



RADIO TELEVISION SUISSE
INTERNATIONAL ROSTRUM OF COMPOSERS
TALLIN, ESTONIA, FROM 12 TO 15 MAY 2015



MITHATCAN ÖCAL

Mithatcan Öcal (1992, Turkey) studies composition with associate professors Ahmet Altinel and Mehmet Nemutlu at the Mimar Sinan University State Conservatory in İstanbul, where he continues to work for his bachelor's degree. His compositional focus lies on the unconventional use of Anatolian and Middle-Eastern musical / non-musical phenomenon, such as the use of birdcalls of Anatolia, stories/legends from Byzantine and Ottoman Empire etc. as well as the reconstruction of melodies of local oral tradition, harmony and time. He attended festivals and workshops as a composer such Gaudeamus Muziekweek (2012), London Ear Festival (2013), Voix Nouvelles Royaumont (2013), Moscow Contemporary Music Ensemble Academy (2014), ISCM New Music Days (2014), 30 More! (2015) Archipel de Genève (2015) and others. Music performed by Nieuw Ensemble Amsterdam, Namascae Lemanic Modern Ensemble, Prime Recorder Ensemble, Court-Circuit Ensemble, Continuum Ensemble, Ian Pace, Oleg Tanstov and Metin Ülkü. Work published by Verlag Neue Musik.



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Pera Berbangê

The title "*Pera Berbangê / arpeggio ante lucem*" (means "somewhat of motions before the sunshine and / or light.") is taken from the Arin İnan Arslan's short film.

This work is related to the screenplay and the political background of the film, which are sorely linked with the memories and stories of my childhood İskenderun, where various cultural groups of people, Armenians, Assyrians, Greeks, etc. live in understanding with each other. Hence the relationship of the piece with those cultures.

The role of double bass is somehow crucial having the entire piece interrelated to him. Does not say much, as can't the minorities. But, mind that, when put concisely things have a tendency to say the utmost.

Thus, in this piece, I try to variate translucent sound layers by large-scale sequences, while surrounding musical textures in various ways, ways ranging from a *roughly-spoken* area to extreme lyricism. The superimposed interlocution of the ideas in this piece is aimed at rendering the often tragic and onerous lives of the rejected people, giving the entire piece an elevated sense of musicality.

The work is dedicated to children around the globe who are massacred by the murderous governments.

The work is dedicated to children condemned to darkness.