

As a fellow pianist, my initial motive for attending this event was to listen to Professor Durakoglu perform on stage. However, as the introduction and background of Nietzsche commenced, I quickly found myself drawn in by his unique beliefs and lifestyle. I found his abnormal upbringing in music to be quite relatable, being a self-taught pianist myself. I was not brought into music in a traditional manner, and due to my lacking grasp on music theory and composition, I may be considered an amateur by many in spite of my performance quality. In this regard, his compositions were seen by many in his time as a joke, namely in the case of the famous composer Richard Wagner, who mocked Nietzsche's works, largely due to poor developments in his music resulting from a lack of training. However, much of the criticism directed towards Nietzsche also stemmed from his non-traditional composition methods, through which he tied in his philosophical belief that music is well-linked to the body and mind. Being a philosopher, Nietzsche was very intrigued by empathy, with a Dionysian perspective that focused on compassion and sentiment through music and how it is influenced by momentous conditions. Through his compositions, he explored the association between moment and sensation, claiming that music moves us more unconsciously than consciously, and simulates not one specific feeling, but many. This is why music can cause joy in one but sadness in another. These ventures raised physiological objections to Wagner's music, especially motivated through criticism influenced by understanding of senses. Nonetheless, he reasoned that music is free from the boundaries of conscience, but emotions are formed from it. In the end, the derived sentiment lies in the perspective of the listener, where the music creates a sound space that develops an image of its perceived wordly representation. His philosophical beliefs resonate with me, as someone who often listens to specific songs to enhance or even alter my mood. To put my experience in brief, being exposed to such an extensive amount of insight regarding Nietzsche's beliefs and how they were incorporated, I felt almost as if I had actually known him.

The highlight of the event for me was Professor Durakoglu's performance. While I ended up being drawn in by the particulars pertaining to Nietzsche's unique philosophical expressionism, I was eager to hear the Professor's own rendition of Nietzsche's compositions on a grand piano. Prior to her performance(s), she provided insight on how she would approach the process of playing the pieces. Professor Durakoglu explained that her approach stemmed from an eclectic method inspired by her advisor at NYU, which focused on both harmonic and rhythmic development as well as a concern over how the harmonics connect to the audience. She also discussed how most of Nietzsche's piano pieces are short, using ABA form, and follow his Dionysian efforts by starting in one tonality, ending in a completely different one. At last, the Professor initiated her performance with the piece *So lach doch mal*, followed by *De geht ein Bach*, *Albumblatt*, and *Im Mondschein auf der Puszta*. Each song had a noticeable shift in tone, typically activated through a sudden change in scale and dynamics. Its sound struck me as being resemblant of Chopin's compositions, perhaps due to its unique and cheerful dynamics that were especially rare among German music of Nietzsche's era. Due to this style, I found myself mesmerized as the performance durated, with a vast array of emotions jumping around as the dynamics and harmonics transformed. My favorite piece played by Professor Durakoglu took place during her closing performance, where she played *Zwei Polnische Tänze* before initiating closing remarks and opening the floor for any questions or comments. What I enjoyed about this piece was its swing style and very upbeat sound. All in all, I am more than happy I had the privilege of hearing this wonderful music and learning about Nietzsche, a name that is seldom mentioned in the music community despite having such distinctive qualities.