

DAILY SABAH

THREE GREAT MUEZZINS OF THE EARLY REPUBLIC COLLECTED IN ONE ALBUM

The Istanbul Metropolitan Municipality Culture Co. has included recordings of three muezzins in one album, some of the first recorded voices in the history of the Republic

HAFIZ OSMAN



SEVENTEEN recordings of Hafez Osman, who was the muezzin, or reciter of the call to prayer, of the palace for 27 years and who was inspired by iconic musician and composer Tanburi Cemil Bey, Hafez Sami, for whom the master Zekai Dede Efendi said, "My dear son, God has gifted you. I have nothing more to teach you," and Süleymaniye Mosque's muezzin Hafez Kemal, who performed odes and songs for Columbia and Odeon Records have been combined in a single album by the Istanbul Metropolitan Municipality (İBB) Culture Co. Istanbul Technical University's (İTÜ) Turkish Music State Orchestra academic and old player Mehmet Bitmez collected the recordings under the name "Üç Efsane Ses" ("Three Legendary Voices"). The Culture Co. prepared this album as a sign of loyalty and aims to introduce the recordings of these legendary artists to new generations.

The gramophone records were digitized with the most sensitive digital technologies. Even though the records were clear, there were certain deep and external noises that could be heard like scratching and whizzing, which have been minimized, resulting in much higher quality sound.

HAFIZ OSMAN (Schäli Osman, Istanbul 1867-1935)

Born in 1867 in Istanbul, Hafez Osman was raised within the Military Band and served as a muezzin at the palace for 27 years. With the start of the constitutional period, he left the palace and with his success in reciting the Quran and other religious texts, he acted as a song and gazel singer. The originality and richness in his melodies was the highest of its class. He had a creative and personal style and he avoided using his voice over a certain pitch while always remaining mobile. The melodies he creates go through unexpected pitches, which was the main attraction of his music for audiences. He also wrote lyrics and sang with excellent diction and applied the most meaningful words to the song.

TWO MOST IMPORTANT ARTISTS OF THE LAST 150 YEARS

The legendary Tanburi Cemil Bey always appreciated Hafez Osman, who accompanied him on his recordings and in performance. As the first gramophone recordings started with Cemil Bey, the singers and gazel singers of the time became known through him. Hafez Osman is deemed one of the two most important artists of Ottoman and Turkish music for the past one-and-a-half centuries together with Hafez Sami for his improvisatory singing.

HAFIZ SAMİ (Plovdiv 1874- Istanbul 1943)

Relocating to Fatih, Istanbul during the 1877-78 Ottoman-



Russian war, Hafez Sami was discovered at the age of 10 by his teacher, Resulkuşurra Hacı Hasan Efendi, for memorizing the Quran and he continued his religious education after the age of 12. The first person he interacted with from the music scene was composer Hacı Efendi. One of Sami's friends, Münir Bey, took him to master Zekai Dede Efendi and asked him to involve Sami in music. After listening to him, Zekai appreciated his talent and said, "My dear son, God has gifted you, and I have nothing more to teach you."

Hafez Sami performed religious and classical music forms, songs, gazels and texts by poets with great talent and expertise. People went to Fatih Mosque in Istanbul to listen to his recitations of the Quran, especially during the month of Ramadan.

He was known to be able to sing for hours. He had a wide vocal range for Ottoman music and his perfection in fluency and timbre earned him a special place when compared to other hafizes.

He did not accept the offer of Sultan Resad to be his chief intum and he ended his reciting in 1912 at mosques and his other musical performances were all created through coincidences. He became partially deaf toward his last days and passed away in 1943. He is buried next to poet Baki outside of Edirnekapi.

HAFİZ KEMAL (Giresun, Istanbul 1884-1939)

Hafez Kemal is famous for his gazel and mowled singing. He had an extensive vocal range and crystal clear voice and has been

deemed as one of the best gazel and mowled readers of the 1900s.

He was the muezzin of Nusretiye and Süleymaniye Mosques and attended programs at Istanbul Radio with Hafez Sadeddin. He again sang with him for Columbia and Odeon Records accompanied by the best players of the time.

He also recorded the first official music school of the Ottoman Empire, Darüldhân, and gave concerts abroad. According to legend, when he recited the call to prayer, large crowds gathered under the mosques. He attended the conservatory in 1930, and after the Surname Act he got the surname Gürses. Due to coronary disease, he passed away in Istanbul on Aug. 8, 1938. His grave is also by poet Baki.

ABOUT MEHMET BITMEZ

Learning Turkish music theory from my player Aka Gündüz Kutbay, Bekir Sadık Sevinç and Cinsin Tanrıkorur, Bitmez is a recognized ud virtuoso. He analyzed Tanburi Cemil Bey's makam and practice style after he finished school and began extensive research on advanced techniques and approaches. Bitmez studied the playing styles, makams and technical qualities of experts like Şerif Mehiddin Targan and ud players Nevres Bey, Yorgo Bacanos and Cinsin Tanrıkorur and developed his own style based on traditional and classical elements. He also concentrated on musicology and has composed many songs and lyrics. He has performed at concerts and festivals in many countries, gives conferences and seminars on Turkish music and ud and is also an academic at İTÜ's Turkish Music State Conservatory. **İSTANBUL / DAILY SABAH**

Woman makes living with imported Japanese beads

LIVING in Gaziantep, 43-year-old Fatma Öztop's love for Japanese beads led her to pursue making a living through "miyuki", or Japanese beads, after attending a jewelry design course three years ago. Selling her products in a business that she launched with her partner one year ago, Öztop is working to make her products popular through social media promotions of her brand, which she named after her children.

Fatma Öztop told Anadolu Agency (AA) that she attended a jewelry design course as a hobby when she was a housewife.

Having thought that she would never be able to manage this job during the first few days of the course, Öztop said, "I thought the course wasn't for me. However, after I encountered the Japanese beads, I recognized that my design began improving. My designs began to look really elegant and I began to receive positive reactions for my work."

"The colors and sizes of the 'miyuki' beads are all same and they are solid beads

which never become loose. I design them with embroidery. When I make a mistake with a bead, the model doesn't work, just like an embroidery canvas. So, I then have to cut it off and do it again. It takes hours to design a model. However, I am very happy while doing it. These beads aren't widely known. For this reason, I receive requests from people upon seeing the unique beads. Everyone thinks the beads are a part of the actual fabric at first sight," Öztop said.

Noting that she is trying to create many models with her jewelry, Öztop continued to say, "I am still learning and I will continue to make progress in my job."

She said, "miyuki beads are not commonly found in Turkey, adding that the beads are expensive since they are imported from Japan. 'We buy the beads by grams the same way that you would buy gold. Even though they are expensive, the products are great. They appeal to the eye. I will contribute to the promotion of this unique bead'."

GAZİANTEP / AA



Researchers unlock secret to getting bigger servings

PAYING compliments pays off, at least when it comes to fast food, according to a study by Austrian economists involving 100 ice cream cones and 800 kebab wraps.

Innsbruck University researchers sent several people to fast food restaurants over a few days to buy soft serve ice cream, the university said Wednesday.

To measure the effect of praise and recognition in consumer interactions, the experimenters ended their order with: "You have the best ice cream in town."

They then left the shop to weigh their serving with a small scale.

They found that the praise got them 10 percent more ice cream on average than when they ordered without paying a compliment.

In place of praise, the researchers also tried tipping the salesperson while ordering.

The tip led to a 17 percent larger serving, but after figuring in the value of the tip, the actual bonus worked out to only 7 percent.

Praising and tipping kebab vendors brought similar results. Over several days, customers who paid compliments continued to receive larger portions than those two only offered tips.

While speaking about the results of the study, lead author Michael Kirchler said, "There is a tendency to underestimate immaterial incentives, such as recognition and praise, and to overestimate monetary incentives."

In the end, the food all went to good causes, the participants gave most of the ice cream to fellow pedestrians and the kebabs to charity. **VIENNA / DPA**

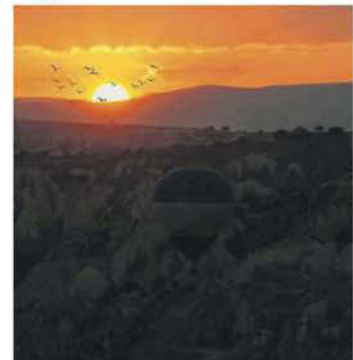


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DESIGNER YILKIN GÜLM