 50) and Allegro moderato (♩ = ca. 104). The work is scored for two Flutes, two Oboes, English Horn, two B-flat Clarinets, two Bassoons, four F Horns, three C Trumpets, three Trombones, Timpani, Percussion, Celeste, Harp, and Strings. A unique instrument used in the work is the *darbuka*, a percussive instrument native to the Middle East. The drum is a single membranophone with a goblet-shaped appearance. Hector Berlioz was one of the first Western classical composers to incorporate the darbuka into one of his compositions, his opera *Les Troyens* (1858). The total

duration of the Concerto is approximately twenty-five minutes. The whole work is very virtuosic in nature, and is technically very demanding for the soloist. The music has a broad range of colors, evoking images of Anatolian landscapes. Saygun's viola writing 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 more of a chamber music partner to the solo viola line, rather than 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 shared that "In my experience, whoever listens to Saygun's music is deeply fascinated and impressed by its inner force and emotion

Moderato (♩ = ca. 76)

p (\triangleright) (\triangleright) $\underbrace{\hspace{1.5cm}}_3$

espressivo

Example 3. Saygun, *Viola Concerto*, *mt. 1*, *mm. 1-3*. This example and all others following are used with permission from Peer Musikverlag.

27

30

f *fff*

Example 4. Saygun, *Viola Concerto*, *mt. 1*, *mm. 27-31*

Hüzzam tetrachord

Hüzzam tetrachord

Example 5. *Octatonic scale*

Example 6. Saygun, *Viola Concerto*, *mvmt. 1*, *mm. 6-10*

as well as by its rhythmical structures. I've met very few people that thought that the music was too much overwhelming and dramatic."²²

Folk Elements

Even though Saygun's work is clearly in Western musical form, there are Eastern elements that can be foreign to musicians outside of the immediate area. These extractions are either references to authentic folk instruments and dances of the Balkan and Anatolian

regions, and/or are fragments of folk songs.

In the first movement, the very opening motive (see Ex. 3) is used not only in the first movement, but also throughout the whole work. The first note serves as a *sospeso* (meaning "sigh") figure that resolves to E, and the following notes—G, A-flat, and again F—also return to E (Hüzzam makam tetrachord). This four-note cell is in fact Saygun's signature motive, and he uses it in many of his compositions.²³ Saygun develops this motive

throughout the Concerto by reversing the direction and augmenting its duration.²⁴ This *sospito* figure is akin to a motive that a *bağlama*, a common Turkish folk lute, would play as an improvisation. The *bağlama* is of the plucked string family, and it generally has seven strings, some sympathetic and others melodic that are grouped in two, two, and three—from bottom to top. The instrument is fretted and is tuned according to the specific music that is played. The tradition of the *bağlama* is similar to that of English lute songs, where the singer accompanies himself/herself with a plucked instrument. Another motive that shares similarities to a *bağlama* is in mm. 27-31 (see Ex. 4). Again, the ornamentation hovers around a central note of C-sharp. This time the figure is in triplets and then morphs into repetitive sixteenth notes, both of which are regularly used in improvisations of *bağlama* players. The F, E, D, and C-sharp is a *hüzzam* makam tetrachord stacked with another *hüzzam* tetrachord a major second apart, forming a full octatonic scale in m. 31 (see Ex. 5).

Also in the first movement, a type of Turkish folk-singing style, *uzun hava*, is used in mm. 6-10 (see Ex. 6). An *uzun hava* (long air) is a type of unmetered (*parlando*), declamatory improvisation in recitative style. Accompanying instruments drone, as a primary voice projects an improvisation over top with a crying quality. In this case the accompanying instruments are at first the clarinets, and viola sings in *forte*, mm. 6-7, and then the roles are reversed in mm. 8-10, where the clarinets take over as the primary projecting voice.

In the second movement, Saygun incorporates a greater

amount of influence from folk music into his writing. The percussion play an introduction of *aksak* (limping) rhythms in constantly changing meters, $\frac{8}{8}$ $\frac{5}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ (see Ex. 7). *Aksak* rhythms are uneven, stressed/accented groupings of simple and compound beats. These types of rhythms are typical of the Balkan and Turkish regions and Saygun employs them throughout the movement. Bartók became acquainted with these rhythms during his research of Bulgarian dances. Later on, the solo viola imitates a *kemençe*, a bowed stringed instrument of the Black Sea region of Turkey, beginning in m. 84 (see Ex. 8). The name *kemençe* is derivative of the word *keman*, which translates to violin in Turkish. The Black Sea instrument has three strings, tuned in fourths. It is placed against the chest and played with fingernails using an underhand bow, and is not to be confused with the classical Persian *kamancheh*. The *kemençe* has a unique hollow and nasal sound, that pierces over a group of dancers or other musicians. As Turkish violinist and scholar, Selim Giray states, “*kemençe* and its dependent dance the *horon* manifest themselves immediately when quoted in a composition. The $\frac{7}{8}$ or $\frac{7}{16}$ meters and repetitions of rhythmic patterns in continuous [eighth-note] or sixteenth-note pulses are the immediate signs of the dance and the instrument.”²⁵ The *horon* is a mixed-gender line dance hailing from the Black Sea region of Turkey, always accompanied by *kemençe*. In this case, the solo viola replicates the folk dance and instrument by playing true glissandi (rather than portamento), as slurred fourths in $\frac{7}{8}$ meter.

Ex. 7. Saygun, *Viola Concerto*, *movt. 2*, *mm. 1-11*

Example 8. Saygun, *Viola Concerto*, *movt. 2*, *mm. 84-87*

III

Lento (♩ = ca. 50)
come una cadenza

Musical notation for measures 1-6. The piece is in 3/4 time. Measure 1 starts with a whole note G2. Measures 2-3 contain eighth notes with accents (>) and a crescendo (cresc.) marking. Measure 4 has a 3/4 time signature change and a half note G2. Measure 5 has a 2/4 time signature change and a half note G2. Measure 6 has a 3/4 time signature change and a half note G2. Dynamics include *f* and *dim.*

7

Musical notation for measures 7-11. Measure 7 has a 3/4 time signature change and a half note G2. Measures 8-10 contain eighth notes with a decrescendo (decresc.) marking. Measure 11 has a 3/4 time signature change and a half note G2. Dynamics include *pp*, *p*, and *cresc.*

12

Musical notation for measures 12-14. Measure 12 has a 3/4 time signature change and a half note G2. Measure 13 has a 3/4 time signature change and a half note G2. Measure 14 has a 3/4 time signature change and a half note G2. Dynamics include *pp* and *p*.

15

Musical notation for measures 15-16. Measure 15 has a 3/4 time signature change and a half note G2. Measure 16 has a 3/4 time signature change and a half note G2. Dynamics include *dim.* and *decresc.*

17

Musical notation for measures 17-19. Measure 17 has a 3/4 time signature change and a half note G2. Measure 18 has a 3/4 time signature change and a half note G2. Measure 19 has a 3/4 time signature change and a half note G2. Dynamics include *cresc. poco* and *tempo I*.

20

Musical notation for measures 20-24. Measure 20 has a 3/4 time signature change and a half note G2. Measure 21 has a 3/4 time signature change and a half note G2. Measure 22 has a 3/4 time signature change and a half note G2. Measure 23 has a 3/4 time signature change and a half note G2. Measure 24 has a 3/4 time signature change and a half note G2. Dynamics include *pp* and *p*.

Example 9. Saygun, *Viola Concerto*, *movt. 3*, *mm. 1-24*



Example 10. Saygun, *Viola Concerto*, *movt. 3*, *mm. 100-103*

The solo viola cadenza begins the third movement, which is a combination of Turkish and Balkan folk tunes (see Ex. 9). Lyrical in nature, the tied-over triplets and sixteenths emphasize a flexible pulsation. Later on in the movement, another folk dance called the *ağır zeybek* (slow dance) is introduced by the solo viola in m. 100 with heavy down bow strokes and glissandi (see Ex. 10). The *ağır zeybek*, a dance that is synonymous with courage and dignity, is indigenous to the Aegean region of Turkey and is most commonly danced by men. The meter is typically in an $\frac{18}{4}$ or $\frac{9}{4}$, rarely in a $\frac{4}{4}$ meter, which Saygun employs. The viola imitates the *zurna*, one of the two instruments which normally provides the music for an *ağır zeybek*. The *zurna* is a double reed instrument that resembles a medieval shawm, predecessor of oboe with a larger bell. The second instrument is the *davul*, which is a large drum played with a padded mallet at the musician's waist. Saygun recalls Bartók's first experience hearing the *davul* and *zurna* on their folk music expedition, "the musicians began to play and something strange resulted; the blows that the old fellow gave to his [*davul*] made the whole building shake[...] The piercing cry of the *zurna* made the air of the room most vibrant, producing a deafening and bizarre roar."²⁶

Conclusion

Ahmed Adnan Saygun was an influential composer, educator, scholar, and ethnomusicologist in the early, formative years of the Turkish Republic. He was one of the first composers to successfully incorporate traditional Turkish folk songs and cultural elements into the Western classical art form, thereby profoundly changing the compositional style in his motherland. Saygun fulfilled a lifelong dream of transcending boundaries and creating a synthesis between Eastern and Western cultures. His *Concerto for Viola and Orchestra*, Op. 59²⁷ perfectly exemplifies how Saygun masterfully incorporated elements of Turkish traditions and folk music into the concerto form established by his predecessors in Europe. His creative emulation of native instruments, as well as incorporation of *makam* system, evoke images of the country's unique culture. Furthermore, Saygun's challenging yet rewarding writing

style for solo viola and elaborate orchestration make the *Concerto* a valuable work to study.²⁸ After years of laying dormant and rarely being performed or researched, Saygun's *Viola Concerto* is being rediscovered—and with that comes the opportunity to peek through a window into the entire Turkish classical music world.

Laura Manko Sahin completed a Doctor of Philosophy in Music at Bilkent University (Ankara, Turkey) with dissertation advisors, Dr. Taksin Tolga Yayalar and Gürer Aykal, and violist, Ece Akyol; an Artist Diploma and a Master of Music at Boston University with Michelle LaCourse; and a Bachelor of Music at University of North Carolina School of the Arts with Sheila Browne. She was previously violist with the Bilkent Symphony Orchestra, Bilkent Piano Quartet, Nodus Contemporary Ensemble, Boston Harp Trio, and Principal violist of the Cape Cod Symphony Orchestra. A former faculty member at Bilkent University and Boston University Tanglewood Institute, Dr. Sahin is currently on faculty at the New Mexico School of Music and the Luzerne Music Center.

Notes

1. Emre Araci, "Reforming Zeal," *Times* (London) 138, no. 1855 (September 1, 1997): 12–15.
2. After their return from government-endorsed international study, the term, "Turkish Five" was given to this first generation of Turkish composers by a music critic, and it remained with them throughout their careers. However, all five composers deny a homogenous style or schooling label. The "Turkish Five" was named after a group of Russian composers, "The Five" who lived in the latter half of the nineteenth century.
3. "Ahmed Adnan Saygun," *Times* (London), 15 January 1991, 12.
4. To the author's knowledge, the following is a complete list of scholarly materials written by Saygun: *Pentatonicism in Turkish Folk Music*, Istanbul, 1936; *Youth Songs: For Community Centers and Schools*, 1937;

- Rize, Artvin, and Kars Regions: Turkish Folk Song, Saz, and Dance Music*, Istanbul, 1937; *Folk Songs: Seven Black Sea Region Folk Songs and One Horon*, 1938; *Music In Community Centers*, Ankara, 1940; *Lie (Art Conversations)*, Ankara, 1945; *Karacaoğlan*, Ankara 1952; *High School Music Book (1-3)*, Co-Author Halil Bedii Yönetken, Ankara, 1955; *Fundamentals of Music (Four Volumes)*, Ankara State Conservatory Publication, I. (1958), II. (1962), III. (1964), IV. (1966); *The Genesis of the Melody (For the 100th anniversary of Zoltán Kodály)*, Budapest, 1962; *Traditional Music Reading Book, Op. 40*, Istanbul, 1967; *Collective Solfege (Two Volumes)*, Ankara, 1968; *Folk Music Research in Turkey (With Béla Bartók)*, Budapest, Akadémiai Kiadó, 1976; *Atatürk and Music*, Sevda-Cenap And Music Foundation, Ankara, 1981.
5. Kurt Reinhard, "Turkey" (Oxford Music Press, n.d.), accessed November 12, 2015.
 6. Ibid.
 7. According to most theorists there are 24 tones in the makam octave, but in practice there may be more.
 8. Laszlo Vikar and A. A. Saygun, *Béla Bartók's Folk Music Research in Turkey* (Hyperion Books, 1976), 225.
 9. The whole note indicates the base of the makam and the half note represents the reciting tone.
 10. For further reading on how Saygun incorporates makams in his earlier writing, as well as in the Viola Concerto, please refer to the following works: Araci, "Life and Works of Ahmed Adnan Saygun"; Sahin: "Ahmed Adnan Saygun's Concerto for Viola and Orchestra, Op. 59: Performance History, Manuscript Analysis and New Editions"; Yücel: "The Viola Concerto of Ahmed Adnan Saygun: Compositional Elements and Performance Perspectives."
 11. The Hüzam makam normally has a slightly raised E-flat and a lowered F-sharp.
 12. The Hicaz makam normally has a slightly raised B-flat and a lowered C-sharp.
 13. The Rast makam normally has a slightly lowered B-natural and a lowered F-sharp.
 14. For clarity, the examples of makams are displayed in Western, equally tempererd notation. This is how Saygun incorporated them into his Viola Concerto. In their original form, the makams have slight microtonal alterations. Ismail Hakkı Özkan, *Türk Musikisi Nazariyatı ve Usulleri, Kudüm Velveleleri*, 8th edition (İstanbul: Otuken Nesriyat, 1984).
 15. Emre Araci, "Life and Works of Ahmed Adnan Saygun" (Ph.D. dissertation, The University of Edinburgh, 1999), 94.
 16. There is speculation amongst Saygun scholars as to whether Saygun used Bartók's Viola Concerto as a specific model for his own Concerto. Saygun was aware of Bartók's work while he was writing his own Concerto, but there is no concrete evidence of a direct influence.
 17. Biwank, Günes, and Gökmen, interviews with the author, March 20-May 29, 2015
 18. There is a common misconception, both in scholarly writing [Araci: "Life and Works of Ahmed Adnan Saygun"; Bilgenoglu: "Viola Pieces by Turkish Composers"; Gizem Yücel: "The Viola Concerto of Ahmed Adnan Saygun: Compositional Elements and Performance Perspectives" (University of North Carolina, 2013); and Eren Tunçer: "Ahmet Adnan Saygun's Viola Concerto Op. 59 and Motivic Analysis of the 1st Movement," *Idil Journal of Art and Language* 3, no. 14 (October 20, 2014).] and in the general public that Rusen Günes commissioned Saygun's Viola Concerto, or that the piece was written for him. But from the source himself, Günes, states that this is not true.
 19. Howard Griffiths, interview with the author, April 23, 2015.
 20. Rusen Günes, interview with the author, March 20, 2015.
 21. Christina Biwank, interview with the author, April 5, 2015.
 22. Mirjam Tschopp, interview with the author, April 10, 2015.

23. Emre Araci, "Life and Works of Ahmed Adnan Saygun."
24. Eren Tunçer, "Ahmet Adnan Saygun's Viola Concerto Op. 59 and Motivic Analysis of the 1st Movement," *Idil Journal of Art and Language* 3, no. 14 (October 20, 2014): 143-157.
25. Selim Giray, *A Biography of the Turkish Composer Ahmed Adnan Saygun and a Discussion of His Violin Works*, illustrated edition (Lewiston, N.Y.: Edwin Mellen Press, 2003), 36.
26. Ibid., 42.
27. The current edition of the viola solo part, published by Peer MusikVerlag in 2006, is available on their website for purchase. The edition has only a few suggestions with regard to bowings and also contains several mistakes. The author thought it was worthwhile to produce two new editions: the Urtext Revised Edition, which corrects all mistakes, and the Critical Revised Edition, which includes fingering and bowing options, as well as explanations for how to execute the foreign musical elements. The new editions are contained within the author's dissertation on the Concerto, which was completed in June of 2016.
28. Peer MusikVerlag will soon be releasing both editions on their website, as well as a revised piano reduction, written by the author and composer, Aida Shirazi.
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