

**Princeton University
October 7, 2024**

In the footsteps of Bartók; Music in Asia Minor

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| Bolulu Ama Rasim for string quartet (2021) | Erberk Eryılmaz |
| Bolulu Ama Rasim (two folk songs from Bolu) | Lumanovski-Dinkjian-Eryılmaz |
| Talk (historical and geographical perspectives) | Erberk Eryılmaz |
| Aksak in various regions (Eastern Black Sea to Thrace) | Lumanovski-Dinkjian-Eryılmaz |
| Aksak Etudes for solo piano (1964) | Ahmet Adnan Saygun |
| N.K. Akses introduction (Saba Müşterek Taksim) | Lumanovski-Dinkjian |
| String quartet No 1: Allegro (1946) | Necil Kazım Akses |

Intermission

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| Talk/Intro to the second half | Mahir Cetiz |
| Laments and Dreams (2024; US premiere) A meditation based on the works of Yaşar Kemal For string quartet, electronics and narrator | |
| Prayer and Despair for solo piano (1926) | George Ivanovich Gurdjieff |
| Shared Georgian, Armenian and Turkish Folk Dances | Lumanovski-Dinkjian-Eryılmaz |
| Dances for solo piano (1925) | Vardapet Komitas |
| String Quartet No 4: Allegro Molto (1929) | Béla Bartók |
| Romanian Folk Dances Movements 5 and 6 (clarinet, oud, davul and string quartet) (Encore?) | |

Performers:

Sunghae Anna Lim, violin
Ellen Jewett, violin
Caroline Wolff, viola
Elizabeth Simkin, cello
Mahir Cetiz, piano
İsmail Lumanovski, Turkish clarinet in G
Ara Dinkjian, oud
Erberk Eryılmaz, davul and piano
Husam Suleymangil, narrator



Inspired by the groundbreaking research carried out by Béla Bartok in 1936 (in the region of the recent earthquakes) and described in his book 'Turkish Folk Music Asia Minor' (published by Princeton Press in 1976) this concert program juxtaposes compositions for Western instruments with traditional instrumental improvisations from the region.

Compositions will include works by A.A. Saygun and N.K. Akses, each representatives of the early Turkish Republican era, who also both traveled with Bartok in southeast Anatolia. Alongside these string quartet movements, solo piano music written by their predecessors born into the late Ottoman Empire, the Armenian and Georgian composers V. Komitas and G. Gurdjieff will be performed. Oud virtuoso/composer Ara Dinkjian and clarinet virtuoso/composer İsmail Lumanovski will improvise 'interludes' and perform traditional masterpieces throughout this concert program based on the musical source materials heard in the composed works. 2 recent chamber works from award-winning Turkish composers Erberk Eryılmaz and Mahir Cetiz will be presented, and the composers will both perform at the piano and co-moderate the program. The premiere of Cetiz's Yaşar Kemal's Lamentations for string quartet, electronics and narrator was commissioned by the Guggenheim Foundation and is dedicated to the victims of the 2023 earthquakes.

Princeton faculty member and violinist Sunghae Anna Lim will bring together colleagues from the Klasik Keyifler Music Association (KK) an NGO based in Turkey dedicated to chamber music and collaborations with living composers, alongside the Hoppa Project, a US-based ensemble promoting folk, improvised and contemporary music from the Balkans and the Middle East.

US premiere

Laments and Dreams: a meditation based on the works of Yaşar Kemal

"Ağıtlar ve Düşler" (Laments and Dreams), is a work that is dedicated to all the people affected by the 2023 earthquake in Turkey. The whole project is based on the works of Yasar Kemal, including passages from his novels and is transcriptions of lamentations of Adana region, as well as some field reports when he worked as a journalist. This work could somewhat be defined as a "meditation" on nature's sublime quality, the relationship of human Eastern and Southeastern Anatolian people with the nature through their lives as well as through their dreams, in addition to the cycle of life and death.

Scored for narrator, voice, bağlama, string quartet and a mixed soundtrack of recorded and electronically produced material, the work is structured around the epic nature descriptions by Yasar Kemal that are delivered by the narrator. Musical material sometimes sets the stage, sometimes reacts to what is been delivered in words. There are also a number of lamentations and songs reframed within the work, that are originally from the Eastern and Southeastern Anatolia, directly relating to the human experience of those regions.

Mahir Cetiz

