

The Stone will Remain Here

A Perspective

The Stone Will Remain Here is composer Onur Türkmen's latest work – an introspective meditation on Göbekli Tepe, a neolithic archaeological site on the southeast border of Anatolia dating to 9,500 B.C.

This intertwining of different time layers is a prominent aspect of Türkmen's music, with his unique soundworld an ongoing quest to trace the echoes of the past within the current flow of time.

The work is scored for soprano (Michelle O'Rourke), saxophone (Nick Roth), violin and soprano (Diamanda La Berge Dramm), viola (Garth Knox), and cello (Gözde Yaşar).

Türkmen's *hat* concept is a term derived from calligraphy that translates as a line, and concerns the unveiling of a line of *makams* (traditional Turkish Music modes) that are approached as sound image archetypes of human emotional expressions, giving way to convergences of personal and collective memory.

The ritualistic drama that emerges in *The Stone* explores the interconnections between poetry, drama, and ritual, to achieve a concrete perspective merging omnidirectional temporality and states of human perceptions.

By utilizing archaeological and anthropological findings about neolithic life, specifically in Göbekli Tepe, *The Stone Will Remain Here* means to deal with concepts like ancestor worship, animism, intramural burial, and animal symbolism, contemplating their echoes in today's zeitgeist.

As a reflection of the dispersed information about the period, the piece is made up of miniature movements that depict the insights of lives related to the hill evoked by the composer. These incidents are aligned to form an abstract narrative about the stages of a gathering at Göbekli Tepe, such as the dialogues with the spirits of the buried in the household, the walk to the hill, the entrance, the dreadful displays of the animal figures, the dances, and the initiation.

The work's text features short ritualistic poems by the composer in multiple languages. This multicultural notion points out Göbekli Tepe's chronological remoteness from modern nationalism on the one hand to its position at the root of human civilization on the other.