



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE AND TOURISM



BUDAPEST



TURKISH-HUNGARIAN
CULTURAL YEAR
2024

OPERA

MADYAR ÁLLAMI OPERAHÁZ
HUNGARIAN STATE OPERA



OKAN DEMİRİŞ

IV. MURAT

OPERA 3 ACTS

6 NOVEMBER 2024
WEDNESDAY • 19.00

HUNGARIAN STATE OPERA
HOUSE



REPUBLIC OF TÜRKİYE MINISTRY OF CULTURE AND TOURISM
DIRECTORATE GENERAL OF STATE OPERA AND BALLET





Conductor

Hakan KALKAN

Stage Director

Haldun ÖZÖRTEN

Set Designer

Özgür USTA

Costume Designer

N. Gazal ERTEN

Chorus Master

Mahir Seyrek

Lighting Designer

Mustafa Eski

ANTALYA STATE OPERA AND BALLET SOLISTS AND CHORUS

Sultan Murad

Engin SUNA

Sultan Kösem

Arzu YAMAN

Grand Vizier Topal Recep Pasha

Serhat KONUKMAN

Nef'i

Göksay YARAN

Armorer

Ş. Baha İŞLER

Chief Gardener

Emre AYTEKİN

Bekri Mustafa

Taner ÖLÇEN

Grand Vizier Kara Mustafa Pasha

D. Emre AKYURT

Dilfigar

I. Meriç KARATAŞ

Hafız Pasha

Ümit B. TEKİNAY

The Wise Man

Baturalp BİLGİLİ

1st Man from Istanbul

Sinan HESAPÇIOĞLU

2nd Man from Istanbul

Zafer İŞGÖREN

3rd Man from Istanbul

Erdi Can AYBAŞ

4th Man from Istanbul

Yalçın ÜNSAL

The Crier

Selahattin DENİZSÜMÜREN

Kara Ali The Executioner

Toygarhan ATUNER

Two Women

Müge GÜNAYDIN

Selda SERDAR

Correpetitors

Yücel YALÇIN

Assistant Stage Directors

Reyhan SÜME

Hamdi AKÇAKAVAK

Stage Manager

Y. Benan GÖKTAN

Dilan ÖZAY

Prompter

Yiğit GÜVENÇ

Surtitles

Eda AKGÜN

SYNOPSIS

OVERTURE

The overture begins with the melancholic motif of Murad IV. The fugue introduction based on Itri's "Salât-ı Ummiye" theme, which will later set the Qur'an scene, demonstrates the composer's true mastery in contrapuntal composition technique. Then follow the motifs of the Grand Vizier Topal Recep Pasha, who spread fear and horror, and his soldiers, and the Folk Song of Young Osman... The overture, filled with bright harmonic colors punctuated with Murad IV's terrorizing and commanding motifs, and Kösem Sultan's motifs, is infused with sweet, lively, sentimental melodies.

Murad IV is an innovation that the composer has brought to opera with respect to presenting the state and mood of key characters with multiple leitmotifs based on time changes.

SCENE I

In front of Bâbüssaâde Gate – standing council of state

A group of rebels consisting of janissaries and cavalymen, provoked by Topal Recep Pasha, uses the fact that Grand Vizier Husrev Pasha is dismissed and replaced by Hafız Pasha as an excuse, and revolts, marching to Topkapı Palace and demanding Sultan Murad IV to come to court. The sultan, together with Recep Pasha, comes to the front of Bâbüssaâde to listen to the rebels, and sits on his throne. The rebels recite the names of Yahya Efendi, the Shaykh al-Islam, Mustafa Pasha, the Chief Treasurer, Hasan Halife, the Head Janissary, Musa Çelebi, one of the sultan's courtiers, and Grand Vizier Hafız Pasha, and ask these people to be handed over to them. Despite pleading with them and saying, "the state's authority would be shaken," Sultan Murad fails to persuade the rebels, and is forced to relieve these people from their duties on condition that their lives are spared. And, upon further pressure from the rebels, he promotes Topal Recep Pasha, the current vice vizier, to grand vizier.

Nef'i, the famous poet of the period, arrives at the court of Murad, and recites his new poem. He tells the Sultan to take control of the state, which Murad already wants very much. But he is unsure about where to start. Murad heeds the poet's words "...beware of the unrests." Kösem Sultan, who enters the court after Nef'i, tells the sultan that Hüsrev Pasha is marching toward Istanbul and asks her son to write a decree to have him killed. Sultan Murad feels that this is the "unrest" he has anticipated. Knowing that his mother is collaborating with Recep Pasha, he dances to her tune.

1 Overture description is derived from the Istanbul State Opera and Ballet brochure on Murad IV (1979-80 Season).

2 Bâbüssaâde is the third gate of Topkapı Palace, and literally translates as the Gate of Felicity. Standing council of state and ceremonies would be held in front of this gate. Standing council of state is the meeting of statesmen, with all but the sultan standing.

He calls for the Chief of Police and gives him his orders: Hüsrev Pasha, who is in Tokat, will be beheaded at once, and his head will be hung from the palace's gate as a warning sign for the rebels.

Kösem Sultan is scared of the sultan's tough stance. She speaks with Recep Pasha, who comes into her chambers, and suggests pulling back. However, Recep Pasha says that the outcome would be in their favor. Kösem Sultan consents, on condition that Murad is not harmed and the rebels do not attack the palace again.

The rebels, who are at the gates of the palace, now ask for Hafız Pasha's head. Murad is unwilling to hand over his former grand vizier to the rebels. However, the Pasha refuses to escape and walks toward the rebels. The sentimental melody that the orchestra plays meanwhile consists of quarter notes. The rebels behead the Pasha in front of the sultan. Murad, deeply affected by this incident, prays to God to give him strength to avenge the grand vizier's death from the rebels, "...God, give me strength".

SCENE II

Kösem Sultan's chamber

Recep Pasha and Kösem Sultan are plotting to dethrone Sultan Murad. Kösem wants her other son, Prince Kasım to take the throne. However, Recep Pasha has other ideas now that his interests are in conflict with those of Kösem Sultan. So, he says that Bayezid, the oldest of the princes, should take the throne, and tells her that this is also what the janissaries and cavalymen want. Kösem Sultan feels unsafe because she is not Bayezid's mother but Recep Pasha, as her son-in-law, assures her. Desperate, Kösem Sultan accepts. Meanwhile, Dilfigar eavesdrops on the conversation between the two.

Sultan Murad is alone in his room. Enters Dilfigar, who tells the sultan about what she has heard. Taking action, Sultan Murad orders Recep Pasha, the provocateur of the rebels, to be strangled. He also bans his mother Kösem Sultan from leaving the harem.

Kösem Sultan, unable to leave the harem despite coming up with all kinds of excuses, understands that her son has taken control, "...the star born from my night".

Sultan Murad organizes the next standing council of state himself, and invites representatives of janissaries, cavalymen, scholars and the people. He gives a very confident speech, occasionally quoting from the Qur'an, and manages to impress

all the people in attendance. He announces that he will launch a campaign to re-conquer Baghdad, and asks them to vow by saying, "Baghdad will be ours again". Then, he lifts the heavy mace with one hand to show his strength, and vows, "Whoever disobeys my command/threatens the order I instituted, will have their brain crushed with this," as the audience looks at him in fear.

SCENE III

A large portion of Istanbul has been devastated by a massive fire. This situation forms the basis for the new prohibitions that Sultan Murad imposes. Claiming that the fire was caused by "unsuitable and immoral places," he shuts down coffeehouses and taverns, and prohibits tobacco and alcoholic beverages. He declares that those who disobey his orders will be violently punished, as he, himself, and others conduct strict checks. Oppression is felt increasingly every day. Meanwhile, Nef'i, who is exempt from the bans at the mercy of Sultan Murad, still finds the prohibitions wrong, and sharply criticizes the grand vizier, the viziers and particularly the sultan in his satires. Even the sultan's thinly veiled death threat does not deter the poet. He sings the aria of death that opens with, "All the eras will smell the rose that I helped to blossom," and surrenders himself to his executioner.

Sultan Murad announces the news that the Revan Castle is conquered to the people by town criers, and orders everyone to celebrate this victory in a festive mood, "Everyone, men and women of all ages, whether Muslim or other, will celebrate according to their traditions; those who do not will meet their fate!" But, the prohibitions shall not be violated, he says, "Nothing illicit according to law, nothing bad according to mind is allowed!"

Despite increasing oppression and bans every day, alcoholic beverages and tobacco are still sold at secretly run taverns in certain districts of the city. Murad, dressed in disguise, mixes with the people, and while walking the streets of Istanbul together with an executioner and chief of police to catch those disobeying the prohibitions, he enters the tavern that Bekri Mustafa secretly operates. They drink together and chat. Murad, who finds Bekri Mustafa's jokes clever, spares his life.

Sultan Murad is in his chamber. He calls for his chief of staff and tells him that Venice is next after Baghdad. He also orders the beheading of the Ecumenical Patriarch of Fener, who is secretly corresponding with Moscow.

Baghdad has been conquered. The conquest is announced to the public by town criers; the victory is to be celebrated for seven days and seven nights in a festive mood with fetes and carnivals. The health of Sultan Murad, who wanted the preparations for the Venice campaign to be completed as quickly as possible, has deteriorated. He begins to drink the wine sent to him as a gift from Cyprus. He feels faint as he drinks and has a seizure, writhing in pain. As his strength slowly leaves his body, he sings the aria of death, "Oh, the pain I suffer."

Çeviri: Aydan Açıklan





Born in Cihangir, Istanbul in 1942, Okan Demiriş began music at five. He graduated from the Istanbul Municipal Conservatory in 1963 and the Ankara State Conservatory in 1964 by skipping a grade. A successful violinist, Demiriş performed numerous violin concertos with orchestra accompaniment and performed recitals.

The orchestra suites he composed during his military service as a reserve officer in Eastern Anatolia between 1965-67, “Hançerli Düzü”, “Posof”, “Digor”, “Pasinler” and “Handere”, bear the influence of folk music melodies.

In addition to teaching harmony, music theory and violin at the Conservatory, he was appointed as konzertmeister of the Istanbul State Opera and Ballet Orchestra in 1969. During this period, he also served as a Board Member, Orchestra Conductor, and Music Director. He also worked in the City

Orchestra and the Radio Symphony Orchestra.

He was appointed as the Administrative and Artistic Director of the Istanbul State Opera and Ballet four times between 1979 and 1992.

Demiriş won great appreciation with his historical operas “IV. Murat”, “Karyağdı Hatun” and “Yusuf ile Züleyha”. His works were performed successfully both in Türkiye and abroad. The artist conducted many local and foreign operas and ballets.

Demiriş, who conducted the New York Symphony Orchestra in the USA in 1990, was awarded the title of “Honorary Doctorate” by the Boğaziçi University in 1986 for his distinguished service and contributions to the development of art and culture. Demiriş received the title of “State Artist” in 1991.

In addition to his operas, the artist has composed many chamber orchestra works using folk music themes. Among his works are the “Piano Concerto” and “Violin Piano Suite” composed in 1971. He has written books on harmony and theory. His friendship with Leyla Demiriş, the Principal Soprano of the Istanbul State Opera and Ballet, which began at the conservatory, turned into a happy marriage of nearly 45 years.

Demiriş; passed away on June 18, 2010.



Okan Demiriş at his home with Cüneyt Gökçer and Selçuk Töllu

AN INTERVIEW WITH OKAN DEMİRİŞ

From the booklet of the world premiere of the opera “Karyağdı Hatun” by State Artist and Composer Okan Demiriş (particularly excerpts related to the IV. Murat):

Okan Demiriş, who is both a composer and an orchestra conductor, composed his second opera, “Karyağdı Hatun,” within five years after the world premiere of his first opera, “IV. Murat,” in 1980. In the booklet of his new opera, he gave the following interview to Ömer Sabar, an artist from the Istanbul State Opera and Ballet:

- **You had previously written many works in genres other than opera. Then you composed your first opera, “IV. Murat.” How did the idea of composing an opera first come to your mind?**

Okan Demiriş: A great musician and orchestra conductor I highly value, Robert Wagner, listened to my symphonic works and conducted a few of them. After that, he said to me: “Your works are very beautiful. Furthermore, they possess something that many composers lack; that is dramatic expression. Most composers struggle to capture this expression. However, when I listen to your works, images of stage and scenery come to my mind. Why don’t you compose an opera?” I told him that I wished to do so, but I was having difficulty finding a subject. The next day, he brought me the text of “IV. Murat.” Thus, I began composing “IV. Murat.” The encouragement of this great musician was just an opportunity. My artistic life started and developed within opera after the conservatory. So, in a way, it can be said that opera raised me. I believe this is an endless school. Another very important reason for my love for opera and my desire to compose an opera is that my wife is a very distinguished soprano. (The esteemed soprano Leyla Demiriş, an artist of the Istanbul Opera and Ballet). I wrote both of my operas for her to sing. I dedicated “IV. Murat” to my daughter and “Karyağdı Hatun” to my wife, Leyla Demiriş.

- **When composing your works, do you consider the talents of the artists who will perform them?**

Okan Demiriş: Of course. The people who will perform my work; soloists, orchestra members, the choir, decorators, and even stagehands comes to my mind. I can’t help but think of them. I believe that works written with a good understanding of the artists will be healthier. I have never thought of pushing the limits of either instruments or voices. I tried to use their potential to the fullest, but I never crossed that boundary. In my opinion, the most challenging aspect of being a composer is using the human voice. Care must be taken in this regard; otherwise, you cannot achieve what you want.

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- **The “IV. Murat” opera has been performed 23 times in Istanbul and, I believe, 18 times in Ankara to full houses as of 1985. I even remember that there were no tickets available for the last performance. In your opinion, what does it depend on for an opera to achieve success?**

Okan Demiriş: Every opera written is an experiment. No composer thinks they have done poorly. However, the biggest critique comes first from the artists, then from critics, and finally from the public. Because the public is also an artist; it has become integrated with the opera. I believe such a developing work will live on even a century later.

- **While we’re at it, could you also share your thoughts on new musical trends?**

Okan Demiriş: The biggest difference between visual arts and music is that one appeals to the eye and the other to the ear. The eye may need novelty. I can’t say the same for the ear because music has little tolerance for excessive novelty. I consider some innovations to be somewhat of a fashion trend. In my opinion, their time will pass quickly.

- **What do you think Turkish composers should do to make their voices heard more on the international stage?**

Okan Demiriş: First, we need to gain value in our national music. In other words, the music needs to stem from our essence and have a national quality. Such a work, in my opinion, will naturally find its way to the international stage. If we just imitate composers like Alban Berg, Webern, etc., this won’t work. If we can truly evaluate our national music while composing, we will reach the level of contemporary international music.







Born in 1932 in the village of İshacı in Adana, South province of Türkiye, Ahmet Turan Oflazoğlu spent his childhood in the village of Mangıt in Ceyhan. After the death of his father, he moved with his family to Bünyan, where he completed primary school. At the end of World War II, he came to Istanbul with his older brother in 1945 and began attending Gedikpaşa Secondary School in 1948. He then continued his education at Vefa High School and graduated in 1954.

After high school, Oflazoğlu started studying at Istanbul University's Faculty of Law but changed his major after a year, graduating in 1960 from the Faculty of Literature's Philosophy and English Philology departments.

Encouraged by famous Turkish poet Ahmet Hamdi Tanpınar, Oflazoğlu began writing for the theater. After completing his military service, he attended the University of Washington on a Fulbright scholarship, where he studied theater from 1963 to 1964. There, he wrote his first tragedy, titled "Keziban," and its world premiere took place in Seattle.

Returning to Türkiye in 1964, the writer worked in various jobs before gaining the attention of the Turkish Radio and Television Corporation (TRT) with his play "Deli İbrahim," staged in 1968, which won the Turkish Language Association Theater Award. He then began working as a dramaturg at TRT and also served on the editorial board of the Turkish Language Journal.

The themes of his dramas primarily revolve around villages, urban life, and historical events and figures. He strives to reflect the personalities and moods of each character and places great importance on realism in his narrative structure. The writer states that he wants to express himself in all his works and, in doing so, to convey the essence of "humanity."

In addition to his theatrical works, Oflazoğlu has produced poetry, essays, translations, and screenplays. In his tragedies, he particularly seeks to use a poetic language that balances verse and prose. The author is careful to avoid foreign words in his works, preferring a clear and simple language that the public can understand. He retired from TRT in 1997.

WORKS

Theater

Keziban (1964), Allah'ın Dediği Olur (1965), Deli İbrahim (1967), IV. Murat (1970), Sokrates Savunuyor (1971), Bizans Düştü- Fatih (1973 / 1981), Elif Ana (1980), Genç Osman (1981), Sultanahmet Ses ve Işık Gösterisi (1981), Kösem Sultan (1982), III. Selim Kılıç ve Ney (1983), Güzellik ile Aşk (1986), Cem Sultan (1986), Olimpiyat (1987), Sinan (1988), Yine Bir Gülnihal (1988), Gardiyan (1989), Çağrı (1990), Şenlik (1990), Dört Başlı Mamur Şahin Çakırpençe (1991), Atatürk (1991), Kanuni Süleyman (1997), Korkut Ata (1998), Yavuz Selim (1999), Fatih (2002)

Screenplays

Topkapı (1992), Mütarekeden Büyük Taarruza (1994)

Poetry

Sevgi Hakanı, Fetih, Dörtlükler

Translations

F. Kafka'dan "Ceza Sömürgesi" (1955); F. W. Nietzsche'den "Böyle Buyurdu Zerdüş" (1964); I. Bergman'dan "Yedinci Mühür" (1966); F. G. Lorca'dan "Bernarda Alba'nın Evi" (1965), "Kanlı Düğün" (1965); W. Shakespeare'den "Othello" (1965), "Romeo ile Juliet" (1968), "Kış Masalı" (1979); A. Strindber'den "Baba"; F. Hölderlin'den "Seçme Şiirler" (1987)

The author has also translated Fazıl Hüsnü Dağlarca's work titled "Cezayir Türküsü" (1961) into English.

References:

- 1- AYATA Yunus, (2009), *Turan Oflazoğlu'nun Oyunları*, Ankara, Akçağ Yayınları, sayfa: 17- 21
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T. C.
KÜLTÜR BAKANLIĞI

İSTANBUL DEVLET OPERA VE BALESİ

İstanbul Devlet Opera ve Balesi Müdürü Genel Sanat Yönetmeni OKAN DEMİRİS

OKAN DEMİRİS
IV. MURAT

OPERA 3 PERDE

METİN
A. TURAN OFLAZOĞLU

SAHNEYE KOYAN
CÜNEYT GÖKÇER

ORKESTRA SEFİ
WOLFGANG SCHEIDT



YARDIMCI REJİSÖR :RAİK ALNİAÇIK
KORO ŞEFİ :GÖKÇEN IRMAK
DEKOR :SELÇUK TOLLU
KOSTÜM :FİĞEN KOYUNOĞLU
KAREOGRAFİ :OYTUN TURFANDA

SULTAN MURAT
KÖSEM SULTAN
SADRAZAM TOPAL RECEP PAŞA
NEF'İ

SİLAHTAR
BOSTANCIBAŞI
BEKRİ MUSTAFA
SADRAZAM KARA MUSTAFA PAŞA
DİLFIGAR
HAFİZ PAŞA
BİR İHTİYAR BİLGİN
1. İSTANBULLU
2. İSTANBULLU
3. İSTANBULLU
4. İSTANBULLU
1. YENİÇERİ
1. SİPAHİ
2. SİPAHİ
ÇİĞİRTKAN
CELLAT KARAALİ

MUSTAFA İKTU
LEYLA DEMİRİŞ/HANDAN ŞARDAĞ
MESUT İKTU
EROL URAS/KEVORK BOYACI
CEMALETTİN KURUGÜLLÜ/LEON ASTERİS
KEVORK BOYACI/YİĞİT TOKSÖZ
FERDİ ATUNER/NEJAT PINAZOĞLU
ONUR GÖNENLİ/ERDEM TÜRK BAY
ERDEM TÜRK BAY/ONUR GÖNENLİ
OYA TEKİN ATAY/PAYYAM KORYAK
FARUK GÖKER/SÜHA YILDIZ/ŞAMİL GÖKBERK
NEJAT PINAZOĞLU
SONGÜR ÜNAL/CEMALETTİN KURUGÜLLÜ
SÖNMEZ CAN
RASİM SEZEN
ZEYYAT GÖRGAN
METİN ERTEM/HÜSEYİN ÖZSÜER
ARDAN ÖKTEM
KURTULUŞ DEMİRPERÇİN
İLHAMİ UYANIK
TAHİR DOĞRU/ERİM SAGÜR

KONSERMAİSTER :ERGÜN TEKINSON
KOREPETİTRİS :TERESA BRZOZOWSKA
KOREPETİTRİS :YILDIZ KUNUTKU
REJİ ASİSTANI :ASIM KOZOL
KAREOGRAFİ YARDIMCISI :SELÇUK BORAK
IŞIK DEKORATÖRÜ :ERTEKİN KULAN
KONDÜVİT :DOĞAN ÇELİK-CEM YEŞİLTEPE
SAHNE İŞLERİ BAŞ REALİZ:ERDOĞAN PIŞKIN

DANSÇILAR

İKİLİ ERKEK DANCISI (CENG-İ HARBİ)
OKTAY KERESTECİ
HALDUN YEDİCAN
ÜMIT KARABEL
ÖMER İNANÇ
AYDIN EROL
YAVUZ ÖZDEL
YURDAKUL ERSARAÇOĞLU

PAS DE DEUX
HALDUN YEDİCAN
SİBEL TARHAN
OKTAY KERESTECİ
NUR BERKAN
MESUT TOKGÖZ
NİL BERKAN

KIZLAR
NİL BERKAN
NUR BERKAN
GÜL BEŞKÖK
VERDA DÜZKAN
LALE ÖLCAR
RANA EVCİM

ABOUT IV. MURAT

***“Bow down and salute, flowers,
Sultan Murat has arrived; let the mountains part.”***
—*Kayıkçı Kul Mustafa*

The Poet did not exaggerate. IV. Murat is known to speak Arabic and Persian, the cultural languages of his era, as if they were his mother tongue; he never lacks the presence of master artists in his gatherings; it is said that he composed preludes in the Hüseyini mode under the pen name Şah Murat. Some claim that he became curious about Machiavelli’s “The Prince,” so he had it translated by a Venetian in Istanbul and read it. These are virtues that would stop flowers in salute. Now, let’s turn to his other aspects: it is recounted that he practiced physical training with two-hundred okka (a traditional unit of weight) maces, that he threw a javelin from the grounds of what is now Istanbul University and struck a crow that had settled on one of the minarets of the Beyazıt Mosque, that he jumped from one galloping horse to another, and that he pierced a shield made of nine layers of elephant ear with a spear. When he set out on a campaign with his army, it is said that hearts would tremble at his grandeur. Considering all this, it is evident that the poet did not exaggerate when he said, “Sultan Murat has arrived, let the mountains part.” Almost all his contemporaries considered him a legendary hero of extraordinary proportions. The legend must be fitting for the true legend that birthed it.

It is also said that he was a cruel and bloodthirsty tyrant. However, when such judgments are made, the magnitude of the chaos he faced is rarely considered. When IV. Murat ascended to the throne, there was no clear authority in the country, only chaos reigned. Everyone, from ordinary citizens to the lords and generals, lived at the mercy of bandits. The Janissaries and Sipahis would randomly revolt and storm the palace, taking whatever they wanted from the Sultan. One day, they even dismembered a grand vizier he dearly loved, Hafız Pasha, right before his eyes, while the Sultan wept uncontrollably, holding a handkerchief to his face. Mehmet Halife, who witnessed that era, recounts this:

“At that time, the state of the servants was such that during the day they would emerge from the bath wrapped in a towel, and on the day they received their allowances, they would smoke in the Sultan Mehmet Mosque, trampling on the honor of Muslims, openly committing fornication and sodomy in corners, shedding blood, storming homes and palaces, and on festival days, setting up swings for the Sultan himself; and reading the swing with candles, along with the Sultan’s mother, ministers, and members of the Divan, especially in coffeehouses and taverns, engaging in illicit activities. The world had fallen into such disorder that it was beyond description.”

The man grappling with perhaps the most difficult turmoil in Turkish history inevitably takes on proportions that match the challenges he has overcome, appearing fearsome. Knowing that even a little relaxation can lead to widespread destruction, he starts ordering his grand vizier, ‘Don’t neglect your orders; it could cost you your head.’ Naturally, he does not allow the Janissaries, who are

undermining his brother Genç Osman, to gain any ground. I wonder if any Ottoman sultan has commanded as much authority as he did. Even the Janissaries who fired bullets at Yavuz Selim's camp had reached a point through the order Murat enforced that if they were dissatisfied with something, they would only attempt to escape to places beyond Murat's reach.

In short, IV. Murat is an "event" in our history that deserves close attention; he is a completely different man in every way. This man, who is willing to sacrifice everything for order—especially the order he established—does not blindly adhere to traditions and customs; he dresses differently from his ancestors, behaves in his own way, and lives according to his own style.

His verse is:

In the gathering of the roisterers, we made a name for ourselves,
We turned the mosque's lamp into a cup in the tavern.

The idea of writing the Triptych of Power developed over time for me. When I began with Deli İbrahim, IV. Murat had not yet been conceived. If the first play of that triptych had been written first, it would have certainly been more orderly. However, these matters cannot be easily planned in advance. It was only when İbrahim was finished that "Murat" emerged in all his lines. They are people of contrasting natures, almost polar opposites, but they are tailored to express the universal conditions of humanity. Moreover, both stem from the same source. Thus, the completion of Murat now necessitates the portrayal of Kösem Sultan, who is the mother of both.

While İbrahim retreats into himself, saying, 'I find everything strange, I am cold, I am freezing,' Murat takes an active stance toward the outside world:

*'Be cautious, poet, be cautious!
The world swallows and digests those who do not digest it.'*

Murat attacks the outside world precisely because he always expects an assault from it. Upon the Janissary aghas drawing swords in the presence of the sultan, he immediately orders the sword to be taken and given to the executioner Kara Ali, effectively disposing of the agha. He secretly sends the chief physician to death under the pretext of having consumed opium essence, using the game of chess as a guise. After all:

"A face that remains in darkness could indeed be a source of danger for me."

On one hand, while laying siege to Baghdad, on the other hand, he plans the expedition to Crete that will follow the conquest of Baghdad; he is even unsettled by the mere location of the island on the map:

*Did you ever think that Crete is still not ours,
Europe has insidiously crept close to my nose,
pointing a weapon to my heart and saying, 'Don't act!'*

Both of them know the inner turmoil that provides depth to the soul but also diminishes the power of action. However, while İbrahim laments, 'The dark birds of sorrow pass before my eyes, blocking the sky,' Murat takes precautions against such feelings:

*Every night, overwhelmed by emotions,
My soul gets so choked and tight,
If music did not soothe with sweet promises,
The makeshift walls of my consciousness would be laid to waste.*

İbrahim often feels the need to assert his sovereignty with words like 'Am I not the sultan!' and, in a moment of passion, he seats his favorite on his throne; this becomes İbrahim's downfall. Murat, on the other hand, does not wish to share power with anyone; he systematically eliminates his brothers, who could potentially succeed him, as he cannot even bear the thought of others sitting on his throne after his death. He dies on his throne, fiercely defending it against imagined aggressors, declaring, 'No one can sit on my throne!'

The Cinci Hoca, who instills manhood in İbrahim through a primitive psychoanalysis, turns out to be almost more authoritative than the grand vizier; his sole purpose is to devise new ways to satisfy the sultan's desires. The poet Nef'i, who presents the necessary image for Murat to act as a ruler, receives love and respect from the Sultan for a time; however, when he attempts to curb Murat's excessive behaviors, Murat sends his poet to death through poetry: the word becomes the victim of the action it inspires. İbrahim's swordsman, Yusuf, is deeply loyal to his master; while Murat's swordsman, Mustafa, covertly leads to the sultan's ruin. Kara Mustafa Pasha, the first grand vizier of both Murat and İbrahim, stands bravely against İbrahim's madness and pays with his life for it. Topal Recep Pasha, one of Murat's first grand viziers in the play, always collaborates with the forces that give rise to chaos to keep the Sultan under pressure. As for Kösem, the mother of both Murat and İbrahim: Instead of helping her sons grow strong and healthy, she seeks to stifle their growth by keeping them under her wing; when she fails, she looks for ways to eliminate them.

To Murat, who has locked himself away in the harem, she says:

'Even if the star entering the tower of power is as vibrant as it may be, my son, it has risen from my night. Even the light of the brightest stars is ultimately consumed by the maternal darkness'

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LEYLA DEMİRİŞ, THE FIRST KÖSEM SULTAN OF THE OPERA ‘IV. MURAT’

“Another important reason for my love of opera and my composing operas is that my wife is a very valuable soprano. I wrote both of my operas for her to perform. I dedicated ‘IV. Murat’ to my daughter and ‘Karyağdı Hatun’ to my wife, Leyla Demiriş.”

—Okan Demiriş

Leyla Demiriş, the first Kösem Sultan of the opera ‘IV. Murat’.

The artist Leyla Demiriş, who successfully interpreted the world premieres of the Turkish operas ‘IV. Murat,’ ‘Karyağdı Hatun,’ and ‘Yusuf ile Züleyha,’ composed by her husband, the State Artist Okan Demiriş, was the first Kösem Sultan of the ‘IV. Murat’ opera, which was first staged by the Istanbul State Opera in 1980.

Leyla Demiriş has made valuable contributions to Turkish culture and art. She has worked with world-renowned vocal pedagogues such as E. Cartis, A. Florescu, V. Campagnano, and N. Nikolov, and released her first record in 1986. The artist, who has achieved significant successes both domestically and internationally, has performed in major cities and capitals of countries such as Romania, the United States, Czechoslovakia, Yugoslavia, Bulgaria, and Germany, garnering great acclaim not only for her performances in operas like Tosca, Madama Butterfly, Cavalleria Rusticana, Il Trovatore, and Nabucco but also for the concerts and recitals she has given.

She Represented Turkish Opera Worldwide.

Demiriş was the first Turkish opera artist to perform a concert with the New York Symphony Orchestra at the Metropolitan Opera and opened the 1st International Istanbul Music Festival with the opera ‘Köroğlu’ and the 1st International Izmir Festival with ‘Karyağdı Hatun.’ She participated multiple times as the lead soprano in the Ankara, Aspendos, and Istanbul International Festivals. Leyla Demiriş also achieved great success at the Constanța Festival in Romania with Verdi’s Il Trovatore and at the Skopje Opera Festival with Verdi’s Nabucco.

From 1964 to 2005, Soprano Demiriş performed as the Principal Soloist for 41 years. She concluded her soloist career with a special concert held in honor of the 45th anniversary of the Istanbul State Opera and Ballet’s establishment.

Alongside her husband Okan Demiriş, Leyla Demiriş has made it her mission to promote Turkish opera to the world by producing works of international caliber throughout their artistic lives. Beginning her artistic journey as a conservatory student with the lead role of ‘Liu’ in the opera Turandot, she continued her career by interpreting the major roles in more than thirty foreign operas and many Turkish operas.

The artist shared her accumulated knowledge over the years with young talents and trained many Turkish artists with the special vocal techniques she developed. She passed away on September 23, 2016.

Works Featuring Soprano Leyla Demiriş

G. Puccini: Tosca (Floria Tosca), Madam Butterfly (Butterfly), Turandot (Liu - Premiere in Istanbul), La Bohème (Mimi), Suor Angelica (Suor Angelica - Premiere in Istanbul)

G. Verdi: Othello (Desdemona - Premiere in Istanbul), Don Carlos (Elizabetta - Premiere in Istanbul), Il Trovatore (Leonora), Nabucco (Abigaille - Turkey's first performance; 1995 Aspendos Festival)

P. Mascagni: Cavalleria Rusticana (Santuzza)

U. Giordano: Andrea Chenier (Maddalena)

L.V. Beethoven: Fidelio (Leonora - Premiere in Istanbul)

W. A. Mozart: Don Giovanni (Donna Elvira - Premiere in Istanbul)

P. I. Tchaikovsky: Eugene Onegin (Tatyana - Premiere in Istanbul)

B. Smetana: The Bartered Bride (Marjenka - Premiere in Istanbul)

O. Nicolai: The Merry Wives of Windsor (Anna - Premiere in Istanbul)

E. Kálmán: The Gypsy Princess / Çardaş Fürstin (Sylva - Premiere in Istanbul)

F. Lehár: The Land of Smiles (Lisa), (Premiere in Istanbul)

Turkish Composers

O. Demiriş: IV. Murat (Kösem Sultan - 1980 World Premiere - Istanbul; 1983 Ankara State Opera; 1990-91 Istanbul International Music Festival; 2002 Aspendos Opera Festival), Karyağdı Hatun (Yazgülü - 1986 World Premiere - Istanbul; 1986 Opening of the 1st International Izmir Festival; (Ankara Music Festival 1987)

Yusuf ile Züleyha (Züleyha - 1990 World Premiere - Istanbul)

N. Kodallı: Atatürk Oratorio (Soprano solo)

A. A. Saygun: Köroğlu (Günayım - 1973 Opening of the 1st Istanbul International Festival)

Yunus Emre Oratorio (soprano solo - Opening of the 1st International Izmir Festival; 1990 Ankara Music Festival; 1991 Bursa International Music Festival)

A. D. Sinangil: Mevlâna Oratorio (soprano solo - 1986 World Premiere)







Mehmet ERGÜVEN

If we agree on the reality that art ultimately represents a ‘language,’ the artist’s desire to come to terms with their time and add new dimensions to it is, above all, a matter of reckoning with the aesthetic categories inherited from the past, going beyond subjective or objective attitudes. It is evident: when such a tendency first gains authenticity and then integrates with broader public discourse, there is only one reliable authority that can test what has been produced within the context of organic continuity: Tradition. Accordingly, while the Turkish artist appears fortunate in fields like painting, literature, theater, architecture, and even film to some extent, when it comes to opera, they must start from scratch.

Taking on such a challenging task while risking all kinds of misconceptions, Okan Demiriş has already carved out his place in the cultural history of our nation with his efforts toward establishing a national Turkish opera. Certainly, works like *IV. Murat*, *Karyağdı Hatun*, and *Yusuf ile Züleyha* are operas that are open to critique in terms of contemporary musical language and dramaturgy, far exceeding mere subjective preferences. However, as previously mentioned, in an environment where a syntactic language like music lacks the opportunity to lean on tradition, the greatest danger awaiting the opera composer is the emptiness of creative freedom; because ‘the now,’ which can only be directed toward the future indirectly and through a set of speculative assumptions, must also create an abstract past at this stage. Viewed from this perspective, Demiriş’s stance is remarkably clear; the artist, who adopts an understanding specific to the musical aesthetics of late 19th-century Romanticism, is always driven by a passion to win over the audience through melody.

Yet, this is not entirely a choice made arbitrarily or without reason. Indeed, even in the West, contemporary operas, which can only stand with the support of a certain intellectual elite, have struggled to establish dialogue with the audience. In such a situation, the objective conditions limiting Demiriş’s scope inevitably forced him to make conscious compromises. Thus, it would be more accurate to say that Demiriş’s musical language is shaped more by the expectations of society and his immediate environment than by his vision.

Furthermore, another major issue that leaves opera composers in Türkiye in a difficult position is the lack of a control mechanism that could guide the creative process. As a result, due to the absence of a team of experts who can intervene at the ‘formation’ stage of the opera and prevent potential mistakes from the outset, the artist must find every solution purely through intuition. Demiriş has demonstrated

through his particularly challenging opera IV. Murat that a true artist can resolve many issues through their instinctive powers.

Lastly, it is necessary to mention another critically important aspect associated with Demiriş's artistic personality: Discipline. In an environment where simplistic and production-averse discussions cloud the air, the artist, who has composed three operas within a decade, has shown all of us what can be achieved through consistent work, despite the prevailing lethargy.

Future generations will certainly embrace Demiriş, who has gifted an important work to the Turkish opera repertoire with IV. Murat; let us not delay in recognizing this.

EXCERPT from ERGÜVEN Mehmet, (2010 - 2011 Sezonu), "Okan Demiriş", IV. Murat - Eser Kitapçığı, Mersin DOB, sayfa:7-8





TURKISH MUSIC'S IMPORTANCE IN IV. MURAT

Başak TANIŞ

Demiriş, who composes opera by addressing a historical and national theme, has also included well-known examples of music from the period in which the work takes place. According to Gluck, ‘...the sinfonia (overture) in the works should prepare the audience in advance for the character of the event, while also providing meaning to the content of the event...’

The overture of the IV. Murat Opera includes not only leitmotifs but also excerpts from Turkish musical pieces that the audience will encounter in the following acts, providing information about the content of the work.

In addition to the ‘Genç Osman Türküsü’ by the renowned poet of the IV. Murat era, Kayıkçı Kul Mustafa, the greatest Turkish composer of the 17th century, Itri, is also represented within the IV. Murat Opera with three of his works. Itri’s world-famous ‘Irak (or Segâh) Kurban Bayramı Tekbiri’ and ‘Segâh Salat-ı Ümmiye’ are used in the Quran scene of the IV. Murat Opera, while his ‘Segâh Yürük Semai’ appears in the tavern scene.

Itri is almost an invisible character present in the work through his compositions. Additionally, there is an anonymous piece called ‘Ceng-i Harbi’ played by the Janissary band of the Ottoman army, as well as the Hüseyini makam, which IV. Murat frequently employed in his compositions, also featured in the opera.

Following the news of the conquest of the Revan Fortress, ‘Ceng-i Harbi’ is used in a way that reinforces the victory on the battlefield. The ‘Genç Osman’ Turkish folk song, which follows the news of the conquest of Baghdad, narrates the true story of a young soldier who was martyred during IV. Murat’s expedition to Baghdad, providing a direct connection to the period and events.

CITATION

TANIŞ Başak (January 2011), A Study of Okan Demiriş and the IV. Murat Opera, Istanbul University Social Sciences Institute - Master’s Thesis, pages 31-32.

Notes

1. **Leitmotive:** Specific motifs help explain the foundations in operas, occasionally reminding the audience of an event or character.
2. **Kayıkçı Kul Mustafa:** He is the most famous soldier-poet of the 17th century. His birth and death dates are unknown. He participated in many campaigns and wars. In his poems, he narrates the death of Murat Reis, the Iranian Shah's capture of Baghdad, the death of IV. Murat, and the heroics and martyrdom of a soldier named Genç Osman who took part in IV. Murat's expedition to Baghdad



CHARACTERS

Sultan IV. Murat

Reign	: September 10, 1623 - February 8, 1640
Sultan Number	: 17
Date of Birth	: July 27, 1612
Date of Death	: February 8, 1640
Preceding Sultan	: I. Mustafa
Succeeding Sultan	: I. Ibrahim
Lineage	: Ottoman Dynasty
Father	: I. Ahmed
Mother	: Kösem Sultan
Children	: Evliya Çelebi notes that he had thirty-two children, many of whom passed away at a young age.
Princes	: Süleyman, Mehmed, Alâeddin, Ahmet
Daughters	: Safiye Sultan, Gevher Sultan, İsmihan Kaya Sultan, Hafsa Sultan, Bedia Sultan, Rukiye Sultan.

The IV. Murat Opera covers the period from Sultan IV. Murat's twenties until his death. The composer has used the beloved Hüseyni makam in the work.

Oflazoğlu, in the libretto, attempts to reflect IV. Murat's characteristics, his psychology in the face of events, and changes in his perspective, such as his struggles with tyrants, his dominance in state affairs, and his prohibitions. However, he does not touch upon IV. Murat's interest in art and science.

Sultan IV. Murat, with a strong and disciplined personality, possesses a tall, broad-shouldered, and robust physique, giving him a formidable appearance. He is quite skilled in javelin games and the use of bow and arrow. Historical documents also attest to his great strength. Evliya Çelebi describes his extraordinary strength, stating that he could lift and swing a 200 okkal (256.589 kg) mace with one hand.

Thanks to special lessons from Enderun instructors, he speaks some Western languages fluently, as well as Arabic and Persian as if they were his native languages. Some sources indicate that he had the book "The Prince" by N. Machiavelli translated and read. Throughout his reign, IV. Murat supported scholars and artists. The musical activities that had stagnated in the palace due to the political and economic problems faced by the Ottoman Empire at the end of the 16th century were revitalized and became widespread during IV. Murat's era. Evliya Çelebi's travelogue mentions the literary and musical societies held in the palace and in the presence of Sultan Murat. The Sultan has verbal and instrumental works among the leading composers of Janissary music. The "Evic İlahisi" is considered a masterpiece of Sufi music. It is known that he had sufficient religious knowledge to converse with scholars and that he was also interested in calligraphy and poetry. The poems he wrote under the pen name "Muradi" generally focused on the social, political, and daily events of his time. Nef'i praised IV. Murat's poetic and calligraphic skills in his work "Divan" with the following lines:

*“The skillful Hidiv, Sultan Murad, the Shah of the devout,
Who is both a man of heart and a fine writer, a speaker of eloquence.
If the Creator of Meanings grants life to his verse,
The soul of life would envy the line of his calligraphy.”*

IV. Murat, who also valued folk literature, supported the folk poets of his time. Among these poets, the names Kuloğlu and Kayıçlı Kul Mustafa stand out.

Among the scholars of the period were Kâtip Çelebi, who worked on bibliography, history, and geography; Topçular’ scribe Abdülkadir, author of the “Vekâyî-nâme”; Karaçelebizade Abdülazi, who wrote “Ravdat-ül-Ebrâr” and “Zafernâme”; Mehmed Halife, author of “Târih-i Gilmâni”; and Koçi Bey, notable in the fields of organization and administration.

In addition to the restoration of many damaged buildings, it is known that he constructed the İstavroz Palace in Üsküdar and a palace in Kandilli, which no longer exists. He also commissioned the construction of the Baghdad and Revan pavilions in Topkapi Palace in memory of the conquests of Revan and Baghdad.

One of the significant events of IV. Murat’s reign was Lagari Hasan Çelebi launching himself into the air with a rocket he designed, and the other was Hezarfen Ahmet Çelebi flying from the Galata Tower to Üsküdar with wings.

Although Sultan IV. Murat was influenced by his mother in the early years of his reign, he took control of state administration personally in his twenties. He used force to suppress rebellions and internal turmoil during his reign, thereby restoring state authority. He closed down coffeehouses, which he saw as the source of the Cibali fire that broke out in 1633, and banned tobacco, opium, and alcohol. IV. Murat also prohibited going outside without a lantern after evening prayers, disguising himself to mingle with the public and checking whether his prohibitions were being followed. Those who violated the bans were punished with death.

IV. Murat’s reputation is associated as much with his military genius as with his unique authority, which he exercised at a level akin to state terror. Sultan IV. Murat is considered one of the great sovereigns for successfully maintaining the power of the state he represented.

He fell ill after returning from the Revan campaign, and when treatments proved ineffective, he passed away in Istanbul on February 8, 1640. At his funeral, the saddles of the three horses he rode in battle were placed backward and paraded before his body.

Kösem Sultan (1590 - September 2, 1651)

Kösem Sultan, one of the significant women in Ottoman history, is in her 40s in the work. Noted for her beauty and intelligence, Kösem Sultan was among the favorites of I. Ahmed. She bore five children, three of whom were princes and two sultans. Following the death of I. Ahmed, she was moved to the Old Palace according to tradition.

The period during which Kösem Sultan is considered to hold power lasts for about half a century. Her power begins with the accession of Sultan IV. Murat to the throne. Due to IV. Murat's young age, Kösem Sultan returns to Topkapi Palace as "regent" and becomes the most influential and authoritative figure in the palace. Holding the "state seal" as "regent," she also participates in the decision-making process of the state. However, as IV. Murat begins to wield power on his own in his twenties, Kösem Sultan is left to merely observe the internal and external affairs of the country.

Upon IV. Murat's death at a young age in 1640, Kösem's other son, Prince Ibrahim, ascends to the throne. When Kösem Sultan does not find what she hoped for in the palace—namely, being confined to her corner like a valid sultan—she leaves the palace and moves to her summer residence outside the walls. She plays a role in the deposition and subsequent execution of her son Ibrahim in 1648. Then, her grandson IV. Mehmet takes the throne. During this time, two ambitious valid sultans, Mother Turhan Sultan and Grandmother Kösem Sultan, confront each other. Both wish to be "regent." Historians refer to this period as the "Sultanate of Women." The rivalry between the two women and the palace intrigues culminate in Kösem Sultan being strangled with a curtain cord.

Dilfigar

In the work, Dilfigar, who is harassed by rebels and on the verge of committing suicide, is saved by IV. Murat and lives in the harem of the palace under the Sultan's protection. He is portrayed as a loyal and self-sacrificing character throughout the opera.

Topal Recep Pasha

In the opera, Topal Recep Pasha is in his 40s and is a son-in-law of the dynasty. He served as Grand Vizier from February 10, 1632, to May 18, 1632. Rising from the position of Bostancıbaşı (the palace executioner) to Captain of the Navy, Topal Recep Pasha is very ambitious. His goal is to become Grand Vizier. To achieve this, he seizes the opportunity of IV. Murat's young ascension to the throne and collaborates with Kösem Sultan. Together, they occasionally incite the Janissaries and Sipahis to intimidate IV. Murat and compel him to fulfill their demands. He has successfully devised plans to eliminate all obstacles in his path to the Grand Vizierate. Aware of the intrigues against him, IV. Murat, in his twenties, has Topal Recep Pasha strangled to take control of the government and throws his corpse in front of the Bab-ı Hümayun to intimidate the rebels.

Nef'i (1572 - January 27, 1635)

Nef'i, a renowned poet and master of satire from the period, is in his 60s in the work. He is portrayed as IV. Murat's closest friend, companion, and even advisor in the opera. IV. Murat also receives sharp jabs from Nef'i's satirical poetry.

Born in the Pasinler district of Erzurum, Nef'i's real name is Ömer. His father, Mehmet Bey, is the son of Ali Pasha, a prince of the Dulkadiroğlu family, and is also a poet. After entering the service of Kuyucu Murat Pasha, who fought against

the Celali revolts, he comes to Istanbul with him and enters the service of the Sultan as a poet.

Nef'i is renowned as a poet who best employs the forms of Divan literature, with his verses being magnificent in his odes and his satires sharp as a scalpel. He expresses love through mythological imagery. The peak of Nef'i's literary fame coincides with IV. Murat's reign, which is also a highly dramatic period. For the truths he believed in, Nef'i's life was brought to an end on January 27, 1635, by the order of IV. Murat.

IV. Murat expresses his interest in Nef'i's art with the following lines:

*"Let's come to fairness, let's differentiate the measure,
Let us say that we are poets and let's speak in beautiful words.
Let's begin to speak without words, seeking forgiveness,
Let's hold fast to the pure and elegant style of Nef'i."*

Nef'i, the greatest poet of the 17th century, left behind three significant works: a Turkish Divan, a Persian Divan, and "Siham-ı Kaza."

The Armorer

In the work, the Armorer is IV. Murat's advisor, someone who is by his side in his most special moments.

The Chief Gardener

The person responsible for ensuring the safety of the Sultan and the state. He is strong and robust. A trusted figure of IV. Murat, he is constantly by the Sultan's side in the work.

Bekri Mustafa

A famous drunkard who lived during IV. Murat's time. By IV. Murat's order, alcohol, tobacco, and coffee are banned, and all coffeehouses and taverns are closed. However, these bans do not deter Bekri Mustafa. He is witty and quick-witted.

Kara Mustafa Pasha

Known as Kemankeş Kara Mustafa Pasha because of his skills as an archer. He helps IV. Murat deal with rebels. Appointed first to the Janissary Ağalığı, then to the Captain of the Navy, and finally to the position of Sadaret Kaymaklığı before the Baghdad campaign, he becomes one of the pashas whom IV. Murat consults on all matters.

Hafız Ahmet Pasha

In the work, he is in his 40s and a son-in-law of the dynasty, married to IV. Murat's sister, Ayşe Sultan. He has an artistic spirit, is a poet, intelligent, and self-sacrificing. He is appointed Grand Vizier by IV. Murat but is dismissed under pressure from the Janissaries and Sipahis. However, the tyrants demand his head. Hafız Pasha courageously confronts the tyrants alone.

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