



On the Establishment of the 20th Century Ottoman and Republican Periods Musical Institutions and Symphony Orchestras

Ebru Karaağaç*

Abstract

The endeavours that took place since the Music of Imperial (Musiki-i Hümayun) was founded to this day, the universal dimensions of music in the periods of Ottoman and Republican periods, the staff of administration in the institution and establishments, the professional curriculum vitae of the staff members, and the polyphonic music, military band music and symphony orchestras are stated.

In 1826, in the years of Sultan Mahmud the II. and after the abolishment of the Janissariat, different musical structures were emerged in the Music of Imperial; the military band founding their groups in so called Armoni, philharmonic orchestras, the group of Oriental musicians and the moslem call makers (Müezzinan). Each unit followed up their profession arranging their cadres and music. There were some developments in the early 20th. century Music of Imperial (Musika-i Hümayun) but recessed to the late period of Sultan Abdulaziz's tasteless and neglected state of affairs.

The efforts of M. Saffet Atabinen, Zati Arca and Zeki Üngör in the field of polyphonic music, the music travels, their music works, music pieces, band and polyphonic works have shown us the path in the field of symphony orchestras.

Although the bands and the polyphonic groups had sometimes lived through very hard situations had continued their progress in time to stay tuned to the contemporary conditions.

In the essay the ventures of those various bands and polyphonic groups that have changed their names in the course of time after the Music of Imperial (Musiki-i Hümayun) after 1826 to this day are covered. M. Saffet Atabinen, Zati Arca and Zeki Üngör's lives, works, musical pieces, professional careers and their institutional identities are taken into consideration and the evaluation of the polyphonic music is made in a journey in time about those who encountered great efforts.

Keywords: Musical institutions, Symphony orchestras, Ottoman and Republican Periods.

* Assoc. Prof. Dr. Hacettepe University, Ankara State Conservatory, Stringed Instruments Principal Arts Department, Violin Art Division, Ankara, Turkey. E-mail: e.karaagac@hotmail.com

INTRODUCTION

The reason in writing this essay was that I thought that the students don't have sufficient knowledge in history of band music and the founding of the polyphonic groups, their progress, and their reach in our day renewed and how. The struggles the bands and the polyphonic groups, the renovations, the struggles they had in the name of catching up with the modern age, when seen under the source to show the path, their endeavours knowing the historic facts will be more confident and strong.

METHOD

On the subject I formerly made research in contents of National Library, Hacettepe University Library, Gazimihal, History of Turkish Military Bands, Prime Ministry Ottoman Archives, İhsan Künçer Archive, Malit Recep Arman Archive, Eko Press Archive, Armoni Band Archive.

Key Terminology

Turkish Military Bands, Music of Imperial, The Band of the Yacht of 'Ertugrul' Tophane Muzikası, Armoni Band

The Establishment of the Symphony Orchestras

The Music of Imperial had maintained serving in the period of the Prince (Sultan Reşad or Mehmed the V.th) Mehmed Reşad Efendi who was enthroned after Abdulhamid II. in April 1909. The situation had not changed in the reign of Mehmed Vahidettin's also.



Bahçede Konser, 1919
İhsan Künçer Arşivi

Symphony Orchestra Concert in the Garden (*İ.Künçer Archive*)

In course of time different musical structures in the Music of Imperial, having founded their own groups the Armoni Band, Philharmonic Orchestras, the group of Oriental musicians and the call to prayer (Muezzinan) makers group emerged. Every unit had arranged their own cadres and the music to go on with their working. Outside of these, opera, operetta, theatre, old Turkish open air popular theatre, acrobatic, karagöz stage play-illusionist-puppet show and the like various contemporary and traditional branches of different music and stage performances had found their way in those institutions. The musical groups whom the chief orchestration, and many partitional arrangements were made by Zeki Bey in Beethoven Symphonies were applauded in 17 th December 1917 to 31st January 1918 just after the I.st World War in Dresden and Viens for the benefit of the Red Crescent and the Red Cross.

From Music of Imperial to This Day (Essay) Ersin Antep



Imperial Palace Orchestra directed by Zeki Üngör

Their assignments were ended therefore d'Arenda had to return to his country. When d'Darenda went home, M. Saffet Atabinen, Zati Arca and Zeki Üngör became the head of the Music of Imperial respectively.



MI's travels to Salonika in direction of Zati Arca

In former years of the 20eth. century various developments took place in the MI. Along with the announcement of the IInd. Constitution of Ottoman Government in 1908, according to law' the clearing of the ranks' M. Saffet Bey owing to his age as a colonel was assigned to be the head of the Music of Imperial. Zati Bey was assigned to be his vice director and Atabinen had become the chief of the band. Saffet Bey made various changes in renovation and because of changes in conditions the cadres in the band had to lower to 120 from 300 members. As a result of the conditions the Band had recessed to the later times of Sultan Abdulaziz's unfavourable and neglected situations.

Saffet Atabinen

Born in 1858 Saffet Atabinen had entered the Imperial Band, when he was 6-years old and started flute and harmonics lessons from Guatelli Pasha. His mastership on the instrument made him a fine virtuoso. In 1886 he went to Paris as a ranked Captain and received lessons of harmonies and composition from Théodore Debois. When he returned to Istanbul he was raised to Major rank and Atabinen served as the chief of the band and interpreted Beethoven's symphonies. When he became a colonel he became the head of MI in 1908 or 1909. After the new constitution he made some arrangements and he formed a 70-pieces band just like the French Garde Républicaine. Saffet Bey is the first founder of the symphony orchestra in the country. He left the orchestra in 1918 and he died in Istanbul when he was 81 years old on the 23 rd. of June 1939 (Gazimihal, History of the Turkish Military Bands- Çalışır, Turkey's first bands.)

Zati Arca

Born in 1863/64 in Istanbul Zati Arca, entered the band of MI in 1873 and had lessons on violin from Pascualli. Arca later had education of flute but leaving behind 5 -years on the flute he started clarinet on request of his teacher M.Ali Bey. Raised to the rank of colonel Arca had lessons from d'Darenda Pasha on piano and from Guatelli Pasha, lessons in harmonics. In the meantime he learned Turkish modal music from Hadji Arif Bey. When the Emperor admired the choir that came to the Imperial Palace from Austria for a concert a choir was founded and Arca had become the chief of the 60-member choir along with teaching clarinet. When Saffet Bey left the band in 1918 Arca became the director of the place and to 1923/24 he continued until when he retired the same date. Zati Bey had gone on with his work after the announcement of the Republic and he served in the State Theatre and the State Choir. He wrote books for the schools and composed music pieces. He brought up many students and he died in 1951. His prominent works are, musical plays "The Salesmen", and "The Bees" and various music books. (Çalışır, The First Band of Turkey– Tuğlacı, From the Traditional Band Mehterhane to the Modern Band)

Osman Zeki Üngör

Osman Zeki Üngör, was born in 1880 in Istanbul, he entered the Music of Imperial (Bando Hümayun) when he was 11-years old (1891). As a talented student he drew the attention of the Sultan, Abdulhamid the IInd. Zeki Bey completed the violin division as a concert violinist. He had lessons of violin from Italian Pepini Gaito and French Vondra Pasha, and musical theory lessons from Saffet Atabinen and d'Darenda Pasha. Zeki Bey who gained great admiration became the chief violinist in place of Vondra Bey. Although he was the chief at the Modality of the Caliphate Band under the orders of the Caliph in Istanbul, upon announcement of the Republic in a great excitement he wrote the Independence March (later the National Anthem of the Republic). After the transfer of the Imperial Band to the new capital Ankara, he survived many months under hardship to continue works in a railway wagon. As the band was renamed in Ankara The Presidential Music Ensemble, it was formed in three units. Zeki Bey himself was the chief of the orchestra, Veli Kanık directed the band and Nuri Halil Poyraz Bey directed the group of Oriental music. The concerts in the Turkish Club Hall had impressed the prominent statesmen in Ankara. He was assigned as the director of the School of Music Teaching which was realised with his efforts. Under Atatürk's wish he undertook the directorate of the Music Institutions for ten years. Also he spent great support for the Military Band Secondary School in realisation.



Osman Zeki Üngör (*Oğuz Elbaş Special Document*)

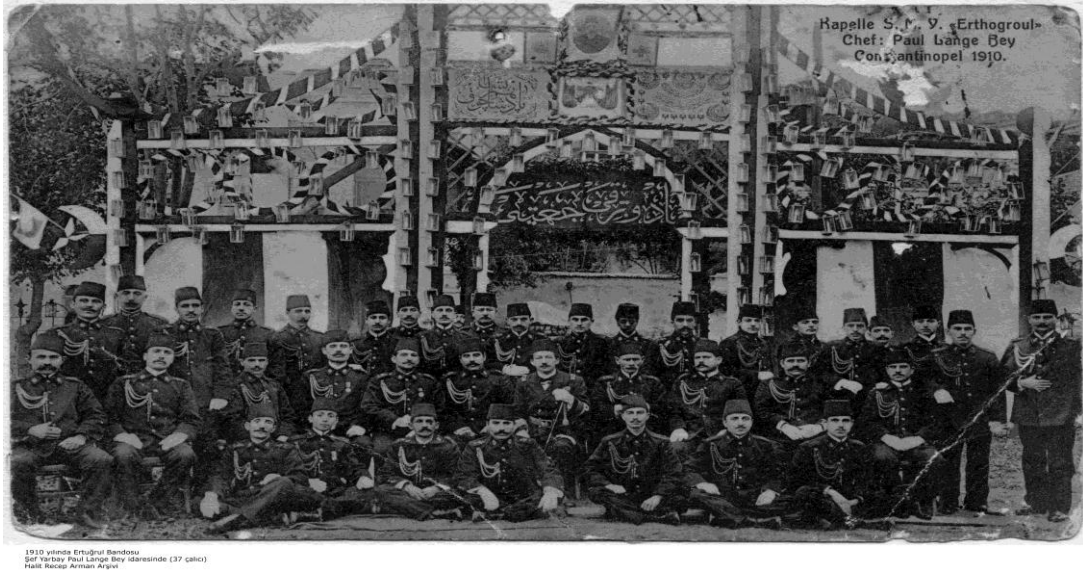
When the Presidential Music Ensemble was split in 1932 as the Armoni Band and Philharmonic Orchestra, Zeki Bey was the leader of the orchestra and Veli Kanık was the director of the band. On the 2nd of July 1932 the Law no. 2021 was broadcast in the Official Gazette and was under effect from then on as the Band was connected with the Ministry of Defence, the orchestra was connected with the Ministry of Education. Zeki Bey retired 2 years later (1934) and he died in 1958. He was remembered well for the composition of the National Anthem The Independence March, The Science March, The Morals March, This Land That I Touch in Every Step (march), A Beautiful Girl on the Seesaw(for orchestra), The Child March, The Republic March. (Gazimihal, History of Turkish Military Bands– Çalışır, The First Band of Turkey)

The Bands Founded Before And After The Republican Period

The musicians educated in the Imperial Band formed new bands where they were sent. Thus the Imperial Band had reached its reason for being and had taken great steps to its goals. One of the most important bands that were established outside the military bands was the Tophane Band. In 1891 this school band was realised for the students of the Tophane Artistry School and started activity with the Italian teacher Italo Selvelli. This band that lived to the year 1909 also had directors, Pepini Gaito, Oscar Detye, and Zati Bey in due order. Many important musicians were

graduate in that school. Another school band was the “Youngsters Band of Navy Dockyard Industry School founded in 1889. This “Youngsters Band” was not long lived and its chief used to be Lombardi (Italian) and its members were sent to Navy posts. They had assignments mostly in Ertugrul, Mesudiye, Barboros, Hamidiye Turgut Ships at Navy Bases like Rhodes, Basra and Dardanelles where they'd form the nucleus of the bands from the Navy Dockyard Bands. The most famous Navy Band was realised in 1905 The Ertugrul Yacht Band. The first chief of the band was Major Faik Bey a former Imperial Band member. After him for twenty years Paul Lange directed the band which was shut down in 1922 (Prime Minister Ottoman Archive-17/C/1872 – Dosya No:255 Gömlek No:15235 Fon Kodu:İ.HR).

Especially after the IInd. Constitution period many bands were formed outside of Istanbul. The liking of the band music gave way for many bands to be set up in many provinces one after the other, Izmir, Bursa, Konya, Saloniki Industry Schools Bands and in Manisa the Şems-ül Arifan School Şakirdan Band Team was set up. Thus spread in a wide geography from the Anatolian Land to the Balkans band music and polyphonic, harmonic music reached widespead listeners (*Prime Minister Ottoman Archive 11/Ca/1901 – Dosya No:14 Gömlek No:1309 Fon Kodu:Y.EE.KP*).



(1920 Ertuğrul Band. chief Lt. Colonel Paul Lange Bey and 37 players)
(*Malit Recep Arman Archive*)

We see that after the II nd. Constitution in 1908 the bands have closer contact with the people, that the Ertugrul Yacht Band give frequent concerts, and play at the theatres and revues The Ertugrul Band on the 18 th of January 1909 had played under the auspices of the Grandvisier Kamil Pasha “The Excellent Concert”(Müsamere-i Fevkalade)conducted by Paul Lange at Tepebaşı Winter Municipal Theatre. On the other side on the 1st of January 1923 another band ensamble was assigned at the revue “ The Reception of His Excellency The Emperor” again at Tepebaşı Theatre under the auspices of the Caliph Abdulmegid for the benefit of “The Association of

Protection of the Golden Necklace(Bogaziçi) Needy Children.” (Başbakanlık Osmanlı Arşivi–23/Za/1904 – Dosya No:21 Gümlek No:1322/ZA–2 Fon Kodu:İ.RSM). (In place of the Traditional Mehterhane, the Band: Military Band of Imperial– Cemal ÜNLÜ)



Vedat Kosal Kitabından
Eko Basım Arşivi

Vedat Koksa. (*Eko Press Archive*)

For the Military Band of Imperial, notes for music were brought from European countries like Italy and Austria. In 1872 various notes were brought from Austria. In 1901 teachers Alfred Kalaya Efendi assigned in Izmir -Majestic Soldiers Musika and Viktor Kalaya Efendi teaching musika at the Hamidiye School of Industry were each given 5 th. grade of Megidi Medal Decorations for their success. There are papers about the instruments that no customs duties were paid for them ordered from abroad for Band institutions. Maybe not for all of the instruments but of the band instruments outside cymbals and bells all of them were imported, therefore one might think that it is an open sign of the band musicians admired at the times and the respect towards them. In 1904 there happens to be decisions taken for tax exempt for customs duties for the Izmir Hamidiye Industry School musical instruments ordered. (Başbakanlık Osmanlı Arşivi–23/Za/1904 – Dosya No:21 Gümlek No:1322/ZA–2 Fon Kodu: İ.RSM.)

From the end of the I st. World War to the year the announcement of the Turkish Republic, in the period called the years of armistice bands gave concerts in Istanbul for the benefit of the immigrants from Rumelia(European Ottoman Provinces). In those years the concerts became a source of morale for the people living stress of certain negative conditions of social structure.



Musika-i Humayun Armoni Mızıkası, İstanbul 1920
İhsan Kunçer Arşivi

The Music of Imperial Armoni Band, İstanbul 1920. (*İhsan Kunçer Archive*)

The Music of Imperial (newly named The Military Band) from then on had cut the ties from the Imperial Palace and hugged with the people and less frequent but continuing concerts had been under way. The success of the band had come to the attention of the Republic Government and the performances were demand for the new capital Ankara. The first National Assembly of the Republic had gathered and upon the great victory of the Independence War there had been a wave of enthusiasm in the society and Zeki Üngör had composed a march. The march was admired by Atatürk. Zeki Bey was called for a performance in Ankara and the march was accepted to become the national Anthem. The concert by the orders of Atatürk took place in Ankara 's New Cinema on the 11 th. of March 1924. The programme of the concert had been announced in the newspaper "National Hegemony"(Hakimiyet-i Milliye) on the 6 th. of March. There appeared "The Republic March" of Zeki Bey, , Beethoven's "5th. Symphony", Weber's "Overture Oberon", Rimski Korsakov's "Capriccio Espagnol", Bizet's "Arlezienne Suit" in concert. The Ertugrul Band had come from Izmir Navy Forces for a concert and an announcement was given as "Maestro Dear İhsan Beyefendi & Ertugrul Band's First Concert will be at the National Cinema Tonight". The 2 nd concert of the Band that came from Istanbul was at the 'New Cinema' again and took stage on the 2 nd of April 1924, the programme was Berlioz "Hungarian March", Haydn "Symphony in G Maj.", Mendelssohn "Overture of Fingal Caves", Borodin "Polovicni Dances". The National Assembly after these successful concerts had decided that the Music of Imperial or the Bando-Muzika to be transferred to Ankara and placed under Presidential ties and the name had changed to President's Musical Property or Presidential Music Ensemble in a document of April 1924-5446/81. After a short while the Band had been moved to Ankara in May 1924. The Band which had started

repetitions under Veli Kanık, had to perform in open air for the lack of proper concert place (Gazimihal, History of the Turkish Military Bands).



Musika-i Humayun'un Ankara'ya ilk gelişi. Ortada Osman Zeki Üngör, sağda Veli Kanık, Sol başta İhsan Künçer. 1923
İhsan Künçer Arşivi

Arrival of the Music of Imperial, middle: Osman Zeki Üngör, on the right: Veli Kanık.
Left end: İhsan Künçer,1923. (*İhsan Künçer Archive*)

In these first years of the Republic among dense and hard struggles a School of Musical Education had been decided in order to educate the musicians needed for the orchestra and the band and Zeki Bey had been assigned to direct the school (April 1924).The founding of the school was completed in September of 1924 and in November 1924 a staff of Veli Kanık, Sadri Özozan, İ. Servet Künçer, Halil Onayman had started their work on education. (*). Three years from then a “Military Band Teachers School” had been decided for the necessities of the Presidential Band Ensemble(1927) only this decision mainly supported by then Minister of Defence (1925-27) Recep Peker’s resignation had blocked the way (School of Musical Education and Musical Education (Essay) – Prof. Dr. Ali UÇAN).



Muallim Mektebi ik kadrosu, 1925
İhsan Künçer Arşivi

First set of staff of the School of Musical Education 1925. (*İhsan Künçer Archive*)

The Defence Ministry of the period had sent a document to the Head Office of The Presidential Band Ensemble, August 1927 signed Recep PEKER that a school of music had been structured and the education was to be directed by the band ensemble. In the same script it was suggested that the Director of the Military Highschool should in connection with the Presidential Band Ensemble prepare a regulation for the students to be allowed in this school and this subject was also to be seen. In January 1938 Colonel Kadri the vice director of the Military Highschools in his letter to the Military Band & Music School says that Military Band and Music School has not been approved by the High Military Council. (Gazimihal, History of the Turkish Military Bands) (Prime Ministry Ottoman Archive-17/C/1872 – Dosya No:255 Gömlek No:15235 Fon Kodu:İ..HR) (Prime Ministry Ottoman Archive-11/Ca/1901 – Dosya No:14 Gömlek No:1309 Fon Kodu:Y..EE.KP)



Veli Kanık and İhsan Künçer with students. (*Armoni Band Archive*)

On one side music schools were prepared for education on the other the band and the orchestra were about to split. As a result of hard and dense conferences and working sessions, the band under Veli Kanık's direction was agreed to be connected with the Ministry of Defence, and the orchestra bearing the name Presidential Philharmonic Orchestra, the Presidential Philharmonic Orchestra under Zeki Bey's direction was to be connected with the Ministry of Education(1933). Thus the Symphony Orchestras were officially founded for the first time tied to the Ministry of Education (Gazimihal, History of the Turkish Military Bands).



Zeki Bey, together with musicians in orchestra. (*Armoni Band Archive*)

Varying views had been put forth on the subject of educating young musicians in place of the aging musicians working in the orchestras to leave in time. In this framework young İhsan Künçer was sent to Paris. Varying works had been coordinated for bringing up new musicians for the demand of orchestras and especially as a result of İhsan Künçer's reports for education in the western standards, a secondary level school of music was decided to be opened. The Military Band & Music Secondary School in September /1939 was opened at the Presidential Armoni Band Building by the Defence Minister of the time General Naci Tınaz's order and the close cooperation of the Military Highschools Inspectorate. On the other side taking into consideration the reports prepared by İhsan Künçer, in June/1949 date and 5407 no. Law was promulgated and Military Band Vocational Highschools" were officially established (Gazimihal, History of the Turkish Military Bands).

İhsan Künçer

In 1900 İhsan Künçer, the son of Captain Servet Bey who was a flute artist in the Music of Imperial was born in Istanbul. İhsan Bey, about when he was 8-10 years old was allowed in the Music of Imperial. He started musical education on violin, but later in his wish he switched to clarinet division. Veli Kanık was his clarinet teacher, Saffet Atabinen taught him music theory and piano, he had from Hegei piano, from Edgar Manas harmony and from M. Radeaglia'piano lessons. In his student days as he was an industrious and successful person he was teaching in the republic period at the School of Musical Education and had a post at the Presidential Armoni Band. Before long he went to Paris by support of Veli Kanık and the special permission of the Commander of the General Staff. He played clarinet in the "Garde Républicaine" and from chief Pierre Dupont he received orchestration and transcription lessons. Meanwhile entered exams for "Schola Cantorum Higher Music School"and finished the division of chief conductorship with a good degree. Künçer having success in his work when he came back to homeland took over the administration of the Armoni Band from Kanık as a Colonel in 1943. In 1949 Künçer who gave great efforts for the establishment of the Military Band Vocational Highschool, passed away in October 1963 (Gazimihal, History of Turkish Military Bands– Çalışır, Turkey's First Band).

The symphony orchestra has progressed its development in time and formed new buildings in different provinces. Today many symphony orchestra in private and/or state organisations proceed with their repetitions.



The Presidential Symphony Orchestra conducted by *Hikmet Şimşek*, soloist *Suna Kan*

CONCLUSION AND SUGGESTIONS

I think that it will be helpful in their future to know and to learn what kind of work and progress was achieved in first history to today's band music and of polyphonic area of music for the students who are interested in branches of music.

This essay will form a guide for the information on the history of Symphony Orchestras, Groups of Polyphonic Music, and Band Music Ensembles. The students to make research on the subject shall have access on the bibliography and research on the persons and identities that take place in the essay.

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Oğuz Elbaş Library and Special Archive

20. Yüzyılda Osmanlı ve Cumhuriyet Dönemlerinde Müzik Kurumları ve Senfonik Orkestraların Kuruluşu Üzerine

Özet

Musiki-i Hümayun'un kurulmasından bu güne kadar Osmanlı ve Cumhuriyet Döneminde, müziğin evrensel boyutları, kurum ve kuruluşlarda ki yöneticiler, yöneticilerin profesyonel özgeçmişleri ve çok sesli müzik, bando müziği, senfonik orkestralar alanında yapmış oldukları çalışmalar anlatılmaktadır.

1826 yılında sultan II. Mahmud döneminde Yeniçeri Ocağını kapatmasının ardından kurulan Musika-i Hümayun'da zaman içinde farklı müzikal yapılar, kendi topluluklarını oluşturarak Armoni (Bando), Filarmoni Orkestraları, Fasil Heyeti ve Müezzınan şeklinde yapılar ortaya çıkmıştır. Her birim kendi kadrolarını ve müziğini oluşturarak çalışmalarını sürdürmüştür. Yirminci yüzyılın başlarında Musika-i Hümayun'da çeşitli gelişmeler olmuş ancak Sultan Abdülaziz zamanının son dönemlerindeki kötü ve bakımsız koşullarına yeniden dönmüştür.

M. Saffet Atabınen, Zati Arca ve Zeki Üngör'ün çok sesli müzik alanında yapmış olduğu çalışmalar, müzik yolculukları, eserleri, bando ve çok sesli müzik, senfonik orkestralar alanında bizlere yol gösterici olmuştur.

Musika-i Hümayun'dan bugüne dek bando ve çok sesli müzik toplulukları, kimi zaman çok zor koşullar yaşamış olsa da zaman içinde ilerlemesini sürdürerek çağa uygun koşullara ayak uydurabilmiştir.

Bu makalede, 1826 yılında kuruluşundan günümüze kadar Musika-i Hümayun'la başlayan daha sonrasında isim değiştiren çok sesli müzik toplulukları ve bando müzik topluluklarının serüveni anlatılmaktadır. Bu konuda büyük emekler vermiş olan M. Saffet Atabınen, Zati Arca ve Zeki Üngör'ün hayatları, eserleri, kariyerleri ve kurumsal kimlikleri ele alınarak çok sesli müziğin günümüze kadar olan yolculuğu değerlendirilmektedir.

Anahtar Sözcükler: Türk Askeri Müzikaları, Musiki-i Hümayun, Ertuğrul Yatı Bandosu, Tophane Müzikası, Armoni Müzikası.

