

TURKS IN SLOVENIA AND THEIR INFLUENCES ON SLOVENIAN MUSIC

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ABSTRACT

The Turkish invasions i.e. irruptions by the Turkish armed troops into the Slovene countries lasted from the beginning of the 15th to the end of the 17th century. The Turkish expansion to the Balkan Peninsula and then towards the middle of Europe was slowed down on the Bosnian and Herzegovinian border. It stopped completely at the end of the 16th century with the battle at Sisak in Croatia (1593). In Hungary, in the direction of the region of Prekmurje, the expansion stopped in the second half of the 17th century. Thus Turkish invasions lasted from 1408 to 1684 not only on the (contemporary European) Slovene state, but also outside its territory, on the then Slovene ethnic space: in Friuli and towards Trieste (Italy), in Carinthia (Austria) and in Istria (Croatia). All of this had a negative influence on the relations with the Turks and increased the opposition towards them. At the same time it strengthened people's awareness about their affiliation towards Western Christianity. In a narrower sense it invigorated the awareness about the same threatened psycho-physical environment. In the perception of the Slovene people, that time was formed by a variety of different artistic types. They dealt with Turkish themes, also in music. The development of Slovene music i.e. the music in Slovenia was at that time very rich (from the 15th to the 17th century). Here and there it was more or less near and equal to West European music of that time. It was completely normal that it was touched by Turkish influences, too. These were reflected in folk and in artificial music, as well as in its church and in secular repertoires. There is a rich repertory of war and battle songs. These have kept the Turkish themes in Slovenian music alive till nowadays; although the Slovene space and time were marked by Jacobus Gallus. With his own madrigals, masses and motets he developed into a musical person of Europe-wide importance.

Keywords: invasions i.e. irruptions, influences, themes in music, folk and artificial music, church and secular repertoires, war and battle songs

Introduction

A Turk imagines he whom has to tremble, secondly, a Turk imagines he who has to respect. During the centuries he played the part of the "Second", the enemy whom is the fundamental of religion and national identities.

After the first invasion i.e. eruption by the Ottomans (and not yet Turks)¹ into the Slovene countries in 1408 (Bela krajina/Metlika; 9 October; Belokranjska

¹ The difference between Turks and Ottomans has been to modern, new, secular, Atatürk's Turkey; before them there were only Ottomans. Its, Ottomans, were only by Mustafa Kemal Pasa Atatürk-Kemal (1881-1938) who was a Turkish's statesman and politician from 1934 (see: Jezernik, 2012: p. 8, footnote 1).

dediščina, 2008: 14-15)² and some plundering expeditions of smaller size in the years 1414-15 there was a half a century of peace. After the downfall of Bosnia in 1463, the Ottoman's border moved nearer to Carniola for almost 100 km. In 1469-83 there began a period of the worst desolations. It coincided with the rebellion of nobility and the mercenary soldiers lead by Andrej Baumkirscher in Styria (1469-71), by the wars of emperor by the Hungarian king Matija Korvin (1477-90) and by the first bigger peasant revolt (in Carinthia, 1478). The greatest plundering expeditions embraced Carniola, Carinthia and Styria (1418, 1473, 1475, 1476, 1478, 1479-80, 1483, 1487), periodically still Goriziana, Karst, Friuli, Istria and even Styria (1480).

Figure 1: Janez Vajkard Valvasor, *Slava Vojvodine Kranjske / The Glory of the Duchy Carniola*, the engraving by Andrej Trost / by the drawing of Janez Koch: *The Turks' Irruptions by the Carniola, 1431*; see: Vinkler, Jonatan. 2011. *Uporniki, "hudi farji" in hudičevi soldatje. Podobe iz evropskih in "slovenskih" imaginarijev 16. stoletja*. Ljubljana: Pedagoški inštitut. Digitalna knjižnica/Dissertations/17; the title cover.

In those invasions they came back several times a year and in 1471 the Ottomans spent nearly three months in Carniola. The armistice of the Hungarian king Matija Korvin by Ottomans brought the eight-year peace, and then was followed by the new but less destroying invasions (1491-99, 1511, 1516, 1529-30, 1532, 1562, 1600-03, 1605, 1640, 1655, 1664, 1681, 1685, 1704, 1706, 1708 and 1719).³ The new era of Ottoman's progress in Europe meant the government of sultan Suleiman I. Grand (1520-66) who in 1521 occupied Belgrade, in 1526 he destroyed the Hungarian army by Mohic and occupied Budim and he was besieging Vienna (1529; Vinkler, 2009: 137) for the first time. It was the time of the less impetuous invasions onto Slovenia (1522-32). The second Ottoman's expedition to Vienna in 1532 failed and when returning past Graz, Maribor and Ptuj the Slovenian region experienced only the passage the main body of the Ottoman's army with the sultan at the head of it (14-16 September there was a siege of Maribor).

Figure 2: *The Italians' Wanderers in the 16th Century* (Visual Academy in Vienna; Carpaccio, Vittore, r. 1455 - r.1525; the 16th century; see: www.turkishmusicprotocol.com) Afterwards the Ottoman's invasions were rare. After 1600 they occurred only in Prekmurje. After the battle at Sisak (Croatia) the fear of the Ottomans began to strengthen in the whole of Europe (Vinkler, 2009: 140). The country's prince and the country's upper classes did not have the right answer for the Ottoman's plundering expeditions. The protection was limited to the consolidation of cities and to the arrangement of signalling organizations by the wild-fires. However Ottomans were turning away from molesting castles and cities. Therefore the country-side suffered a lot from the Ottomans. From there, from Slovenia (Carniola, Carinthia and Styria) 200 000 people were transferred into captivity by

² The Ottomans invaded the Slovenian territory for the first time already in 1396 (after the battle at Nihpolje/Bulgaria; see: <http://www.promin.si/svetovanje/problematika/islama.htm>)

³ See: http://sl.wikisource.org/wiki/Turki_na_slovenskem_%C5%A0otajerskem

1508 (estimations by the country's upper classes). The bondsmen tried to ensure protection by putting up peasant fortifications-strongholds, frequently around churches. In the 15th-16th centuries there were about 350 of them on the Slovene ethnic territory. The Ottomans came along the Danube to Linz and Regensburg. The fear before the Turks i.e. Ottomans stayed for a long time as a mist throughout the whole of Europe. In the 16th century the Ottomans' Empire extended from Budim (= Budapest) to Bagdad and from Nile to Krim, the nets of the Ottomans influence stretched to the predominant part of north Africa (Vinkler, 2009: 138).

The Ottomans' invasions entailed the migrations of inhabitants from Croatia and Bosnia (Uskoki / the Desertions,⁴ Prebegi / the Going Overs and Vlahi / the Vlachs). All of these inhabitants colonized the frontier sphere (Žumberk, Bela krajina) in Karst and in some parts of Styria (the Drava Field and the Mura Field; Atlas, 2011: 94-95). From one of the last battles at Sisak (Croatians but with Slovenian participants) we know one of the (folk) song (by free translation from Slovene into the English language):

*If the Turks got ourselves Sisak, we are inverted
just all of them get out: the town Lj/ubl/j/ana will be adorned,
the country Carniola will be the Turks' improverishment.*

Today's Slovenia (the area of Austria-Hungary i.e. the Habsburg Monarchy) was in these three hundred years (from the 15th to the 17th c.) of the Ottomans' empire divided into: Carniola, Styria, Carinthia, Gorizia and the town Trieste. By other interpretations this area there are in the three centuries this Ottomans' direct contacts the Slovene and Turkish people in five Slovene territory units: Carniola, Dolenjska, the middle of Carniola, Notranjska and Istria (today as a part of Croatia; Simoniti, 1990: 158-86; Russinow, 1996: 79; Hupchick and Cox, 2011: the map 23).

Figure 3: Unknown Styria painter, The Turk's Dancer, r. 1682 (The Museum of Ptuj/Slovenia).

Researching starting-points

All behaviour about Turkey, the Turks, the Ottomans and the Ottomans' empire was co-formed in the perception of the Slovenian inhabitants as a rule in the negative relation and the image about them as the folk from the world of low civilized grade (by own volition and feeling they were hostile to Slovenian people). Martin Luther (1483-1546) believed that the Catholics and the Turks (Ottomans and Moslems) were extremely alike; by this thesis this is by interaction (Soykut, 2001: 5-6). Some researchers supposed that the Protestants would even accept the Ottoman's authorities rather than the regime of the Catholic duke (Benedik, 1992: 21).

The musical creativeness of the West European composers just like that offered interesting illustration of European adventures of Ottoman/Turks music. The European music repertoire is enriched by a large amount of music. It is collectively

⁴ They were Christian going overs - the Uskoki. In Slovenia they have settled at the beginning of the 15th century.

characterized as a music *alla turca*. Most of it is based on the impressions of composers about music *mehter*, the janissary music groups, the second part however may be inspired by the music of *mevlevi*, i.e. the music of “danced dervishes”. To European visitors the music of janissaries was open to easy access because the groups of *mehter* were playing in the open area. The music *mevlevi* was not hid, too. Each European who visited Constantinople and stopped in the dervish *tekia* heard himself lived the rituals and the mystic music “danced dervishes” (Jezernik, 2012: 206). The European mentality was marked by extremely spread prejudice about Islam as a religion which forbids the music by the end of the 16th century. The Ottomans in accordance with themselves neglected religious persuasion of all music genres with the exception of military music (2012: 207). The janissary orchestras by instruments played light harmonious music. The Ottomans’ musicians proved their great talents by playing on string instruments to the French and Italians (Belon, 1553: 75, 204). Most of the visitors from Constantinople had quite an opposite opinion about music: they complained of the “tumult” music performance of orchestras *mehter*.⁵ The music which they heard on the streets was extremely troublesome. Therefore many of European states created their own military brass bands, which they have neglected. More of them fulfilled their own military bands. Still more, the English, the Germany and the French war unities organized their own orchestras that they extreme image to orchestras *mehter*. By these we again have to accent that the Ottoman’s *mehter* was not possible to simply mark as a war ensemble then. It was an orchestra which on the free area performed other music kinds, for example classical music or folk tunes. Thus was by the type of the orchestra which suits today’s war orchestras (Jezernik, 2012: 207-08). The European descriptions of Ottoman’s music confirm that it is “classical Turks music” i.e. secular, art Ottoman’s music but they heard the music of *mevlevi*, too. It means that the Ottoman’s music is not possible to reduce only to war music, brass bands (Loir, 1654: 149-57, 173). Evidently to pleas the Ottoman’s ear with the natural scale which is different from the west scale; because the Ottomans used the natural scale, they have a better musical ear. This means that they have more talented performers. The Ottomans are not aware of the consonant tunes therefore they evolved only melodic music. In some of these elements and in some parts of this music there is possible perception of the absence of harmony; although Ottoman’s music can’t compare with European which uses great melodic variations and numerous instruments fundamentally enrich the west music (Perrault, 1697: 260). The chronicles did not forget to write about the effect of the Ottomans’ war orchestras: “The echo of *kös* (the bass drums), *davul*⁶ or *zurna* kicked up the noise by the whole sphere; the crash resounded from the earth to the heaven (Solak-zâde, 1999: 40).

⁵ 54 members put together the whole orchestra *mehter* (*hane*). From them 36 played the rhythmical instruments, divided by four types (all of them 9 performer: cymbal (*zil*), *crescent* (*çagana*), a pair of the small kettle drums (*nakkare*) and bass “Turk’s” drum (*davul*).

⁶ It is the rhythmical instrument which is made by the great and even wide wood ring by which is by other sides stretched with donkey hide. The drum is beaten by a stick from the left side, from the right side by a club (by the spread of area of Balkan the instrument known as the name *tapan*).

The early period to the present

European composers (such as Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven and so on) have some address of their music by alla Turca. With "the Slovene" composer J. Gallus we have not yet found any Ottomans or Turks influences on his opus. In Croatia there was the Gallus's fellow-passenger composer Ivan Lukačić (around 1584-1648). The Turks appeared in the German Baroque in various genres Frühneuzeit, i.e. in carnivals' performances, in popular stories, in church sermons, in chronicles and in the Baroque tragedies and by its treatments of inside specific social and cultural contexts (Jezernik, 2012: 84). The influences of the Ottomans' invasions were felt in ordinary life of Slovenians. Among the people many of memories of the battles with Turks were kept. We can find strong resounds of these in folk traditions and in oral transmission. This epoch gave folk songs and stories the majority of subject and was impressed into the folk memory (Voje, 1996: 54).

In Slovene literature we have some influences or reflections of these Ottomans' or Turks' influences in folk poems: *Naročilo ranjenega vojščaka* (Gospod Baroda; from Dolenjska and Gorenjska; written by Josip Jurčič and Matija Valjavec) / *The Order of a Wounded Warrior* (Mister Baroda; Kumer, 1997: 52-54), *Ravbar zbira vojsko in zmaga pri Sisku* (from Dolenjska, Gorenjska, Kranjska; written by Valentin Vodnik, Andrej Smole and Franc Kramar) / *The Highwayman Is Gathering the Troops and his Victory at Sisak* (Klobčar, 2007: 27; Kumer, 1997: 74-78), *Bitka pri Sisku* (Turk če vzal nam Sisek bode) / *The Battle of Sisak* (If the Turk Takes Sisak from Us; GNI M 21.813; recorded in Raka in Dolenjska / Lower Carniola, 1958; song by: Franc Cemič). The story of the Battle of Sisak in 1593, an important victory over the Turks, has also been preserved in the songs of the common people in this heroic ballad about Adam Ravbar. It belongs to the group of songs that faded most quickly with the elimination of illiteracy and was saved only through early transcriptions.⁷ The second stanza of this partially preserved version mentions the possibility of buying soldiers' freedom, which had to correspond to the expenses for supporting a conscripted soldier (Klobčar, 2007: 29). Then followed: *Turki pred Dunajem* (from Kranjsko, Tolminsko, around of Ljubljana/Gorenjsko; written by Miha Kastelic, Anton Pegan, Davorin Petelin and Matevž Ravnikar Poženčan) / *The Turks before Vienna* (1997: 79-81), *Lavdon zavzame Beograd* ⁸/ *Stoji, stoji tam Beli grad* (from Štajerska, Prekmurje, Gorenjska, Dolenjska, Primorska, Notranjska, Bela krajina; written by Stanko Vraz, Anton Brezник, Franc Kramar, Josip Kocijančič, Ivan Kokošar, Gabrijel Majcen, Ludvik Kuba, Anton Čadež, Janko Žirovnik, Franc Zacherl-the tune, I. Lipovec, Alojzij Kranjc, France Marolt, Matevž Ravnikar, Janko Barle and J. S.) / *Lavdon occupies Belgrade / Belgrade Stands There* (GNI M 24.226; recorded in Črenšovci, Prekmurje, 1961; sung by: Matija Kostirc; Klobčar, 2007: 28; Kumer, 1997: 82-95). This song celebrates the

⁷ Valentin Vodnik's transcription of the song has been preserved (SLP: 74-75). The lost beginning of this audio recording has been reconstructed on the basis of this transcription.

⁸ Belgrade was for some centuries (by 1867) named as Turk's Dar-al-Džihad (Jezernik, 2012: 223).

capture of Belgrade in 1789 with the victory of the Austrian Field Marshal Gideon Ernst von Laudon over the Turks. This victory was also known in folk tradition in German-speaking areas and through description on pamphlets, but this Slovenian heroic song expresses a completely different creativity (Klobčar, 2007: 28), *Turek označuje naše zastave / Turks Mark Our Flags* (Gorenjska; written by Matevž Ravnikar Poženčan; Štrekelj 1895-98: 64), *Turek je pisal beli list / Turk Was Writing a White Sheet* (Gorenjska; -: 66), *Mladi Marko Turkom prodan / The Young Marcus Was Sold to the Turks* (Gorenjska; -: 87).

Even in this case it was by military songs, for the Slovene folk song it is significant a more melancholy charge: in this, by Turks influenced Slovene folk songs is evidently the dread before madman which changed lately (in the 19th century) in derision. There is something of the power to revenge by the issue of thus hated Turks (Vrhovnik, 2009: 77-78): it is possible that military life brought some unpleasantness to Slovene man, the troublesome vexation which the Slovenes break off home and it threatens even by death. Perhaps the Slovenians are not really a combative nation and we take up arms only in extreme need of self-protection. Therefore in our Slovenian folk songs there is so much tearfulness (Kumer, 1992: 11-12). Perhaps therefore in Slovenian folk song there is no proper influence by the Turks' aggression or by the defence before them. Remembrance by the Turks' plunderers was kept in some epic poems. (- 1992: 16). One of them is *Je b'la v Bosni vojska, Vojska v Bosni / There Was a War in Bosnia, A War in Bosnia* (- 1992: 192; Štrekelj, 1908-23: 210), and there are some titles with this (Turks) content: *Turči pod gradan dirjaja / Turk under the Castle was galloping*, *Turk je bil cesarju pisal / Turk has written to Emperor*, *Turek je pisov beli list / Turk has Written a White Sheet*, *Turk nabere silno vojsko / Turk has Collected Enormous Army*, *Turk že zbira silno vojsko / Turk Has Already Collected an Enormous Army*, *Turki so Alenki bratca vbili / Turks Killed Alenka's Brother*, *Turska majka plakala / Turk's Mother Was Crying* and *Turski je baša v Limbuši / Turk's Pasha in Limbuš* (Štrekelj, 1908-23: 804).

"Turks' violence" was by blood and tears written in history. Slovenian (and Croatian) have stood sentry for the most expensive of Europeans' nations medal (Čerin, 1927: 11).

Each of greatest janissary's detachment had its own brass band. With barbaric tunes and with unusual sounds it created special attention in all of western countries. In the 17th century the janissary's brass band developed so much that we can call it specific Turk's military music; although the other oriental nations had in older times similar music and the name "Turk's music" has stayed to this time for that brass bands to be in the military's formation.⁹ The Turks' brass band has these instruments: 3 (small) oboes, 2 (more extensive) oboes, one flute (all of them had a very strong tune), 3 kettle drums, 3 small and one bass drum, 2 cymbals, 2 pairs of cymbals and 2 triangles. Janissary's brass bands were the first organizations and permanent orchestras in the world occupied by kidnapped Christian children i.e. grown-up boys

⁹ See Beethoven's letter from 12 August 1812 to archduke Rudolf from Franzensbrunn.

and men – i.e. from Croats and Slovenes. We produced then the first organized orchestras (-. 1927: 11-12).

We can find some Turk's musical reflections and influences in music of some west composers; with Gallus and Lukačić (in Slovenia and Croatia) we could not find anything in accordance with those expectations; in the opus of Haydn it is not, too-directly.

The opus of the famous Mozart (1756-1791) there are some pieces, movements. The most popular of them are Turkish March (Allegretto for piano solo) and the 3rd movement-Alla Turca: Allegretto from Piano Sonata No. 11 in A major, KV 331 (300i), which is a sonata in three movements; it was composed by Mozart from Vienna to Salzburg around 1783 (?). It is uncertain where and when Mozart composed the sonata; however, Vienna or Salzburg around 1783 is currently thought to be most likely (Paris and dates as far back as 1778 have also been suggested). The last movement of this sonata, Alla Turca, popular known as the Turkish Rondo, is often heard on its own and is one of Mozart's best known piano pieces. The March, written in "Iied" Turks style which then (in Mozart's time) took possession of so much of the Vienna composers. It imitates the sound of Turkish Janissary bands, the music of which was much in vogue at the time. Moreover, this third movement is implicitly related to the first one, because the beginning of the "Rondo" can be seen as an additional variation of the "Theme" on the first movement, varied in the Janissary style.¹⁰ Various other works of the time imitate this music, including Mozart's own opera *Die Entführung aus dem Serail* / *The Abduction from the Seraglio*, KV 384 (1781-82) by story-libretto of Christoph Friedrich Bretzner & Gottlieb Stephanie, jun. *"... it takes place in the Pasha estate in the middle of the 16th century in Turkey ..."*¹¹

The world-famous composer Ludwig van Beethoven (1770-1827) was inspired by a Mevlevi ritual in the writing *Dervish Chorus* that although Beethoven had never listened to a *Melvevi* ceremony, he must have used the transcription of a *Melvevi* piece from the notes of Jean Antoine du Loir in creating his *Dervish Chorus* masterpiece. Du Loir was a French merchant and a traveller who published a transcription of the *Melvevi* ritual in Paris in 1654, roughly 10 years before Beethoven wrote his opus. The *Dervish Chorus* is one of the eight musical pieces of *Die Ruinen von Athen* / *The Ruins of Athens*, op. 113, composed by Beethoven in 1811 to accompany August von Kotzebue's theatrical work of the same name, which was first performed in 1812 during the opening ceremony of the Imperial Theatre in Pest.¹²

¹⁰ See http://en.wikipedia.org/wiki/Piano_Sonata_No._11_Mozart.

¹¹ Cf. Samec, Smiljan. 1978. *Operne zgodbe*. Ljubljana: Mladinska knjiga, p. 38.

¹² "I was curious about the Turkish elements in the names of the pieces, which motivated me to start researching the possible relations that these pieces might have to Turkish music. The genius (Beethoven) did not plagiarize an existing piece, but rather was inspired by Mevlevi music when composing the *Dervish Chorus*. The piece bears features resonant with Ottoman music in that the melodies follow a descending pattern and have a single minor tonality without any typical sense of Western musical harmony. Beethoven reflected in his work all of the inaccuracies that du Loir made in his transcription. More striking, however, Beethoven used a musical structure similar to that heard in Mevlevi music. He got an idea to use each note in a very bright acoustic and intelligent way, which only Beethoven could

The dervishes' ceremony is known today as *mevlane* i.e. *sema* in one of Turkey's central country Cappadocia. Its centre is Göreme and where lived the Hetites, lately persecuted Christians and the Cappadocias' inhabitants. The dervish's ceremony *mevlane* named as a *sema* is from 2005. The dervish's dance as an Order of danced dervishes was found in the 13th century in Konyi, one of the known cities in Cappadocia. The initiators were a thinker, a mystic and a poet Mevlana Celaluddin Mehmet Rumi (1207-1273) and the dervish Semsî Tebrizi (1185-1248); later (after 1954) they could dance, too (on the day of Mevlan's death, 17 December; Paušič 2012: 26). There is only calm music with the old instruments: four musicians on the flute, drum, zither and lute. It was played from the 13th century, which had arisen in school *mevlevi* and it belongs in i.e. *sufi* music. The dervishes begin their dance with

do. There were other travellers who transcribed *Mevlevi* pieces, such as Ferriol in 1714 and Toderini in 1787. The Dervish Chorus musical structure resembles *du Loir's* notation, which is the way he believes Beethoven was inspired by a piece brought to Western Europe more than 150 years before he composed his piece. Many western musicologists disagree with the hypothesis that Beethoven might have been influenced by another culture's music when composing his work, saying he would have had to need Turkish influence (...) Ottoman culture and music was very popular during the reign of the empire, especially during the 17th, 18th and 19th centuries; during the period, people in Europe started to wear Ottoman-styled clothing and eat like Ottomans, while painters and composers were highly influenced by the Ottoman style. Many composers tried to use large and very loud musical instruments typical of the *Mehter* style of Ottoman military music, such as kettle drums and cymbals. It is very normal for Western European composers to use something Turkish that, through such processes, Ottoman music found its way into Western musical culture. While writing the Dervish Chorus, Beethoven had also asked for castanets, loud musical instruments typical of Ottoman music of that period. Although he did not write a notation for them into the composition as with other instruments, Beethoven wrote at the top of the work, '(...) *Castanets must be used (...)*'. Beethoven wrote Dervish Chorus immediately after W. A. Mozart composed the famous *Rondo alla Turca*, movement of his Piano Sonata No. 11.

Joseph Haydn (1732-1809) as the father of symphony world in composing 140 symphonies during his lifetime, was also highly influenced by the Ottoman military music and used Turkish instruments frequently, providing another example of how great composers of the time were influenced by *Mevlevi* and *Mehter* music.

As a great composer, Beethoven had access to libraries and had important friends, such as Johann Wolfgang von Goethe (1749-1832). Beethoven composed his Dervish Chorus eight years before Goethe wrote his book on Turkish literature, *East West Divan*. It is very obvious that Goethe was also fascinated and influenced by the 'a la Turca' style and there is a possibility Beethoven could have obtained the *du Loir's* notation from him. Musicians of the time appreciated information they could obtain from any source for their work.

There are various views on the influence that Beethoven might have taken from *Mevlevi* music while writing the Dervish Chorus. Camille Saint Saëns (1835-1921) was a devotee of Beethoven's music and especially of Dervish Chorus, for which he wrote a version of the piece dedicated solely to the piano. After hearing a *Mevlevi* hymn during his visit to Cairo, Saint Saëns became more curious about the sources Beethoven might have used to compose the piece. It is impossible that Beethoven, through the simple intuition of genius, could have thought it up – he must have had an authentic document at his disposal, Saint Saëns wrote to a friend in 1897, referring to the *Dervish Chorus*. Saint Saëns himself also took inspiration from foreign folk music while writing his pieces.

The Dervish Chorus was not the only piece Beethoven produced through inspiration from foreign music that Bela Bartok (1881-1945), a well-known Hungarian composer, had also written in an article more than a century ago that Beethoven had been inspired by Croatian folk music in composing his six Symphony" (Feza Tansug; see: <http://www.hurriyetdailynews.com/n.php?n=beethoven-was-inspired-by-a-mevlevi-piece-f..>

the tunes of a flute nay by revolving it on its axis. Then they (the musicians) leave and *sema* is concluded (-. 2012: 29).

During the 400 years of Slovenian music development

The diary of Paolo Santonino, the secretary to the patriarch of Aquileia, Cardinal Marco Barbo, contains references to the music that was to be heard in monasteries and churches towards the end of the 15th century. The musical endeavours of the religious houses gave rise to part song. Works from this period typically showed an Italian influence. Slovene secular music before the 16th century owed a great deal to *minesänger*, wandering minstrels and other travelling musicians who would usually perform independently or together with singers. They would also quite frequently appear in church choirs. The first well-known musical name from these times is that of Jurij Slatkonja of Ljubljana. Although the Slovene contribution to European Renaissance music was not great, it nevertheless existed. More important perhaps than the composers were Slovene performers. Certain leading Slovene musicians such as Jacobus Handl Gallus (1550-1591) left their homes and began to establish the reputation of Slovene musical creativity in other countries: Gallus's madrigals, masses and motets crossed local borders and became the property of Europe as a whole. Gallus only really began to develop artistically in Vienna, Olomouc and Prague, where he was able to give free rein to his creative powers and become a figure of Europe-wide importance. The Reformation had a negative influence on the development of music. Renaissance music, with Gallus at its forefront, was almost stamped out. On the other hand the Protestant song-books of the second half of the 16th century did leave a positive legacy. The Counter-Reformation brought a new spirit to music. The closed borders were now thrown wide open. The clearest influence on Slovene creativity at this time was the music of the Italian Renaissance, though a musical Renaissance only really began to flourish in Slovenia at the beginning of the 17th century. During this period music by foreign composers dominated, something which can be seen from the *Inventarium librorum musicalium ...* by Tomaž Hren which is preserved in the archive of the St. Nicholas's cathedral choir in Ljubljana. This work covers the first decades of the 17th century and is particularly interesting for studies of the stylistic physiognomy of the age. Also worth mentioning are the passion plays and processions from this period (although these do not primarily have to do with music), the performances of the Ljubljana Jesuit Theatre in the mid 17th century, and the first opera performances. It appears that these were predominantly secular in tone. At the time of the transition from Late Renaissance to Early Baroque, important musicians working in Slovenia included Gabriel Plautzius (?-1641), Daniel Lagkhner (after 1550-after 1607?) and Isaac Posch (? around 1580-1622/23). Notable foreigners included the Italian Gabriello Puliti (around 1580-1644). The most important music of the Baroque period was the music for the theatre stage (Križnar, 2012: 32).

In Slovene music the Ottomans' and the Turks' music is very rare but it is present. In literature this fact is more frequent, especially with the area "Turks

story."¹³ It covered the historical period from 1353 to 1715 and it is wider than the Ottomans' and Turks' invasions to Slovenian territory (1408-1593).

Influences and appearances in contemporary Slovene music

The historical merit of the Slovene nation is that it was one of the most important barrages which stopped the pressure of the Turks towards Europe. If some of west European racist ideologist today call the Slovenes "historical dung", then they forget that the Slovenians have for three hundred years been defending that culture by which they today behave with their bodies¹⁴ (Sperans, 1939: 59).

Today we can find some influences of the past Turk invasions on Slovenia in no-music, not musicology sources as the secondary (musicological) sources: in literature, painting, sculptures, films and in music, too. The Turkish invasions on the Slovene territory (the fresco in Slovenian Parliament; the detail from the sculpture *The Slovenian History*, 1958). The author is the Slovenian painter Slavko Pengov (1908-1966). It is one of the decorative and cold monumental wall fresco composition on some walls and contains some square metres of painting. Its author is known as the author with the greatest opus of wall-fresco painting in Slovenia in the 20th century (Čopič, 1967: 79).

Figure 4: Slavko Pengov, *The Turkish' Invasions into Slovenia, the 15th-the 17th century* (the fresco in Slovenian's Parliament, Ljubljana 1958, the detail)

There is some "new revival" folk music and from this time we can find in Slovenia at least two: *Tam za turškim gričem* / *There behind the Turk's Hill* (Ensemble Kantadore and Emil Zonta) and *Turče pod gradom drirjajo* / *The Turks under the Castle are Galloping* (Ensemble Obroč; Programme 2009).

The first trial of influences of Oriental elements in Slovenian artificial music is the cycle of six solo songs *Six Rubáiyat of Omar Khayyám* for soprano and piano (1976) of Peter Kopač (born 1949) by translation into the Slovenian language of the texts Omar Khayyam; he is the Persian poet from the 11th century. This Arabic poetic form-*rubayo* has its origins in the 10th century. It consists of four half-lines, of which the 1st, 2nd, and 4th rhyme. Actually Khayyam's reflective lyrics are "to be blamed", so that we are now faced with five short quatrains containing old and even today topical wisdom – in words and sounds.

¹³ For instance: Trdina, Janez: *Arov in Zman* / *Arov and Zman* (1850; from *Mladostni spisi* / *The Young Writings*, 1849-66; it is a historical story, which is the beginning of the Slovenian artistic story-teller prose and the essay of Slovene national epopee; Kočevar, Ferdo, Mlinarjev Janez / the Miller's John (1859); Jurčič, Josip: *Jurij Kozjak, Slovenian Janissary* (1864); Slemenik, Franc Valentin, *Pod turškim jarmom* / *Under the Turks' Yoke* (1882-1903); Sket, Jakob, *Miklova Zala* / the Mikl's Zala (1884); Malenšek, Mimi, *Marija taborska* / *Mary of Fortified Castle-The Historical Story from the period of Turks' Times* (1939-40) etc.

¹⁴ There were more than 3 000 villages, 130 churches and nearly 50 fortifications burnt-out and destroyed; 30 000 Slovenes were murdered (80 000 calculated in today's time), 60 000 Slovenes fell into slavery (from that around 80% in Bosnia, others into other Balkans' countries-160 000 calculated in today's time), Slovenes were forced to accept Islam and they were forced to change their names to Islam's names see:<http://www.promin.si/svetovanje/problematika/islama.htm>.

Figure 5: Kopač, Peter. Six Rubáiyat of Omar Khayyám, 1976; for soprano and piano/the 2nd movement: Alas that Spring (see: Edicije Društva slovenskih skladateljev, Ed.DSS 1753 /PA/, Ljubljana, the score, page 2)

We have some other examples of this Orinetal and not only Turks' influences in Slovene music, too (Križnar, 2004: 9-10).

In other opuses of contemporary Slovenian composers we do not find any pieces of this, Ottomans', Turks' theme (Music Catalogue, 2012).

By the technical literary novel *Alamut* (1938) from Vladimir Bartol (1903-1967) we can among the Turks' stories (in Slovenia). On this story the libretto of new (not yet performance) opera (written libretto and music) of Matjaž Jarc (born 1954), *Alamut* (2006) is based; at least the Seldzüks who are menaced the fortification *Alamut* properly they are the ancestors late Turks. However we don't understand Bartol's *Alamut* as a Turks' novel (<http://lit.ijs.si/turki.html>). The novel relates the story of eleventh century Persian fort called *Alamut* (Death Castle) where the leader of the Ismail sect, Seiduna, has gathered troops to attack the Seljuk Empire, which has taken over Iran. The story-line of the opera is focused on Tahir, a young man who came to the service of Seiduna, a great religious and military leader of the Ismails, at his stronghold *Alamut*. One part of the building has been transformed into military barracks and a school for the young Fedaii-warriors for the Ismail faith; unknown to the warriors the other part of the castle has been transformed into spectacular gardens housing a harem of beautiful girls ... (Križnar, 2008: 377-78). Since the story is set in an 11th century Persian stronghold, let us turn our attention to the Iranian music of the time. At the time, the Arabs had conquered Persia and assimilated a part of Iranian traditional music. This influence is the most important one. After the 8th century, Persian singers could be found on many Arabian courts. With them they brought their typical instruments. The most common were: the long-necked lute (*rut*, *rubab*), two types of harp: the upright harp (*chang*) and the horizontal harp (*van*), a bowed instrument called the *kamachen* percussion instruments (*daira*, *kube*, *tonbak*), the *timpani* (*kus*) and two types of wind instruments-the flute type (*nay*) and oboe type (*sunray*). The official language in Persia at this time was Arabic and the music theory literature was also written in the same language. The great Arabic musician *Alf-arabi* (around 870-950), among other things, spoke and wrote about Persian music. Later Persian music was also influenced by Turkish, Mongolian and Turkmenian music (Križnar, 2008: 379). The use of non-singer character *Suleika*, who is a solo flutist, is unusual in opera and she serves to provide a visible musical presence on stage. The voices of opera are often led chromatically which lends a reach colour to individual voices (both vocal and instrumental) creating a full colour spectrum with carries an "oriental" air. The opera shows innovative musical ideas and is almost speculative in content; it is rich with instrumental colour and, in fact, gives priority to this elements along with melodic (i.e. musical) invention. There is perhaps more modesty in the treatment of harmonies. Like the instrumentation, the rhythm is prioritised as well. It is one of the main and most important analytical parts and thus a basis for all musicological and analytical elements (-; 379). In other author's opus we

can find only one work with a similar theme; may be *Dalia*, the orchestral music (http://sl.wikipedia.org/wiki/Matja%C5%BE_Jarc).

Figure 6: Jarc, Matjaž: the opera *Alamut* (libretto by novel Vladimir Bartol; the author- M. Jarc, too; 2006) – Overture, the beginning; the score by Editio Musica Hymnos MMVI; the source: NUK-Glasbena zbirka, Ljubljana, p. 2)

Another Slovenian composer Marko Mihevc Muni (born 1957) wrote some of this kind of music (i.e., Ali Baba, 1993; Mar Saba, 1998, symphonic poems; Gipsy Flute, 2002, concert for flute and string orchestra; Fidl Fadl, 2003, double concert for violin, violoncello and orchestra and Yamal, 2004, for symphony orchestra).

Figure 7: Mihevc, Marko, Mar Saba, the symphonic poem, 1998; the beginning (see: Edicije Društva slovenskih skladateljev, Ed. DSS 1570 /PA/, Ljubljana, the score, the pages: 1- 2)

"(...) Mihevc's interest in the music of oriental cultures is noticeable in his use of texts from the Old and New Testaments, together with the concept of modes characteristic of the oriental tradition" (Sojar Voglar, 2012). In this case we can read about a special relation M. Mihevc has to this kind of music: "The citations in my music are very rare. In all of my works there are only three i.e. Marko skače / Marcus is Hopping in Bicontentus (1999, for two pianos and string orchestra; I. and II. for symphony orchestra), once more the same citation in Cingalinis (2005, for string orchestra), towards rhythmical samples from Rezija (not melodic!) in Bunkula, i.e. in dance The Marko's Dance there are two or three bars to remain by the rapped dance. About music which sounded the Balkan (Peninsula)-oriental I have specific modus. These are several times realized from symmetric scales by the omission of some tones, i.e.: C, C sharp, D sharp, E, F sharp, G, A, B flat. If I take this symmetric modus away i.e. you can get the same harmony augmented second, then 'oriental-Balkan (= Peninsula)' feelings. Particular rhythmic elements which remembered by the Hungarian-Gipsy rhythms i.e. sixteenth notes and eight notes by dots, Rumanian-Gipsy 'čokalija', the seven-beat rhythms from Macedonia, orient and so on, they are the strongest interlaced and connected than they presented undefined multi-ethnic which is at the end of typical Mihvec's (therefore many of them know my works by only a half bar). May be the Turks arrived with them to Vienna. In other Slovene musical works we can't any other tries or titles and thematic-motives with these oriental, Ottomans' or Turks' literary or musical elements. It is true that the before mentioned methods of omission tones of symmetrical scale contribute to modes beginning to sound oriental. It is one of the exceptions where I am by the story – which would pass in the collection of Thousand and One Night – I have truly consciousness use for oriental modus. This is my symphonic poem Yamal (in Arabic: the camel). The last part of this piece would be Marcia alla turca (without citation of Turks' music – that by the Mozart's music I doubt that is in Sonata i.e. Turk's March what original Turk's music). ... By the consideration I ascertain that who use the 'Balkan (= Peninsula) pot' at the same time is singing (or eating) some of Turks' because the Ottomans for more centuries co-created and influenced the Balkan (= Peninsula) culture. It is really true that there are Balkan elements in my music, the music of Ottoman's empire, too by the connection of Slavonic folk melody. Through all of this Balkan sieve is leading the red thread (...)" (Mihevc, 2012).

Conclusion

The Ottomans' i.e. the Turks' invasions i.e. irruptions into the Slovene countries lasted from 1408 to 1719, i.e. over three hundred years. All of this had negative influences on the relations with the Turks and increased the opposition towards them. In the perception of the Slovene people, that time was formed by a variety of different artistic types, in music, too.

From introduction by some historical basis in the researching starting-points there are some specific Turks' musical and other rudiments, musical too: mehter, mevlevi, danced dervishes, classical Turks' music and davul. In the early period (of influences of Turks' elements onto Slovene music) we can see some Slovenian folk songs by this Turks' thematic: *Bitka pri Sisku* (Turk čе vzel nam Sisek bode) / The Battle of Sisak (If the Turk Takes Sisak from Us and Lavdon zavzame Beograd / *Stoji, stoji tam Beli grad* / Lavdon occupies Belgrade / Belgrade Stands There. From the most popular of Mozart's piano sonata (A major) by movement *Alla Turca* i.e. Turkish Rondo and opera *The Abduction from the Seraglio* to Beethoven's *The Ruins of Athens* by used melvevi in Dervish Chorus are the world classical composition by these Turkish titles and musical elements. During the 400 years of Slovenian music development we can very rarely find any Turks' influence in the pieces of Slovenian composers. It is a lot better in today's Slovenian music: the first example of this music is Peter Kopač in his solo songs' cycle *Six Rubaiyat of Omar Khayyam* (in Slovene translations by Persian poet from the 11th century Omar Khayyam. There are the other work by this (Turks') influences into Slovene music an opera *Alamut* (2006) by the composer Matjaž Jarc and the novel of Vladimir Bartol, too. In the works of the Slovenian contemporary composer Marko Mihevc Muni we can see and hear the most Balkan's (= Peninsula) and Turks' influences, too: *Ali Baba* (1993) *Mar Saba* (1998), *Gipsy Flute* (2002), *Fidl Fadl* (2003) and *Yamal* (2004).

Figure 8: Mihevc, Marko, *Yamal*, the symphonic poem, 2004; the beginning, (see: *Edicije Društva slovenskih skladateljev*, Ed. DSS 1689, Ljubljana, the score, the page: 1)

There is some "new reviewal" folk music in Slovenia: *Tam za turškim gričem* / There behind the Turk's Hill and *Turče pod gradom dirjajo* / The Turks under the Castle are Galloping.

Abbreviations

GNI	Glasbenonarodopisni inštitut ZRC SAZU / Institute of Ethnomusicology at Research Centre of the Slovenian Academy of Science and Arts
KD	Kulturno društvo / Culture Society
M	magnetofon (-ski trak) / recorder tape
SLP	Slovenske ljudske pesmi / Slovenian folk songs

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