

# EUROPE AND EUROPEANS ON THE OTTOMAN/TURKISH STAGE AND THE ESTABLISHMENT OF OPERA IN TURKEY FROM THE 19TH UNTIL THE MID-20TH CENTURY



Symposium 9th–10th June 2022 Don Juan Archiv Wien Trautsongasse 6/6, 1080 Vienna

IN COOPERATION WITH

Theatre Foundation of Turkey | Vienna School of International Studies Pera Museum | iTi – International Theatre Institute of UNESCO Centre Austria

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### Conference Convenors Suna Suner (Don Juan Archiv Wien) Esen Çamurdan (Theatre Foundation of Turkey)

#### Photo Credits

From the scene 'Düğün' ('Wedding') from the play Şeytan ('Devil') by the theatre company titled "Osmanlı Dram Kumpanyası" ('Ottoman Drama Company') of Mardiros Mınakyan (1837–1920). The second half of the 19th Century. On the first left: Actress Kınar Sıvacıyan (1876–1950), as the bride: actress Eliza Binemeciyan (1890–1981). By courtesy of Esen Çamurdan.

Graphic Design GABRIEL FISCHER



# THURSDAY, 9<sup>th</sup> JUNE 2022

09:00-09:45

#### OPENING AND INTRODUCTION

Matthias J. Pernerstorfer ( Don Juan Archiv Wien )

Ambassador Ozan Ceyhun ( Ambassador of the Republic of Turkey )

DAVID SCHRIFFL (Federal Ministry Europe, Integration and Foreign Affairs General Directorate for International Cultural Relations)

> SILVIA NEUREITER ( Austrian Cultural Forum Istanbul )

> > M. ÖZALP BIROL (Pera Museum)

HELGA DOSTAL (International Theatre Institute of UNESCO Centre Austria)

> Suna Suner ( Don Juan Archiv Wien )

#### 09:45-10:15

#### **OPENING LECTURE**

ESEN ÇAMURDAN (Theatre Foundation of Turkey) Un voyage panoramique à travers l'histoire du théâtre turc de la seconde moitié du XIX<sup>e</sup> siècle au milieu du XX<sup>e</sup> siècle

10:15-10:30

COFFEE BREAK

#### 10:30-11:30

#### SESSION I

#### GLOBAL PERSPECTIVES ON THE OTTOMAN THEATRE Chair: Yavuz Köse

AYŞAN SÖNMEZ (Istanbul / Paris) Kostantiniyye / Istanbul: the Cradle of Modern European (Armenian) Theatre (1850–1876)

SELÇUK ESENBEL (Istanbul) The Nineteenth Century Journey of European Culture to the East: Late Ottoman Istanbul Theatre from a Japanese Perspective (1881–1921)

#### 11:30-13:30

#### LUNCH BREAK

#### 13:30-15:00

#### SESSION II

## TRADITIONAL TURKISH PERFORMING ARTS FACING EUROPEAN THEATRE

Chair: MICHAEL HÜTTLER

Анмет Акşıт (Istanbul)

The Transition from *Kol oyunu* to *Ortaoyunu* and the Emergence of *Tuluat* (From the Mid-18<sup>th</sup> Century to the Early 20<sup>th</sup> Century)

PERI EFE (Istanbul / Vienna) Molière in *Karagöz* and *Karagiozis* from the Second Half of the 19<sup>th</sup> Century to the Mid-20<sup>th</sup> Century

ERIK BLACKTHORNE-O'BARR (New York) Singing on "The World's Stage": *Kanto* and Late Ottoman Social Life (1880–1920)

15:00-15:30

COFFEE BREAK

#### 15:30-17:00

#### SESSION III

#### FLOURISHING OPERA IN THE OTTOMAN EMPIRE Chair: Reinhard Eisendle

ÖZGECAN KARADAĞLI KUNTZ (Istanbul) Impresarios, Rivalry, and the Growth of Opera in the Ottoman Empire during the 1870s

Vittorio Cattelan (Venice)

Three Stories of the Italian Opera in Constantinople during the Early Nineteenth Century (1828–1856): Donizetti Paşa (1788–1856), the Translations of Metastasio (1698–1782) by Hovannes Eremian, and the conductor Angelo Mariani (1821–1873)

SERHAN BALI (Istanbul) Sultan Abdülhamid II's Favorite Actor: Arturo Stravolo Bey (1867–1956) and His Glamorous Stage Career in the Yıldız Palace Theatre

#### 17:00-17:30

#### COFFEE BREAK

#### 17:30-19:00

#### SESSION IV

#### PERFORMING GENDER

Chair: Suna Suner

ÇıĞDEM KILIÇ (Istanbul) *Köçeks, Tavşans* and *Zennes* in Ottoman Performances from the 17<sup>th</sup> Century to the 19th Century

JACOB OLLEY (Cambridge) *La belle Hélène* in Beyoğlu: Gender, Morality and Modernity on the Ottoman Operatic Stage (1874, 1876)

RÜSTEM ERTUĞ ALTINAY (Istanbul) A Dissident Queer Libretto from 1932 and Its Archival Afterlives: Temporal Politics of the Opera in Early Republican Turkey



# FRIDAY, 10<sup>th</sup> JUNE 2022

#### 09:30-11:30

#### SESSION V

#### THEATRE AND URBAN IDENTITY IN ISTANBUL Chair: Matthias J. Pernerstorfer

YAVUZ PEKMAN (Istanbul) Staging Europe: Italian Stage as an Instrument of Ottoman Westernization (1870–1920)

SEBLA ARIN ENSARIOĞLU (Bursa / Istanbul) Theatre Buildings in 19th and Early 20<sup>th</sup> Century Istanbul from the Perspective of Urban Memory (1830–1920)

NAZENDE YILMAZ (Istanbul) French Theatres and Concert Venues in Pera (1860–1905)

Çığdem Kurt Williams (Istanbul) Celebs in the City: How the Stars and Stories of 19<sup>th</sup> Century French Theatre Played in Istanbul (1887–1905)

11:30-12:00

COFFEE BREAK

### SESSION VI

#### CREATING THE TURKISH NATIONAL OPERA

Chair: GISELA PROCHÁZKA-EISL

MEHMET KEREM ÖZEL (Istanbul)

An Important Station on the Way to Turkey's First Monumental Opera House: Şehzadebaşı Theatre and Conservatory Building Architectural Project Competition (1934)

TATJANA MARKOVIĆ (Vienna) Establishing Turkish National Opera in Southeast European Context (1934)

ELIF DAMLA YAVUZ (Istanbul) Competing Politics: Contemplating the Opera Öz Soy (1934) by Ahmed Adnan Saygun (1907–1991)

13:30-15:00

12:00-13:30

#### LUNCH BREAK

#### 15:00-16:30

#### SESSION VII

#### A COUNTRY SEEKING ITS VOICE AND 'PAROLE' Chair: Serhan Bali

ALKIM CEBECI, IDIL ÖZCAN, ELIF DAMLA YAVUZ (Istanbul) Visions, Expectations and Experiences: Carl Ebert's (1887–1980) First Years in Turkey (1936–1939)

İDIL ÖZCAN (Istanbul) *Faust* in Turkey: On and Behind the Stage (1926–1950)

DIVIN GENÇOĞLAN (Istanbul) Nimet Vahid (c.1902–2003): Sociology of a Primadonna

#### 16:30 CLOSURE AND REFLECTIONS

17:00

BREAD & WINE







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