



*To my loving husband, Sedar*

AHMED ADNAN SAYGUN'S CONCERTO FOR VIOLA AND ORCHESTRA,  
OP. 59: PERFORMANCE HISTORY, MANUSCRIPT ANALYSIS, AND NEW  
EDITIONS

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## ABSTRACT

### AHMED ADNAN SAYGUN'S CONCERTO FOR VIOLA AND ORCHESTRA, OP. 59: PERFORMANCE HISTORY, MANUSCRIPT ANALYSIS, AND NEW EDITIONS

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During the transition of the deteriorating Ottoman Empire, to the newly-founded Turkish Republic, Ahmed Adnan Saygun (1907-1991) emerged as a formative composer in Turkey. This thesis places Saygun in context of the changing times in his homeland, and shows the effects that the surroundings had on his writing style. The central focus of the author's study is on Saygun's *Concerto for Viola and Orchestra*, Op. 59, and how the work serves as an example of the composer's synthesis of music from his native Turkey, and of the West. Prior to this document, there has been a limited amount of research and performances of Saygun's piece. By outlining the full story and performance history of the Viola Concerto, and examining the composer's manuscripts, the author produced two new editions of the solo viola part, contained within this thesis. The intention of this work is for Saygun's Viola Concerto to be studied and performed around the world.

## ÖZET

### AHMED ADNAN SAYGUN'UN OP. 59 VİYOLA VE ORKESTRA İÇİN KONÇERTOSU 'NUN İCRA GEÇMİŞİ, SAYGUN' UN KİŞİSEL TASLAKLARININ ANALİZİ, VE YENİ EDİSYONLAR

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Ahmed Adnan Saygun (1907-1991), çöküş sürecindeki Osmanlı İmparatorluğu'nun yeni kurulmakta olan Türkiye Cumhuriyeti'ne geçiş döneminde, Çağdaş Türk müziğine şekil veren bir besteci olarak ortaya çıkmıştır. Bu tez, Saygun'un anavatanındaki değişimler sırasında, çevresinin bestecinin yazım stili üzerindeki etkilerini göstermektedir. Yazarın bu çalışmadaki odağını, bestecinin Türk müziği ile batı müziğini nasıl sentezlediğine örnek teşkil eden Op. 59 Viyola ve Orkestra İçin Konçertosu oluşturur. Bu çalışma öncesine kadar, Saygun'un bu eserine dair sayılı sayıda araştırma ve performans bulunmaktaydı. Yazar, Viyola Konçertosu'nun kapsamlı hikayesini ve performans geçmişi ana hatları ile çıkarıp, bestecinin kendi taslaklarını inceleyerek, solo viyola partisine iki yeni edisyon oluşturmuş ve bu tezinde bunlara yer vermiştir. Bu çalışmanın amacı, Saygun'un Viyola Konçertosu'nun dünyanın bir çok yerinde incelenmesi ve seslendirilmesidir.

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Over the course of my three-year study at Bilkent University, there have been many helpful people that have made my experience extraordinary and rewarding. I would like to first thank my lovely viola professor, Ece Akyol, for her incredible assistance on and off the instrument. My time here in Ankara would not have been nearly as memorable without her influence. I am deeply grateful to my professors at Bilkent University: Dr. Işın Metin for helping me initially come to Turkey and always overseeing my studies; Dr. Onur Türkmen for his constant willingness to share his vast amount of knowledge; Yiğit Aydın for his Saygun expertise and assistance in the A. Adnan Saygun Research Center. I am indebted to my advisors: Gürer Aykal for his wonderful information about Saygun, and Dr. Tolga Yayalar for his constant patience teaching me how to truly research, and for his great enthusiasm. I would not have been able to write a doctoral dissertation without their support. I would like to thank my dissertation committee: Feza Gökmen, Dr. Orhan Ahiskal, and Dr. Kağan Korad for their help. I appreciate the time and advice that all of my interviewees offered about their relationship to Saygun's Viola Concerto: Christina Biwank, Cavid Cafer, Ruşen Güneş, Elçim Özdemir, Mirjam Tschopp, Gürer Aykal, Rengim Gökmen, Howard Griffiths, and Işın Metin. I am deeply grateful to Aida Shirazi who wrote a beautiful piano reduction of the Viola Concerto, and to Aslıhan Keçebaşoğlu for patiently assisting me with the Finale Software.

I am incredibly appreciative for the support of my dear family, always believing in me. Even from afar, they have continually been there for me, I love you. I am deeply grateful to my new family, for welcoming me as one of their own, and assisting me during my stay here in Turkey. And finally to my life partner, your love and encouragement has never waivered. I love and thank you.



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## INTRODUCTION

My interest in Turkish, Western-Classical Music began in 2013 when I moved to Ankara, Turkey from the United States. 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.

### Objective

There are a few articles in Turkish journals and theses written at Turkish universities about the Viola Concerto.<sup>1</sup> Other than two Doctoral theses from the United States, the Concerto has not been properly researched in Turkey, Europe, or the United States.<sup>2</sup> Furthermore, the Viola Concerto has never been premiered in the United States, or in Europe with the exception of Germany. This current edition of the viola solo part and piano reduction, 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.

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<sup>1</sup> Journal Article: Eren Tuncer, "Ahmet Adnan Saygun's Viola Concerto Op. 59 and Motivic Analysis of the 1<sup>st</sup> Movement," *Idil Journal of Art and Language* 3, no. 14 (October 20, 2014). and Master's Thesis: Füsün Naz Altinel, "A Study Prepared on Ahmed Adnan Saygun's Op. 59 Viola Concerto in the Sense of Technical and Musical Interpretation" (YÖK, 2014).

<sup>2</sup> Evren Bilgenoglu, "Viola Pieces by Turkish Composers" (Florida State University, 2008); Gizem Yücel, "The Viola Concerto of Ahmed Adnan Saygun: Compositional Elements and Performance Perspectives" (University of North Carolina, 2013).

Given that there has been limited research on Saygun's Viola Concerto, the goal of this dissertation is to document both the complete story of the work and to study the composer's manuscripts. The full performance history allows for readers to better understand the context of the Viola Concerto. Through the analysis of Saygun's sketches and drafts, viewers are transported into the creative process of the composer – from initial idea to final copy. The aforementioned analysis helped provide the resources to produce new editions of the viola part. Created as the part of this study, the Urtext Revised Edition and the Critical Performance Edition provides future performers with corrected parts that also offers additional assistance including orchestral cues, cautionary accidentals, bowings, and fingerings. The Performance Practice section of this dissertation and the Critical Performance Commentary are designed to help the performer understand Saygun's compositional style and writing language.

## Methodology

In order to advance the research of Saygun's Viola Concerto, I accessed primary source material. Many of the composer's personal scores, letters, articles, journals, photographs, books, and concert programs are stored at the A. Adnan Saygun Center for Research and Music Education at Bilkent University in Ankara, Turkey. The composer's private collection of letters and articles, along with my personal interviews of violists and conductors, served as guidance in piecing

together the elaborate story of the Viola Concerto. I also thoroughly reviewed Saygun's manuscripts, focusing on his pieces written around the time of the Viola Concerto, as well as his other Concerti. To gain more insight into the Viola Concerto, I took a closer look at the piece's sketch, Orchestral Draft, and Autograph Fair Copy Score. By comparing the score materials, I achieved a clearer idea of Saygun's compositional process throughout the Concerto. The manuscripts proved to be immensely helpful in producing two accurate editions of the viola part.

The most beneficial sources for my research were the personal interviews that I conducted with all of the viola soloists and nearly all of the conductors that have performed Saygun's Viola Concerto.<sup>3</sup> Over the course of a year, I interviewed violists: Christina Biwank, Cavid Cafer, Ruşen Güneş, Elçim Özdemir, and Mirjam Tschopp and conductors: Gürer Aykal, Rengim Gökmen, Howard Griffiths, and Işin Metin.<sup>4</sup> The interviews were semi-structured, and were carried out both in-person, and via email. My questions for the interviewees were roughly sketched, in preparation for the meeting, and I adjusted my queries, as necessary.<sup>5</sup> Post-interview questions were posed as needed. Some of the performers and conductors were students of Saygun, and their insight was helpful in interpreting the composer's work, specifically for understanding the composer's performance

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<sup>3</sup> Conductors - Stefan Asbury, Peter Kuhn, Naci Özgüç, Lutz de Veer, were not interviewed (See Chapter 2: Performance History).

<sup>4</sup> Christina Biwank, Interview With the Author, April 5, 2015; Cavid Cafer, Interview With the Author, April 24, 2015; Ruşen Güneş, Interview With the Author, March 20, 2015; Elçim Özdemir, Interview With the Author, December 28, 2015; Mirjam Tschopp, Interview With the Author, April 10, 2015; Gürer Aykal, Interview With the Author, February 25, 2016; Rengim Gökmen, Interview With the Author, May 29, 2015; Howard Griffiths, Interview With the Author, April 23, 2015; Işin Metin, Interview With the Author, April 30, 2015.

<sup>5</sup> Rosalind Edwards and Janet Holland, *What Is Qualitative Interviewing?*, 1 edition (Bloomsbury Academic, 2013). 29.



practice. In addition to the interviews, both Christina Biwank and Ruşen Güneş shared their personal, solo viola parts of the Concerto to assist me in preparing my two new editions.

## Framework and Contribution

Chapter 1 of this thesis gives contextual background of Saygun in the transition of the Ottoman Empire to the early days of the Turkish Republic. The composer's overall tonal language and writing style are discussed, as well as how both of these elements pertain to the Viola Concerto. In Chapter 2, the complete genesis and performance history of the Concerto are documented. Quotes from Saygun's letters and newspaper articles, and interviews of all of the aforementioned violists and conductors are incorporated to create the story of Saygun's masterpiece. A table of the work's full performance history is included at the end of the section. In Chapter 3, Saygun's manuscripts for the Viola Concerto are examined and compared at length. Examples from the Solo Viola Sketch, Orchestral Draft, and Autograph Fair Copy Score are included to highlight Saygun's compositional style at that specific time in his life. Chapter 4 presents an analysis of all of the existing solo viola parts. The process of creating a new edition is discussed in depth. The Urtext Edition has all of the corrected notes and markings. The Critical Edition additionally includes fingering and bowing options, as well as explanations for how to execute the foreign musical elements. A feature of the chapter is the section on Saygun's Performance Practice, an element that has not been documented at length before this thesis. The new Urtext Revised Edition, Critical Performance Edition, and Performance

Commentary, as well as Saygun's manuscripts and personal items, are included in the appendices.

The potential outcome of my research is to make Saygun's Viola Concerto more accessible to performers and audience members all over the world. Through this document, the contribution to the field of Saygun research covers multiple topics. By compiling quotes from musicians, and information from Saygun's letters, newspaper articles, and concert programs, I succeeded in telling the complete journey, to date, of Saygun's Viola Concerto. From the initial ideas of the work, to the international concert recordings, the Concerto's full story is told in context of the composer's life. Through a careful review of the manuscripts in the Saygun Archives, I was able to not only document the processes that Saygun employed while writing the Viola Concerto, but the cultural, social and educational experiences that influenced his writing style during the latter years of his life. It is evident that Saygun's writing style and methodologies changed, and the Concerto exemplifies this evolution. In order to produce the two Editions that I wrote, I studied Saygun's Performance Practice at length. An extensive description of suggestions for performers and conductors is included in this thesis, with the hopes of making the Viola Concerto more approachable and better understood - never leaving the Concerto dormant again.

## CHAPTER 1. BACKGROUND

### 1. 1. Transition of Ottoman Empire to the Modern Turkish Republic

Throughout the 19<sup>th</sup> and early 20<sup>th</sup> 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 compositional style of the Ottoman court music and preference 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.<sup>6</sup> 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, when music really began to be created by the country's own composers.

The figure that helped Turkey move into a new phase in history was Mustafa Kemal Atatürk, the founder of modern day Turkish Republic. His goal was to identify more with the West rather than the Islamic Middle East. Atatürk 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.

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<sup>6</sup> Emre Araci, "Reforming Zeal," *The Musical Times* 138, no. 1855 (September 1, 1997): 12–15.

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" (named after the "The Five," a group of Russian composers in the later half of the 19<sup>th</sup> century) following their return to Turkey from government-endorsed, international study.<sup>7</sup> These five composers - Ahmed Adnan Saygun (1907-1991), Ulvi Cemal Erkin (1906-1972), Cemal Reşit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), and Necil Kazım 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 continue to be valuable to performers and audience members alike.

The most popular member of the "Turkish Five" was Ahmed Adnan Saygun. *The Times* obituary called Saygun 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

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<sup>7</sup> The name, "Turkish Five" was given to the 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.

what Béla Bartók is to Hungary".<sup>8</sup> 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 melding of his Anatolian roots and Western compositional features, taking the flavors and colors of both areas and combining them into diverse catalogue of works.

## 1. 2. Saygun in Context of the Newly-Formed Republic

A. Adnan Saygun was born on September 7, 1907 in Ottoman Turkey. He grew up near the seaside city of Izmir, a place known for its Greek minority and significant number of residents of European origin, both of which helped to cultivate Western musical traditions in the region. The son of a mathematics teacher and homemaker, and brother to an older sister, Saygun was fortunate to be raised in a relatively open-minded family. Beginning at the age of four, he received a modern, secular education at the newly founded, *İttihat ve Terakki Mektebi* (the Union and Progress School), named after the institution which established the first constitutional government in the Ottoman Empire, the Committee for Union and Progress.<sup>9</sup>

Saygun's first musical training was initiated at the *İttihat ve Terakki Mektebi* under the tutelage of İsmail Zühdü, a prominent teacher and choirmaster at the turn

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<sup>8</sup> "Ahmed Adnan Saygun", *The Times*, 15 January 1991, 12.

<sup>9</sup> Kathryn Woodard, "Creating a National Music in Turkey: The Solo Piano Works of Ahmed Adnan Saygun" (University of Cincinnati, 1999). 21.

of the century in Izmir. He began singing in Zühdü's school choir, and then progressed to private lessons in Turkish art music on the mandolin and then the *ud*, the Middle Eastern lute, with Udi Ziya Bey. At the age of twelve, Saygun started studying piano and harmony with the master teacher, Macar Tevfik Bey, a Hungarian immigrant who was in part responsible for bringing Western traditions to Izmir, and was former mentor to Zühdü. Not all of Saygun's musical education was formal; he was also exposed to the nightclubs of Izmir, known as *gazinós*. At these clubs, Saygun observed a new style of music created by Ottoman court musicians looking for employment. This new fusion of Eastern and Western music combined several styles of music including art song, folk song and dance, and gypsy music, and incorporated instruments from both continents.<sup>10</sup> Before studying piano with Tevfik Bey, Saygun took lessons with an Italian immigrant, known only as Rosati, who performed piano regularly at the clubs. The young musician's diverse upbringing clearly enhanced his unique ability to synthesize Eastern and Western influences throughout his career.

For most of Saygun's educational years, the constitutional government in Ottoman Turkey was involved in armed conflicts until the establishment of the Republic of Turkey in 1923, thereby greatly affecting his learning. Because of the Greek occupation of Izmir in 1919, all but two schools were closed in the city, limiting the young music student's access to valuable musical resources at the *İttihat ve Terakki Mektebi*. At fourteen, Saygun started showing interest in composition. As

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<sup>10</sup> Kathryn Woodard, "Music Mediating Politics in Turkey: The Case of Ahmed Adnan Saygun," *Comparative Studies of South Asia, Africa and the Middle East* 27, no. 3 (2007): 552–62.

a result of the tense military situation in the city, Saygun was forced to study the essentials of composition - harmony, by himself,

Already at the beginning of my contact with music I was unconsciously attracted by the charm of musical composition [...] The instinctive push toward the musical creation having become more and more conscious in me I made all efforts in order to discover a professor able to guide me. All my efforts were in vain for the simple reason that, at the time, there was not in that city any musician able to teach even harmony. Having realized that there was no alternative but to work alone, I began to study harmony and then counterpoint through some books I had procured [*The Life and Works of Richard Wagner* by Albert Keim, Ernst Friedrich Richter's *Lehrbuch des einfachen und doppelten Kontrapunkts* (1872) and Salomon Jadassohn's *Lehrbuch der Harmonie* (1883) and *Lehrbuch der Kontrapunkts* (1884)]. At the same time, and in order to widen my musical culture I translated from French all the musical expressions [terms] that the enormous *La Grande Encyclopedie* contains and many other books on music and musicians.<sup>11</sup>

Saygun's tendency to work alone would continue throughout his career. His earliest compositions were songs, written in 1922, most likely inspired by singing in Zühdü's choir at school. A few years later, he started experimenting with composing in other genres of Western classical music such as the symphony and string quartet.

Finishing his formal education at fifteen, Saygun began to seek out a means to financially support himself. Although Saygun's father had encouraged his son's early musical education; he wanted young Adnan to find a more respectable profession. Saygun was employed in a series of odd jobs at a water company, post office, bookstore, public school, and eventually as a pianist accompanying silent films. Saygun's passion always returned to music, and in 1923 he began to seek out alternative means of musical education. For two months, he studied with Hüseyin

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<sup>11</sup> Emre Araci, "Life and Works of Ahmed Adnan Saygun" (PhD dissertation, The University of Edinburgh, 1999). 12.

Sadettin Arel, a leading theorist in Turkish art music. Arel was one of the first scholars to explain the organization of Turkish art music in Western theoretical terms, relying on tetrachordal and pentachordal scale patterns to explain the *makam* modal system.<sup>12</sup> Despite learning Western harmony from Arel, Saygun was equally influenced by his mentor's understanding of art music, subsequently affecting his own composition style.

In 1926, Saygun traveled to Ankara, the nation's newly-named capital, to take the state exams at the *Musiki Muallim Mektebi* (Music Teachers School). The school was founded two years earlier as part of the new cultural reforms in the nation. Its mission was to direct the training and certification of music teachers in the recently founded Republic. Saygun's exam was two-fold, he performed multiple compositions on piano, including his own, and completed an exam portion consisting of theory, harmony, and *solfége*. After successfully completing the exams, he was appointed to the *Izmir Lisesi* as instructor. While teaching, Saygun continued to compose, his interests gravitating towards the symphony genre. But he longed for a proper European education. In 1928, Saygun participated in a competition held by the Ministry of Education of the Turkish Republic, to find the most talented young students in different areas of study. Upon receiving the highest award in music, Saygun was awarded a three-year study in Paris at the school of his choice.

The twenty one-year-old composer began his composition lessons abroad at

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<sup>12</sup> Woodard, "Creating a National Music in Turkey: The Solo Piano Works of Ahmed Adnan Saygun." 24.



the *Paris Conservatoire* with Eugène Borrel. Borrel was raised in Izmir, and was able to assist young Saygun both musically and personally with the transition to his new environment. Saygun continued to study fugue and harmony privately with Borrel. Desiring a more structured educational environment, he later chose the class of Nadia Boulanger at the *École Normale de Musique*. Saygun realized that the short time allotted by the government was not sufficient in order to complete studies with Boulanger, and he withdrew his enrollment. At the suggestion of one of his mentor's, Mahmud Ragıp Gazimihal, Saygun finally settled into the studio of Vincent d'Indy at the *Schola Cantorum*.

In 1894, d'Indy founded the *Schola Cantorum* to provide a music education based on the Renaissance and Baroque masters, and the orchestral works of Beethoven and Gregorian chant, which he saw as the foundation of all Western music.<sup>13</sup> Perhaps the biggest contribution that d'Indy made to Saygun's compositional style was to further develop his admiration and implementation of folk music. Saygun studied with d'Indy during the last three years of his mentor's life, a time when d'Indy focused on setting French folk songs. This sparked an interest for young Saygun to start incorporating Anatolian folk music to his own compositions.<sup>14</sup> Saygun's time at the *Schola Cantorum* gave him a formative education in the strict tradition of counterpoint and motivic development, in a fashion that was more Germanic than French, as exemplified by Cesar Franck.<sup>15</sup>

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<sup>13</sup> The *Schola Cantorum* was founded as a rival to the *Paris Conservatoire*, where the main focus at the time was on French opera composition.

<sup>14</sup> Ibid. 29.

<sup>15</sup> Araci, "Reforming Zeal." 12.

Upon completion of his studies with d'Indy, Saygun returned to his homeland in 1931, which 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. Atatürk took a special interest in the future of Turkish music, and Saygun was going to be an important part of the advancement.

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 Appendix A). 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 of the impending war. 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. Saygun's "Master" had a lasting impact on Saygun's compositional style, as he continued to collect and incorporate folk music throughout his entire life.

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 Sergei Koussevitzky Foundation in the United States. Saygun's music is published internationally through Peer Music Classical for Peer Musikverlag, G.m.B.H in Hamburg, Southern Music Publishing Co., Inc. in New York, and SACEM in France. In 1971, Saygun became the first composer to be declared as a "State Artist" by the Turkish government, a title that is given to people for their contributions to the Art.

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.<sup>16</sup> He held professor positions in theory at Istanbul Municipal Conservatory and Ankara State Conservatory, and both theory and ethnomusicology appointments at Mimar Sinan University, Istanbul.

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<sup>16</sup> *Pentatonism in Turkish Folk Music*, Istanbul, 1936; *Youth Songs: For Community Center 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; *Karacaođlan*, Ankara 1952; *High School Music Book (1-3)*, Co-Author Halil Bedi 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 100<sup>th</sup> anniversary of Zoltan Kodaly)*, Budapest, 1962; *Traditional Music Reading Book, Op. 40*, Istanbul, 1967; *Collective Solfege (Two Volumes)*, Ankara, 1968; *Folk Music Research in Turkey (With Bela Bartok)*, Budapest, Akadémiai Kiadó, 1976; *Atatürk and Music*, Sevda Cenap And Music Foundation, Ankara, 1981. To the author's knowledge, this complete list of scholarly materials was written by Saygun.

Saygun was a prolific composer who created a broad range of works across musical genres. He wrote five operas, *Özsoy*, Op.9, *Taşbebek*, Op. 11, *Kerem*, Op. 28, *Köroğlu*, Op. 52, and *Gilgameş*, Op. 65, the first two commissioned by Atatürk to promote the reforms of the Republican Period. Saygun also wrote two full-length ballets, *Bir Orman Masalı* (A Forest Tale), Op. 17, and *Kumru Efsanesi* (*Legend of Kumru*), Op. 75. Many of the composer's compositions were written for orchestra, choir, and vocal or choir with orchestra. His most well-known works in these categories are his five symphonies, *Ayin Raksı* (*Ritual Dance*) for orchestra, Op. 57, and *Yunus Emre Oratorio* Op. 26, which has been translated into many languages and performed across the world.<sup>17</sup> In addition to large works, he also wrote for solo instruments, including pieces for violin, viola, cello, piano, and voice, and for chamber music, combining strings, winds and percussion.

### 1. 3. Saygun's Harmonic 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 Music Online, "Today, *makams* consist of scales comprising defined tetrachords (*dörtlü*) and pentachords (*beşli*) governed by explicit rules concerning predominant melodic direction (*seyir*: 'course/direction'). The *seyir* indicates prescribed modulations and the general shape of phrases, understood as either predominantly upwards (*çıkıcı*), predominantly downwards (*inici*) or a

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<sup>17</sup> The composer also transcribed the *Yunus Emre Oratorio* for orchestra.

combination of both (*inici-çıkıcı*).<sup>18</sup> There are supposedly over 500 *makams* in existence, but only 30-40 are commonly used.<sup>19</sup> When compared to Western music, they are closely related to church modes, with some variations. The most obvious differences are the usage of microtones (to a Western ear), the vast amount, and the variation of pitch, depending upon whether the *makam seyri* 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.<sup>20</sup> Saygun adjusted the complex tuning system of *makams* into the Western equal 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 this true form of microtonality in his compositions, he often experienced other difficulties, 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

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<sup>18</sup> Kurt Reinhard, “Turkey,” *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed November 12, 2015.

<sup>19</sup> *Ibid.*

<sup>20</sup> According to most theorists there are 24 tones in the octave in theory, but in practice there may be more.

music”.<sup>21</sup>

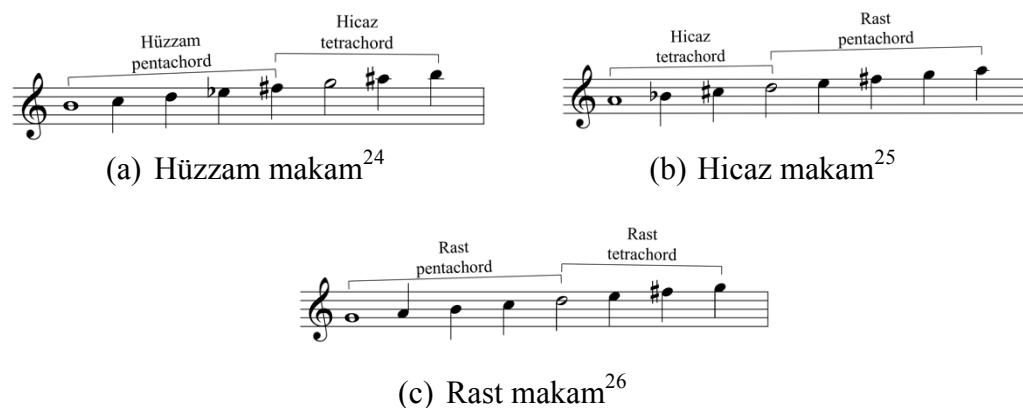
Saygun’s compositional writing in the Viola Concerto represents his mature style, and there is a significant shift during this period in his life. In earlier compositions, he incorporates *makams* in a typical, more academic way, similar to that of his Turkish composer contemporaries. He would use *makams* more or less in their complete and original state to form more identifiable and exotic sounding melodies. By the time he starts composing the Viola Concerto, Saygun has fully internalized the musical language of *makams*. He no longer finds the need to use fully developed *makam*-based melodies, but rather fragments of *makams* mostly in the form of tetrachords and pentachords. This gives Saygun more flexibility to manipulate the *makams* by modulating, combining, and separating them throughout the movements (See Figure).<sup>22</sup> For example in the Viola Concerto the *Hüzzam makam* tetrachord is one of the dominating musical materials, and nowhere in the piece can this be heard in its full form. Performers of the work should be aware of the *makams* and how they function within the context of a melodic line or phrase. Because Saygun uses very accessible Western notation in the Viola Concerto, violists will find the composer’s musical language approachable.<sup>23</sup>

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<sup>21</sup> Laszlo Vikar and A. A. Saygun, *Bela Bartok’s Folk Music Research in Turkey* (Hyperion Books, 1976).225.

<sup>22</sup> The whole note indicates the base of the *makam* and the half note represents the reciting tone.

<sup>23</sup> 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”; Yücel, “The Viola Concerto of Ahmed Adnan Saygun: Compositional Elements and Performance Perspectives.”



**Figure 1.1. Makam Tetrachord and Pentachord Combinations That Saygun Uses Throughout the Viola Concerto.<sup>27</sup>**

#### 1. 4. Saygun and the Concerto Genre

By the time Saygun began composing the Concerto for Viola and Orchestra, Op. 59, he was familiar with the Concerto form. In years prior, he had already written the Piano Concerto No. 1, Op. 34 (1957-1958) and the Violin Concerto, Op. 44 (1967). The Concerto genre evolved for Saygun - from the piano and violin Concerti of his middle period to the Viola Concerto, Piano Concerto No. 2, Op. 71 (1985), and the Cello Concerto, Op. 74, (1987) of his later works. There are striking differences between the earlier and later Concerti. Conductor Rengim Gökmen, who

<sup>24</sup> The *Hüzam makam* normally has a slightly raised Eb and a lowered F#.

<sup>25</sup> The *Hicaz makam* normally has a slightly raised Bb and a lowered C#.

<sup>26</sup> The *Rast makam* normally has a slightly lowered B natural and a lowered F#.

<sup>27</sup> For clarity, the examples of *makams* are displayed in Western, equal temperament. 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).

was a student of Saygun<sup>28</sup>, knew his mentor's Concerti to a great extent, "As with the 2<sup>nd</sup> Piano and Cello Concerti, the Viola Concerto is difficult to balance between the soloist and orchestra. Saygun was an orchestra and opera composer. The 1<sup>st</sup> Piano and Violin Concerti are not this way-earlier works".<sup>29</sup>

The Piano Concerto No. 1 was written well after his studies with D'Indy at the *Schola Cantorum*, and Saygun confessed that "In the concerto I have departed from the Franckian cyclic principal", referring to his mentor's inspiration from Cesar Franck and the German school of composition.<sup>30</sup> In both the Piano Concerto No. 1 and the Violin Concerto, Saygun uses *makams* throughout the work. Specifically, the Piano Concerto No. 1's principal motive is based on the notes of the *Hüzzam makam*. This becomes the composer's signature motive, and is later used as the principal motive in the Viola Concerto (See Chapter 4: Performance Practice). In both the Piano Concerto No. 1 and the Viola Concerto, Saygun wrote one subject in the opening expositions, based on the signature motive, and then it is manipulated and altered throughout the Concerti. The Piano Concerto No. 1 has a dense orchestral texture due to the combination of the brass and percussion instruments. Saygun balances the orchestration with extended solo passages, which are similar to a dialogue between the solo instrument and the orchestra.

While composing the Violin Concerto, Saygun was reaching the later part of his compositional history, and his writing was fully matured. Saygun sets the

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<sup>28</sup> Rengim Gökmen was student of Saygun in the 1970's at the Ankara State Conservatory.

<sup>29</sup> Gökmen, Interview With the Author.

<sup>30</sup> Araci, "Life and Works of Ahmed Adnan Saygun." 108.



Concerto in the traditional three-movement format, but he becomes more experimental with his modern interpretation of the sonata form in the First movement. He places the solo cadenza, which traditionally appeared before the final orchestral ritornello, in the middle of the movement and uses it as the development section. Similarly to the Piano Concerto No. 1, Saygun's propensity for the orchestral tutti had the ability to pose a real problem in the Violin concerto. The orchestra can all but drown out the soloist. Saygun, therefore, allows alternation between the orchestral tutti and the soloist without any accompaniment, thereby solving the issue. In the Concerti of Saygun's later period, Viola, Piano Concerto No. 2, and the Cello, the balance is difficult to achieve in performance.

### 1. 5. Saygun's Viola Writing

Saygun's Viola Concerto 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 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".<sup>31</sup> Soon after completing these pieces, he began writing the Viola Concerto.

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<sup>31</sup> Ibid. 94.

In the later part of the early period, and the middle of Saygun's career, the composer incorporated folk songs in full form into his compositions. The musical language of folk music infiltrated both his choral and instrumental works and there are numerous examples of the composer setting a traditional dance or a folk-song.

Saygun scholar, Emre Araci finds,

The last movement of Saygun's Piano Sonata, Op.15, for instance, is based on a traditional dance called *Horon* from the Black Sea region [of Turkey]. The set called *Anadolu'dan* (From Anatolia), Op. 25 for solo piano contains two traditional dances: *Zeybek* and *Halay*, from different regions of Turkey. Similarly one finds other chamber and 'cello and violin sonatas Op. 12 and Op. 20 have movements, which clearly reflect the folk-dance idiom. His orchestral dance-movement *Halay*, Op. 24 was composed and performed in order to introduce the villagers to the symphonic medium, who in fact danced to it at a performance which took place in the Halkevi in Ankara in 1945.<sup>32</sup>

In fact in the compositions of this stage in Saygun's life, such as the folk-song harmonization of *Çoban Armağanı*, Op. 7 and *Dağlardan Ovalardan*, Op.18, clearly there is the spirit of early Bartók. Saygun's inspiration from folk music continued into the later period of his writing. Instead of using complete folk melodies in his compositions, he incorporated fragments, as seen in his Viola Concerto (See Chapter 4: Performance Practice).

When writing the Viola Concerto, Saygun was well versed in composing for the viola having completed three string quartets. The composer started his Fourth Quartet, Op.78 and the Second movement acts as Saygun's swan song before taking his last breath on January 6, 1991. His string writing shows a striking resemblance

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<sup>32</sup> Ibid.

to that of his mentor's, Béla Bartók. Bartók finished composing the last of his six string quartets in 1939, and Saygun didn't start writing his first quartet until 1947, following their folk-music collecting journey. Both composers implement folk music material and similar string performance techniques, including "Bartók" pizzicati and glissandi, and harsh dissonance.

Throughout Saygun's quartets, the viola plays a prominent role within the ensemble. The First Quartet, Op. 27 is reminiscent of Haydn, Beethoven, and Bartók and is very clearly classical in both style and form. This work is significant in that it is the first time Saygun uses classical structure in his compositions, and he later implements this form in his symphonies and other chamber works. Each movement has a strong tonal center and it is apparent that Saygun has a growing interest in modality. The motivic material is passed evenly amongst the quartet, with the viola receiving a balanced amount of solos. The Second Quartet, Op. 35 shows striking differences from Saygun's previous works in form, musical language, and character. There is no key signature written in any of the movements, and he blurs the sense of pulse with various time signatures and syncopations across bar lines. The motivic cells constantly grow and change shape within the movements and throughout the entire work. Even though he is always developing motives, there is a lack of memorable themes; similar to Bartók's middle quartets. The First movement begins with a prominent viola solo, establishing the character for the rest of the piece. The Third Quartet, Op. 43 contains only three movements and has a very unique, dramatic musical language. Saygun's writing style in this quartet grows increasingly more complex, and defining themes and sections within the piece can vary based

upon one's perspective. The folk elements used throughout the work, and the modified arch form in the Second movement again draw inspiration from Bartók. The viola sets the multiple themes in the quartet, and they are passed amongst the ensemble.

In addition to Bartók's string quartets, Saygun's Viola Concerto bears 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 both concerti have a sad, mourning character and are based on a pentatonic modal system. In Saygun's Concerto, the overall role of the viola in relation to the orchestral accompaniment displays striking similarity to Berlioz's *Harold in Italy* and Strauss' *Don Quixote*.<sup>33</sup> In all aforementioned works, the orchestration is very dense, and the solo viola and orchestra are like chamber music partners. In Saygun's Concerto, the viola is more virtuosic and has an even more prominent role.

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<sup>33</sup> Biwank, Güneş, and Gökmen, Interviews With the Author, March 20-May 29, 2015

## CHAPTER 2. THE STORY OF THE VIOLA CONCERTO

### 2. 1. Compositional Genesis

During the mid 1970's, Saygun finished writing one of his most admired works, *Ayin Raksı (Ritual Dance)* Op. 57, a single-movement piece for full orchestra. In 1976, he wrote, *Ten Sketches on Aksak Rhythms*, Op. 58, the fourth set of short piano pieces based on traditional Turkish *aksak* rhythms. The idea of *aksak* rhythms, uneven, stressed/accented groupings of simple and compound beats, was fresh in his mind when he began writing the Viola Concerto shortly after finishing the *Sketches*. These types of rhythms are typical of Balkan and Black Sea regions of Turkey and Saygun employed them throughout the Concerto. While composing for viola, Saygun was simultaneously working on two sets of five songs for soprano and piano, entitled, *İnsan Üzerine Deyişler I, II (Meditations for Men I, II)*, Op. 60-61. He finished writing all three works in 1977 while living in Istanbul, Turkey.

There are a lot of varying and contradicting theories as to why Saygun initially began composing the Concerto for Viola and Orchestra. Multiple sources regarding the topic believe that the Concerto was written as a commission for the famous Turkish-British violist, Ruşen Güneş.<sup>34</sup> Unfortunately, the true story regarding the commission has never been accurately documented. In the early

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<sup>34</sup> 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 Tuncer, "Ahmet Adnan Ssaygun'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 Ruşen Güneş commissioned Saygun's Viola Concerto, or that the piece was written for him. But from the source himself, Güneş, states that this is not true.

1970's, the Principal Violist of the Presidential Symphony Orchestra (hereafter PSO) in Ankara, Turkey, Semra Griffiths, asked Saygun to write a Viola Concerto for her.<sup>35</sup> He accepted the request and began writing in 1976, completing the final orchestral draft of 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 Ruşen Güneş was requested, and the reasons for doing so remain a mystery.

In 1977, Ruşen Güneş was living in London, England playing in the English Chamber Orchestra. The orchestra committee of the PSO selected Güneş to premiere the newly written concerto by Ahmed Adnan Saygun. Ayhan Erman, from the orchestra administration, wrote him a letter with the request of playing a newly written concerto by Ahmed Adnan Saygun.<sup>36</sup> The offer could not have come at a better time in Güneş's life. He confessed, "I was going into depression very quickly. I was missing everything that I left behind in Turkey. Also, I was afraid of being forgotten".<sup>37</sup> He delightfully accepted the invitation to premiere the piece of a composer from his homeland whom he greatly admired. Güneş was only given the solo viola part to prepare from, which was a handwritten part extracted from the score by Cahit Koparal, flutist and copyist in the PSO. Güneş recalls, "I had no idea what the hell was happening - without a score, or recording, or orchestral parts. Can

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<sup>35</sup> Griffiths, Interview With the Author.

<sup>36</sup> Güneş, Interview With the Author.

<sup>37</sup> Serhan Yedig, *Anılardaki: Adnan Saygun* (Istanbul, Turkey: Pan Yayıncılık, 2011). 67.

you imagine? Its like having a child and trying to raise it from the beginning, without a father-it was difficult".<sup>38</sup>

According to Güneş, Saygun's Viola Concerto is very similar to that of Bartók's. Saygun's "Master", Bartók, wrote his Concerto for Viola and Orchestra near the end of his life, virtually on his deathbed. Güneş finds the introductions of both Concerti to have a sad, mournful character and are based on a pentatonic modal system. For both professional and student violists, Güneş considers the Concerto to be:

... very educational, it's full of adventure and nationalism. It is a long journey that takes you through many twists and turns. I believe it's more of an orchestral work, rather than just a concerto. Not quite like Harold in Italy-its much more virtuosic than that. There are many similarities, though. The piece requires a lot of sensitivity from the conductor in order to really have the solo viola to be heard well. The Concerto requires a lot of focused study and endurance. Quite fun!<sup>39</sup>

The Turkish conductor, and student of Saygun, Gürer Aykal, was chosen to conduct his teacher's newly written Viola Concerto for the premiere. Being a special pupil of Saygun, Aykal was aware that he was working on a Viola Concerto in 1976, but was not aware of the details.<sup>40</sup> Aykal shares about the common comparison between Saygun and Bartók both as composers and their Viola Concerti,

Bartók's Viola Concerto was a well-known piece in Turkey, but I thought that my teacher could write a better Concerto. Based on Saygun's Violin Concerto, we knew that he could compose a better piece. In Turkey, there weren't any pieces for Viola-that's probably why he wrote for the instrument [...] Bartok's and Saygun's pieces are totally different works, according to me. Saygun didn't say this, but everyone knows this. People think that because they collected folk

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<sup>38</sup> Güneş, Interview With the Author.

<sup>39</sup> Ibid.

<sup>40</sup> Aykal, Interview With the Author.

music, they were similar, but it's not the case.<sup>41</sup>

Aykal holds high regard for his teacher's Viola Concerto,

The Concerto is very strong. It never felt like a foreign or strange piece. I got the same enjoyment from the piece as I would from a Symphony. It seems like a Symphony with a viola soloist. I learned all of the orchestral parts; each part was wonderful by itself. Also there was nothing contradictory, no new forms, everything was coming from the past. The orchestration was fantastic, from double bass to xylophone; there were so many colors. The piece created another taste of viola. I am not saying this because I am his student, I conducted almost the entire viola Concerti repertoire, and Saygun's is the most beautiful.<sup>42</sup>

## 2. 2. Performance History

When rehearsals for the premiere began with the soloist, Güneş, the PSO was well prepared by the Aykal. He conducted from the handwritten, manuscript version of the score, and the orchestra played from handwritten parts that were also copied by Koparal. Saygun and Aykal had edited the orchestral parts and score together before rehearsals began.<sup>43</sup> According to Güneş, "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".<sup>44</sup> 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.

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<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Güneş, Interview With the Author.



To great acclaim, the Concerto was premiered in the Presidential Symphony Orchestra Concert Hall on Friday, April 28, 1978 at 8:30pm (See Appendix A). Ruşen Güneş believed that Saygun was satisfied with the performance, stating that, “I think he was happy with the premiere. I eventually received a letter in the mail from Saygun, and I still have it at home.”<sup>45</sup> Saygun’s letter to Güneş clearly shows his satisfaction with the performance,

Dear Ruşen,

I read your letter joyfully. I would like to thank you again for your performance of the Viola Concerto in such a beautiful way. My Concerto might contribute to the viola literature; but I have no doubt that it is getting ready for a long sleep. This situation is [normal] for me. I wish you health and well being; Nilufer and I give our best wishes to you and your wife and send our love.

Hugs to you,

A. Adnan Saygun<sup>46</sup>

Immediately following the premiere, Güneş and Aykal performed the Concerto with the Istanbul State Symphony Orchestra in two concerts on May 5<sup>th</sup> and 6<sup>th</sup>, 1978. And over the next years, the pair continued to perform the piece in Bursa and Izmir exposing Turkish audiences to Saygun’s new composition.<sup>47</sup>

Before the premiere, in the fall of 1977, Saygun had the opportunity to send to the Society of Authors, Composers, and Publishers of Music (SACEM) in Paris copies of some of his works to collect and produce royalties. The composer sent

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<sup>45</sup> Ibid.

<sup>46</sup> Orhan Ahiskal, *Rusen Gunes* (Ankara, Turkey: Sevda-Cenap And Müzik Vakfi, 2015). A copy of the actual letter is contained in Appendix A.

<sup>47</sup> Güneş and Aykal performed the Viola Concerto together in Izmir in 2007, and Güneş soloed with Naci Özgüç the same year, right before in Bursa.

copies of his Fourth Symphony, *Ritual Dance*, and Concerto for Viola and Orchestra.

In a letter enclosed with scores, Saygun wrote:

You will find a copy of the Fourth Symphony and Ritual Dance, and you can use the rights for these pieces, but not for the Viola Concerto. For my Viola Concerto, I didn't give that work to a publisher; there is no way for you to have a contract for this piece. The rights for this work will be mine. For the Fourth Symphony and Ritual Dance, please keep those works in your library. I will send someone to collect those scores at a later date.<sup>48</sup>

He seemed protective of his Viola Concerto, and was cautious not to hand over any rights of the work. Soon after, Saygun received proper royalties, paid in full from the non-profit society.<sup>49</sup> A few months later, following the premiere of the Viola Concerto, Saygun stayed true to his word, and he sent his trusted former pupil, Erol Erdinç, who was studying in Paris at the time, to collect the scores from SACEM.<sup>50</sup>

To the composer's dismay, not everything was untroubled involving his new masterpiece. After the premiere of the Viola Concerto in Ankara, Saygun began a legal battle with the Presidential Symphony Orchestra and the Turkish Radio and Television (TRT) in Ankara. In May of 1978, he was first in touch by mail with Faruk Güvenç, manager of the PSO, discussing a recording of the Viola Concerto that the orchestra made at TRT without his permission. Saygun writes:

When it comes to my Viola Concerto the situation is not the same because I didn't give this piece to my editor. Therefore, all rights belong to me. I think it is required to solve the radio recording issue. I don't think TRT legal consultant can solve this by binding it to the copyrights because it is not the execution right- *droit d'exécution*, but it is being rented from me.<sup>51</sup>

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<sup>48</sup> A. Adnan Saygun, "Letter to SACEM," October 16, 1977.

<sup>49</sup> SACEM, "Receipt Letter from SACEM," April 20, 1978.

<sup>50</sup> A. Adnan Saygun, "Letter to SACEM," May 7, 1978.

<sup>51</sup> A. Adnan Saygun, "Letter to CSO Faruk Güvenç," May 6, 1978.

The composer did not receive a response from Güvenç by letter, and over a year later, he contacted TRT directly to try to resolve the issue. Saygun explains to the General Manager at TRT:

You are well aware that my piece, Concerto for Viola and Orchestra, which is copyrighted under my name has been recorded at the Ankara TRT without my consent. In order to make this recording, you should have asked for permission and made an agreement with me. Additionally, it has also been broadcasted on the TV. Henceforth, I request 20,000 Turkish Lira and the only official rights to this recording, and of course the performance rights will belong to me. I expect you to send this amount for the recording to my address.<sup>52</sup>

Fortunately, Saygun finally received a response, but it wasn't what he was expecting. Cavidan Selanik, an administrative worker at TRT, skirted around the issue, discussing instead a possible commission for Saygun to write a new piece for Atatürk's Centennial celebration in 1981.<sup>53</sup> Saygun was persistent, and he wrote back promptly pushing for his previous requests, and turning down the commission.<sup>54</sup> It is not known if Saygun resolved the rental fee issues with the PSO and TRT, and if the copy of the broadcasted recording on TRT was ever located.

The first official recording of the Concerto under the Koch-Schwann label was made in 1985, with Güneş as soloist, and Aykal conducting the London Philharmonic.<sup>55</sup> All musicians played from the same handwritten parts that were used for the premiere. The recording sessions were done at the Abbey Road studios, formerly EMI, in London, and the Turkish music foundation; *Sevda Cenap And Music*

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<sup>52</sup> A. Adnan Saygun, "Letter to TRT," July 17, 1979.

<sup>53</sup> Cavidan Selanik, "Letter from TRT Cavidan Selanik," December 6, 1979.

<sup>54</sup> A. Adnan Saygun, "Letter to TRT Cavidan Selanik," December 20, 1979.

<sup>55</sup> At the time of the recording, Güneş was Principal violist of the London Philharmonic.

*Foundation* funded the entire project. Included on the album was Elgar's, "In the South", a balanced work to compliment Saygun's Concerto. The album production in London was widely publicized in Turkish newspaper articles as a great achievement for classical music in the country.<sup>56</sup> Güneş and Aykal's work also received international recognition with positive reviews in the U.K. publication of *Gramophone* in August of 1985. Güneş's playing is highly complimented in the foreign review, "The writing for the viola is of virtuoso caliber and evokes a masterly performance from Rusen Gunes, whose distinguished career in British orchestras is well known by now. His rich tone and artistic phrasing are wholly pleasing."<sup>57</sup>

In October of 1990, Saygun began official discussions about publishing some of his selected compositions with Peer Musikverlag, the German branch of the largest music publisher in the world. Among many of Saygun's beloved works, his Concerto for Viola and Orchestra was included in the list. Dr. Reinhard Flender, whom Saygun was in communication with at Peer Musikverlag, was very organized with the contracts and copies of his works. He also asked Saygun to provide them with photos, articles, and critic reviews in order to start promoting his works with their publishing company. Saygun replied that he would tend to all of the points in Flender's email to the best of his ability.<sup>58</sup>

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<sup>56</sup> Author Unknown, "Unplug the Turkish World Record," *Milliyet*, May 21, 1985.

<sup>57</sup> Author Unknown, "Saygun Viola Concerto; Elgar In the South - CD Review," *Gramophone*, August 1985.

<sup>58</sup> A. Adnan Saygun, "Letter to Peer Musikverlag, Reinhard Flander," October 29, 1990.

Following the recording, there was a period of time where the Concerto was not played, neither in Turkey, nor abroad. When the opportunity arose for another performance in Istanbul with the Istanbul State Symphony Orchestra, an unfortunate mishap occurred. Ruşen Güneş and Polish conductor, Tadeusz Strugala, were scheduled to interpret the Concerto at the beginning of May of 1991 for one of the first concerts in the newly built Cemal Reşit Rey Concert Hall, until it was discovered that the orchestral parts and the full conductor's score were missing.<sup>59</sup> Somewhere between London and Istanbul, the only copy of the orchestral parts had disappeared into a puff of smoke. Fortunately, another copy of the full conductor's score still existed. No one knew of the whereabouts of the lost music, Ruşen Güneş, Gürer Aykal, Sevda Cenap And Foundation, and Saygun's publisher, Peer Musikverlag were all perplexed by the disappearance. Although, the complete organizational arrangements were set for the concert, the manager of the ISSO, Özer Sezgin, was forced to change the concert program at the last minute. Instead, the famous Turkish pianist and former pupil of Saygun, Gülsin Önay, performed his Piano Concerto No. 2, Op. 71. Even though the concert turned out to be a success, the program changes were disrespectful to Ruşen Güneş, who was a widely - renowned violist in his newly adopted home of London. Güneş was unable to achieve the same regard and courtesy that he so dearly deserved from his homeland. He managed to make the best of the situation, and he traveled to Istanbul to perform an all-Mozart program with the famed Brodsky Quartet.<sup>60</sup> As a result of the missing parts, the piece remained dormant for many years.

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<sup>59</sup> Güneş, Interview With the Author.

<sup>60</sup> Author Unknown, "The Mystery of the Lost Notes," *Cumhuriyet*, May 8, 1991.

The Concerto's performance story picks up years later, 2001, 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. Langosch, being married to a Turkish woman, was interested in the music of a Turkish composer, and with the help of his wife, was able to make connections between the two countries. He knew Biwank from living in Dresden, and suggested her as soloist.<sup>61</sup> Having never played music written by a Turkish composer, Biwank was a bit hesitant, but accepted the challenge. To prepare for her upcoming performance, she listened to Turkish folk music to understand the essence of Saygun's music, and she also played through Bartók's, 44 Duos for Two Violins. Biwank was told that a solo viola part for the Concerto no longer existed.<sup>62</sup> Therefore, Peer Musikverlag hired a copyist, Martin Garwich, to extract the solo part from the full score.<sup>63</sup> This assignment apparently was not clearly communicated to Biwank, and she instead separated the viola part herself, cutting and pasting from the score.<sup>64</sup> She found that by creating her own part, she was able to prepare all of the proper page turns and write the orchestra cues in order to facilitate predictive rehearsals and performance.

Between the unfortunate situation with the misplaced parts in Istanbul and Biwank's international premiere, the orchestral parts were recopied in Ankara,

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<sup>61</sup> Biwank, Interview With the Author.

<sup>62</sup> Güneş still had his solo part, but the two violists were not in contact with each other.

<sup>63</sup> Peer later engraved the part in 2002, and it was the first solo viola part of the Concerto made publically available purchase.

<sup>64</sup> Biwank, Interview With the Author.

Turkey. Peer Musikverlag, ordered and received the orchestral parts stored at Bilkent University in Ankara.<sup>65</sup> The music publishing company also provided Biwank with a handwritten piano reduction by Olav Kroeger in Leipzig to prepare the Concerto, written by Olav Kroeger.<sup>66</sup> Biwank shares:

For me, the concerto is more like a concertante or a symphony with a viola. The solo viola part is similar to the cello part in Richard Strauss', *Don Quixote* because the orchestra has a very important part. It is also hard for the orchestra not to play too loudly; otherwise you have no chance with the viola. The music has traditional Turkish elements, but the structure seems to be in the traditional Western patterns, as well. It is very emotional music; I can see pictures of beautiful Turkish landscapes, mostly in the first movement. The little Cadenza at the beginning of the third movement is like spoken words, as if the viola wants to say something, very lonesome, probably a review of the past.<sup>67</sup>

On January 23, 2002, Biwank gave the international premiere of the Concerto with Stefan Fraas conducting the Vogtland Philharmonie Greiz-Reichenbach, with another performance the next day. Biwank continued to play the Concerto in the years to follow with the conductor Stefan Anton Reck and the Bielefelder Philharmoniker, and Peter Kuhn with the Bergische Symphoniker. Biwank advises students and professionals:

If you perform the concerto, you have to be extremely relaxed on stage; otherwise you cannot get into the music because you concentrate on reaching the high notes. To learn the music, it is technically demanding, because there are a lot of parts in a high register. I decided to be safe and I learned it nearly by heart. But, it was always a very good feeling to play this piece with orchestra.<sup>68</sup>

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<sup>65</sup> Arnt Nitschke, Interview With the Author, March 16, 2015.

<sup>66</sup> This version of the reduction is currently the only piano part available.

<sup>67</sup> Biwank, Interview With the Author.

<sup>68</sup> Ibid.

In January of 2004, there was discussion of Saygun's Concerto making a comeback in the composer's homeland. The Artistic Director of the Bilkent Symphony Orchestra (hereafter BSO) in Ankara, Turkey, Işın Metin, asked the Principal violist of the orchestra, Cavid Cafer, to play the piece on April 11, 2004. The concert was scheduled as part of the 21<sup>st</sup> Ankara Music Festival – sponsored by the Sevda Cenap And Foundation, with Turkish conductor, Rengim Gökmen, and the BSO. Cafer was told that the Concerto had not been played in Saygun's homeland for twenty-three years, and this was a chance to revive the piece in Turkey. He kindly accepted and began trying to learn the virtuosic Concerto in just three months time. Luckily for Cafer, he was already familiar with Saygun's writing; having played orchestral parts of the composer's Piano Concerti, Symphonies, and many other orchestral pieces. To improve matters further, Gökmen, being a student of Saygun was an expert in interpreting his teacher's compositions, and the BSO often played and promoted works of Turkish composers, including Saygun.

When Cafer was asked to play the Concerto, he was only given an orchestral score. He was under the impression that there was not an accessible solo viola part available at Bilkent University, home of the BSO.<sup>69</sup> Instead of creating his own part from the score, he asked one of the viola professors at Hacettepe Conservatory of Music in Ankara, Betil Başığmezler, for the music. Being one of the former principal violists of the PSO, Başığmezler was in close contact with Ruşen Güneş, and she had his original viola part – fingerings, bowings, and all. Cafer found both Güneş's

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<sup>69</sup> Bilkent University and Peer Musikverlag were not in contact at the time about the solo part. Unbeknownst to Cafer, the official engraving of the solo part was made in 2002, and it was available by the time he went to play the Concerto.



markings and recording to be very useful, and he followed many of the suggestions. Cafer found the piece to be, “very violinistic in nature, with high positions and double stops.”<sup>70</sup> He advises violists who are learning the piece that, “[...] one must be very strong technically, it is not an easy piece. It helps to be knowledgeable of Turkish folk music”<sup>71</sup> The performance with Gökmen and the BSO was his only time playing the Concerto, but he hopes to play it again in the future.

Gökmen started studying with Saygun when he was just 16 years old. The professor was not normally very close with his students, but the budding composer was lucky enough to know him on a very personal level. According to Gökmen, “Saygun was the most disciplined man in the world. He was very different from other Turkish composers. He was a master of counterpoint and fugue, and I was fortunate enough to study both with him”.<sup>72</sup> Being that his mentor’s Viola Concerto fell into the late period of his life:

The work is very mature, and impressionistic in nature. He focused a lot on colors during this time. As with the 2<sup>nd</sup> Piano and Cello Concerti, the Viola Concerto is difficult to balance between the soloist and orchestra. Saygun was an orchestra and opera composer. Earlier Concerti such as the 1<sup>st</sup> Piano and Violin are not this way. The work is more like a symphonic poem rather than a Viola Concerto, similar to Harold in Italy.<sup>73</sup>

Gökmen suggests to conductors and violists who are working on this piece to think orchestrally. To him, the entire piece is one long idea, and it doesn’t work well broken up into sections. The performance at the Ankara Music Festival was his sole

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<sup>70</sup> Cafer, Interview With the Author.

<sup>71</sup> Ibid.

<sup>72</sup> Gökmen, Interview With the Author.

<sup>73</sup> Ibid.

time conducting the Concerto, but because the composer is very dear to his heart, he hopes to perform it again in the near future.

The second recording of the Concerto was made in 2006 on the CPO label by the Swiss violin/violist, Mirjam Tschopp with British conductor Howard Griffiths and the BSO. Tschopp and Griffiths had never worked on the Concerto before the recording, but they had performed and recorded many of Saygun's other works. An added advantage was that Griffiths was formerly a professional violist at the Ankara Opera Orchestra, and was very sensitive to accompanying a viola soloist. And conveniently, the BSO had the orchestral parts fresh in their fingers from playing it just a couple of years prior. Having played and released recordings of Saygun's 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 as well as by its rhythmical structures. I've met very few people that thought that the music was too much overwhelming and dramatic".<sup>74</sup>

Tschopp's first interaction with Saygun's Viola Concerto was in 2002 when Peer Musikverlag contacted her to play the Violin Concerto. They mentioned to her that Saygun had also written a Viola Concerto, but Tschopp did not really start to dive into the music until a year later. To prepare, she first looked at the Sonata for Violin and Piano and *Demet* - Suite for Violin and Piano, and then all of his music that she could find. Tschopp used Güneş's recording to get a general idea of the piece, but

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<sup>74</sup> Tschopp, Interview With the Author.

she sought to find her own way, without just simply taking previous traditions.<sup>75</sup> She played from the solo part that Peer Musikverlag gave her, and she consulted the full score, finding it most helpful. Tschopp spoke of the recording process, “The Concerto is very much like chamber music between the soloist and orchestra. There is only one cadenza, and it is accompanied. I understood a lot afterwards - the sections were clear, but the overall framework was hard to grasp at the time”.<sup>76</sup> During the rehearsals for the recording, Tschopp and Griffiths edited the solo viola and orchestral parts, “We made a few note corrections to the solo part, and added more cues to help the soloist. We did not make any major corrections to the solo parts - mainly trying to line up rehearsal numbers.”<sup>77</sup> The solo viola part that Tschopp edited was published by Peer Musikverlag in 2006, and is the current edition available to the public for purchase. The recording was released at the beginning of 2007, and Tschopp and Griffiths’ interpretation was praised in several classical music reviews.

Griffiths’ relationship with Saygun’s Viola Concerto dates back to the very beginning. Griffiths shares about Saygun’s initial ideas of the Concerto, “Well strangely enough my wife Semra, who was Principal violist of the PSO, asked Saygun to write a Viola Concerto in the 1970’s, although in the end Ruşen Güneş gave the first performance, which I heard in Ankara”.<sup>78</sup> At the time of the Concerto recording, Griffiths had a strong background with Saygun’s Viola Concerto, and with many of

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<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

<sup>78</sup> Griffiths, Interview With the Author.

his other works. He conducted several concerts of the composer's pieces, and had recorded Symphony No. 1, *Concerto da Camera*, both Piano Concerti, and the Cello Concerto before working on the Viola Concerto. In preparation, Griffiths received the score from Peer Musikverlag. He comments that during rehearsals and recording sessions, he encountered some difficulties:

The problem with this work, as with some other Saygun pieces, is the orchestration. Often the orchestral texture is very thick and loud, even marked *forte* when accompanying the viola. So, at some points we altered the dynamics of the orchestral accompaniment. He obviously wished for an intensive orchestral sound but as a conductor one has to adjust the balance and bring out the important line in the texture, whether it be the soloist or an orchestral instrument. The viola is not as powerful or penetrating as a piano, cello, or violin, so this is a problem when performing this work. Of course when recording one can help the soloist with the microphone. We had a wonderful *Tonmeister*, Jean Marcel Golaz, who produced a very good sound and supported me in my philosophy of making long 'takes' to keep the flow of the music, although some passages had to be done in small sections.<sup>79</sup>

Griffiths expressed that the Viola Concerto is a very effective piece, and an interesting choice for both soloists and conductors. He finds that the main challenges are the overall balance between the orchestra, Turkish rhythmical elements – which are not always easy for Western musicians, and ultimately the challenging technical aspects for the soloist. Griffiths highly recommends the Concerto to both violists and conductors, with hopes of making this piece, and others of Saygun better known.<sup>80</sup>

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<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

In 2007, multiple concerts and lectures were held throughout Turkey commemorating the composer's 100<sup>th</sup> Birthday. Two soloists/conductors who honored the composer by playing his Viola Concerto were Ruşen Güneş and Turkish conductor, Naci Özgüç, with the Bursa State Symphony Orchestra, and Mirjam Tschopp and Turkish Music Director of the BSO, Işın Metin, and the BSO. The BSO concert at Bilkent University was held on December 18, 2007 and was the institution's final in a series celebrating Saygun. Metin had not conducted the Concerto prior to the concert, but he was familiar with many of Saygun's works, directing several with the BSO. For the concert, the orchestra used the parts stored at the BSO orchestral library, and Tschopp used her edition of the solo part. The rehearsal process for the performance went very smoothly, the soloist and orchestra were all very comfortable with the piece. Metin shares that there were some challenges with the Concerto:

The orchestral setting is very dense and it poses some problems. The phrasing of the orchestral part does not follow the *aksak* rhythms, and it is not exactly in a folkloric style. Saygun requires 100% concentration the whole time. The orchestra must provide the soloist with a full, but delicate balance. The texture is thick with orchestral doubling. Once the aforementioned elements are taken care of, the Concerto is approachable and truly magical.<sup>81</sup>

He goes further and describes, "Saygun generally writes for the 'ideal' soloist, conductor, and orchestra. In recordings, the balance can be more easily adjusted, but in live performance this is very challenging."<sup>82</sup>

A few years later, the journey of the Concerto made a complete circle,

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<sup>81</sup> Metin, Interview With the Author.

<sup>82</sup> Ibid.

returning to the original ensemble of the premiere, the Presidential Symphony Orchestra. In 2012, Swiss-Turkish violist, Elçim Özdemir and British conductor, Stefan Asbury were asked to perform the Viola Concerto with the PSO for the 29<sup>th</sup> Ankara Music Festival, April 12-13 of the same year. Both musicians had not performed the piece before, but Özdemir was familiar with the Turkish Five composers' works, including Saygun's, from growing up in the musical system of the Hacettepe Conservatory.<sup>83</sup> The directors of the PSO and the musicians in the orchestra knew Özdemir from the Conservatory, and they specifically asked her what she would like to play.<sup>84</sup> A rare and welcomed question for a viola soloist! Özdemir immediately thought to play Saygun's Viola Concerto, admiring the work for many years and hoping for a chance to play it. The soloist and conductor were acquainted with each other from Geneva, where Özdemir was playing in a contemporary music ensemble with Asbury guest conducting. Both musicians respected each other's musicianship, and were enthusiastic about working together in another setting.

For the concert, Özdemir used Ruşen Güneş's hand-written viola part that she received from her former viola professor, Betil Başeğmezler. Similar to Cavid Cafer, Özdemir found Ruşen's music rather helpful, though she changed many fingerings and bowings to adjust to her own preference and physique. Özdemir found that her most valuable source was ultimately the full score. Özdemir shares

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<sup>83</sup> The Hacettepe University Conservatory Ankara State Conservatory was the first conservatory in the Republic of Turkey, founded in 1936 under the directive of Mustafa Kemal Atatürk. The Conservatory was previously known as the Music Teachers' School, where many of the Turkish Five composers taught, including Saygun.

<sup>84</sup> Özdemir, Interview With the Author.

her feelings on what she believes is the meaning of Saygun's writing in the Viola

Concerto:

I feel that you can hear the essence of the Turkish five - first generation of composers, Atatürk, and the history of modern Turkey. It's not necessarily patriotic, but it's talking about culture. I hear the aftermath of war, possibly the Turkish War of Independence. Every note smells of this history. You can tell that the musical education was very strong for Saygun and his contemporaries – the music works – harmonically and rhythmically. [...] Saygun is very melodic, and it's easy to catch the line or melody. The whole work feels like one constant movement.<sup>85</sup>

Rehearsals for the performance went smoothly, Özdemir describes, "Stefan was well prepared and the orchestra, too. The musicians were very excited and I had many friends in the group. The orchestra knew the rhythms inherently, and they were particularly attentive to detail".<sup>86</sup> The consecutive concerts were well received by both the audience and orchestra members. Özdemir expressed that she hopes to play the Concerto with her orchestra in Geneva, Orchestre de la Suisse Romande, where she performs as Principal violist, "It can be hard in Europe, people don't want to play compositions of Turkish composers. Although, things are getting a little better."<sup>87</sup>

Overall, the viola soloists that have played Saygun's Concerto with orchestra prepared the piece in varying ways. There is a striking difference between how violists of Eastern and Western origin practice the Turkish and Balkan musical elements. Biwank and Tschopp grew up in Western countries without the early

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<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

influences of the particular rhythms and harmonies that Saygun used in his Viola Concerto. Both of their approaches were more studied, Tschopp shares,

Before playing the Viola Concerto I had worked intensely on his Violin Concerto. Saygun's moods as well as his rhythms were natural for me practically from the beginning. What was very unusual on the other hand, were his scales. What certainly helped me was the fact that since my childhood I am attached to eastern European music and always had an affinity for "strange" rhythms.<sup>88</sup>

On the other hand, Güneş, Özdemir, and Cafer grew up in Eastern countries, and their experience playing Saygun's piece was natural. Both Güneş and Özdemir were born and educated in Turkey and expressed that they heard the rhythms, *makams*, and sounds that the composer used from a very young age.<sup>89</sup> Even though Cafer hails from a country farther east, he had a similar understanding; "Saygun's musical language was innate for me. I am Azerbaijani, and am living in Turkey. The cultures are almost the same, and we also have *makams* (called *mugam/mugham*). We have similar rhythms, but rarely in odd meters, normally in 6/8.<sup>90</sup> Despite how the viola soloists came to initially interpret Saygun's Viola Concerto, they all have given unique and artistic renditions of the work.

Presently, the Viola Concerto is often played throughout the composer's homeland, but rarely in Germany, nor in the rest of Europe or the United States. Soloists sometimes perform the piece with local orchestras in Turkey, although it is not programmed as much as Saygun's other Concerti, or his orchestral works. Soloist, Mirjam Tschopp most recently played the work with German orchestra,

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<sup>88</sup> Tschopp, Interview With the Author.

<sup>89</sup> Güneş, Interview With the Author; Özdemir, Interview With the Author.

<sup>90</sup> Cafer, Interview With the Author.



Philharmonisches Orchester des Theaters Plauen-Zwickau in March of 2016. The Viola Concerto has newly been incorporated into the curricula of Turkish music schools and conservatories, serving as an important educational tool for the next generation of violists. Occasionally, the work has been spotted on repertoire lists for Turkish-based, international competitions and orchestral auditions.

**Table 1. Saygun's Viola Concerto Complete Performance History<sup>91</sup>**

Date of Performance/Recording	Viola Soloist	Conductor	Orchestra	Concert Hall/Location	Details
Premiere Performance: 4/28/1978	Ruşen Güneş	Gürer Aykal	Presidential Symphony Orchestra	Presidential Symphony Orchestra Concerto Hall – Ankara, Turkey	Premiere of Concerto
5/5-6/1978	Ruşen Güneş	Gürer Aykal	Istanbul State Symphony Orchestra	Atatürk Cultural Center – Istanbul, Turkey	
First Recording: 1985	Ruşen Güneş	Gürer Aykal	London Philharmonic Orchestra	Abbey Road Studios (formerly EMI) – London, England	First official recording of Concerto, Koch-Schwann Label
International Premiere: 1/23-24/2002	Christina Biwank	Stefan Fraas	Vogtland Philharmonie Greiz-Reichenbach	Vogtland Philharmonie Concert Hall – Greiz/Reichenbach, Germany	First time the Concerto was played in public outside of Turkey
5/16-17/2002	Christina Biwank	Stefan Anton Reck	Bielefelder Philharmoniker	Theater in Park - Bad Oeynhaus, Germany and Rudolf-Oetker-Halle – Bielefeld, Germany	
21 <sup>st</sup> International Ankara Music Festival: 4/11/2004	Cavid Cafer	Rengim Gökmen	Bilkent Symphony Orchestra	MEB Şura Concert Hall – Ankara, Turkey	Revival performance of Concerto in Turkey, program consisted of all Turkish composers
Second Recording: 2006	Mirjam Tschopp	Howard Griffiths	Bilkent Symphony Orchestra	Bilkent Symphony Orchestra Concerto Hall – Ankara, Turkey	Second official recording, CPO Label
Saygun Season - Bursa, 100 <sup>th</sup> Anniversary of Composer: 3/9/2007	Ruşen Güneş	Naci Özgüç	Bursa State Symphony Orchestra	Bursa State Symphony Orchestra Concerto Hall – Bursa, Turkey	Two day lecture and concert series commemorating Saygun
4/5-6/2007	Ruşen Güneş	Gürer Aykal	Izmir State Symphony Orchestra	İzmet İnönü Art Center – Izmir, Turkey	
Saygun Season – Bilkent University, 100 <sup>th</sup> Anniversary of Composer, Final Concert: 12/18/2007	Mirjam Tschopp	Işın Metin	Bilkent Symphony Orchestra	Bilkent Symphony Orchestra Concert Hall	Final concert of a performance series commemorating Saygun
29 <sup>th</sup> International Ankara Music Festival: 4/12-13/2012	Elçim Özdemir	Stefan Asbury	Presidential Symphony Orchestra	Presidential Symphony Orchestra Concert Hall	
11/18-19/2014	Christina Biwank	Peter Kuhn	Bergische Symphoniker	Solingen Concert Hall – Solingen, Germany and Theater House of Remscheid, Remscheid, Germany	
3/31/2016 - 4/1/2016	Mirjam Tschopp	Lutz de Veer	Philharmonische Orchester, Plauen-Zwickau	Main Concert Halls of Plauen and Zwickau – Plauen/Zwickau, Germany	

<sup>91</sup> The table shows the complete history, to date, of the Viola Concerto played with orchestra in concert or for recording. Numerous performances with piano as the accompaniment are not included.

## CHAPTER 3. MANUSCRIPTS OF SAYGUN'S VIOLA CONCERTO

### 3. 1. Viola Concerto in Context of the Saygun Archives

Most of Saygun's personal scores, letters, articles, journals, photographs, books, and concert programs are stored at the A. Adnan Saygun Center for Research and Music Education at Bilkent University in Ankara, Turkey. The Center is contained within the Faculty of Music and Performing Arts, and is divided into two sections, the Saygun Museum and the Archives.<sup>92</sup> The Museum is a single, large room containing memorabilia of the composer and his vast library collection full of scores of his compositions, and of composers he admired. Most notably, there is a wide variety of books on folk music of various regions, and a large collection of Bartok's compositions and books. The Archives, on the other hand, house Saygun's more personal items, including most of his manuscripts. The room is quite small and is filled with cabinets of scores, newspaper articles, letters, concert programs, photographs, slides, and sketches. The shelves of the cabinets are divided into the major works of Saygun, and are clearly labeled with the titles of the pieces. Although most manuscripts are well preserved, and are easily readable, they are not catalogued. The minimal amount of organization in the Archives restricts the ability to research within the Archives efficiently and effectively. Prior to this document,

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<sup>92</sup> Prior to moving to the FMPA building, the Center was housed on the Main campus at the former FMPA building, which is now the Primary School. At that time, the first floor was reconstructed into an apartment to house Saygun and his wife, Nilüfer. When they moved to Bilkent however, this never happened and Saygun passed away. The upper two floors housed the museum and the archive. The Center moved to the main building in 2012.

there has been limited work done in the way of Saygun's sketch or manuscript study.<sup>93</sup>

A section of a shelf in the Archives is dedicated to the Viola Concerto. The location contains a copy of the Autograph Fair Copy Score and an unpublished, Turkish edition of the viola part.<sup>94</sup> The original Autograph Fair Copy Score is not contained within the Archives or the Museum.<sup>95</sup> An engraved version of the Score does not exist, only an Autograph. The orchestral parts to the Concerto are located in the Bilkent Symphony Orchestra library, in the Faculty of Music and Performing Arts. The Orchestral Draft of the Viola Concerto, including an alternate Orchestral Ending Draft, as well as a sketch of solo viola line, were found by the author among the various manuscripts on the miscellaneous shelves of the Archives. These manuscripts were separated, and mixed in with other compositions. To better study the work, the author arranged the pages in comprehensible order. On the other hand, a copy of the Autograph Score was in order and bound.

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<sup>93</sup> Both Kathryn Woodard and Emre Araci worked with Saygun's manuscript materials inside and outside of the Archives - Kathryn Woodard, "Creating a National Music in Turkey: The Solo Piano Works of Ahmed Adnan Saygun" (University of Cincinnati, 1999), and Araci, "Life and Works of Ahmed Adnan Saygun."

<sup>94</sup> The unpublished, Turkish edition of the viola part is engraved and contains many mistakes. This part is different than Güneş' circulating viola part. The Archives does not have a copy of the Peer Musikverlag 2006 edition (See Chapter 4: Viola Solo Part Edition)

<sup>95</sup> Neither the author nor Peer Musikverlag knows the location of the original Autograph Fair Copy. The author speculates that this may be the score that was indeed lost in London, England following the recording session.

### 3. 2. Saygun's Compositional Habits

The Archives contain large amounts of Saygun's sketches in varying forms – from rough to complete. The composer used pocket notebooks, combined staff paper, and loose pages to document the early stages of his creative progression. There are also many drafts in which Saygun expanded and edited his work in the former sketches. For most pieces, he clearly worked in a process, first jotting down his initial ideas in notebooks or on loose pages. Sometimes these sketches contained key signatures, time signatures, and bar lines. In others, only note heads or the general rhythms were outlined. The next step was constructed of more complete ideas, either on the same sketch page, farther down or in the margins, or on another page, or notebook. The preliminary drafts were for the most part complete ideas, either a whole movement or piece with nearly full instrumentation. These drafts later led to both full score drafts and finally to the Autographs.

This notion differs from how others perceived his work process to be. Saygun's former pupil, conductor Regim Gökmen, knew his work very closely, and he shared, "[Saygun] thought orchestrally, and normally worked directly on the score. He rarely made mistakes, and did not need to make many corrections. Very precise!"<sup>96</sup> Saygun's writing process was visibly well planned, but he indeed made corrections. Violist Mirjam Tschopp added that in her opinion, "Saygun was a control freak and he destroyed all copies before the final drafts".<sup>97</sup> Because access to sketches and drafts in the Archives is limited to the general public, it is

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<sup>96</sup> Gökmen, Interview With the Author.

<sup>97</sup> Tschopp, Interview With the Author.

understandable that performers and conductors can easily make this former assumption. As previously stated, many of the manuscripts are disorderly, making it a challenge to observe the composer's writing process.

Through thorough examination of Saygun's sketches and drafts of other pieces written around the time period of the Viola Concerto allowed the author to gain further insight into his compositional process. There are some general ways in which Saygun edits and adds to his works. From Sketch to Fair Copy, almost all are in his own handwriting, and he rarely used a copyist. He normally worked in pencil, and sometimes used an eraser. Normally when Saygun wished to omit or revise complete measures or sections out of his composition, he pencils in a large "X" over the part. The "X" technique allowed him to still be able to see the particular section, and possibly use it in later parts of the movement or piece. With the intention of changing or incorporating motives into his piece, Saygun writes either above or below the staff on a draft page. These act as musical memos to himself for later use. In addition, he occasionally edits rhythms in the orchestration over top of the preexisting notes. In all forms of editing, Saygun then makes the corrections in his following draft. All of the aforementioned elements of revising stay consistent in the Viola Concerto.

### 3. 3. From Sketch to Autograph Fair Copy Score

#### 3.3.1. Terminology

Most of Saygun's work was handwritten, placing his documents in the category of manuscripts – an all-encompassing term for a composer's handwritten work, as opposed to being engraved or printed. Despite the similar method, there are striking differences between Saygun's solo viola sketch, Orchestral Draft and Autograph Fair Copy Score of Saygun's Viola Concerto. In order to better distinguish between them, the terms of each must be well defined. Because each composer's process is unique, the manuscripts should be outlined according to the individual.

In the case of Saygun's Viola Concerto, we can conclude that he worked from sketch to draft to Autograph Fair Copy Score. According to Nicholas Marston's *New Grove online* article, a "sketch" is defined as,

A composer's written record of compositional activity not itself intended to have the status of a finished, public work. [...] Its origin as an essentially private notation distinguishes it from a composer's manuscript of a completed work, a document typically intended as the basis for subsequent copying and publication.<sup>98</sup>

The next step from draft to later stages is sometimes not as easily distinguishable. In his article "sources" for the *New Grove online*, Stanley Boorman explains that,

It is almost impossible to generalize about the style and appearance of a composer's sketches and drafts. Much will depend on the place of any individual manuscript in the line of progression from the initial idea (usually in a sketch), through expansion, development, the linking together of ideas (often in a draft) to orchestration and fair copy. Many such manuscripts undergo changes in function, as certain ideas fall into

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<sup>98</sup> Nicholas Marston, "Sketch," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed February 6, 2016.

place in the composer's mind during the process of copying, or as sections need further revision. Individual composer's respond to these needs in different ways, so that, while it is possible to create a typology of compositional manuscripts, we cannot generalize about the detailed form and appearance of any one type.<sup>99</sup>

Saygun's Orchestral Draft and Orchestral Ending Draft are in this case distinctly different from that of the solo viola Sketch.

In terms of Beethoven studies Lewis Lockwood writes that, "The autograph is therefore designed from the beginning to be read by eyes other than the composer's – a condition that distinguishes it sharply from the sketches [..]".<sup>100</sup> In every case, this does that imply that an autograph inevitably represents, "The concluding stage [of a composition] as an autograph 'fair copy' containing the work in final form, ready to be transmitted to the copyist or printer, with no further corrections required".<sup>101</sup> According to this reasoning, Saygun's final manuscript of the full orchestral score can be labeled as the Autograph Fair Copy Score.

### 3.3.2. Solo Viola Sketch

Saygun briefly sketched out the solo viola line of the Concerto on a single sheet of unlabeled, 12 - lined staff manuscript paper. The sketch is very clear and easily readable. The composer's writing is in pencil, and appears to be written

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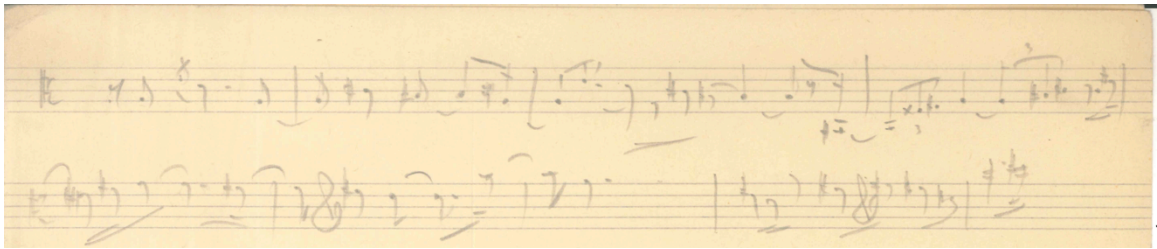
<sup>99</sup> Stanley Boorman, "Sources," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed February 6, 2016.

<sup>100</sup> Lewis Lockwood, "On Beethoven's Sketches and Autographs: Some Problems of Definition and Interpretation," *Acta Musicologica* 42 (September 1970).

<sup>101</sup> *Ibid.*

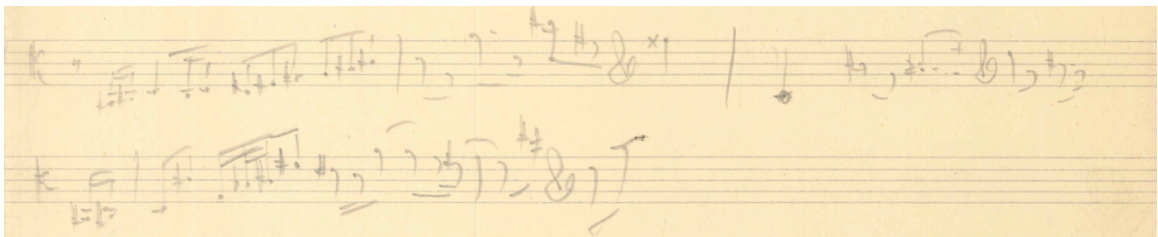


quickly, merely as notes to himself. The first two lines of the sketched viola line do not appear in the Orchestral Draft or the Autograph Score (Figure 3.1).



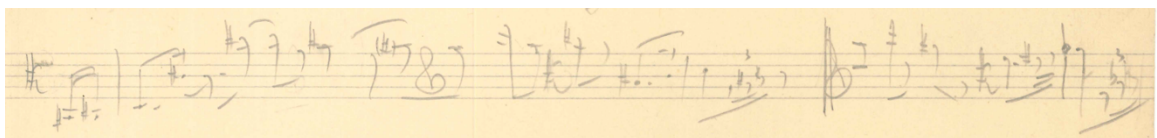
**Figure 3.1. Lines 1-2 of Solo Viola Sketch.**

Lines 3-5 of the sketch give a window into Saygun's thought process. In lines 3-4 Saygun is trying out different pitches and rhythms, experimenting in different directions (Figure 3.2).



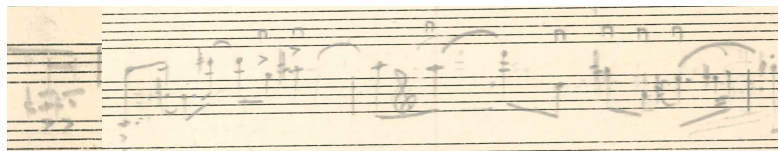
**Figure 3.2. Lines 3-4 of Solo Viola Sketch**

By the time Saygun reaches line 5, he has a more cohesive idea of the solo viola melody. The line is divided into two parts, separated by a double bar. The material to the right of the double bar is a correction to the left part (Figure 3.3).

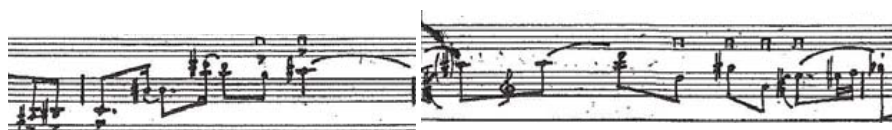


**Figure 3.3. Line 5 of Solo Viola Sketch**

The melody fragment in line 5 is later used in both the Orchestral Draft and Autograph Score in the upbeat to 3 after rehearsal [5] until 6 after rehearsal [5] (Figure 3.4, 3.5, and 3.6).



**Figure 3.4. Orchestral Draft, upbeat to 3 after rehearsal [5] until 6 after rehearsal [5]**



**Figure 3.5. Autograph Fair Copy, upbeat to 3 after rehearsal [5] until 6 after rehearsal [5]**



**Figure 3.6. Five lines of engraved Solo Viola Sketch**

### 3.3.3. Orchestral Draft

The Orchestral Draft is a complete body of work, and like the Solo Viola Sketch, Saygun's penciled writing is legible. The manuscript paper that Saygun used for his Draft is a similar color and size to that of the Sketch, but is 30 – lined staff paper. The manuscript paper is grouped together in multiple bundles, and there is not a visible label or brand on any of the pages (Figure 3.7).

The Draft is 146 pages long, but Saygun only numbered up to page 87. He did not write measure numbers, but did include rehearsal numbers throughout the whole work. Nearly every page has a cohesive solo viola line, and full orchestration. There are a few pages that are sparse, where Saygun was apparently trying to plot out how the music would progress. Each movement is complete, though he changes the endings of both the First and Third movements in the Autograph Fair Copy Score. Saygun signed and dated at the bottom of page 143 as “19 Ocak 1972 [January 19, 1977], Istanbul, A. Adnan Saygun” (Figure 3.8).



**Figure 3.7. First Page of Orchestral Draft**

19 Ocak 1972 # Istanbul  
A. Adnan Saygun

**Figure 3.6. Saygun's Signature and Date, Orchestral Draft**

### 3.3.4. Orchestral Ending Draft

In the time between the Orchestral Draft and the Autograph Fair Copy Score, Saygun wrote an alternate ending for the Third movement, the Orchestral Ending Draft. The Orchestral Ending Draft is on two pages that are connected, and the paper used is slightly larger than that of the Orchestral Draft. Saygun used labeled paper, marked “B.H. Nr 20. (28z.)”, standing for Boosey & Hawkes brand, 28 – lined manuscript paper. The music of the Ending Draft lines up with the 3<sup>rd</sup> bar of [20] on page 146 of the Autograph Fair Copy Score. In several places, the orchestration is roughly outlined, which Saygun later fills in on the Fair Copy (Figure 3.9).



**Figure 3.7. Wind Orchestration in Orchestral Ending Draft (left) and Autograph Fair Copy Score (right)**

Saygun does not write in any measure numbers or rehearsal numbers. He also does not mark in any of the tempi or markings for fluctuation in tempo (*accelerandi, ritardandi*). However, Saygun includes some dynamic and articulation markings in the Ending Draft. Unlike the Orchestral Draft and the Autograph Fair Copy Score, Saygun does not sign and date the Ending Draft.

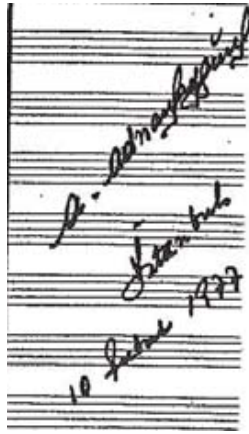
### 3.3.5. Autograph Fair Copy Score

The Autograph Fair Copy Score is the final version of Saygun's Viola Concerto. The composer wrote the score all by hand, and the author speculates that he worked again in pencil. The original paper size is unknown, but it is 32-line, unlabeled staff paper. The Fair Copy is 148 pages long, and Saygun does not include measure numbers, rather rehearsal numbers. His writing is nearly perfectly clear, with smudges intermittently placed on a few pages.<sup>102</sup> Tempi, time signatures, key signatures, articulations, full orchestration, and viola solo line are all included in the Fair Copy. Saygun was specific in his markings, and he included slur markings, *divisi*, mute instructions, and a few bowing suggestions in the string parts and viola solo line. He used Italian for all markings, a quality consistent in throughout his work.<sup>103</sup> Saygun signs and dates the Fair Copy as, "A. Adnan Saygun, Istanbul, 10 Şubat 1977" (February 10, 1977), at the very end of the score on page 148, in the right margins (Figure 3.10).

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<sup>102</sup> The Autograph Fair Copy Score that is accessible is merely the copy, and markings could have been written on the Score post-Saygun.

<sup>103</sup> Saygun wrote notes in Ottoman Turkish, Turkish, French, English, and German. Most of his musical markings were in Italian.



**Figure 3.8. Saygun's Signature and Date, Autograph Fair Copy**

### 3.3.6. Compositional Overview of Orchestral Draft to Fair Copy

Upon closer comparison of Saygun's Orchestral Draft and the Fair Copy, there are overall differences concerning the two. The Fair Copy is two pages longer than the Draft, and the rehearsal numbers do not always align throughout the movements. In order to study the manuscripts more closely, the author notated the corrected numbers for reference. The time span between the manuscripts was just over three weeks, and Saygun made quite a few changes in the amount of time. The majority of modifications that the composer made were done to the orchestration, but some were also applied to the viola solo line. Most notable changes include the endings of the First and Third movements, as well as the tempo and meter changes in the Second movement.

### 3.3.7. Comparison Between Orchestral Draft and Fair Copy

#### Tempo, Metronome, and Meter Markings

From an overall glance at the tempo, metronome, and meter markings in the Draft and Fair Copy Scores of the Concerto, one is struck by how many differences there are between the two. All markings are in Italian, and that stays consistent throughout the manuscripts of Saygun's Viola Concerto. In many cases, he leaves out tempi and tempi fluctuation markings in the Draft, and adds them later in the Fair Copy.<sup>104</sup> When marked, the metronome markings stay fairly consistent throughout all movements. For most performers, the metronome markings are generally too fast, and are not comfortable. Violists Biwank, Cafer, Güneş, Özdemir, and Tschopp and conductor Aykal have expressed that Saygun's tempi are at times too fast to play in performance, and should have some degree of flexibility.<sup>105</sup> In addition, both Tschopp's and Güneş's recordings have slower tempi than what is marked in passages throughout the Viola Concerto.<sup>106</sup>

In the first movement, Saygun keeps most tempo and metronome markings fairly similar from the Draft to Fair Copy (See Table 2). There are a few cases where Saygun omits a marking in the Draft, and adds it in the Fair Copy, or the reverse, where the marking in the Draft does not make it into the Fair Copy. In the Fair Copy, he adds additional *ritardandi* and *colla parte* for instructions to stay with the free

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<sup>104</sup> According to the author, all tempo markings added later may not have been exactly what Saygun intended. There are a few in the Third movement of the Concerto that are not musically practical (See Chapter 4: Viola Solo Part – Creating a New Edition.

<sup>105</sup> Cafer, Interview With the Author; Aykal, Interview With the Author.

<sup>106</sup> Mirjam Tschopp, *Saygun: Cello Concerto/ Viola Concerto* (CPO, 2007); Ruşen Güneş, *Saygun: Viola Concerto Op 59/Elgar: Overture "In the South", Op. 50* (Koch Schwann, 1994).



manner of the soloist. The tempo markings in the second movement are drastically different between the Draft and Fair Copy (See Table 3). There is only one marking that stays the same. For the most part, Saygun does not include the tempo markings in the Draft, and he later adds them in the Fair Copy. He only gives two metronome markings throughout the whole movement, a change from the first movement. In the third movement, Saygun does not write tempo markings in the Orchestral Draft, merely one metronome marking (See Table 4). As a result, the author believes that some of the tempi markings are unclear, and are not feasible for the soloist and orchestra (See Chapter 4: Creating a New Edition).

**Table 2. Tempo and Metronome Markings from the Orchestral Draft to Autograph Fair Copy Score: Movement I, Movement II, and Movement III<sup>107</sup>**

Movement I.

	<b>Orchestral Draft</b>	<b>Autograph Fair Copy Score</b>
Opening	Moderato (♩=cca. 76)	-----
[4]	Poco animato (♩=cca. 96)	-----
5 and 6 after [6]	Allargando - Moderato (♩=69)	-----
[8]	Più vivo (♩=104)	-----
6 before [9]	Poco meno (♩=cca. 82)	*not listed*
[9]	Più vivo (♩=cca. 106)	-----
4 before [11]	Poco Largo (♩=cca. 76) - poco rit.	-----
[11]	Subito più vivo (♩=cca. 96)	-----
4 before [16]	Moderato (♩=cca. 96)	*not listed*
[19]	Più Largo (♩=cca. 80)	Poco Largo (♩=cca. 80)
9 after [20] - 4 before [21]	Allargando - Poco Largo (♩=cca. 63) - rit. - a tempo	Allargando - Poco Lento (♩=cca. 63) - e colle parte - a Battuta - colla parte
[21]	*not listed*	A battuta
1 before [23]	Accelerando - Più vivo (♩=cca. 96)	-----
[26]	Poco Largo (♩=cca. 76)	-----
6 before [28]	*not listed*	ritenuto - Con passione (♩=cca. 63)
[28]	Poco vivo (♩=cca. 92)	-----
4 after [29]	rit. - Poco Lento (♩=cca. 76)	*not listed*
4 before [30]	rit. - Poco Largo (♩=69)	Colla parte

<sup>107</sup> "-----" Designates identical marking from Orchestral Draft to Autograph Fair Copy Score.

**Table 2 (cont'd)**

Movement II.

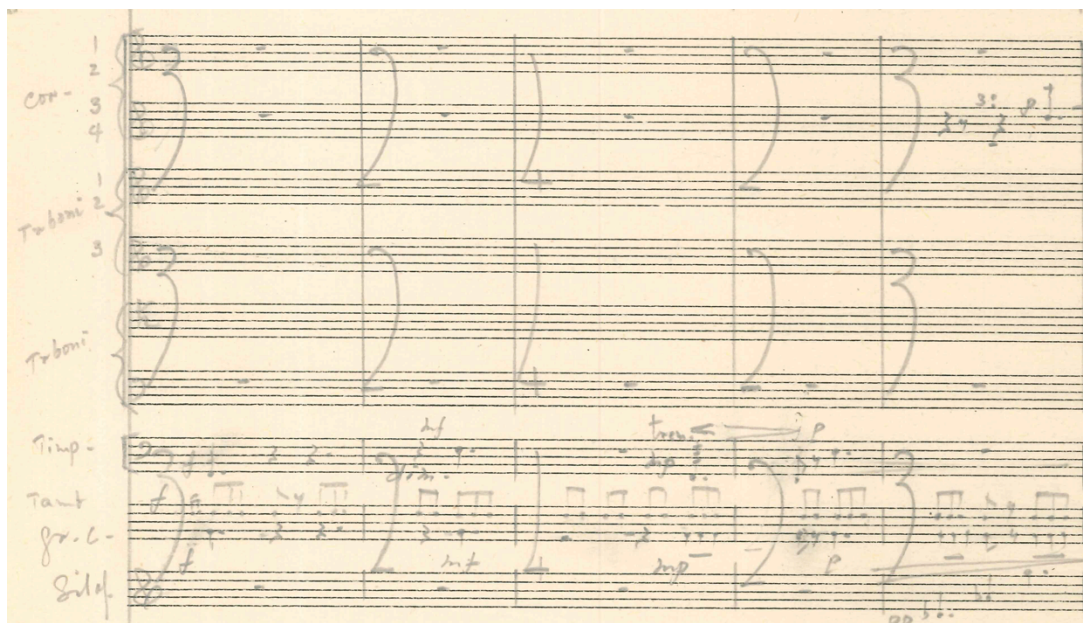
	<b>Orchestral Draft</b>	<b>Autograph Fair Copy Score</b>
Opening	----- (J.=cca. 104)	Scherzando (J.=cca. 96)
3 before [7] to [7]	Poco allargando – a tempo	-----
4 after [12] to 6 after [12]	*not listed*	Poco Largo – Tempo I
2 after [13] to 3 before [14]	*not listed*	Tempo I – Poco Largo – Tempo I
2 after [16] to 5 after [16]	*not listed*	Stringendo – Largamente e poco libero
2 after [17] to 5 after [17]	*not listed*	Accelerando – Tempo (J.=cca. 96)
3 after [19] to 7 after [19]	*not listed*	Colla parte – Tempo I

Movement III.

	<b>Orchestral Draft</b>	<b>Autograph Fair Copy Score</b>
Opening Cadenza	*not listed*	Lento (J=cca. 50) come una cadenza
7 before [1]	*not listed*	Tempo I
[1]	(J=cca. 106)	Allegro Moderato (J=cca. 104)
5 after [4] to [5]	*not listed*	Vivo subito (J=126) – Tempo I
[6]	*not listed*	Poco allargando – a tempo - Compassione
6 after [9]	*not listed*	Poco allargando – a tempo
2 before [14] – to [15]	*not listed*	Allargando – Poco lento (J=cca. 69) – Accelerando – Colla parte – a tempo (Poco lento)
[17]	*not listed*	Allegro moderato (J=104)
2 before [20] to [20]	*not listed*	Allargando – Poco Lento (J=cca. 76)
9 before End to End	*not listed*	Accelerando – Allegro Moderato (J=104) – ritenuto --- (J=cca. 72) – rit.

In the First and Third movements, Saygun stays consistent with regard to meter from Draft to Fair Copy, while the Second movement shows the most changes. Given that the Second movement is composed of *aksak* rhythms, uneven, stressed/accented groupings of simple and compound beats, it is understandable

how Saygun would adjust his writing several times to accommodate. These types of rhythms are typical of the Balkan and Black Sea regions of Turkey and Saygun employs them throughout the movement. Instead of writing time signatures in the Draft, he writes the divisions of beats in the particular measure for a large portion of the movement (Figure 3.11 and 3.12). These beat divisions are uneven, and have a slight stress on the beginnings of the groupings. The first measure of the Draft is marked “3”, and in the Fair Copy Saygun writes 8/8. The 8/8 is divided into 3-2-3 beats. For the second measure, Saygun writes “2”, which later becomes a 5/8 with 2-3 beats. The third measure is marked “4”, and he later writes 9/8 with 2-2-2-3 beats. The beat divisions marked in the Draft function as Saygun’s short hand, and he later converts them into time signatures in the Fair Copy.

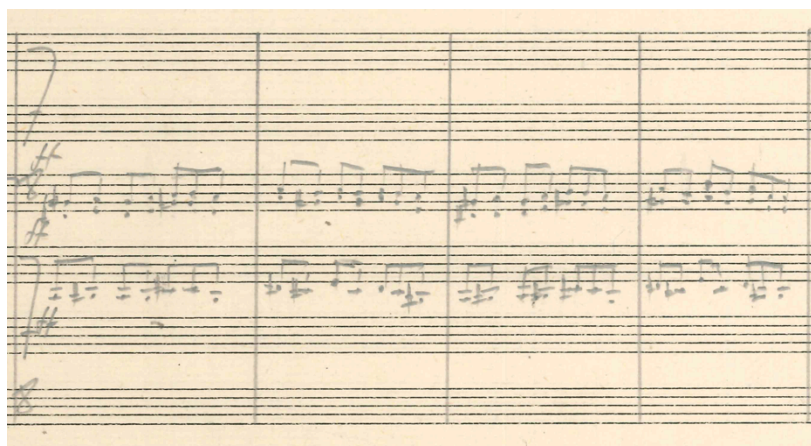


**Figure 3.9. Second Movement, mm. 1-5, Orchestral Draft.**



**Figure 3.10. Second Movement, mm. 1-5, Fair Copy.**

In the latter half of the second movement, Saygun begins to write time signatures. There are a few instances when he diminishes or augments the meter from the Draft to the Fair Copy. Between [10] - [11], Saygun writes 7/8 in the Draft and then in the Fair Copy he marks 7/16, where he initially writes eighth notes and later changes it to sixteenth notes (Figure 3.13 and 3.14). The trombones have constant eighth notes in the Draft, which he then turns into consecutive sixteenths in the Fair Copy.



**Figure 3.11. Second Movement, 7 after [10] - 3 before [11], Orchestral Draft**



**Figure 3.12. Second Movement, 7 after [10] - 3 before [11], Fair Copy.**

### Orchestration

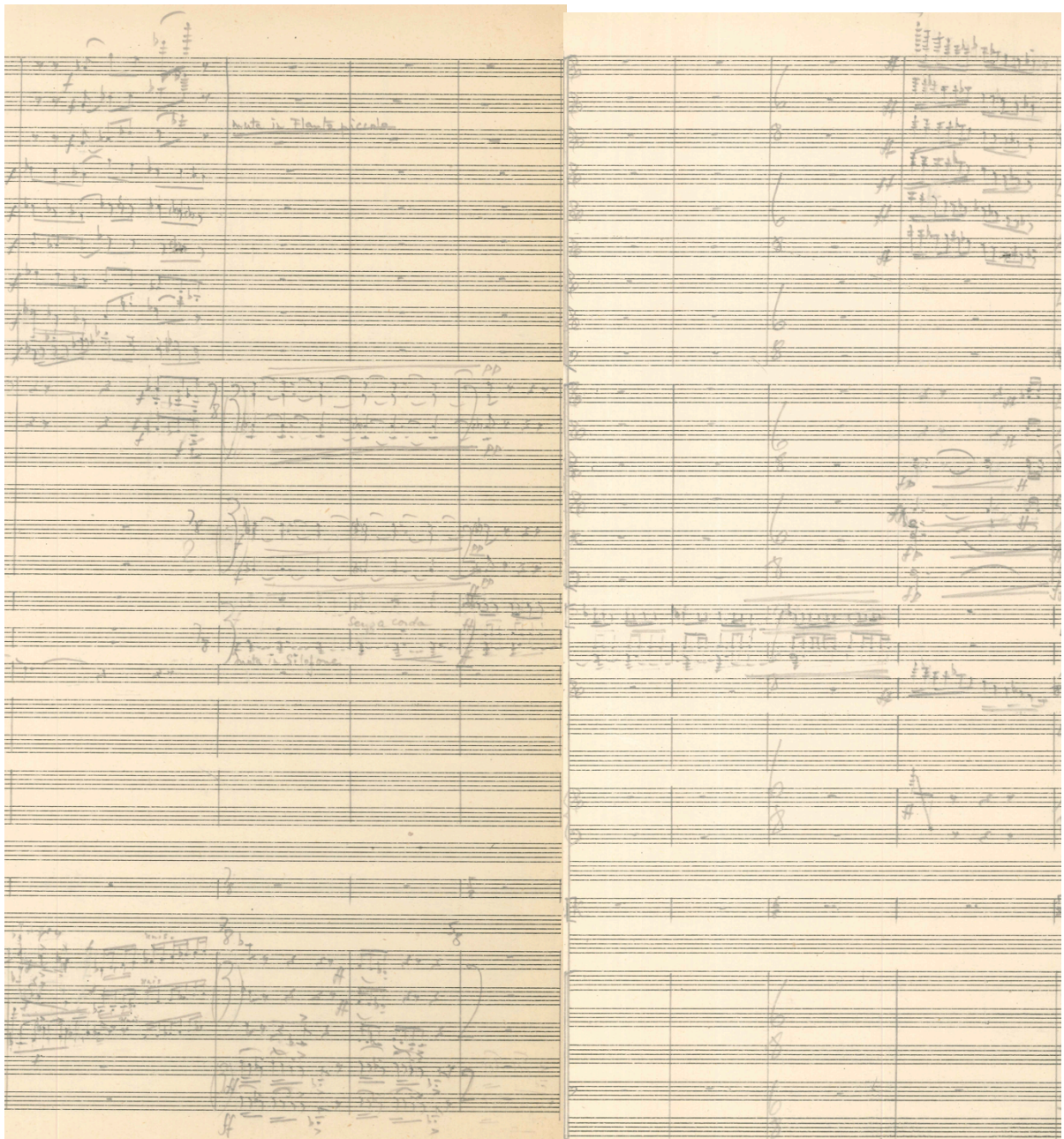
The orchestration of Saygun's Viola Concerto changes drastically from the Draft to Fair Copy. In order to roughly work out the orchestral parts, Saygun often notates sketches of the orchestral instruments in the staves above and below the full score. He also makes corrections over top of the former writing. Sometimes in the Draft, he leaves the orchestration out completely and simply writes the solo line, as

seen in the end of the Second movement. Generally he makes the changes in the orchestration directly on the Fair Copy. Saygun's orchestration edits can be classified into four main categories – thinning, adding, a combination of thinning and adding, and block movement.

The orchestration sometimes poses a problem for the solo violist, and Saygun thins the accompaniment from the Draft to the Fair Copy. In interviews with the author, violists Güneş, Tschopp, and Biwank, and conductors Metin, Gökmen, and Griffiths expressed that the composer's orchestration is a challenge for the solo viola to project across the accompaniment.<sup>108</sup> Saygun attempted to remedy the situation by taking out individual instrumental lines, or a whole instrumental section. In other instances, Saygun leaves the accompaniment partially written, and fills in the remaining instrumentation in the Fair Copy. He also does a combination of both thinning and adding (Figures 3.15 and 3.16). In the Second movement, 7 before [5], fills the orchestration with a thicker string section in the Fair Copy, and accompanying winds. In 3 before [5], Saygun omits the percussion, and thins in the Fair Copy. The upbeat to [5], he adds wind flourishes in the Fair Copy, but takes out the brass and percussion at [5].

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<sup>108</sup> Güneş, Interview With the Author; Tschopp, Interview With the Author; Biwank, Interview With the Author; Metin, Interview With the Author; Gökmen, Interview With the Author; Griffiths, Interview With the Author.



**Figure 3.13. Second movement. 7 before [5] - 2 after [5], Orchestral Draft**

This is a handwritten musical score for the second movement. The score is organized into three systems of staves. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), and Cymbal (Cym.). The second system includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Vcl.). The third system includes staves for Double Bass (Cb.), Piano (P.), and Organ (Org.).

The score is marked with a tempo of *Andante* and a dynamic of *mf*. It features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions such as *senza sordina* (without mutes) and *mf* are present. The score is divided into measures by bar lines, with some measures containing multiple rests. The notation includes clefs, time signatures, and various musical symbols.

Figure 3.14. Second movement. 7 before [5] - 2 after [5], Autograph Fair Copy



The last type of edit in the orchestration is the block movement. In a block edit, the composer moves or copies a whole fragment from one group of instruments to another (Figure 3.17). In the case of two before [15] in the First movement, Saygun copies one measure of the upper strings, and expands the fragment in the entire wind section – hence the block edit.

**Figure 3.15. First movement, 2 before [15], Orchestral Draft (left) and Autograph Fair Copy**

## Overall Minor Edits

Throughout all movements of the Concerto, Saygun makes overall minor edits to the score between the Draft and the Fair Copy. There are several instances where Saygun changes the pitches in the orchestral instruments. Sometimes, these adjustments are merely enharmonic renaming. Rhythms are also edited in the orchestral instruments, either augmenting or diminishing the values, but still keeping the same overall meter of the measure. In the whole Concerto, with a concentration in the Second movement, Saygun adds and deletes measures from the Draft to Fair Copy. In addition, he alters many of the markings, including dynamics, slurs and articulations, mute usage, and string bowings. Generally, Saygun does not write many of the bowings for the strings in the Draft, but later includes them in the Fair Copy (Figure 3.18).



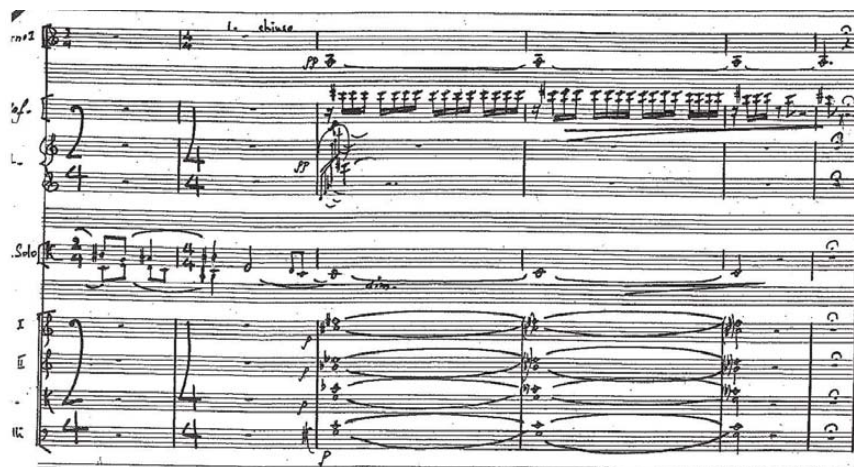
**Figure 3.16. First movement, 1 before [10], Orchestral Draft (left) and Autograph Fair Copy (right)**

## Overall Major Edits

In addition to the minor edits that Saygun makes from the Draft to Fair Copy, he also makes several major ones. These are described as complete rewrites to a particular section. In the middle of the First movement, Saygun recomposes the material from the Draft, pages 29-33 to the Fair Copy, pages 33-36. He merges two large sections together, to form a more cohesive line. Also at the end of the First movement, Saygun's writing diverges in the Draft on pages 69-74, which later becomes page 76 in the Fair Copy. In the Draft, the solo viola ends in a very high register, accompanied by sustained clarinets and sparse percussion, while in the Fair Copy, the viola concludes the movement in the depths of the instrument, with the string section replacing the treble register (Figure 3.19 and 3.20).



**Figure 3.17. First movement, last six measures, Orchestral Draft.**



**Figure 3.18. First movement, last six measures, Autograph Fair Copy**

Two major edits in the Second movement were previously discussed in the “Tempo, Metronome, and Meter Markings” section. In the Third movement, from pages 139-146 of the Draft, Saygun completely rewrites the ending, which later becomes pages 143-146 of the Fair Copy. On page 143 of the Draft, Saygun first ends with the solo viola in the high register - similar to the First movement Draft, and heavy interjecting orchestral accompaniment (Figure 3.21). After signing and dating the score, the composer marks a clear double bar, indicating the ending of the composition. Following the supposed conclusion, Saygun continues writing three pages of cohesive orchestration and a fully developed solo viola line. After the Orchestral Draft, in the Orchestral Ending Draft, Saygun uses the two pages to clearly work out his intended finale of the Concerto. In both the Orchestral Ending Draft and the Fair Copy, the solo viola rises with the orchestral accompaniment, and then descends into the middle range of the instrument with sparse orchestration

(Figure 3.21). It is entirely possible that Saygun rethought the ending of the First movement after he finished the Third movement, hence the change of the endings.

The image shows a handwritten musical score on aged paper, consisting of 18 staves. The staves are labeled on the left as follows: TH (1, 2, 3), Cl (1, 2), Cor (1, 2, 3), Trp (1, 2, 3), Tbn (1, 2, 3), Str (1, 2, 3), Vln Solo, Vln I, Vln II, Vla, Vcl, and Cb. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the page, there is a handwritten note: "19 Ocak 1972" followed by a signature and the word "Istanbul".

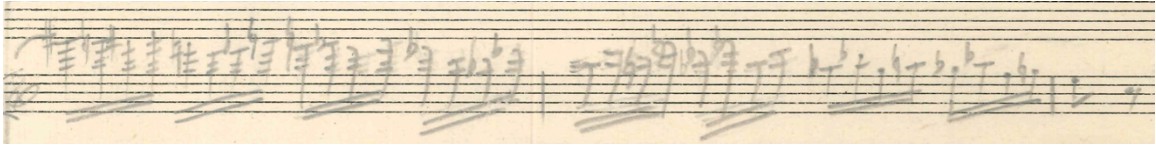
Figure 3.19. Third movement, last six measures, Orchestral Draft

The image shows a page of handwritten musical notation, identified as the 'Fair Copy' of the third movement's final five measures. The score is written on multiple staves. A large, sweeping slur is drawn across several staves, indicating a long note or a specific phrasing. The notation includes various note values, rests, and dynamic markings such as 'rit.' (ritardando) and 'accanto' (accanto). On the right side of the page, there is a handwritten signature 'D. Adamey' and the date '10 June 1977'. At the bottom of the page, there are some markings: 'ritando - - - (accanto) rit.' and '2.21'.

**Figure 3.20. Third movement, last five measures, Fair Copy**

### Solo Viola Part Minor Changes

Saygun also makes minor changes to the solo viola part throughout the whole Concerto. Minor changes include small note changes, slurs, and articulations. In the First movement, at [17], the composer writes two measures of sixteenth notes in the Draft that are later altered in the Fair Copy (Figure 3.23 and 3.24).



**Figure 3.21. First movement, [17] – 2 after [17], Orchestral Draft**



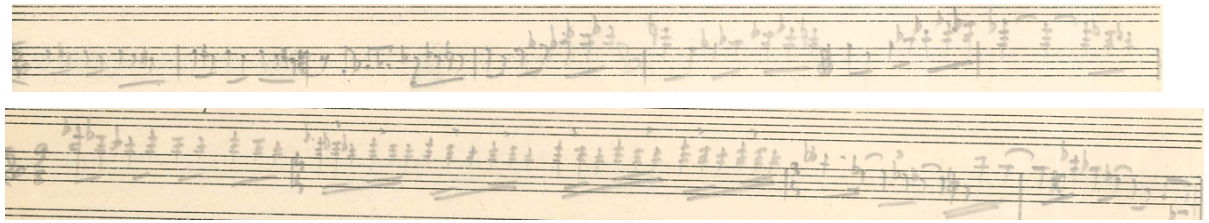
**Figure 3.22. First movement, [17] – 2 after [17], Autograph Fair Copy**

Saygun writes some bowing and articulation suggestions in the Draft, and then clarifies most of them further in the Fair Copy. At the end of the Second movement, 7 after [18] – 4 after [19], the composer simply outlines the solo viola pitches, but does not include the overarching slurs or bowings (Figure 3.25 and 3.26). In the Fair Copy, Saygun clearly marks long slurs grouping whole bars into one bow from 1 before [19] – 1 after [19]. Violist Cafer suggests that the composer's long slurs should often be interpreted as phrase markings, rather than strict bowings to adhere.<sup>109</sup> According to Özdemir, performers should try to maintain the original idea of the *legato* when dividing slurs.<sup>110</sup> Suggestions for alternative bowings are discussed in Chapter 4: Creating a New Edition.

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<sup>109</sup> Cafer, Interview With the Author.

<sup>110</sup> Özdemir, Interview With the Author.



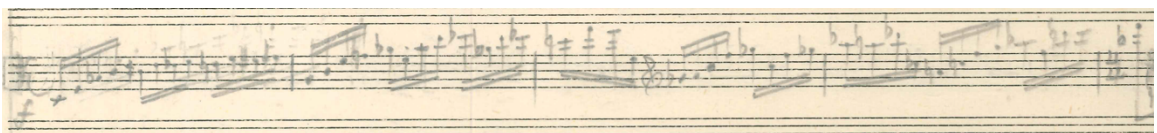
**Figure 3.23. Second movement, 7 after [18] – 4 after [19], Orchestral Draft**



**Figure 3.24. Second movement, 7 after [18] – 4 after [19], Fair Copy**

#### Solo Viola Part Major Changes

In addition to the minor changes in the solo viola part, Saygun also makes major alterations. In these sections, the composer completely rewrites the viola part. In the First movement of the Draft at [24] for four measures, Saygun writes sixteenth notes, for the unmuted solo viola. In the Fair Copy, the composer mutes the viola and doubles the sixteenth notes, for only two measures (Figure 3.27 and 3.28). The mute is then taken off 5 after [24]. The Draft and Fair Copy align again on the upbeat of 5 after [24].



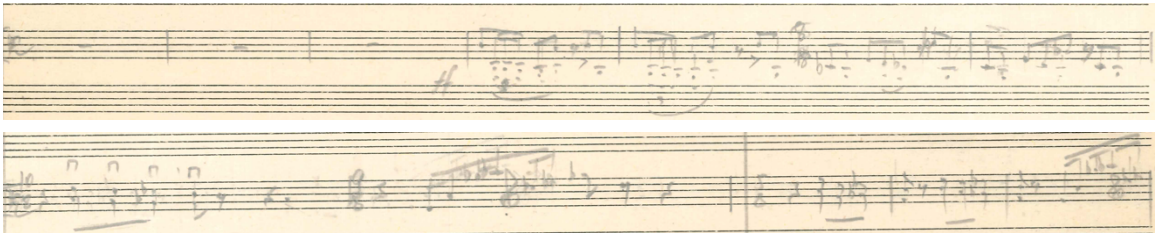
**Figure 3.25. First movement, [24] – 5 after [24], Orchestral Draft**



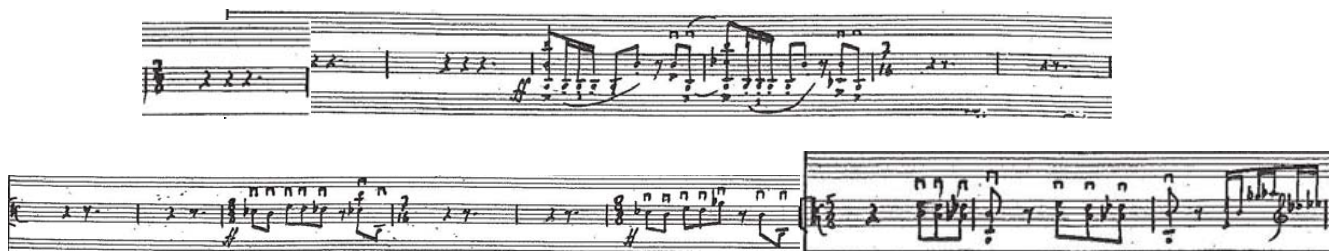


**Figure 3.26. First movement, [24] – 5 after [24], Autograph Fair Copy**

In the Second movement, Saygun completely revises the solo viola line of the Draft to Fair Copy between [12] – [14] (Figure 3.29 and 3.30). Some elements from Draft carry over into the Fair Copy, but the pitches and rhythms change drastically. The manuscripts align again 3 before [14].

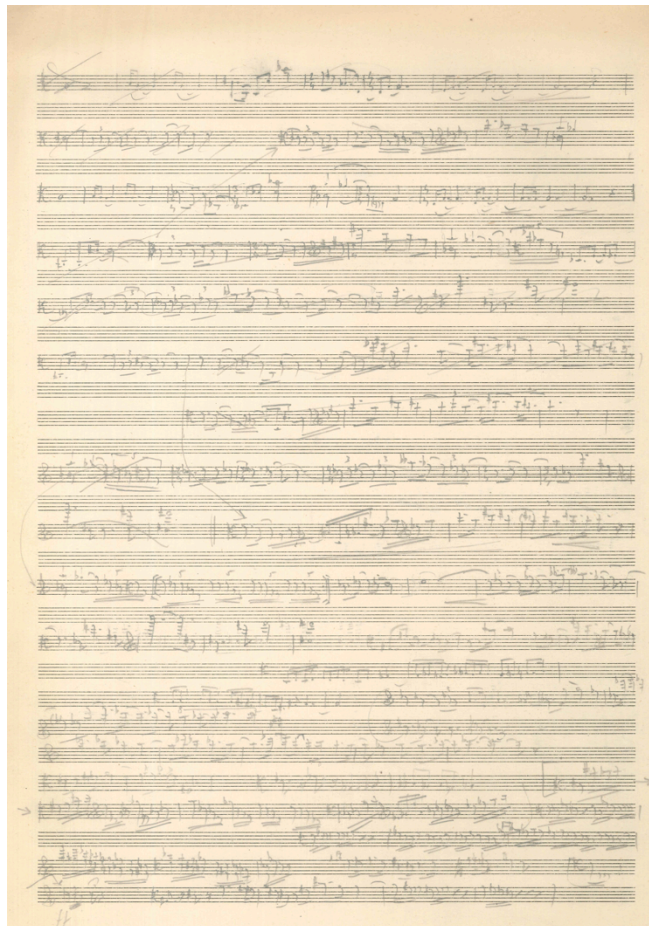


**Figure 3.27. Second movement, [12] – [14], Orchestral Draft**



**Figure 3.28. Second movement, [12] – [14], Autograph Fair Copy**

The beginning of the Third movement starts with a solo viola. In the Draft, Saygun uses a complete page to sketch out his compositional thought process for the cadenza (Figure 3.31). In the Fair Copy, the cadenza evolves into a mere four and a half lines before [1], where the tutti orchestral accompaniment enters (Figure 3.32). Violist Cavid Cafer explains his interpretation of the Cadenza, “[it] is very short, and seems that it was cut off before it was fully developed”. The composer explored many writing avenues in the Draft, but edited the Cadenza down to a short fragment in the Fair Copy.



**Figure 3.29. Third movement, opening solo viola cadenza - [1], Orchestral Draft**



**Figure 3.30. Third movement, opening solo viola cadenza – [1], Autograph Fair Copy**

#### Summary Remarks

Fortunately for performers and researchers alike, Saygun’s manuscripts of his Viola Concerto are well preserved at the A. Adnan Saygun Center for Research and Music Education at Bilkent University in Ankara, Turkey. Although access is limited in the Archives, one is able to study the Solo Viola Sketch, Orchestral Draft, Orchestral Ending Draft, and the Autograph Fair Copy Score. Similar to Saygun’s other compositions, all of the sketches and scores are in his own legible handwriting. Upon further examination of the materials, Saygun’s compositional habits during the later part of his career, while writing the Viola Concerto, become clearer. The composer worked in a systematic process of sketch to draft, editing along the way, finally producing the complete score. Most significantly, are the edits

that Saygun made between the Orchestral Draft to the Autograph Fair Copy Score. He made both minor and major edits to the orchestral score, including changes to the tempi, metronome markings, orchestration, and the solo viola line. Several of these edits are questionable as to whether or not the composer intended his written tempi/metronome markings and bowings/slurs. These changes will be discussed in the following Chapter.

## CHAPTER 4. CREATING NEW EDITIONS OF THE VIOLA SOLO PART

### 4. 1. Current Solo Viola Parts

#### 4.1.1. Overview

When Saygun composed his Viola Concerto, he only wrote the full orchestral score, not the solo viola part or the piano reduction. In preparation for the premiere in 1978, Güneş was only given the solo viola part that was extracted and professionally copied by Cahit Koparal, not by the composer himself. There are many differences between the solo viola line in the full orchestral score and Güneş's music. Saygun made very little corrections to Güneş's part, but made many to Aykal's full score and the orchestral parts. Aykal's original Autograph Fair Copy Score contained invaluable markings and changes from both him and Saygun. For future performances in Turkey, and the first recording in London, Güneş continued to use his original part. When the score was lost following the recording, so were the conductor's and composer's helpful editing. Recalling the score revising for the early performances of the Concerto, Aykal states "Saygun gave the score to me. There were many mistakes, and we made many corrections together. I made corrections, and so did Saygun. I conducted from my part, but it was lost in London – along with all of the corrections".<sup>111</sup> Despite the loss of the orchestral parts, and the original Autograph Fair Copy Score that Aykal conducted from for the premiere, the solo viola music remained in Güneş's possession.

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<sup>111</sup> Aykal, Interview With the Author.

When Biwank performed the international premiere with the Vogtland Philharmonie Greiz-Reichenbach, Germany in 2002, Peer Musikverlag asked copyist, Martin Garwich to create the solo viola part from the full Score. Biwank instead used her own part that she generated from extracting the solo line to play for the premiere, and for performances during the following years.<sup>112</sup> Additionally for the concert preparation, a local music agency in Germany hired copyist, Olav Kroeger to create a piano reduction. The orchestral parts and full score were requested from Bilkent, where the recopied parts were stored. Following the international premiere, Peer Musikverlag engraved the solo viola part in 2002, and it was sold with the hand-written piano reduction through their company's website.

When Cafer revived Saygun's Concerto in Turkey in 2002, he was again told that a solo part did not exist, and he would have to copy the viola line from the full score. To his surprise, he found a copy of Güneş's viola part in the possession of a viola professor at Hacettepe Conservatory, Betil Başımeşler, and played from that copy of the music for the concert. In contrast, Tschopp used the engraved solo viola part from Peer Musikverlag in 2006 for her recording with the Bilkent Symphony Orchestra. She made several changes to the solo part, and Peer Musikverlag published her changes in 2006, again selling the music with the former piano reduction. For future performances, Tschopp continued to play from the updated Peer Musikverlag part. When Özdemir played in Ankara in 2012, she also played from Güneş's viola part, that she obtained from Başımeşler. In addition to the already circulating solo viola music of the Concerto, another part was created in

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<sup>112</sup> Biwank gave the author a copy of her personal, solo part, with bowings and fingerings.

Turkey that contained the most mistakes overall in comparison to the full orchestral score.

#### 4.1.2. Ruşen Güneş's Solo Viola Part

The solo viola part that Ruşen Güneş played from for the premiere, recording, and following performances is in fair condition and legible.<sup>113</sup> The music is 16 pages long, and entitled "Viola Concertosu". Viola Concerto in Turkish is *Viyola Konçertosu*, the marked title is a fusion of both the Italian and the Turkish words. While the music is manually copied, Koparal used copyist tools to make the part clearly legible. Most of the tempo, metronome, and articulation markings are handwritten, while everything else was done with professional copying materials. The solo part contains invaluable fingerings and bowings of Güneş that was heard and confirmed by Saygun at the premiere.<sup>114</sup> Even though Saygun attended the rehearsals for the premiere and the performance, it is unknown if he caught all of the mistakes in the solo part. According to Aykal, the composer was preoccupied with corrections for the orchestral score and parts.<sup>115</sup>

Despite the clarity and helpful details contained within the part, there are quite a few differences in notes, and bowings between Güneş's viola music and the Autograph Fair Copy Score. While observing the bowings closer, Güneş liberally

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<sup>113</sup> Ruşen Güneş, "Solo Viola Part of Saygun's Concerto for Viola and Orchestra" (England/Turkey, 1977).

<sup>114</sup> Güneş, Interview With the Author.

<sup>115</sup> Aykal, Interview With the Author.

divided the long “phrasing” slurs. In addition, several of the tempi markings are crossed out, and are marked slower. These tempo markings coincide with Güneş’s tempi in his London recording.<sup>116</sup> There are very little orchestral cues written in the rests. In order to facilitate page turns, there are handwritten staves containing the measures of music on the following page. For both Cafer and Özdemir’s performances in Ankara, they performed from Güneş’s solo part.

#### 4.1.3. Peer Musikverlag 2000 Solo Viola Part

Peer Musikverlag created the solo viola part in 2000, and it is the first engraving in existence. Garwich was a professional copyist, and used a music software program to generate the score. The music is 15 pages long, and is more clearly legible than Güneş’s. There are several differences when compared to the Autograph Fair Copy Score, but it is more similar than Güneş’s. Aside from a few original bowings, there are not any fingerings or other markings to further assist the performer. The solo viola part contains very little orchestral cues for the violist. In the Second movement, the beat divisions of the measures in *aksak* are not marked. For Tschopp’s recording with the Bilkent Symphony, she played from this edition with modifications.

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<sup>116</sup> Güneş, *Saygun: Viola Concerto Op 59/Elgar: Overture “In the South”, Op. 50.*



#### 4.1.4. Peer Musikverlag 2006 Solo Viola Part

Following Tschopp's recording, Peer Musikverlag modified the solo viola part and published the edited copy in 2006. Tschopp recalls the modification process, "We made a few note corrections to the solo part, and added more cues to help the soloist. We did not make any major corrections to the solo parts-mainly trying to line up rehearsal numbers [between the viola part and the orchestral parts]". The new part is 20 pages long including a Title page, and a page intentionally left blank for page turns. There are very few differences between the viola line of the 2000 and 2006 versions. The more recent part is more clearly laid out, and is easy for the performer to read. The beat divisions of the *aksak* rhythms in the Second movement were revised, and are accurately delineated. There are also some orchestral cues throughout the whole Concerto to assist the solo violist on entrances. The solo part does not contain any fingerings or additional markings to help the soloist execute challenging technical passages. For Tschopp's most recent performance of the Concerto in Germany, 2016, she used her personal copy of the Peer Musikverlag 2006 edition.

#### 4.1.5. Unpublished Solo Viola Part

Aside from Güneş's and Peer Musikverlag solo viola parts, an engraved part was created in Turkey. The music is marked, "Viyola Konçertosu", and is 20 pages long. The exact date of production is unknown, but the author assumes that it was made in mid-2000. The Turkish solo viola part is stored at the Bilkent Symphony

Orchestra Library, and Peer Musikverlag was not aware that it existed.<sup>117</sup> The music is easily readable, but contains many differences when compared to the Autograph Fair Copy Score. There are only a few bowings that are carried over from Saygun's markings in the Fair Copy, and the part does not have any suggestions for fingerings. The layout of the music creates difficult page turns, and there are not orchestral cues to assist the viola soloist. It is not known if a violist has used the Turkish solo part for a performance with orchestra.

#### 4.1.6. Piano Reduction of Viola Concerto

In preparation for the International premiere in Germany, a piano reduction was made by Kroeger with the intention of assisting Biwank. She found the part to be useful, but was very challenging for her piano accompanist.<sup>118</sup> The piano part is 57 pages long, and is hand written. Saygun created piano reductions for all four of his other concerti, but not for the Viola Concerto, and the reasoning is unknown. The dense orchestration posed a problem for Kroeger, and he had to manage reduction of complex instrumental parts. The piano music is not pianistic in nature, and is virtually illegible. The author surveyed pianists at Hacettepe Conservatory and Bilkent University, and almost every piano faculty member and student expressed that in the current state, the piano reduction was unplayable. As a result, with the collaboration of pianist and composer, Aida Shirazi, the author created a new piano reduction. In order to create the new part, Shirazi and the author studied the

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<sup>117</sup> Nitschke, Interview With the Author.

<sup>118</sup> Biwank, Interview With the Author.

existing piano reductions that Saygun wrote for the other four concerti. Saygun's piano reductions and the updated ones written by Peer Musikverlag for the other concerti, served as a helpful guide for the Viola Concerto. The intention of the newly-written piano part is to help facilitate the ease of preparation and performance of the Viola Concerto both with piano and orchestra.

## 4. 2. New Editions

### 4.2.1. Urtext Revised Edition

The current Peer Musikverlag 2006 edition of the Concerto solo viola part contains note, articulation, and marking differences when compared to the Autograph Fair Copy Score. Because Saygun did not extract the viola part himself, the final manuscript is the most reliable source available from the composer. In order to provide violists with the most accurate and "true to score" part as possible, the author produced the "Urtext Revised Edition" by transferring all differences in the Fair Copy to the new edition (See Appendix B). In the First movement, several notes were changed, along with clef and accent markings.<sup>119</sup> The Second movement had the least amount of differences, and only a metronome marking was modified. The Third movement contained the most problems, and notes, articulations, and clefs were adjusted.

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<sup>119</sup> The author made only one change to the Urtext Revised Edition that he did not write himself. In the First movement, mm. 171-172, a slur was added between the measures. The author examined the previous and subsequent material in the orchestral tutti, and found that a slur was most fitting.

Overall, in the Autograph Fair Copy score, Saygun marks accidental reminders in parentheses. There are many passages throughout the Concerto that have numerous accidentals in the long measures because many of these sections are based on *makam* theory. *Makams* are foreign to violists outside of Turkey, and the reminders are helpful for the performers. These accidentals in parentheses are not carried over into the Peer Musikverlag 2006 edition, but are then added to the “Urtext Revised Edition”. Additionally, there was previously a limited amount of orchestral cues to assist the performer in entrances. Additional cues of the most important line were added in order to navigate through the dense orchestration.

#### 4.2.2. Critical Performance Edition

The Urtext Revised Edition provides the violist with all notes, bowings, and markings that are true to Saygun’s intention. However, it does not provide the performer with any suggestions of how to finger or bow the Concerto. For this reason, the author created an additional version, the “Critical Performance Edition”. This edition takes all of the changes and additions from the previous Urtext and further includes bowings and fingerings (with roman numerals indicating the string) to help future violists (See Appendix B).

In order to create the Critical Performance Edition, the author spent three years studying and performing many works of Saygun. This provided the groundwork for interpreting Saygun’s musical language. The analysis of Saygun’s

manuscripts for not only the Viola Concerto, but his other solo and ensemble works helped gain insight into Saygun's compositional habits and markings. Güneş's and Biwank's solo viola parts, along with Güneş recording with the London Philharmonic, and Tschopp's with Bilkent Symphony all served as guidance for how to interpret the Viola Concerto accurately and convincingly with orchestra.<sup>120</sup> In addition, the multiple editions of Saygun's Violin Concerto, written by Tschopp and Selim Giray, served as a guide when editing the Viola Concerto.<sup>121</sup> Overall, the interviews with all of the violists and conductors that have performed the Viola Concerto with orchestra helped the author decide what was most helpful to include in the Critical Performance Edition. Also included with the Edition is the Performance Commentary, which explains the author's choices of bowings and fingerings (See Appendix B).

#### 4.2.3. Bowings/Slurs

As stated in Chapter 3, there are bowing challenges throughout all movements of Saygun's Viola Concerto. The composer only marks a few bowings and also overarching phrases that link a whole measure together. In context of performance, it is difficult for a violist to follow the phrasing markings, and group the whole bar in one bow. Tschopp suggests, "I firmly believe that a composer's intention has to be followed as strictly as possible. If a change is necessary, it has to

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<sup>120</sup> Christina Biwank, "Solo Viola Part of Saygun's Concerto for Viola and Orchestra" (Germany, 2002); Güneş, "Solo Viola Part of Saygun's Concerto for Viola and Orchestra"; Güneş, *Saygun: Viola Concerto Op 59/Elgar: Overture "In the South", Op. 50*; Tschopp, *Saygun: Cello Concerto/ Viola Concerto*.

<sup>121</sup> Mirjam Tschopp, "Solo Violin Part of Saygun's Concerto for Violin and Orchestra" (Peer Music, Germany, 2006); Selim Giray, "Solo Violin Part of Saygun's Concerto for Violin and Orchestra" (Peer Music, Germany, 2006).

happen without it disturbing the intended phrasing. Of course, I sometimes had to split too long phrasings into shorter bowings.”<sup>122</sup>

In the Critical Performance Edition, the author’s intention is to make bowings and slurs more playable, but still maintain what Saygun desired - the overall line and legato articulation. The long overarching slurs are interpreted as phrase markings are kept in tact. Alternative separations of bowings are written above. There are also a few slurs that are added, linking notes together, and suggestions are given for awkward bowing markings that pose technical issues. The author gathered advice and direction from Güneş’s and Biwank’s solo viola parts which have similar bow changes, along with Tschopp’s recording which also displays edits to the original bowings.

When performing the Concerto, violists should try to adhere to Saygun’s overall phrases. With those in mind, they can choose bowings that maintain the line, while still being comfortable and projecting over the dense accompaniment. In addition, the performer’s chosen tempi also has the ability to influence bowings and slurs. If the tempo is reduced because of the technical difficulty or engulfing orchestration, the bowing can be separated in order to sustain the line and project. The bowings marked help the violist not only execute the passages in the most technically effective way possible, but to maintain the spirit and character of the Concerto.

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<sup>122</sup> Tschopp, Interview With the Author.

#### 4.2.4. Fingerings

Generally speaking, Saygun does not write fingering suggestions on the scores of his pieces, and the Viola Concerto is not an exception. In the Autograph Fair Copy Score of the Viola Concerto, Saygun does not write fingering suggestions for the viola. The subsequent editions from Peer Musikverlag and the Turkish edition also do not have any suggestions for fingerings. The author thought it was necessary to have suggestions for fingerings in the Critical Performance Edition. The inspiration for the recommendations comes from the author's personal experience studying and performing the Concerto. Additional ideas are gathered from Güneş's and Biwank's solo viola parts, as well as Tcshopp's recording.

The composer was not a string player himself, and therefore fingerings are to a certain degree left to the performer's discretion. Saygun's viola writing in the Concerto is generally challenging for the performer, with a range that covers the entire instrument – from the depths of the C-string to the end of the fingerboard on the A-string. In the Critical Performance Edition, the notated fingerings and string delineations offer suggestions of how to play these technically challenging passages. Fingerings suggestions and Roman numerals designating the particular string are written above and below the viola line. Generally, fingerings are given at the openings of phrases, in order to set the hand in a comfortable position for the remaining passage. When there are a variety of options, or if the passage is obviously in a certain position, nothing is marked. The markings also maintain the overall character of the particular phrase. In places, the fingering may not necessarily be the most comfortable choice, but the goal is the color and style. The

author also encourages potential violists performing Saygun's Concerto to find the appropriate fingerings for their individual physique. Fingerings should be logical and the violist should always keep in mind groupings, and the overall line.

### 4. 3. Performance Practice

When a violist approaches Saygun's Viola Concerto as either a student or professional, there are general performance practices that should be observed. The Critical Performance edition provides the groundwork for an informed performance, and there are additional elements that must be addressed in order to execute passages. Saygun's musical characters affect almost all performance decisions, and being educated on the composer's helps the violist convincingly play the Concerto. There is also quite a bit of discussion regarding Saygun's tempi not only in the Viola Concerto, but also in most of his works. The following section gives suggestions for performance practice techniques for violists in regards to style and tempi.

#### 4.3.1. Style

Saygun's work is clearly in Western musical form, and he uses Western temperament. His harmonic language is vertical in nature, which groups him with his Western counterparts. Even though Saygun is relatable, he does use Eastern elements that can be foreign to musicians outside of the immediate area. Saygun's



particular musical style in the Viola Concerto is made up of unique components derived from the composer's Turkish culture and surrounding geographic regions. These extractions are either references to authentic folk instruments and dances of the Balkan and Anatolian regions, and/or are fragments of folk songs. *Makams* in full and partial form are also the basis on most of Saygun's writing in the piece. All of these components affect performance decisions – from characters to articulations. Throughout each movement of the work, Saygun includes the aforementioned, and the author offers suggestions on how to affectively execute the passages that exemplify Saygun's unique musical style.

The First movement is the longest of the Concerto, and it covers a full range of musical and technical challenges. The very opening motive is used not only in the First movement, but also throughout the whole work (Figure 4.1). This four-note cell is in fact Saygun's signature motive, and he uses it in many of his compositions.<sup>123</sup> Saygun develops this motive throughout the Concerto by reversing the direction and augmenting its duration.<sup>124</sup> It is important for violists to be aware of these motives, and how they share similarities and differences to each other. This 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 2, 2, and 3- from bottom to top. The instrument is fretted and is tuned according to the specific

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<sup>123</sup> Araci, "Life and Works of Ahmed Adnan Saygun."

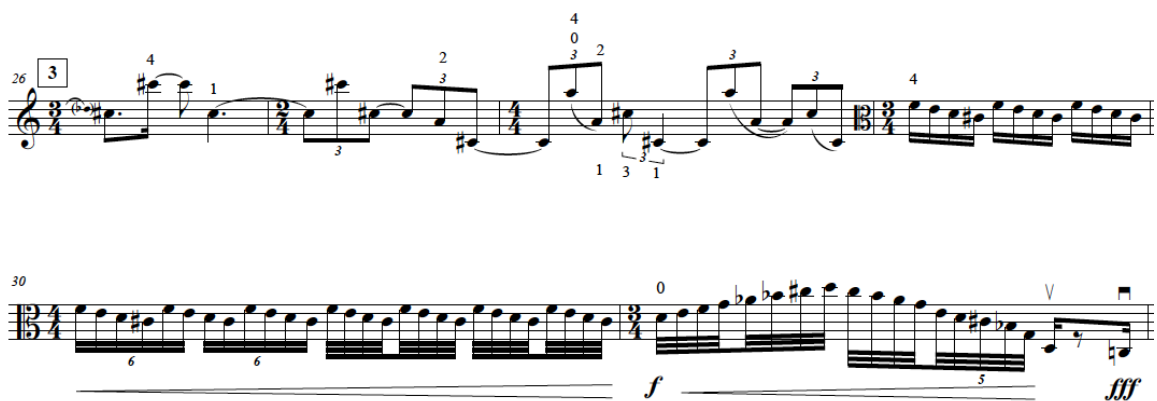
<sup>124</sup> Tuncer, "Ahmet Adnan Saygun's Viola Concerto Op. 59 and Motivic Analysis of the 1st Movement."143-157.

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.



**Figure 4.1. First movement, mm. 1-4, Critical Performance Edition**

Another motive that shares similarities to a *bağlama* is at [3] – 4 before [4] (Figure 4.2). 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. In order for the violist to imitate the *bağlama*, they should begin the passage with a short and separated stroke, allowing the bow to eventually come back on the string as the rhythms develop into thirty-second notes. A corresponding passage is later in the First movement at [11] and in the Third movement, 4 before [15] – 3 before [15].



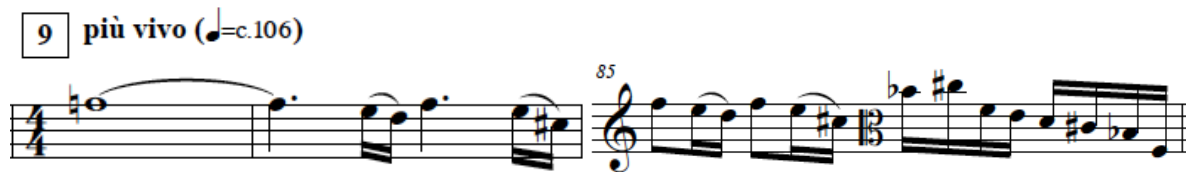
**Figure 4.2. First movement, [3] – 4 before [4], Critical Performance Edition**

Also in the first movement, a type of Turkish folk-singing style, *uzun hava*, is used in mm. 6-10 (Figure 4.3). 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. For an authentic *uzun hava* style the violist can begin the Db without vibrato, and then slowly start to develop the note as it progresses. Other than these instances, vibrato is consistent, and varies within phrases throughout the Concerto.

The image shows a page of a musical score for the first movement, measures 6 through 10. The score is arranged in a system with multiple staves. From top to bottom, the staves are labeled: Fl. (Flute), ob. (Oboe), 2. cl. (Second Clarinet), 1. cl. (First Clarinet), 2. vl. (Second Viola), 1. vl. (First Viola), 2. va. (Second Violin), 1. va. (First Violin), and Cb. (Cello/Double Bass). The music is in a 4/4 time signature. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations in the lower staves, including 'mi b, fa b, sol b, la b, si b, do b, re b' and 'p. esp'. The score is presented as an autograph fair copy.

Figure 4.3. First movement, mm. 6-10, Autograph Fair Copy Score

At [9], the viola sings the melody of a traditional Turkish dance (Figure 4.4). The emphasis is on the down beats – 1 after [9] on beats one and three, and 3 after [9] on all four beats in the measure. The violist should save bow, and place a slight emphasis on the aforementioned beats.



**Figure 4.4. First movement, [9] – 3 after [9], Critical Performance Edition**

In the second movement, Saygun incorporates a higher density of folk rhythms and elements into his musical style. The percussion play an introduction of *aksak* (limping) rhythms in constantly changing meters, 8/8, 5/8, 9/8, 6/8. The solo viola enters with sixteenth notes in particular groupings. Performers should always keep in mind that these groupings are not always formed by strong down beats, but rather by the contour of the line.

Later on, the solo viola imitates a *kemençe*, a bowed stringed instrument of the Black Sea region of Turkey, beginning in measure 84 (Figure 4.5). 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 7/8 or 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”.<sup>125</sup> 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 7/8 meter. The solo violist is encouraged to place a slight emphasis on each main beat of the measures, and then a decay. The third main beat has the most stress.

The image shows a musical score for a solo viola. It consists of two staves. The first staff is in 7/8 time and starts at measure 84. It features a sequence of chords in the right hand, with fingerings 1 and 2 indicated above the notes. The dynamic marking is *mp*. The second staff starts at measure 88 and continues the sequence of chords in the right hand, with a dynamic marking of 2 above the first measure.

**Figure 4.5. Second movement, [9] – [10], Critical Performance Edition**

The solo viola cadenza begins the third movement, which is a combination of Turkish and Balkan folk tunes (Figure 4.6). Lyrical in nature, the tied-over triplets and sixteenths emphasize a flexible pulsation.

<sup>125</sup> Selim Giray, *A Biography of the Turkish Composer Ahmed Adnan Saygun and a Discussion of His Violin Works*, illustrated edition edition (Lewiston, N.Y: Edwin Mellen Pr, 2003).

Lento (♩ = c. 50)  
come una cadenza

### III

13

IV ( $\text{f}$ ) III ( $\text{cresc.}$ ) V ( $\text{dim.}$ )

7  $\text{pp}$   $\text{p}$  ( $\text{cresc.}$ )

12 V ( $\text{dim.}$ ) ( $\text{decresc.}$ )

15 ( $\text{dim.}$ ) ( $\text{decresc.}$ ) rubato

17 ( $\text{cresc. poco}$ ) tempo I II

20 V II I

1  $\text{p}$  ( $\text{Allegro moderato}$  ( $\text{♩} = \text{c. } 104$ )) 2

Figure 4.6. Third movement, Cadenza, Critical Performance Edition

Later on in the movement, another folk dance called the *ağır zeybek* (slow dance) is introduced by the solo viola in measure 100 with heavy down bow strokes and glissandi (Figure 4.7). 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 18/4 or 9/4, rarely in a 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 Bartok’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.”<sup>126</sup>



**Figure 4.7. Third movement, [9] – 6 after [9], Critical Performance Edition**

<sup>126</sup> Ibid.

### 4.3.2. Tempi

When a violist approaches Saygun's marked tempi throughout the Concerto, there are some particular things to keep in mind. As previously discussed, Saygun's tempi are at times difficult to execute in context of performance. There should be some degree of flexibility with the tempi due to challenging technical passages, and the dense and complex orchestration. The key to adjusting Saygun's tempi is to maintain the overall character, phrase structure, and relationship between sections. Conductor Aykal expressed that with the experience of conducting Saygun's scores throughout the world, "Performers and conductors should not be scared by the metronome markings, they will find the tempo as they play. Finding your own tempo doesn't mean that you are wrong, as you play, you eventually become one with Saygun's pieces."<sup>127</sup> As a recording artist and a studied performer on Saygun's solo works on both violin and viola, Tschopp shares,

"In my tempo choices I always try to stay as close as possible to the composer's will. Saygun's tempi, though, make it in some places impossible to play what he writes. In order to avoid technically caused rubato, I sometimes had to slightly lower the tempo of a whole section and its corresponding parallel sections. Sometimes I also felt that a slightly different tempo would help the ductus of the melodies. I think that, as much as one has to respect the composer's metronome markings, one shouldn't be "more Catholic than the pope" ... It is very important, though, that the relations between the tempo steps are kept."<sup>128</sup>

Both Biwank and Cafer also commented that due to the difficult orchestral or viola part in some passages, they slowed down the tempi to make them more playable.<sup>129</sup>

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<sup>127</sup> Aykal, Interview With the Author.

<sup>128</sup> Tschopp, Interview With the Author.

<sup>129</sup> Biwank, Interview With the Author; Cafer, Interview With the Author.



In Tschopp and Griffith's recording with the Bilkent Symphony Orchestra, and Güneş and Aykal's recording with the London Symphony Orchestra, the tempi are adjusted from the original markings in the Autograph Fair Copy Score (See Table 3).<sup>130</sup>

**Table 3. Tschopp/Griffith's and Güneş/Aykal's Metronome Markings in Their Recordings of the First Movement Compared to Saygun's Written Markings**

	Saygun's Written Metronome Markings	Tschopp's Recording Metronome Markings	Güneş's Recording Metronome Markings
Opening	Moderato (♩=ca. 76)	Moderato (♩=ca. 60-63)	Moderato (♩=ca. 62-65)
[4]	Poco animato (♩=96)	Poco animato (♩=88)	Poco animato (♩=85)
5 and 6 after [6]	Allargando – Moderato (♩=69)	Allargando – Moderato (♩=63)	Allargando – Moderato (♩=67)
[8]	Più vivo (♩=104)	Più vivo (♩=92)	Più vivo (♩=97-100)
[9]	Più vivo (♩=ca. 106)	Più vivo (♩=ca. 96)	Più vivo (♩=ca. 102)
4 before [11]	Poco Largo (♩=ca. 76) – poco rit.	Poco Largo (♩=ca. 66) – poco rit.	Poco Largo (♩=ca. 68) – poco rit.
[11]	Subito più vivo (♩=ca. 96)	Subito più vivo (♩=ca. 84)	Subito più vivo (♩=ca. 83)
[14]	“ “	(♩=92)	(♩=95)
[19]	Poco Largo (♩=ca. 80)	Poco Largo (♩=ca. 80)	Poco Largo (♩=ca. 80)
9 after [20] – 4 before [21]	Allargando – Poco Lento (♩=ca. 63) – e colle parte – a Battuta – colla parte	Allargando – Poco Lento (♩=ca. 63-58) – e colle parte – a Battuta – colla parte	Allargando – Poco Lento (♩=ca. 64-60) – e colle parte – a Battuta – colla parte
1 before [23]	Accelerando - Più vivo (♩=ca. 96)	Accelerando - Più vivo (♩=ca. 72-80)	Accelerando - Più vivo (♩=ca. 70-85)
[26]	Poco Largo (♩=ca. 76)	Poco Largo (♩=ca. 69)	Poco Largo (♩=ca. 76)
6 before [28]	ritenuto - Con passione (♩=ca. 63)	ritenuto - Con passione (♩=ca. 63)	ritenuto - Con passione (♩=ca. 63)
[28]	Poco vivo (♩=ca. 92)	Poco vivo (♩=ca. 88)	Poco vivo (♩=ca. 87)
4 after [29]- 4 before [30]	Poco Lento (♩=ca. 63)	Poco Lento (♩=ca. 63)	Poco Lento (♩=ca. 60)
	poco libero	poco libero (♩=ca. 58)	poco libero (♩=ca. 50)

<sup>130</sup> Tschopp, *Saygun: Cello Concerto/ Viola Concerto*; Güneş, *Saygun: Viola Concerto Op 59/Elgar: Overture "In the South", Op. 50*.

## 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. Saygun's compositions and work in the field of education and ethnomusicology left a lasting effect on his own country of Turkey and throughout the world. Today, his works continue to be performed, and his students pass on his teachings to the next generation. Concert halls, memorials, and foundations throughout Turkey bare his name, and demonstrate his influence. Saygun's legacy will continue to inspire musicians for years to come.

Saygun's *Concerto for Viola and Orchestra*, Op. 59 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 the *makam* system, evokes 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.

After years of lying 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. The expectations of this dissertation are to give a thorough history and story of the Viola Concerto, as well as a complete study of the composer's manuscripts of the work. The study of Saygun's Performance Practice will assist musicians in learning specific musical techniques unique to the composer. With the desire to promote the performance of the Concerto, subsequent new editions – Critical Performance Edition, and Urtext Revised Edition, of the solo viola part were prepared by the author. Saygun's piece was not widely known during his lifetime, or even in recent times. The creation of the new edition of the viola parts, as well as the Performance Commentary, will hopefully increase interest in the Concerto, and will allow people to discover Saygun's substantial and meaningful music. For years to come, the goal is for the work to be both studied and played by not only musicians in Turkey, but throughout the world.

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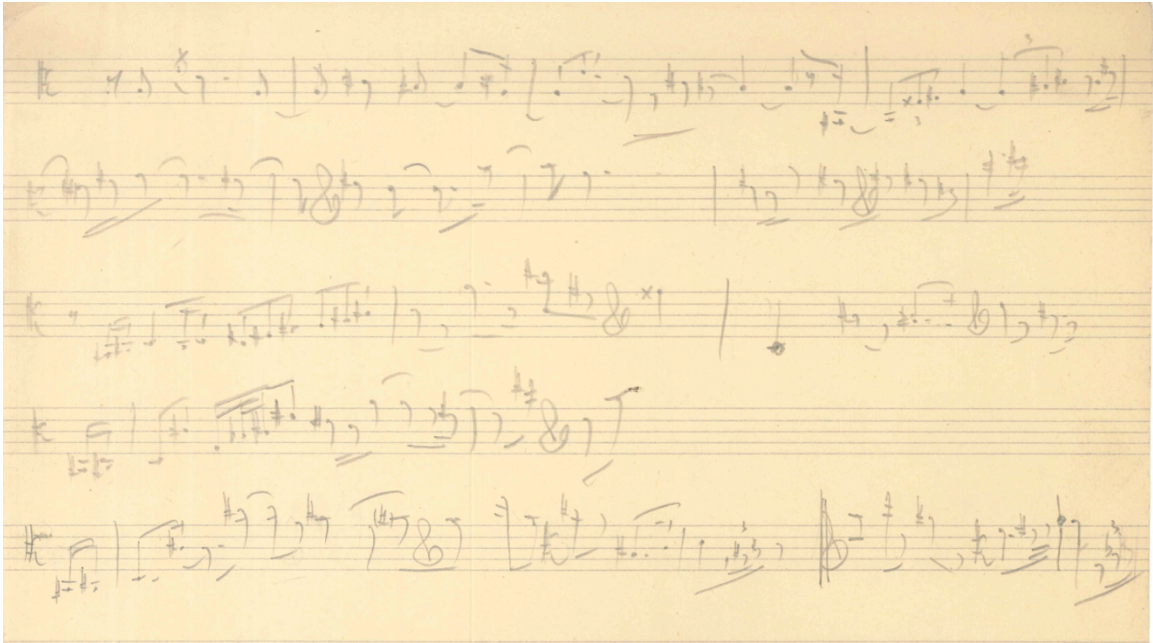
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## APPENDIX A



Full, Solo Viola Sketch (Used with permission from A. Adnan Saygun Center for Research and Music Education at Bilkent University in Ankara, Turkey).

KÜLTÜR BAKANLIĞI  
CUMHURBAŞKANLIĞI  
SENFONİ  
ORKESTRASI

Şef : GÜRER AYKAL  
Solist : RUŞEN GÜNEŞ "Viyola"  
Konzertmeister : Oktay Dalaysel

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 Sestendirilişti»

## ara

M. MUSORSKI . . BİR SERGİDEN RESİMLER  
(1854 - 1925) Orkestrasyon : MAURICE RAVEL

*Gezinti*  
*«Gnomus» Bir çiçe*  
*Gezinti*  
*Eski şato*  
*Gezinti*  
*Tuileries*  
*Bydlo*  
*Gezinti*  
*Civcivlerin dansı*  
*Samuelgoldenberg ve Schmuyle*  
*«Limoges» pazaryeri*  
*Roma Katakombları*  
*Baba-Yaga'nın Kulübesi*  
*Ktyef'in büyük kapısı*

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).



İstanbul 27 Haziran 1978

Sevgili Ruşen,

Mektubunu sevinçle okudum -  
Viçola Konçertosunu bu kadar güzel bir surette  
çözümlendiğini için sana tekrar teşekkür  
ederim. Konçertonun viçola literatürüne belki bir  
şey katmıştır; ama artık uzun süreli bir  
uykuya hazırlanmıştırdan hiç şüpheleniyorum.  
Bu hal de benim için tabii bir şeydir.  
Sana sağlık, saadet diler, dilinifer ile  
birlikte İstanbula ve sana en iyi dileklerinizi  
ve sevgilerinizi gönderiyiz.

Sevgi Kucaklarım

A. Adnan Paşay

Saygun's Letter to Ruşen Güneş, June 27, 1978 (Used with permission from Ruşen Güneş).



Photo of Saygun, Photographer - Ozan Sağdıç (Used with permission from A. Adnan Saygun Research Center at Bilkent University, Ankara, Turkey).

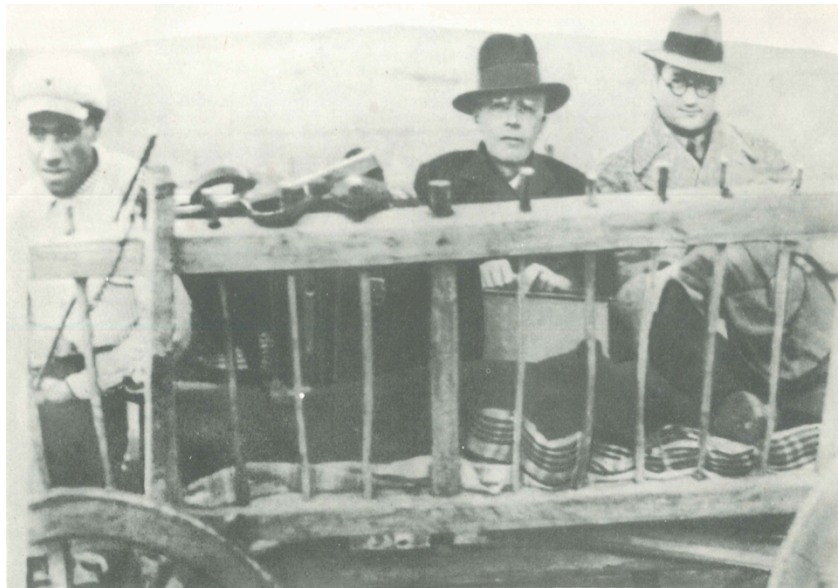


Photo of Saygun and Bartok, 1936 (Used with permission from A. Adnan Saygun Research Center at Bilkent University, Ankara, Turkey).

## APPENDIX B

### Critical Performance Edition Commentary

[I: mm. 1-4]

The bowing is changed from two up bows in a row and then down, to up-down-up. The last two triplets of the second measure are slurred together.

At mm. 4, the slur is broken in order for the violist to land down bow on the Db of mm. 5. These bowing provide more ease at the beginning phrase of a long Concerto. For the fingering in mm.1, a “2” is written suggesting 4<sup>th</sup> position. Later in the line, there are several options of when to come down to 1<sup>st</sup> position, and nothing is marked. A “2” is written in mm. 5 suggesting 3<sup>rd</sup> position.

[I: mm. 9], [I: mm. 57-69], [I: mm. 78], [I: mm. 203], [I: mm. 213-214], [I: mm. 222], [I: mm. 254-255], [II: mm. 84-91], [III: mm. 3], [III: mm. 176-177]

At mm. 9, the first color fingering is written. In this case, a shift on the same finger implies a slightly audible slide, which is characteristic of Turkish folk music. There are passages throughout all movements (listed above) that are have a similar character, and a shift of the same finger is suggested. These usually occur on a half step, but not always.

[I: mm. 18-19]

Four down bows in a row are marked for strength in the *forte* marking.

[I: mm. 42]

The original bowing is awkward, and is then revised by breaking up slurs. The same *staccato* remains.

[I: mm. 47-52]

At mm. 47, the ricochet bowing is removed, and separate bows are marked, to match mm. 48. The *staccato* marking remains. The sixteenth triplets should be well articulated. The whole phrase contains tones from *makams* in sixteenth triplets. The fingering shows one suggestion for a logical solution.

[I: upbeat to mm. 143-147]

At the upbeat into mm. 143 and mm. 146, slurs are added to assist the glissandi. Slurs before the double stops in the passage are also removed for clarity.

[I: mm. 154]

The overarching *staccato* slurs are taken out, but the *staccato* marking remains. The slurs are virtually unplayable at the marked tempo.

[I: mm. 164-167]

Two options are given: separated sixteenth and eighth notes for more clarity, and the original *ricochet*.

[I: mm. 211-216]

The overall phrase bowings are separated to assist the phrasing and crescendo.

[I: mm. 223-226]

The phrase is in a high register on the viola, with several string crossings. In addition to fingerings, string delineations are also marked. The passage then descends by triplet sixteenths into the C-string.

[I: mm. 241-254]

The whole passage has a full range of technical challenges, from quick running passages to double stops. Because of the possible difficulties, there is a higher concentration of fingerings written. At mm. 248-250, there are two bowings marked for the double stop, sixteenth triplets. The separated marking allows for clarity and ease.

[II: mm. 66-70]

The bowings are broken up one bar per bow, instead of three then two bars per bow. This gives the performer more bow for the eighth notes, while still maintaining the overall line.

[II: mm. 116-117]

There are two bowing options written. On the top, a retake is written, and the *ricochet* is separated. On the bottom, the original is marked starting down.

[II: mm. 128-135]

The passage is in a quick tempo with fast rhythmic values covering a full span of the instrument. Both fingerings and string delineations are given.

[II: mm. 156]

There are two fingering sets given, the top one on the D string, and the bottom on the G string.

[II: mm. 175-178]

In the Second movement, almost everything is comprised of *aksak* rhythms that have clear groupings. Fingerings and shifts are suggested according to the particular grouping. An example of this would be mm. 175-178. The constant eighth notes in 7/8 have shifts written at the beginning of a grouping, or in the middle. This provides a continuous line, without pauses within the line.

[III: Opening of cadenza]

There are two string delineations given, the top one on the C string, and the bottom on the G string.

[III: mm. 49-50]

The sixteenth triplets in *ricochet* are marked two ways – separated on the top, and the original on the bottom. The slurs are split for clarity and projection.

[III: mm. 51-54]

The phrasing slurs are divided, and a slur is added in mm. 54 to match the bowing in mm. 53. This bowing helps to sustain the *forte* for the first two bars, and then maintain the character in *piano*.

[III: mm. 102-103]

Three down bows are added to match the character and bowing at mm. 100. At mm.103, the *ricochet* is separated again, similar to the previous movements.

[III: mm. 139- 146]

The passage is in both the high register, and has multiple string crossings. Both fingerings and string delineations are marked.

[Endings of all movements]

The solo viola has sustained, tied whole notes. The bowings are marked as free, to change as the performer sees fit.

# Viola Concerto

op. 59 (1977)

Ahmed Adnan Saygun  
(1907-1991)

Viola part edited by:  
Laura Manko Sahin

## I

Moderato (♩ = c. 76)

The musical score is written for a single viola part. It begins with a *Moderato* tempo of approximately 76 beats per minute. The score is divided into four sections, each marked with a boxed number:

- Section 1:** Measures 1-10. Starts with a *p espress.* dynamic. Features a series of eighth-note patterns in 4/4, 3/4, and 4/4 time signatures. Dynamics range from *p* to *f*.
- Section 2:** Measures 11-16. Includes a first ending bracket (1) and a second ending bracket (2). Features a *pp* dynamic. Includes a woodwind entry for Flute (Fl.) and Clarinet (Cl.).
- Section 3:** Measures 17-25. Starts with a *f* dynamic. Features a series of eighth-note patterns in 4/4, 3/4, and 4/4 time signatures. Includes a *pp* dynamic.
- Section 4:** Measures 26-31. Starts with a *f* dynamic. Features a series of eighth-note patterns in 3/4, 4/4, and 3/4 time signatures. Includes a *fff* dynamic.

The score concludes with Section 4, measures 32-40, marked *poco animato* (♩ = c. 96). It begins with a *pp* dynamic and a *decres.* marking. Features a series of eighth-note patterns in 3/4, 4/4, and 3/4 time signatures.

39 **2** Fl. *f*

44

47 *V*

49

51 **6**

55 *allargando* **Moderato** (♩=69)

59 **7**

64 **8** *più vivo* (♩=104)

70 **6** Fl. 6 Ob. 6 Cl. 6 *p* *ff*

80 **9** più vivo (♩=c.106)

85

89

92 **10**

96

poco largo (♩=c.76)

99

poco rit.

**11** subito più vivo (♩=c.96)

102 *p*



105 *cresc.*

107

110 **12** *p*

113 *cresc.*

115

117 **13** *mf*

121 *pizz.* **14** *arco* *ff*

125

128

133 15

142 16

darbuka  
t. tam

*f*

147

153 17

156

*ff*

162

*mf*

167 18

*p* *ff*

172

*decresc.* *f* *mf* *p* *ff*

pizz. arco

19 poco largo (♩=c.80)

176 *vi.* **4** **5** **20** **4** *timp.*  $\text{♩} = c.80$

194 *Fig.*  $\text{♩} = c.63$   
*p espress.* *f*  
*allargando* *poco lento*

200 *e colla parte* *a battuta* *colla parte*  
*decresc.*

206 *f*

21 *a battuta*  
 209 *p mf* *crescendo*

215 **22**

219

222

*accelerando* **23** *più vivo* (♩=c.96) *p*

229

24

237 con sord.

241

senza sord.

243

25

248

251

253

26 poco largo (♩=c.76)

257 *con passione*

261 *con passione*

264 *mf dim.* **27** (*ritenuto*) **2** **3** *con passione* (♩ = c. 63)

275 **28** *poco vivo* (♩ = c. 92) *Cls.* **6** **2** **29** **2**

287 *rit.* *Hm.* *poco lento* (♩ = c. 63) *poco libero* *p* *f*

293 **30**

298

302

# II

Scherzando (♩ = c. 96)

VI.

7 sul ponticello 1

*p*

12

17 (♩=♩) 2

Ob. *p* ord.

23

27 *f* *decresc.*

31 3

*p*

34 (♩=♩)

36

39

41

(♩=♩)

43

4

51

5

Xyl. *8va* - - - - - sim. VI.

60

6

poco allargando (♩=♩)

*mp* < *mf* > *mp* < *mf* > *cresc.*

66

7 a tempo

*pp*

71

*cresc.* *ff*

75

8

*p* < *mf* > *p* < *sf* >

84

9 (♩=♩)

*mp*

88

2

10 (♩=♩)

12

11

9

113 (♩=♩)

poco largo

3

Vc.

ff

3

tempo I

4

122

13 poco largo

tempo I

2

ff

ff

ff

128

14

131

134

15

2

2

ff

143

16



12

stringendo largamente e  
poco libero

147

accel.

tempo I

(♩ = c. 96)

158

18

165

170

175

19

179

un poco libero

181

185

tempo I

# III

Lento (♩ = c.50)  
come una cadenza

13

Musical notation for measures 1-6. The piece begins in 3/4 time, then changes to 2/4, 3/4, 2/4, 3/4, and finally 4/4. Dynamics include *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). There are accents (>) over the first two measures.

Musical notation for measures 7-11. The piece continues in 4/4 time. Dynamics include *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). A triplet of eighth notes is marked with a '3'.

Musical notation for measures 12-14. The piece continues in 4/4 time. A triplet of eighth notes is marked with a '3'.

Musical notation for measures 15-16. The piece continues in 4/4 time. Dynamics include *dim.* (diminuendo) and *decresc.* (decrescendo). The word *rubato* is written above the staff. Five-measure rests are marked with a '5'.

Musical notation for measures 17-19. The piece continues in 4/4 time. Dynamics include *cresc. poco* (crescendo poco). Five-measure rests are marked with a '5'. The tempo marking *tempo I* appears above the staff.

Musical notation for measures 20-24. The piece continues in 4/4 time. A triplet of eighth notes is marked with a '3'. The music concludes with a final cadence.

1 Allegro moderato (♩ = c. 104)

Musical notation for measures 25-29. The piece begins in 2/4 time, then changes to 3/4, 2/4, 3/4, and finally 2/4. Dynamics include *p* (piano). A five-measure rest is marked with a '5'. A second ending bracket labeled '2' spans measures 27-29.

3

sul C

36

2  
arpa gliss.  
p

43

ff  
3

47

p  
3

50

4  
f  
poco allargando  
a tempo

53

> p  
cresc.

55

vivo subito (♩=126)  
pizz.  
arco  
ff

5 tempo I

58

62

ff

65

67

6 poco allarg. a tempo con passione

71

74

78

7

81

85

mp

8

89

decresc. T. tam

9

100 *f*

*poco allarg.*

103

*a tempo*

106

108

10

111

113 *ff* 5

116

11

119

121

124 12

3 3

2

timp. *f*

131

*f*

13 13

136

*pp leggiero*

*p*

139

141 14 poco lento (♩ = c. 69)

*cresc. poco*

*allargando*

147

*espress.*

152 *accel.*

*cresc.*

155 *a tempo (poco lento)* 15

*ff*

3

4

18 16

164 *f*

17 Allegro moderato (♩ = 104)

169

173

18

177 *p* *cresc. poco a poco*

182

185

19

*allargando*

20 poco lento (♩ = c. 76)

188 *p* *espress.*

*accelerando*

201

**Allegro moderato** (♩ = 104)

*riten.* ----- (♩ = c. 72) *rit.*

206 *ff*

# Viola Concerto

op. 59 (1977)

Ahmed Adnan Saygun  
(1907-1991)

## I

Moderato (♩ = c. 76)

*p* (*espress.*) *f*

6 *p mp*

10 *pp*

17 *f*

22

26 *f* *fff*

30 *f* *fff*

32 *decresc.* *pp*

4 poco animato (♩ = c. 96)



2  
39 Fl. *f*

44

47

49

51

55 *allargando* Moderato (♩=69)

59

64 *più vivo* (♩=104)

70 **6** Fl. 6 Ob. 6 Cl. 6 *p* *ff* V 3

80 **9** *più vivo* (♩=c.106)

85

89

92 **10**

96

*poco largo* (♩=c.76)

99

*poco rit.* **11** *subito più vivo* (♩=c.96)

102

105 *cresc.*

Musical notation for measures 105-106. Measure 105 starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of eighth notes with various fingering numbers (0, 5, 5, 1, 3, 3, 3, 3, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3). Measure 106 continues with similar eighth notes and includes a first ending bracket.

107

Musical notation for measures 107-108. Measure 107 features eighth notes with triplets and a first ending bracket. Measure 108 continues with eighth notes, triplets, and a first ending bracket.

110 *p*

Musical notation for measures 110-111. Measure 110 has eighth notes with triplets and first ending brackets. Measure 111 continues with eighth notes and triplets. A box labeled '12' is placed above measure 111.

113 *cresc.*

Musical notation for measures 113-114. Measure 113 contains eighth notes with triplets and a first ending bracket. Measure 114 continues with eighth notes and triplets.

115

Musical notation for measures 115-116. Measure 115 features eighth notes with triplets and first ending brackets. Measure 116 continues with eighth notes and triplets.

117 *mf*

Musical notation for measures 117-120. Measure 117 has eighth notes with triplets and first ending brackets. Measure 118 continues with eighth notes and triplets. Measures 119 and 120 feature chords with first ending brackets. A box labeled '13' is placed above measure 117.

121 *ff*

Musical notation for measures 121-124. Measure 121 starts with a piano (pizz.) instruction and a chord. Measure 122 has a first ending bracket. Measure 123 features eighth notes with a first ending bracket. Measure 124 continues with eighth notes. A box labeled '14' is placed above measure 123.

125

Musical notation for measures 125-127. Measure 125 has eighth notes with triplets and first ending brackets. Measure 126 continues with eighth notes and triplets. Measure 127 features eighth notes with triplets and first ending brackets.

128

Musical notation for measures 128-130. Measure 128 has eighth notes with triplets and first ending brackets. Measure 129 continues with eighth notes and triplets. Measure 130 features eighth notes with triplets and first ending brackets.

133 **15**

142

147

153

156

162

167

172



229

24  
237 *con sord.*  
*pp*

senza sord.  
241 *p* *crescendo*

243

25  
245 *f*

248

251

253

26 *poco largo* (♩=c.76)

254 *ff*

8  
257 *con passione*

261

264 *mf dim.* **27** *ritenuto* *con passione* (♩ = c. 63)

275 **28** poco vivo (♩ = c. 92) **29**

287 *rit.* *Hn.* poco lento (♩ = c. 63) poco libero *p* *f*

293 **30**

298

302

# II

Scherzando (♩. = c. 96)

VI.

7 sul ponticello 1

*p*

12

17 2 ord.

(♩=♩) (♩=♩) *p*

Ob.

23

27 *f* 2 decresc.

31 3 1

*p*

34 (♩=♩) 4

36 2



39

41

(♩=♩)

43

4

51

5

Xyl. *qua-* *sim.* VI.

60

6

*mp* < *mf* > *mp* < *mf* > *cresc.* poco allargando (♩=♩)

66

7 a tempo

*pp*

71

*cresc.* *ff*

75

8

*p* < *mf* > *p* < *sf* >

84

9 (♩=♩)

*mp*

88

2 (z z z) 10 (♩=♩) 12 (z 7) 11 (z 7) 9

113 (♩=♩)

poco largo

Vc. *ff* tempo I 4 (z 7)

122

13 poco largo tempo I poco largo tempo I

*ff* (z 7) *ff*

128

14

131

134

15

*ff*

143

16

12

**stringendo** largamente e  
poco libero

17

147

**tempo I**  
(♩ = c. 96)

158

18

165

170

175

19

179

**un poco libero**

181

185

**tempo I**

# III

Lento (♩ = c.50)  
come una cadenza

13

Musical notation for measures 1-6. The piece is in 3/4 time. Measure 1 starts with a bass clef, a key signature of one flat, and a 3/4 time signature. It features a half note G2, a quarter rest, and a quarter note G2. Measure 2 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 3 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 4 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 5 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 6 has a quarter note A1, a quarter note G1, and a quarter note F1. Dynamics include *f* and *cresc.*. Fingerings include IV, III, and V. There are also accents and slurs.

Musical notation for measures 7-11. Measure 7 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 8 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 9 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 10 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 11 has a quarter note A1, a quarter note G1, and a quarter note F1. Dynamics include *pp* and *p*. There are slurs and a *cresc.* marking.

Musical notation for measures 12-14. Measure 12 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 13 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 14 has a quarter note G2, a quarter note F2, and a quarter note E2. Dynamics include *pp*. There are slurs and a *cresc.* marking.

Musical notation for measures 15-16. Measure 15 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 16 has a quarter note C3, a quarter note B2, and a quarter note A2. Dynamics include *dim.* and *decesc.*. There are slurs and a *rubato* marking.

Musical notation for measures 17-19. Measure 17 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 18 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 19 has a quarter note G2, a quarter note F2, and a quarter note E2. Dynamics include *cresc. poco*. There are slurs and a *tempo I* marking.

Musical notation for measures 20-24. Measure 20 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 21 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 22 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 23 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 24 has a quarter note A1, a quarter note G1, and a quarter note F1. Dynamics include *p*. There are slurs and a *tempo I* marking.

## 1 Allegro moderato (♩ = c. 104)

Musical notation for measures 25-29. Measure 25 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 26 has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 27 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 28 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 29 has a quarter note A1, a quarter note G1, and a quarter note F1. Dynamics include *p*. There are slurs and a *tempo I* marking.

36 3 sul C

43

47

50 4

53

55 pizz. arco

58 5 tempo I

62

65

67

6 poco allarg. a tempo  
con passione

71

74

78

81

85

mp

89

8 decresc. T. tam

16 9

100 *f*

103 *poco allarg.*

106 *a tempo*

108

10

111

113 *ff*

116

11

119

121

124 **12** *f* *Timp.*

131 *f*

**13** 136 *pp leggiero* *p*

139 *p*

141 *cresc. poco* *allargando* **14** *poco lento* (♩ = c. 69)

147 *espress.*

152 *accel.* *cresc.*

**15** 155 *ff* *a tempo (poco lento)*



18 16  
 164 *f*

17 **Allegro moderato** (♩ = 104)  
 169

173

177 18 *p* *cresc. poco a poco*

182

185

188 19 **allargando** 20 **poco lento** (♩ = c. 76) *p* *espress.*

201 **accelerando**

**Allegro moderato** (♩ = 104) *ff* *rit.* ----- (♩ = c. 72) *rit.*