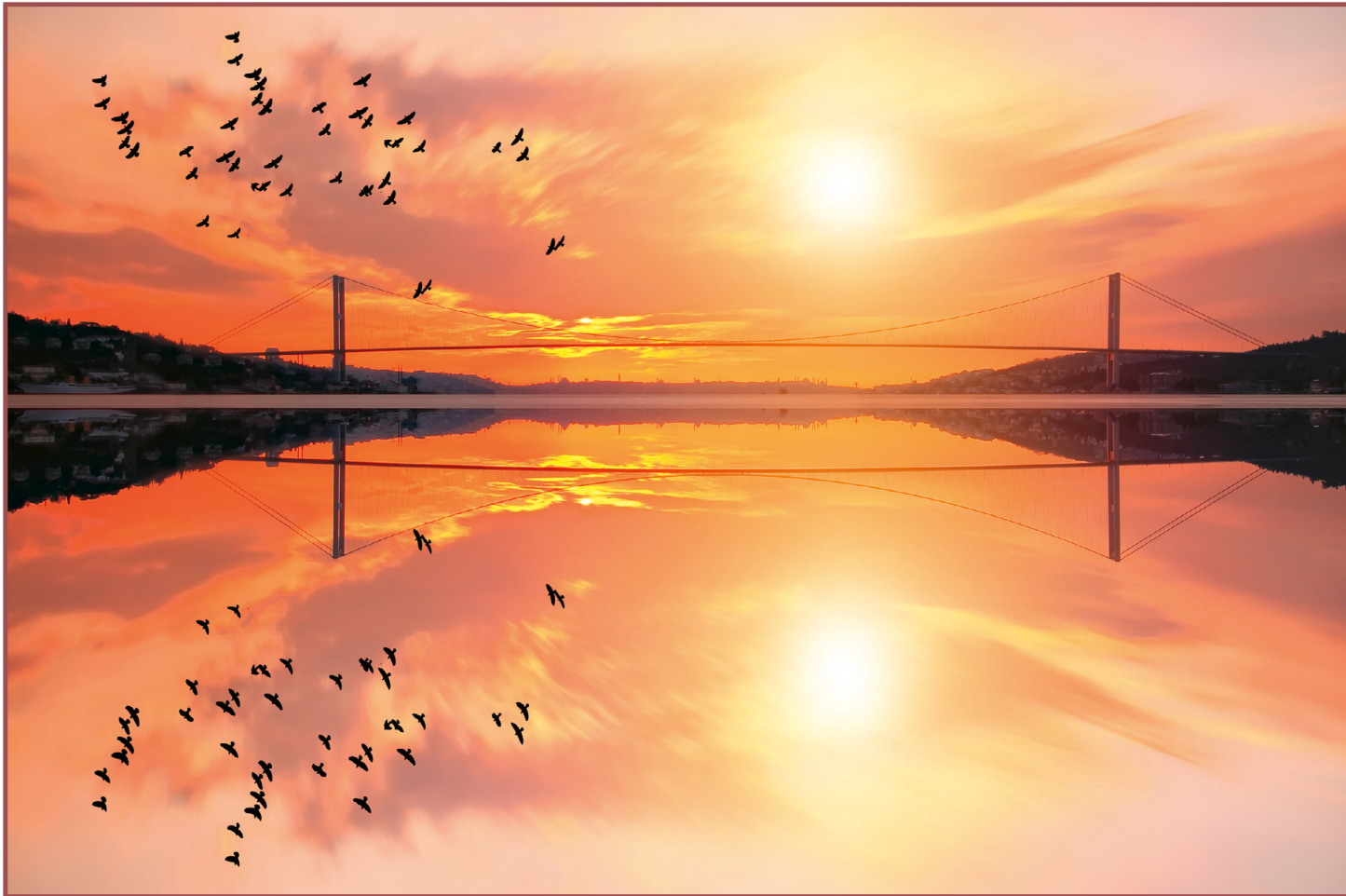




Turkish Piano Trios

ALNAR • BALCI • BARAN • TÜZÜN

Bosphorus Trio



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Turkish Piano Trios

Hasan Ferid ALNAR (1906–1978)

Piano Trio (1966)

Hasan Ferid Alnar is one of the representatives of the 'Turkish Five' collective of composers, joining Cemal Reşit Rey (1904–1985), Ulvi Cemal Erkin (1906–1972), Ahmed Adnan Saygun (1907–1991) and Necil Kazım Akses (1908–1999). Alnar grew up in a family intertwined with the traditional *makam* music of Turkey. He received his first musical education in this discipline through learning the *kanun* to a virtuosic level. He later composed the first ever concerto for this unique string instrument (1944–51). Alnar was also the only composer among the 'Turkish Five' who had a formal background in traditional music.

In his creativity, he brought this accumulation of knowledge directly to his musical compositions by preserving the elements of that genre. After studying architecture, Alnar decided to continue his career as a composer. He went to Vienna to study composition with Joseph Marx and conducting with Oswald Kabasta. After his return to Turkey, he mostly continued his career as

a conductor and composer. Alnar's compositions are mainly based on *makams* (music scales) and *usuls* (rhythmical cycles), which are derived from and inspired by the traditional music of Turkey. According to Yalçın Tura (composer/music theorist), 'he digested traditional music like natural food. He's got that music in his soul'.

The *Piano Trio*, which consists of four movements, was presumably first written under the title of *Trio Fantasia* in 1929 and revised in 1966. The composer's handwriting indicates the duration of each movement in a total of c. 20 minutes. As an imprint of Alnar's creativity, strong influences of traditional *makam* music, its *usuls* and monophonic textures, are again recognisable in the *Trio*. The first movement includes monophonic melodies in a variety of *makams*, while the second is traditional dance music in the *scherzando* character. The third movement is solemn and hymn-like, followed by the dramatic recitative-like entry of the cello, which signals the fourth movement.

Ferit TÜZÜN (1929–1977)

Piano Trio (1950)

Following on from the 'Turkish Five' composers, Tüzün became one of the most well-known conductors and modern Turkish music composers of his generation. After graduating from Ankara State Conservatory under the supervision of Ulvi Cemal Erkin in piano in 1949 and Necil Kazım Akses in composition in 1950, he was awarded a state scholarship to study conducting

with Fritz Lehmann and Adolf Mennerich in Munich. Tüzün's compositional works also drew the attention of two influential composers, Carl Orff and Karl Amadeus Hartmann. With their support, several of Tüzün's works were performed by the Münchner Philharmoniker. Tüzün returned to Turkey in 1959, worked there as conductor and general director of the State Opera and Ballet

Orchestra until his sudden death in 1977.

Tüzün was a composer who used folk tunes not as concrete thematic material, but instead evoked silhouettes of traditional melodies through musical hints and whispers.

He evaluated the melodic and rhythmic sources of Turkish folk music efficiently and joined that together with his superior orchestral technique. His compositions utilise bright, striking sound colours and spirited rhythms which captivate the audience.

The *Piano Trio* dates back to Tüzün's study years in Ankara, where it was premiered by three distinguished musicians of that time: Mithat Fenmen (piano), Erdoğan

Çaplı (violin) and Martin Bochmann (cello). It consists of a single movement, including lyrical and fervent sections with demanding technical skills. The Bosphorus Trio coincidentally discovered the autograph of the composition in the library of Ankara State Opera and Ballet Orchestra. It is said that the score was kept by the family until it was delivered to the State Opera and Ballet General Directorate in 2012.

The Bosphorus Trio performed the composition for the first time in Istanbul 68 years after its completion, and the current album features the world premiere recording of this notable work.

İlhan BARAN (1934–2016) **Dönüşümler ('Transformations') (1975)**

İlhan Baran is one of the third-generation modern music composers and teachers of Turkey. In addition to being a pioneer composer and teacher, Baran was also an influential figure in the intellectual field of music. He started his music career by studying double bass and later composition under the supervision of Ahmed Adnan Saygun at Ankara State Conservatory. He was sent to the École Normale de Musique de Paris where he became a student of Henri Dutilleux and continued composition and 'abstract' music studies. Upon his return to Turkey in 1965, İlhan Baran became a well-known teacher in Ankara and taught many notable musicians. He won the Golden Honour Award in 2009 from the Sevda-Cenap And Music Foundation.

Baran's musical language often portrays abstract presentations of elements of folk and the traditional *makam* music of Turkey, as can be seen in *Transformations*. In this composition, Baran creates a fantasia theme followed by eight transformations with impressionistic colourings, which he describes as 'a kind

of atmospheric state of mind'. After the mystical fantasia theme, the first transformation continues with a *horon*, which is a vivid folk dance of the Black Sea region of Turkey. The undulating lyrical second transformation connects directly to the third transformation depicting another dance: the heroic Egean *zeybek*. The intense fourth transformation in 9/8 excludes the cello. The fifth, which has a lyrical character, continues with the pizzicato effects and chordal blocks portraying the *horon* of the sixth transformation. A trace of *uzun hava* ('long air'), a distinguished vocal style of Turkish folk music, coincides with the seventh transformation. The final transformation recalls the fantasia. After its climactic section, the entire movement gradually fades away.

Transformations for piano trio was written in the mid-1970s. It became a reputable composition that was performed by renowned ensembles all over the world from the Americas to Australia.

Professor Gökçe Altay Artar

Oğuzhan BALCI (b. 1977)
Piano Trio No. 1 (2019)

Oğuzhan Balcı was born in Istanbul in 1977. He started his musical education in various children's choruses from the age of six. He studied violin at the Istanbul Technical University (ITU) Turkish Music State Conservatory with Ayhan Turan, subsequently studying composition in 1999 at the same institution under the tutelage of Emin Sabitođlu, graduating at the top of his department. He undertook postgraduate studies at Haliç University, concentrating on Turkish music analysis. His compositions have been performed in Turkey and abroad, and he is also a conductor, serving as chief conductor at the Bursa Regional State Symphony Orchestra between 2014 and 2016, and founding and leading the Orkestra İstanbul. He is considered a successful young composer whose original style remains devoted to his roots. He has had many successful works commissioned by important music organisations and authorities. Since 2000 he has taught at the composition department of the ITU Turkish Music State Conservatory.

The *Piano Trio No. 1* was commissioned by the Bosphorus Trio and consists of three movements, with each movement being dedicated to one of its members: *Sunrise Red* for Özgecan Günöz, *Pure Water* for

Çağlayan Çetin and *The Mare* for Özgür Ünalđı. At first, the movements seem independent, but they create a characteristic unity. *Sunrise Red* begins with a violin solo and has a stable and authoritative theme. In the middle of the movement, a calmer theme merges with the previous motif and has a constantly variable character in terms of harmonic conception. The second movement is relatively stationary and tranquil in expression. It depicts an internal monologue in which the 'narrator' starts off at peace with themselves, but then wrestles with internal conflicts, becoming embroiled in a wheedling conflict with their subconscious. Tension, which builds in the middle of this episode, is depicted through change in tempo and musical expression, before the movement gradually resolves back into serenity. At the beginning of the third movement all the instruments merge to become a cohesive musical unit. The violin and cello play the calm and simple theme with the continuous arpeggio accompaniment of the piano. After another rhythmic theme, the violin and cello create an atmosphere reminiscent of the lands of Anatolia.

Oğuzhan Balcı

Bosphorus Trio

The Bosphorus Trio comprises violinist Özgecan Günöz, cellist Çağlayan Çetin and pianist Özgür Ünalđı, young musicians whose enthusiasm and musical vitality breathe new life into the piano trio repertoire. Since the Trio's inception, its main focus has been to uncover previously unknown pieces by Turkish composers. It also aims to bring new perspectives and fresh interpretations to well-known classical works from different periods. The ensemble has been awarded a scholarship from the Accademia Musicale Chigiana of Siena, and has been mentored by Günter Pichler of the Alban Berg Quartet. On his recommendation, the institution awarded all three members of the Trio the prestigious Merit Diploma. Bärenreiter Verlag music publisher is the Trio's official sheet music sponsor, through the support of notacini.com.

www.bosphorustrio.com



From left to right: Çağlayan Çetin, Özgür Ünalđı and Özgecan Günöz



Photo:
Kürşad Sezgin

Bosphorus Trio

This album of piano trios by four Turkish composers, the first in a series, covers three generations of composers whose music combines traditional rhythms and modalities with established Western classical sonorities. Hasan Ferid Alnar represents the ‘Turkish Five’ collective, his style drawing on the monophonic textures and rhythmic cycles of traditional *makam* music, while Ferit Tüzün’s lyrical and fervent piano trio hints at folk melodies rather than using them as concrete material. İlhan Baran described his spellbinding *Transformations* as ‘a kind of atmospheric state of mind’, and from the younger generation, Oğuzhan Balcı’s *Piano Trio No. 1* expresses a tranquillity reminiscent of the Anatolian soul.

TURKISH PIANO TRIOS

Hasan Ferid ALNAR (1906–1978)

Piano Trio (1966) 19:46

- 1 I. Poco lento – Allegro moderato 6:02**
- 2 II. Solterando 2:39**
- 3 III. Lento 7:06**
- 4 IV. Moderato – Alla Marcia 3:58**

Ferit TÜZÜN (1929–1977)

5 Piano Trio (1950) * 6:32

İlhan BARAN (1934–2016)

6 Dönüşümler (‘Transformations’) (1975) 19:43

Oğuzhan BALCI (b. 1977)

Piano Trio No. 1 (2019) * 22:42

- 7 I. Sunrise Red 7:00**
- 8 II. Pure Water 9:55**
- 9 III. The Mare 5:44**

*** WORLD PREMIERE RECORDING**

Bosphorus Trio

Özgecan Günöz, Violin • Çağlayan Çetin, Cello • Özgür Ünal, Piano

Recorded: 5–9 August 2019 at Bursa Uludag University State Conservatory Hall, Turkey

Producer, recording engineer and editor: Ali Kamruz • Mastering engineer: Ozan Sarier

Musical director: Dağhan Doğu • Booklet notes: Gökçe Altay Artar, Oğuzhan Balcı

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