

## DIVERSITY IN MUSIC

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Turkey is a land where ancient civilizations have flourished; glorious empires have reigned and expired. Modern Turkey is a country rich with the cultural heritage of the Hittites, Greeks, Romans, Early Christians, Byzantines and Ottomans. Ottoman Sultans have reigned over a vast empire, populated with a rich diversity and variety of peoples, languages and cultures for five hundred years from the 15<sup>th</sup> century to the 20<sup>th</sup>.

With a cultural heritage as rich as this, Modern Turkish Republic, which is the only secular Moslem country in the world can boast with its multi-cultural tradition and understanding of music.

Turkish music tradition enjoys the mixture of pentatonic heritage of the Central Asian Turkic tribes who started settling in Anatolia from the 9<sup>th</sup> century on, early Christian's Aramaic and Hebrew tradition, antique Greek, Roman, later Byzantine, Arabic and Persian traditions.

These traditions were on the whole monodic traditions while the Black Sea peoples like the Circassians, Georgians, peoples from Daghestan who were always close neighbors of the Ottoman Empire, had a very simple polyphonic tradition which influenced the peoples of the northern sea coast of the Empire.

Towards the west, Ottoman armies have marched to the gates of Vienna. The instruments and the sound of the Janissary Military Bands were a novelty for the Europeans at the time. There, with the help of music, an interrelation between the two opposing cultures, one of the west, the other one of the east have started. During the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries European composers like Handel, Hasse, Telemann, Gasparini, Haydn, Mozart, Beethoven, Weber, Rossini and many other less known composers have composed very popular works in the Turkish style, which was known as "Turquerie".

Ottoman Palace had a very sophisticated school of music where young men of the Palace school and women of the Harem were instructed the secrets and intricacies of Ottoman poetry, singing, composing, and playing various instruments.

There was another tradition of traveling Bards, who for centuries sang Ballads of heroism and love throughout the land. They were the Eastern equivalent of the Troubadours and Minnesingers of the European Middle Ages. They were the voice of the humble but proud people of the Anatolian plains and mountains.

Ottoman Empire opened its doors to the West during the 19<sup>th</sup> century. Many Italian and French theater and opera companies toured the capital city, Istanbul and the cosmopolitan business center of the Empire, Izmir performing their latest operatic hits. The Ottoman Sultan, built a small palace theater for his personal viewings of these performances. Franz Liszt

visited Istanbul where he gave successful public concerts as well as a private audience with the Sultan.

At the turn of the century this part of the world was in a great turmoil. There was a tragic exodus of the Turkish population from the Balkans during the Balkan and Russian Wars. Many of these refugees died on the way, but the survivors have brought their musical traditions of the Balkan's to their new homes scattered around Anatolia. Right after these uprisings and wars, Austro-Hungarian Empire and Ottoman Empire expired at the end of the 1<sup>st</sup> World War. Turkey lost almost all its lands in the Balkans, and all of today's Irak, Syria, Lebanon, Jordan, Palestine, and the Arabic peninsula.

However, a phoenix has emerged from the ashes of the defeated Ottoman Empire and won the war of independence against the invading Greek Army. The new Republic founded by Atatürk had a very ambitious reformist program. One of the first reforms was establishing new modern music institutions. The first Music Teachers' College was founded in 1924, one year after the declaration of the Republic of Turkey. Istanbul had already a Municipal Music School where Turkish Traditional Music and Western Art Music were instructed. In 1936 The State Conservatory of Music was founded in Ankara, the new capital of the Turkish Republic.

Tragic events were taking place in Nazi Germany at the time. Many prominent musicians of anti-nazi leanings or Jewish origin or Jewish relatives were being persecuted in Germany. Turkish Republic has offered asylum to many musicians and university professors from 1933 until the end of the 2<sup>nd</sup> World War. Among these distinguished artists, there were the world famous composer Paul Hindemith who had prepared the curriculum of the Ankara State Conservatory's Music, Theater and Opera Departments, invited the well-known opera and theater director Carl Ebert from Berlin Staatsoper, conductor Ernst Praetorius, violinist Lico Amar, pianist-educator Edward Zuckmayer and many other musicians as instructors.

At about the same time the Hungarian composer Bela Bartok, and Soviet composers Dmitri Shostakovich and Kabalevsky also visited Turkey to give advise and offered their help for establishing music institutions.

Now, after 75 years, there are many conservatories, opera and ballet companies, symphony orchestras in all the major cities of Turkey. International Istanbul Festival and International Aspendos Opera Festival and many other smaller Festivals boast high quality music making all over the country. First class soloists like the duo-pianists Güher and Süher Pekinel, pianists Idil Biret, Hüseyin Sermet and Fazil Say circulate the music world as ambassadors of Turkish culture.

## DIVERSITY IN MUSIC IN THE BALKANS

Turkey has become the member of the Balkan Music Forum since 1998. This Forum was established to create a closer relationship between the Balkan countries that have a joint cultural heritage. Balkan Music Forum members are Turkey, Greece, Bulgaria, Romania, Serbia, Macedonia, Albania and Cyprus.

Balkan Music Forum had successfully organized concerts, a biennale of South East European countries, a choral festival where orchestras, conductors, soloists and choirs of all member countries have co-operated in joint projects. Musicologist, ethno-musicologist and composers of these countries meet regularly and work on creating close musical ties among themselves. We are very happy to announce that Balkan Music Forum's Turkish Branch has been recently accepted as a member of the IMC Turkish Music Committee.

I would like to accompany you on a brief journey through the history and cultures of these parts of the world.

Ottoman Empire gradually started expanding its boundaries towards the west as early as the 14<sup>th</sup> century. Some Turcoman tribes who have settled in Asia Minor earlier moved westward. Through settlements, invasions and conversions, a Muslim population became a strong reality in the Balkans for about five hundred years.

The Turkish population of the Balkans had close cultural ties with the Macedonian, Albanian, Bulgarian, Serbian and Greek populations of this region for generations. Similar melodies in two or three different languages are quite frequent in this geography. Modality, maqams, microtonal scales, instruments that have been borrowed from Asia Minor, an Albanian instrument called "Çifteliden" and Bosnian love songs called "Sevdalinka" or the Macedonian "çalgiya" style, all have Ottoman/Turkish origins.

On the other hand, although there are few similarities between the Serbian, Romanian, Hungarian and Turkish music, we can trace strong influences of Albanian, Macedonian, Bulgarian and Greek rhythms and melodies in the music of the Turkish Thrace. The Nomadic Gypsies of the region have transported and spread the music of all these peoples throughout a vast area.

Before the 1<sup>st</sup> World War, about one and a half million people of Greek origin were living in Anatolia. They were one of the diverse peoples who lived and worked peacefully side by side with Turks, Armenians, Jews and other ethnic groups in the cities, towns and villages of Anatolia. The music of all these peoples were influenced and borrowed from each other.

However, the Ottoman/Russian Wars, which took place at the last quarter of the 19th century, triggered various uprisings, which led to a great surge of involuntary migration of the Moslem population from the Balkans and the Caucasus. This tipped the balance of harmony between the diverse inhabitants of Asia Minor.

Ottoman Empire expired at the end of the 1<sup>st</sup> World War. Ottoman lands were divided between the conquering powers. Greek army entered İzmir in 1919 with the encouragement of the victorious countries, which triggered a great movement of a struggle for independence among the conquered Turkish population who were led by the great leader Mustafa Kemal Atatürk.

War of independence was won in 1922, Turkish Republic was declared in 1923. The treaty of Lausanne was signed in 1924. One of the decisions of this treaty was the exchange of population between Greece and Turkey. Turks from the Aegean islands and mainland Greece and Greeks from Anatolia were uprooted and were forced to leave their centuries old homelands.

The refugees from Anatolia to Greece created a new kind of music, which was melancholic and had all the qualities of the sensibilities and sound systems of the orient. The Turkish refugees from Greece to Anatolia brought their centuries old characteristic Balkan rhythms and melodies to their new homes as well.

Because of the very sensitive political relations between Greece and Turkey for decades and because of the conditions of the cold war during the second part of the 20<sup>th</sup> century, ethno-musicological studies and research did not really exist between the Balkan countries and Turkey until now.

However, we are very happy to announce that since 1998 these countries have formed a very close relationship through the Balkan Music Forum, which undoubtedly will lead to more scholarly research, exchange of documents and ideas between them.