



# *Digital Portfolio*

S E V G I  
V A R O L

M A S T E R   S P E C I A L I Z E D   M U S I C  
P E R F O R M A N C E   O R C H E S T R A



# SEVGİ VAROL

BASSOON AND CONTRABASSOONIST

## **Status Quo, Ziele, Fazit**

*In the beginning of the studies, it has been crucial to point out our strong and weak points for knowing what to focus on during this journey for two years. Technical abilities, having stability, nice and warm sound, quick adaptation and reaction, being a good listener can be considered as my strengths as an instrumentalist. In my playing, I would like to develop playing more free, flexible and in a more singing way. I am really passionate about singing, I like the feeling of freedom when I sing. I think that to implement this in my bassoon playing would be a successful tool for me to strengthen my musical identity. That is why, the idea of playing in an opera, to be a part of a big production and embracing a character with your instrument makes me so excited.*

*During this master studies, I would like to prepare myself for auditions, play in different orchestras and learn more about both operatic and symphonic repertoires. Furthermore, it is significant for me to take part in different chamber music groups especially big ensembles. I was frequently performing with trio, quartet or quintet, but it would be more exciting for me to play in a septet or bigger ensembles.*

*Decisiveness, communication, punctuality, collaboration, adaptability are some of my professional skills. For having an independent professional life I need to be more self-confident and entrepreneur. For having the most benefits from my studies, it is necessary to set some boundaries and prioritize my goals. Since I am living alone, far away from my family, I can focus on my study time. Time management and sticking into a study plan play an essential role to make the most benefit from my study and have the balance of life. Some difficulties can be mentally and economically. Mornings are the efficient times of the day for me. First focusing on my study time and after I can take time for my family/friends and my mental/physical health. Taking their support will be also really helpful for the stress management.*

*Toni-Areal is of a number of opportunities for the students to develop themselves as highly-qualified and sophisticated musicians. Not only focusing in our instrument, but also in many areas, various opportunities are provided for us to keep up with technological developments and to be more active in the music environment. I can focus on discovering and learning how to use better the recording systems, technological tools that we can borrow, benefit from the concert halls open to our use, organizing big ensembles using the opportunity for having many talented students in the school.*

## **Goals (start of studies)**

*My main goal is to develop myself as a highly-skilled orchestral musician to have opportunity for having a place in a qualified orchestra. For my career and the way that I would like to pursue requires to have opportunity to play in a professional orchestra as much as possible, learn the subtleties of being an orchestra musician. For achieving this, my purpose is focusing on orchestral/audition repertoire, going deeper with the details in music to make difference. I believe that my quality of being stable in my playing has a big potential for the auditions. In the beginning of my studies, I concentrate on the audition repertoire pieces such as Mozart Bassoon Concerto K191, Saint Saens Sonata in G major Op. 168, Weber Bassoon Concerto, Jolivet Concerto and orchestral excerpts.*

*After learning the audition repertoire with the bassoon, in the middle of my studies, I would like to give more significance for the contrabassoon playing. Since I discovered that I have a big potential and interest in the sound and character of the instrument. From my point of view, this potential is really worth to invest in, since getting deeper in both instruments will give me more chance to make difference in the auditions. For this reason, I will prepare Deuchmann Sonata for Contrabassoon, Mozart Bassoon Concerto 2. Movement and excerpts.*

*Additionally, my interest is to play in bigger chamber music ensembles to prepare for orchestra life by concentrating on the subtleties of making music together and to discover the different colours and characters in my playing. The current repertoire will be Mozart Serenade No. 10 for winds in B-flat major. K. 361/370a and Beethoven Septet in E-flat major for clarinet, horn, bassoon, violin, viola, cello, and double bass, Op. 20. When I consider my future, as I mentioned before, I am enthusiastic about spending my life playing in a good quality orchestra. I would like to be more active in the music environment, invited from the other orchestras as a guest.*

*In addition, after having my stable position, I also would like to phase into teaching, I want to pass on my experiences to future generations and touch their lives. The link between singing and bassoon playing has been always attracted my attention. My purpose is to enter to this world and discover more things in common and I would like to create teaching methods combining them. To achieve these goals, first of all I need a mental training for preparing the auditions. Sometimes I am having struggle with my way of thinking, for that ZhdK offers audition training courses by Mr. Horst Hildebrandt. This will help me to know how to control my thought and make me more focused. To enhance my playing for the auditions, I will take orchestra excerpts lessons from the experienced players from Opernhaus. Lastly, I will take singing lessons to develop my playing in a singing way and to explore more the bridge between singing and bassoon playing for my future teaching methods.*

## **Conclusion (end of studies)**

*Considering my starting point and the objectives I set at the beginning of my studies, I am pleased to affirm that over the course of these two and a half years, I have successfully achieved my goals. In addition to refining my technical abilities and sound quality, a significant aim was to imbue my playing with a more singing quality. Following singing lessons and observations, I'm gratified to observe a clear improvement in my performances. Throughout my studies, my primary focus was on enhancing my orchestral and audition repertoire to realize my main goal of securing a permanent position in a highly regarded orchestra. Therefore, I systematically pursued the necessary steps to achieve this purpose. My engagement at the Opernhaus, coupled with lessons from solo bassoonists and the constructive feedback I received, played a pivotal role in enhancing my skills and contributing significantly to my improvement along this journey.*

*In the mid-term, a successful audition led to a three-week contract with the Tampere Philharmonie Orchestra in Finland. Subsequent auditions resulted in a temporary contract as a second bassoon and contrabassoonist with Musikkollegium Winterthur for the 22/23 season. These experiences significantly contributed to my development as a highly-skilled orchestral musician. Alongside these orchestral engagements, I participated in chamber music groups, performed in larger ensembles, and presented pieces like Mozart's Serenade No. 10 for winds in B-flat major, K. 361/370a, and Beethoven's Septet in E-flat major, Op. 20.*

*Recognizing the significant potential of the contrabassoon, particularly given the scarcity of players at a high level, I dedicated effort to improving my contrabassoon playing. This effort opened doors to perform with notable orchestras such as MusicAeterna and Luzerner Sinfonieorchester, providing opportunities to collaborate with conductors Theodor Currentzis and Michael Sanderling. Positive feedback from respected musicians about my contrabassoon playing and second bassoon skills prompted me to focus my audition efforts in that direction, yielding successful results and constructive feedback.*

*As I conclude my studies, I am pleased to announce that I have secured a permanent position as co-principal bassoon and contrabassoonist with Musikkollegium Winterthur. My journey at ZHdK not only enriched me musically but also personally. I acquired valuable skills, becoming more enterprising, organized, and independent. Each opportunity at ZHdK has deepened my understanding of my musical and social identity. I am profoundly grateful to my teacher, Giorgio Mandolesi, for guiding me on this path, and to all the teachers at ZHdK who have made significant contributions to my life. Moving forward, I intend to continue my career with an enhanced artistic vision, undertaking additional projects alongside maintaining a stable position.*



# SEVGİ VAROL

BASSOON AND CONTRABASSOON

## PERSONAL DETAILS

- Birthday: 13.10.1996
- Nationality: Turkish
- Tel: +41 76 569 10 13
- Mail: sevgivarol96@gmail.com
- Address: Rötzelstrasse 69, 8037, Zurich, Switzerland

## MASTERCLASSES

- Sergio Azzolini
- Klaus Thunemann
- Matthias Racz
- Stefano Canuti
- Marco Posthinkel
- Guillaume Santana
- Susanne Sonntag
- Simon van Holen

## SCHOLARSHIPS

- Zaczkowski Foundation
- Istanbul Culture and Art Foundation
- Dr. Nejat F. Eczacıbasi Foundation
- Zangger-Weber Foundation
- Lyra Foundation

## COMPETITIONS

- King's Peak International Music Competition 2021 - 1st Prize

## REFERENCES

- Giorgio Mandolesi - Solo Bassoon in Orchestre de Paris, Professor in Zürcher Hochschule der Künste  
mail: giorgiomandolesi@gmail.com
- Matthias Racz - Solo Bassoon in Tonhalle Orchester Zürich, Professor in Zürcher Hochschule der Künste  
mail: matthiasracz@web.de

## EXPERIENCES

### PROFESSIONAL ORCHESTRAS

- 2023\* - MUSIKKOLLEGIUM WINTERTHUR - ASSOCIATE PRINCIPAL BASSOON/CONTRABASSOON
- 2023 - LUZERNER SINFONIEORCHESTER - SUBSTITUTE
- 2023 - MUSICAETERNA - GUEST
- 2022/23 - MUSIKKOLLEGIUM WINTERTHUR - TEMPORARY CONTRACT
- 2022 - SÜDWESTDEUTSCHE PHILHARMONIE KONSTANZ-SUBSTITUTE
- 2022 - TAMPERE PHILHARMONIC ORCHESTRA - SUBSTITUTE
- 2021/23 - OPERNHAUS ZÜRICH - VOLUNTARY INTERNSHIP
- 2019/22 - ZÜRICH SYMPHONY ORCHESTRA - CO-PRINCIPAL
- 2019 - BASEL FESTIVAL ORCHESTRA - GUEST
- 2019 - OPERA ST.MORITZ BASEL ORCHESTRA - GUEST
- 2017 - BILKENT SYMPHONY ORCHESTRA - SUBSTITUTE
- 2017 - CYPRIUS PRESIDENCY SYMPHONY ORCHESTRA - SUBSTITUTE
- 2016 - ANTALYA STATE SYMPHONY ORCHESTRA - SUBSTITUTE
- 2014 - ORCHESTRA ACADEMIC BASKENT - GUEST
- 2013 - HACETTEPE STATE SYMPHONY ORCHESTRA - SUBSTITUTE

### YOUTH ORCHESTRAS

- 2021 - MORITZBURG FESTIVAL ORCHESTRA
- 2018 - ZÜRICH UNIVERSITY OF ARTS ORCHESTRA
- 2014-2018 - BILKENT YOUTH SYMPHONY ORCHESTRA
- 2012-2018 - ANKARA YOUTH SYMPHONY ORCHESTRA
- 2012-2014 - HACETTEPE YOUTH SYMPHONY ORCHESTRA
- 2013 - TURKISH-GERMAN-FRENCH YOUTH ORCHESTRA
- 2010-2015 - DOĞUS YOUTH SYMPHONY ORCHESTRA

## EDUCATION

- 2021 - 2024 / ZÜRICH UNIVERSITY OF ARTS (ZÜRCHER HOCHSCHULE DER KÜNSTE) - MASTER SPECIALIZED MUSIC PERFORMANCE/ORCHESTRA  
PROFESSOR: GIORGIO MANDOLESI
- 2018 - 2021 / ZÜRICH UNIVERSITY OF ARTS (ZÜRCHER HOCHSCHULE DER KÜNSTE) - MASTER MUSIC PERFORMANCE/CONCERT 5.5/6.0  
PROFESSOR: MATTHIAS RACZ
- 2014 - 2018 / BILKENT FACULTY OF MUSIC AND PERFORMING ARTS - BACHELOR 3.75/4.0 HIGHEST RANKED STUDENT  
PROFESSOR: OZAN EVRUK
- 2010 - 2014 / HACETTEPE UNIVERSITY ANKARA STATE CONSERVATORY - HIGH SCHOOL 93,96/100  
PROFESSOR: GÜLNUR KURT



# SEVGI VAROL

BASSOON AND CONTRABASSOON

*Starting her musical career singing in a choir, Sevgi Varol was accepted to Hacettepe University State Conservatory where she began to study bassoon with Gulnur Kurt in 2007. From 2010, she started taking part in several youth orchestras including Dogus Youth Symphony Orchestra, Ankara Youth Symphony Orchestra, Hacettepe Youth Symphony Orchestra, Bilkent Youth Symphony Orchestra, Turkish-German-French Youth Symphony Orchestra. After completing high school, in 2014 Varol has enrolled in the Bilkent University Faculty of Music and Performing Arts with a high scholarship to continue her bassoon studies with Ozan Evruk. While studying, she was selected as a soloist and has performed Mozart Bassoon Concerto with Bilkent Youth Symphony Orchestra. Furthermore, chosen among the successful students from the faculty, Sevgi Varol has participated in the Bilkent's 30th Anniversary Festival Concert by performing Vivaldi Bassoon Concerto in B-Flat Major with a string ensemble. In 2018, she has completed her bachelor degree in Bilkent University and graduated as the highest ranked graduate of the year. Between 2018-2021 Varol has pursued her first Master's Degree in Music Performance with Matthias Racz in Zurich University of Arts ZHdK in Zurich, Switzerland.*

*She won the first prize in King's Peak International Music Competition 2021 and after a selection process, has participated in Moritzburg Festival Academy 2021 which has provided the young musicians alongside orchestral work to perform in different chamber music ensembles coaching by well-known musicians such as Albrecht Mayer. In September 2021, with Motus Ensemble which consist of a woodwind quintet, she gave a chamber music recital being a part of Braunwald 85. Musikwoche.*

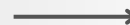
*During her studies Sevgi Varol has participated in a number of masterclasses with Klaus Thunemann, Sergio Azzolini, Matthias Racz, Stefano Canuti, Guilhaume Santana, Simon van Holen, Patrick de Ritis, Susanne Sonntag, Gabriele Screpis and has received numerous scholarships from Lyra Foundation, Zangger Weber Foundation, Dr. Nejat F. Eczacibasi Foundation, Istanbul Culture and Art Foundation, "The Rising Women Stars of the Future" and Zackowski Foundation. Additionally, Sevgi took part in some professional orchestras as a member and substitute such as Musikkollegium Winterthur, MusicaEterna, Luzern Symphony Orchestra, Tampere Philharmonic Orchestra, Südwestdeutsche Philharmonie Konstanz, Zürcher Symphoniker, Basel Festival Orchestra, St. Moritz-Basel Opera Orchestra, Bilkent Symphony Orchestra, Hacettepe Academic Symphony Orchestra, Cyprus Presidential Symphony Orchestra, Orchestra Academic Baskent and Antalya State Symphony Orchestra.*

*Between 2021-2022 Sevgi Varol had voluntary internship in Opernhaus Zurich as a part of her second Master's Degree in Specialized Music Performance (Orchestra) in Zürcher Hochschule der Künste as the student of Giorgio Mandolesi and currently she has been appointed as co-principal bassoon and contrabassoonist in Musikkollegium Winterthur.*

# Projecis



2021-2023



*Motus Ensemble Braunwald 85. Musikwoche  
Chamber Music Recital  
Braunwald, Switzerland*

05.09.2021



## *Zürcher Symphoniker – New Year Concerts*

02./03.01.2022



*Tampere Philharmonic Orchestra  
Temporary Contract  
Tampere, Finland*

10./18.01.2022



*Opernhaus Zürich*  
*Verdi / Macbeth*



09.03/01.04.2022



*Opernhaus Zürich Verdi/Rigoletto*

10./27.04.2022



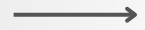
*City Lights Symphony Orchestra  
KKL, Luzern  
“West Side Story” – Film with Live Orchestra*

10.06.2022



*Master Project Claudia Carneiro/Davit  
Gyulamiryan  
Mozart Serenade No. 10 "Gran Partita" for winds  
in B-flat major*

24.06.2022



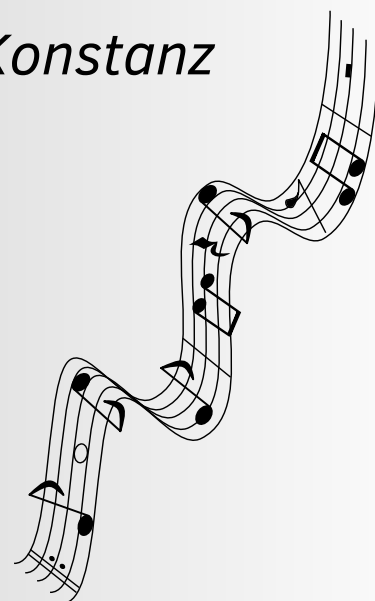
*City Lights Symphony Orchestra*  
*KKL, Luzern*  
*“Planets” Gustav Holsts*

26.06.2022

*Südwestdeutsche Philharmonie Konstanz*  
*Open Air Konzert*  
*Hymnen der Nacht*

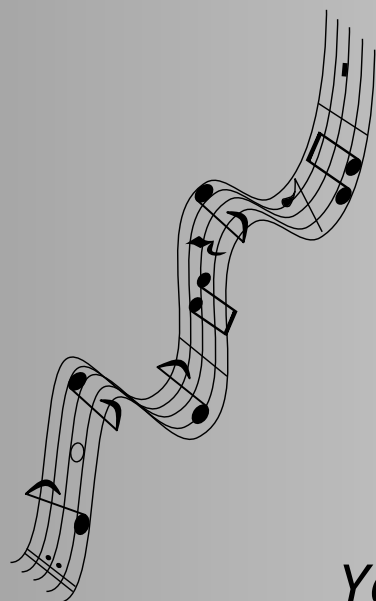
*Valda Wilson SOPRANO*  
*Insa Pijanka MODERATION*  
*Sebastian Schwab CONDUCTOR*

**PROGRAM:**



*Felix Mendelssohn Bartholdy 1809-1847*  
*Ouvertüre aus »Die erste Walpurgisnacht« op. 60*  
*Antonin Dvořák 1841-1904*  
*»„Rusalka«, »Lied an den Mond«*  
*Modest Mussorgsky 1839-1881*  
*»Eine Nacht auf dem kahlen Berge« (red. Fassung Rimsky-Korsakov)*  
*Giacomo Puccini 1858-1924*  
*»Vissi d'arte« aus »Tosca«*  
*Paul Dukas 1865-1935*  
*»Der Zauberlehrling«*  
*Carl Nielsen 1865-1931*  
*Helios Ouvertüre op. 17*  
*Richard Strauss 1864-1949*  
*»Die Zeit ist ein sonderbar Ding« aus »Der Rosenkavalier«*  
*Engelbert Humperdinck 1854-1921*  
*»Hänsel und Gretel«, »Hexenritt«*  
*Paul Lincke 1866-1946*  
*»„Frau Luna«, »Schlösser, die im Monde liegen«*  
*Johann Strauß (Sohn) 1825-1899*  
*Ouvertüre aus »Eine Nacht in Venedig«*

15.07.2022



*Zürcher Kammerphilharmonie  
Kirche Tal Herrliberg  
Golden Festival Concerts  
Young classical artists of tomorrow*

**PROGRAM:**

*Ferdinand David Concertino für Posaune und Orchester Op. 4  
Giovanni Bottesini Konzert für Kontrabass Nr.2 in b-Moll  
Fritz Stüssi Introduction und Rondo in e-Moll  
Robert Schumann Klavierkonzert a-Moll Op.54*

**Soloists:**

*Ian Veronese  
Marko Hristoskov  
Viktoriya Lytvynenko  
Nicole Loretan*

**19.08.2022**



*Beginning of Temporary Contract for the  
22/23 season in Musikkollegium Winterthur  
(Audition 05.07.2022)*

01.09.2023



*Musikkollegium Winterthur*  
*Chamber Music Concert*  
*W. A. Mozart*

*Serenade for Wind Instruments in D Minor, op. 44*

15.12.2022



*“28. Heiteres Winterkonzert” in Surcuolm  
Baroque Sonatas*

*C. P. E. Bach Trio C- Dur Wp. 147  
J. S. Bach Trio Sonata III G-Dur BWV 1038  
W. H. Bach Sonata III*

23.02.2023



*Tour in Russia and  
Spain with  
MusicAeterna/Theodor  
Currentzis  
Mahler 9th Symphony*



*27.04./09.05.2023*



*South America Tour with Luzerner Sinfonieorchester*

*20.08./30.08.2023*



*Musikkollegium Winterthur*  
*Verdi Requiem*

*(Extention of the temporary contract till January 24)*

24.09.2023



*Guitar-Bassoon Duo Concert for Profilia Zurich  
with Roina Aliaj*

07.10.2023



*Winning the permanent position as  
Co-Principal Bassoon and  
Contrabassoon in Musikkollegium  
Winterthur*

11.12.2023

## *Audition Participations*

*Orchestra Svizzera Italiana Lugano*  
*%50 Tutti, %50 Principal Bassoon*  
*Lugano, Switzerland*

*Tampere Philharmonia*  
*%50 Tutti, %50 Principal*  
*Tampere, Finland*

*Philharmonia Zuidnederland*  
*Principal Bassoon*  
*Eindhoven, Netherlands*

*Turku Philharmonic Orchestra*  
*Second Bassoon/Contrabassoon*  
*Turku, Finland*

*Frankfurt Radio Symphony Orchestra*  
*Second Bassoon/Contrabassoon*  
*Frankfurt, Germany*

*Opernhaus Zurich Academy*  
*Zurich, Switzerland*

*London Symphony Orchestra*  
*Solo Contrabassoon*  
*London, England*

*Finnish National Opera*  
*Second Bassoon/Contrabassoon*  
*Helsinki, Finland*

*Deutsche Oper Berlin*  
*Solo Contrabassoon Berlin, Germany*

*NDR Radio Philharmonic Orchestra*  
*Second Bassoon*  
*Hannover, Germany*

*Royal Concertgebouw Amsterdam*  
*Second Bassoon*  
*Amsterdam, Netherlands*

*Musikkollegium Winterthur*  
*Second Bassoon/Contrabassoon*  
*Winterthur, Switzerland*



# SEVGI VAROL

BASSOON AND CONTRABASSOONIST

## SOLO WORKS

- A. Vivaldi (1678-1741) Bassoon Concerto in e minor RV484
- A. Vivaldi (1678-1741) Bassoon Concerto in B flat Major
- A. Vivaldi (1678-1741) Bassoon Concerto in c minor
- A. Vivaldi (1678-1741) Sonata Nr. 6 in B flat Major RV46
- J. S. Bach (1685-1750) Partita
- G.P. Telemann (1681-1767) Sonata in f minor
- G.P. Telemann (1681-1767) Sonata in e minor
- J. F. Fasch (1688-1758) Sonata for Bassoon and Basso Continuo in C major
- C. Philipp Emanuel Bach (1714-1788)  
Sonata in d minor for Solo Bassoon Wq.132
- J. A. Kozeluch (1738-1814) Bassoon Concerto
- J. B. Vanhal (1739-1813) Concerto  
for Two Bassoons and Orchestra in F Major
- W. A. Mozart (1756-1791) Bassoon Concerto K191
- F. Devienne (1759-1803) Bassoon Sonata No:3  
in F Major for Bassoon and Basso Continuo
- F. Danzi (1763-1826) Bassoon Concerto in F Major
- J. N. Hummel (1778-1837) Grand Concerto in F Major  
for Bassoon and Orchestra
- C. M. v. Weber (1786-1826) Bassoon Concerto in F Major
- C. M. v. Weber (1786-1826) Andante e Rondo Ongarese Op.35
- F. Berwald (1796-1868) Concertpiece for Bassoon and Orchestra Op.2
- J. Kalliwoda (1801-1866) Variations and Rondo  
in B flat Major for Bassoon and Orchestra Op.57
- C. Saint Saens (1835-1921) Bassoon Sonata for Bassoon and Piano
- E. Elgar (1857-1934) Romance for Bassoon and Orchestra Op.62 2
- C. Koechlin (1867-1950) Sonata for Bassoon and Piano Op. 71
- E. W. Ferrari (1876-1948) Suite-Concertino Op.16  
in F Major for Bassoon and Small Orchestra
- G. Grovlez (1879-1944) Scilienne et Allegro Giocoso for Bassoon and Piano
- H. Villa Lobos (1887-1959) Cirande das Sete Notas
- G. Jacob (1895-1984) Concerto for Bassoon, Percussion and Strings
- G. Jacob (1895-1984) Partita for Solo Bassoon
- A. Tansman (1897-1986) Sonatine for Bassoon and Piano
- A. Tansman (1897-1986) Suite for Bassoon and Piano
- A. Jolivet (1905-1974) Concerto for Bassoon, String Orchestra, Harp and Piano
- E. Bozza (1905-1991) Recitative Sicilienne et Rondo
- J. Siqueira (1907-1985) Three etudes for Bassoon and Piano
- J. Francaix (1912-1997) Two Pieces for Bassoon and Piano
- H. Dutilleux (1916-2013) Sarabande et Cortege for Bassoon and Piano
- M. Arnold (1921-2006) Fantasy for Bassoon Solo Op.86
- M. Bitsch (1921-2011) Concertino for Bassoon and Piano
- M. Bitsch (1921-2011) Rondetto for Bassoon and Piano

## CHAMBER MUSIC

- M. Corrette (1707-1795) La Phenix for Bassoon Quartet
- J. Haydn (1732-1809) Divertimento in B flat Major for Wind Quintet
- W. A. Mozart (1756-1791) Serenade for 13 Winds in B-flat major  
K. 361 "Gran Partita"
- W. A. Mozart (1756-1791) Serenade No. 12 in C Minor, K 388/384a
- L. V. Beethoven (1770-1827)  
Trio for Flute, Bassoon and Piano in G Major WoO 37
- L. V. Beethoven (1770-1827)  
Septet for Bassoon, Clarinet, Horn, Violin, Viola, Cello and Doublebass  
in E-flat major, Op. 20
- J. Donizetti (1788-1856) Symphony for Winds in G minor
- G. Rossini (1792-1868) Barber of Seville Arranged for Wind Quintet 3 ,
- M. Glinka (1804-1857) Trio for Bassoon, Clarinet and Piano
- C. Gounod (1818-1893) Petite Symphonie for Winds
- J. Weissenborn (1837-1888) Six Pieces for Bassoon Trio Op.4
- P. Taffanel (1844-1908) Wind Quintet in G minor
- C. Nielsen (1865-1931) Serenata in Vano  
for bassoon, clarinet, horn, cello and doublebass
- C. Nielsen (1865-1931) Wind Quintet Op.43 J. Ibert (1890-1962)  
Trois Pieces Breves for Wind Quintet
- H. Villa Lobos (1887-1959) Chôros No. 7 "Settimino" (Septet)  
for Flute, Oboe, Clarinet, Saxophone, Bassoon, Violin, and Cello, with Tam-tam
- Bohuslav J. Martinů (1890-1959) Nonetto, Nonett N.2 H.374
- D. Milhaud (1892-1974) La Cheminee du Roi Rene for Wind Quintet
- F. Poulenc (1899-1963) Trio for Bassoon Oboe and Piano
- A. Jolivet (1905-1974) Pastorales de Noel Trio for Bassoon, Flute and Harp
- E. Bozza (1905-1991) Divertissement for Bassoon Trio
- E. Bozza (1905-1991) Duettino for Two Bassoons
- A. Piazzola (1921-1992) Tango Suite for Two Guitars  
Arranged for Bassoon Quartet
- M. Arnold (1921-2006) Three Shanties for Wind Quintet
- G. Ligeti (1923-2006) Ten Pieces for Wind Quintet

## CONTRABASSOON

- G.P. Telemann (1681-1767) Sonata in f minor
- W. A. Mozart (1756-1791) Bassoon Concerto K191
- V. Bruns (1904-1996) Two Pieces for Contrabassoon and Piano
- G. Deutchmann (1933\*) Sonata for Contrabassoon and Piano, DWV133
- E. Oscher (1974\*) Soledad for Contrabassoon, String Quartett and Guitar

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# Zürcher Hochschule der Künste

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Die Zürcher Hochschule der Künste  
verleiht

**Sevgi Varol**

geboren am 13. Oktober 1996  
aus der Türkei  
nach erfolgreich abgeschlossenem Studium den Titel

**Master of Arts ZFH**

in Music Performance mit Vertiefung in instrumentale/vokale Performance  
(Konzert)  
Hauptfach Fagott

Title in English:

Master of Arts ZFH  
in Music Performance, with a Specialization in Instrumental/Vocal Performance  
(Concert)  
Major Bassoon

Zürich, 5. Juli 2021  
Zürcher Hochschule der Künste

Der Rektor



Prof. Dr. Thomas D. Meier

Der Direktor  
Departement Musik



Prof. Michael Eidenbenz

Die Zürcher Hochschule der Künste (ZHdK) ist Teil der Zürcher Fachhochschule (ZFH)

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ZÜRCHER FACHHOCHSCHULE

# Bilkent Üniversitesi



*Sevgi Varol*

*lisans derecesini*

*Üstün Şeref Öğrencisi*

*olarak almıştır.*

20 Haziran 2018

# Bilkent University



*Sevgi Varol*

*has received her  
bachelor's degree*

*Summa Cum Laude.*

20 June 2018



Abdullah Atalar  
Rektör / Rector

# İhsan Doğramacı Bilkent Üniversitesi



Müzik ve Sahne Sanatları Fakültesi'nin  
öğördüğü tüm çalışmaları  
başarı ile tamamlayan

# İhsan Doğramacı Bilkent University

Having Satisfactorily completed all the  
requirements of the Faculty of  
Music and Performing Arts

## Sevgi Varol

tanınan bütün hak ve yetkileriyle

**Fagot**  
sanat dalında

**Lisans Derecesi**

alınaya hak kazanmıştır.

Ankara, 20 Haziran 2018

has been awarded the degree of

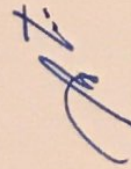
**Bachelor of Music**


in

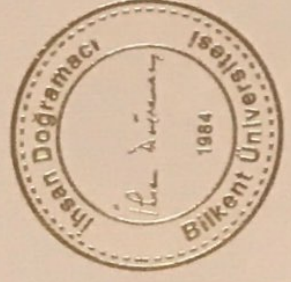
**Bassoon**

with all the pertaining rights and privileges.

Ankara, 20 June 2018

  
Abdullah Atalar  
Rektör / Rector

  
Abdullah Atalar  
Fakülte Dekan Vekili / Acting Dean



Resmi Not Çizelgesi / Official Transcript: <http://tm.bilkent.edu.tr/83T2-4RWC-P8F9>

Bu diploma bu adresle doğrulanabilir / This diploma may be verified at:

<http://verification.bilkent.edu.tr/diploma>

Doğrulama Kodu / Verification Code: 83T2-4RWC-P8F9



**Bilkent University**

**Diploma Supplement**

06800 Bilkent, Ankara, Turkey

Bilkent University

bilkent.edu.tr

Diploma No: **181490511**

Diploma Date: **20.06.2018**

*This Diploma Supplement follows the model developed by the European Commission, Council of Europe and UNESCO/CEPES. The purpose of the supplement is to provide sufficient independent data to improve the international "transparency" and fair academic and professional recognition of qualifications (diplomas, degrees, certificates, etc.). It is designed to provide a description of the nature, level, context, content and status of the studies that were pursued and successfully completed by the individual named on the original qualification to which this supplement is appended. It should be free from any value-judgments, equivalence statements or suggestions about recognition. Information in all eight sections should be provided. Where information is not provided, an explanation should give the reason why.*

### 1. INFORMATION IDENTIFYING THE HOLDER OF THE QUALIFICATION

- 1.1. Family name(s) : **Varol**  
1.2. Given name(s) : **Sevgi**  
1.3. Date of birth : **13.10.1996**  
1.4. Student identification number : **21400022**

### 2. INFORMATION IDENTIFYING THE QUALIFICATION

- 2.1. Name of the qualification :  
**Müzik, Lisans**
- 2.2. Main field(s) of study for qualification :  
**Music**
- 2.3. Name and status of awarding institution :  
İ. D. Bilkent Üniversitesi : Özel, Kanunla Kurulmuş, Devlet Tarafından Tanınan Üniversite  
İ. D. Bilkent University : Foundation-supported Public Legal Entity, Non-profit, State-recognised
- 2.4. Name and status of institution administering studies :  
Same as 2.3.
- 2.5. Language(s) of instruction/examination :  
**30% English, 70% Turkish**

### 3. INFORMATION ON THE LEVEL OF THE QUALIFICATION

- 3.1. Level of qualification :  
**First Cycle (Bachelor's Degree)**
- 3.2. Official length of programme :  
**4 years (excluding English Preparatory School), 2 semesters per year, 16 weeks per semester**
- 3.3. Access requirements :  
**High school diploma.**  
**Admission to higher education is based on a nation-wide Student Selection Examination (ÖSYM)**  
**Aptitude test administered by the Faculty.**  
**Proficiency in English: IELTS score of at least 6.5 (min. 5.5 in each section), TOEFL iBT score of 87 or Bilkent University English Language Proficiency Examination (PAE) score of C.**

#### 4. INFORMATION ON THE CONTENTS AND RESULTS GAINED

##### 4.1. Mode of study :

Full-time

##### 4.2. Programme requirements :

Requirements

**This degree is awarded to students who have successfully completed all courses in the curriculum, have a minimum CGPA of 2.00/4.00.**

Objectives

**To help the music student acquire thorough knowledge and skills of traditional and modern interpretation techniques.**

**To provide students with thorough knowledge and practical skills in music theory subjects and help them excel in musical performance techniques by means of scientific and practical approach.**

**To prepare students for graduate study in several subjects and/or for employment in the public and private sectors both in Turkey and abroad.**

##### 4.3. Programme details and the individual grades/marks/credits obtained :

Code	Course Name	Course Category	Bilkent Credits	ECTS Credits	Grade
<b>Semester 1</b>					
ENG 101	English and Composition I	Required	3	6	B
GE 100	Orientation	Required	1	2	A
GE 250	Collegiate Activities Program I	Required	0	1	S
MSC 101	Department Seminar I	Required	0	1	S
MSC 103	Orchestra/Chorus/Ensemble I	Required	2	2	A-
MSC 131	Instrument I	Required	5	10	A
MSC 133	Chamber Music I	Required	3	3	A-
<b>Semester 2</b>					
ENG 102	English and Composition II	Required	3	6	A
MSC 100	Concert/Recital I	Required	0	1	S
MSC 102	Department Seminar II	Required	0	1	S
MSC 104	Orchestra/Chorus/Ensemble II	Required	2	2	A-
MSC 132	Instrument II	Required	5	10	A-
MSC 134	Chamber Music II	Required	3	3	A-
MSC 171	Techniques and Materials of Tonal Music I	Required	3	5	B+
MSC 173	History of Western Music I	Required	3	4	A
<b>Semester 3</b>					
HIST 200	History of Turkey	Required	4	8	B+
MSC 172	Techniques and Materials of Tonal Music II	Required	3	5	A-
MSC 174	History of Western Music II	Required	3	4	A
MSC 201	Department Seminar III	Required	0	1	S
MSC 203	Orchestra/Chorus/Ensemble III	Required	2	2	A
MSC 231	Instrument III	Required	5	10	A-
MSC 233	Chamber Music III	Required	3	3	A
MSC 326	Conducting I	Elective	2	3	B
<b>Semester 4</b>					
GE 251	Collegiate Activities Program II	Required	1	1	A
GER 111	Basic German I	Elective	3	6	A
HCIV 101	History of Civilization I	Required	3	6	B+
MSC 200	Sophomore Concert	Required	0	1	S
MSC 202	Department Seminar IV	Required	0	1	S
MSC 204	Orchestra/Ensemble IV	Required	2	3	A
MSC 232	Instrument IV	Required	5	10	A-
MSC 234	Chamber Music IV	Required	3	5	A
MSC 271	Theory III: Modal Counterpoint	Required	3	5	B
MSC 273	Music in Europe during the Age of the Enlightenment	Required	3	5	A-
<b>Semester 5</b>					
GER 112	Basic German II	Elective	3	6	A-
HCIV 102	History of Civilization II	Required	3	6	A
MSC 272	Theory IV: Classical Form	Required	3	5	A-
MSC 274	19th Century Music and Modernity	Required	3	5	A-
MSC 300	Junior Concert	Required	0	1	S
MSC 301	Department Seminar V	Required	0	1	S
MSC 303	Orchestra/Ensemble V	Required	2	3	A
MSC 331	Instrument V	Required	5	10	A-
MSC 333	Chamber Music V	Required	3	5	A-
TURK 101	Turkish I	Required	2	3.5	A-
<b>Semester 6</b>					
GER 113	Basic German III	Elective	3	5	A
MSC 113	Techniques of Notation and Instrumentation	Elective	3	5	A
MSC 302	Department Seminar VI	Required	0	0.5	S
MSC 304	Orchestra/Ensemble VI	Required	2	3.5	A
MSC 332	Instrument VI	Required	5	7.5	A-
MSC 334	Chamber Music VI	Required	3	5	A

MSC 400	Senior Concert	Required	0	1	S
MSC 401	Department Seminar VII	Required	0	0.5	S
MSC 431	Instrument VII	Required	5	7.5	A
MSC 474	Music of Igor Stravinsky	Elective	3	5	B
TURK 102	Turkish II	Required	2	3.5	A
<b>Semester 7</b>					
GER 114	Basic German IV	Elective	3	5	A
MSC 402	Department Seminar VIII	Required	0	0.5	S
MSC 403	Orchestra/Ensemble VII	Required	2	3.5	A
MSC 432	Instrument VIII: Graduation Concert	Required	5	7.5	A
MSC 433	Chamber Music VII	Required	2	3.5	A
<b>TOTAL CREDITS</b>			<b>140</b>	<b>245.5</b>	<b>*****</b>

#### 4.4. Grading scheme and grades :

The University grading system uses letter grades with pluses and minuses. Letter grades and their grade point equivalents are:

A+ 4.00	B+ 3.30	C+ 2.30	D+ 1.30	F 0.00
A 4.00	B 3.00	C 2.00	D 1.00	FX 0.00
A- 3.70	B- 2.70	C- 1.70		FZ 0.00

The letter grades A+ and FX were instituted beginning with the 2010-2011 academic year. Additionally, the letter grade FZ introduced in 2012-2013 academic year spring semester.

Letter grades without grade point equivalents:

I (Incomplete)	: Temporary grade signifying incomplete work; to be later replaced with another grade.
W (Withdraw)	: Student has withdrawn from the course before the end of the semester.
T (Transfer)	: Student has taken the course at another program or another university.
P (In Progress)	: Used for multi-semester courses.
S (Satisfactory) and U (Unsatisfactory)	: Used for non-credit courses.

The semester grade point average (GPA) is computed as the sum of the products (Bilkent credits x quality points) divided by the sum of the Bilkent credits of courses in that semester.

The cumulative grade point average (CGPA) is an overall average computed as the sum of the products (Bilkent credits x quality points) of all the grades divided by the total number of Bilkent credits achieved.

#### 4.5. Overall classification of the qualification :

Genel Not Ortalaması	: 3.75 / 4.00 Yüksek Şeref
Cumulative Grade Point Average	: 3.75 / 4.00 High Honour

### 5. INFORMATION ON THE FUNCTION OF THE QUALIFICATION

#### 5.1. Access to further study :

**May apply to second cycle programmes.**

#### 5.2. Professional status :

**This degree enables the holder to exercise the profession.**

### 6. ADDITIONAL INFORMATION

#### 6.1. Additional information :

\* The Registrar's Office e-mail: [registrar@bilkent.edu.tr](mailto:registrar@bilkent.edu.tr)

#### 6.2. Further information sources :

- \* University web site : <http://www.bilkent.edu.tr>
- \* Bilkent University Catalogue for Undergraduate and Graduate Programmes : <http://catalog.bilkent.edu.tr>
- \* The Council of Higher Education web site : <http://www.yok.gov.tr>
- \* The Turkish ENIC-NARIC web site : <http://www.enic-naric.net/members.asp?country=Turkey>

## 7. CERTIFICATION OF THE SUPPLEMENT

7.1. Date: 08.06.2018

7.2. Name and Signature: Zeynep Ekmekçioğlu

7.3. Capacity: The Registrar

7.4. Official stamp or seal:



## 8. INFORMATION ON THE NATIONAL HIGHER EDUCATION SYSTEM

### Structure and Degree System

The basic structure of the Turkish National Education System consists of stages of noncompulsory pre-school education; compulsory primary (elementary and middle school) and secondary (high school) education; and higher education. Primary education begins at the age of 5.5 (66 months), lasts eight years and comprises elementary and middle school education, four years each. Secondary education is also four years and divided into two categories as "General High School Education" and "Vocational and Technical High School Education". The entry into these categories is through composite scores obtained from a centralized exam for secondary schools.

Higher education system in Turkey is managed by the Council of Higher Education (CoHE, Yükseköğretim Kurulu-YÖK) which is an autonomous public body responsible for the planning, coordination, governance and supervision of higher education within the provisions set forth in the Constitution of the Turkish Republic and the Higher Education Law. Both state and non-profit foundation universities are founded by law and subjected to the Higher Education Law and to the regulations enacted in accordance with it.

Higher education in Turkey comprises all post secondary higher education programmes, consisting of short, first, second, and third cycle degrees in terms of the terminology of the Bologna Process. The structure of Turkish higher education degrees is based on a two-tier system, except for dentistry, pharmacy, medicine and veterinary medicine programmes which have a one-tier system. The duration of these one-tier programmes is five years (300 ECTS) except for medicine which lasts six years (360 ECTS). The qualifications in these one-tier programmes are equivalent to the first cycle (bachelor's) plus second cycle (master's) degree. Undergraduate level of study consists of short cycle (associate's) (ön lisans derecesi) and first cycle (bachelor's) (lisans derecesi) degrees which are awarded after successful completion of full-time two-year (120 ECTS) and four-year (240 ECTS) study programmes, respectively.

Graduate level of study consists of second cycle (master's) (yüksek lisans derecesi) and third cycle (doctorate) (doktora derecesi) degree programmes. Second cycle is divided into two sub-types named as master without thesis and master with thesis. Master programmes without thesis require 60 to 90 ECTS credits and consist of courses and a semester project. 60 ECTS non-thesis master programmes are exceptional, and exist in a few disciplines. The master programmes with a thesis require 90 to 120 ECTS credits, which consists of completion of courses, passing a proficiency examination and a doctoral thesis. Specialization in medicine, accepted as equivalent to third cycle programmes are carried out within the faculties of medicine, university hospitals and the training hospitals operated by the Ministry of Health.

Universities consist of graduate schools (Institutes) offering second cycle (master's) and third cycle (doctorate) degree programmes, faculties offering first cycle (bachelor's degree) programmes, four-year higher schools offering first cycle (bachelor's) degree programmes with a vocational emphasis and two-year vocational schools offering short cycle (associate's) degree programmes of a strictly vocational nature.

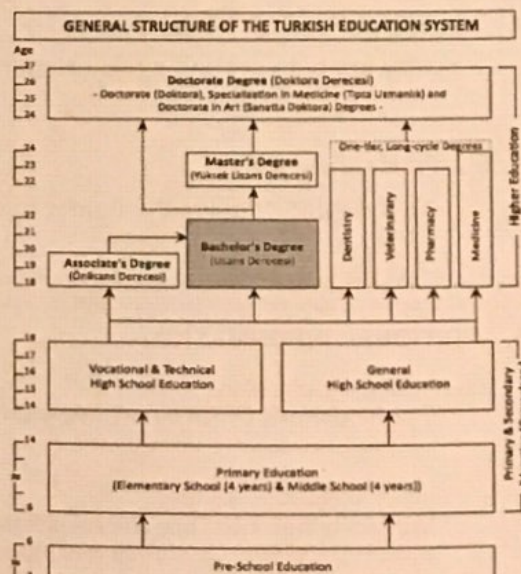
Since 2003, first cycle degree holders may apply directly to third cycle (doctorate) programmes if their performance at the first cycle degree level is exceptionally high and their national central Graduate Education Entrance Examination (ALES) score is also high and their application is approved. For these students, theoretical part of the programmes requires additional courses of 60 ECTS credits.

Admission of national students to short and first cycle degree programmes is centralized and based on a nationwide one/two-stage examination(s) conducted by an autonomous public body (Assessment, Selection and Placement Centre-ÖSYM). Candidates gain access to institutions of higher education based on their composite scores consisting of the scores on the selection examination and their high school grade point averages. Admission to graduate programmes is directly conducted by the higher education institutions (HEIs) within the frameworks of the publicly available national and institutional regulations. Admission of foreign students to programmes at all levels of higher education can be done by direct applications of candidates to HEIs based on publicly available national and institutional regulations.

The Turkish National Qualifications Framework for Higher Education (TYYÇ): The National Qualifications Framework for Higher Education in Turkey (TYYÇ) developed with reference to the QF for European Higher Education Area and the EQF for lifelong learning was adopted by the CoHE in 2010. The framework has been developed as a part of a single national qualifications framework, which would eventually consists of 8 level national framework covering all levels of educations on completion of the ongoing work at the national level, in which the higher education levels lie on levels between 5 to 8. The levels of the TYYÇ with reference to the European overarching qualifications frameworks as well as that to ECTS credits and student workload are shown below.

### TYYÇ LEVELS, QUALIFICATIONS TYPES AND ECTS CREDITS

Higher Education Levels/Cycles			AWARDS/DEGREES	LENGTH (Year)	TOTAL ECTS CREDITS (Year x 60 ECTS)	TOTAL STUDENT WORKLOAD (h) (1 ECTS= 25-30h)
QF-EHEA	EQF-LLL	TYYÇ LEVELS				
3	6	8	Doctorate Specialization in Medicine Doctorate in Art	3 (min.)	180 (min.)	4.500 - 5.400
2	7	7	Master's Degree	1 - 2	60 - 120	1.500 - 3.600
1	6	6	Bachelor's Degree	4	240	6.000 - 7.200
Short Cycle	5	5	Associate's Degree	2	120	3.000 - 3.600





# 1st Place Bassoon

## Certificate of Achievement

This is hereby awarded to

*Sergi Varol*

**Switzerland**

on April 5, 2021

KURT WYGANT (CO-FOUNDER)  
JURY

FRANTIŠEK BRIKCIUS  
BORIS KUSCHNIR  
JUAN PARDO  
DR. JOHN SOLOMONS

DR. CHAERIN KIM  
EDITA RANDOVA  
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