



# ORIENTALISM IN MUSIC

Fall 2023

Boğaziçi University

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## Syllabus

In this class, we will listen to classical music and watch great works from the opera repertoire. This will enable us to observe and discuss how the Orient, but the Ottomans in particular, have been represented by classical music composers since the early modern period. Some of the favourites of the classical music repertoire will be studied, including Mozart's opera *The Abduction from the Seraglio* and Rossini's opera *A Turk in Italy*. The attempt to represent the Orient in classical music can often be linked to the social and political climate of its times. Each piece will therefore be studied within its own context: Who commissioned the piece? Was there a rationale behind its commissioning? Does the piece attempt to present the Ottoman to facilitate understanding between two different ways of life, or is it reductive, prejudicial, or even racist? We will not limit ourselves to music only, but will also cover the broader cultural and artistic movement of *Turquerie*. Moreover, we will also look at the reception and development of classical music in the Ottoman Empire. This course could be of particular interest to students studying humanities subjects such as history, sociology, psychology and languages, but anyone who has an interest in classical music is most welcome and would not be disadvantaged in any way. No prior knowledge of classical music is necessary.

### Course Objectives:

1. Learn some of the masterpieces of the classical music repertoire.
2. Learn to think critically about arts within their own contexts.
3. Consider the role of arts as a propaganda tool.

### Course Material:

Musical examples will be heard and videos will be watched in each class. There is a Spotify playlist where you can find the pieces we listen to in class. Scanned print sources will be shared with you on Moodle, which you will be expected to read before each class.

### Evaluation:

1. Paper 1 (25%)
2. Paper 2 (25%)
3. Final Exam (30%)
4. Attendance and participation in class discussions (20%)

### Papers:

Paper 1: "So was the Ottoman Harem anything like Mozart's?" Having watched Mozart's *Abduction from the Seraglio* in class, research the Ottoman Harem, and discuss.

Paper 2: Response paper on the documentary of the past exhibition "The Prince's Extraordinary World: Abdülmecid Efendi" (21 December 2021 – 28 August 2022, SSM).

## Final Exam:

The final exam will be held on the university appointed day and time, either on the **27 or 28 December, 2023**. It will be a listening-based exam, for which a listening list will be given to you a week before the exam. A make-up exam can only be offered if you can provide a valid Doctor's report.

## Course Policies:

As this is a multidisciplinary course, no book alone will cover the entire course material. It is therefore essential that you take notes in class and do the listening or readings assigned. Please raise questions and offer comments at any time.

## Office Hours:

Upon appointment - Please email me.

**Class Schedule:** (Please note that the schedule may shift but will be kept up to date on Moodle).

### **Class 1 - Orientalism and Exoticism in Music; the Ottomans in Europe; *Turquerie***

- Introduction and Overview of Class
- Ralph P. Locke on Exoticism in Music
- *Turquerie* in European arts
- Edward Said's *Orientalism* and its repercussions
- A very early example from the Renaissance: Heinrich Isaac (c.1450-1517) - *La la hö hö (Allahoy)*

### **Class 2 - The Early Baroque**

- The Ottomans in Italian Vocal Works of the early Baroque Period

### **Class 3 - The French Baroque**

- Jean Baptiste Lully - *Bourgeoise Gentilhomme* (comédie-ballet) (1670)
- André Campra - *L'Europe Galante* (Opéra-ballet) (1697)
- Jean-Philippe Rameau - *Les Indes Galantes* (Opéra-ballet) (1735)

### **Class 4 - The Baroque (continued)**

- Johann Joseph Fux - *Turcaria* (1701)
- Frederic Handel - *Tamerlane* (1719)
- Antonio Vivaldi - *Bajazet* (1735)

### **Class 5 - The Classical Period**

- Christian Cannabich: *Les fêtes du sérail* (1770-1780)
- Christoph Willibald Gluck - *Les Pèlerins de la Mecque* (The Unforseen Encounter or the Mecca Pilgrims) (1764)
- Joseph Haydn - *L'incontro improvviso* (The Unforseen Encounter) (1775)
- Wolfgang Amadeus Mozart - Violin Concerto No.5 in A major, K.219 (1775)
- Wolfgang Amadeus Mozart - *Rondo alla Turca* (c. 1783)
- Wolfgang Amadeus Mozart - *Zaide* (1779)

### **Class 6 - Classical Period (continued)**

- Wolfgang Amadeus Mozart - *Die Entführung aus dem Serail* (The Abduction from the Seraglio) (1782)

### **Class 7 - Classical Period (continued)**

- Ludwig van Beethoven - *Ruins of Athens* (1811)
- Ludwig van Beethoven - *Symphony n. 9 (Choral)* (1824)

### **Class 8 – The Romantic Period**

- Gioachino Rossini - *An Italian woman in Algiers* (1813)

### **Class 9 – The Romantic Period (continued)**

- Gioachino Rossini - *A Turk in Italy* (1814)
- Gioachino Rossini - *Maometto II* (1820)
- Gioachino Rossini - *Le Siege de Corinthe* (1826)
- Giuseppe Verdi - *Il corsaro* (1848)

### **Class 10 – Classical Music in the Ottoman Empire**

- Italian opera in the Ottoman Empire
- Compositions for the Ottoman Court (Donizetti, Guatelli, Strauss)
- Compositions by the Ottoman sultans.

### **Class 11 – The Romantic Period (continued)**

- Giuseppe Verdi - *Aida* (1870)

### **Class 12 – The Romantic Period (continued)**

- Camille Saint Sæens - *Samson et Delilah* (1877)
- Léo Delibes - *Lakmé* (1881-2)
- Nikolai Rimsky Korsakov - *Scheherazade* (1888)
- George Bizet – *The Pearl Fishers* (1863)
- Pyotr Ilyich Tchaikovsky – *The Nutcracker* (1892)

### **Class 13 – 20th Century and beyond**

- Giacomo Puccini - *Madama Butterfly* (1904) and *Turandot* (1926)
- Richard Strauss - *Salome* (1905)
- Gustav Mahler - *Song of the Earth* (1909)
- Edward Elgar - *In Smyrna* (1905)
- Leo Fall - *The Rose from Stamboul* (1916)
- Karol Szymanowski - *Songs of an Infatuated Muezzin* (1918)
- Philip Glass - *Satyagraha* (1980) and *Akhenaten* (1995)
- Kaija Saariaho - *Amour de Loin* (2000)

### **Recommended Readings:**

Some of the books are available at the Boğaziçi Library, others are found at İTÜ MİAM (Müzik İleri Araştırmalar Merkezi) Library in Maçka, which can be freely accessed by Boğaziçi students. Please consult the İTU Library Catalogue ([www.kutuphane.itu.edu.tr/](http://www.kutuphane.itu.edu.tr/)). Those articles or chapters which will be assigned as readings for the course will be shared in pdf form before the relevant class.

#### **Orientalism:**

Classen, Albrecht (Ed.). 2013. *East Meets West in the Middle Ages and Early Modern Times. Transcultural Experiences in the Premodern World*. Berlin, Boston: De Gruyter.

Greenwood, W., De Guise, L. (Eds). 2019. *Inspired by the East: How the Islamic world influenced Western art*. London: British Museum Press.

İnankur, Zeynep. 2013. "From the Imaginary to the Near East" in *1001 Faces of Orientalism (Ed.)* İstanbul: Sakıp Sabancı Museum.

Lockman, Zachary. 2010. *Contending Visions of the Middle East: The History and Politics of Orientalism*. Cambridge: Cambridge University Press.

Macfie, Alexander L. 2002. *Orientalism*. London: Pearson Education.

Mack, Rosamond E. 2002. *Bazaar to Piazza: Islamic Trade and Italian Art, 1300–1600*. University of California Press.

MacKenzie, John M. 2019. "The Orientalism Debate" in Greenwood, William, ed. *Inspired by the East: How the Islamic World Influenced Western Art*. London: British Museum Press

Said, Edward. 1993. *Orientalism*. London: Penguin.

Unustası, Müjde (Ed.) 2018. *1001 Nights*. Arkas Sanat Merkezi Yayınları: İstanbul

Yeazell, Ruth Bernard. 2000. *Harems of the Mind: Passages of Western Art and Literature*. New Haven: Yale University Press.

#### **Music and Exoticism:**

Alımdar, Selçuk. 2016. *Osmanlı'da Batı Müziği*. İstanbul: Türkiye İş Bankası Kültür Yayınları.

Aracı, Emre. 2006. *Donizetti Paşa: Osmanlı Sarayının İtalyan Maestrosu*. İstanbul: Yapı Kredi Yayınları.

Aracı, Emre. 2014. *Elgar Türkiye'de: İngiliz Bestecinin İstanbul ve İzmir Günleri*. İstanbul: Pera Müzesi Yayınları.

Baboğlu Balkış, Lale. 2010. "Defining the Turk: Construction of Meaning in Operatic Orientalism". *International Review of the Aesthetics and Sociology of Music*, Vol. 41, No. 2 (DECEMBER 2010), pp. 185-193

Baydar, Evren Kutlay. 2010. *Osmanlı'nın Avrupalı Müzisyenleri*. İstanbul: Kapı Yayınları.

Capitain, Wouter. 2014. "Performing the Orient: On Edward Said's *Aida*." *Cultural Musicology iZine*.

- Cross, Eric. 1995. "Vivaldi and the Pasticcio: Text and Music in Tamerlano." In Iain Fenlon and Tim Carter, eds., *Con che soavita: Studies in Italian Opera, Song, and Dance, 1580-1740* (Oxford: Clarendon Press), pp. 275-311.
- Eğecioglu, Ömer. 2012. *Müzişyen Strausslar ve Osmanlı Hanedanı*. İstanbul: Yapı Kredi Yayınları.
- Eldem, Edhem. 2022. "Tarih Dersi'nden Haremde Beethoven'e: Hırslı ve Burjuva Bir Şehzade". *Şehzade'nin Sıra Dışı Dünyası: Abdülmecid Efendi*, 42–59, İstanbul: Sakıp Sabancı Müzesi.
- Head, Matthew. W. 2000. *Orientalism, Masquerade and Mozart's Turkish Music*. London: Royal Music Association.
- Hunter, Mary. 1998. "The Alla Turca Style in the late Eighteenth Century: Race and Gender in the Symphony and the Seraglio". In Jonathan Bellman, ed. *The Exotic in Western Music*. (Boston: Northeastern University Press), pp. 43-73.
- Jellinek, George. 1994. *History through the Opera Glass, from the Rise of Caesar to the Fall of Napoleon*. London: Kahn & Averill.
- Kramer, Lawrence. 1990. "Culture and Musical Hermeneutics: the Salome Complex." *Cambridge Opera Journal*, Vol. 2, No. 3, pp. 269-94.
- Kramer, Lawrence. 1998. "The Harem Threshold: Turkish Music and Greek Love in Beethoven's 'Ode to Joy'." *19th Century Music*, Vol. 22, Issue 1, pp. 78-90.
- Kramer, Lawrence. 1993 "Reflections of Orientalism in Opera and Musical Theater." *Opera Quarterly* Vol. 10, Issue 1, pp. 48-64.
- Kramer, Lawrence. 1994. "Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East". In Jonathan Bellman, ed. *The Exotic in Western Music*. (Boston: Northeastern University Press), pp. 104-36.
- Kramer, Lawrence. 2007. "A Broader View of Musical Exoticism." *The Journal of Musicology*, Vol. 24, Issue 4, pp. 477–521.
- Locke, Ralph P. 1991. "Constructing the Oriental 'Other': Saint-Saens's Samson et Dalila." *Cambridge Opera Journal*, Vol. 3, pp. 261-302.
- Locke, Ralph P. 2007. "A Broader View of Musical Exoticism". *The Journal of Musicology*, Vol. 24, No. 4 (Fall 2007), pp. 477-521.
- Locke, Ralph P. 2009. *Musical Exoticism: Images and Reflections*. Cambridge: Cambridge University Press.
- Locke, Ralph P. 2009. "Alien Adventures: Exoticism in Italian-Language Baroque Opera". *The Musical Times*, Vol. 150, No. 1909 (Winter, 2009), pp. 53-69.
- Locke, Ralph P. 2012. "On Exoticism, Western Art Music, and the Words We Use". *Archiv für Musikwissenschaft*, 69. Jahrg., H. 4. (2012), pp. 318-328.
- Locke, Ralph P. 2015. *Music and the Exotic from the Renaissance to Mozart*. Cambridge: Cambridge University Press.
- Obelkevich, Mary R. 1977. "Turkish Affect in the Land of the Sun King." *Musical Quarterly*, Vol. 63, Issue 3, pp. 367-89.
- Rice, Eric. 1999. "Representations of Janissary Music (Mehter) as Musical Exoticism in Western Compositions, 1670-1824." *Journal of Musicological Research*, Vol.19, Issue 1, pp. 41-76.
- Robinson, Paul. 1993. Is "Aida" an Orientalist Opera? *Cambridge Opera Journal*, Vol. 5, No. 2 (Jul., 1993), pp. 133-140
- Said, Edward. 1994. "The Empire at Work: Verdi's *Aida*." In *Culture and Imperialism* (London: Vintage), pp. 133-59.
- Scott, Derek B. 1998. "Orientalism and Musical Style." *Musical Quarterly*, Vol. 82, Issue 2, pp. 309-31.
- Scott, Derek B. 2009. "Edward Said and the Interplay of Music, History and Ideology". In Ranjan Ghosh, ed. *Edward Said and the Literary, Social, and Political World*. New York: Routledge.
- Sturken, Marita and Lisa Cartwright. 2001. 'Spectatorship, Power, and Knowledge' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press, 72-108.
- Taylor, Timothy. 2007. *Beyond Exoticism: Western Music and the World*. Durham, NC: Duke University Press.
- Till, Nicholas. 2012. 'An exotic and irrational entertainment': Opera and our others; opera as other *The Cambridge Companion to Opera Studies*, pp. 298-320.
- Turner, Frank M., Craig Albert M., et al. 2011. Chapter 20: The Last Great Islamic Empires, 1500–1800. In *Heritage of World Civilizations, The: Brief Edition, Combined Volume, 5th Edition*. 1997. Upper Saddle River, N.J.: Prentice Hall.
- Whaples, Miriam. 1998. "Early Exoticism Revisited". In Jonathan Bellman, ed., *The Exotic in Western Music* (Boston: Northeastern University Press), pp. 3-25.
- Wolff, Larry. 2016. *The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage from the Siege of Vienna to the Age of Napoleon*. Stanford, California: Stanford University Press.

## **Turquerie:**

- Avciođlu, Nebahat. 2011. *Turquerie and the Politics of Representation 1736-1876*. Ashgate: Routledge.
- Bevilacqua, A., & Pfeifer, H. 2013. Turquerie. Culture in Motion. 1650–1750. *Past & Present*, (221), 75-118.
- Ergin, N.(ed). 2012. "Ressam Gözüyle Osmanlı Hamamı," *Anadolu Medeniyetlerinde Hamam Kültürü: Mimari, Tarih, ve İmgelem*. İstanbul: Koç Üniversitesi Yayınları.
- Holm B and Rasmussen M.B. (eds.) 2021.: *Imagined, Embodied and Actual Turks in Early Modern Europe*, Vienna: Hollitzer Verlag.
- İnalçık, H. and Renda, G. (eds). 2002. "Europe and the Ottomans," *Ottoman Civilization*. İstanbul: Kültür Bakanlığı Yayınları, 2002,
- Kıbrıs, B., Rifat S., Akkoyunlu Ersöz, B. (Eds.) 2005. *İmparatorluktan Portreler: Suna ve İnan Kıraç Vakfı koleksiyonu'ndan seçilmiş yapıtlarla 18. yüzyıldan 20. yüzyıla Osmanlı Dünyası ve Osmanlılar*. İstanbul: Pera Müzesi Yayını
- Kıbrıs, B. (Ed.) 2014. *Kesişen Dünyalar: Elçiler ve Ressamlar: Oryantalist Resim Koleksiyonundan Seçilmiş Yapıtlarla 17. Yüzyıldan 19. Yüzyıla Elçi Portreleri ve Elçilerin Sanat Koruyuculuđu*. İstanbul: Pera Müzesi Yayını
- Meyer, Eve R. 1974. "Turquerie and Eighteenth-Century Music". *Eighteenth-Century Studies*, Vol. 7, No. 4 (Summer, 1974), pp. 474-488.
- Renda, Günseli. 2005. "The Ottoman Empire and Europe: Cultural Encounters," *Cultural Contacts in 6 Building a Universal Civilisation: Islamic Contribution*. Ed. Ekmeleddin İhsanođlu. İstanbul: Research Centre for Islamic History, Art and Culture, pp. 277-303.
- Williams, Haydn. 2015. *18. Yüzyılda Avrupa'da Türk Modası: Turquerie*. Yapı Kredi Yayınları

Prof. Günsel Renda on Turquerie: <https://www.youtube.com/watch?v=9b1S-yj451E>

Haydn Williams on Turquerie: <https://www.youtube.com/watch?v=7J7Hukda6VE&t=1697s>

<https://www.habsburger.net/en/chapter/turquerie-reception-orient-europe>

Prof. Edhem Eldem on *Tarih Dersi'nden Harem'de Beethoven'e: Hırslı ve Burjuva Bir Şehzade*:

<https://www.youtube.com/watch?v=6Am58wRa5Q0>

## **Ottoman History:**

- Howard, Douglas A. 2017. *A History of the Ottoman Empire*. Cambridge: Cambridge University Press.
- Zilfi, Madeline C. 2006. Muslim Women in the Early Modern Era. In S. Farođhi (Ed.), *The Cambridge History of Turkey* (Cambridge History of Turkey, pp. 226-255). Cambridge: Cambridge University Press.