

The music of Ayser Vançin

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B.M., Kansas State University, 2017

B.S., Kansas State University, 2017

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2021

Approved by:

Major Professor
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Abstract

The purpose of this report is to explore and examine select works by the Turkish composer Ayser Vançin. This document includes a composer biography; an in depth analysis of four works: *The Nine Muses* (for solo oboe and English horn), *Orient Express - Route 2* (for oboe and piano), *Canto Beduino* (for Baritone, oboe, and guitar), and *Albatrò* (for Baritone, oboe, and piano); an overview of her compositional style and salient features found throughout her works; an interview with Vançin; and a complete listing of her compositions. Special attention is given to literature included with or alluded to in each work, as bringing life to words through music is one of Vançin's main goals of composition.

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Acknowledgements

I would like to thank my major professor, Dr. Alyssa Morris, for all the wonderful support and guidance you have given me during this process and over the course of the last three years. Thank you for your teachings, kindness, flexibility, and everything else in between. I would not have made it this far without you and no words can express my deep gratitude and appreciation for all you have done.

Thank you to the many other women in music who have made an impact on me during my time in this program: Dr. Rachel Dirks, Dr. Jacqueline Kerstetter, Amanda Arrington, Dr. Amy Rosine, and Andréa Banke. Your strength, wisdom, grace, and skill are a daily inspiration.

Thank you to the other members of my committee and professors who assisted me over the course of my program: Dr. Frederick Burrack, Dr. Alfred Cochran, and Dr. Craig Parker.

Thank you to my sisters in Sigma Alpha Iota for leading me to Vançin's works. *Vita brevis, ars longa.*

Lastly, thank you to my cat, Thumper, for warming my lap during countless hours of research.

Dedication

I dedicate this report to Elizabeth Tobald, my best friend, broboe, and Sigma Alpha Iota sister.

Chapter 1 - Biography



Figure 1: Ayser Vançin¹

Ayser Vançin was born in 1948 in Istanbul. Her parents were interested in music and the fine arts, and so she gained an interest at a young age. She began playing violin at age 12 and oboe at age 14. Vançin says she was drawn to the oboe by “the warm and velvety sound.”² She is also a skilled pianist and accompanist. Throughout her career as a performer and composer, Vançin has sought to bring poetic text to life through her music and is inspired by a variety of different areas of the fine arts.

¹ Ayser Vançin, (AYSER VANÇiN), Facebook, photo, May 10, 2016, <https://www.facebook.com/AYSER-VAN%C3%87%C4%B0N-22754464044/photos/10154753229159045>.

² Ayser Vançin, interview by Taylor Crawford, e-mail message to author, November 4, 2020.

Vançin studied at the Istanbul Academy of Music with Celal Akatlar, where she received a Complete Diploma with the distinction of “very good.” She then studied with Lucien Debray in Paris at the École Normale Supérieure de Musique on a French Government Scholarship. She received a Performance Diploma and a Concert License and graduated with the distinction of “Congratulations from the Jury.” After this she studied with Roger Reversy at the Geneva Conservatory, where she was awarded the Diplôme de Virtuosité with First Prize. She has also participated in workshops with Pierre Pierlot and Heinz Holliger. Vançin has been awarded prizes from various international competitions, including the Stresa International Competition, “Pierre Gianadda” Prize from the Gianadda de Martigny Foundation, and Special Prize from the International Lycéum.

During her orchestral career Vançin has performed with the State Orchestra of Istanbul and Geneva Collegium Academicum. She has played with a number of other groups and orchestras throughout Switzerland, France, Turkey, and Europe, including Sorbonne and UNESCO concerts and various radios and televisions. Vançin has also held several teaching positions, including at the Conservatoire Populaire de Musique in Geneva, and lends her expertise to a variety of Swiss, French, and Turkish conservatories and universities. She completed her first composition in 1995, with the bulk of her works being completed in the early 2000s and continues to compose today.

Table 1: List of compositions for oboe

| Title | Instrumentation | Year |
|---|--|-------------|
| <i>Trois duos</i> | 2 clarinets (or oboe & clarinet) | 1995 |
| <i>Danze Turche*</i> | Oboe (or flute; clarinet; soprano sax), bassoon (or cello), & piano | 1998 |
| <i>Gizem*</i> | Oboe (or flute; clarinet; saxophone; violin), bassoon (or cello), & piano | 1998 |
| <i>Danse boîteuse*</i> | Solo English horn (or oboe) | 1998 |
| <i>Chanson à Mevlana*</i> | Solo oboe | 2000 |
| <i>Prelude and Allegretto*</i> | 4 oboes (or 4 flutes; 4 clarinets; 4 violins) and piano | 2001 |
| <i>Two Dances: Valse & La Habanera*</i> | 3 oboes (or 3 flutes; 3 clarinets; 3 violins) & piano | 2001 |
| <i>Chants de la Terre et Réveil*</i> | Solo oboe and English horn | 2002-2003 |
| <i>Beckettiana*</i> | Solo oboe and English horn | 2003 |
| <i>Three Pieces for Oboe Solo</i> | Solo oboe | 2003 |
| <i>Tango gelosia*</i> | Oboe & piano (or guitar) | 2004 |
| <i>Les plaintes d'un Icare*</i> | Solo oboe | 2004 |
| <i>Alla mamma</i> | Baritone, bass, oboe, & piano | 2004 |
| <i>Au-dessus de la mers le nuage pers</i> | Voice, violin (or oboe), & piano | 2004 |
| <i>Celui qui s'en est allé</i> | Voice, violin (or oboe), & piano | 2004 |
| <i>Grands yeux dans ce visage</i> | Voice, violin (or oboe), & piano | 2004 |
| <i>Tango gelosia</i> | Oboe and chamber orchestra | 2005 |
| <i>The Nine Muses*</i> | Solo oboe & English horn | 2004-2006 |
| <i>Joujou, pipi, caca, dodo</i> | Voice, oboe, & piano | 2006 |
| <i>Tango di nostalgia</i> | Flute, oboe, clarinet, bassoon, piano | 2007 |
| <i>Elégie & Barcarolà</i> | English horn & piano | 2007 |
| <i>The Last Tango in Geneva</i> | English horn, oboe, violin, & piano | 2008 |
| <i>Orient Express - Route 1*</i> | Oboe (or flute) & piano [also for 2 instr. & piano] | 2008 |
| <i>Orient Express - Route 2*</i> | Oboe [opt. clarinet] & piano | 2008 |
| <i>L'artiste</i> | Voice, oboe, & piano | 2008 |
| <i>Albatrò*</i> | Baritone, oboe, & piano | 2009 |
| <i>J'ai rêvé d'une cage</i> | Voice, oboe, & piano | 2010 |
| <i>Poeme fou and Scherzo</i> | Oboe (or violin) & piano | 2011 |
| <i>Chanson triste et scherzo*</i> | Oboe & piano | 2016 |
| <i>Canto Beduino*</i> | Baritone, oboe, & guitar | 2016 |
| <i>Oboe sommerso</i> | Oboe | 2017 |
| <i>Chorus*</i> | Oboe, clarinet, & piano | 2020 |
| <i>La plus drole de creatures</i> | Baritone, violin (or oboe), & piano | Unknown |

*Indicates the piece is published and available for purchase.

Chapter 2 - *The Nine Muses*

Overview

The Nine Muses is a collection of impressions for solo oboe or English horn based on the nine muses from Greek mythology. Vançin was inspired to write this piece after participating in a seminar at the University of Geneva that focused on the muses in Greek mythology.

The muses were goddesses of music, song, and dance. Each sister was assigned her own attributes revolving around these themes. Most myths consider them to be the daughters of Mnemosyne, the Titan goddess of memory, and Zeus, King of the Gods. Their mother is often considered one of the three original muses, representing the oral tradition of passing down stories and music before writing was available. The muses answered to Apollo, the God of music.

Timeline

At the end of each movement, Vançin has included which city she was in at the time of completion, along with the date. A majority of the movements were composed in Geneva, Switzerland, and the last seven were completed within forty-three days.

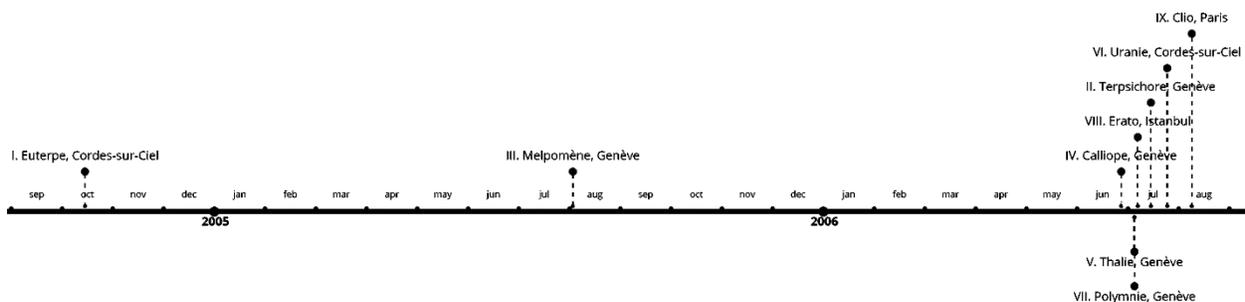


Figure 2: Visual timeline.

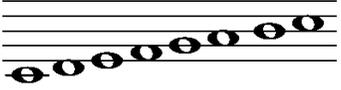
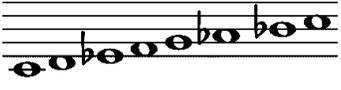
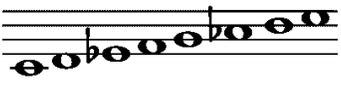
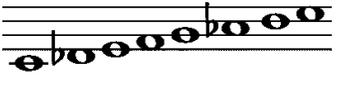
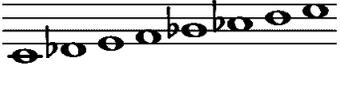
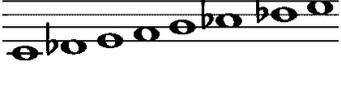
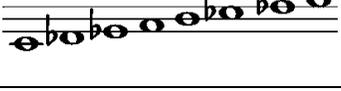
Table 2: Chronological completion of the muses.

| Movement | Date Completed | Location |
|--|-----------------------|-----------------|
| <i>I. Euterpe</i> | 15 October 2004 | Cordes-sur-Ciel |
| <i>III. Melpomène</i> | 3 August 2005 | Genève |
| <i>IV. Calliope</i> | 27 June 2006 | Genève |
| <i>V. Thalie</i> <i>VII. Polymnie</i> | 5 July 2006 | Genève |
| <i>VIII. Erato</i> | 7 July 2006 | Istanbul |
| <i>II. Terpsichore</i> | 15 July 2006 | Genève |
| <i>VI. Uranie</i> | 25 July 2006 | Cordes-sur-Ciel |
| <i>IX. Clio</i> | 9 August 2006 | Paris |

Scales

Vançin relies on many scales that are unusual in Western music for the composition of *The Nine Muses*. Most notable are the double harmonic major, Persian, and Phrygian dominant scales, all of which rely on the augmented 2nd for their unique sound.

Table 3: Scales used in *The Nine Muses*.

| Name | Example Based on C | Degrees | Intervals |
|-----------------------|---|--------------------|-----------------|
| Major |  | 1 2 3 4 5 6 7 | W-W-H-W-W-W-H |
| Natural Minor |  | 1 2 b3 4 5 b6 b7 | W-H-W-W-H-W-W |
| Harmonic Minor |  | 1 2 b3 4 5 b6 (b)7 | W-H-W-W-H-3H-H |
| Double Harmonic Major |  | 1 b2 3 4 5 b6 7 | H-3H-H-W-H-3H-H |
| Persian |  | 1 b2 3 4 b5 b6 7 | H-3H-H-H-W-3H-H |
| Phrygian Dominant |  | 1 b2 3 4 5 b6 b7 | H-3H-H-W-H-W-W |
| Phrygian |  | 1 b2 b3 4 5 b6 b7 | H-W-W-W-H-W-W |

Historical and Style Analysis

I. Euterpe, Muse de la poésie lyrique

The first movement represents Euterpe, who is the muse of lyric poetry and harmony. Her name means “giver of much delight” and she is often depicted in Greek art with a flute. She is considered one of the possible mothers of Rhesus, a river god.

This movement is written in a ternary form in 4/4 time, with the A sections based around the E Persian scale and B section based around the A Double Harmonic Major scale. Harmonics are used sparingly. They can be found at the end of the first phrase of section A, as well as at the end of the movement when that theme returns.

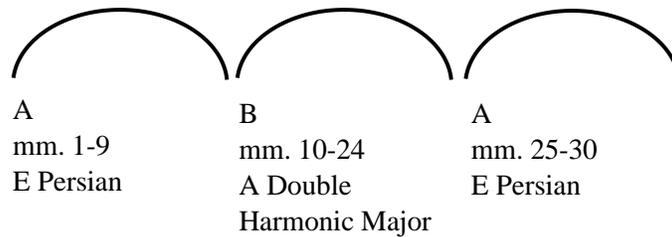


Figure 3: *Euterpe* Form Chart

The lyric poetry aspect of Euterpe’s character is depicted similarly to free verse poetry style. There is no clear pattern or regular rhythm and instead, the music ebbs and flows as though following natural speech while storytelling.

II. Terpsichore, Muse de la danse

The second movement represents Terpsichore, who is the muse of choral song and dance. Her name literally means “delighting in dance.” She is often depicted with a lyre in Greek art and is one of the possible mothers of Linus (the personification of lamentation and a great musician in his own right), and the Sirens, sea nymphs who lured sailors to their doom with irresistible song.

The form of this movement is A B A^I B^I. The A sections are in 4/4 and marked *Lento* and *quasi cadenza*, both beginning with an ascending scalar pattern. The A section ends on a half cadence, and the A^I section ends on a I chord. The B sections are in 5/8 and marked *Allegretto* -

danse. In the dance we often see two 16ths followed by an 8th, ascending, at the start of the measure. A, B, and A^I are in A Major, and B is in A minor, with a return to A Major in the last 3 measures of the movement. B^I is more ornamented than B, and it includes triplet figures.



Figure 4: *Terpsichore* Form Chart

The representation of Terpsichore and her attributes through the music are noticeably clear in this movement. The *Lento* A sections depict choral song. The B sections represent the dance-like nature of the muse and even include *danse* in the tempo marking.

III. Melpomène, Muse de la Tragédie

The third movement represents Melpomène, who is the muse of tragedy. Her name means “celebrate with song” and she is usually depicted with a tragic mask in Greek art. Like Terpsichore, she is considered a possible mother of the Sirens.

Melodically, this movement is through composed. However, it can be broken down into four sections based on shifts in tonality. This is the first movement that calls for English horn.

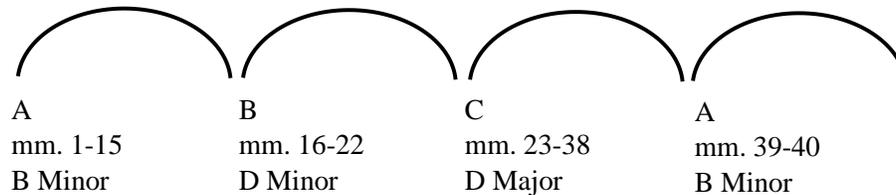


Figure 5: *Melpomène* Form Chart

The frequent use of large intervals is particularly fitting for this movement. They really bring out the tragic, mournful tone associated with Melpomène, especially the tritone.

IV. Calliope, Muse de la poésie épique et de l'éloquence

The fourth movement represents Calliope, the muse of epic poetry and eloquence. She is the eldest of the muses, her name meaning “beautiful-voiced.” She is typically depicted with a tablet and stylus or lyre in Greek art. She is also known as the champion of the muses, for she defeated the Pierides (nine sisters who challenged the muses for their titles) with epic song and turned them into magpies. With Apollo, the Greek god of music and poetry, Calliope bore a son, Orpheus (and Linus according to some myths). Orpheus is considered one of the greatest musicians in Greek mythology. Apollo gave his own lyre to his son, who soon surpassed his father with his skill. Orpheus is known by many from the story of his trip to the Underworld to save his beloved Eurydice.

This movement can be performed on oboe or English horn. It is based around the E double harmonic major scale and is through composed. The music flows as though telling a story, much as Calliope would have done during her battle with the Pierides, with many expressive shifts in color, dynamics, and even improvisation.

V. Thalie, Muse de la comédie

The fifth movement represents Thalie, the muse of comedy. Her name translates to “festivity” or “blooming.” In Greek art she is depicted with a comic mask. She is the mother of the Korbyantes, demigods who presided over the orgiastic dance of the Mysteries of Samothrake.

The form of this movement is ABCA. The first A section is repeated, the second time picking up speed.

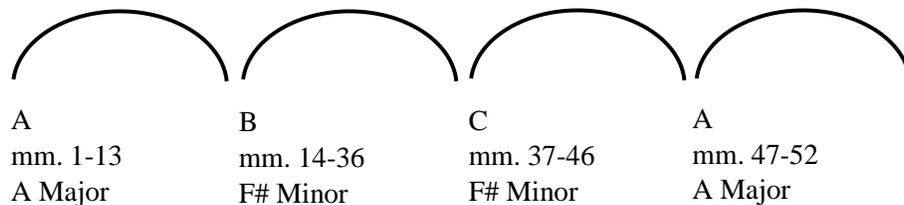


Figure 6: *Thalie* Form Chart

The comedic aspect of Thalie comes out very clearly through the music. The movement is marked as a Scherzo, literally meaning “joke,” and at a quick and lively tempo. It is light and playful with many staccatos, grace notes, and chromatic movement.

VI. Uranie, Muse de l’astronomie

The sixth movement represents Uranie, the muse of astronomy. Her name translates to “heavenly one.” She is often shown with a celestial globe in Greek art. She is also considered one of the possible mothers of Linus.

The form of this movement is ABA. The A sections are characterized by frequent use of harmonics and most note lengths are no shorter than an eighth note. The B section uses much fewer harmonics and incorporates mostly sixteenth notes. While I have marked the second A

section as starting right on mm. 36, there is really some easing into it as harmonics are added into the last couple measures of the B section and the note lengths grow longer.

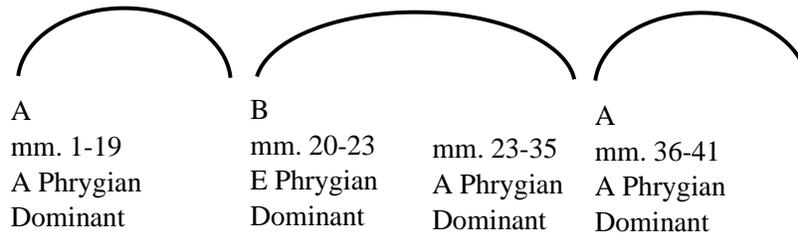


Figure 7: Uranie Form Chart

This movement is played on the English horn. The timbre of the instrument combined with the hollow sound of the harmonics give the music an ethereal, otherworldly quality, making it a perfect depiction of the muse of astronomy.

VII. Polymnie, Muse des hymnes sacrés

The seventh movement represents Polymnie, the muse of sacred hymns. Her name means “many hymns.” She is often portrayed in a solemn, meditative, or pensive pose. She is thought to have invented the lyre.

The form of this movement follows the pattern of ABCBA, an arch form, much like a musical palindrome. The A sections are marked *Lento*. The middle B and C sections do not have a tempo change marked, but the time signature changes from 4/4 to 6/8, and they have a livelier quality to them.

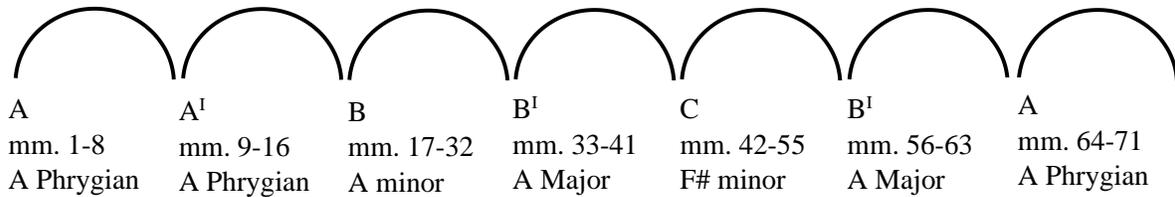


Figure 8: Polymnie Form Chart

This movement can be played on oboe or English horn. I chose English horn because it gives a more somber, hymn-like quality to the *Lento* sections. Not all hymns are somber though, many express joy, and the middle sections do just that with the jaunty melody.

VIII. Erato, Muse de la poésie érotique et de la mime

The eighth movement represents Erato, the muse of erotic poetry and mime. Her name means “lovely” or “beloved.” She is often depicted with a lyre in Greek art.

The form of this movement is A B A¹ B¹. Melodic material is not repeated; however, the A sections are marked *liberamente* and the B sections *ritmato*, casting a stark difference between them. The tonal center for the whole movement is D, however the scales change with each section.

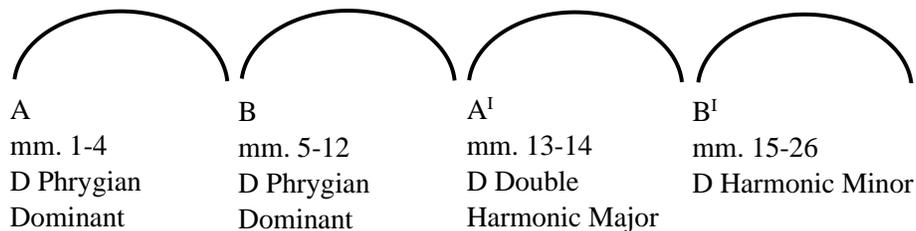


Figure 9: Erato Form Chart

The mime aspect of Erato is depicted by using echo at the end of the B section. Throughout the movement, the melody evokes images of erotic Middle Eastern belly dancers. It is worth noting that this is the only movement she composed while in Istanbul, as the Anatolian influences are easily heard through the rhythm and scales used.

IX. Clio, Muse de la poésie épique et de l’histoire

The ninth movement represents Clio, the muse of epic poetry and history. Her name means “to make famous.” She is often depicted with an open scroll or with books in Greek art.

The form of this movement is AB, with A acting as an introduction and B as the body of the movement. The B section is characterized by large leaps and frequent shifts between duple and triple rhythms, creating a push and pull effect.

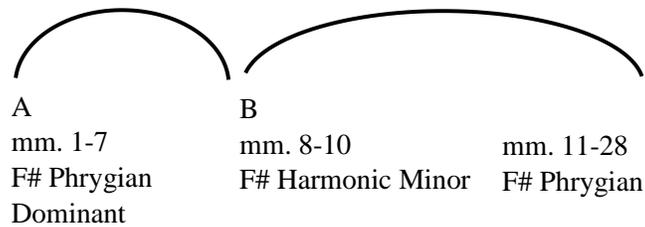


Figure 10: *Clio* Form Chart

This movement has the option of being played on English horn or oboe. I chose English horn because of its sonorous quality. The instrument makes it easier to convey an archaic sound, perfectly fitting for the muse of history. The form, with an introduction and body, supports the idea of this movement depicting Clio as she tells an epic story.

Summary

The Nine Muses is an enchanting piece of music that draws on a rich history of storytelling and mythology. Vançin draws the listeners in with enticing and bewitching modalities, sounds that many Western listeners associate with the foreign and exotic. Each movement is so carefully crafted to best represent the muse assigned to it, whether through use of dance figures, harmonics, syncopation, ornamentation, or instrumentation. This piece is a great example of her improvisatory compositional style, and I can only imagine she would encourage the performer to take their own liberties and make the piece their own as they tell the story of the muses.

Chapter 3 - *Orient Express - Route 2*

Overview

Orient Express - Route 2 is a collection of movements depicting the train journey from Paris to Istanbul and the various stops along the way. This is a journey Vançin would have made during her studies in Paris. At the beginning of each movement, she includes a brief poem about the location, some written by herself, others by various poets. Vançin has also composed a companion work, *Orient Express - Route 1*, which depicts the journey from London to Istanbul.

Style Analysis

1. *Paris Parle (Au Moulin Rouge)*

Inspiré de “La Vie Parisienne” de J Offenbach
et “Le Temps des Cerises” de A Renard

C’est Paris ce théâtre d’ombres que je porte
C’est de ce Paris j’ai fait mes poèmes
Arrachez-moi le coeur vous y verrez Paris

(Louis Aragon)

Inspired by “La Vie Parisienne” by J
Offenbach and “Le Temps des Cerises” by
A Renard

It is Paris as shadow theatre that I carry within
me
From this Paris did my poems arise
Tear out my heart and there will you find
Paris

(Louis Aragon)

The journey begins in Paris with a popular Parisian song composed by Antoine Renard, *Les Temps des Cerises (The Cherry Season)*. After playing this sweet melody once through, we enter the B section, which is based around the Java, a French Waltz variation. The Java is a simple, quick dance in three. Dancers stand close together and take markedly small steps. For the final C sections of the movement, Vançin takes us to the famous Moulin Rouge. Vançin

indicates that this section is based on Offenbach's Cancan from *La Vie Parisienne* (*Parisian Life*), though it is worth noting that the first phrase is taken from Offenbach's Cancan in *Orphée aux enfers* (*Orpheus in the Underworld*). The Cancan was popularized by the Moulin Rouge cabaret dancers in the 1850s.

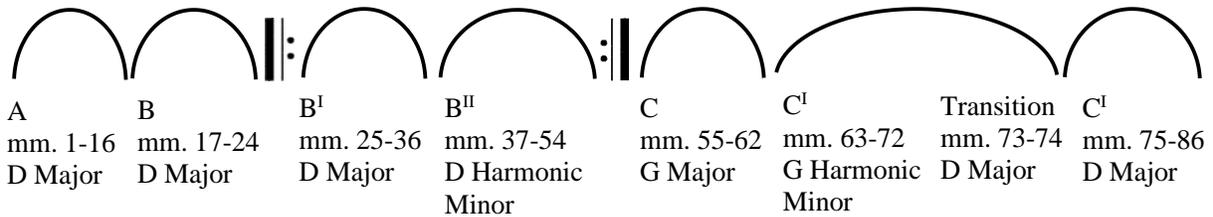


Figure 11: Paris Parle Form Chart

2. Lausanne - inspired by “Liuba”, Swiss popular song

Sur la montagne de l'émeraude émerveillé
j'écoute le chant du rossignol,
accompagné des trilles du pinson,
unis au coeur du même diapason.

(A. Vançin)

On the entrancing emerald mountain,
I hear the song of the nightingale,
along with the trilling chaffinch,
in tune one with the other.

(A. Vançin)

From Paris, the train travels to Lausanne in Switzerland. The music is inspired by *Liuba* (or *Lyoba*), a song improvised on the alpenhorn by cow herdsman in the Fribourg Region of the Swiss Alps.³ This was based on Ferdinand Huber's *Ranz de Vaches*, which has also been used by Liszt as a basis for the first movement of his *3 Morceaux Suisses*.

³ Ayser Vançin, interview, November 4, 2020.

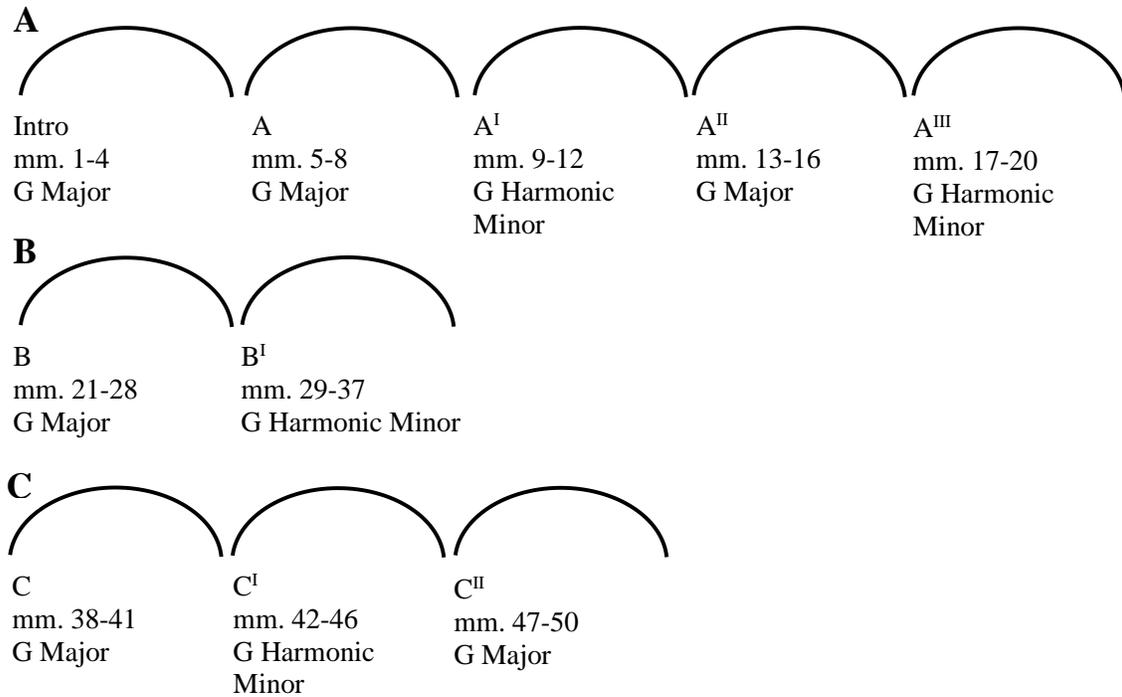


Figure 14: Lausanne Form Chart

Echo is another key feature of both pieces, as seen in Figures 15 and 16. In *Lausanne*, the echoed melody is always in the parallel minor key.

Andantino a capriccio

ff

p dolce

Red. *

Red. P *

Figure 15: Echo in Liszt's 3 *Morceaux Suisses*⁶

⁶ Franz Liszt, *Trois Morceaux Suisses*, S.156a, ed. Imre Mezö, Imre Sulyok, Series 2, Band 14 of *Neue Liszt-Ausgabe* (Budapest: Editio Musica, 1990) 1, IMSLP, https://imslp.eu/files/imglnks/euimg/1/11/IMSLP440526-PMLP716565-Liszt_NLA_Serie_II_Band_14_02_R8-III_3_morceaux_suisses_scan.pdf.



Figure 16: Echo in Vançin's *Lausanne*⁷

The works also have similar motives, as seen in Figure 17.



Figure 17: Similar Motives from Liszt's *3 Morceaux Suisses* (left) and Vançin's *Lausanne* (right)⁸⁹

Vançin includes an optional version of this movement written for B-flat Clarinet.

3. *Venise - una note sul mare*

Sur les coupoles de Venise
Deux ramiers blancs aux pieds rosés
Au nid où l'amour s'éternise
Un soir de mai se sont poses.

(Théophile Gautier)

On Venice's domes perched
two white doves with rosy feet,
nesting where love lives for ever,
all on a May evening.

(Théophile Gautier)

The next stop of the journey is in Venice, Italy. The title translates to "a note on the sea," although the poem seems to suggest this may be a typo and should read *una notte sul mare*, "a

⁷ Vançin, *Orient Express - Route 2*, p. 2.

⁸ Liszt, p. 1.

⁹ Vançin, *Orient Express - Route 2*, p. 2.

night on the sea.” The movement is marked *Barcarola Lento*, and written in the 6/8 style of a Barcarolle, sung by Venetian gondoliers as they guide their boats through the canals.

The form of this movement is a variation on ternary. Overall, it has the ABA form, but in this case the first A section is repeated. The A sections are marked *Lento* and are in A harmonic minor, while the B section is marked *Più Vivo* and is in A major.

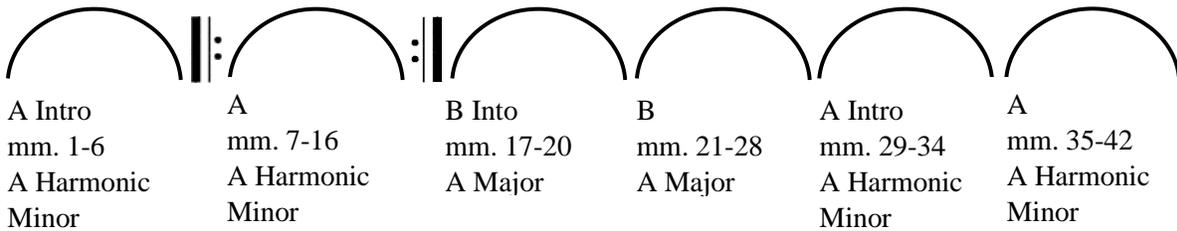


Figure 18: Venise Form Chart

4. *À Belgrade*

Puis vint le murmure des grandes ailes
 Qui m’enveloppa le visage et depuis mes
 chants
 Contemplant le monde à ma place

(Bratislav Milanovitch)

Then came the murmur of the great wings
 Wrapping round my face and since then my
 songs
 Watch over the world in my place

(Bratislav Milanovitch)

From Venice the train travels to Belgrade in Serbia. This movement is through composed in E harmonic minor with four bars of quasi-cadenza material at the end. Most of the melody is based on typical Sarabande rhythms, with the emphasis on beat two.



Figure 19: Typical Sarabande rhythms¹⁰

Belgrade makes use of the (a) rhythm, as seen in the figure above.

5. *Varna*

Varna m'a rendu fou, voilà que ma raison
s'égaré

(Nâzim Hikmet)

Varna has driven me mad, such that I've lost
all reason

(Nâzim Hikmet)

The seaside city of Varna in Bulgaria is the last stop before reaching Istanbul. In this movement Vançin begins to include more Middle Eastern elements to the music. She begins to include grace notes throughout the melody. This is the first movement in which she uses a scale other than the typical major or minor - the A section is based on E Phrygian dominant with allusions to E harmonic major and E mixolydian in measures 21-22 and 23-24, respectively. In a way, the whole A section almost acts as a prolonged V chord, which is eventually resolved when we enter A harmonic minor in the B section.

The overall B section is a closed unrounded binary form and is a fast dance in 5/8.

¹⁰ Richard Hudson and Meredith Ellis Little, "Sarabande," *Grove Music Online*, (2001) <https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.24574>.

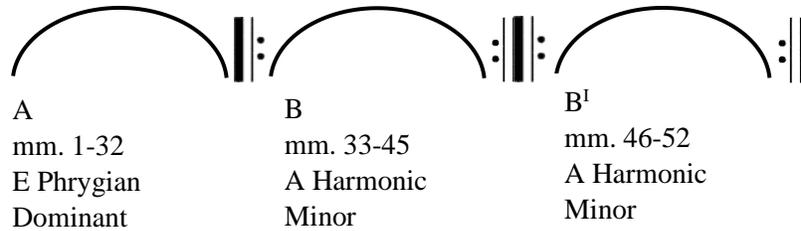


Figure 20: Varna Form Chart

Vançin does not indicate any sort of tempo for the first thirty-two measures, though I have decided to take it at a moderately slow pace. I chose to model my tempo after *Terpsichore* from *The Nine Muses* because it contains a slow section followed by a dance in 5/8, similar to this movement.

6. Istanbul - Danse d'Anatolie

| | |
|--|---|
| Pareil à la plume, les danseurs s'envolent vers les étoiles | Light as a feather, the dancers fly off to the stars |
|--|---|

Finally, we reach our destination of Istanbul, our arrival marked with an Anatolian dance. At this point Vançin almost completely moves away from any scales typically heard in Western music. She relies on C Hungarian minor for the A sections and C Mixolydian for the B section (with a brief four measures in C major).

Table 4: Scales used in *Istanbul* (Dance)

| Name | Example Based on C | Degrees | Intervals |
|-----------------|--------------------|------------------|----------------|
| Major | | 1 2 3 4 5 6 7 | W-W-H-W-W-W-H |
| Mixolydian | | 1 2 3 4 5 6 b7 | W-W-H-W-W-H-W |
| Hungarian Minor | | 1 2 b3 #4 5 b6 7 | 3H-H-W-H-W-H-W |

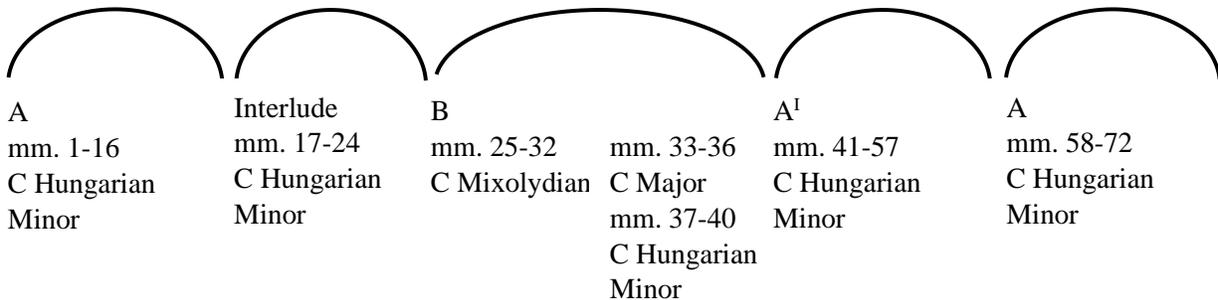


Figure 21: *Istanbul* (Dance) Form Chart

7. *Istanbul* - *Chant d'Anatolie*

J'ai tendu des cordes de clocher à clocher;
Des guirlandes de fenêtre à fenêtre;
Des chaînes d'or d'étoile à étoile, et je danse

(Arthur Rimbaud)

I have stretched cords from belfry to belfry;
Garlands from window to window;
Golden chains from star to star, and I'm dancing

(Arthur Rimbaud)

As *Istanbul* is the last stop, one movement simply is not enough. After the dance, Vancin leaves us with an Anatolian song. The movement has an unsettling quality to it, even though it is

firmly based around the D Phrygian dominant scale. The form is a simple AB. The A section is marked by scalar sixteenth runs and the B section by various dotted and syncopated rhythms. She ends the piece with an exclamatory figure, as though overjoyed that the long journey is over, and she is home.

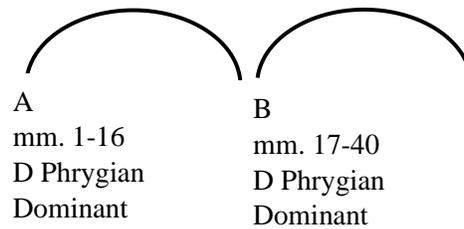


Figure 22: *Istanbul* (Song) Form Chart

Summary

Orient Express - Route 2 is a delightful work and Vançin's compositional style really allows the listener to be transported to these wondrous destinations with ease. Her careful selection of tonalities is particularly important to this composition. Vançin begins the piece using modes commonly heard in Western music, but as each movement progresses closer to the Orient, she begins to include scales more exotic to the Western ear. As the train travels east, she begins to incorporate more improvisatory and embellished figures. She also includes poetry as a preface to each movement and relies heavily on popular dances or folk songs from each country to best represent each city.

Chapter 4 - Works for Baritone (Voice) and Oboe

Canto Beduino

Historical and Style Analysis

Canto Beduino

*Una donna si alza e canta
La se gue'll vento e l'in canta
E sulla terra la stende
E' il sogno vero la prende*

*Questa terra' è nuda
Questa donna è druda
Questo vento è forte
Questo sogno' è morto*

Questo sogno' è morto

(Giuseppe Ungaretti)

A Bedouin Song

When a woman gets up for singing,
The magic is there, it's windy;
And she lays on bare soil
And the true dream is her mortal coil.

This land is all too bare
The lady lives an affair.
So powerful is this wind,
This dream will not rekindle.

This dream will not rekindle.¹¹

(Giuseppe Ungaretti)

Canto Beduino is a song for baritone (voice), oboe, and guitar. It is based on a poem by Giuseppe Ungaretti that tells of a Bedouin woman, whose life seems to be as tempestuous as the desert wind. The Bedouin are nomadic desert Arabs.

The entirety of the piece is in A minor. The A section of is a gentle call and response between the baritone and oboe, with a guitar tremolo underneath. Both soloists have extremely ornamented parts, with triplet sixteenths, thirty-seconds, and grace notes occurring throughout. The B section is a tango. The guitar provides a constant tango rhythm beneath the oboe and baritone duet, as seen in Figure 20.

¹¹ Eduardo, "Canto beduino (English translation)," Lyrics Translate, 2020, <https://lyricstranslate.com/en/canto-beduino-bedouin-song.html>.



Figure 23: Common tango accompaniment rhythm¹²

At measure 27 the tempo slows, and the guitar tremolo returns, harkening back to the A section. This lasts for a bar and a half before the oboe jumps back in for a brief, but grand, finale in the tango style.

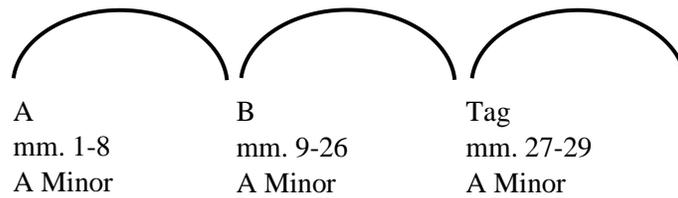


Figure 24: *Canto Beduino* Form Chart

¹² Gerard Béhague, “Tango,” *Grove Music Online*, (2001) <https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.27473>.

Albatrò

Historical and Style Analysis

*Cedemi l'appiglio
sulla crocetta dell' albero maestro
per il tempo di un tuo volo
amico albatrò.
lasciami abbandonare
lo sguardo dietro le tue ali*

Give me the hold
on the cross of the mast
for the time of your flight
friend albatross.
let me give up
the look behind your wings

*Voglio salutare ancora una volta
il mio grande mare
Proverò a sfiorare
le altezze del vento
ed allargherò
le braccia incontro al cuor dell' Oceano*

I want to say hello once again
my great sea
I will try to touch
the heights of the wind
and I will enlarge
your arms meet the heart of the ocean

*Prestami le tue forti ali
per un ultimo volo
ch'io possa toccare
il più profondo degli orizzonti*

Lend me your strong wings
for one last flight
that I can touch
the deepest of horizons

*il mare mi riconosca
e muòva per me una schiuma leggera
oltre le folle tempeste
che il ricordo non può contenere*

the sea recognize me
and a light foam died for me
beyond the mad storms
than the memory cannot contain

(Luciano Molin)

(Luciano Molin)

Albatrò is a song for baritone (voice), oboe, and piano. It was composed in memory of Luciano Molin, author of the poem used for the lyrics of this piece. Molin was a Venetian poet. He sent the poem to Vançin just ten days before his death.¹³ The vocalist is singing to the albatross, which is represented by the oboe, with the piano acting as the constant ebb and flow of the ocean waves.

¹³ Ayser Vançin, 2016, comment on Youtube, ““Albatro” poème de Luciano Molin, musique de Ayser Vançin.”

The form of this piece is quasi-ternary; ternary because of the overall ABA structure, but only quasi because of the B^I section that is not part of a typical ternary form. The A sections are in a slow four. The B section is a waltz, though the dance slows for the B^I section. The oboist is relatively inactive during the B sections, instead allowing the baritone to take over. The tempo slows back to the original tempo at the start of the A^I section.

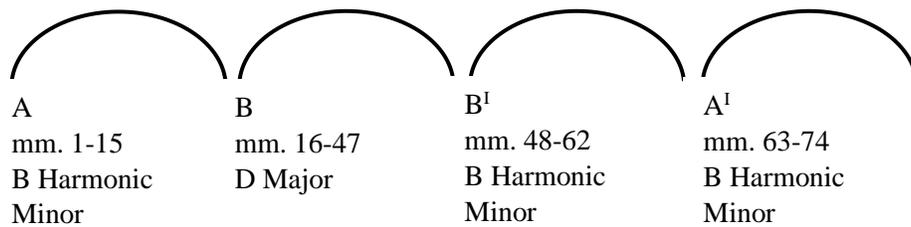


Figure 25: *Albatrò* Form Chart

Conclusion

While each of Vançin's works has their own unique features, they all have striking similarities as well. The most important aspect of her compositional style is her use of literature and poetry as a basis for her works. These programmatic elements form the foundation for Vançin to paint beautiful scenes with her music and give an extra dimension and meaning to her works. Even *The Nine Muses*, though it does not include poems or lyrics, includes in each movement a brief descriptor of the attributes assigned to each muse.

A lover of all fine arts, Vançin also relies a great deal on the incorporation of various dances throughout her pieces. Just in the four works examined in this paper, she incorporates elements of Cancan, Tango, Waltz, Java, Sarabande, and at least two Anatolian dances. When performing one of her other works *Tango gelosia*, Vançin herself dances as she plays.

Lastly, her unique ability to create a bridge between Western music and that of the Orient is incredibly enchanting. Her careful selection of tonalities serves to strengthen the programmatic aspects of her works, especially in *Orient Express - Route 2*, as she slowly moves away from more traditional Western tonalities as the train travels toward Istanbul. Besides the scales, her works inspired by oriental traditions include a significant amount of ornamentation, and improvisation is key. Vançin seems to rarely play what is written on the page, rather using it as a template. However, even her way of composing has an improvisatory quality to it, especially throughout *The Nine Muses* and both vocal works.

Vançin's works are incredible pieces of music that are worthy of a place among the standard oboe repertoire. They are powerful, virtuosic, challenging, and deserve, without a doubt, to be performed and heard by all.

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Appendix A - List of Works

Table 5: Works for theater

| Title | Text | Year |
|---|--|-------------|
| <i>Regard Noir, Langue de Feu</i> | L.N. Senghor | 2006 |
| <i>Voyage Poetico-Musical en Orient Express: Paris-Istanbul</i> | French & Turkish orientalist poets & writers | 2007 |
| <i>La Rencontre Aragon-Hikmet</i> | Aragon & Hikmet | 2008 |
| <i>Nuage Amoureux</i> | Nazim Hikmet | 2009 |
| <i>D'Exil en Exil</i> | Nazim Hikmet | 2010 |

Table 6: Works for poetical shows

| Title | Text | Year |
|--|--|-------------|
| <i>Chants de la Vigne</i> | Various poets & writers | 2005-2011 |
| <i>Vers à Chanter, Vers Enchantés, Songs</i> | Various poets | 2005 |
| <i>Chants de la paix</i> | Various poets & writers | 2006 |
| <i>Chants de Nazim Hikmet</i> | Nazim Hikmet | 2006 |
| <i>Chants du Levant, chants du Couchant</i> | Italian, Belgian, Turkish, & English poets | 2010 |
| <i>Chants des Hommes</i> | Verlaine, Aragon, Hikmet, Supervielle, Maeterlinck, etc. | Unknown |
| <i>Orient Expressur</i> | French & Turkish Oriental authors | Unknown |

Table 7: Works for solo with orchestra

| Title | Instrumentation | Year |
|----------------------|--------------------------|-------------|
| <i>Tango gelosia</i> | Oboe & chamber orchestra | 2005 |

Table 8: Works for chamber ensemble

| Title | Instrumentation | Year |
|--|---|-------------|
| <i>Trois duos</i> | 2 clarinets (or oboe & clarinet) | 1995 |
| <i>Danze Turche</i> | Oboe (or flute; clarinet; soprano saxophone), bassoon (or cello), & piano | 1998 |
| <i>Gizem</i> | Oboe (or flute; clarinet; saxophone; violin), bassoon (or cello), & piano | 1998 |
| <i>Prelude and Allegretto</i> | 4 oboes (or 4 flutes; clarinets; violins), & piano | 2001 |
| <i>Two Dances: Valse & La Habanera</i> | 3 oboes (or 3 flutes; clarinets; violins), & piano | 2001 |

| | | |
|---------------------------------|---|------|
| <i>Rolinha</i> | Flute, violin, saxophone, & piano | 2003 |
| <i>Romance sans paroles</i> | Flute, violin, & saxophone | 2003 |
| <i>Tango di nostalgia</i> | Flute, oboe, clarinet, bassoon, & piano | 2007 |
| <i>The Last Tango in Geneva</i> | English horn, oboe, violin, & piano | 2008 |
| <i>Chorus</i> | Oboe, clarinet, & piano | 2020 |

Table 9: Works for instrument and piano (or guitar)

| Title | Instrumentation | Year |
|---------------------------------------|---|-------------|
| <i>Tango gelosia</i> | Oboe & piano (or guitar) | 2004 |
| <i>Elégie and Barcarolà</i> | English horn & piano | 2007 |
| <i>Orient Express - Route 1</i> | Oboe (or flute) & piano [also for 2 instruments & piano] | 2008 |
| <i>Orient Express - Route 2</i> | Oboe (or clarinet) & piano | 2008 |
| <i>Contemplation on the Black Sea</i> | Clarinet & piano | 2008 |
| <i>Poeme flou and Scherzo</i> | Oboe (or violin) & piano | 2011 |
| <i>Chanson triste et scherzo</i> | Oboe & piano | 2016 |

Table 10: Works for solo instrument

| Title | Instrumentation | Year |
|-------------------------------------|------------------------|-------------|
| <i>Simurg</i> | Clarinet | 1998 |
| <i>Danse boîteuse</i> | English horn (or oboe) | 1998 |
| <i>Impressions</i> | Clarinet in A | 1998 |
| <i>Chanson à Mevlana</i> | Oboe | 2000 |
| <i>Chants de la Terre et Réveil</i> | Oboe (or English horn) | 2002/2003 |
| <i>Beckettiana</i> | Oboe | 2003 |
| <i>Three Pieces for Oboe Solo</i> | Oboe | 2003 |
| <i>Les plaintes d'un Icare</i> | Oboe | 2004 |
| <i>The Nine Muses</i> | Oboe and English horn | 2004-2006 |
| <i>Four Pieces for Clarinet</i> | Clarinet | 2016 |
| <i>Oboe sommerso</i> | Oboe | 2017 |

Table 11: Works for piano (alphabetical)

| Title | Year |
|---------------------------------|-------------------|
| <i>Affiorimento dei ricordi</i> | Between 1997-2010 |
| <i>Allusione</i> | Between 1997-2010 |
| <i>Asturias</i> | Between 1997-2010 |
| <i>Ballata veneziana</i> | 2010 |
| <i>Barcarolle</i> | Between 1997-2010 |
| <i>Dans la brume</i> | Between 1997-2010 |
| <i>En partant</i> | Between 1997-2010 |

| | |
|-------------------------------------|-------------------|
| <i>Minuetto di sensazioni</i> | Between 1997-2010 |
| <i>Notturmo</i> | Between 1997-2010 |
| <i>Phosphorescences au Bosphore</i> | 2006 |
| <i>Rolinha</i> | Between 1997-2010 |
| <i>Romance</i> | Between 1997-2010 |
| <i>Romance sans paroles</i> | Between 1997-2010 |
| <i>Soffio notturno</i> | Between 1997-2010 |
| <i>Träumerei</i> | Between 1997-2010 |
| <i>Valse mélancolique</i> | Between 1997-2010 |
| <i>Valse sentimental</i> | Between 1997-2010 |

Table 12: Vocal works

| Title | Instrumentation | Text | Year |
|---|-------------------------------------|-----------------------------|-------------|
| <i>Il n'y a pas d'amour heureux</i> | Voice & piano | Unknown | Unknown |
| <i>La plus drôle de creatures</i> | Baritone, violin (or oboe), & piano | Unknown | Unknown |
| <i>Printemps</i> | Voice & piano | Charles Cros | Unknown |
| <i>Que diras-tu ce soir</i> | Voice & piano | Charles Baudelaire | Unknown |
| <i>Soleils couchants</i> | Baritone, bass, & piano | Paul Verlaine | 2002 |
| <i>Les Ponts de Cé</i> | Voice & piano | Louis Aragon | 2003 |
| <i>Alla mamma</i> | Baritone, bass, oboe, & piano | Maurice Carême; L. Fiumi | 2004 |
| <i>Au-dessus de la mers le nuage pers</i> | Voice, violin (or oboe), & piano | Nazim Hikmet | 2004 |
| <i>Bohème</i> | Voice, violin, & piano | Francis Carco | 2004 |
| <i>Celui qui s'en est allé</i> | Voice, violin (or oboe), & piano | Nazim Hikmet | 2004 |
| <i>Connaissez vous l'Ile</i> | Voice, violin, & piano | Louis Aragon | 2004 |
| <i>Grands yeux dans ce visage</i> | Voice, violin (or oboe), & piano | Jules Supervielle | 2004 |
| <i>Je me souviens</i> | Voice, violin, & piano | Francis Carco | 2004 |
| <i>La lune blanche</i> | Voice, violin, & piano | Paul Verlaine | 2004 |
| <i>La Seine parle</i> | Voice & piano | Jules Supervielle | 2004 |
| <i>Le viellard sur la rive</i> | Voice & piano | Nazim Hikmet | 2004 |
| <i>O triste, triste était mon âme</i> | Voice & piano | Paul Verlaine | 2004 |
| <i>Printemps</i> | Voice & piano | Francis Carco | 2004 |
| <i>S'il revenait un jour</i> | Voice, violin, & piano | Maurice Maeterlinck | 2004 |
| <i>Sur le Pont Neuf</i> | Voice & piano | Louis Aragon | 2004 |
| <i>Vers à danser</i> | Voice & piano | Louis Aragon | 2004 |
| <i>Vivre encore</i> | Voice & piano | Jules Supervielle | 2004 |
| <i>Au village où je suis né</i> | Voice & piano | Cahit Külebi | 2005 |
| <i>Feuillage au Coeur</i> | Voice & piano | Maurice Maeterlinck | 2005 |
| <i>En attendant</i> | Voice & piano | Nazim Hikmet | 2006 |

| | | | |
|--------------------------------------|-------------------------|----------------------|------|
| <i>Joujou, pipi, caca, dodo</i> | Voice, oboe, & piano | Charles Cros | 2006 |
| <i>Lors que tu reviendras</i> | Voice & piano | Maurice Leullieux | 2006 |
| <i>Poème flou</i> | Voice, violin, & piano | Francis Carco | 2006 |
| <i>Ronde flamande</i> | Voice & piano | Charles Cros | 2006 |
| <i>Bagatelle</i> | Voice & piano | Robert Desnos | 2007 |
| <i>Petite suite</i> | Voice & piano | Francis Carco | 2007 |
| <i>Rien ne m'importe plus</i> | Voice & piano | Laurent Collet | 2007 |
| <i>En dépit de mes yeux bleus</i> | Voice & piano | Nazim Hikmet | 2008 |
| <i>L'artiste</i> | Voice, oboe, & piano | Maurice Carême | 2008 |
| <i>Les Lilas</i> | Voice & piano | Louis Aragon | 2008 |
| <i>Mon petit chat</i> | Voice & piano | Louis Aragon | 2008 |
| <i>Romance sans paroles</i> | Voice & piano | Paul Verlaine | 2008 |
| <i>Toi qui fait rêver</i> | Voice & piano | Louis Aragon | 2008 |
| <i>Tzigane</i> | Voice & piano | Guillame Apollinaire | 2008 |
| <i>Albatrò</i> | Baritone, oboe, & piano | Luciano Molin | 2009 |
| <i>Ce que j'aime dans la romance</i> | Voice & piano | Boris Vian | 2009 |
| <i>Nous étions deux</i> | Voice, violin, & piano | Andrée Chédid | 2009 |
| <i>In between the raindrops</i> | Voice & piano | Karen Sadek | 2010 |
| <i>J'ai rêvé d'une cage</i> | Voice, oboe, & piano | Maurice Carême | 2010 |
| <i>La Bagatelle</i> | Voice & piano | Robert Desnos | 2010 |
| <i>L'homme et l'oiseau</i> | Voice & piano | Charles Cros | 2010 |
| <i>La rose du premier de l'an</i> | Voice & piano | Louis Aragon | 2011 |
| <i>L'encore</i> | Voice & piano | Louis Aragon | 2011 |

Appendix B - Interview

RE: Your works for oboe - possible interview?

Ayser Vançin <ayservan@hotmail.com>

Wed 11/4/2020 11:05 AM

To: Taylor Crawford <crawfordt@ksu.edu>

📎 1 attachments (4 MB)

TANGO GELOSIA.mp3;

Dear Taylor,

I was really busy with to finish and send my last composition to the publisher in Belgium.It's done with a little delay I will answer you. Sorry.

Please inform me if this interwiev is published anywhere. Kindest Regards. (In attached: Tango gelosia) I have a question: Where city are you from?

Ayser Vançin

Biographical information:

How old were you when you first started learning music? How old when you began the oboe?

When I was 12 years old I started playing piano and violin. At the age of 14 I started to learn oboe.

What drew you to the oboe? The warm and velvety sound

Who did you study with and what degrees do you hold?

My teachers are: Mr. Celal Akatlar (great virtuoso) in Istanbul Conservatory, where I received "Complete Diploma" with the mention "Very good". Mr. Roger Reversy, at the Geneva Conservatory where I received "Diploma of Virtuosity" with the mention 1st named. M. Lucien Debray, at the Ecole Normale Supérieure de Musique in Paris where I received the "Performance Diploma" and the "Concert License" with the mention "Congratulations from the Jury". I followed the workshops with Pierre Pierlot and Heinz Holliger.

Are there any composers or performers who have inspired your music?

I have always liked music of a different style. The composers of the continents have greatly enriched us in our knowledge. I cannot differ or compare from each other. Discovering new music that is unlike any other is exciting for me. But, I don't think I have any influence from this or that composer. Besides, I cannot compose under the influence of another composer. Otherwise, I really like to listen to jazz and I have some new instrument-solo compositions in this direction. For classical vocals I really like the compositions of Schubert, Schumann, Mahler and ...

How would you describe your compositional style? What are the most prominent features?

The most prominent features are my particular inspiration which does not often follow the trends of our century.

The Nine Muses:

What inspired you to compose this piece?

Several years ago, I participated to the seminar at the University of Geneva about Muses in Greek Mythology. This fascinating course really inspired me by its richness in the subject.

I have noticed you use a lot of augmented 2nds and Phrygian and Gypsy scales. Are these sounds that you grew up hearing? Yes.

How would you say each muse is depicted in each movement? I have my own ideas but would love to know exactly how you were trying to depict them.

Each Muse is presented in my compositions, according to its role in art, history or science. My inspiration is a musical approach relating to this.

In Movement IX. Clio, Beat 1 of measure 23, should there be a grace note before the E?

What is the note of grace? If you mean a held/long note, non. Orient Express: Route 2:

Did you travel this route between Paris and Istanbul frequently?

Yes, I was born in Istanbul and lived few years in Paris two cities that I adore, among others, and I'm going back there to give a concert.

Did any personal experiences inspire the movements?

My life is as full and rich in experiences, challenges, dreams, emotions

as that of all of us ... I must say that I am lucky to work in several artistic fields.

Did you choose the text before or after composing each movement? It depends. If I compose with words for a song or theatre, they are the beauty, music or rhyme of them which inspire me. If it's a chamber music, sure they are only notes having a link, being in melodic and rhythmic harmony with the other notes.

Movement 2. Lausanne is inspired by "Lyoba". Do you know where I can find this song? My searches have been unsuccessful. Here is the Lyoba's/ Le ranz des vaches song :



The first piece, based on Swiss composer Ferdinand Huber's version of the cowherds' traditional Ranz de vaches, it is the generic title of the melodies improvised by Swiss herdsman of cows.

(often played on the alpenhorn or sung, it is Swiss folk music from the Fribourg region)

You can listen the Lyoba/The Ranz des vaches in the third part of the overture to "Guillaume Tell" by Gioachino Rossini's wonderful work: the English horn repeats a gentle ranz des vaches which is entwined with the arabesques of the flute. (so, very varied...)

And a really great Franz Listz composition: Trois morceaux suisses, S156a (In Album du voyageur)

[3 Morceaux suisses, S. 156/R. 8: No. 1, Ranz de vaches: Melodie de Ferdinand Huber, avec variations \(2nd Version\)](#) Jean Dubé pianiste.

This work inspired from Lyoba/Ranz des vaches, but is very varied...

Are the Anatolian dance and song something you grew up with?

Yes and no. I am from Istanbul's native which is a the cradle of millennial civilizations. So, I have been cradled by several cultures, among which Anatolian musique too.

Tango Gelosia:

What was your inspiration for the tango?

The Tango is a joyful and fascinating dance. It is at the same time music, in, poetry and painting; which are my fields of creation and my inspiration.

How would you describe the mood of this piece? It's a piece of bravery, it needs to be performed brilliantly and expressively. I often play it at the end of the concert. (or in bis)

De : Taylor Crawford <crawfordt@ksu.edu>

Envoyé : dimanche, 25 octobre 2020 18:30

À : Ayser Vançin <ayservan@hotmail.com>

Objet : Re: Your works for oboe - possible interview?

Hi Ayser,

Thank you for the suggestions! I will order those pieces. I am going to dedicate my entire project and recital to your works. So far, I have studied The Nine Muses, Orient Express: Route 2, and Tango Gelosia. In addition to your suggestions, I will be working on Canto Beduino, Albatro, Danze Turche and Chanson Triste et Scherzo. I would be delighted to send you a copy of my report once it is finished as well as a recording of my recital. How wonderful it would be if you could give a masterclass sometime!

Below are the interview questions I have so far. I am sure I will have more as I study more of your works. Is it okay if I send you another email in a month or two with additional questions?

Biographical information:

How old were you when you first started learning music? How old when you began the oboe?

What drew you to the oboe?

Who did you study with and what degrees do you hold?

Are there any composers or performers who have inspired your music?

How would you describe your compositional style? What are the most prominent features?

The Nine Muses:

What inspired you to compose this piece?

I have noticed you use a lot of augmented 2nds and Phrygian and Gypsy scales. Are these sounds that you grew up hearing?

How would you say each muse is depicted in each movement? I have my own ideas but would love to know exactly how you were trying to depict them.

In Movement IX. Clio, Beat 1 of measure 23, should there be a grace note before the E?

Orient Express: Route 2:

Did you travel this route between Paris and Istanbul frequently?

Did any personal experiences inspire the movements?

Did you choose the text before or after composing each movement?

Movement 2. Lausanne is inspired by "Liuba". Do you know where I can find this song? My searches have been unsuccessful.

Are the Anatolian dance and song something you grew up with?

Tango Gelosia:

What was your inspiration for the tango?

How would you describe the mood of this piece?

If there is any other information you would like me to know about these pieces, please feel free to share!

Thank you so much, I look forward to hearing from you!

Taylor

Taylor Crawford

MM Oboe Performance | Kansas State University

Sigma Alpha Iota - KY | Vice President - Ritual

Phi Beta Kappa

From: Ayser Vançin <ayservan@hotmail.com>

Sent: Friday, October 9, 2020 10:46 AM

To: Taylor Crawford <crawfordt@ksu.edu>

Subject: RE: Your works for oboe - possible interview?

Hi Taylor,

I send it in attached, my promised compositions. I wish you a lot of joy listening to them.

Kind regards

Ayser Vançin

De : Taylor Crawford <crawfordt@ksu.edu>

Envoyé : jeudi, 8 octobre 2020 03:11

À : ayservan@hotmail.com <ayservan@hotmail.com>

Objet : Your works for oboe - possible interview?

Hi Ayser,

My name is Taylor and I am a graduate student at Kansas State University working on a Masters in Oboe Performance. I discovered your piece "The Nine Muses" a few years ago and just fell in love with it, so for my degree recital I have decided to play some of your works for oboe!

So I have a couple questions:

First, I was wondering if I could do some sort of interview with you? I can either send you my questions via email, or we could try to set up a Zoom/FaceTime/some other type of video call.

Second, do you have any recordings of your works? I've tried to find some online and it seems that most of the existing websites/links no longer work. I've ordered several pieces so that I can play through them. I would love to not only be able to listen to those, but also your works for voice, violin, etc.

Thank you so much,
Taylor

Taylor Crawford

MM Oboe Performance | Kansas State University
Sigma Alpha Iota - KY | Vice President - Ritual
Phi Beta Kappa

Appendix C - Recital Program

STUDENT RECITAL SERIES

Taylor Crawford, Oboe, English horn

Assisted by
Amanda Arrington, Piano
Kolby Van Camp, Baritone

PROGRAM

Orient Express - Route 2

1. *Paris Parle (Au Moulin Rouge)*
2. *Lausanne - inspired by "Liuba", Swiss popular song*
3. *Venise - una notte sul mare*
4. *À Belgrade*
5. *Varna*
6. *Istanbul - Danse d'Anatolie*
7. *Istanbul - Chant d' Anatolie*

Ayser Vançin
(b. 1948)

The Nine Muses: Impression for solo oboe or cor anglais

- I. *Euterpe, Muse de la poésie lyrique*
- II. *Terpsichore, Muse de la danse*
- III. *Melpomène, Muse de la Tragédie*
- IV. *Calliope, Muse de la poésie épique et de l'éloquence*
- V. *Thalie, Muse de la comédie*
- VI. *Uranie, Muse de l'astronomie*
- VII. *Polymnie, Muse des hymnes sacrés*
- VIII. *Erato, Muse de la poésie érotique et de la mime*
- IX. *Clio, Muse de la poésie épique et de l'histoire*

Ayser Vançin
(b. 1948)

Albatrò

Ayser Vançin
(b. 1948)

Canto Beduino

Ayser Vançin
(b. 1948)

7 April 2021
7:30PM
McCain Auditorium