



American Journal of Educational Research and Reviews
(ISSN:2474-9265)



Composition Style Of Modern Turkish Composer Cemal Reşit Rey

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ABSTRACT

Having been one of the first generation composers in the history of Turkish Republic, Cemal Reşit Rey (1904- 1985) is an important artist who served much as a pianist, conductor and educator. He helped the advance of Turkish composition through his works. Therefore, Cemal Reşit Rey and his works are worth to be examined.

With this study, it was aimed to bring a new perspective on the works and composition style of Cemal Reşit Rey. When the compositions of Rey were examined, four different periods were observed in terms of style and composition technic: 1st period (1912-1926) was “tonal formation and development in creation”; 2nd period (1926–1930) was “ethno-folkloric formation and development in creation”; 3rd period (1931–1946) was “modal-mystic formation and development in creation”; and 4th period (1946–1983) was “back to tonality and mixed practices in creation”. He composed a total of 85 known pieces which demonstrated different style, pattern, form and musical characteristics. Most of his works were symphony, symphonic poem, suite, rhapsody and concerto.

Key Words: Turkish composer, composing style, Cemal Reşit Rey

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How to cite this article:

Özlem Onuk. Composition Style Of Modern Turkish Composer Cemal Reşit Rey. American Journal of Educational Research and Reviews, 2017,2:1.

eSciencePublisher

eSciPub LLC, Houston, TX USA.

Website: <http://escipub.com/>

Introduction

Cemal Reşit Rey is an important composer who is internationally popular and has affected so many cultural fields from education to theater and opera stages. There are many services of him during the institutionalization of Turkish music culture.

Rey; in a group of composers which sometimes referred as Türk Beşleri (Necil Kâzım Akses, Hasan Ferit Alnar, Ulvi Cemal Erkin, Cemal Reşit Rey ve Ahmet Adnan Saygun), is the only important person who has been able to continue his music education with his family and his own possibilities and influenced foreign composers and instructors with his superior ability in music (Uyar, 2010:10).

Object

In this study; the works of Cemal Reşit Rey and his composing style were taken together with the musical development. In terms of compositional style, some of the works in these periods, were tried to explain the stylistic features.

Methods and Resrictions

In this study, descriptive analysis, which is the one of the qualitative research methods, was used.

Cemal Reşit Rey's Life

His father was Ahmet Reşit Rey, born in 1870 in Istanbul. Ahmet Reşit Bey's father is former Çankırı governor Abdullah Şefik Bey. Ahmet Reşit Rey married Fethiye Hanım in 1896 and her first child Fatma Samime was born in 1898. Cemal Reşit Rey's elder brother Ekrem Reşit Rey was born in 1900, when Ahmet Reşit Bey was appointed as the governor of Jerusalem in 1904 in Jerusalem (Kurşunet, 2014: 34).

Ahmet Resit served as an important politician in the Ottoman Empire. Thanks to his hard work and knowledge, he became the 3rd clerk of Yıldız Palace in 1892 and later served as governor in Monastir (1906), Ankara (1907) and Aleppo (1908). The Rey family, who settled in Istanbul in 1909, stayed in Istanbul for a short time. There Cemal Reşit Rey, attends to Mektebi Sultani, today Galatasaray High School. Due to his father's political situation, he was forced to

move to Paris in 1913, but in 1914 the invasion of Paris left the family in a difficult position, and Ahmet Reşit Rey. His family went to Geneva with the help of the French Government and stayed there until 1919 (İlyasoğlu 2005: 27).

During his years in Paris, Cemal Reşit Rey sees Mahler as an orchestra director, and the director of the conservatory, Gabriel Faure, listens to his piano. Faure sends him to the famous pedagogue Marguarite Long after he listens to him. Debussy's student, famous pianist Marguarite Long, a close friend of Ravel, is closely interested in him and teaches piano. In Geneva he continues to the Geneva Conservatory and goes up to master class, but in 1919 he returns to Istanbul because of his father's internal duties. His father leads him to a piano teacher in Istanbul, but Cemal Resit's knowledge is more than this piano teacher. This time Cemal Reşit is being trained in Paris alone, starting to work with Marguerite Long again. He takes music aesthetics lessons from Gabriel Faure at the Conservatory. He works with composer Raoul Laparra and conducts orchestra choreography with Henri Defosse. In college years, he starts to get interested in his compositions (İlyasoğlu, 2001:280; Uyar, 2010: 15).

His brother Ekrem Reşit Rey graduated from Geneva Academy of Fine Arts with first place. Thanks to his good reputation, he has worked as a French teacher and book translator at Istanbul Technical University. He has performed many theatrical performances he has directed. With his brother Ekrem Cemal Reşit Rey, they directed many operas and operattas (Türe, 1997: 16).

When the Republic was declared in Istanbul in 1923, Rey returned home and started to teach at the Istanbul Conservatory. Cemal Reşit Rey established a choir in 1926. Then, as Istanbul Trio, he creates concerts of the cello-violin-piano trio with Asal siblings. Again in 1926, Cemal Reşit Rey was selected as a member of the Composers' Union, and since that date all of his works have been under the protection of copyright (Güner, 2000: 10).

In 1934, Rey formed a string ensemble. Some of the members are conservator students; others are musicians from other professions. The band

became a symphony orchestra in 1944 with the addition of breathable instruments. In 1945, it was named Istanbul City Orchestra. In 1972, it became an orchestra with regular concerts every Sunday depending on the municipality and in 1972 it became the Istanbul State Symphony Orchestra (İlyasoğlu, 2001:280).

In 1938 he chaired the Department of Western Music in Ankara and Istanbul Radios. He prepared and presented the "Piano World Trips" program. In 1945 he founded the Istanbul Philharmonic Society with the help of music lovers from Istanbul. Under his leadership, many concerts were given both domestically and in many overseas cities such as Paris, Rome, Naples, Athens, Belgrade, Madrid and Bucharest (Say, 1985a: 1086).

Between 1932 and 1942, he composed operetta and revue music along with his older brother Ekrem Reşit. Each play aroused great interest. Despite the belief of some classical music artists that Rey wasted time, Rey did not underestimate his operetta and revue studies. In 1985, Lüküs Hayat was performed after 51 years at Istanbul City Theater under the direction of Haldun Dormen. Cemal Reşit Rey was in sickbed and was taken out of the hospital especially for the gala night and brought to Harbiye Muhsin Ertuğrul Theater. After many years, the work was a great success. The work and Rey were applauded for several minutes. The next day he was hospitalized again and died afterwards (Akgül, 2009:22).

Cemal Reşit Rey was honored with the title "State Artist" in 1982.

Cemal Reşit Rey's Composing Style

Cemal Reşit Rey clearly exhibited the current trends and the musical character of his country in his works. He mastered the Turkish music items in his works and laid the foundations of contemporary polyphonic music. Many important musicologists, educators and artists expressed opinions on Cemal Reşit Rey's music.

Rey, who has absorbed the musical heritage of the past well, knows and uses the colors of the orchestra. Regarding this, the pianist Vedat Koşal says as follows; "He would find melody and write it afterwards (İlyasoğlu 2005:238, 247). Koşal also stated that Rey grounded on

melody (main theme) in compositions, and that he was influenced by Stravinsky and Ravel, from the harmonic structure of Bartok in rhythmical terms, formally he was under the effect of Ravel. Stravinsky's influence was seen in the fast pace, and his beloved composers were Chopin and Debussy (Aydın 2003:31). He has never produced ordinary works, he has always tried to get into the essence of the work in consciousness and philosophy. Despite technical difficulties to express the artwork, he searched for the best way (İlyasoğlu, 2005:239).

On the composer's piano music composer and academic Ertuğrul Sevsay says as follows: "Cemal Bey's piano music has richness beyond piano. You can hear an orchestra. For this reason, it is not difficult to make them symphonic" (İlyasoğlu, 2005:238).

Musicologist Halil Bedii Yönetken says that for the first time in history A Turkish composer who has made himself accepted to the world presented Turkish Folkloric Music. Composer İlhan Usmanbaş found the music of Rey very hard, complicated and incomprehensible. They have argued that it is necessary to understand thematic associations, harmonic structure, using tilt, tonal, modal and atonality (Aydın, 2003: 31).

Orchestra maestro Pertev Apaydın says that in the works of Rey; there is a structural consistency, and that Rey has a unique harmonic structure in his works, quartets, quintuplets and counterpoints.

Art historian and musicologist Cevat Memduh Altar; prepared the following chart after analyzing Cemal Reşit Rey's experiences of creativity, performance, conduct and organization over seventy years.

Composition based on tone factor

- 1) Tonal formation and development in creation;
- 2) Ethno-folklore formation and development in creation;
- 3) Modal-mystical formation and development in creation;
- 4) Return to tonality in practice and blended application.

B. Practical occupation:

- 1) Virtuosity and chamber music stages;
- 2) Composing, orchestral directing, education-training and organizational stages;
- 3) Contribution to the literature of national and international contemporary music and universalization of the creation (Rey, 2007:119).

The above-mentioned determinations of the Altar shed light on the periods of Cemal Reşit Rey's composition style and clarify his understanding of his works. Although the works of Rey are not very sharp in each period, they can be handled in four different periods in terms of showing these different characteristics (Uyar, 2010: 9).

A.) First Period (1912-1926)

B.) Second Period (1926-1930)

C.) Third Period (1931-1946)

D.) Fourth Period (1946-1983)

2.1.1 The First Period of Rey (1912- 1926) and the Characteristics of Style

Stravinsky's "the rite of spring" ballet, which was considered the masterpiece of the Music Revolution in 1913 in the world and primarily in Paris, was first staged in Paris when Rey was in Paris with his family. The innovation that "the rite of spring" brings is not just about rhythm design. The effective sonority of the great orchestra, the harmony of the chords, and the logic in the whole, are influential in being one of the masterpieces of the age (İlyasoğlu, 2005: 22).

As we approached the years of 1915, significant changes took place in Europe's music history. Although the formation of these changes is the result of a very long period, it was not easy for the world to accept it. As Anton Webern explains this period, he says: "The elements that have been used instead of the basic elements have gained so much weight that they no longer need to return to the main tone. Schönberg and Berg and all the works we wrote before 1908 enter this stage of tonality. Do we really have to go back to the relationships of traditional harmony? Naturally this was a tough battle. So slowly and precisely, parts that are not tied to a tone have begun to be written " (Webern, 1998: 120).

The librarian is Fazıl Bey. He says to Cemal Reşit Rey who is trying to compose in the piano of the Conservatory's library: "O Europeans are enough to play and write French music now, we have traditional dance music and learn some of them." And he takes him to Sedat Bey's room and plays traditional dance music and folk songs for hours. Everything he wrote until the encounter with the librarian carried a French title. While Alban Berg's *Wozzeck*, Honegger's *Pacific 231*, and Schönberg's *Erwartung* were very popular in Europe, Cemal Reşit Rey wrote music in European techniques until 1926. Some of his works he reflected the form and taste of French songs. Rey preserved the influence of thought and style of the impressionist movement in the first youth years. In the works of 1912-1926, the influences of Debussy and later French composers are directly felt (Say, 1985b:1205, İlyasoğlu, 2001: 281).

Although we refer to the works of Cemal Reşit Rey as impressionist in this period, there are some themes that are used in Turkish folk tones in some places. For example; in Sultan Cem opera which was composed in seven months he used zeibek music, a folk song which starts with the line: "Turnamın gelişi Antep çölünden" and 'Ey Gaziler' song (Rey, 2007: 110).

Between 1912 and 1926, Rey writes mainly in the Impressionist and tonal frameworks. In this period Rey has 4 operas, 1 operetta 7 poems and works for the piano and 2 works for the solo piano. His works are generally composed in this period in the form of French songs, sonata and night music.

2.1.2. Rey's second-term (1926- 1930) compositions and stylistic features

At first glance, despite the universal image of musical notation, Rey, made a significant contribution to the harmonization of the folk songs, with the profound knowledge and jurisdiction of the Turkish folklore and art music (Yener, 1986: 17). In Rey's works, written between 1926 and 1930, the melodies and rhythms of Turkish folk music are notable.

In the first years of Cemal Reşit Rey in Turkey it was not a person who directed him, but a song again. He wrote Twelve Anatolian songs for singing and piano in 1926. When he traveled

Table1: Cemal Reşit Rey, works of him between 1912 and 1926

	Title of the Work	Description	Date of Composition
Operas	1. YannMarek- 3 act 4 scene.	Libretto ¹ : XavierFlomentin	1920*
	2. Faire Son Dire – 1 act.	Libretto: Ekrem Reşit Rey, adaptation from AlfreddeMusset	1920
	3. Sultan Cem- 5 perde12 scene.	Libretto: Ekrem Reşit Rey	1922-1923*
	4. Enchantement * 2 act.	Libretto: Ekrem Reşit Rey wrote it on the scenario of Madame Rouse IDespierre.	1924*
Operetta:	5. The girl with little red hat (Te PetitChaperonRouge).	2 tablo	1920
Vocal and Piano	6. Jemedemonde:	Poem,Ekrem Reşit Rey	1919
	7. Three Melody	Poems, Verlaine ve Lahore Paris, Fromont Basımevi.	1920
	8. Initiales sur un bonc:	Poem, Ekrem Reşit Rey	1921
	9. Chanson de Printemps:	Poem, Ekrem Reşit Rey	1923
	10. AuJardin:	Poem, Philoxene Boyer	1923*
	11. L'Offrendelyrique: 8 melodi.	Poems. RobindranathTayore' Andre Gide translation	1923
	12. Nocturne:	Poem, Ekrem Reşit Rey Poem, Ekrem Reşit Rey	1925
Solo Piano	13. Vals		1912*
	14. Sonat – piano for 4 hands		1924*

¹The name given to the texts of musical stage works such as libretto, opera, operetta, oratorio, ballet, musical, mask. In Christian the texts written forreligious rituals, prayer, divine, kantata, etc. are also called libretto. (Kolçak, 2006)

Table 2. Cemal Reşit Rey, Works Between 1926 and 1930

	Title of the Work	Description	Date of Composition
For Vocal and Orchestra:	1. On iki Anadolu Türküsü-(12 Chantsd'Anatolie)	Paris Heugel Publishment	1926
	1. Köroğlu, 2.Yaylada, 3. Akkoyun, 4. Sarızeybek, 5. Çeşme, 6. Onikidir Efeler, 7. Urfalı, 8. Yonca, 9.Zeybek, 10. Kel Emin, 11. Ayın On dördü, 12. Kozanoğlu		
	2. İki parça “Yağmur”, “Tutam Yar Elinden”	Philharmonic Association	1930
	(vocal and small orchestra.)		
	3. İki Anadolu Türküsü” (vocal and small orchestra)	Philharmonic Association	1930
Opera	4. Zeybek -3 acts.	Libretto: Ekrem Reşit Rey	1926
	5. Köyde bir facia (one act)	Libretto: Ekrem Reşit Rey	1929
Orchestra	6. Türk Manzaraları (ScènesTurques) Symphonic Poem	Philharmonic Association	1928*
	7. Bebek Efsanesi (La Légendedu Bebek)	Philharmonic Association	1928
Violin and piano	8. Sonatin	Philharmonic Association	1928
	9. Anadolu İzlenimleri (Impressionsd'Anatolie)	Philharmonic Association	1928
Violoncello and Orchestra	10. Introduction and Dance		1928

to Paris to show Raoul Laparra, whom he dedicated the song to, Rey both sang the song and played piano in front of important musicians. The songs were appreciated very much and the era's popular maestro Albert Wolff demanded the orchestration from Rey. Later, the three thousand people who filled Magador Theater were impressed by the music they played in the Pasdeloup Orchestra of the Wolff administration. They also had the opportunity to follow French texts printed by Ekrem Resit Rey's translation.

After returning from Paris, Cemal Reşit Rey created a piano piece called Turkish Scenes which he created on the folk songs. The manuscript which was completed in 1928 published by Heugel Publishment. Later, he performed the four orchestras, and some of them adapted to choir.

Turkish folk dances; the symphonic shape of Turkish Scenes composed of slow Zeibek songs, Aydın songs, Yürük Zeybek were first played by Orchestra Symphoniquou de Paris under the direction of Eugène Bigot in 1928.

Turkish Landscapes: Slow Zeibek; It announces the slow dance of the Aegean with a sad and dramatic motif. A melody that repeats itself first gathers momentum with the enthusiasm of oboe and clarinet. When it reaches the dorsal, the volume lowers and gradually disappears again with the initial melody. Bartın music; It reflects the fervent Black Sea music in two timelines. Aydın music; It was built on a warm and slow melody. In Yürük Zeibek, a vibrant and dynamic zeibek motif is wandering in various tones and various kinds of this motif are announced.

Baby Legend: A symphonic poem inspired by a folk legend. Cemal Reşit Rey's orchestral episode, which was never heard in Turkey, is lost and written by the programmed music method from the characteristics of the post-romantic current of time. Cemal Resit's story is written in three parts. In the first part, the tribal wedding, rhythmic motifs, dances are told. The second part depicts the painful story of a caravan passing through the forest and the murder of the baby by predatory wolves. In the third and last episode, a mother who took the deceased baby in her arms and told her a lullaby, ended the work by expanding and diversifying the theme of a lullaby. This symphonic poetry was performed in Paris on December 29, 1929 by the

Pasdeloup Orchestra under the direction of D.E. Inghelbrecht. Only the orchestra parties and the piano transcription remain. Using a folk fairy tale such as the baby legend may have been the result of the effect of Igor Stravinsky's (1882-1971) "The Rite of Spring". The closeness to Bartok (1881-1945) in terms of rhythm, the effect of M. Ravel (1875-1937) on the use of colors are great (İlyasoğlu, 2005: 247, Güner, 2000: 12).

The works written by Cemal Reşit Rey between 1926 and 1930 mostly; It is seen that they chose their main themes from Turkish folk music and motifs, adapted them with their own writing techniques, adapted to instruments and orchestra and restructured them. In addition to using the Turkish songs in his compositions, he also has impressionist and post-romantic footprints. In this period, he wrote three orchestras, two operas, two orchestras, two violins and piano works, and a work for a cello and piano.

2.1.2. Rey Third Period (1930-1946) Composition and Style Features

The famous pianist Alfret Cortot in 1930 set up an orchestra, whose all members were virtuoso in Paris. In 1928 he asked Cemal Reşit Rey, who had performed his work at the recital in Istanbul, to write a work for this orchestra. Rey then composed "Enstanteneler". The work consists of five parts with the subtitle "Impressions". Each episode reflects an impression from Istanbul. The works have created a brand-new style by combining the modal structure and the impressionism. The parts of the work: The fishermen's melody, begging of a blind beggar woman, pigeons in the courtyard of the Eyüp Mosque; a mysterious echo in an empty mosque and a festive holiday (Güner, 2000:16).

In 1930 and 1931, Cemal Reşit Rey composed the Sun Scenes and the Karagöz Symphonic Poetry with six different folk dances for the solo piano. He accepted the offer of directing the Pasdeloup Orchestra and for the first time went on stage as conductor of the orchestra. Famous chef Massenger, who had previously listened to Twelve Anatolian Ballads suggested to Rey that you he should not spoil his treasure after the concert. This orchestra gave a hint to the economic use of the material. Cemal Reşit Rey, in his seventies, said: "I thought I was twenty-five years old. I used every instrument in the orchestra. I

rewrote the part six, seven years ago, Suna Korat succeeded by the help of this.” (Hızlan, 1977)

The Karagöz Suite was first and foremost performed in Ankara during the Modern Turkish Music Festival on February 19, 1939, after February 12, 1932 in Paris.

On March 12, 1933, Paris Symphony Orchestra performed the Chromatic Concerto for the Piano and orchestra, which was written in 1932 under the direction of Dimitri Mitropulos with the solo of Cemal Reşit Rey. The first part of the work was later published by Universal Edition in Vienna under the name Color (Forbenspiel). Parts of the work are Allegro, Adagio and Scherzo.

He wrote a work named Poeme in 1934 by combining string instruments quartet with Ondes Martenot, a five-octave, keyed and mechanical instrument, like the spinet, which appeared in Europe in 1928,

For the tenth anniversary of the Republic, a march contest was organized in 1933. The march whose lyrics were written by Faruk Nafiz Çamlıbel and Yahya Kemal and music was composed by Cemal Reşit Rey became the best march in the contest. Composer İlhan Usmanbaş says as follows: “An anthem like the tenth year anthem; in Turkey, nobody could create a song in a natural melody until today.” Cemal Reşit Rey has signed many anthems after the Tenth Year Anthem, such as Reserve Officer, Marines, Atatürk’s Centenary Year Anthem.

The Stringed Quartet, written in 1935, was voiced by the Vienna Galimir Quartet on April 4, 1935. After the interpretation of the Berlin Symphony Orchestra and the Radio Symphony Orchestra in 1945, the original handwritten part was sent to America but it was lost there. Only piano transcription has survived (İlyasoğlu, 2005:200).

The 1939 edition of the violin concerto is lost. In 2005, Yalçın Tura’s special initiatives found the notes in Austria and brought to life in 2006. In this work the original union of impressionism and Rey’s own style is seen.

The first operetta was requested by the General Director of the City Theaters Muhsin Ertuğrul and the Governor of Istanbul Muhittin Üstündağ. The three hour operetta was written on this re-

quest. Muhsin Ertuğrul requested a new musical for next season when he played for five months in a closed box office. The three hours operetta Librettos performed for the first time in 1932 at Istanbul tepebaşı City Theater; the composition was written by Ekrem Reşit Rey and the lyrics were written by Nazım Hikmet (Utku, 2005:9).

“Lüküs Hayat” is the most famous of all operettas and revues. This operetta, whose libretto belongs to Ekrem Reşit, was staged in Istanbul City Theater in 1933 and in 1985 Haldun Dormen staged “Lüküs Hayat” again. In 1934, the new operetta titled “Deli Dolu” was composed. It was staged at the French Theater for the first time in the same year. The work written for the great jazz orchestra was alternately directed by Hasan Ferit Alnar and Cemal Reşit Rey. Saz-Caz in 1935, Maskara in 1936, and Hava Civa, written in 1937; were staged at Yeni Ses Theatre in İstanbul with the regie of Avni Dilligil in 1943 (İlyasoğlu, 2005:159)

Adalar Revue was staged in 1934 at the Büyükdada Yacht Club, while Alabanda Revue was staged in 1942 at the Istanbul Tepebaşı Summer Garden and Aldırma revue was rehearsed in 1942 at Istanbul Operetta Theatre (Table 3).

Between 1930 and 1946, was Cemal Reşit Rey’s the most creative and productive period in terms of composition. He wrote 37 works in that period. 22 of these pieces were written for orchestra and chamber music and 15 pieces were operetta, revue and theatrical music which we can call as stage music. For that period, he carried the tradition of operetta and revue, which is indispensable in the evenings in France, to Istanbul. He did not pay any attention to some sayings like “he is wasting his time” on ; on the contrary, he gave the same importance to the operettas and the revues as orchestra works. As a musician who knows how effective the stage is in the process of meeting art with the public, he consciously worked on operetta, revue and theatre music, too.

2.1.2. Rey’s Fourth Period (1946-1983) Composition and Style Features

Symphonic works, operas, chamber music and solo piano pieces composed by Cemal Reşit Rey in the last period of composing have an impressionistic effect (Gözalan, 2007: 11). Until the 1950s, he wrote national colors not only as

Table 3 Cemal Resit Rey, Works between 1930 and 1946:

		Title of the Work	Description	Date of the Composition
Orchestra	1	Karagöz- Symphonic Poem		1930
	2	Enstantaneler (Instantanesés)		1931
	3	Başlayış (Initiation) Senfonik Şiir		1935
	4	Birinci Senfoni		1940-1941
	5	Güneş Manzaraları (Paysages de soleil)		1931
Piano and orchestra	6	Kromatik konçerto (Concerto Chromatique)		1932
		Piano Concerto No:1		1946
Choir and Piano	7	Onuncu yıl marşı		1933
	8	Denizciler Marşı		1935
	9	Yedek Subay Marşı		1940
Solo piano	10	Piyano Sonatı		1936
	11	Hatıradan İbarete Kalan Şehirde Gezintiler		
Voice and Orchestra	12	Mystique- poeme	On Mevlana's Mesnevi	1938
Opera	13	Çelebi (Four acts)	Libretto: Ekrem Reşit Rey (Orkestrasyonu 1973)	1945-1946
Operetta	14	Üç Saat Operettai		1932
	15	Lüküs Hayat	Libretto: Ekrem Reşit Rey	1933
	16	Deli Dolu	Libretto: Ekrem Reşit Rey	1934
	17	Saz-Caz	Libretto: Ekrem Reşit Rey	1935
	18	Maskara	Libretto: Ekrem Reşit Rey	1936
	19	Hava – Civa		1937
Winding instruments	20	Üflemeli çalgılar kenteti		1932
Stage music (front music)	21	Özyurt		1933
Revue	22	Adalar		1934
	23	Alabanda		1941
	24	Aldırma		1942
Ondes Marrenot (flute) and for strings	25	Poème		1934
for Strings	26	Quartet		1935
Violin and piano	27	Short song for violin and piano		1936
Piano, violin, viola and cello	28	Quartet		1938
Piano, voice and strings	29	Sextour- Quartet		1939
Violin and Orchestra	30	Violin Concerto		1939
Violin and piano	31	Short song		1936
A cappella Chorus	32	Two songs		1936
Theater music	33	Theater music for Shakespeare's Macbeth		1934
	34	Theater music for Shakespeare's Hamlet		1936
	35	Theater music for Shakespeare's King Lear		1936
Movie soundtrack	36	Muhsin Ertuğrul's "Aysel" Film		1934
Musical child play	37	Lafonten Baba is a children's play with dancing music		1936

quotations, but also as a self-styling that shapes the style and harmonic texture (Ali 1995: 85). At the same time, it was also stated that the works written between 1931 and 1950 carried mystical and new classical traces in themselves (Aydın, 2003: 31). After 1950, it was stated that he was working in his own fantasy world for the works he used from the Turkish modes to deal with death.

The Çağrılış Symphony, composed in 1950, was first performed by the French National Orchestra under the direction of the composer in 1952 at the Empire Theater. It is stated that the composer wrote the Çağrılış, which is the work of maturity, according to the modal technique, not the impressionistic technique (Güner, 2000: 22).

The work of Fatih was written in the form of symphonic poetry in 1953 and is considered as the work of the highest peak by some circles. Rey, who is in Madrid for a concert, wakes up with the bells ringing in the whole city. The sounds of the bells memorialize 500 years of the conquest of Istanbul. In Cemal Reşit, the first melodies of the work are formed and immediately turn into notes. This is an anniversary, but it is not a happy and celebrated day for Madrid. That morning he decides to write a work describing this conquest and the bases of the work are thus laid down. Fatih was first performed in 1957 in Paris by the Radio Diffusion Symphony Orchestra under his direction. Again it is programmed music and written for the big orchestra. It carries along post-romantic, mystical and impressionistic features (Aktüze, 2003: 1869).

In 1961, the Katibim work for the piano and orchestra was dedicated to the French pianist composer Samson François. It was first performed by soloist Idil Biret in 1965 and by the Vienna Tonküster Orchestra under the direction of Cemal Reşit Rey. The work consists of 21 varieties. The entry of the work was created on the first four variations. Seven consecutive variations adhered to the sonata form, revealing the first allegro section. The twelfth variation piano plays in a nocturne (night music) air as adagio. From the 15th variation, six variations continued as allegro fortissimo. The twentieth variation is a pair of fugues. While the fugue code continued with an Alla Turka, Mozart's Turkish Anthem was heard among the rhythmic structure of the mehter team with a brilliant entry, and the work ends with a

cadenza (Güner, 2000: 23).

The Second Symphony was written in classical style in 1963 for double string instruments and was adapted to the great orchestra in 1969. The first concert was performed in 1979 by the Istanbul State Symphony Orchestra under the direction of Cemal Reşit Rey.

Cemal Reşit Rey composed the Türkiye Symphonic Rhapsody for the foundation anniversary of Akbank in 1971. For this work, Hikmet Şimşek says, "Türkiye is almost the geographical feature of Turkey." This work was performed by the Istanbul State Symphony Orchestra under the direction of Hikmet Şimşek in 1986, one year after the death of composer (Kolçak, 2006:86)

The symphonic performance of Türkiye consists of ten chapters:

1. Live entry is connected to a mystery melody in the middle, ending with a short repetition of the initial motif.
2. It is a broad slow zeibek.
3. It is a traditional dance music in the atmosphere of Azeri music.
4. A typical zeibek.
5. A scherzo written for the flute, oboe, clarinet and bassoon quartet.
6. After the mysterious air created by the stringed instruments, the tone of the bass glows in drone tones.
7. It develops with the modulations of moving and cheerful folk melodies, and ends unexpectedly.
8. A rich narrative is formed with the participation of pastoral melodies, stringed instruments and other instruments played by English horns in harp accompaniment.
9. There is a feast of jubilation in the rhythmic enthusiasm of percussionists. Every once in a while, the serene sounds of the wooden wind instruments are heard.
10. The work ends with the rich rhythmic structure at the beginning.

Ellinci Yıla Giriş is commissioned by the State Ministry to celebrate the 50th anniversary of the Republic and carries the symphonic prelude feature. The bass solo at the entrance to the work was composed as “the last song of silent bird sing before dying” (Koptagal, 1985, 146).

Vokaliz Fantezi was written by Cemal Reşit Rey in 1975 inspired by Katibim diversity and dedicated to Suna Korat. It was performed for the first time under its own management with soloist Suna Korat in the presence of the Istanbul State Symphony Orchestra (Hızlan, 1977).

Three Anatolian Ballads; (1967), composed again for Suna Korat by Ayın Ondördü, Akkoyun and Çeşme pieces from the work titled Twelve Anatolian Ballads. Three Anatolian Ballads were performed by Suna Korat and the Istanbul State Symphony Orchestra. Ayın Ondördü Ballad’s vocal partitions were taken to the note true to the original part of the song. In the piano accompaniment, it is observed that the classical western harmonizations are avoided, plenty of chromatic descents and ascents, dissonance voices are used, and the whole of the work is reflected in the atmosphere of Turkish folk music (Uyar, 2010:38).

Twelve preludes and fugues are for two pianos. The work composed in chromatic sound arrangement in 1969 in three months. The tone sequence of the preludes and fugues is basically similar to the chromatic tone sequence used in Bach’s Wohltemperierte Klavier work; But Rey’s work does not match the same tone major and minor prelude and fugue. Cemal Reşit defines this work with the following words: 12 Prelude and fugue is the composition that best describes the nature of my personality (Kolçak 2006: 108). Rey’s music language shows itself in every prelude and fugue. In some of the fugues, some folk songs are heard in thematic material (İlyasoğlu, 2005:221)..

Andante Allegro, composed in two parts for violin solo and strings, was performed in (1976) Maçka Mining Faculty hall. The first episode bearing the Andante title has a splendid beginning over its first motifs voice. A solo violin connects an emotional vale. In the ensuing major section, the violin solo continues a lyrical style over the orchestra’s song. Andante repeats and ends with the emotional waltz. The second part is the allegro

title in the Viva tempos. Polyrythms were used in 3/8 dimensions. This cheerful episode ends with the motifs reminiscent of the first episode (Kolçak 2006: 88,110)

Yaygara 70 is an operettata composed by someone else, Erol Günaydın’s libretto, long after Ekrem Resit’s death. Yaygara 70 was staged at the Dormen theater in 1970 under the regie of Haldun Dormen. The same members in 1971 staged , two acts in 1971, Uy! Balon Dünya operettata . Also in 1971 there are Katibim Varieties and Zeynebim Ballad in Bir Istanbul Masalı opera performed at London Aldwych Theater (Table 4).

Between 1946 and 1983, it consisted of 24 pieces composed mainly for orchestra and orchestra accompanied by instrument and sound. Again in these years he continued composing the operetta and wrote three operettas. Cemal Reşit Rey’s composing years have reached maturity years. Again as stated by Altar (1985), the return to tonality in the creation of Rey works and a mixed application have been mentioned. The impressionistic effect is seen again in his works, but it is understood that he composes his compositions from all periods with different synthesis and a unique understanding. For example; There are many different composing styles such as mystical in Çağrılış Symphony. The post romantic and impressionist in Fatih Symphony, the impressionistic orchestration based on Turkish folk songs in the Turkish Symphonic Rhapsody, the two preludes written for the piano and the chromatic sound arrangement in the Füg (İlyasoğlu, 2005:237, 247).

2. Conclusions and Recommendations

Cemal Reşit Rey, composer, pianist orchestra conductor and educator; The students, the orchestras he has directed, the awards he has won have become the first Turkish composer to accomplish the pioneering work and the efforts in the field in order to create a polyphonic contemporary and universal Turkish music.

Cemal Reşit Rey;

Period 1: Between 1912 and 1926, he wrote more than 14 works in the impressionist and tonal frame; These are for opera, operettata, songs and piano. The works are usually in French songs, sonata and night music forms.

Table 4 Cemal Reşit Rey, Works Between 1946 and 1983

		Title of the Work	Description	Date of the Composition
Orchestra	1	Çağrılış (L'Appel)- Symphonic Poem		1950
	2	Fatih(Le Conquerant) PiecesConcantantes)		1953
	3	Symphonic Scherzolar (Scheri-Symphoniques)		1959
	4	Second Symphony		1963
	5	Second Symphony	(Adaptation for large orchestra)	1969
	6	Türkiye	(Poetry in the form of symphonic rhapsody)	1071
	7	50.yıla giriş	Symphonic prelude	1973
Cello and orchestra	8	Concerted Parts		1955
Piano and orchestra	9	Katibim		1953
	10	Bir İstanbul Türküsü Üzerine Çeşitlemeler		1961
Two pianos	11	Two preludes and fugue		1969
Violin and orchestra	12	Andante allegro		1961
For guitar and orchestra	13	Gitar Konçertosu	(Adapted from Katibim Variations.)	1978
Solo piano	14	Fantezi		1948
	15	İki parça		1959
	16	Improvisation		1983
Voice and orchestra	17	On Halk Türküsü		1967
	18	Vokaliz Fantezi		1975
	19	Üç Anadolu Türküsü		1976
For harp, flute, two horns and orchestra	20	Sazların Sohbeti		1957
Operetta	21	Yaygara 70		1970
	22	Uy Balon Dünya		1971
	23	Bir İstanbul Masalı		1972
Piano and Chorus	24	Atatürk'ün 100 yıl Marşı		1981

Period 2: In his works written between 1926 and 1930, the melodies and rhythms of the Turkish folk music are mostly striking. When these orchestrations, instruments and piano adaptations and polyphonic works are performed in the context of Turkish folk music, it is seen that classical and impressionistic style features are generally used. In this period, he has written a total of 10 works, including three orchestras, two operas, two orchestras, two violins and pianos, and a work for violoncello and piano. The Ballads used in the works remained faithful to the original form structures, and they used sonata allegro or free forms close to the fantasy in their other works.

Period 3: Between 1930 and 1946, a very creative period in terms of composing. In many different forms, for different instrument groups and even for different purposes (music for stage and film) and numerous works have been put out. This is the reason why it is the most creative and productive period. In this period, 37 works have been written in total, 22 of them are works written for orchestra, orchestra accompaniment, voice, choir and chamber music; 15 of them are also composed of operetta, revue and theatrical music, which we can characterize as stage music. In the works, the modalistic and impressionistic styles are multiplied and the stage has used a more free and popular style in music. Nevertheless, in each of his works Rey's unique characteristic style is felt. In this period; Symphonic poem, symphony, suite, concerto, fantasy, sonata, anthem, opera, operetta, revue are seen.

Period 4: Maturity period from 1946 to 1983 in terms of compositional style of Cemal Reşit Rey. In this period, there are a total of 24 works, mainly 3 operas, written mainly for orchestra and instrument. Many different styles were used. Symphonic works, opera, chamber music and solo piano pieces have an impressionistic style. Some of the works used by the Turkish people's motifs are post-romantic, some of them modal-mystical, some impressionist or classical style. For this reason, in his works in this period, there are changes in the stylistic characteristics of Rey in his own style and according to the nature of the work (or according to the influence the composer wants to show). Works of this period; Symphony, symphonic poem, concerto, fantasy, variation, improvisation.

Cemal Reşit Rey; is a composer that clearly reflects all the compositional characteristics of his artistic period and his own composing evolution. He has composed 85 known works with different styles, weaves, forms and musical features. Most of the works are in great form such as symphony, symphonic poem, suite, rhapsody, concerto.

In this study, based on the findings and conclusions obtained, the following suggestions are made:

- Analyzing Cemal Reşit Rey's symphony, symphonic poem and works written for orchestra and instrument in terms of form, harmonic structure and orchestration will provide a much deeper understanding of today's performers, composers and music school students' on Rey and his works.
- As an internationally recognized composer of the time, educators should be encouraged to use Rey's works in orchestra, chamber music education and instrumental education.
- Also; The re-recording of the works as a result of research and studies to be done for the lost works of Rey will be important for the survival of the compositions.
- Every nation creates many activities and even museums to preserve its values. A Cemal Reşit Rey museum can be created with a lot of materials such as articles, notes, audio and video recordings, photographs, posters etc.

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