



It is a service of Olten Art Foundation.

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ISSUE: 1

# OLTEN Rapsodi

## FAZIL SAY From Mozart To Mevlana

The Polyphonic Form of  
Devotion and Care  
ANATOLIAN WIND QUINTET

A Young Talent  
in Karlsruhe  
NEHİR ÖZZENGİN

The Magical Voice of  
Fairytale Lands  
LOREENA McKENNITT

Turkish Pianist Who  
Heals Musicians  
DEREN ERYILMAZ

Modern Interpreter  
of the Clarinet  
JOË CHRISTOPHE





# OLTEN ART FOUNDATION

It was founded in 2019 by Electrical Engineer Ceyhan Olten and Industrial Engineer Fatma Olten. Although the engineer and industrialist Olten family has no connection with music and art other than being listeners and art lovers, they established the Olten Art Foundation with the awareness that one of the important contributions to be made to the society they live in is to support art.

Working devotedly for future generations through the Olten Art Foundation, the Olten Art Family aims to create a lasting impact on this path they set out to popularize classical music and announce it to wider audiences.

Since its establishment, Olten Arts Foundation has hosted more than 5000 university students as guests in Olten Philharmonic Orchestra concerts.

It helped introduce students to classical music by organizing educational concerts in more than 40 schools and provided educational scholarships to 8 students.

He contributed to the artistic and educational life of young musicians by organizing concerts and master classes at the Olten Concert House.





# IN THIS ISSUE

- 04** NEWS FROM US
- 10** UPCOMING EVENTS
- 14** FAZIL SAY  
*From Mozart to Mevlana*
- 18** HET CONCERTGEBOUW
- 22** LOREENA MCKENNITT  
*The Magical Voice of Fairytale Lands*
- 26** JOË CHRISTOPHE  
*Modern Interpreter of the Clarinet*
- 30** DEREN ERYILMAZ  
*Turkish Pianist Who Heals Musicians*
- 34** 6 LESKNOWN COMPOSERS
- 38** NEHİR ÖZZENGİN  
*A Young Talent in Karlsruhe*
- 42** AKRA CAZ
- 44** ANATOLIAN WIND QUINTET  
*The Band of Devotion and Care*
- 48** LOVE VIOLA
- 50** 7TH EPHEBUS OPERA AND BALLET FESTIVAL

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# GREETINGS

Those who follow us know that, as Olten Art Foundation, we always endeavor to offer what is different and good to the art lovers. We strive to raise awareness with our concerts, our support for art, artists and the new generation, and the beauties we try to add to nature and our world.

As a result of these efforts, we have been in a sweet rush for a while. At a time when writing and reading habits are slowly disappearing, we decided to publish a digital magazine to share the good ones with you. From now on, this magazine, which will be published periodically under [oltenfilarmoni.com](http://oltenfilarmoni.com), will reach you free of charge. If you would like to, you can read our magazine page by page in classic format from our website, or download it to your phone or tablet. Thus, you will be able to access our magazine wherever and whenever you want.

I would like to tell you a little about the general content. This magazine, which we set out with the idea of "everything in the name of good music", will include news from the institutions under the Olten Art Foundation - Olten Philharmonic Orchestra, Olten Philharmonic Art School - interviews with local and foreign artists, event agenda and articles. When choosing these articles and artists, we have tried to make the topics informative, positive and motivating. We have already started working to include different content for upcoming issues.

The next issue will be released in October. The content of that issue will mostly be our concert season news, as it will be the month of our orchestra's 2024-2025 opening. The magazine, which will then be published every two months until June, will take a small vacation between June and October. Thus, we will publish a total of 5 issues in a year. At least that's the plan for now.

While preparing the first issue, we were actually planning to present you with a minimal magazine of 30 to 35 pages. But we have completed our pages with more news, topics and artists than we thought. We must have made mistakes that we overlooked or could not foresee. Therefore, do not hesitate to write us your opinions and suggestions, as well as any errors or complaints you notice. Because we can only move the magazine to a better place with your support and suggestions.

I wish you both a nice summer and good reading.  
Stay well...

*Serkan Kalpa*  
Editor-in-Chief





## Mathematic, Music and Life

Have you ever thought about what would be missing if mathematics did not exist in our lives? For example, we would not be able to measure the distance of any celestial body to the earth because we would have to know very simple geometry theories for this.

There would be no profession of architecture because we would not know the square and compass, there would be no profession of engineering because engineers would not be able to design the mathematical modeling of what they think about first on their minds and then on paper. So even if they could build a structure, they would have to shake it to find out what scale of earthquake the structure could withstand.

With  $E = mc^2$ , Einstein would not be able to prove that time is a parabolic curve and not a circular cycle, as has been known for thousands of years. And of course we would not be able to grasp the decentration of time and space. Thus, we would not be able to grasp the mistake of accepting man, who is only the result of an ontological reality, as the beginning of everything. We can only understand the world we are born into and the world we create ourselves through mathematics.

Perhaps more importantly, we would be deprived of madrigals, concertos, symphonic works, and therefore Beethoven, Bach and Chopin, because music is a complete mathematical modeling.

So what would be missing if there was no art in our lives?

What good has knowing Picasso or Rembrandt, reading Cervantes or Dostoyevsky, listening to Mozart, Schubert or Chopin done so far?

Art, in its simplest definition, is a synthesis of the movements of the noble soul and deep philosophical knowledge. On the one hand, it serves as a mirror by bringing concrete social events before us, on the other hand, it enables us to concretize abstract concepts that we cannot understand because we cannot concretize them in the universe of our emotions and soul.

When we look at unforgettable works in the history of art, you see that what makes them unforgettable are the abstract concepts they embody.

Could we embody the mind without Prometheus, will without Hamlet, ambition without Macbeth, brotherhood, love, freedom without Rodrigo's guitar concerto, tolerance without the Magic Flute, hope without the Leningrad Symphony?

I do not know.

## ORCHESTRA CONDUCTING COMPETITION IN ROMANIA



### OLTEN ART COORDINATOR AKGÜN ÇAVUŞ REPRESENTED Türkiye IN THE ORCHESTRA CONDUCTING COMPETITION.

The 2024 Conducting Competition International Conducting Competition was held in Oradea, Romania. Olten Philharmonic Orchestra Artistic Coordinator Akgün Çavuş from Türkiye was invited to the competition, which was held for the third time this year. The competition, in which important conductors from many European countries participate, aims to offer unique opportunities to successful conductors in the coming years. Organized and managed by the non-profit Geros Association, the Conducting Competition is held to encourage the discovery of talented chefs. Many orchestra conductors from different nations are participating in this competition, where Maestro Cristian Orosanu is the director of the event.

#### INTERNATIONAL ORCHESTRAL CONDUCTING COMPETITION IS OFFERED TO TÜRKİYE

Referring to the competition process with orchestra conductors invited from many countries, Akgün Çavuş stated that he was "happy and proud to participate in this important competition held in Oradea, Romania, on behalf of Türkiye."

Çavuş said, "This is an extremely democratic competition. Only 18 conductors are eliminated from hundreds of applications and reach the final stage. At this stage, only orchestra members vote and their personal votes determine the winners. I was invited from Türkiye on behalf of the Olten Philharmonic Orchestra. Hungary, Bulgaria The artistic coordinators of many orchestras from similar European countries such as Greece were also invited as guests. We also received an offer to hold the competition in Türkiye in 2026. This is a great honor both for our country and for us. It gave us the opportunity to meet with the managers of the Greek and Greek Philharmonic Orchestras and talk about what we could do artistically. We had a nice meeting and had the opportunity to contribute to each other musically."

The winner of the 2024 International Conducting Competition was Alvin Arumugam, the second was Jiannan Cheng, and the third was Ken-Wassim Ubukata. The competition was first held in Brasov, Romania, in 2022.





# ART FOR LIFE

## OLTEN PHILHARMONIC ORCHESTRA STARTS A NEW TRADITION IN ART FOR THE SUSTAINABILITY OF OUR WORLD

Olten Philharmonic Orchestra, which changed its traditions with a digital brochure and concert program in 2022 for the sustainability of our world, continues to raise awareness. Olten Philharmonic Orchestra, which has introduced many saplings to nature through its sapling donations to the Aegean Forest Foundation and TEMA, continues its work to make the world a more beautiful place by donating saplings on behalf of guest artists and conductors, instead of the tradition of giving flowers.

Factors such as climate changes and global warming closely concern all living things and ecosystems of the earth. Olten Philharmonic Orchestra, which was established to provide employment for young conservatory graduates, is now donating saplings accompanied by an "Art for Life" certificate instead of giving flowers to guest artists after the concert, like they have started the practice of suspended tickets for students in need. With this application, Olten Philharmonic Orchestra aims to protect nature and our forests.

The orchestra is making a name for itself by continuing to raise awareness in the art world with this innovative approach. Olten Philharmonic Orchestra, which continues its work with the aim of leaving a clean and livable environment to future generations, donated 50 saplings for June 5 World Environment Day.

### HOPES GROWING THROUGH ART

Fatma Olten, Chairman of the Olten Art Foundation Board of Directors, said: "We changed traditions to protect our world. "We wanted to express our thanks and appreciation to our artists and raise awareness by contributing to young forests by donating saplings on behalf of our artists during our Olten Philharmonic Orchestra concerts," she said. Stating that they will continue to raise awareness through art by donating saplings for the Aegean Forest Foundation and TEMA, Fatma Olten said, "This innovative application not only contributes to nature, but also gives an important message to the society by bringing art and environmental awareness together."

## Echo Classic Award Winner OLGA SCHEPS at the Season Opening Concert

Olga Scheps, who won the ECHO Classical award with her debut album Chopin and has given concerts with the world's great orchestras, is coming to Izmir with the 2024 - 2025 Season Opening Concert of the Olten Philharmonic Orchestra. Scheps will perform a concert under the direction of conductor Jurjen Hempel. Scheps, who has been releasing her albums under Sony Music since 2009, has been performing as one of Steinway's official artists since 2013.



## The Era of Suspended Ticket in Art



Olten Philharmonic Orchestra, which was established to provide employment for conservatory graduates, is achieving its goals by taking important steps in terms of awareness in its 10-year journey. In addition to hosting world-class artists in its concerts held every month at Izmir Ahmed Adnan Saygun Art Center, it also shares its experience of meeting with art lovers with students through the suspended ticket campaign.

Fatma Olten, Olten Sanat's Chief Executive Officer, said, "Ensuring that students in need have access to art and helping them discover new horizons with the suspended ticket campaign has great meaning for us. To date, we have given invitations to nearly 5000 students and introduced them to classical music. With the suspended ticket campaign, we want to increase this number much more." she said.





## Magical oud, magnificent bendir, enthusiastic darbuka: Driss El Maloumi Trio and Olten Philharmonic Orchestra

As part of the 37th International Izmir Festival, on the evening of June 12, AASSM Concert Hall witnessed an unforgettable concert that feasted to the ears and brought together the warmth of the east with the tranquility of the west. In the concert held in cooperation with Institut Français Türkiye-Izmir, Driss El Maloumi, known as the oud wizard of the Middle East, and his trio played with the Olten Philharmonic Orchestra by the conducting of Didier Benetti. The dazzling unity of eastern and western melodies, once again, proved that music is the common language of humanity.

Driss El Maloumi, who is known as the "wizard of the oud" with the quality, purity and elegance of his music and playing style, Saïd El Maloumi, who plays the bendir, djembe and cajon with the same magic, and Lahoucine Baqir, who creates wonders with the bendir, cymbal tambourine and darbuka, gave the Festival audience a magical night. The trio, in perfect harmony with the Olten Philharmonic Orchestra, performed Driss' unforgettable compositions. The audience at AASSM showed their appreciation and praise by calling the trio to the stage many times.

The 37th International Izmir Festival, was organized by the Izmir Culture, Arts and Education Foundation (İKSEV) and opened with the concert of pianist Gülsin Onay within the scope of the "2024 Hungarian Turkish Culture Year" events, will last until July 26 and will end Fazıl Say's "Musical Meeting in the Healing Paradise" concert.





# From Mozart To Mevlana



# FAZIL SAY

'Among different thoughts, we actually take what is best from all of them. Because good sentences and good advice contribute to our lives.'



Wolfgang Amadeus Mozart lived in the late 1700s and is one of the most important composers of the classical period. Mozart, who composed over 600 works despite his short life, started working on one of his most important works, the Requiem, just before his death, but the work was completed in 1792 by his student Franz Xaver Süssmayr. According to most authorities, Mozart's Requiem is one of the greatest examples of the power of music ever. It is an epic elegy, a fearful internal reckoning, an acceptance and a powerful appeal to the divine for forgiveness.

Fazıl Say, who has previously performed several concerts with the Olten Philharmonic Orchestra, is currently working on a work that brings together Mozart with Mevlana, one of the most important philosophers of the East, whose doctrines are taught all over the world. Say, who has incorporated the ideas and teachings of many thinkers, poets and scientists from Nazım Hikmet to Hayyam, from Metin Altıok to Atatürk, into his notes by combining them with his own inner world, has been successfully representing our country abroad for many years. We had a conversation with Fazıl Say, who gives nearly 150 concerts both in Türkiye and abroad every year, about topics such as his new work, music and travels.

**Can you give us some information about the latest piece you are working on that combines Mozart and Mevlana?**

Mozart, the genius composer of the West; Mevlana is also the great philosopher of the East. They both lived in different centuries. While writing the piece, I imagined a time when they met. In this sense, I can say that "Mozart and Mevlana" is a work of bridges, the meeting of East and West. We can also see it as a greeting from Eastern culture. The melodies of "Requiem", which Mozart wrote just before his death, are frequently mentioned in the work. With these melodies, we commemorate the work two hundred and fifty years after it was written. Then, the vocalization of Mevlana begins with the choir and orchestra. The world premiere of the work will be held in Switzerland.

"Mozart and Mevlana" is a piece with orchestra and choir that I want to meet people in different parts of the world later on.

**You have had a journey from the sharp poet Nazım, to the master of irony Khayyam, and now to Mevlana, full of mystical love. I also see this as a change in your inner world. Can I get your thoughts on this?**

The works of Turkish poets predominate in my compositions. We are all nourished by many things in life and we are constantly learning. We take something from Nâzım Hikmet, from Ömer Hayyam, from Beethoven and from Atatürk... Among different thoughts, we actually take what is best from all of them. Because good sentences and good advice contribute to our lives. For example, in Mozart and Mevlana, I included "Mevlana's Seven Advice". Each of these pieces of advice is a direct contribution to my life.



PHOTO: MARCO BORGGREVE

**"Mozart and Mevlana" is a work of bridges where East and West meet**



'There is a soul within your soul, seek that soul! There is a jewel within the mountain of the body, seek the mine of that jewel! O Sufi who walks, seek if you can; but seek not outside, seek within yourself.'

**Mevlana Celaleddin Rumi**

PHOTO: MARCO BORGGREVE

Who knows, if Mozart had discovered Mevlana, maybe he would have wanted to compose this advice. Likewise, Mevlana's words "Come, come no matter what you are" are also included in this work. Even though these words are not exactly the same today, they are meaningful because they carry the subtlety of Mevlana's philosophy.

**You also have different works that focus on nature. Can you tell us about them? What is the importance of these works for you?**

We are all aware of the ecological change in the world. And we want to do something, say something, to make them examined carefully. The best way for artists to give these messages is through their works. I also write works to draw attention to this. We have to protect the world. In 2019, I gave a concert in Mount Ida in the forest. Fifty thousand people came to that concert to protect the trees. Afterwards, I composed the sonata "Mount Ida" with the feeling of that concert. It is a work that describes the sensitivity there. For example, I have a piece called "The Moving Mansion". It is the story of Atatürk's request to move the mansion so that the branch of a plane tree would not be cut. I am currently working on the "Mother Earth" piano concerto. In this piece, you will hear melodies where you will feel the forest, the sea, the rivers and the earth.

**You have a concerto called "Water", which is also about nature. Can you tell us a little bit about this piano concerto?**

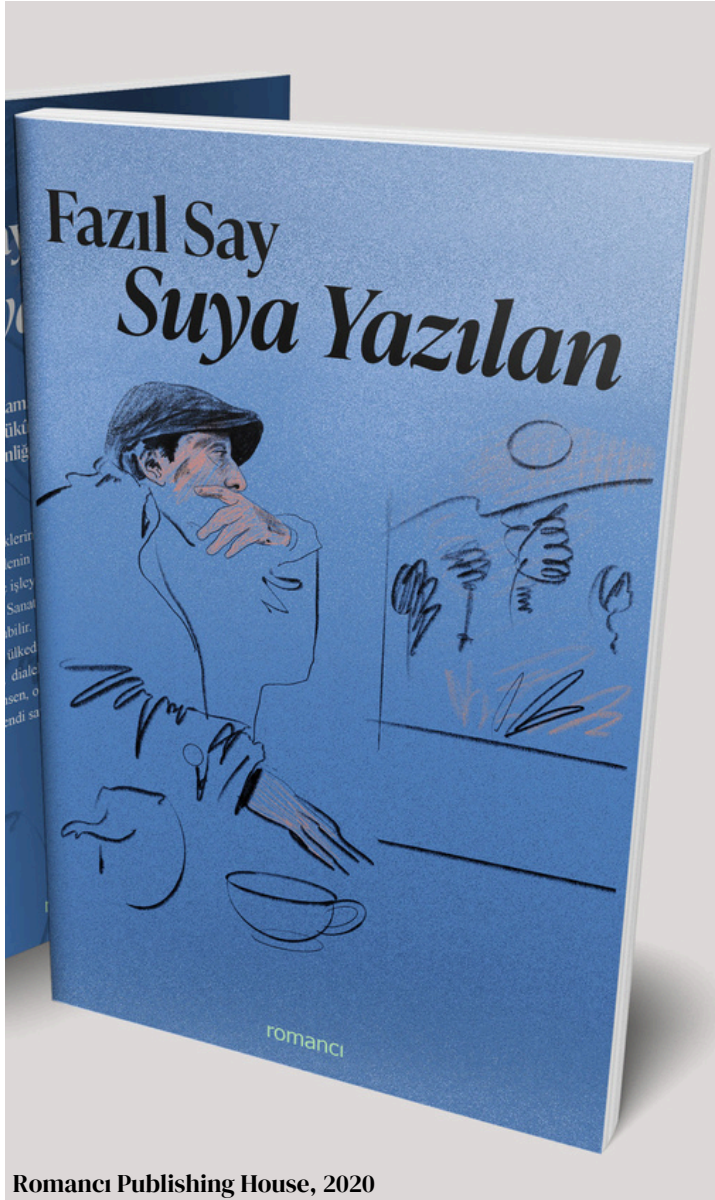
2013 was the year of water conservation in the world. It was a year when many artworks were created on water. I composed the "Water" piano concerto, which became an international success. Nearly forty instruments were made for different water sounds such as sea, lake, stream.

**You have a very busy schedule. In one year you go all over the world, rehearse a lot, give concerts and then come back home. I remember when your daughter Kumru was very young, if there was a day between two concerts in Germany, you would come and spend time with her, and then you would go back to traffic, airports, airplanes and give your concert. How do you endure such a pace?**

I give nearly 130 concerts every year, all over the world, on five different continents. Of course, in Türkiye too... It is difficult to constantly travel and stay away from home. It's a very exhausting life. But I have always lived in this pace throughout my life. After all, there is something strong that motivates me: I want to carry the good in the universe. In a world where there is so much evil, I believe that I must create a good vibe with my art.

I can endure all the fatigue for this. What I try to achieve in concerts is “good”. But what I mean by “good” is not good music, but reaching what is “just good”. We are actually doing our job for the sake of creating a world enveloped by good. Can we always achieve this? Of course not. In a world where there is war, terrorism, massacres of nature and many other evils, we try to strive for “good” as much as we can.

**We know that you spend most of your time giving concerts and traveling around the world . But apart from that, there are also books you wrote. ‘Yalnızlık Kederi’ and ‘Uçak Notları’ are some of these books. Most recently, your work titled ‘Suya Yazılan’ was published. What would you like to say about your passion for writing?**



I am primarily a musician, composer and piano player. Writing is a hobby that I love. I have written articles and essays throughout my life so that my thoughts can meet with people. I have sometimes described the works in my concerts and sometimes written articles on music so that people can be informed about the works they listen to and understand what they are listening to. I have also shared articles about my life as a touring person. I have shared what I do what I do for what I do it for. Türkiye is a country in the synthesis of East and West. Just as I was inspired by this philosophy while composing “Mozart and Mevlana”, “İstanbul Symphony”, “Mesopotamia Symphony”; sometimes I feel the need to explain these in writing.

If people feel good, they live well.  
 When surrounded by “good”  
 they produce good things.  
 They can find feeling good  
 if they believe in goodness.  
 Some people find "good" in God,  
 some in angels.  
 Some are in the flowers, some are in the trees.  
  
 Some are in love, some are in lovers, some are  
 in children, some are in music,  
 some are in physics.  
  
 We live with the power we receive from good.  
 We sprout from where the good touches us.  
 What we do with the power we receive from  
 goodness becomes "hope".  
  
 Don't destroy your hopes.  
 There is good in this universe.  
 Be patient. Be strong. Breathe in.  
  
 Breathe in the life, the good.  
 “Never give up on the good in the universe.”

**Fazıl Say**





# HET CONCERTGEBOUW

**Olten Philharmonic Orchestra** PHOTO: EDUARDUS LEE

Located in the heart of Amsterdam, Het Concertgebouw is not only a concert hall,  
but also a historical monument of music and architecture.





**Olten Quartet gave a concert at Yunus Emre Cultural Center on the night of February 13, as a guest of the Dutch Embassy. Our Ambassador, Mr. Selçuk Ünal, was present at that night.**

On Valentine's Day, February 14, 2024, the Olten Philharmonic Orchestra gave a concert in Amsterdam's historic Het Concertgebouw building. While Murat Cem Orhan conducted the orchestra, which was present on stage with its team of 70 people, young and talented clarinetist Joe Christophe accompanied the orchestra as a soloist.

The Concertgebouw building still inspires many people today with its history and architectural structure. The building, which has been the scene of many great performances, is also one of the places frequented by tourists visiting Amsterdam.

### HISTORY

In 1881, a group of prominent Amsterdam citizens formed a committee to build a new concert hall that met the city's need for a quality music venue.





## Conductor: Murat Cem Orhan

Turkish orchestra conductor and composer Murat Cem Orhan has a wide range of music and a wide repertoire. He has held prestigious positions as Music Director and Principal Conductor of the CRR Symphony Orchestra and also served as Artistic Director of the CRR Concert Hall.

Orhan, who completed his education in orchestra conducting at Istanbul Mimar Sinan University State Conservatory, continued his studies under the guidance of Maestro Antonio Pirolli. He conducted concerts with famous artists such as Fazıl Say, Maxim Vengerov, Sabine Meyer, Boris Berezovsky, Joë Christophe, Pietro Spagnoli, Dmitry Shishkin, Dag Jensen, Lucas Macías Navarro, Bruno Schneider, Alban Gerhardt, Kristóf Baráti, Hanna-Elisabeth Müller.

In addition to his conducting career, he won first prize twice in the NF Eczacıbaşı National Composition Competition. He also composed three musicals for children. His compositions were performed by State Symphony Orchestras and opera houses in Türkiye.

To secure a site near the Rijksmuseum, they collaborated with architect Pierre Cuypers and founded the company NV Het Concertgebouw with a capital of 400,000 gulden (Dutch currency). Adolf Leonard van Gendt, who was chosen as the architect of the construction, contributed to the cultural infrastructure of Amsterdam by designing a concert hall for 2000 people with a budget of 300,000 gulden.

Construction of the Concertgebouw was completed in the second half of 1886. However, the official opening of its doors did not occur until Wednesday, April 11, 1888. This delay was due to the financiers' initial hesitations and the local authorities of Nieuwer-Amstel facing several challenges, such as canal embankment, road paving and street lighting installation, which had to be addressed for the famous venue to be accepted by the local population.

### CONCERTGEBOUW TODAY

Since its opening in 1888, the hall has been highly regarded for its remarkable acoustics and has hosted a wide range of performances from classical to contemporary genres. Hosting more than 700 concerts a year, Het Concertgebouw is a vibrant center of musical events offering visitors a rich range of sounds and experiences. The Grote Zaal (Main Hall) is particularly famous for its magnificent organ and the legendary performances it has witnessed, including performances by the Royal Concertgebouw Orchestra, one of the world's finest orchestras.

The building itself is a testament to the architectural splendor of the 19th century, with its ornate décor and harmonious blend of function and aesthetics. It is not only the music that appeals to visitors, but also the building's ability to encapsulate historical moments within its walls. Kleine Zaal (Recital Hall) is another venue at Het Concertgebouw that offers a more intimate setting for chamber music and recitals, allowing for a close connection between performers and audiences.



Het Concertgebouw is also deeply committed to education and community involvement, with a comprehensive educational program that reaches both young and old population. A place where the past meets the present, where music education is as important as performance. The venue's dedication to providing a platform for both established and new talent ensures the constant renewal of the musical tradition it supports.

Financially, Het Concertgebouw stands as a unique model of self-sufficiency, with only a small portion of its income coming from state aid. The majority of its income comes from ticket sales, rentals, sponsorships and donations from people who support the arts. This financial independence allows for a diverse and adventurous programming that keeps the concert hall at the forefront of the cultural scene.

#### EXTERNAL SUPPORT IS VERY IMPORTANT

There are various options for those who want to support Het Concertgebouw, such as becoming a concert hall friend or participating in sponsorship programs. This support is crucial to maintaining the high quality of the performances and the maintenance of this historic venue.

As a result, Het Concertgebouw is much more than just a place to listen to music; It is a cultural institution that embodies the spirit and love of art of Amsterdam. A place where every concert is an opportunity to experience greatness and where every visit leaves a lasting impression. Whether you are a classical music enthusiast or a newcomer to art, the hall invites you to be a part of the music journey.

**At the time when the Concertgebouw was forming, the science of acoustics was still seen as a mysterious combination of many different and unidentified factors. Professional recording equipment was only developed in the 20th century. At that time, when constructing a building, architects could only look at successful examples. As a result, the Recital Hall is almost identical to the famous oval hall in the Felix Meritis building, while the Main Hall is modeled in design and materials used on the large concert hall of the Neue Gewandhaus in Leipzig, Germany.**



Photo: Hans Roggen

#### THE FAMOUS ORGAN

The famous organ in the great hall was built in 1890 by organ builder Michael Maarschalkerweerd. It has 60 recordings in three parts and pedal. An extensive restoration of the Concertgebouw was carried out in the 1990s. The building's foundations were rebuilt and 10,000 tons of construction were placed on 400 metal pipes, which were then filled with concrete. This organ in the concert hall was disassembled after almost a hundred years of service, and was reassembled using more modern techniques.



# The Magical Voice of Fairytale Lands

LOREENA  
MCKENNETT



Autumn 1994. One of those days when I was in my senior year of high school, preparing for university exams and wondering about my possible future, I went to Istiklal Street to do some errands. As I walked from Taksim Square towards Galata, a misty voice and magical, mystical tones began to surround me. Since the internet was not widespread in those years and therefore digital music had not yet been discovered, all the popular music markets were playing the same song, as if by agreement, and this song accompanied me on my journey to Galata. Of course, I didn't know at that time that these melodies would fill a void that I had been searching for for a very long time and that this accompaniment would last a lifetime.

That was the day that I met Loreena McKennitt and her album "The Mask and Mirror", which has a special place in my heart. This album, in particular, was always in my ears throughout my student life, which I started in Eskişehir in 1995. It accompanied me not only in my daily life, but also sometimes at friend meetings, sometimes on night train journeys, and sometimes in that rainy and snowy winter of Eskişehir. Throughout my university life, her songs continued to move me every day, never getting old, with the same impact. I was so impressed that I was putting that music as a backdrop to all my stu-



Loreena McKennitt came to Istanbul in 2011 to promote her new album and then organized an autograph signing event for her fans. I was there that day.



dent projects in the film making school where I was studying and suggesting it to other projects as well

#### FROM SAFRANBOLU TO CAPPADOCIA

In the following years, I acquired all of the artist's albums and with the developing internet, I learned more about her. She described her music as an inner journey, an effort to discover the truth that lies deep within her roots. For this reason, she traveled and explored many places of the world and then blended them with her music. The influence of these travels was strongly felt in every album she made. She visited Türkiye many times and traveled all over the country from Safranbolu to Konya.



During one of these visits, she even developed a deep love for Mevlana Jalaluddin Rumi, and carried her inspirations into one of her albums. Perhaps the reason why Loreena is so beloved by the Turkish people, a nomadic culture at its core and blended with the Anatolian-European synthesis for centuries, is the artist's passion to bring the inspirations of every culture she explores into her songs with her personal experiences.

### MYTHS AND TRADITIONS

Loreena McKennitt describes her musical journey on her website as follows: "I grew up in rural Manitoba, Canada, with a rural and free childhood, and although I aspired to be a veterinarian, music took the place of that aspiration. In the late 1970s I discovered Celtic music. But my real journey didn't start until I delved deeper into the history of this music. In 1991, at an exhibition in Venice, I discovered the pervasive influence of the Celts, immersing myself in their ancient sounds, rhythms and stories. I realized that myths and traditions resonate across cultures, connecting people while maintaining their uniqueness.

I believe we are all connected through history, and learning about others helps us learn about ourselves. I have chosen the Celtic culture as a way to explore this connection through music. While I could have chosen any other topic, such as the history of hats, the Celtic vehicle has taken me on a journey to different places and people, with diverse themes beyond Celtic origins.

Music not only serves as a tool for learning and self-expression, but also has the remarkable ability to influence human emotions and alter physiological states. This has been proven in the field of music therapy, where it benefits both humans and cattle. Examples include dairy farmers playing classical music to increase milk yields, and a documentary in Mongolia, *The Story of the Weeping Camel*, in which a mother camel who had rejected her calf responded to a musical ritual and accepted her calf. I am deeply interested in these connections between physiology and our spiritual and psychological beings, and the many events and experiences that inspire us. Of course, some creativity comes from these intersections."

I looked back and forth through the window of 16th century Spain, through the hues of Judaism, Islam and Christianity, and was drawn into a fascinating world: history, religion, cross-cultural fertilization...From the more familiar turf of the west coast of Ireland, through the troubadours of France, crossing over the Pyrenees and then to the west through Galicia, down through Andalusia and past Gibraltar to Morocco...The Crusades, the pilgrimages to Santiago, Cathars, the Knights Templar, the Sufis from Egypt, One Thousand and One Nights in Arabia, the Celtic sacred imagery of trees, the Gnostic Gospels...who was God? and what is religion, what spirituality? What was revealed and what was concealed...and what was the mask and what the mirror?

Lorena McKennitt

### LOREENA MCKENNITT the mask and mirror





**McKennitt plays three instruments - harp, piano and accordion - flawlessly and uses them in all her concerts. Most of the music and lyrics on her albums are her own.**

### **30. ANNIVERSARY TOUR**

Loreena McKennitt took a break from music in 1998. In 2006, she returned to music with The Ancient Muse album and continued to tell her inner journey from where she left off. She has been on many tours so far, mostly in Türkiye. She is meeting her fans with the last of these tours, "The Mask and Mirror's 30th Anniversary European Tour". McKennitt, who will visit 5 countries and 23 cities within the scope of this tour, which started in Athens on June 26 and will end in Milan on July 26, also came to Türkiye. The artist, who performed 3 concerts in Izmir, Ankara and Istanbul, gave her fans a fairytale night with her unique, heart-touching soprano voice and songs that blended the Irish - Celtic style she adopted in most of her music with orientalist melodies.

On June 30th, I attended the concert held at Kültürpark Open Air Theater with Pasion Turca organization. After seeing The Visit Revisited Tour in New York last year, I was very happy to listen to the music that introduced me to the artist live on stage.

McKennitt sang all the songs from The Mask and Mirror album in the order of the album, and also performed songs that are well known in our country such as The Gates of Istanbul and Marco Polo. She closed the show with Tango to Evora, which we have heard as Çok Uzaklarda by Nilüfer.

When the concert was over I realized something. All these songs were actually my 30 years too. My train journeys, meetings with friends, moments alone with myself, my joys, my dreams. This was my journey. Loreena was one of my traveling companions. Her misty voice, her music that took me to fairy tale lands and her timbres blended with many cultures accompanied me as I grew up. I hope she will continue to accompany me for many years to come.

**Thanks to Pasion Turca team**

**Source: [loreenamckennitt.com](http://loreenamckennitt.com)**



# Modern Interpreter of the Clarinet



# JOË CHRISTOPHE

SERKAN KALFA

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PHOTO: CAROLINE DOUTRE

Joë Christophe is a performer who captivates audiences in the world's most prestigious concert halls with the rich timbre of his instrument. Born in a quaint village in northern France, Joe's musical journey began at the age of seven when a local wind band loaned him his first clarinet. He went on to study at the Conservatoire National Supérieur de Musique in Paris and began his career winning numerous competitions and auditions. In 2019 he won first prize at the ARD International Music Competition in Munich, jump-starting his career as a soloist on the international stage.

Joë Christophe recorded his debut CD 'Idylle' for clarinet and piano with Vincent Mussat, exploring the beauty, deep emotions and humor of the French and English repertoire. Christophe, who met his audience in the world's most important concert halls, took the stage at the Amsterdam Concertgebouw with the Olten Philharmonic Orchestra on February 14, 2024. In September, we had a short conversation with the artist who will come to our country to give a master class at the 4th Istanbul International Chamber Music Festival.

**You discovered music at a young age through a free music school and your local wind band. Can you tell us a bit about how these early experiences shaped your passion for the clarinet?**

Despite living in a very small village, I was very fortunate to have access to music almost next to my doorstep. Right next to the primary school, there was a free music school, in partnership with the municipal band, which lent instruments in exchange for joining their ranks once we had a basic understanding of how to play. This meant that very early in my learning (I was 8 years old), I was able to appreciate the importance of living and playing together, which is so precious in music. As the mascot of the band, I was cherished by all the adults in my village and convinced that music was a world of passion, friendship, and fun (I even had my first taste of chips and sodas after rehearsals, forbidden at home !). I quickly became certain that I never wanted to stop.

**You entered the Conservatoire National Supérieur de Musique de Paris and excelled in your studies. What were some pivotal moments during your conservatory years, and how did they influence your artistic development?**

Getting into that conservatory was no small feat; the entrance exam is very difficult and the selection process is highly competitive for very few spots unfortunately. But once accepted within its walls, it is a flood of inspiring projects, camaraderie among students, professional opportunities, not to mention excellent professors and ideal conditions for practicing the instrument - I was lucky enough to be admitted on the first try, without having an A clarinet or even having ever played in a symphony orchestra, I had everything to learn ! - It was the best time to learn most of the repertoire, to prepare for performance competitions, and I became successful in various competitions, earning recognition from my peers and enabling more and more artistic opportunities. These various competitions (successful or not) and encounters gradually shaped the career I was pursuing and played a major role in shaping the musician I am today.



**Winning the ARD International Music Competition in Munich is a remarkable achievement. Could you describe the emotions and challenges you faced during the competition, especially considering its demanding level?**

Participating in the ARD International Music Competition in Munich was already an immense opportunity and inspiration ; preselection process was already very tough, and I'm delighted to have been one of the 60 candidates to go to Munich.

It was with these feelings of gratitude and a desire to enjoy the adventure, with the feeling of being lucky enough to experience this legendary contest for real, that I went throughout the different rounds. From the pure desire to share my interpretation, to open up to the people who were listening to me, I had no harmful feelings or crippling stress (there was adrenalin and insomnia of course!).

From the semi-final onwards, I was forced to realize that my style of playing was particularly appreciated by the jury. The connection with the Munich Chamber Orchestra in the Mozart concerto went perfectly from the very first rehearsal, then I started to panic, because I could see the possibility of reaching to the final, and I'd barely worked on the Carter concerto, which was the compulsory piece...

So in addition to the Mozart for the semi-final, I had to work like crazy on the Carter for the final. I've never worked as hard as I did then, I even chipped a tooth !



Finally, the orchestra honored me with the award for Mozart's best soloist. So I somehow managed to steal a good Carter and get first prize. Ultimately, winning the competition was not just about me playing what I knew, but also about transcending personal boundaries and growing as a musician. That's when I learned what 3 weeks of insomnia felt like.

**You've graced prestigious concert halls worldwide, including the Philharmonie de Paris, Wiener Musikverein, and Tokyo International Forum. What goes through your mind when performing in such iconic venues?**

Performing in prestigious concert halls is always special. Everything's grandiose, like a mix of excitement, honor, and responsibility, knowing the great musicians who have played there before me.

Despite the initial nerves, as the music begins, it's like anything else is important anymore. At that moment, the grandeur of the venue fades away, the magic of music takes over, and the surroundings become secondary to the experience of sharing the music with the other musicians on stage and the audience.

**As a chamber musician, you've participated in festivals like the Davos Festival and Nouveaux Horizons Festival. How does chamber music differ from solo performances, and what draws you to collaborative music-making?**

In chamber music, musicians must constantly listen to each other, adjust their playing, and engage in a musical conversation to ensure a cohesive and balanced performance. This level of interaction fosters a strong sense of teamwork.

The collaborative nature of chamber music leads to beautiful encounters with musicians from all around the world, and meaningful exchanges. Rehearsing and performing together allows us to share our individual experiences and perspectives, enriching the collective interpretation of the music. These interactions often result in deep, lasting friendships, as the time spent working closely together creates strong bonds. The shared goal of creating something unique and beautiful strengthens these connections, making chamber music a truly rewarding experience both musically and personally.

"It was a great pleasure and a great honor to perform as a soloist for the first time at the legendary Concertgebouw in Amsterdam. This extraordinary opportunity was a turning point in my music career.

This opening experience in such a prestigious venue was further enriched with the participation of the Olten Philharmonic Orchestra and conductor Murat Cem Orhan. The atmosphere of the concert was excellent and full of friendship.

The program covered a variety of genres and gave me rare freedom of expression to showcase all aspects of my instrument playing. It was a unique opportunity to share my different inner voices with listeners through classical music and other popular genres.

We gave a high-quality, festive concert that received a standing ovation from the audience. "This experience will be etched in my memory as one of the most important moments of my career."



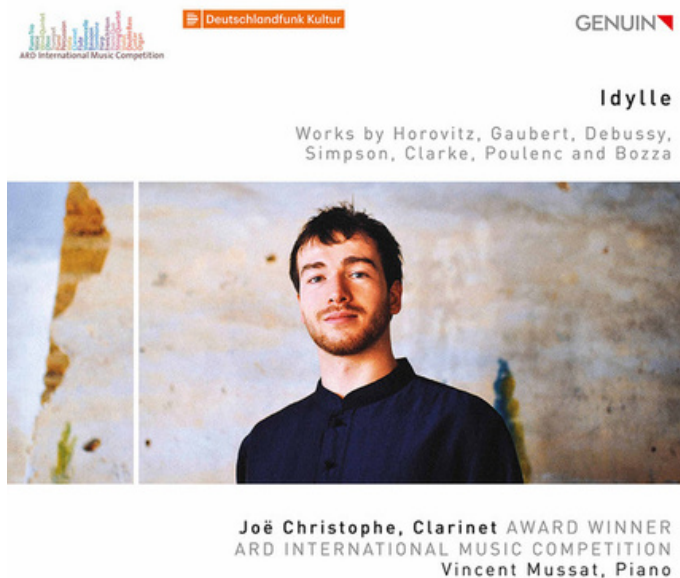
PHOTO: DANIEL DELANG

**Your first recording, *Idylle*, explores French and English clarinet repertoire. What drew you to these specific pieces, and how do you approach interpreting different musical styles?**

I come from a small village in the North, close to Belgium, where the nearest sea is the English Channel. As a child, when I visited, I was amazed to see the English coast and realize how close our two countries are. This proximity, for me, is also reflected in music, where there are many similarities in terms of colors, humor, and influences.

I was keen to bring these two closely related aesthetics together on this album, and interpreting them has always been a wonderful playground, as the variations in timbre and color are truly significant.

More generally, engaging with different styles of music (classical or otherwise) fosters an open-mindedness that is very useful in developing the musicality.



**Clarinetists often face technical challenges. Could you share any practice routines or techniques that have helped you refine your playing and overcome difficulties?**

One aspect that has greatly helped me is understanding the proximity between playing the clarinet and singing. In my opinion, a clarinetist's larynx needs to be highly flexible to adapt to different registers, just like a singer.

Understanding the role of the larynx is particularly important. By paying attention to its position and flexibility, the resonance and richness of the sound can be maximized.

Incorporate singing into instrument practice, singing while playing, removing the reflex to close the throat, helps keep the larynx flexible and improves control over pitch and dynamics, in my opinion. Just as singers convey emotions through their voices, I strive to do the same with my sound and my timbre variation. Practicing with this mindset helps to connect more with the music and to forget the instrument.

**What advice would you give to aspiring clarinetists who dream of pursuing a successful career in music? Any tips for balancing technique, expression, and stage presence?**

Music is a sincere, beautiful, natural and primal means of expression. My only advice would be to encourage each clarinetist to share their own unique feelings, to prioritize the subtleties that distinguish them from other people. A very conscious look at oneself, at one's stage presence and one's playing, will constantly raise one's standards and progress.

If they want to opt for pure expression, they must master the instrument. With this deep desire for expression, I think that thinking about the end rather than the way, practicing and developing technique in harmony with the instrument without fighting against it, will come naturally later.

**In September, you will organize a master class during the 4th Istanbul International Chamber Music Festival. What would you like to say about this?**

I am thrilled to return to Istanbul, a city I adore, to give masterclasses and perform. The warmth and hospitality of the people in Turkey have always made my experiences there incredibly special. Sharing my knowledge and passion for music with such enthusiastic and talented individuals is a true pleasure. I look forward to the vibrant cultural exchange and the opportunity to connect with the wonderful people of this country once again.





Pianist Deren Eryilmaz, who is the only master-level instructor of the Taubman Approach in Europe, a special training method developed to eliminate injuries and pain that may arise from piano practice by correcting the pianists' techniques, supports professional pianists and musicians from all over the world with her work in Deren Piano Academy, which she founded in London.

Eryilmaz's biggest goal is to collaborate with an organization that provides scholarships to musicians and to transfer her artistic and technical experience to professional pianists.

Did you know that musicians get injured at least as often as athletes? According to academic studies, ninety percent of professional musicians get injuries due to "wrong" movements.

Various reports reveal that seventy-six percent of orchestral musicians suffer from multiple ailments throughout their careers that affect their ability to play their instruments. This has a negative impact on their ability to perform and produce.

### **THE ONLY MASTER-LEVEL TEACHER OF THE TAUBMAN APPROACH IN EUROPE**

Pianist Deren Eryılmaz is an artist dedicated to musicians' well-being and productivity, addressing a problem that music lovers may not be aware of, but professional musicians are often exposed to. Eryılmaz is the only master-level teacher of the Taubman Approach in Europe, a specialized method that enables musicians to overcome technical limitations and heal playing-related injuries. Deren Piano Academy in London, where she is the director, is currently the only center in the UK and Europe that provides Taubman Approach training.

Eryılmaz, who has received invitations from prestigious schools such as the Royal College of Music in London to give master classes on this subject, will be teaching master classes in England and Turkey this summer, as well as in Scotland, the Netherlands, and Romania. Eryılmaz, who likes to break out of the classical mold, also likes partaking in multidisciplinary projects. She also enjoys participating as a soloist in different organizations such as the Burning Man Festival, a social and art experiment that takes place annually in the Nevada desert in the USA.

When asked about her role as an educator, Eryılmaz says, "This approach not only heals musicians' injuries but also helps them improve their technical skills, play their instruments most accurately and utilize their potential most efficiently by preventing injuries in the first place."



**Deren Eryılmaz started her formal music education at Bilkent University Music Preparatory School in Ankara. She received a merit scholarship from Bilkent University Faculty of Music and Performing Arts, Department of Piano. She continued her education at the Rotterdam Conservatory (CODARTS) in 1999 as a student of Michael Davidson and graduated in 2003 with a bachelor's degree.**



### **A CAREER THAT FOCUSES ON DEVELOPMENT AND IMPROVEMENT**

In recent years, Eryılmaz has taken a break from her personal artistic endeavors to focus on teaching and plans to return to the stage in 2025 with solo and chamber music concerts. Eryılmaz, who has devoted her career to the development and improvement of musicians, has had the opportunity to work with the leading pianists of Turkey and the world such as Gülsin Onay, Mehmet Okonsar, Pascal Devonyon, Michael Davidson, Aquiles Delle Vigne, and Georgy Sandor, and has received multiple merit scholarships throughout her education. After receiving her undergraduate degree, she completed her master's at Başkent University State Conservatory under the supervision of Mehmet Okonsar. She worked as a lecturer and instructor in Bilkent University's Faculty of Music and Performing Arts. In addition to her academic responsibilities, she was also the coordinator of the Event Organization, Piano Department, Erasmus Program, and Early Music Education Program. During this period, she performed as a soloist with various orchestras.



**Mozart Piano Concerto in A Major with  
Bilkent Symphony Orchestra at the  
Contemporary Arts Center**

### **SHE HAS BEEN WORKING WITH EDNA GOLANDSKY FOR MANY YEARS**

“While continuing my personal music studies, the academic duties I undertook increased my interest in brand new systems that are necessary for musicians to continuously improve themselves, and I went on a search. Finally, this search introduced me to the unique Taubman Approach,” Eryılmaz said, and explained the process leading to her studies at the Golandsky Institute, the world's only authorized institution in this field:

“I had reached an important point in my career as a musician and academic. I was happy with the achievements of many of the students I had trained, but I was also aware that my personal and professional life needed a transformation and that I needed to get out of my comfort zone. A succession of unfortunate events forced me out of my comfort zone and led me to work intensively on the Taubman Approach for more than two years at the Golandsky Institute in New York – an institute that accepts a very small number of musicians worldwide – with pianist Edna Golandsky, who is also the founder of the institute. Today, as the only Taubman master teacher in Europe, I provide support to various musicians.”

### **THE GOAL IS TO PROVIDE TRAINING TO YOUNG MUSICIANS**

Noting that she continues to work with young people from both Turkey and abroad in addition to professional musicians, Eryılmaz says she is proud of the students she has trained who have been accepted with full scholarships to elite international schools such as Manhattan School of Music, Royal College of Music, and Barenboim Academy and who have won awards in international piano competitions. Eryılmaz continues to work at the Deren Piano Academy, which she initially founded in Istanbul and then moved to London. She says, “I hope to be able to convey this approach to many more young people, especially young musicians.”

When I visit Turkey, I still organize workshops in different educational institutions, but this approach comprises a long-term process. Many young people who want to be trained in this method contact me to ask for scholarships. In every platform, I address various educational institutions, organizations, and companies that fund musicians. My goal is to create a funding mechanism for the development of young musicians.”



Deren Eryilmaz will hold a training session on the Taubman Approach at the International Iasi Music Festival, which will be held in Iasi, Romania between July 5-20. The Iasi International Festival is a new project brought to Romania by its founder and artistic director, the renowned Spanish pianist Pablo Galdo. It is an important initiative with diverse cultural objectives and offers accommodation to the participants. It is a two-week festival with numerous master classes for different musical instruments, free participation in recitals, and the final competition. The classes are supported by world-class renowned artists and professors, and held with a limited number of students. Along with Eryilmaz, pianists Emre Şen and Eser Bilgeman from Turkey will also participate in the festival. In addition, as part of the Deren Eryilmaz Piano Academy, the artist will hold an international master class with Edna Golandsky in Vienna on October 19-20, 2024. Golandsky will be the leading teacher and both Eryilmaz and Jin Jeon will support her with presentations and private lessons.



### WHAT IS THE TAUBMAN APPROACH?

The Taubman Approach is a groundbreaking analysis of the often invisible movements at work beneath virtuosity in pianists. The result of decades of research by Dorothy Taubman, which began in the 1940s, this vast body of knowledge enables pianists to overcome technical limitations and treat playing-related injuries. It is also an effective way to understand and teach tone production and other components of expressive playing.

At its core, the approach is based on understanding and using mechanical concepts such as gravity, weight, oscillation, alignment and kinetic energy with enhanced precision.



# NEHİR ÖZZENGİN

## A Young Talent in Karlsruhe

“Rather than  
following in the  
footsteps of others,  
I want to progress  
on my own path.”



Nehir Özzengin is only 19 years old. She continues her musical journey, which she started at a very young age, at Germany's famous Karlsruhe Music University. She took her technique to very high levels with the piano training she received for many years at the Olten Philharmonic School of Arts, and during this period she participated in the International Mozart Piano Competition held in Serbia, the International "Artistes En Herbe" Music Composition Competition held in Luxembourg, the International Nicola Di Music Competition held in Italy. Özzengin, who won important competitions such as the Stefano Piano Competition, was also selected as one of the "5 Successful Women of the Aegean" by the Aegean Economy Development Foundation and NTV Broadcasting Organization in November 2018. In addition, the young artist, who has voluntarily participated in many social responsibility projects to date, most recently held a master class and gave a concert to students at the Olten Philharmonic Art School in 2023, and donated the income from these events to earthquake-affected musicians who lost their instruments in the February 6 earthquake.



9 years old, with piano competition prize

### **How and when did your interest in music begin?**

I started playing music and piano at the age of 4 with the guidance of my family. In the first trial lesson, the teachers immediately noticed my talent for music and later shared this with my family. The teacher showed me different notes on the piano in different arrangements, making them more difficult, and asked me to do the same, and I was able to do them all without any mistakes, with an ease that should not normally occur. When my talent and aptitude for music was noticed, I started lessons the very next day.

### **You are studying music and piano in Germany, can you tell us about your education?**

After I started participating in piano competitions at the age of 9 and made steady progress and won a total of 14 music awards in various countries around the world such as Italy, Belgium, Slovenia, Serbia and Luxembourg, I decided to set a bigger goal for myself. This goal was to prepare and be successful in the admission exams of Karlsruhe University of Music, one of the distinguished universities in Germany, the country where classical music was born. For this purpose, I took the exams after studying hard. At the age of 15, I was accepted to the university with perfect scores and my music education started at this university in Germany. I still share my music with everyone by performing in many concerts at my school in Germany.

### **Could you tell us a little about your thoughts about your education at Olten Philharmonic School of Arts?**

Olten Art School is my art home. The day I walked through the doors of this institution, I realized how much I would love this place. Olten Schools is a very special place where you can experience and learn art with the most naive and beautiful emotions, and it has made a great contribution to my musical development throughout my education. The bond I have established with Olten Sanat is a bond that will continue wherever I go and wherever I am, and after receiving education for many years, I hope to be able to give something back to this institution in the future.



As the first example of this unity, I can show a master class I recently held at Olten Art School with the students of the institution, followed by a concert I gave. We sent the proceeds from this event with love to the earthquake-affected musicians who lost their instruments in the February 6 earthquake. For all these reasons, Olten Sanat has a very special and valuable place in my heart.



Nehir Özzengin with Fatma Olten, Akgün Çavuş and her teacher Utku Yazıcı at Olten Philharmonic Art School

#### **When did you start composing your own compositions?**

Because I wanted to be a musician who improves himself in every field of music, I started working in the field of composition years ago.

In general, rather than composing my compositions on a harmonic and theoretical basis, I can say that I sit at the piano, abandon myself to the music, and compose my compositions based on what I play, based on my feelings at that moment.

Throughout my music career, I have taken part in many social responsibility projects, especially regarding children. I took part in short films shot in the hospital for children suffering from cancer and polio. I also gave concerts for them. Being close to children who had difficulties in their lives due to illnesses and other reasons left deep traces in my inner world. My first composition came about when the notes suddenly fell onto the piano keys while I was playing with these children in mind.

After the composition was completed, I named the piece 'A Shout For Hope'; So that there is hope for all children. Later, with this composition, I participated in the international Artistes en Herbe Composition Competition in Luxembourg and the Turkish Halıcı Composition Competition and won the first prize in both competitions. I gifted these awards I won to all the children of the world who suffer from illness and difficulties.

#### **Which pianists are you inspired by?**

I can say that I don't have anyone in particular that I look up to. Of course, there are many musicians that I follow with their talents and the successful music they perform, but I try to be original, to be myself, and to walk my musical journey as Nehir Özzengin. Rather than following in the footsteps of others, I want to progress on my own path.

#### **What was the biggest challenge you experienced while studying music?**

I started playing music and sports at the same time at a very young age, and the discipline I gained in both started to become my normal after a while.

The most important element in balancing music with my courses in my academic education is discipline and consistent study, but of course I have to point out that doing all these at the same time requires great dedication. From a young age, going on stage in front of the audience in a concert or performing in front of the jury in competitions is a great responsibility. Stress and burden can also cause you to have difficulties.

Success and being appreciated is a great feeling for all people, regardless of age. Perhaps the appreciation shown to me is of great importance in my love of music and my steady development.

You are still a child, while everyone expects you to be just a child, it is great for me to go very far in one field and even come together with many of your peers of your age and talent in the world on the same platforms, that is, in piano competitions, to prove that you are not less than them and then to be respected in your country. It was a source of motivation.



**Concert with Izmir Symphony Orchestra**

**What advice do you have for young musicians who want to learn to play the piano?**

What I would like to say to children and young people who are passionate about piano and music is that when they think that they have achieved success in a subject and yet nothing has changed, they should try to achieve more and sustainable success. Dreams may be waiting for them behind the stable successes to be achieved.

If they want to specialize in a field and be successful, for example, if we talk about the field of music, they need to learn everything from the composer to the interpretation, not just playing.

I would especially recommend that young musician candidates do not limit themselves to a single field, but continue their development by continuing to learn from different fields.

**What are your future goals?**

To be a successful musician and academic who is known worldwide and represents my country in the best way all over the world.

My biggest goal is to continue my music education and become a musician who best represents my country on international platforms. I aim to give recitals, master classes and trainings in various countries of the world.



**Karlsruhe University of Music, Germany**



# AKRA CAZ



PHOTOS: SERDAR AYDIN

## Legends of Jazz Passed through Antalya for the 7th Time

Antalya Akra Jazz Festival, organized for the 7th time this year, continues to bring together famous names of jazz and world music with art lovers. In addition to contemporary jazz, the festival was held on the open-air stage of Antalya Akra Hotel between May 24 - June 12, 2024, with performances blending funk, rock, Latin, soul, pop and electronic styles based on jazz music.



Among the artists and groups performing at the festival this year: Dany Brillant, Ibrahim Maalouf, Igor Butman, Larisa Dorina, Moscow Jazz Orchestra, Aziza Mustafa Zadeh, Ralf Cetto, Simon Zimbardo, Kerem Görsev, Ferit Odman, Volkan Hürsever, Engin Recepoğulları, Barış Doğukan Yazıcı, Bulut Gülen, Judith Hill, Eggmann Quartet, Esra Gürçay Quintet, Dila Bahar Quartet, Nubya Garcia, Fazıl Say, Eylül Ergül, Akra Jazz Band, Cem Tuncer, Serdar Barçın, Ozan Çelikel, Barış Dağhan and Yekta Kopan.



**Dany Brillant**



**Ibrahim Maalouf**

This year's opening of the festival was performed by Dany Brillant, who gave life pieces dominated by Latin, salsa, swing and jazz melodies, on May 24. Then, Ibrahim Maalouf, one of the leading names of the trumpet, who blends jazz, rock and world music genres, took the stage on May 26 with his project "Ibrahim Maalouf & The Trumpets of Michel Ange".

The Akra Jazz Festival, which hosted big names such as Kerem Görsev, Judith Hill, Aziza Mustafa Zadeh and Nubra Garcia, ended with two concerts by world-renowned pianist and composer Fazıl Say on June 11-12. Fazıl Say was accompanied by the Akra Jazz Band consisting of Turkey's leading musicians Cem Tuncer on guitar and arrangements, Ferit Odman on drums, Serdar Barçın on saxophone, Barış Doğukan Yazıcı on trumpet, Ozan Çelikel on trombone, Barış Dağhan on bass and the young talent Eylül Ergül on vocals. The eighth edition of the festival will take place next year between May 14-31, 2025.



The Polyphonic Form of Devotion and Care

# ANATOLIAN WIND QUINTET







### UFUK SOYGÜRBÜZ - OBOE

He started his music education at Bilkent University Faculty of Music and Performing Arts with a full scholarship. He graduated from the undergraduate program of the same faculty in 2003. He actively participated in the master classes of Heine Krepl in 1999, Adrian Petrescu in 2000, and Maurice Steger in 2006. He served as a guest artist in many orchestras. In 2008, he was in the Turkish-Greek Youth Orchestra under the direction of Vladimir Ashkenazy. He graduated from Bilkent University in 2007 with a "High Honor" degree. He worked at Antalya State Opera and Ballet between 2006 and 2013 and gave chamber music lessons at Antalya State Conservatory. The artist, who worked at Samsun State Opera and Ballet between 2013 and 2018, is currently actively involved in Antalya State Opera and Ballet.

### CEM ÖNERTÜRK - FLUTE

Flutist Cem Önertürk, born in Ankara in 1986, studied in Stiliana Stavreva's flute class at Bilkent University Faculty of Music and Performing Arts. Then, he completed his Master's Degree with Professor Andras Adorjan and Proficiency in Art studies with Stiliana Stavreva at Hochschule für Musik und Theater München. In September 2007, he won the first prize in the "Cahit Kopal Flute Competition" held for the first time in Türkiye. Önertürk, who received the title of Professor in 2020, has been taking part in ensembles such as Anatolian Wind Quintet, Hezarfen Ensemble and Trio Novus. Önertürk currently works as a faculty member at ITU TMDK.



### KIVANÇ FINDIKLI - CLARINET

He started his education in Oktay Bagirov's clarinet class at Trakya University State Conservatory. He won 3rd place in the young musicians competition organized by Mimar Sinan Rotary Club in 1999, 2nd place in the 7th International young musicians competition held in Bulgaria in 2002, and 1st place in the international young musicians competition held in Bulgaria in 2005. He actively participated in master classes organized by the world's leading clarinet players such as Alain Damiens, Sarah Elbaz, Nicolas Baldeyrou and Nusret İspir. He currently works as a clarinetist in Samsun State Opera and Ballet Orchestra, Anatolian Wind Quintet and Hezarfen Ensemble.

### OZAN EVRUK - BASSOON

Ozan Evruk, who was a student of Orhan Nuri Göktürk at Hacettepe University Ankara State Conservatory in 1996, completed his bassoon training with Günnur Kurt and Tahsin Arslan. In 2005, he completed his master's and assistant programs at the Royal Northern College of Music with a full scholarship. He performed with the BBC Philharmonic and was awarded a scholarship to participate in the Aurora Chamber Music Festival in Sweden. He worked as Bassoon Group Conductor at Bilkent Symphony Orchestra, Bassoon instructor and chamber music coordinator at Bilkent University Faculty of Music and Performing Arts. Since 2020, Evruk has been continuing his artistic work with Ankara State Opera and Ballet and Anatolian Wind Quintet.



### HÜSEYİN UÇAR - HORN

Horn player Hüseyin Uçar, born in Ankara in 1989, studied horn with Bekir Çamcı at Hacettepe University Ankara State Conservatory. Uçar, who was a guest artist at Ankara State Opera and Ballet and Antalya State Symphony Orchestra in the 2008-2009 seasons, also took part as a solo horn player in domestic and international tours with Doğu Children's Symphony Orchestra, National Youth Symphony Orchestra, Jungeng Philharmonic Orchestra. He has been working as a staff artist at Samsun State Opera and Ballet since 2011. He currently performs as a bandmaster in the Gedik Philharmonic Orchestra and continues his master's degree at Hacettepe University State Conservatory.



Anatolian Wind Quintet is a band founded in 2014 by the coming together of 5 successful musicians. The group was established with the aim of interpreting world-famous wind quintet pieces and arranging the most beautiful melodies and pieces of Anatolian culture in the form of polyphonic music and introducing them to the world; consists of Cem Ömertürk (Flute), Ufuk Soygürbüz (Oboe), Kıvanç Fındıklı (Clarinet), Hüseyin Uçar (Horn) and Ozan Evruk (Bassoon). Group members Cem Ömertürk and Ufuk Soygürbüz started studying music together in 1998 and have been involved in many projects together since that year.

Even though they were in different schools during their education, they had the opportunity to work together with Ozan Evruk in many concerts and get to know each other. Later, they worked on different wind quintet projects. In 2014, Samsun State Opera and Ballet clarinet player Kıvanç Fındıklı and horn player Hüseyin Uçar came together and established the Anatolian Wind Quintet.

Although they work in different institutions and cities, the quintet has shown great dedication in line with their passion for making music together and bringing innovation to the field of chamber music, and has given over seventy concerts in domestic and international festivals and concert halls since the day the band was founded. In addition, before the pandemic, they carried out important work to realize their missions of introducing polyphonic music and the instruments they play by going to schools and hospitals with social responsibility projects, and they still continue these works.

### THEY CARRY OUR CULTURE FROM ANATOLIA TO THE WORLD

The quintet's aim is to both inspire Turkish composers for quintet music and to spread our Anatolian values to Türkiye and the world. Their devoted efforts to bring together the melodies of our traditional music culture with modern western instruments have continued increasingly since the day they were founded.



## PROJECTS

### From Europe to Anatolia

It offers the audience a colorful and versatile concert program with the performances of guest artists as well as band members.

### L'Orient Express

The train line, which stops at European cities of cultural and historical importance and whose last stop is Istanbul, inspired the selection of the pieces in the project.

### Breezes from Anatolia

The project, which brings together the melodies of our traditional music culture with modern western instruments, presents the uniquely beautiful melodies to the listeners in a new way of expression.

### Del Mundo

The project named "Del Mundo" takes the audience on a world tour with the most popular wind quintet pieces of the music repertoire.

### Tangology

It introduces the historical development of Tango music, which emerged between 1865 and 1880, to the audience by supporting it with its carefully selected repertoire and dance performances.

### Modern Times

"Modern Times" points to its repertoire that includes very special yet challenging pieces that attracted attention in the 20th century.

With these works, they have introduced them to the audience at festivals such as Ayvalık International Music Festival, Cappadocia Classical Music Festival, Fethiye Benyamin Sönmez Classical Music Festival, Opus Amadeus Chamber Music Festival, Eğirdir Music Festival, Canik International Music Festival, Mersin International Music Festival, Istanbul Music Festival, Osmangazi Oda Music Festival, Afyonkarahisar Classical Music Festival, Tamburica Festival (Serbia), Gaziantep Culture and Arts Festival.

Two pieces were written by Artun HOINIC (Concerto for Wind Quintet) and Cem OSLU (Journey/Suite) for the band that works with young composers to introduce new pieces to the wind quintet repertoire and to perform unperformed pieces. In addition, the band performed the pieces of 13 composers for the first time at the "Journey of Sound" festival.

PHOTOS: CEM ONERTÜRK





PHOTOS: METMUSEUM.ORG

# VIOLA OF LOVE

Viola d'amore, an instrument described by Leopold Mozart as a unique type of violin that is especially fascinating in the silence of the evening and whose name means viola of love, is a stringed instrument that reflects the rich musical traditions of the Baroque period.

With origins dating back to the 17th century, the viola d'amore is distinguished by its unique structure and sound, characterized by the presence of both played and sympathetic strings. The sympathetic string, typically as many as there are playing strings, vibrate in harmony with the notes being played, producing a sweet, warm sound.

This instrument usually has a flat back, similar to the violin family, and is played like a violin under the chin.

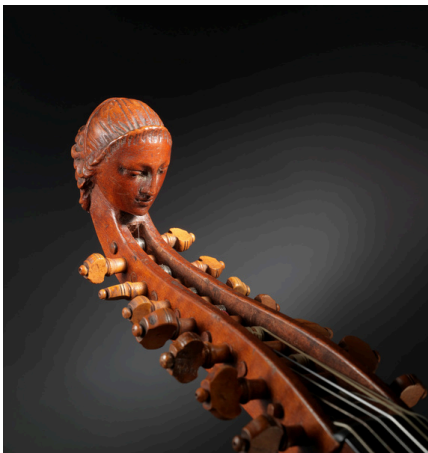
The body size can vary and the shape ranges from the traditional gamba form to more elaborate designs with undulating, curved lines, as seen in the 18th-century works of luthiers such as Paulus Alletsee and Johann Ulrich Eberle.

The viola d'amore's sound holes are another distinctive feature, often in the form of curved flames or featuring a rosette, although the latter does not affect the sound.



The second row of strings (sympathetic strings) under the top row of strings is the most distinctive feature of the instrument.

The viola d'amore stands as a testament to the intricate and passionate craftsmanship of the Baroque period, celebrating the beauty and depth of musical expression.



The head of the viola d'amore is often decorated with the figure of a blindfolded Cupid symbolizing the blindness of love, a nod to the instrument's romantic name.



Historically, the Viola d'amore was a favorite of educated nobility, valued for its gentle and soulful sound, suited to an expressive playing style. It was a staple of musical circles of the past, a piece that could deeply move the heart of the listener in mild joy and sorrow.

Despite its historical popularity, the viola d'amore experienced a decline as musical tastes shifted towards louder and more flamboyant performances.

Today, it remains a rare jewel, appreciated by connoisseurs and collectors for its subtle nuances, the historical richness it embodies and the aesthetic touches in its design.

The Viola d'amore's repertoire, while not as extensive as that of other string instruments, includes works by composers who were influenced by its mesmerizing tones, adding to the instrument's legacy in the world of classical music.



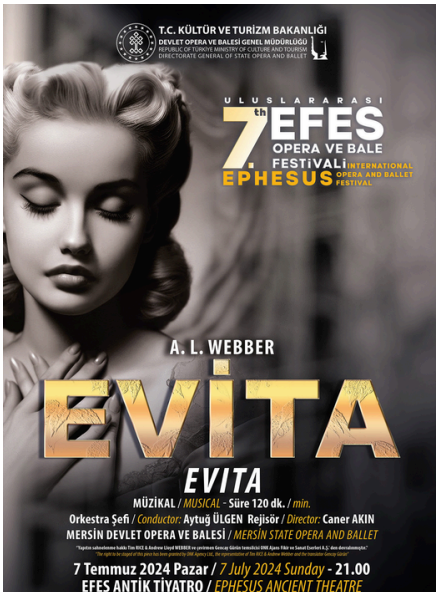


# OPERA AND BALLET FESTIVAL CONTINUES IN EPHESUS

The 7th International Ephesus Opera and Ballet Festival, where the heart of art beats and the meeting point of history and culture, started on June 29 this year and will continue until July 13. The festival, which will take place in the unique atmosphere of the Ephesus Ancient Theatre, will present many works from classical opera to ballet, from children's opera to musicals. The festival was opened by "Swan Lake", an indispensable work of the ballet world. In addition, popular works such as "The Marriage of Figaro", "Evita", "Tosca", "Zorba" and the children's opera "Peace Forest" are also included in the program.

In addition to art, the festival also highlights the historical and cultural riches of Izmir. Art lovers will also have the opportunity to discover the historical beauties of Ephesus during the festival.

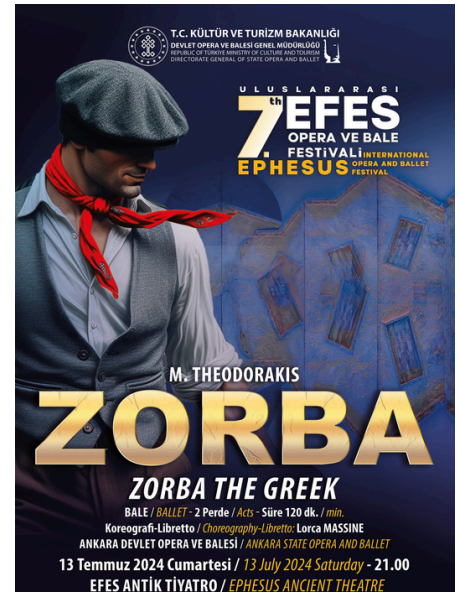
One of the most important features of the festival is that it gives the stage to young and talented names as well as world-famous artists. In this way, young artists have the opportunity to take an important step in their careers. This prestigious event, organized by the General Directorate of State Opera and Ballet, aims to provide unforgettable moments to the audience by bringing together different disciplines of art this year, as every year.



Sunday, July 7

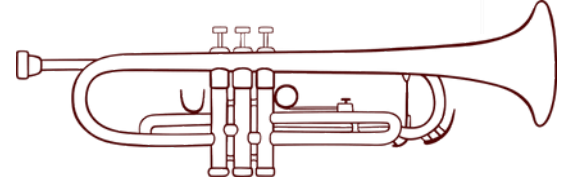
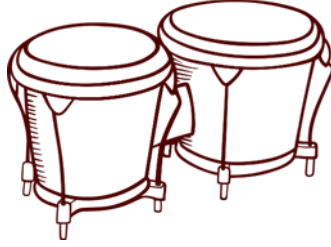
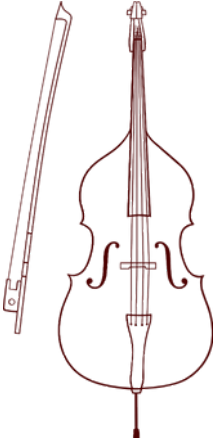


Wednesday, July 10



Saturday, July 13

# Summer Season Has Started In Our School!



**Classes**  
**Have Been**  
**Ongoing**

0 538 257 46 78

6345 Sok. No.23/2  
Uluer Apt. Bostanlı

0 533 407 80 00

6346 Sok. No.17/2  
Uğur Apt. Bostanlı





# OLTEN FİLARMONİ ORKESTRASI

2 0 2 4

2 0 2 5

SEZONU



**Olga Scheps**  
Piyano



**Hyung-ki Joo**  
Piyano



**Bomsori Kim**  
Keman

**Julien  
Beaudiment**  
Flüt



**Kemal ile Latife**  
Dans Gösterisi



MÜZİK DİREKTÖRÜ  
**JURJEN HEMPEL**



**Nils  
Landgren**  
Vokal - Trombon

**Signum Sax  
Quartet**



**Beethoven 9. Senfoni**