

Stefan Pohlit

شفاكلرين جيهانكيري

Şâfâkların Cîhângîri

Symphony for the 100th anniversary of the Republic of Türkiye
2020-23



 EDITION JULIANE KLEIN

Orchestra (78 musicisti)

2 flauti grandi, 1 ottavino

2 oboi, 1 corno inglese

1 clarinetto in mi \flat , 2 clarinetti n si \flat , 1 clarinetto basso in si \flat

2 fagotti, 1 controfagotto

4 corni in fa (with ordinary mute each)

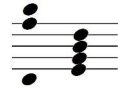
3 trombe in n si \flat (Straight mute each), #1: sola

2 tromboni tenore-basso, 1 trombone basso (Straight & Bucket mute each)

1 tuba

batteria:

1



piatti bassi (approx. 24")

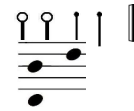
piatto sospeso 1 (approx. 12")

4 tom-tom (approx.: 8", 12", 18", 24")

tamtam (diameter approx.: 36")

tubular bells, ranging from C4 to F5

2



tamburello basco (lying on a table, struck with mallets)

piatto sospeso 2 (approx. 24")

gran cassa (large orchestral)

glockenspiel, range: c4-c6, sounding 2 octaves above

3

daf (Persian bass tambourine) as part of the CONCERTINO, diameter at least 24")

arpa (considered a solo part)

santur (Persian hammered dulcimer) with customized tuning levers (mandal-s), manufactured by Ozan Özdemir (İzmir/Türkiye)

KANUN (Turkish standard model)

concertino

14 violini I

12 violini II

10 viole

8 violoncelli

6 contrabbassi

durata: ~40'

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composed for and dedicated to the Deutsche Staatsphilharmonie, Dirk Kaftan, Tahir Aydođdu

In his *Ode to Rifkî Melûl Meriç*, Yahya Kemal Beyatlı (1884-1958) addresses the eminent Ottoman composer Buhûrizâde Mustafâ Itrî (1640-1711) by the epithet *Şâfâk Vaktinin Cîhângîri* – “Hero of the Twilight”:

<i>Büyük Itrî'ye eskiler derler,</i>	<i>Great Itrî have called him the ancients</i>
<i>Bizim öz mûsikîmizin pîri;</i>	<i>Teacher of our very own music;</i>
<i>O kadar halkı sevkedip yer yer,</i>	<i>While sending so many people from place to place,</i>
<i>O şafak vaktinin cihangîri,</i>	<i>Hero of the hour of dawn,</i>
<i>Nice bayramların sabâh erken,</i>	<i>In the morning of many holy feasts,</i>
<i>Göğü, top sesleriyle gürlerken,</i>	<i>When the sky rumbled with canon fire,</i>
<i>Söylemiş saltanatlı Tekbîr'i.</i>	<i>He spoke his magnificent Tekbir [= “Allahu akbar”].</i>

Special thanks to Beat Fehlmann for his extended patience and trust in the project. I give this work a traditional (but not traditionalist) appearance, modelled after the East-European school of orchestration from the period before the Great War. My decision to use conventional key signatures stems from the entirely technical dilemma to translate my advances in microtonality into a practicable orchestral language. By this form of mimicry, the score invokes revisionist as well as progressive aspects of the Kemalist cultural revolution for review, aimed at this particular moment in history as the Turkish Republic, affected by mismanagement, aggression, and natural catastrophes, has fallen on its knees. My large modulation plan is governed by the undecimal fourth 8:11 by which the Ottoman tuning system appears deflected towards the more Arab and Persianate threequarter-tone.

In service of a transformational narrative, the orchestration blends with aspects from composers such as Jean Sibelius, Josef Suk, Reinhold Glière, and Mieczysław Karłowicz, comparably to metafiction such as in John Fowles’s novel “The French Lieutenant’s Woman”. The solo kanun strolls around this imaginary landscape like the Professor Lidenbrock in Paul Delvaux’s paintings. Unlike the “eccentric” piano part of Scriabin’s *Prometheus*, it undergoes change almost passively in the sense of *Fanâ* (the Sufi way of annihilation in the Divine) and *Cihâd-ı Ekber* (the Greater Striving, concerned exclusively with the education of the heart). The Hellenic-Turkish kanun and the Persian santur meet on this esoteric level like Jalâluddin Rûmî and Shams Tabrîzî joining in a dialogue.

In recent years, revisionist musicologists in Turkey have likened the role of Itrî in Ottoman music to that of Johann Sebastian Bach in the West. The score quotes from Itrî’s *Saz Semâî* in makam *Nûhüft*, and that’s the mode to which the kanun’s final, semi-improvised *taksim* refers to. The once substantial prominence of Iranian musicians in Istanbul is referenced by the work’s inclination to Persian music and the modern *Chahâr-Mezrâb* in particular. The score’s West-Eastern approach unites European recapitulatory form principles with the circularity of Middle-Eastern genres, such as the instrumental *Semâî* that concludes in fast, ternary meter.