



TURKISH MUSIC FOR VIOLA

BESTE TIKNAZ MODIRI
ANDRÉS AÑAZCO

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CONCEPTS

Turkish Music for Viola

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|---|--|------|
| 1 | Ayça Kocatürk: <i>Bir Damla Yasemin</i> (A Drop of Yasemin) | 3:05 |
| 2 | Betin Güneş: <i>Beste</i> | 3:19 |
| 3 | Güneş: <i>Camogli, Op. 25</i> | 5:38 |
| 4 | Ekrem Zeki Ün: <i>Sözsüz Türkü</i> (Song Without Words) | 2:54 |
| 5 | Zeki Ün: <i>Yunus'un Mezarında</i> (At the Tomb of Yunus) | 6:33 |
| Melisa Uzunarslan: <i>Sonata for Viola and Piano</i> | | |
| 6 | I. Sana (To You) | 6:36 |
| 7 | II. Onlara (To Them). Moderato | 3:24 |
| 8 | III. Bana (To Me): Presto | 3:51 |
| 9 | IV. Hasta (Sick) | 4:23 |
| Yalçın Tura: <i>Sonata for Viola and Piano</i> | | |
| 10 | I. Adagio - Allegro | 5:09 |
| 11 | II. Largo | 4:51 |
| 12 | III. Presto | 4:47 |
| 13 | Kaptanzâde Ali Rıza Bey (arr. Beste Tıknaz Modiri): <i>Efem</i> | 2:13 |

Beste Tıknaz Modiri, *viola*
Andrés Añazco, *piano*

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Violist **Beste Tiknaz Modiri** was born in Istanbul. Tiknaz is a winner of many national and international prizes and awards, such as the ICMEC Competition (Gold Medal) and the MTNA Young Artists Concert Competitions. Tiknaz Modiri began her musical education with Ani Inci at the Istanbul University State Conservatory and continued with Leonard Matczynski at the Boston Conservatory of Music. She frequently performs as a soloist with orchestras and gives recitals both nationally and internationally, including in such spaces as Carnegie Hall, Queen Elisabeth, and the Royal Albert Halls. As an active chamber music player, she has been a featured musician in many prestigious music festivals, including Aix-en-Provence, Associazione Mozart Italia, Istanbul International Music Festival, Beethoven Fest , BBC Proms , Salzburg Festival, Budapest Spring Fest, and the Apple Hill Chamber Music Festival. Beste is currently a professor at Istanbul University State Conservatory and is the principal violist of the Philharmonisches Kammerorchester Berlin and Orchestra Sion. Summers are spent teaching at the Point Counter Point in Vermont, the Apple Hill Center for Chamber Music

in New Hampshire, and the Chichibu Festival in Japan, as well as at several festivals throughout Italy. Beste is also Artistic Director and cofounder of the Bosphorus International Music Academy. She plays a '1883 Gand and Bernardel' viola.

With a dynamic concert career as a soloist, chamber musician, and arranger, Ecuadorian pianist **Andrés Añazco** has performed in renowned venues such as the Musikverein (Vienna), the MuTh (Concert Hall of the Vienna Boy's Choir), Carnegie Hall (New York), the Menuhin Festival Gstaad (Switzerland) and at the Rheingau Musik Festival (Germany). Winning the first prize at the early age of 12 at the 1st International Piano Competition "Cuidad de Huesca" (Spain) was a turning point in Añazco's musical life, which subsequently launched his performance career as a soloist. Since 2012, he has performed throughout Europe as pianist of the celebrated Acros Trio, winners of the Joseph Windisch Competition (Vienna), with an extensive repertoire that includes little known works by Spanish and Latin-American composers.

Both Tiknaz and Anazco have Masters degrees in chamber music from MDW-Vienna where they worked with Prof. Dr. Johannes Meissl.

Assoc. Prof. **Ayça Öztarhan Kocatürk** (1976, Izmir) is a pianist, composer, and educator, currently living in Berlin, Germany. Kocatürk composed ***Bir Damla Yasemin*** for Beste Tiknaz and both premiered the piece, together, on January 2, 2011 in Istanbul. The piece was inspired by another Turkish work, “Beş Damla/Five Drops,” by renowned, Turkish composer Ulvi Celam Erkin. Ayça Kocatürk’s husband, Kemal, wrote five poems to go along with five different pieces by Turkish composers including “Bir Damla Yasemin,” which Ayça and Kemal formally dedicated to their two daughters, Yasemin and Damla.

Betin Güneş (1957, Istanbul) is a Turkish composer, conductor, and pianist who has lived in Cologne, Germany for much of his life. Because of his close friendship with Tiknaz’s family, he has composed many pieces for Beste Tiknaz over the years, such as *Ferahlik for Tenor Viola and Chamber Orchestra*, *Viola Concerto*, and ***Beste***. Güneş

composed *Beste* as a gift to Beste Tiknaz, specifically for this recording. The piece was premiered on May 6, 2017 in İstanbul by the Tiknaz/ Anazco Duo. Throughout the work, the composer tried to portray, in his musical writing, all sides of Beste Tiknaz’s character and personality.

***Camogli*, Op.25**, was composed in 1990 and gets its name from a vacation trip the composer took to a fishing village and tourist resort in Liguria, in the northernmost section of Italy. The beautiful nature in Liguria inspired Güneş and reminded him of similar scenes along the Turkish coast, most especially along the Black Sea.

Throughout his life, **Ekrem Zeki Ün** (1910-87), the son of Osman Zeki Üngör (composer of The Turkish National Anthem), made great contributions to the development of Turkish Contemporary Classical Music. Mustafa Kemal ATATÜRK, the leader and founder of the Republic of Turkey, had created a provision regarding artistic modernization, in which gifted Turkish students were sent to European countries to receive music education. Through this same provision, Ekrem Zeki Ün was able to spend his

formative years completing his musical training in Paris. While in Paris, Ekrem Zeki Ün received violin lessons from many renowned musicians, including Nadaud, Chailley, and Thibaund. Additionally, he studied harmony and composition from Laurant, Cellier, and Dandelot. As for the development of his notational style, Ün was particularly inspired by impressionist French composers and their work with Anatolian motifs. From 1955 onwards, Ün's works took on a new maturity, reflective of developments in his own personal identity.

Sözsüz Türkü was composed in 1980 for cello and piano. Similar to how German folk music might be defined by the lied, or French music by its chansons, a Türkü is the most indicative example of Turkish folk music. "Song Without Words" is reminiscent of the well known pieces, of the same title, by famous German composer, Felix Mendelssohn.

Yunus'un Mezarında (At the Tomb of Yunus) was composed in 1933 and is, perhaps, Ün's most well-known and the most frequently performed composition. The piece

was written for Nazim Acar, who was Ün's viola student at the time and had a very good relationship with the composer. Acar later quit the viola and became a flute player instead, at which time he asked Ün to compose a piece for him. It was under these circumstances that "Yunusun mezarında" was composed. Both pieces by Ün have been adapted for viola by Tiknaz, with particular emphasis in preserving the original notation.

Melisa Uzunarslan (1985, Germany) is a Turkish violinist, composer, singer, and songwriter. ***Sonata in 4 movements*** was originally composed for violin and piano and premiered on February 7, 2013 in Istanbul by the composer herself on violin and Ayca Yilmaz Aytug on piano. Hearing the piece at its premier, Beste Tiknaz asked Uzunarslan to transcribe it for viola. The version for viola was formally premiered on May 6, 2017 by the Tiknaz/Anazo Duo. The piece, which Uzunarslan composed after her *Violin Concerto*, is the composer's first composition in Sonata form. The different movements of *Sonata* reflect various moments of introspection in the composer's own life. Human interaction, relationships, illness, and the passion

for life are all themes used throughout this work.

Yalçın Tura (1934, Istanbul) is a composer, musicologist, and music theorist. He is widely regarded as one of the most important figures in Modern Turkish Classical Music due to his vast research and many compositions. Tura's Viola ***Sonata in 3 movements*** was composed in 2000 for Rusen Gunes and was premiered in Istanbul by Gunes on viola and Judith Ulug on piano. Instead of using Turkish motifs, as he used previously in his *Viola Concerto*, Tura wrote this piece in the middle European style of Modern music, influenced heavily by the composer Paul Hindemith. During the compositional process for "*Sonata*," there was a free exchange of ideas between Gunes and the composer. At the request of Gunes, Tura added a scherzo movement to a later revision of the work, placed between the second and third movements, turning the sonata into a four-movement composition. Tura strongly encourages all violists wishing to perform his "*Sonata*" to explore first the modern middle European style of music.

Atilla Tıknaz (1956, Erzurum), the Turkish Opera Singer,

Choir Conductor, and Composer, arranged the well known Turkish folk song ***Efem***, by **Kaptanzâde Ali Rıza Bey** (1881-1934), for the Tıknaz/Anazco Duo.

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