



SAN DIEGO TURKISH MUSIC CHORUS



**SAN DIEGO TÜRK MÜZİĞİ TOPLULUĞU & TRT İSTANBUL RADYOSU
SES SANATÇISI İSMAİL ÖZKAN İLE BAYRAM ÖZEL PROGRAMI**



İSMAİL ÖZKAN



Musical Director
NECMİ HÖKE

Gönüller aynı nağmede ...
Bayramda aynı sofrada

Special Performance by the **SAN DIEGO TURKISH MUSIC CHORUS** with
TRT (Turkish Radio and Television) Vocal Artist **İSMAİL ÖZKAN**



Saturday
March 28, 2026

6:30 PM: Cocktails
7:30 PM: Dinner



Holiday Inn - Ballroom
2725 Palomar Airport Road Carlsbad CA 92009

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Limited seats – reserve your spot now!



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SAN DIEGO TURKISH MUSIC CHORUS

BOARD

President Necmi Höke	Vice President Selim Taşiran	Treasurer Aysegül Ciyer	Board Member Bihter Patak	Social Media & Communications Melike Akgun
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OUR MUSICAL TRAINING SESSIONS

Choral Rehearsal
Necmi Höke

Darbuka & Rhythm Workshop
Selim Taşiran

Music Theory Class
Sina Derya Sirkecioğlu

Founded in March 2023 under the leadership of Conductor Necmi Höke, the ATASC San Diego Turkish Music Chorus (SDTMC) is dedicated to preserving, promoting, and sharing the rich tradition of Turkish classical music. With a growing ensemble of over 50 musicians and choristers from diverse backgrounds, ATASC San Diego Turkish Music Chorus introduces audiences to the intricate ‘makam’ system and the microtonal nuances that distinguish Turkish music from Western styles. Through its performances, SDTMC remains committed to strengthening cultural ties and bringing communities together through the universal language of music.



CONDUCTOR /Şef : Necmi HÖKE (Qanun / Kanun)

Necmi Höke was born in 1976 in Denizli, Türkiye. He began his musical journey with piano lessons at age 6, quickly showing a deep connection to music. He joined the Denizli conservatory’s children choir at age 10 and began studying qanun with qanun master Halit Erzincanlı. Höke performed his first concert as a qanun artist at age 14 in a choir directed by Selim Öztaş. Throughout a career spanning over thirty-four years, Höke has performed in concerts, festivals, competitions, TV programs, music videos, recordings, and various events across Türkiye and abroad. He has received training in key aspects of Turkish music such as note reading, solfège, theory, and rhythm, primarily from Neşe Öztaş among others. Höke has served as an accompanist, maestro, and conductor in Turkish classical music, Turkish folk music, and Turkish folk dance groups, showcasing his versatile talent. In addition to his rich musical career, Höke is a mechanical engineer, a husband, and a father of three children. He moved to San Diego, California in 2019 and founded the San Diego Turkish Music Chorus in 2023. He serves as the artistic director and conductor of the group, continuing to spread his passion for Turkish music and culture both locally and internationally.

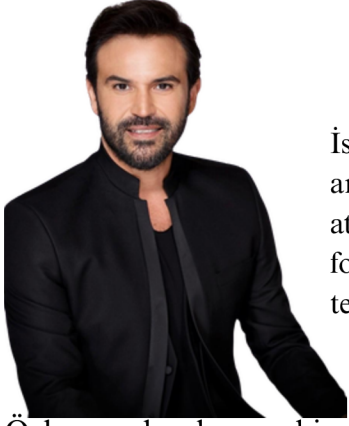
Instruments/ Enstrümanlar

Oud/Ud: Joan Thompson
Oud/Ud: Özgür Balkan
Guitar/Gitar: Çağatay Atmaca
Clarinet/Klarnet: Berk Utsukarçı
Trumpet/Trompet: Kaan Dede
Drum/Darbuka: Selim Taşiran
Saxophone/Saksafon: Arman Taşiran
Def/Tef: Melek Fıçıçı
Bass/Bas Gitar: İnanç Ortaç
Drum/Davul: Mert Çubukçuoğlu
Violin/Keman: Ercem Coşguner
Reed/Ney- Mikey Aboutboul
Sunucu/MC: Esra Savaşan

• Arzu Duru
• Ayşegül Ciyer
• Betül Gündoğdu
• Bihter Patak
• Burcu Büyüksönmez
• Demet Yelder
• Erdoğan Dede
• Ebru Altınbaşak
• Ferda Yantiri
• Fulya Özkaya
• Gülbin Boz
• Halil İbrahim Üstünol
• Hatice Marifet
• Hatice Yılmaz Erolgaç

Chorus/ Koro

• İfakat Nayki
• İrem Bahanur
• Melike Akgün
• Nadire Albayrak Gomez
• Nalan Höke
• Nermin Nergis
• Özlem Çilingir
• Seda Akın
• Serpil Yazar
• Sina Derya Sirkecioğlu
• Tülay Polat
• Türe Peken
• Yasemin Çiçek
• Yasemin Turan



İSMAİL ÖZKAN

İsmail Özkan was born in Balıkesir in 1977. He grew up in a cultural environment where art and music were embraced as an integral part of family life; his interest in music, which started at an early age, became the fundamental determinant of his professional identity in the following years. He had his first stage experience as a child by participating in Barış Manço's television program "7'den 77'ye" (From 7 to 77) and took the first steps of his artistic life.

Özkan, who began his music studies in the Balıkesir Turkish Music Choir during middle school, after completing his education at Balıkesir Sırrı Yırcalı Anadolu High School, was admitted to Ege University Faculty of Dentistry; however, following his intense interest in music, he passed the entrance exams of Istanbul Technical University State Conservatory of Turkish Music and pursued undergraduate education in this field. During his university education, he gained proficiency in playing the tambur and graduated from Ege University State Conservatory of Turkish Music, Department of Vocal Training.

He began his professional broadcasting career in İzmir with the programs he prepared and presented on Ege TV and Yeni TV, titled 'İsmail Özkan Sizlerle,' 'Dalgalamaca,' 'Gecenin Sıcığında,' and 'Faslı Şahane'; through these programs, he gained wide recognition and a strong audience among viewers in the Aegean Region. Along with his album and single works, he has held concerts in different cities of Turkey and abroad, reaching tens of thousands of listeners.

Within the scope of his work at TRT, specifically on the TRT Müzik channel, he prepared and presented the programs "Stüdyo 1" and "Radyo Günleri"; in addition, he took on the production of the programs "Ege Akşamları", "Alaturka Geceler" and "Alaturka Akşamlar", which gained the nature of a long-running broadcast. Through these programs, he made significant contributions to the preservation, development, and dissemination to wide audiences of the traditional heritage of Turkish classical music.

Throughout his artistic life, he had the opportunity to work with distinguished masters of Turkish music such as Bekir Sıdkı Sezgin, Prof. Dr. Alaeddin Yavaşca, Prof. Dr. Selahattin İçli, Belkıs Aran, Kutlu Payaslı, and Akın Özkan; in this regard, he was nourished by a strong practice and master-apprentice tradition.

Radio and Broadcasting Works

- The program "Pearls of Art," which was prepared and presented on TRT Nağme, was awarded the 2022 "Best Radio Program" by the Istanbul Turkish Music Associations and Foundations Solidarity Council (MÜZDAK).
- In the program "Those Who Transform Life into Art," which started on September 1, 2022, the life stories and artistic legacies of distinguished artists who devoted their lives to art were shared with listeners.
- In the program "Rising Melodies," which began broadcasting on January 4, 2024 and lasted for two seasons, the processes through which works of Turkish music became prominent were discussed, and broadcasts of high archival value were carried out.

Awards and National–International Recognitions

- 2007 – “Hayal Gözlüm” was awarded the “Most Listened Military Song” by the Turkish Armed Forces.
- 2021 – Selected as the “Most Successful Male Turkish Classical Music Artist” by the International Association of Golden Cities.
- 2022 – The program “Alaturka Evenings” was selected as the “Best Music Entertainment Program of the Year” by the MGD Association of Magazine Journalists.
- 2022 – The program “Pearls of Art” received the “Best Radio Program” award from MÜZDAK.
- 2023 – Awarded “Music Program of the Year” at the 5th Onur Akay Media Digital Golden Awards.
- 2023 – Received the “Best Music Entertainment Program” award at the ERDODER Year’s Best Awards.
- 2023 – Selected as the “Most Loved Music Program of the Year” within the scope of the 16th Turkish Companies Success and Art Awards held in Bucharest, Romania.
- 2023 – With his/her work titled “Yansın İstanbul,” he/she received the “Best Breakthrough Song of the Year” award at the International Brand Awards of the Year; the music video was broadcast on the large LED screens in New York Times Square.
- 2023 – Honored in Balıkesir with the “City Gratitude Certificate” and declared the city’s “Ambassador of Culture and Arts.”
- 2024 – Awarded the ***“Special Award for Ambassador of Culture and Arts”*** by Washington DC Turkish Network.
- 2024 – Received the ***“Lifetime Achievement Award”*** within the scope of Elite Best Awards.
- 2025 – With his/her work titled “Sabrım Borçluyum,” he/she won the “Best Cover Song” award at the TV Stars Foot Newspaper Awards.
- 2025 – Selected by Moon Life Magazine as the “Best Male Turkish Classical Music Artist of the Year.”

He gave a concert upon the special invitation of the Consulate General of Turkey in New York as part of the 41st New York Turkish Day Parade held in New York. On December 6, 2025, at the 'Kırlıkovalı Holiday Party' event organized in Irvine–San Juan Capistrano, California, USA, which has emphasized volunteering and charity since 2017, he was presented with a 'Certificate of Appreciation' on behalf of the Turkish–American community. ——— Selected Single Works • 2021 – 'Kıyım' • 2022 – 'Eyvallah' • 2023 – 'Yansın İstanbul' • 2024 – 'Sabrım Borçluyum', 'Usul Usul' • 2025 – 'Asi Gönlüm', 'Yalnız Adam' ——— Current Position İsmail Özkan continues his artistic production and works as a Vocal Artist and Producer at TRT İstanbul Radio. He married Esra Mimaroğlu in 2017, and they have a daughter named Serpil Naz from this marriage.



SINCE NOVEMBER 2025: OUR MUSICAL JOURNEY

A proud moment for our community!

We are proud and delighted to share that, through the efforts of the ATASC-SD San Diego Turkish Music Chorus, the City of San Diego has officially proclaimed next month as “Turkish Heritage Month.” This official proclamation, signed by the Mayor Todd Gloria, honors the Republic of Türkiye, founded under the leadership of Mustafa Kemal Atatürk, and celebrates Turkish culture throughout the month with our upcoming concert.

This meaningful recognition marks an important milestone in representing our community and Turkish music in the United States.

As the ATASC-SD San Diego Turkish Music Chorus, we are truly honored to share this proud moment with you all.

Sincere thanks to our board and chorus members for their dedication and contributions.

The official Proclamation document has been presented to our chorus.



ATASC-SD San Diego Turkish Music Chorus San Diego Turkish Music Workshop by Assoc. Prof. Dr. Aylin Şengün Taşçı.

We sincerely thank Assoc. Prof. Dr. Aylin Şengün Taşçı for leading this special workshop on vocal and breathing techniques, enriched with an illustrated overview of Turkish Music on November 6, 2025.

Her expertise and warm approach made the session both educational and inspiring. Starting the day with a focused rehearsal, our choir greatly valued this meaningful experience.



Halloween Gathering – November 2025 San Diego Turkish Music Chorus

In November 2025, the San Diego Turkish Music Chorus hosted a special Halloween gathering, bringing our members together in a warm and festive setting at the beginning of our concert season.

The evening offered a welcome opportunity to step away briefly from rehearsals and preparations, allowing members to connect socially while celebrating the spirit of the season. Creative costumes, seasonal refreshments, and shared laughter contributed to an atmosphere of joy and camaraderie.

Beyond its festive nature, the gathering strengthened the sense of unity that supports our artistic mission. As we moved forward into our November workshop and concert preparations, this event served as a meaningful reminder that our chorus is not only dedicated to musical excellence, but also to cultivating a strong and supportive community.

We extend our sincere appreciation to all who participated and helped make the evening both elegant and memorable.



A Concert in Honor of Atatürk on the 102nd Anniversary of Our Republic – November 8, 2025

The San Diego Turkish Music Chorus celebrated the 102nd anniversary of the Republic of Türkiye with a special concert in San Diego, California. The choir's distinguished repertoire of Turkish classical music received great admiration, and the venue was filled to capacity with 330 attendees.

Under the direction of Chorus Conductor Necmi Höke, the ensemble presented a two-part program. In the first section, the choir performed a "Hicaz Faslı" works from various periods of Turkish music, offering the audience an evening filled with emotion and pride.

As part of "Turkish Heritage Month," proclaimed in November 2025 through the initiatives of the San Diego Turkish Music Chorus, the concert held special significance. In the second part, our esteemed guest artist Assoc. Prof. Dr. Aylin Şengün Taşçı performed as soloist, bringing unique depth and color to the program. She also conducted workshops in San Diego and Los Angeles, sharing the history of Turkish music with exemplary interpretations.



ATASC-SD San Diego Turkish Music Chorus celebrated its traditional year-end gathering on December 13 with an evening full of music, dancing, games, and a raffle, creating joyful moments and lasting memories with our community.

In addition to celebrating, we proudly completed the San Diego Turkish Music Forest campaign by collecting donations to support the planting of trees in areas of Türkiye affected by wildfires, bringing together music, community, and social responsibility.



ATASC-SD San Diego Chorus began 2026 with a memorable seaside picnic in San Diego. This joyful gathering brought our community together to celebrate music, friendship, and the start of an exciting new year.



The 2026 General Assembly and Board of Directors elections of ATASC-SD San Diego Chorus have been successfully completed.

The elections were conducted under the supervision of ATASC President-Elect Erdoğan Dede, together with the official witnesses.

Following the elections, the board members continuing from the previous term and the new member joining the board this year are as follows:

Continuing Board Members:

President: Necmi Höke

Vice President: Selim Taşiran

Treasurer: Ayşegül Ciyer

Social Media & Communications: Melike Akgün

New Board Member:

Board Member: Bihter Padak



ATASC-SD (Association of Turkish Americans, Southern California) / **San Diego Turkish Music Hatıra Ormanı** project that was completed in İzmir in February:

Project Overview:

In February 2026, the ATASC-SD San Diego Turkish Music Chorus completed its “Hatıra Ormanı” (Memorial Forest) initiative in İzmir, Turkey. This environmental and memorial project was organized in collaboration with the Ege Orman Vakfı (Aegean Forest Foundation) to support reforestation and commemorate areas affected by wildfires and other losses. The initiative successfully planted 2,403 saplings (trees) in the designated forest area near İzmir. This effort reflects the group’s commitment to cultural and environmental solidarity with communities in Türkiye.

**SAN DIEGO TÜRK MÜZİĞİ TOPLULUĞU
HATIRA ORMANI**

ORMANLAR İÇİN EL ELE

TÜRKİYE'DE YANAN
ORMANLARIMIZ İÇİN
HER FİDAN GELECEĞE
UMUT!

TÜRKİYE'DE YANAN ORMANLARIMIZ İÇİN KORUMUZ VE SİZLERİN KATKISIYLA
2000 AĞAÇ İÇİN \$5000 BAĞIŞ TOPLAMAYI HEDEFLİYORUZ.

BU PROJE, ORMAN BAKANLIĞI'NIN BELİRLİDİĞİ EGE BÖLGESİ'NDEKİ AĞAÇLANDIRMA ALANINDA YAPILACAK OLAN
RESMİ PROTOKOL ÇERÇEVESİNDE İLGİLİ BİR VAKIF ARACILIĞIYLA GERÇEKLEŞTİRİLECEKTİR.

PROJE KAPSAMI

- TOPRAĞIN HAZIRLANMASI VE FİDANLARIN TEMİNİ
- FİDANLARIN DİKİLMESİ
- DİKİLEN ALANIN BETON DİREK VE KAFES TEL İLE ÇEVİRİLEREK KORUNMASI
- 5 YIL BOYUNCA BAKIMININ YAPTIRILMASI
- TUTMAYAN FİDANLARIN SONRAKİ YILLARDA YENİLENMESİ
- HATIRA ORMANI TABELASININ YERLEŞTİRİLMESİ
- BAĞIŞÇILARIMIZA SERTİFİKA VERİLMESİ

DETAYLAR İÇİN www.sandiegoturkishmusic.com

BAĞIŞ İÇİN TARATIN

EGE ORMAN VAKFI

TÜRKİŞİ MUSIC CHORUS
SAN DIEGO

ORMAN GENEL MÜDÜRLÜĞÜ
OGM

**ATASC-SAN DIEGO
TÜRK MÜZİĞİ TOPLULUĞU
2026 HATIRA ORMANI
2.403 FİDAN**

ORMAN GENEL MÜDÜRLÜĞÜ - EGE ORMAN VAKFI
İŞ BİRLİĞİ İLE AĞAÇLANDIRILMIŞTIR.



EGE ORMAN VAKFI

TÜRKİŞİ MUSIC CHORUS
SAN DIEGO

**Ege Orman Vakfı
Doğa Dostu Sertifikası**

Atasc-San Diego Türk Müziği Topluluğu

Ülkemizin doğal varlıklarının korunmasını ve yeni orman alanlarının oluşturulmasını amaçlayan Vakfımıza; tarafınızdan yapılan bağış ile 2.403 fidan dikimi gerçekleştirildi.

Fidanlarınız, İzmir - Kınık - Kalemköy ağaçlandırma sahasında
**"Atasc-San Diego Türk Müziği Topluluğu
Hatıra Ormanı"** nda yeşerecektir.

Fidanların doğaya nefes, geleceğe umut olması dileğiyle...

GELECEK KUŞAKLAR ORMAN YOK DEMESİN

www.egeorman.org.tr egeorman@egeorman.org.tr Tel:0232 464 51 60 - 463 80 80

On February 21, 2026, **ATASC-SD San Diego Turkish Music Chorus** hosted a community iftar program, bringing together members and guests for an evening of fellowship and music reflecting the spirit of Ramadan.

The program was honored by the distinguished presence of representatives from the Consulate General of the Republic of Türkiye in Los Angeles: Consul General Menekşe Onuk, Security Attaché Ramazan Erdem, Deputy Consul Burak Hamarat, and his wife, Esra Hamarat.

The evening highlighted unity, cultural connection, and the enduring power of Turkish music within the San Diego community.



PROGRAM

1- Safalar getirdiniz

Beste : Avni Anıl
Güfte: Reşat Özpirinçci
Makam: Kürdili Hicazkar

2- Aşkın kanununu yazsam yeniden

Beste: Sadeddin Öktenay
Güfte: Mehmet Erbulan
Makam: Acemkürdi

3- Artık sevmeyeceğim

Beste: Suat Sayın
Güfte: Suat Sayın
Makam: Muhayyer Kürdi Fantezi

4- Sevemedim kara gözlüm seni doyunca

Beste: Orhan Gencebay
Güfte: A. Nail Bayşu
Makam: Uşşak

5- Kadehinde zehir olsa

Beste: Erol Sayın
Güfte: Hikmet Münir Ebcioğlu
Makam: Muhayyer Kürdi

6- At kadehi elinden

Beste: Hasan Özcan Balım
Güfte: Teoman Alpay
Makam: Hüzzam

7- Elveda meyhaneci

Beste: Kerem Güney
Güfte: Hikmet Münir Ebcioğlu
Makam: Hicaz

8- Oyun bitti

Beste: Nedim Saatçi
Güfte: Bülent Pozan
Makam: Muhayyer Kürdi

9- Fesupanallah

Beste: Anonim
Güfte: Erkin Koray
Makam: Muhayyer Kürdi

10- Sana neler edeceğim

Beste: Elias Rahbani
Güfte: Fikret Seneş
Makam: Buselik

11- Son verdim kalbimin işine

Beste: Enrico Macias
Güfte: Enrico Macias
Makam: Buselik

12- Sev kardeşim

Beste: Nurit Hirsh
Güfte: Şenay Yüzbaşıoğlu
Makam: Kürdi

13- Hayat bayram olsa

Beste: Nikica Kalogjera
Güfte: Şenay Yüzbaşıoğlu
Makam: Buselik

Donations
Appreciated



Safalar getirdiniz

Safa geldiniz dostlar
Bezme revnak verdiniz
Safa geldiniz dostlar
Ye iç gül eğlen dostlar
Ehlen ve sehlen dostlar hey

Raks ediyor bi peri
Mey sunuyor dilberi
Fıkır fıkır her yeri
Safa geldiniz dostlar
Ye iç gül eğlen dostlar
Ehlen ve sehlen dostlar hey

Aşkın kanununu yazsam yeniden

Kimi ümitleri yel alır gider
Aşkın kanununu yazsam yeniden
Kimi ümitleri yel alır gider
Kimi benim gibi sever gönülden
Kimi senin gibi el olur gider

Dünyanın bir yazı bir kışı vardır
Her yolun bir sonu bir başı vardır
Her aşkın sonunda gözyaşı vardır
Akar damla damla sel olur gider

Boş yere bekleme geçen günleri
Böyledir ne yazık ezelden beri
Kimi benim gibi sever gönülden
Kimi senin gibi el olur gider

Artık sevmeyeceğim

Bütün kabahat benim
Ne kadar ağlasan boş
Ne kadar yalvarsan boş
Sana dönmeyeceğim

Bitsin artık bu çile
Çekemem bile bile
Sen ne söylersen söyle
Bu hayat geçmez böyle
Sana dönmeyeceğim
Artık sevmeyeceğim

Ümitlerimi kırdın
Hayallerimi yıktın
Benim ahımı aldın
Şimdi sen de yalnızsın

Bitsin artık bu çile
Çekemem bile bile
Sen ne söylersen söyle
Bu hayat geçmez böyle
Sana dönmeyeceğim
Artık sevmeyeceğim

Sevedim kara gözlüm seni doyunca

Hep kıskandım seni elden yıllar
boyunca
Kuşlar gibi ikimiz bir yuva kuralım
Ayırmasın mevlam bizi ömür boyunca
Aramıza kimse gelip girmesin
Ayırmasın mevlam bizi ömür boyunca

Bana cefa ediyorlar bilmem nedendir
Benim korkum senden değil
kaderimdir
Herkes bana deli diye gülüp geçiyor
Senin aşkın beni kara gözlüm deli
ediyor

Aramıza kimse gelip girmesin
Ayırmasın mevlam bizi ömür boyunca

Kadehinde zehir olsa

Ben içerim bana getir
Dudakların mühür olsa
Ben açarım bana getir

Ağladığın geceleri
Kalbindeki acıları
Çekinmeden bana getir
Sen tükenme beni bitir

Aşk bağının gülü ol da
Dikenini bana batır
Bakma canım yandığına
Sorma benim halim nedir

Ağladığın geceleri
Kalbindeki acıları
Çekinmeden bana getir
Sen tükenme beni bitir

Elveda meyhaneci artık kalamıyorum

Bir başkayım bu akşam sarhoş olamıyorum
Aynı kadeh aynı mey, bir tat alamıyorum
Allahım bu nasıl şey sarhoş olamıyorum

Ne gökte ne yerdeyim, bir garip seherdeyim
Aşık mıyım ben neyim sarhoş olamıyorum
Aynı kadeh aynı mey, bir tat alamıyorum
Allahım bu nasıl şey sarhoş olamıyorum



Bu gece son gecemiz

Acı günler yakında
Bir ömür böyle geçti
Olamadık farkında

At kadehi elinden
Bin parçaya bölünsün
Dökülsün meyler yere
Hatıralar gömülsün

Dolu dolu içerdik
Kadehlerde aşkı biz
Güneş bizle doğardı
Ne mutluyduk ikimiz

At kadehi elinden
Bin parçaya bölünsün
Dökülsün meyler yere
Hatıralar gömülsün

Günlerdir aramızdaki sevgimiz hep yalan mıydı

Kapat kapat perdeleri bu komedi oyun bitti
Gidiyorum bırak beni elveda güzel sevgili
Ağlama sil gözlerini nasıl olsa oyun bitti

Aşk dolu o pembe güller demek bir hayaldi
Mehtapta ılık nefesin sona erdi oyun bitti
Gidiyorum bırak beni elveda güzel sevgili
Ağlama sil gözlerini nasıl olsa oyun bitti

Arkası gelmez dertlerimin bıktım illallah

Biri biterken öbürü de başlar vermesin Allah
Böyle gelmiş böyle gidecek korkarım vallah
Yok mu çaresi dostlar fesupanallah

Alemin keyfi yerinde yine maşallah
Bize de bir gün kader güler güler inşallah
Böyle gelmiş böyle gidecek korkarım vallah
Yok mu çaresi dostlar fesupanallah

Sana Neler Edeceğim

Çoktandır anladım senin gözün dışarda
Eskisi gibi bağlı değilsin bana
Gelmem bu oyuna bırakmam yanına
Ne işler açarım başına

Seveceğim gezeceğim
Görürsün sana neler edeceğim
Bir yerine bin cezayla
Hakkından geleceğim senin

Kolla kendini sıra bana geldi
Kadının fendi erkekleri yendi
Bak zaman değişti sabırlar tükendi
Yalvarmak çok eskidendi

Seveceğim gezeceğim
Görürsün sana neler edeceğim
Bir yerine bin cezayla
Hakkından geleceğim senin

Sev Kardeşim

Sev kardeşim elini ver bana
Gel kardeşim neşe getirdim sana
Al kardeşim ye iç gül oyna

Bak kardeşim elini ver bana
Gel kardeşim neşe getirdim sana
Al kardeşim ye iç gül oyna

Dünyaya geldik bir kere
Kavgayı bırak her gün
bu şarkımı söyle
Sevdikçe güler her çehre
Amaçlar hep bir olsun
kalpler birlikte

Son Verdim Kalbimin İşine

Her gün yeni bir aşk arıyor
Kendini bilmem ki ne sanıyor
Kararlıyım onu bırakmaya
Tak dedi artık canıma

Son verdim kalbimin işine
Aklım ermedi gidişine
Son verdim kalbimin işine
Olmaz olsun onun aşkı sevgisi de

Yıllardır gülmedi yüzüm bir an
Sonunda baktım ki hep zararla ziyan
Yıllardır gülmedi yüzüm bir an
Sonunda baktım ki hep zarar ziyan

Son verdim kalbimin işine
Aklım ermedi gidişine
Son verdim kalbimin işine
Olmaz olsun onun aşkı sevgisi de

Hayat Bayram Olsa

Şu dünyadaki en mutlu kişi mutluluk verendir
Şu dünyadaki sevilen kişi sevmeyi bilendir
Şu dünyadaki en güçlü kişi güçlükten gelendir
Şu dünyadaki en bilgin kişi kendini bilendir
Bütün dünya buna inansa bir inansa hayat bayram olsa
İnsanlar el ele tutuşsa birlik olsa uzansak sonsuza

Şu dünyadaki en olgun kişi acıya gülendir
Şu dünyadaki en soylu kişi insafa gelendir
Şu dünyadaki en zengin kişi gönül fethedendir
Şu dünyadaki en üstün kişi insanı sevendir
Bütün dünya buna inansa bir inansa hayat bayram olsa
İnsanlar el ele tutuşsa birlik olsa uzansak sonsuza

TURKISH CLASSICAL MUSIC HISTORY SUMMARY

Historically, classical Turkish music can be divided into six periods: the formation period, the transformation period, the classical period, the late classical period, the romantic period and the reformist period. The period from Farabi, who lived in the 10th century, to Tamerlane's death in 1405, covers the formation period when Turkish music was explained in its theoretical aspects and began to be written down. Towards the end of this period, Abdülkadir Meragi, a very famous master, sowed the seeds of the next phase and gave a new direction to Turkish music. Following this, from the beginning of the 16th century until 1512, when Yavuz Sultan Selim ascended the throne; as has been said, some theoretical changes have been made on the pitches and modes of Turkish music. This period was the period when Mevlevi lodges were built in Diyar-ı Rum and the Balkans, Istanbul was conquered, the Enderun palace school was established among the ruins of the Byzantine Empire and took root, and scholars from Central Asia such as Ali Şir Nevai, Hüseyin Baykara, Ali Kuşçu, Şadi, etc. were attracted to Istanbul. This period of transformation is seen as a kind of renaissance.

Classical Turkish music; as a product of Central Asian, Seljuk and especially Ottoman civilization, influenced the music of many nations and melted their music in its own melting pot. As a result of this, classical music has become a rich musical genre in terms of both the number and understanding of modes, as well as forms and procedures. After this, from the beginning of the 15th century until the death of Murat IV in 1640, thanks to the expeditions organized to the east, there was a period in which musicians and artists brought from the Middle East were active in the Ottoman palace. In the period from Itri (1640-1712) to 1730, the classical period continued, in which European Baroque and Rococo influences penetrated the Ottoman palace, creating a completely different synthesis with the eastern culture of the time. The period extending from 1730 until İsmail Dede Efendi's death in 1846 is called the last classical period. The movement that lasted from the years when the Tanzimat Edict was declared (1839) until the end of World War II in 1945 is also known as the romantic period.

TURKISH MAKAM

Makam (or maqam) is broadly defined as the "melodic material of the Near East, Middle East and Anatolian traditional music. While it is one of the fundamental parts of Near and Middle Eastern music theory, its definition and classifications have been long debated by music theorists, who belonged to numerous schools of music within Near and Middle Eastern tradition. Makams are often further classified into basit (lit. basic), şed (transposed) and mürekkep (compound). Basit and şed makams can mostly be defined as a scale in the Western sense, while mürekkep ones can not. Makams are constructed by attaching cins together. Cins are defined as either trichords, tetrachords or pentachords, which modal entities (although not melodic direction) are derived from.[20] This connects most makams together as basic cins are used to define most of them, and provides ample space for continuity and modulation. Makam is most often used as a synonym of mode, however, It has been argued that most makams are modes performed in certain conventions and characteristics. Therefore, two makams might share all their notes, but might not share the same seyir (conventional melodic progression), or vice versa. This creates a very large variety of makams, which are first broken down into families and then into individual makams, which are distinguished most clearly by their seyir.

Makams also constitute a hierarchy of pitches, where the "nucleus" of the makam creates its essentials, while other pitches are "secondary" and therefore "mutable". It has been argued that most makams can be better described in terms of a "broad tonal movement", similar to the purpose of a chord progression in Western music, compounded with the general purpose of a scale.

Seyir is the concept of melodic progression in Ottoman music, disputed among theorists on its characteristics and classifications, and is still an often-researched topic.[28] While there is a popular classification of seyirs, made by the Arel-Ezgi-Üzdilek system, which claims that makams can develop and resolve in ascending and descending fashions, this designation has faced criticism by others, who have proposed a definition related to melodic contour.

A related term called *terkib* exists, and refers to fragmentary phenomena inside a makam that have its own modal qualities. However, this term has been largely out of use since the early 18th century, and its purpose has largely been replaced by the concept of *seyir* and *çeşni*, the former of which 'implied' the use of *terkibs* by associating conventionalized melodic progressions with makams, and the latter of which described fragmentary modal entities that implied a different makam.

USÛL RHYTHM IN TURKISH MUSIC

Usûls refer to a cyclical system of rhythmic structure, and, similarly to time signatures in Western music, these act as a vehicle to the composition of music. The main difference between usûls and time signatures are that usûls also indicate accents, and a related term *zaman* is sometimes used to denote an equivalent to Western time signatures. For example, the usûls *Çenber* and *Nimsakil* can both be transcribed as 24/4 and are both "24 zamanlı", despite the fact that they differ in their internal divisions. This system of internal division allows for the creation of complex usûls that can only be learned by rote, because these [usûls] are so intricate, those who do not know the meter cannot play the songs at all, even though they were to hear that song a thousand times. Usûls are often further broken down into two categories; short and long usûls. Short usûls, generally dance oriented rhythmic cycles including *sofyan* and *semaî*, feature heavy correspondence with melodic lines and *aruz* meters. A notable exception to this is the *aksak semaî usûl*, which does not show correspondence with either or melodic lines, nor meters. Long usûls, on the other hand, completely eschew correspondence with *aruz*, and "function along very different principles from the short ones" and while this system could describe usûl structures until the 18th century, "the melodic gestures [of the pieces] frequently overwhelmed the ostensible usûl structures that theoretically supported them." Forms; Almost all classical music in the Ottoman style is performed in a long-form performance called *fasıl*. *Fasıls* include various movements, which have to be ordered in a specific way: *taksim*, *peşrev*, *kâr(ı-natık)*, *kârçe*, *beste*, *ağır semâi*, *şarkı*, *yürük semâi* and *saz semâi*. A *fasıl* is led by a *serhânende*, who is responsible for indicating usûls, and the remaining musicians are called *sazende* (instrumentalist) or *hânende* (vocalist).

Mustafa Kemal Atatürk, the first President of Türkiye, is known for his significant achievements in modernizing and secularizing the newly established Republic of Türkiye. Some of his key achievements include the introduction of political, social, and cultural reforms aimed at transforming Türkiye into a modern, Western-oriented nation. Atatürk implemented wide-ranging reforms, including the adoption of a new alphabet, the establishment of secular education, the granting of political rights to women, and the modernization of the legal and political systems. He also played a pivotal role in shaping Türkiye's identity and promoting a sense of national unity. Atatürk's legacy continues to have a profound impact on modern Türkiye.

Ataturk's Legacy from UNESCO's Perspective

Ataturk was a superior person who strived for international understanding, cooperation and peace, a revolutionary who carried out extraordinary revolutions, the first leader to fight against colonialism and expansionism, respectful of human rights, a pioneer of world peace, equality among people regardless of color, language, religion and race throughout his life. He is a unique statesman, the founder of the Republic of Türkiye.

Franklin D. Roosevelt, Former President of the United States

In my interview with the Foreign Secretary of Russia, I asked him, in his opinion, who was the most remarkable statesman in Europe; without hesitation, he said the most remarkable statesman in Europe was Ataturk, the President of Türkiye.

Following the death of Ataturk:

My despair today is that I missed the chance to meet that great man whom history books glorify lavishly. His achievements are mind boggling.

John F. Kennedy, Former President of the United States

Ataturk, with his historic achievements, was one of the greatest leaders of this century (20th). He was a towering figure of human ideals. His extraordinary leadership and his military genius accomplished so much for his country; first in battlefields, and then in building his nation, materially and in spirit. He created a modern and sovereign state from the ashes of a defeated empire. He was a great peace-maker, an ultimate reformer and a torch-bearer of freedom. He won not only the heart of his nation but the hearts of the oppressed nations as well. We all miss him.

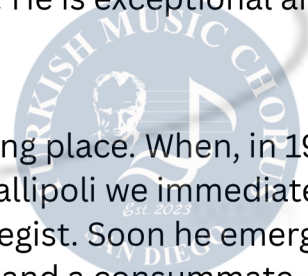
Bill Clinton, Former President of the United States

I have no doubt that Ataturk is the greatest statesman of this millennium as he is the only leader who succeeded to become the leader of the century, not of the year.

Haydar Aliyev, Former President of Azerbaijan Ataturk cannot be compared with other statesman in history, because he is so far ahead in every endeavor, and so extraordinary in many aspects. His records are brimming with successes; not a single failure. He is exceptional and peerless.

Winston Churchill, Former Prime Minister of the United Kingdom

If Ataturk had lived today the world would have been a more interesting place. When, in 1915, during our ill-fated Dardanelles campaign fate brought us across in Gallipoli we immediately knew that we were up against a military genius and a formidable strategist. Soon he emerged as a noble warrior. Later he proved himself as a genuine peace-maker and a consummate statesman as well.



ATATÜRK AND ART



Atatürk, the founder of modern Türkiye, had a deep appreciation for art and music, believing that they played a crucial role in the development of a progressive and civilized society. Here are some of his notable quotes related to art and music:

Music is not merely necessary in life. Because life itself is music. Music is the joy, the soul, the happiness, and everything in life.

An artist does not kiss hands; the artist's hand is kissed.

A nation devoid of art means one of its vital arteries has been severed.

A nation deprived of art and artists cannot fully possess a complete life.

An artist is the person who first feels the light on their forehead after long efforts and struggles in society.

You can all become deputies... You can become ministers... You can even become the president...
But you cannot become artists.

Let us love these children who have dedicated their lives to a great art...

The measure of a nation's renewal is its ability to accept and understand changes in music. It is necessary to gather refined emotions, thoughts, and noble expressions, and to process them according to the general modern musical rules as soon as possible. Only in this way can Turkish national music rise and take its place in universal music.

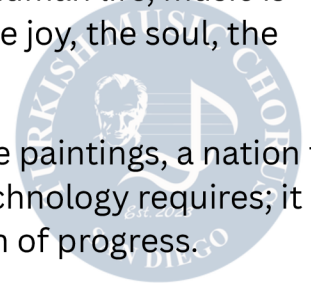
A historical feature of the Turkish nation, which is a high human community, is to love the fine arts and to rise within them.

A nation's artistic ability is measured by the value it places on the fine arts.

Art is the expression of beauty... If this expression is through words, it becomes poetry; if through melody, it becomes music; if through design, it becomes painting; if through carving, it becomes sculpture; if through building, it becomes architecture.

Music is not merely necessary in life. Because life itself is music. Beings that have no connection with music are not truly human. If the life in question is human life, music is certainly present. A life without music cannot truly exist. Music is the joy, the soul, the happiness, and everything in life.

People need certain things to mature. A nation that does not create paintings, a nation that does not create sculptures, a nation that does not produce what technology requires; it must be admitted that such a nation has no place on the path of progress.





KÜRDİLİ HICAZKÂR ŞARKI

USÛLÜ : AKSAK

SAFALAR GETİRDİNİZ
(DÜĞÜN GECESİ)

MÜZİK : AVNİ ANIL
SÖZ : REŞAT ÖZPİRİNÇİ

ARANAĞME

SA FÂ LAR GE TİR Dİ NİZ SA FÂ GEL Dİ NİZ DOST LAR

BEZ ME REV NÂK VER DİNİZ SA FÂ GEL Dİ NİZ DOST LAR

YE İÇ GÜL EĞLEN DOSTLAR EHLEN VE SEHLEN DOST LAR HEY *faruk bahin*

SAFÂLAR GETİRDİNİZ
SAFA GELDİNİZ DOSTLAR
BEZME REVNÂK VERDİNİZ
SAFÂ GELDİNİZ DOSTLAR
YE İÇ GÜL, EĞLEN DOSTLAR
EHLEN VE SEHLEN DOSTLAR HEY

DOLDUKÇA ÜST ÜSTE CÂM
GİDER GÖNLÜMÜZDEN GAM
EĞLENELİM HER AKŞAM
SAFÂ GELDİNİZ DOSTLAR
YE İÇ GÜL, EĞLEN DOSTLAR
EHLEN VE SEHLEN DOSTLAR HEY

RAKSEDİYOR BİR PERİ
MEY SUNUYOR DİLBERİ
FIKİR FIKİR HER YERİ
SAFÂ GELDİNİZ DOSTLAR
YE İÇ GÜL, EĞLEN DOSTLAR
EHLEN VE SEHLEN DOSTLAR HEY

Muhayyer-Kürdî Fantezi

Artık sevmeyeceğim

Beste ve Güfte:
Suat Sayın
(1932 – 07.12.2006)

Düyek

Aranâğme

Ar tık sev me ye ce ğim SAZ Ü mit le ri mi kır dın SAZ Bü tün ka ba hat be Ha yal le ri mi yık

1 2
nim SAZ tın SAZ nim Ne ka dar ağ la san boş Be nim a hı mı al dın

ne ka dar yal var san boş Sa na dön me ye ce ğim SAZ Bit sin ar tık bu çi
ar tık sen de yal nız sın

le SAZ Çe ke mem bi le bi le SAZ Sen ne söy ler sen söy le

Bu ha yat geç mez böy le Ar tık sev me ye ce ğim SAZ

D.C.

Yücel Müzik
24.01.2015

Artık sevmeyeceğim
Bütün kabahat benim
Ne kadar ağlasan boş
Ne kadar yalvarsan boş
Sana dönmeyeceğim

Ümitlerimi kırdın
Hayallerimi yıktın
Benim ahımı aldın
Şimdi sende yalnızsın
Sana dönmeyeceğim

Nakarat:

Bitsin artık bu çile
Çekemem bile bile aaaahh
Sen ne söylersen söyle
Bu hayat geçmez böyle
Sana dönmeyeceğim

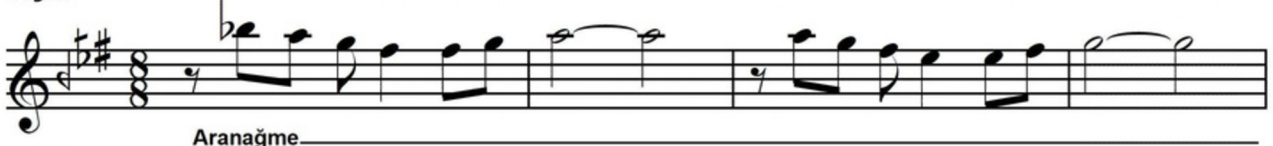
Hüzzâm Şarkı

Yücel Müzik

*Bu gece son gecemiz acı günler yakında
"At Kadehi Elinden"*

Beste: Teoman Alpay
Gıfte: Hasan Özcan Balım

Düyek



Arañağme



Bu ge ce son ge ce miz A cı gün ler ya kın da
Do lu do lu i çer dik Ka deh ler de aş kı biz
Geç mi şî yâd et me de Bil mem fay da var mı ki



Bir ö mür böy le geç ti O la ma dık far kın da
Gü neş biz le do ğar dı Ne mut luy duk i ki miz
Şim di be ni sev me yen Ve fâ lî o yâr mı ki



At ka de hi e lin den Bin par ça ya bö lün sün



Dö kül sün mey ler ye re Ha tı ra lar gö mül sün

D.C.
Dolgun 25
11.02.2026

-Son-

*Bu gece son gecemiz
Acı günler yakında
Bir ömür böyle geçti
Olamadık farkında*

*Dolu dolu içerdik
Kadehlerde aşkı biz
Güneş bizle doğardı
Ne mutluyduk ikimiz*

*Geçmişî yâd etmede
Bilmem fayda var mı ki
Şimdi beni sevmeyen
Vefâli o yâr mı ki*

Nakarat

*At kadehi elinden
Bin parçaya bölünsün
Dökülsün meyler yere
Hatıralar gömülsün*

SAN DIEGO TURKISH MUSIC CHORUS MAGAZINES



Our heartfelt thanks to ismail Özkan, to Juliana and Ergün Kırlikovalı and International American University for their generous support, and to our guests, members, and musicians from the San Diego Turkish community who made this evening possible.

Donations Appreciated

