



Arizona State University

# School of Music

DOCTORAL RECITAL SERIES

## MESUT ÖZGEN

GUITAR

ASSISTED BY

THERESA EADE, FLUTE  
ÖZGÜR ELGUN, CELLO  
CHARLES HULIHAN, GUITAR

KATZIN CONCERT HALL  
Sunday, March 25, 2001 • 7:30 p.m.

## PROGRAM

- Cello Suite No. 2, BWV 1008** Johann Sebastian Bach  
Prélude 1685-1750  
Allemande  
Courante  
Sarabande  
Minuet I-II  
Gigue
- Fantaisie Hongroise, Op. 65, No. 1** Johann Kaspar Mertz  
1806-1856
- Primavera Porteña** Astor Piazzolla  
**Milonga del Angel** 1921-1992  
**Verano Porteño**

*\*\*There will be a 10-minute intermission\*\**

- For those who came before us** Benjamin Verdery  
b. 1955
- Taquito Militar (Milonga)** Mariano Mores  
**Misionera** Fernando Bustamente  
arr. Jorge Morel
- Three Turkish Fold Song Arrangements** Mesut Özgen  
**Katip-Aygiz-Aman Avcı**  
*Theresa Eade, flute*  
*Özgür Elgun, cello*  
*Charles Hulihan and Mesut Özgen, guitars*

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This recital is given in partial fulfillment of the performance requirements  
for the degree Doctor of Musical Arts in guitar performance.

Mesut Özgen is a student of Frank Koonce.

In respect for the performers and those audience members around you, please turn  
all beepers, cell phones, watches to their silent mode. Thank you.

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**THE KATHERINE K. HERBERGER**

**COLLEGE OF FINE ARTS**

**School of Music**

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**CALL 480-965-TUNE (480-965-8863)**

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Doctoral Recital  
Katzin Cocert Hall  
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#### PROGRAM NOTES

**Cello Suite no. 2** is originally in d minor and found in four manuscripts, none of which are in Bach's own hand. Bach's wife Anna Magdalena's manuscript is used as a basis for this guitar arrangement by Stanley Yates, which is in a minor. The improvisatory *Prélude* sets the dark mood of the Suite: sorrow and intensity. The *Allemande* continues the mood of the *Prélude* in a contrapuntally ornate setting. This dance is the most harmonically substantial movement of the Suite. A rapid but serious Italian *Courante* follows, consisting of constant running 16th notes. The *Sarabande* is "grave," "ceremonious," "majestic," "serious," and "melancholic" with a "delicate yet serious tenderness," as described by the 18th-century theorists. The texturally dense *Minuet I*, in the minor mode, is followed by the contrastingly lighter, graceful *Minuet II*, in the major mode. Although the first one is harmonically thick and the second is based primarily on scale passages and playful leaps, both have a clear and simple phrase structure and share the dark colors of the Suite. The powerful *Gigue* is French type with a plain undotted triple rhythm and avoids the lightness with which it is usually associated.

**Mertz** was a precocious guitar and flute virtuoso, born in Pressburg, now Bratislava. He left his native Hungary in 1840 to establish himself in Vienna where he had immediate success. Mertz composed prolifically for solo guitar and for guitar and piano. A sizeable proportion of his legacy comprises works based on operatic airs used in theme and variation or fantasy forms. **Fantaisie Hongroise** (Hungarian Fantasy), one of his original works, begins with a series of short sections in different moods and tempos from majestic, passionate, brilliant to sad, melancholic, and ends with a gypsy dance-like finale. Because Mertz used an eight string guitar, I had to transpose several bass notes an octave higher to fit them in the range of my six string guitar.

In his native country, Argentina, **Piazzola** has been considered as the saviour of tango, which during the 1950s and 60s had declined in popularity and appeal. Piazzola modernized the old tango (*tango viejo*) by incorporating elements found in the music of Stravinsky, Bartók, and Gershwin. According to Eric Salzman, "the *nuevo tango* introduced dissonance and chromaticism and extended the field of accent and articulation through rhythmic suspensions and cross-accents." Piazzola wrote the cycle of four pieces, *Las Cuatro Estaciones Porteñas* (The Four Seasons), for his regular quintet of bandoneón, violin, guitar, bass, and piano. But the pieces are entirely independent and rarely played as a whole. I took Primavera (spring) and

Verano (summer) and added another Milonga in between to play as a set in this program. Primavera and Milonga are arranged by Baltazar Benitez. I combined Benitez's and Sergio Assad's arrangements in Verano.

**For those who came before us** was inspired by native Americans who voyaged to and settled in North America and Canada. Where ever I am, I wonder who was here first and how they lived. The piece is in one movement, made up of three main sections. The first section makes a slow accelerando to the end. The middle section is slow and also makes a slow accelerando to the end. The three-note motive that is used throughout was originally the same three notes as "Three Blind Mice." I discovered this midway through writing the piece and had to change it! The guitar is tuned in scordatura C G D F# B E. The middle movement is stolen from a work I wrote before this called Only Now for two guitars. The harmonic language is very inspired by some of my favorite Brazilian musicians- among them Egberto Gismonti and Djavan.  
(Benjamin Verdery)

Two Argentinian pieces by **Mores and Bustamente** are typical examples of "*música popular*," which refers traditionally to music of the people, including folk and traditional music as well as urban music. The milonga is an instrumental tango form with a strong rhythmic character. These arrangements by Argentine guitarist and composer Jorge Morel reflect his idiomatic writing style for guitar.

**3 Turkish folk song arrangements** were first written for voice and guitar in 1998. I wrote the second guitar part upon a request from Kevin McDowell for his family trio in Santa Cruz. Later, I rearranged the voice part for flute and cello, adding more instrumental ornamentation. Turkish folk music is basically monophonic; monodic folk songs are usually accompanied by a *saz* or a group of *saz s*, a plucked Turkish folk instrument which doubles the melody with some additional drone tones. There is no traditional harmonization of these tunes. I used some tonal harmony, but also added dissonances giving the illusion of quarter tones to create a unique sound. Some sections include contrapuntal texture and counter melodies with augmented seconds, which is not uncommon in Turkish folk music. I have also added some not authentic but original ornamentation in the flute and cello parts when playing especially long-sustained notes of the tune. **Kâtip** means clerk or scribe in Turkish. A woman is telling about her lover, a *kâtip*, young and handsome man who works in a law court in old Istanbul. It is one of the most popular traditional songs in Turkey. **Aygız** is an Azerbaijani Turkish folk song. A man is longing for his beloved, and watching the roads for her return. He is calling out to her, but she is not responding. He is burning because of her love. **Aman Avcı** tells also a love story, but it is a deer's love for a hunter. She is begging the hunter not to shoot her. This is a light-hearted song as opposed to the sad and melancholic mood of *Aygız*.  
Mesut Özgen