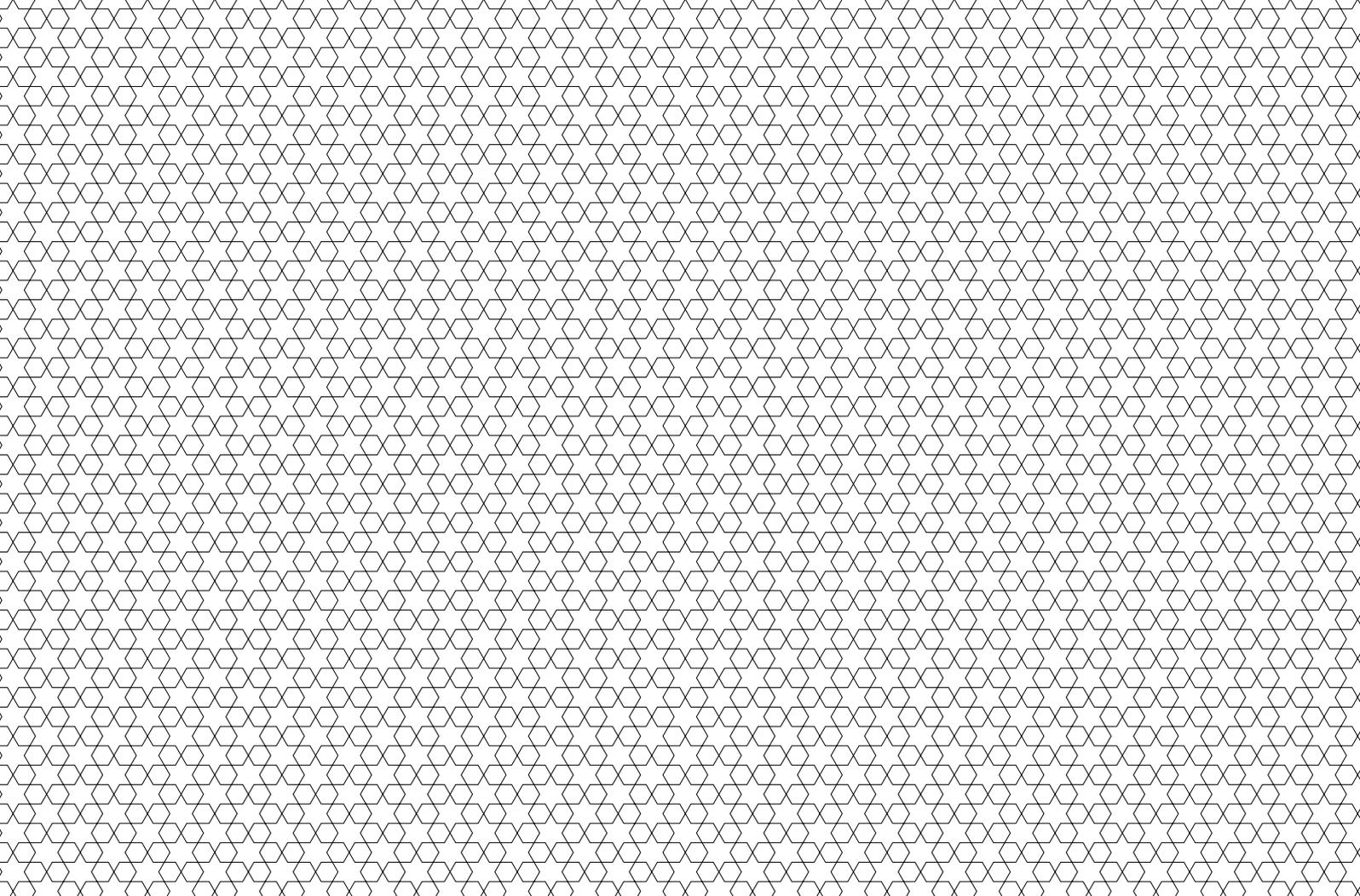




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*DEDE
KORKUT*



Cover: Marc Sinan, composer and guitarist

Dede Korkut – The Story of Tepegöz

*Docufictional Music Theatre for Orchestra, Vocals, Movement
and Video Installation by Marc Sinan*

Dresdner Sinfoniker – Conductor: Fabián Panisello

*Soloists: Jelena Kuljić, Jun Kawasaki, Marc Sinan,
Sascha Friedl, Mehri Asadullayeva, Ulzhan Baibussynova,
Askar Soltangazin, Toir Kuziyev*

Production: Markus Rindt & Marc Sinan

Artistic direction: Marc Sinan

Choreography: Aydın Teker

Video and stage: Isabel Robson

Dramaturgy and text: Holger Kuhla

*A Co-Production by the Dresdner Sinfoniker,
the Maxim Gorki Theater and
HELLERAU – European Center for the Arts Dresden*



Performance »Dede Korkut« at Maxim Gorki Theater

*»A parable about people's difficulty in coming
to terms with indelible guilt«*

Dede Korkut – Marc Sinan's docufictional music theatre – features a blend of contemporary choreography, audio and video installation, modern compositions and traditional music. Guest musicians from Azerbaijan, Uzbekistan and Kazakhstan pool their talents to give a concert with the Dresdner Sinfoniker. Aydın Teker's unconventional approach transforms soloists – such as the singer Jelena Kuljić, the double-bass player Jun Kawasaki, the sub-contrabass flute player Sascha Friedl and the guitarist Marc Sinan – into objects of choreographic intervention. Projected images from Central Asia set the room in motion. And in recognition of Adolphe Appias's revolutionary work at the Festspielhaus Hellerau in Dresden in the early days of the 20th century, the musicians play at different levels within the room. The libretto combines a poetic reinterpretation of the traditional tale of »Tepegöz« with voices from the literature scene in Istanbul who over the course of video interviews give their contemporary take on this legend which is of fundamental importance to the self-image of Turkic-speaking nations.



Raushan Orazbaeva with Marc Sinan and Hans-Peter Eckardt

Dede Korkut — The Myth of Tepegöz

In Turkey and Central Asia, the heroic tales of Dede Korkut – the singing and lute-playing sage of the Oghuz – are recounted with the same esteem as that preserved for the Nibelungenlied in Germany. A shepherd from the nomadic Oghuz nation moves to summer pasturelands with his herd of sheep. One day, he stumbles upon a group of nymphs dancing next to a well. Unable to restrain his carnal desire, he rapes one of them. This crime results in the birth of a one-eyed child and the onset of an irredeemable curse. The Cyclops Tepegöz is subsequently born at the very same well and is immediately abandoned by his mother. Some Oghuzian men discover the child and one of them takes it upon himself to raise the boy like his own son. But he proves to be untameable and ultimately so strange – not just due to his appearance – that he ends up being banished from the tents of the Oghuzians and chased away to face a life of solitude in the steppe. His mother, the nymph, appears to him in his hour of need. She gives him a present of a ring that renders him invincible. Tepegöz evolves to become the arch-enemy of the very people whose love he so futilely craved. He wipes out the band of shepherds and becomes a lethal menace to all Oghuzians.

This dramatic conflict forms the backdrop for a project that offers a dynamic amalgam of music, images, text, bodies and song. Marc Sinan's work is based on documentary videos of Central Asian musicians which he and Markus Rindt filmed during their extensive journeys through Azerbaijan, Uzbekistan and Kazakhstan, along with video interviews with young Istanbul-based literati, philosophers and thinkers about their take on the story of Tepegöz.



Jelena Kuljić, vocals

Pressespiegel

Dede Korkut – Die Kunde von Tepegöz

Frankfurter Allgemeine Sonntagszeitung

»The guitarist Marc Sinan dared to transform it [the eighth chant of the mythical tale of Dede Korkut] into tones and, embellished with text, visual and dance elements, succeeded in creating a monstrously impressive theatrical composition. [...] What begins as a muddled potpourri, in which notes haphazardly fly through the air like missiles, slowly crystallises into a delightful melody which is both captivating and seductive only to suddenly collapse yet again into a full-blown psychedelic acoustic nightmare where flutes whine like weeping camels and double basses squeak like a rock-hard sponge grating against a blackboard. [...]

At the end of the evening, where heart and mind are already in a state of turmoil, comes a lustrous finale where trumpets hail the dawning of a new day and welcome the restoration of life, quite a few members of the audience fled away with a throbbing din in their ear. But those who remained seemed intent to carry on shouting ›bravo‹ well into the night.«

Simon Strauß, 16.02.2014

Berliner Zeitung

»And then it's as if the chords were thrown to the wolves, hounded and ultimately torn to pieces. As if every note was individually catapulted into the air. And when they fell back to earth, the sound was reminiscent of worlds falling asunder. Grating and banging, dark gurgling meets piercing wheezing. The double bass could scarcely have known that it was capable of emitting such sounds, the oboe seemed visibly shocked by its whimpers, while the drums shirked from their own droning. A tumult of notes, what a thicket. One becomes fearful, feels entangled in sounds, downright encircled. But suddenly, it's as if a clearing came into view, as if a strange hand had beaten away the undergrowth: a spirited folk tune, soft lines from a melody. It's as if the conflict gave birth to concord, as if harmony arose from the sweaty wrestling of notes. [...]

In short, this production is an homage to difference for the sake of similarities. In this respect, it's audacious like few others, and not just musically. But everything revolves around the music. The guitarist and composer Marc Sinan [...] took the epic tale of ›Dede Korkut‹ as a foundation upon which to create an extremely elaborate [...] musical work. [...] Marc Sinan, who assumed the role of both composer and stage director, recounts the myth using a compositional weave that unites traditional sounds with contemporary soundscapes. [...] However, the sounds, under the musical direction of Fabián Pansinello, can never be pigeonholed under the label world music. This show is far removed from folkloristic archaeology and blatant ethnography, not to mention the peddling of a sweet-sounding mishmash of emotions, but actually revolves around the gauging of an expanse that is laden with contradictions. [...] ›Dede Korkut‹ mutates into a musical story of the world, into a tumultuous and cacophonous mirror of contemporary society. Towards the end, the show briefly – but explicitly – recalls the contentious genocide of Armenians by Turks during the First World War, the denial of which remains embedded in official Turkish policy to this day.«

Dirk Pilz, 16.02.2014

Süddeutsche Zeitung

»The balance between precise narration, interpretation and associative vagueness is in constant peril. With his at times exploding sound accompaniment, Sinan seems hell-bent on exacerbating this situation instead of alleviating it with clear structures and conceptual parameters. He wants to concretise the whole idea of a myth while it remains largely elusive, all this in an age of information overload that sustains or revitalises ambiguities. [...]

The evening is punctuated by disparate cloudlets of sound and a thunderous barrage that buzz about like little monsters, only to create a vague leading figure, a kind of swarm intelligence in the jungle of otherworldly overtone singing, of dombras and satos.«

Helmut Mauró, 18.02.2014

taz

»This magnificent production is a veritable «east meets west» joint venture. [...] This is why it is none other than the Dresdner Sinfoniker who teamed up with musicians from Kazakhstan, Uzbekistan and Azerbaijan to intone the biggest issues of mankind – guilt and atonement, exclusion and revenge. [...] Sinan's show also demonstrates how to performatively enliven age-old traditions. When the singing narrator Jelena Kuljic, an exceptionally gifted actress and jazz singer, acts out the defilement of the nymph, she stuffs the sheets of music that had just been played by the Dresdner Sinfoniker under her white dress. [...] The Turkish choreographer Aydin Teker succeeded in designing a minimalistic-expressive choreographic tour de force, a fusion of the Oghuzian narrative tradition and European dance theatre.«

Ingo Arend, 17.02.2014

Tagesspiegel

»With its solemn striding, narration and music-making, the whole undertaking takes on a monstrous level of earnestness of a calibre that is rarely found on the theatre stages of today.«

Christine Wahl, 12.02.2014

Focus

»The premiere of ›Dede Korkut‹ on Saturday evening in Dresden's Festspielhaus Hellerau featured a meeting of worlds between contemporary European music and the traditional sounds of Central Asia. East and West in perfect harmony – and with electrifying results. Videos and scenic interpretation brought the audience up close and personal with the unknown. As the curtain fell, there was much applause – something which cannot be taken for granted when it comes to contemporary music.«

dpa, 09.02.2014

nmz online

»Masterfully conducted by Fabián Panisello, the musical score was highly expressive with unusual amalgamations of sound generated by the exotic timbre of zhirau singing, the kamancheh, dombra and sato, with electric guitar glissandi, ominous-sounding trombones and conciliatory woodwind harmonies, along with Bach-like choral passages and elements of Turkish pop music. Fascinating to witness how sounds in the form of renditions captured on film were seamlessly integrated into Sinan's score.«

Peter P. Pachl, 09.02.2014



Asik Mibariz with Marc Sinan

The **Dresdner Sinfoniker** are widely regarded as one of the leading symphony orchestras for contemporary music. Composed of musicians from practically every important orchestra in Europe, the ensemble works exclusively on a project-oriented basis. Its unconventional productions expose correlations between different ground-breaking trends in modern music. The Dresdner Sinfoniker first aroused international attention with the song cycle »Mein Herz brennt« (My Heart Burns) from Torsten Rasch which was set to text and music from RAMMSTEIN. This CD, which was released by Deutsche Grammophon, was awarded the ECHO Klassik prize. In 2004, they teamed up with the Pet Shop Boys to record a new EMI soundtrack for Sergei Eisenstein's silent movie »Battleship Potemkin« and in 2006 they produced the legendary »Hochhaussinfonie« (High-Rise Symphony) in Dresden as the climax of the city's 800-year anniversary celebrations. In 2008, the Sinfoniker staged the »Erste Ferndirigat der Welt« (World's First Remote Conducting) during which the conductor Michael Helmuth availed of a live satellite link to lead the concert's overture in Dresden while still situated on the banks of the Thames in London. Most recently, the multimedia production »Hasretim – Journey to Anatolia« (available as a CD/DVD from ECM) by the Turkish-German composer Marc Sinan and the Dresdner Sinfoniker was awarded the 2011 »Welthorizont« special prize by UNESCO. The orchestra has undertaken concert tours to places such as Great Britain, France, Spain, Greece, Mexico, Israel and the West Bank.



Dresdner Sinfoniker conducted by Andrea Molino; »Hasretim« on October 9, 2016 in Hellerau

Marc Sinan is a guitarist and composer. He has made guest appearances at many renowned festivals such as the Schleswig-Holstein Musik Festival, the Istanbul Festival, the Istanbul Jazz Festival, the Enjoy Jazz Festival, the Tonlagen Festival, the MaerzMusik Festival at the Berliner Festspiele and at the Handel Festspiele.

In addition to international solo appearances and chamber music projects with partners such as the Julia Hülsmann Trio, Jörg Widmann, the Turkish percussionist Burhan Öcal and the Iranian Kamancheh player Kayhan Kalhor, Marc Sinan has also performed as a soloist with orchestras such as the Royal Philharmonic Orchestra and the Georgian Chamber Orchestra.

With his own ensemble, the Marc Sinan Company, he has since gone on to produce highly acclaimed projects within a contemporary, intercultural and multimedia context. His project *Hasretim – Journey to Anatolia*, which had its premiere in October 2010, was awarded the „Welthorizont“-prize by the German UNESCO Commission. In 2012, Marc Sinan was awarded an artist-in-residence scholarship by the German Foreign Office for the recently opened Tarabya Cultural Academy in Istanbul.

In 2014 Marc Sinan presented his comprehensive docufictional music theatre *Dede Korkut – The story of Tepegöz* for orchestra, vocals, movement and video. *Dede Korkut* marked the continuation of his collaboration with the Dresdner Sinfoniker and premiered in February 2014 at the Festspielhaus Hellerau and the Maxim Gorki Theater to vast critical acclaim. In 2015 he has mostly dedicated himself to projects commemorating the Armenian genocide. This includes his own musical theatre *Komitas* which was commissioned by the Tonspurenfestival at Kloster Irsee and also presented at Berlin's Maxim Gorki theatre; as well as commissions from Vache Sharafyan and Helmut Oehring, who have written large scale orchestral works for the *Aghet* project, a collaboration with the Dresdner Sinfoniker, in the context of the centennial featuring Sinan as a soloist.

In early 2016 Sinan is teaching as a guest lecturer at Whitman College in Walla Walla, US.



Asik Mübariz and friend with Marc Sinan

Turkish choreographer and dance teacher **Aydın Teker** graduated from the Ankara State Conservatory in 1973 and danced with the Ankara State Opera and Ballet Company before gaining a scholarship to study in London and New York. After receiving her B.F.A. and M.F.A. from New York University's Tisch School of the Arts, she returned to Turkey in 1982. Her choreographies and site-specific works have been shown in many countries. Among these, »Density« got a special award at the 22th Zurich Theaterspektakel, and her latest creations, »aKabi« and »harS«, have been acclaimed in many renowned festivals. Aydın Teker is currently the head of Performing Arts Department and Contemporary Dance Department of Mimar Sinan Fine Arts University, Istanbul. In the meantime, she is considered to be one of Turkey's most important modern dance protagonists. A pioneer of contemporary dance in Turkey, Aydın Teker likes putting bodies into destabilising situations, testing their capacity for dynamic adaptation to the extreme.



from left to right: Marc Sinan, Sascha Friedl, Jelena Kuljić, Jun Kawasaki

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