



# OTTOMAN COMPOSERS: A musical journey to old Istanbul

by

Mahir Cetiz, artistic director and pianist  
Gözde Yaşar, cellist  
Ece Ünsal, soprano



**Presented by the Canadian & Turkish Women's Association of Ottawa (CATWAO)**  
**Sponsored by the Embassy of the Republic of Turkey, Ottawa, Canada**

**Thursday, November 12, 2009, 8:00 pm**  
**Dominion Chalmers United Church, Ottawa, ON.**

## PROGRAM

Potpourri from the opera "Leblebici Horhor Ağa" for piano solo Dikran TCHOUHADJIAN  
Three Pieces for Cello and Piano (arranged by M. Cetiz) Haroutioun SINANIAN  
1. Reproches D'amour  
2. Souvenir d'Izmir - March  
3. Mazurka

Rêveries for Cello and Piano Cemil ARİF Bey  
Semai for Piano Solo Hacı EMİN Bey  
Sirto for cello and piano (arranged by M. Cetiz) Hacı EMİN Bey

## INTERMISSION

Hüseyini Şarkı for Soprano and Cello RIZA Bey  
(harmonized by: Zati bey, arranged by: M. Cetiz)  
Ave Maria for Mezzo-soprano and Piano Dikran TCHOUHADJIAN  
Sirek (*Romance*) for Soprano and Piano Edgar MANAS  
Two Songs for Soprano and Piano C. CHRISTODOULIDOU  
1. Sta Matakia Sou (*In your sweet eyes*)  
2. Ithela na'rtho (*I wanted to be there*)  
Popular Turkish Dances Edgar MANAS  
Five Turkish Folk Songs Edgar MANAS  
1. Ahmet  
2. Kara Tavuk (*Black Chicken*)  
3. Dama Çıkma (*Don't go to the roof*)  
4. Yalı Havası (*Air of Shore*)  
5. Aşkım (*My love for you*)

## Ottoman Composers

After the westernization movement in the Ottoman empire, the cultural life went through a great change. As an important part of this change through the end of the XIXth century, many composers interested in creating music with western idioms appeared in Istanbul's music scene. Small opera houses, music publishing companies, music courses, and instrument shops were open to everyone who had an interest in this kind of music. Even the newspapers were distributing sheet music as a promotional section. Most naturally, out of this cultural environment new works written by Ottoman composers were emerging as original music pieces. These composers were mostly Turkish, Armenian and Greek in their origin. But without any kind of detachment, they embraced the culture of their geography and left works that represented the melodies of Anatolia in a novel way. These composers also have works for sacred and secular purposes and in different languages (Turkish, Latin, Armenian, and Greek). It should also be noted that these compositions carried a contemporary quality as they made use of the compositional techniques of their time.

All these aspects are the evidence for the cosmopolite structure of Ottoman Turkey in general, and specifically Ottoman Istanbul. This concert presents some of the works by the composers of that generation.