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Ahmed Adnan Saygun's concerto for viola and orchestra, Op. 59 : performance history, manuscript analysis, and new editions



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Abstract


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.

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Songs in album Ahmed Saygun - Cello Concerto Op.74, Viola Concerto Op.59 (2007). Ahmed Saygun - Cello Concerto, Op. 74 - I. Moderato. 10:20 320 K6/c. Ahmed Saygun - Cello Concerto, Op. 74 - II. Largo -. 06:38 320 K6/c. Ahmed Saygun - Cello Concerto, Op. 74 - III. Animato. 07:37 320 K6/c. Ahmed Saygun - Viola Concerto, Op. 59 - I. Moderato. 15:00 320 K6/c. Ahmed Saygun - Viola Concerto, Op. 59 - II. Scherzando. 05:13 320 K6/c. Ahmed Saygun - Viola Concerto, Op. 59 - III. Lento Come Una Cadenza. 10:40 320 K6/c. Saygun applied these traditional folk elements in his viola concerto. Keywords: Ahmed Adnan Saygun, Viola Concerto First Movement, Turkish Folk. Music, Viola. 1 Marmara Üniversitesi, Güzel Sanatlar Fakültesi, Viyola Sanat Dalı, Öğretim Görevlisi. erentuncer(at)hotmail.com. Tuncer, Eren. "Ahmet Adnan Saygun's Viola Concerto op. 59 and Motivic Analysis of the 1st Movement", idil. As Figure 5 shows, the orchestra does not accompany the viola, and the viola plays the main motive an octave higher in terms of register. This small solo. section projects the nature of a free style of improvisatory baglama playing. Often in. baglama performances, players reach higher registers of baglama to display. İDİL, 2014, Cilt 3, Sayı 14 - Volume 3, Number 14-. 151 www.idildergisi.com. "Ahmet Adnan Saygun's Viola Concerto op. 59 and Motivic Analysis of the 1st Movement", idil 4.14 (2014): 143-157. Ahmed adnan saygun'un op. 59 VİYOLA KONÇERTOSU VE MOTİFSEL ANALİZİ ÖZET Viyola virtüöz bir enstrüman olarak 20. The new musical ideas presented by ethnomusicology attracted Saygun`s attention and influenced his works. Saygun began using elements of folk in his music much like Hungarian composer Bela Bartok, with whom he later became friends during Bartok`s ethnomusicological trip to Turkey in 1936. Saygun composed the op. 59 Viola Concerto, which comprises three movements, in 1977 for the Turkish violist Rusen Gunes who served as the principal of the London Philharmonic Orchestra.