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The musical relationship between England and the Ottoman Empire*

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Abstract

This article based on the research project that I conducted at Kings' College London between 2015-2016. It is titled, The Musical Relationship Between England and the Ottoman Empire. The data that I obtained from the Ottoman and National archives was presented after the analysing process. In this article, the role of music in the relationship between the states and societies is analysed from the time of first diplomatic relationship to the time of the collapse of Ottoman Empire. Additionally, we examined the phenomenon of the use of music as a diplomatic and politic instrument between these countries by specific examples. The main sources of this article were predominantly obtained in the Ottoman Archive, National Archive and British Library. The catalogue numbers of some of them were presented in conclusion, with the thought that they can be used in the future project.

Keywords

music and politics, ottoman music, musical westernisation, music and diplomacy

İngiltere - Osmanlı musiki münasebetleri

Özet

Bu çalışma 2015-2016 yılları arasında King's College London'da yürüttüğüm, İngiltere-Osmanlı Müzik Münasebetleri adlı doktora sonrası araştırma projesine dayanmaktadır. Belirtilen sürede Türkiye'de ve İngiltere'de yaptığım araştırmalar neticesinde elde edilen bulgular analiz edilerek metin içinde sunulmuştur. Bu çalışmada İngiltere ve Osmanlı Devleti'nin ilk diplomatik ilişkilerinin görüldüğü zamanlardan Osmanlı Devleti'nin yıkılışına kadar, devletler ve toplumlar arasında cereyan eden ilişkilerde müziğin kapsadığı rol çeşitli başlıklar altında ele alınmıştır. Ayrıca, müziğin diplomatik ve politik bir enstrüman olarak kullanılması fenomeni irdelenmiştir. Bu çalışmanın temel kaynakları ağırlıklı olarak Osmanlı Arşivi, National Archives ve British Library'de yapılan kaynak taraması sonucunda elde edilmiştir. Konumuzla ilgili olarak elde edilen kaynakların bir kısmının künyeleri ileride çalışmalarda kullanılabilecekleri düşüncesi ile çalışmanın sonuç kısmında sunulmuştur.

Anahtar kelimeler

müzik ve politika, osmanlı müziği, müzikal batılılaşma, müzik ve diplomasi

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The musical relationship between England and the Ottoman Empire will be examined in this article. This article based on the research project that I conducted at Kings College London between 2015-2016. This project supported by the postdoctoral scholarship of TÜBİTAK. For the purpose of apperceive and to explain this relationship, we researched in the Turkish and British archives and data that we obtained catalogued by data collection method. After this stage, this data was analysed by content analysis method and presented in the text. Although this article is limited to the relationship between England and the Ottoman Empire, we mention from the musical relationship between all European countries and the Ottoman Empire in the introduction. After this part, we focus on the main part of the musical relationship between the Ottoman Empire and England. This relationship is examined in two chapters. We focus on this relationship before the 19th century in the first chapter. The second chapter includes information about this relationship during 19th century and ongoing times. While we mention this relationship, at the same time we try to give some information regarding the political and economical backstage of this phenomenon.

The Musical Relationship Between the Ottoman Empire and Europe

Firstly, we must emphasise the musical relationships of Turks and Europeans to explain the musical relation between the Ottoman Empire and the British Empire. It can be discerned that the musical relationship between Turks and Europeans commenced in Eastern Europe. For instance, it is known that Altınordu, Tatar, and Crimean-Turks had introduced Turkish military musical instruments to Eastern Europe in early times (Kosemihal, 1939, 24). Turkish scholar, Mahmud Ragıp Gazimihal, gave many instruments names which he theorised were imported to Western Europe via Eastern Europe. Two of

the most interesting of these instruments are the Oboe and the Fagot. He stated that Oboe is a rather evolved type of the Kaba that is also known as the Zurna in Anatolia. The other instrument is the Trombone, and he indicates that the Sürme, also from Anatolia, is the ancestor of Trombone (Kosemihal, 1939, 25). Additionally, he represented that Europeans borrowed many rhythmic instruments from the Turks and from the Arabs. One of the most distinguished of them is the cymbal. Gazimihal states that the provenance of the cymbal was Ural-Asia, and it passed to Western Europe via Russia.

Even though it can be said that the first direct musical relationship with Turks and Western Europeans started with Christian crusades, the available information regarding this relationship is finite until the 16th century. After the Ottoman Empire expanded to Europe, European Countries established relationships with the Ottoman Empire. Consequently, the number of European travellers, who visited Ottoman lands, dramatically increased (Aksoy, 2000, 27). Historically, it is archived that European travellers wrote travelogues regarding their experiences in the Ottoman Empire. In these travelogues is found much first-hand history regarding the social life in the Ottoman Empire. Naturally, in these travelogues is included vast commentaries regarding one of the most important aspects of Ottoman social life, which is the musical life.

Bülent Aksoy compiled and analysed musical information from the various European travelogues and presented this in his book. There existed information about a specific event that can be called the Ottoman dynasty's first relationship with western music and with western musicians in his work. This incident described the performance of a French ensemble that was charged by French Emperor Françoise the 1st to perform

for Kanuni Sultan Suleiman (Magnificent Suleiman) in the Ottoman court. According to this information that was referenced in many books, Sultan Suleiman initially listened to this ensemble with pleasure but soon after he deported the ensemble from the Ottoman empire with the reasoning that this delicate music could potentially harm the brave character of the Ottoman people. There is some evidence regarding initial encounters of the Ottomans with western music in several sources. For instance, Ali Ufki Bey acknowledges that there was an Italian music master in the Ottoman Court (Ali Ufki, 2002, 77).

The other interesting example of an Ottoman encounter with western music is the operatic performance in the Sultan Selim 3rd court. It is said in the official diary of the Ottoman Court that Sultan Selim 3rd watched this Opera performance in the Topkapi Palace. According to this source, "Sultan Selim 3rd watched a weird play that is called as Opera" (Arkan, 1988, 427). Additionally, it is possible to add some examples to these incidents. It can be stated that Ottomans were rarely exposed to western music prior to the 19th century. After the 19th century, many cultural, social, and economic changes occurred in the Ottoman Empire.

Because of the many defeats that Ottomans faced in the prior two centuries, the first transformation project applied was the military. Military music was viewed as one of the most important aspects of military transformation. Therefore, Mehterhane, the classic military music ensemble of the Ottoman army, was dispersed and instead, Musika-i Hümayun, was founded in 1826. At this point, it is important to provide information about the influence of Mehterhane on European musical life. There exists information that government officials from some European countries travelled to the Ottoman Empire to obtain information about Mehterhane, also known as "Mehter", and its music.

The following words, quoted by Gazimihal from Hammer's book entitled, *Historie de l'Empire Ottoman*, are very important because they reveal the effect of the Mehter on European Military Music:

"The Turkish military band was accepted by all of Europe (Kosemihal, 1939, 17)."

Additionally, Gazimihal states that the concerts that were performed by the Turkish consulate's mehter in Vienna in 1719 caused Mehterhane to be known in Europe. Gazimihal indicated that the phenomenon



Figure 1: The Illustration of Mehter. (<http://www.webbilge.net>, 2015)

of the imitation of Mehterhane probably started after these concerts that were appreciated by Europeans. It is understood that from historical sources, there were some imitative Mehter ensembles at the time of Petro, Katherine 1st, and Elizabeth Petrofina in the Russian court. The other phenomenon that we must mention references some musical terms which are attributed to the Turks. "Alla Turca" and "Banda Turca" in Italian and "Janitscharen music" in German can be shown as examples of these terms.

As we mentioned, after the 19th century, Western music enlarged its performing area, and many Western musicians came to the Ottoman Empire for the purpose of serving as musicians there. Giuseppe Donizetti, who was the brother of the famous composer, Gaetano Donizetti, can be seen as a pioneer of the musicians who came in the Ottoman Empire in different time periods. He was followed by Luigi Arditi, Callisto Guatelli, Paul Dussab, and

D'Arenda. In other respects, it is known that many European musicians travelled to the Ottoman Empire for concerts or special performances. One of the most important of these musicians was Frantz Lizst. This famous composer performed in Istanbul at the special performance before the Sultan in 1846. Meanwhile, he re-arranged the "Mecidiyye March" that was composed by Donizetti (Toker, Elhan-ı Aziz, 2016, 73).

We know that many western musicians composed pieces to honour Ottoman Sultans after the 19th century. The first sultan, for whom western pieces were composed, was Sultan Mahmut II. We discovered two military marches were composed for Sultan Mahmut. One of these marches, entitled "March of Mahmudiye" was composed by Guiseppe Donizetti, This particular march was performed as the national anthem in the time of Sultan Mahmud II and Sultan Vahideddin. (Toker, Marş-ı Hâssa, 2016, 120) The other



Figure 2: The illustration of mehter performance during the coronation festival of King Carl IX. (Bowles, 2006, 546)

piece, also composed in march form, was written by British Composer Edgar Parish Alvares (Toker, Marş-ı Hâssa, 2016, 44). After the time of Sultan Abdul-Mecid, the performance of western music intensively increased. Concurrently, the number of composers who produced pieces for sultans increased. Many musicians journeyed to Ottoman lands for performances or to present their pieces composed for Sultans. Sultans awarded many of these musicians with money and medals. The following table illustrates the musicians who were awarded by sultans for their compositions and for their performances.

The table 2 displays the number of marches composed for each sultan, and displays the composers' countries of origin. The research revealed some sultans donated to musical foundations in Europe. For instance, Sultan Abdul-Aziz contributed to Mozart Musical Community, to Crystal Palace, and to Bayreuth Theatre. The Turkish scholar, Emre Aracı, articulated that Sultan Abdul-Aziz donated 9000 thalers (approximately 20,000 euro for current currency) to Bayreuth Theatre (Aracı, 2006, 167-170).

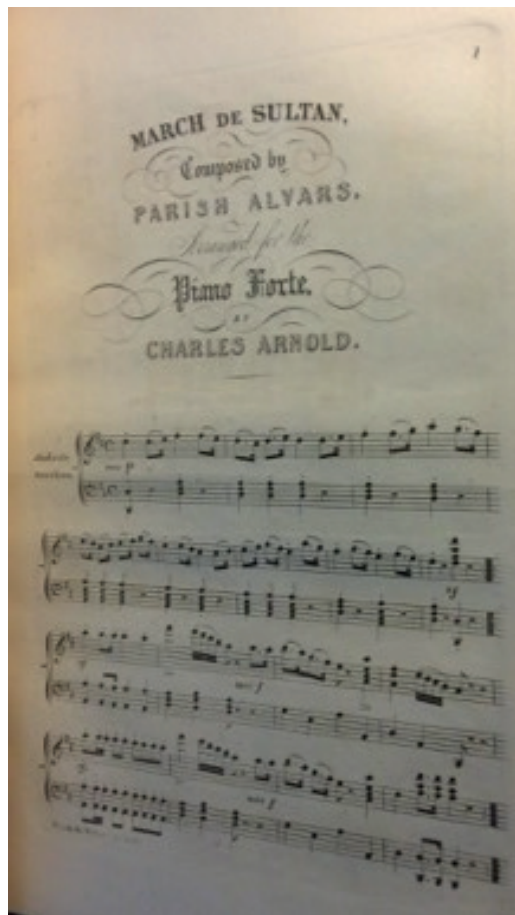


Figure 3: The first page of Edgar Alvares' composition.

Table 1: List of Sultans and the musicians awarded for their performances or for their compositions.

Name of Sultan	Musicians
Sultan Abdulmecid	Joseph Mesmer, Fevelli and Dekar (Police officers from Paris), Hanry Harc, Mösyö Rann, Mösyö Mooser, Luigi Arditi. (TOKER, 2016, Elhan-ı Aziz, 75)
Sultan Abdul-Aziz	Mösyö Obren(The director of French Military Bans), Eduar Staruss, Kont Jule, Jöl Albani, Mosyo Jöl Cohen, Mösyö Retr, Mösyö Costa (Director of Royal Opera in England), Victor Masse. (TOKER, 2016, Elhan-ı Aziz, 126)
Sultan II. Abdulhamid	Sir Alfred Sullivan (BOA, İ. DH, 1096/085949), Mösyö Yohan (BOA, 1279/100661),
Sultan V. Mehmed (Reşad)	Mösyö Leo (BOA,BEO 3669/2751), Recidio İstracci (Captain at the İtalian Millitary Band)(BOA,BEO 3800/2849), Hans Grade (BOA,BEO, 4400/329989) Mösyö Romarna(From İtaly) (BOA, BEO, 4416/331142) Frediric Tormerhagn(From Austria)(BOA, BEO, 4417/331259) Hans Zinverhavf (BOA, BEO, 4420/331488)

Table 2: Number of marches that were composed for Sultans and the nationality of composers (Tokar, Marş-ı Hassa , 125).

Name of the Sultan, and the Number of the Marche was Composed for him	Countries of Composers
Sultan II. Mahmut (1808 - 1839) 3 Marche	1 England , 1Italy, 1, Ottoman Empire.
Sultan Abdulmecit (1839 - 1861)12 Marche	6 Italy, 1 Austuria-Hungary,1 Ottoman Empire, 2, France , 1 unknown.
Sultan Abdul-Aziz (1861 - 1876) 11Marche	4 England , 3 France, 3 Italy, 1 unknown.
Sultan V. Murad (30 May 1876 - 31 August 1876 (we couldn't determine any marche)	No marches were discovered that were written specifically for this sultan.
II. Abdulhamit (1876 - 1909) 46 Marche	2 France, 13 Ottoman Empire, 1 Greek, 3 Germany , 1 Russia, 3 Austria- Hungary, 1, Belgium, 5 Italy, 2 England, 1 Romania, 1 Poland, 10 unknown .(Some musicians composed more than one piece)
Sultan V. Mehmet (Reşat) (1909 - 1918) 19 Marche	9 Germany , 6 Austria- Hungary, 1 Ottoman Empire, 3 Italy.
Sultan Vahdeddin (1918 - 1922) (we couldn't determine any marche)	No marches were discovered that were written specifically for this sultan.



THE WAGNER FESTIVAL AT BAYREUTH—EXTERIOR OF THE THEATRE

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Figure 4: Illustration of Bayreuth Theatre in 1876.

The Musical Relationship Between the Ottoman Empire and England Before the 19th Century

Various facts regarding the musical relationship between the two countries is based in the 16th century. According to this information, Queen Elizabeth I. sent an organ, along with master organ craftsman Thomas Dallam, to the Ottoman court in 1599. Additionally, Thomas Dallam played this organ, before the Sultan Mehmed III (Aracı, 2007, 28). If one considers the reasons for this gift, it is clear that the prime reasons were economic and political. The queen aimed to build a good relationship with Ottoman dynasty by this gift. The queen intended to economically advance the Britons (Levant Company) who were the rivals of the Venetians who dominated trade deals between Ottoman and Europe (Levant Company) and Venetians who dominated trade deals between the Ottoman Empire and Europe.

The other reason was political. Queen Elizabeth I desired with the gift of the organ to advance good political relations with Ottoman dynasty. According to Theodore bent, England was in a vital contest with Spain. Therefore the queen needed Ottoman alliance (Dallam and Covell, 1892: vii). For these purposes, Queen Elizabeth sent three merchants to Constantinople: William Harebone, Edward Ellis, and Richard Staple. They were sent by the queen to discern what could Britain obtain from the Ottoman territories.

After these engagements, Queen Elizabeth signed a charter treaty with Sultan Murat III for a duration of five years. In 1582, the first Levant company ship was sent from England to Constantinople. In the meantime, William Herebome, the first British Ambassador to the Ottoman Porte, obtained capitulations by the assistance of Grand Vizier Sokollu Mehmed Pasha. Afterwards, trade commenced between the two countries.

In 1587, after the relationship of two countries noticeably advanced, the Queen's agent in Constantinople presented a letter from Queen Elizabeth to Sultan Murad III. The Queen requested to align the Ottoman Empire against the Spanish Armada. Dr. John Covell stated that the Sultan promised to support Britain Navy but took no actions because of internal problems within the Ottoman Empire.

Sultan Mehmet III was coronated in 1595 after his father's death. It appeared that the trade alignments between these two empires continued after Sultan Mehmed III's governance of the Ottoman Empire. Obviously, the main reason for the gift of the organ was to promote continuity of the political and economic relationship during Sultan Mehmet III's rule. If we look at this occurrence from this point of view, we can easily say that music was used as a political instrument. Actually, there are many historical references regarding how Queen Elizabeth, who was a lute player and a very accomplished dancer, used music as a political instrument. Kathrine Butler Scholfield explained in her book how the Queen discovered methods using music as a political instrument in this manner:

"Aware of their political potential, Elizabeth employed the intimacy of private music-making to charm foreign visitors, develop relations with courtiers and ambassadors, and influence the course of diplomatic negotiations."

Additionally, in Kathrine Butler's book, there is extensive information regarding how the queen used music to convince ambassadors and kings in political negotiations (Butler, 2015, 42). British travelers and diplomats, in their diaries, mentioned the musical life of the Ottoman Empire. One of the most important of these Britons was Lady Montagu. She accompanied her husband to Istanbul because of his appointment as ambassador. She recounted the music that she heard in Istanbul and in the other cities of the

Ottoman Empire in her letters published as the Turkish Embassy Letter. There exists some information in the letter, she wrote on 1st April 1717, regarding the musical life of Adrianople and the instruments that she saw in this city:

“Turkey divert themselves not with walking, that is not one of their pleasures, but a set party of them choose out a green spot where the shade is very thick and there they spread a carpet on which they sit drinking their coffee and generally attended by some slave with a fine voice, or that plays on some instrument. Every twenty paces you may see one of these little companies listening to the dashing of the river, and, this taste is so universal that very gardeners are not without it. I have often seen them and their children sitting on the banks of the river and playing on a rural instrument, perfectly answering, the description of the ancient fistula, being composed of unequal reeds with a simple but agreeable softness in the sound. Mr. Addison might here make the experiment he speaks of in his travels, there are not being one instrument of music among the Greek or Roman statues that is not to be found in the hands of the people of this country (Montagu, 2012, s. 73-74).”

She describes the music performed at the house of Nevşehirli Damat İbrahim Pasha:

“She [İbrahim Pasha’s wife] made them sign to play and dance. Four of them immediately begun to play some soft airs on instruments, between a lute and a guitar, which they accompanied with their voices, while the other danced by turns. This dance was very different from what I had seen before. Nothing could be more artful or more proper to raise certain ideas; the tunes so soft, the motion so languishing, accompanied with pauses and dying eyes, half falling back and then recovering themselves in so artful manner that I am very positive the coldest and most rigid prude upon earth could not have looked upon them without thinking something not to be spoke of. I suppose you may have Turks have no music but What is shocking to the ears, but What is played in the streets, and is just as reasonable as if a foreigner should take his ideas of English music from the bladder and string or the marrow-bones and cleaver. I can assure you that the music is extremely

pathetic; tis true, I am inclined to prefer the Italian, but perhaps I am partial. I am acquainted with a Greek lady who sings better than Mrs. Robinson and is very skilled in both, who gives the preference to the Turkish. ‘Tis certain they have very fine natural voices; these were very agreeable (Montagu, 2012, 91).”

The diary of Dr. John Covel, who came to Istanbul 40 years earlier than Lady Montagu, described musical performances he had viewed in the Ottoman Empire. Furthermore, he provided limited information about Turkish musical instruments (Aksoy, 2000, 71-72). The other person who mentioned Ottoman music in her diary was Lady Elizabeth Cohen who came to Istanbul in 1786. She described the music that she heard in the house of Eflaki Bey (The Governor of Wallachia) in a derogatory way (Kösemeihal, 1939: 44).

Turkish Ambassador Yusuf Agah Efendi and Musical Life of the London:

The other important person to reference was Ambassador Yusuf Agah Efendi. He was appointed as Ambassador of England by Sultan Selim III in 1794. Emre Aracı says that the arrival of the ambassador in London led to massive excitement in England. This situation affected the musical life of London in that year. Emre Aracı stated that the events, “A day of Turkey” (organised at the Covent Garden) and “The Siege of Belgrade”, were organised because of the English affection for the ambassador. In honour of his appointment, a march was composed for Yusuf Agah Efendi with the name of The Turkish Ambassador’s Grand March by British composer WPR Cope (Aracı, 2010: 31).

After the 19th Century

Very little further information was available about the musical relationship between two countries before the 19th century. It seemed that the economic and



Figure 5: The first page of W.P.R. Cope's March.

cultural relations between two countries were remarkably augmented after this century. Turkish historian, Halil İnalçık, stated that after the Crimean war, the Galata neighbourhood of Istanbul became a free port for Europeans, particularly for Britons. The other person, who needs to be mentioned was English traveller Mr. M.C. Farlane, who visited Istanbul in 1827. He wrote about the musical life of the Ottoman Empire in his book. He especially provided important information about *Musika-i Hümayun* which was founded in 1826 just prior to his visit to Istanbul (Aksoy, 2000, 2006). Another British person who provided essential accounts of Ottoman music was M.A. Walker. The information given by her was very important. Since she could access the sultan's harem, thanks to her friendship with the wives of Ottoman leaders, she provided details about the music in the Harem. Another British lady who described the musical life of the harem was Mrs. Grey. She stated that she enjoyed the music of the ensemble that included thirty female musicians from the harem (Mrs. Grey's *Eastern Journal*, 1869: 3).

Musical Events that were Organised for Sultan Abdul-Aziz During the Time of His Visit to England

One of the most important events of the 19th century contributing to the musical relationship between England and the Ottoman Empire was Sultan Abdul-Aziz's visit to England. Firstly the Sultan travelled to France. After he ended his tour in Paris, the sultan and his committee continued to travel to London. Subsequently, they arrived at the port of Dover on the 12th of July 1867. The following day, the Sultan was accepted by the queen at Windsor Castle, and then he started to London part of his tour. We can understand from the historical sources that an entertainment committee was founded to determine the events that would be organised for the Sultan. There were many letters sent between

the entertainment committee and the British Ambassador in Constantinople and the Ottoman Ambassador in London. The committee asked for the Sultan's preferences about entertainment. For instance, in one letter it was queried if the sultan would prefer a reception or a ball. Following many correspondences, the full program of the Sultan's visit was determined. In accordance with this program, Sultan Abdul-Aziz attended many musical performances that were arranged for him. The performances that he attended in London are listed below:

- i. The Royal Ball organised to honour him at Buckingham Palace 13th July.
- ii. Performance by Royal Italian Opera in Covent Garden 15th July.
- iii. Concert and fireworks at the Crystal Palace 16th July.
- iv. Concert organized by Lord Mayor to honour the Sultan in Guildhall 18th July.
- v. The ball organized for the Sultan in the Indian Office 19th July (BOA, MB,114/94) (Toker and Erbay, 2018, 35).

As we mentioned, The Royal Ball was organised for the honour of the Sultan Abdul-Aziz 13th July 1867 in the presence of the Royal Family. The Sultan attended the performance that was organised by the Royal Italian Opera at Covent Garden on 15th July 1867. Ali Kemali Aksüt, stated that the repertoire of that event included two pieces. The first one is an ode that composed by Mr. Costa and the second one is Auber's "*Masienello*" (Aksüt, 1944, 161). Referenced in an article that was published in the newspaper, *The Era*, the performance of the ode composed by Mr. Costa was the first piece performed following the performance of "*God Save Queen*". The next piece in the program was Auber's "*Masienello*". The article also provided the performers' names: Madam Lemmens- Sherrington, Signor Naudin, and Signor Graziani. (*Visit of the Sultan to the Crystal Palace*", *The Era*, London, 21 July 1867, s. 10). After this performance,

Sultan Abdul-Aziz awarded to Mr. Costa the Mecidiyye Nişanı (Ottoman Royal Medal). Abdul-Aziz attended the event at the Crystal Palace in South East London. This event was performed on the 16th July 1867, and hundreds of musicians served during this performance.

The sultan watched the musical performance and also viewed a bonfire at this event. According to Ali Kemali Aksüt, 2000 musicians comprised the choir and the orchestra that night (Aksüt, 1944, 160). When one examines the program of this event, one can see that the repertoire of this concert consists some pieces from operas, the national anthem of two countries, and the ode that was composed for especially Sultan Abdu-Aziz visit to England. The most important piece that we determined was played on this night, was an ode, composed by Luigi Arditi. The lyrics of this ode were written by Zafiraki Efendi in Turkish. This piece was performed by the choir, numbering 1000 persons. For these performances, the Sultan gifted a 1000 pounds to his entertainers. A document that we obtained from Ottoman Archives references this beneficence. According to this document, the Sultan also gifted 1200 pounds to Crystal Palace management, 200 pounds for the performers, and another 1000 pounds for the recovery of the locations which had burned in the 1866 fire (BOA, HR.TO,77/46).¹

The sultan attended another event that was organised by the London Mayor at Guildhall. In the documents that we found in the National archives, it seems that some correspondence was made between Constantinople and London about this event. For instance, one document

I You can check the article in the below, for the elaborated information about this event. Hikmet Toker, Halil İbrahim Erbay, Musicologist, The Musical Performance Presented for Sultan Abdulaziz at the Crystal Palace- As an Example Using Music as a Diplomatic Tool, vol 2, issue 1, 32-48.

requests the British ambassador for an agreeable day for the sultan for this event. (National Archives, FO 78/2010/232) Other information in the same folder references the sultan's acceptance of Lord Mayor's invitation for this event. The part of the document that quotes the sultan's acceptance is as follows:

"Sultan accepts with great pleasure entertainment offered by the city and will name a day not a Saturday or Sunday" (National Archives, FO 78/2010/79-80)."

The Turkish musicologist Emre Aracı, provides information about repertoire and performers of this entertainment. Some famous compositions by Donizetti, Verdi, and Rossini were performed at this event. Emillio Naudin (tenor, Cairo Opera), Pauline Lucca (Soprano), Sim Reeves (tenor), Helen Lemmens-Sherington (soprano), Signor Garziani, Madmazel Morensi, and Signor Ciampi served as performers at this event (Aracı, 2012, 52). The last musical event that was organised for the sultan was The Indian Office Ball. The sultan attended this ball on 19th July. According to the article that was published in The Standard, the Grenadiers Band performed for the sultan on that night. The same article lists the repertoire of the ball. The ball was opened with the quadrille, named Blue Beard, followed by these pieces:

Quadrille "Barbe Bleue" (Offenbach)
Valse "Heleven" (Strauss)
Lancers "The Sultan's (Calhin)
Valse, "Belgravia" (D. Godfrey)
Quadrille "La Vie Parissienne" (Offenbach)
Valse "Les Rose's (Metra)
Lancers "Karnival" (Cote)
Valse "Flower Girl" (C. Godfrey)
Galop "Corricolo" (D. Grau)
Quadrille "La Belle Helene" (Offenbach)
Valse "Guards" (D. Godfrey)
Valse "Jungherren Tanze" (Gungi)
Galop "Bon Soir (A. F. Godfrey) . (Indian Office Ball, 1867)

Musical Events That were organised During the Time of Duke and The Duchess of Wales' Visit to Constantinople

Duke and Duchess of Wales visited Constantinople in April 1869. During this visit, some musical events were organised for them. Because the Court Theatre was devastated at that time, three events were organised at the Naum Theatre which was located in Beyoglu district. Naum Theatre, founded by the Ottoman Armenian Michael Naum, was a rather central place for the performance of Western music. Many musicians who came to Constantinople served in this theatre. Luigi Arditi, Callisto Guatelli, and Monsieur Costa were among the musicians who served at Naum Theatre. Of the three events that were organized for the Duke and Duchess of Wales, the last of them was performed 7th April. All members of the Ottoman dynasty attended this performance. We do not know which pieces were performed on that night. Moreover, when we recall the type of music that was generally performed at the Naum Theatre, we can surmise that pieces from operas and operettas may have been performed on that event (Umur, 1993, 76).

Sources reveal that Turkish music was played for the Duke and the Duchess. For instance, referenced in the article that was published in *The Leeds Mercury* newspaper, Western and Eastern (Turkish) music were presented at dinner that was organised for them (*The Leeds Mercury*, 1879, 4). Seemingly, Turkish music was performed only for women visitors in the harem section of the Ottoman Court. In her diary, Mrs. W. Grey, who came to Constantinople with the Duchess of Wales, stated that an all-woman ensemble performed for the Duchess and her suit during their visit of the harem after a dinner. Furthermore, Mrs. Grey wrote that the music of this ensemble was very impressive (*Mrs. W. Grey's Eastern Journal*, 1869).

British Composer who Composed Pieces for Sultans and Turkish Officers

The first composer, who we determined created a musical piece for the Ottomans, is W.P.R. Cope. He composed a march, entitled "Turkish Ambassador March" for Yusuf Agah Effendi in the 18th century (source from *marsh-ı hassa*). There is no documentation citing other composers until the time of Sultan Mahmud II in the first half of the 19th century. If we examine Ottoman history, we observe that this is not a coincidence. The westernization movement accelerated in Sultan Mahmud's time. Naturally, musical life was affected by this situation and musical westernization was noticeable. After founding of *Musika-i Hümâyûn*, western music was found in official performing ensembles in court life and military music. The Western world paid attention to these musical and cultural changes in the Ottoman Empire. Therefore, western composers began to write compositions for the purpose of granting by the sultan. One of these composers was a British musician, Ellie Parish Alvars. He had been in Istanbul as a guest of the Russian ambassador, and he performed before Sultan Mamud II. Additionally, he composed the march entitled *Marche favourite du Sultan*. This march was published in Vienna in 1836. One of the copies of this march exists in the British Library under the title of "Sultan's Marche" (BL.h. 704 (4)).

The other Ottoman Sultan, for whom Britons composed pieces, was Sultan Mahmud's son, Sultan Abdul-Aziz. Interestingly, one document from the Ottoman Archives references a British female who composed a march for the Sultan. This document indicates that this composer was Ms. Unway, the sister of the undersecretary of UK Foreign Ministry Mr. Unway (BOA, İ_HR, 275/6718). There is a score of a march in the British Library that was composed by Stephen Glover for Sultan Abdul-Aziz. This march, that was composed in A Major, was



Figure 6: The cover page of Stephen Glover's march.

entitled "Sultan Abdul's March" (BL, h. 744.7.11). Two scores exist of the march for Sultan Abdul-Aziz in the British library. The booklet that contains these scores, was entitled as Marche Imperial Turque and Marche of the Sultan Abdul-Aziz. When one examines these scores, it can easily be discerned that these scores are different arrangements of the Osmania Marche that was composed by Callisto Guatelli. All of these marches were arranged by Daniel Godfrey, chief of Grenadier Band (BL. F 401.t.9.).

When we look back to the time of Sultan Abdul-Hamid, we observe that two pieces were composed by British composers. According to one document from the Ottoman archives, one British musician composed a march for the sultan, and he sent scores of this march to the sultan via the Turkish embassy in London. Unfortunately, there is no information about the composer's name on this document, but the name of the march was Garde du Sultan (Y.PRK.EŞA, 31/128).

The other march that was composed for Sultan Abdul-Hamid, was composed by Lewis Rotfield. The document from the Ottoman Archives divulged that Lewis Rotfield composed this march for the honour of the sultan when he was in Istanbul (BOA, Y.PRK. EŞA, 39/27).

During the time of Sultan Mehmed V, no pieces by British composers were written for him. This is an important example of the relationship between music and politics. For the correct perception of this situation, we must look at the political history of the Ottoman Empire. The Ottoman Empire entered World War I as an ally of Germany. Because of the war, no pieces were written by British composers during the Sultan Mehmet V's time. Nearly all of the pieces that were composed for him were produced by citizens of the allied countries.

The only Ottoman military officer for whom compositions were created by British composers was Omar Pasha. Omar Pasha was the hero of the Crimean War. This war occurred from 1853 to 1856. This war started between the Ottoman Empire and Russia. Britain and France gave an ultimatum for the purpose of dissipating the clashes between the two countries in 1854. Afterwards, the Russian side refused this ultimatum. France and England declared war on Russia, as the ally of the Ottoman Empire. After many clashes, this war was ended by Paris conference in 1856.

Omar Pasha's original name was Michel, and he was originally from Austria. He escaped from Austria and defected from Austria to the Ottoman Empire. He took the name of Omar Lutfi and became the tutor of Sultan Abdul-Mecid. Following this, he served in many different positions, and he was appointed as commander of the Ottoman Armed Forces in 1852. Subsequent to the Crimean War, he was appointed as commander of the Ottoman Forces in Crimea. He was very successful in this duty, and he defeated the Russian army in Crimea. Because of this success, he became very well known to the people in Europe, especially to those in Britain. Many articles were authored about him in many British newspapers that were published during the period of the Crimean war.

Paralleling this military history, musical pieces were composed for Omar Pasha. There are two marches in the British Library that were composed for Omar Pasha. Both of these marches were entitled Omar Pasha's Marche. The first march was composed by Stephen Glover, while the composer of the second march was Charles Welles. Additionally, one of the compositions of Ida Hanım, Omar Pasha's musician wife, exists in the British Library. This march is entitled The Pasha's Grand March and is arranged by Anna Simonich.

The Scores and Musical and the Instruments that were Imported from England

The first instrument, previously discussed, that was sent from England was the organ that was set up by master Thomas Dallam in the Ottoman Court. John Mole describes this organ in this way:

The present was a chiming clock with jewel-encrusted moving figures combined with an automatic organ, which could play tunes on its own for six hours. It could also be played by hand. It was in a carved and painted and gilded cabinet about sixteen feet high, six feet wide and five feet deep (Mole, 1).

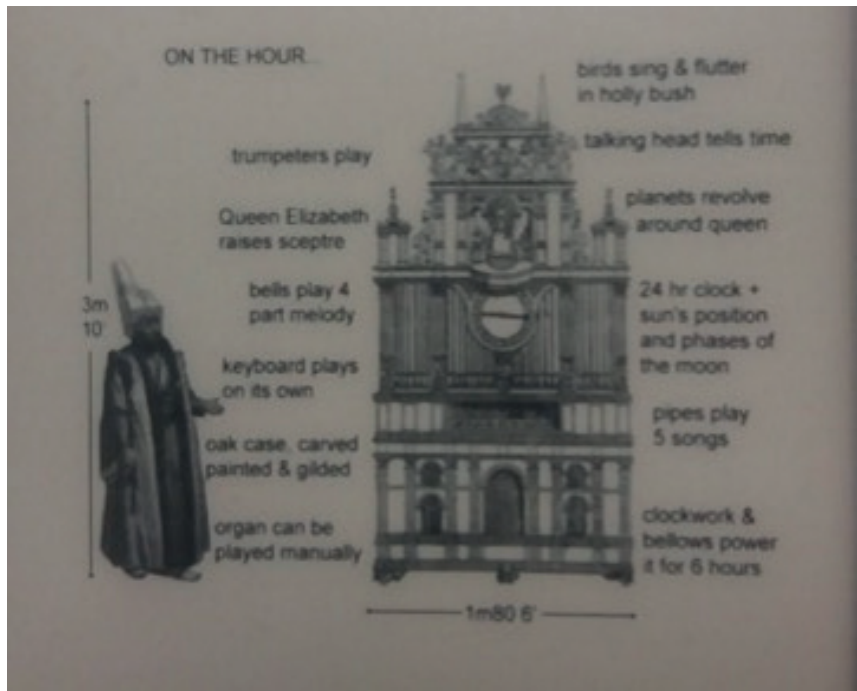


Figure 7: The illustration of the organ that was sent to Sultan Mehmet III

Thomas Dallam explained how this instrument was presented to the Sultan:

“The Sultan sat down on his great throne and commanded silence. As soon as everybody stopped talking and there was absolute silence, the Present began to salute the sultan. When I left allowed a quarter of an hour for him to get there. First, the clock struck Twenty-two (Turkish hour system (it is nearly 10 am)).

Then chime of sixteen bells started to play a four part melody. When they had finished, two figures standing on the storey holding silver trumpets raised them to their lips and blew fanfare. Then music started with a five part song played twice. At the top of the organ, which was sixteen foot tall, there was a holy

bush full of blackbirds and thrushes which sang and flapped their wings when the music was over.”

Master Dallam affirmed that the Sultan liked this melody and asked Kapı Ağası (Kapi Aga), if the music could be repeated for him. Kapı Ağası posed this question to master Dallam. Master Dallam then described to Kapı Ağası how the music could be started when the clock struck because of the automatic cycle (Mole, 69).

Following this description, the Sultan asked if there was someone who can play this organ manually. Kapı Ağası replied that he thought that the master of this organ

could play this instrument for him. Thomas Dallam mentioned his performance before the Sultan in his diary:

“When I got near the Sultan I bowed my head to my knees, without my cap falling off, turned my back on him and touched his knee with my breeches. He sat on a rich throne. On his thumb was a diamond half an inch square, at his side a beautiful scimitar, a bow and a quiver of arrows. He sat behind me so he could not see what I was doing. He stood up Kapi Aga moved his chair to one side so he could see my hands. As he stood up he could not push me forwards since he sat so close to me. I thought he was drawing his sword to cut off my head. I stood there until the clock struck.”

Following this performance, the Sultan awarded to Master Dallam 45 sequins (This amount was more than 200 pounds at that time.) (Mole, 71-72). Ottoman sources indicate that many scores and many instruments were imported from England. Many documents exist about this issue in Ottoman archives. For instance, the document catalogued with the code of Hr/Sfr 3, 117/55 contains the list of scores that were requested from London. This list encompasses many pieces which were composed in the forms of waltz, polka, quadrille, gallop, and glee. In addition, the list includes some English national airs and some pieces from operas.

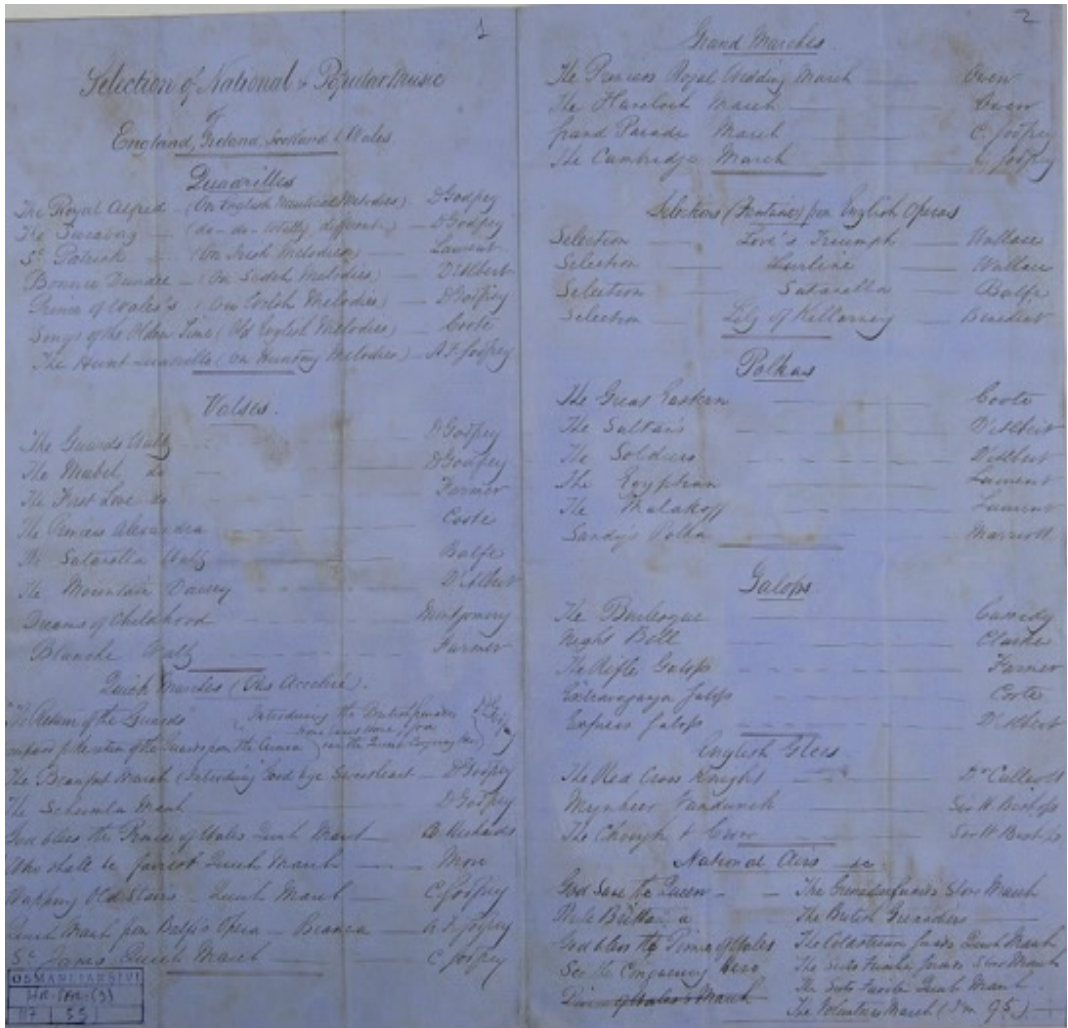


Figure 8: List of the scores there were requested from England.

A document obtained from Ottoman archives describes pianos that were purchased from England. (BOA, YPRK. BŞK, 06/13) There are several documents referencing piano purchases from London. Another document includes a user manual of an automatic piano that was purchased

from UK. (BOA, YPRK. EŞA, 50/18) Another document is also about the user manual of yet another automatic piano. (BOA, YPRK,TKM, 53/29)

Currently, one piano which was purchased from London is exhibited in the Beylerbeyi



Figure 9: Photo of the Rachals Piano that was purchased from London.

Seraglio in Istanbul. This piano, manufactured by Rachals, is tagged with a label advising that this instrument was purchased by Rastner & Co Ltd, located in London.

Conclusion

After researching and analysing, we can see that there was a remarkable musical relationship between England and the Ottoman Empire dating through several centuries. The gift of the organ to Constantinople in 1599 by Queen Elizabeth can be shown as the first musical relationship between these countries. When we think of the reasons for gifting this instrument, we can understand that the

main reasons are political and economic. As we mentioned, Queen Elizabeth I sent this gift for the purpose of obtaining some privileges in these two areas.

The musical organisations that were established during the time of Sultan Abdul-Aziz's visit to England and during the time of the Duke and Duchess of Wales' visit to Istanbul can be examples of the use of music as a political instrument. The phenomenon of the using of music as a political instrument can be observed in the compositions that were created for the Sultans and for some officers. It can

be easily seen from these compositions that the parallels of musical and political relationships increased.

For instance, we can see that while there were musical pieces composed for Sultans before the start of World War I, after this time, no compositions were written for Sultans. This situation is linked to the alliance of the Ottoman Empire with Germany in the first World War and, therefore, against England. Additionally, in the British Library, we can see that many compositions that were composed for Ottoman Sultans contain some aspects regarding the Turks or the Ottoman Empire. The data number and contents of the compositions that we have found in the British Library will be given in the appendix. The other aspect of the musical relationship between England and the Ottoman Empire is the information provided in the diaries of British persons who visited Ottoman lands. Some of this information is given in the text.

The last phenomenon that we want to mention is the archaic manuscripts regarding Ottoman music and Turkish music that exist in England's Libraries. These manuscripts brought from different places by British travellers, merchants and soldiers. Currently, these manuscripts are in different collections.

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Appendix :

Table 3: The Data Numbers of the Compositions That Were Composed For Sultans and Ottoman Officers in the British Library.

Data Number	Content
h. 704 (4)	Sultan’s March by Elgar Parish Alvars for Sultan Mahmud II.
G.1976	The Sultan’s Polka composed by C. D. Albert
h. 625 d	“Marche du Sultan” composed by Rossini (This score was arranged for military band.)
h.723.r.(33)	“Marche du Sultan” composed by Rossini (This score was arranged for piano.)
h.699.w. (4)	“Marche du Sultan” composed by Rossini (This score was arranged for piano.)

Sultan and his Music . (1867, July 17). Pall Mall Gazette , 4.

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BOA, 1279/100661

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BOA, BEO, 4416/331142

BOA, BEO, 4417/331259

BOA, BEO, 4420/331488

BOA, İ.HR, 275/6718

BOA, MB,114/94

BOA, Y.PRK. EŞA, 39/27

BOA, YPRK.BŞK, 06/13

BOA, YPRK,TKM, 53/29

BOA, YPRK. EŞA, 50/18

BL,h. 704 (4)

BL, h. 744.7.11

BL,f. 401.t.9

National Archives, FO 78/2010/232

National Archives, FO 78/2010/79-80

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Data Number	Content
h.699.w. (4)	"Marche du Grand Sultan" composed by Theodore Oesten and arranged for piano.
h.896.l.(7.)	Sultan's March (March of the Mahmoudiye) composed by Guiseppe Donizetti and arranged by Franz Lizst.
h. 1204. a	Marche de S.M. Imple le Sultan Abdulhamid Han II. composed by Nedjib Pasha, March of the Hamidiye composed by Rif'at Bey.
h.2932.a. (19)	March of the Sultan Abdul-aziz composed by Dan Godfrey.
h.3865.ii. (1.)	March of Mahmudiye composed by Guiseppe Donizetti arranged by Charles Mayer.
h.176.a.(9.) 1865	Marche favourite du sultan ... pour la harpe, etc. composed by Parish-Alvars, Elias
h.763.(4.) 1854	3 Marches Turques, (No. -1 Marche du Sultan. Rossini arranged by Adrien Talaxy
h.2932.a. (20) 1867	Marche Impériale Turque. The Sultan's march arranged by Dan Godfrey.
G 547 p 6	Marche og Mecidiyye arranged by Franz Lizst for Piano.
h 1543	In the Julliens Journal for Military Band, Omar Pasha Waltz composed by C. Dodfrey.
H.2345./3935	The Turkish Marche Composed by Ferdinand Beyer for Sultan Abdul-Aziz.
h 3282-14	The Sultan Turkish March Composed by William Loraine.
g 133 . 9	Turkish Ambassador Grand Marche Composed by V.P.R. Cope
h.1324-6	The Pasha's Grand March Composed by Simonich Anna . for the wife of the Omar Pasha.
f.401.t.(9.)	Osmani'e, Turkish quick march. [Reed - band parts.] Composed by Gautelli, C.
g.1719.y. (6.)	March of the Janissaries composed by Hosmer, Lucius,
h.114.(18)	Triumphal in a Turkish Style composed by Fred-William Horncastle. (1828)
h.726. (37)	Souvenir de Constantinople Variationas brilantes sur un composed by Charles Mayer
h. 3865.ii	Souvenir de Constantinople Variationas brilantes sur un composed by Mayer Charles
H.1776 .(43).	Turkish Land Composed by Paul George Henry Howard
h.3284. cc. (17)	Constantinople Marche Turque (Violin and P.F.) composed by M. Dorel.
G 1275.kk. 14	Songs from the Turkish Hills the Poems after Abdulmecid Composed by George H. Clutsam
h. 744, 5	Omar Pashas Marche Composed by Stephen Glover.
h.1459.q.(48.)	Omar Pasha's Marche composed by Charles Wels