

## **Across the borders – pianist Rüya Taner inspired with an atmospheric piano recital**

Upon invitation by the Turkish Consulate General, the Turkish-Cypriot pianist Rüya Taner played a piano recital at the State Library of Vorarlberg with an exquisite program. At its center was the composition “Gates”, which Kamran Ince had composed, commissioned by Rüya Taner. It formulated musical opposites which could be interpreted as an allusion to the Cyprus conflict. The pianist’s subtle variation and additional oeuvres by Syram Akdil, Zoltan Kodaly and Anthony Herschel Hill as well as Debussy and Beethoven resulted in a multiform concert evening.

Many of the presented oeuvres derived from variable culture groups and composers from various countries. With this selection of works, Rüya Taner intended to illustrate border crossings in the literal sense as well as in the inner musical sense. Right from the start, the differentiated culture of her touch and pedal technique demanded attention. The pianist adapted very well to the not unproblematic conditions of the domed hall and played with special regard to the acoustic.

In 2003, Kamran Ince composed the significant “Gates”, in which he combined different musical layers, contrasted them and put them in relation to each other. Chant-like sections were embedded into a recurring thematical pair of opposites and certain playing techniques imagined the typical Turkish instruments saz, ney and tambour. Rüya Taner captivated the listeners with her execution and presented a three-dimensional and haunting interpretation. Knowing that the soloist is a Turkish Cypriot only increased the intensity and the individual scope of interpretation of the suspenseful themes.

The sixth piece to be presented was “Piano Pieces” by Sayram Akdil. In a forward-pressing melodic stream, the concise second intervals and folk song-like idioms are expressed and gave the music an oriental touch. The poetic “Litany” by British composer Anthony Herschel Hill resounded in a transparent layout, which made the melodious developments comprehensible and communicative.

Introductorily, Rüya Taner played the sonata (WoO51) by Ludwig van Beethoven. In Debussy’s “Images Book 1” she moulded colourful and detailed musical images. “Reflektés dans l’eau” was shaped in a good balance between low and high registers and the pianist released a lot of energy in the movement and materialized the powerfully archaic main theme. Rüya Taner played the individual thematic thoughts in Zoltan Kodaly’s “Dances of Marosszék” deeply immersed in the music and thereby brought out the vocal character of the originally Hungarian folk music in an expressive manner.

The subsequent buffet with Turkish specialties topped off the concert evening as an overall success.