

International Symposium in Two Acts

OTTOMAN EMPIRE & EUROPEAN THEATRE

II

The Time of Joseph Haydn (1732-1809)

From Sultan Mahmud I to Mahmud II (r.1730-1839)

Organized by
Don Juan Archiv Wien

In cooperation with
The UNESCO International Theatre Institute in Vienna
and
The Austrian Cultural Forum in Istanbul

Vienna / Istanbul

2009

Vienna

Dates: April 24 – 25, 2009
Venue: UNESCO – ITI
Palais Khevenhüller
Türkenstraße 19
A-1090 Wien

Istanbul

Dates: June 4 – 5, 2009
Venue: Austrian Cultural Forum
Palais Yeniköy
Köybaşı Caddesi 44, Yeniköy
TR-34464 Istanbul

Program

(ACT I) VIENNA	3
24.04.2009	3
10:00 Vienna Symposium Opening	3
10:30 Session I	3
12:15 Session II	4
15:00 Session III	4
17:30 Evening Program: Haydnhaus	5
25.04.2009	6
10.00 Session IV	6
14:00 Session V	7
15.45 Session VI	8
19:30 Closing Program: Recital at the Bibliotheca Theresiana	9
(ACT II) ISTANBUL	10
04.06.2009	10
10:00 Istanbul Symposium Opening	10
11.00 Session I	10
14.00 Session II	11
16.0a0 Session III	13
19:30 Evening Program: Concert at the Austrian Cultural Forum	14
05.06.2009	15
10.00 Session IV	15
11.45 Session V	15
15.00 Session VI	16
19:30 Closing Program: Recital at the Austrian Cultural Forum	17
BIOGRAPHIES	18

*Registration requested for all guests who wish to participate.
Don Juan Archive Vienna reserves the right to make changes to the symposia program, as necessary.*

(ACT I) VIENNA

24.04.2009

10:00 Vienna Symposium Opening

including:

Michael Hüttler (Don Juan Archiv Wien)

Selim Yenel (Ambassador of the Republic of Turkey)

Emil Brix (Ambassador, Austrian Foreign Ministry, Cultural Section)

Helga Dostal (ITI-UNESCO Centrum Austria)

10:30 Session I

Chair: Ulf Birbaumer (Vienna)

1. **Bertrand Michael Buchmann** (Vienna)
Austria and the Ottoman Empire, 1765-1815

A comparison between the Habsburg Monarchy and the Ottoman Empire during the age of Joseph Haydn shows a picture of two super powers which had had completely different political, economical and societal histories, but which were heading towards the same fate: simultaneous collapse.

The Ottoman Empire had already passed the peak of its power and slipped towards its unstoppable decline. Only its vastness and, not least, the envy of the other major powers saved the “sick man of Europe” from complete annihilation. Austria, by contrast, had just accomplished its rise to super power status, also at the expense of the Ottomans. But its existence was also threatened: twice the Habsburg Monarchy had suffered life-threatening crises, first in 1740-1748 because of the “War of the Austrian Succession,” and second, because of Napoleon in 1809.

Both empires urgently needed to be reformed. The Ottoman reformation period (the “Tulip period”) brought about some short-term military success, but did not have sustainable success, especially as the populace was quite opposed to the reforms. On the other hand, the Austrian reformation period under Maria Theresia and Joseph II brought about substantial innovations for the state, including achievements that can be seen even today. When Joseph Haydn was born, Austria and the Ottoman Empire were still hereditary enemies, but towards the end of his life both states started to form a friendship, which a century later had its peak in the brotherhood in arms of the First World War.

2. **Annemarie Bönsch** (Vienna)
From Aristocratic to Bourgeois Fashion in the Second Half of the Eighteenth Century

The highbrow ideas of Enlightenment come to fruition in the fashion of the second half of the eighteenth century. The bourgeois aspect of the philosophers of the Enlightenment especially sounds the bell for a trend reversal in costume history. This change began within the scope of aristocratic robes, until finally the Empire – with its hellenistic models – turned away from the fashion of the Ancien Régime. Within this frame, the outcome of change in women’s fashion was much more efficient than in men’s fashion, and there, various threads in the evolution of fashion come together. The fashionable British, as well as the *créole* or *Kreolenhemd*, find in the antique chemises a wearable, almost universally appealing silhouette which liberated itself from aristocratic forms of expression.

There have also been decent bourgeois approaches which cannot be manifested by the modern observer as easily as the more striking Empire fashion. This paper will focus on exactly these hidden signals of a bourgeois society.

12:00 Coffee break

12:15 Session II

Chair: Helga Dostal (Vienna)

1. **Tülay Artan** (Istanbul)

Eighteenth-Century Bosphorus as a Theatre of Life

The Ottoman Bosphorus, the narrow strait that runs a winding course between Asia and Europe, connecting the Black Sea (Pontus Euxinus) to the Marmara Sea (Propontis), has gained a timeless attribute in the secondary literature on the history of Istanbul. While the hills rising behind its two shores are often described as amphitheatres looking onto one another, covered with woods, vineyards and orchards, the shore line is praised for being adorned with delicate waterfront mansions, palaces, and small villages where fishermen and gardeners mingled with the religious elite, statesmen and princesses. All this has been conceived as a condition of the eighteenth-century Bosphorus, a preplanned enterprise of the court society.

This paper will elaborate on the summer night concerts organized by the elite which became spectacular public events with musicians on rowboats sailing along the current in the light of candles and torches, and it will discuss the critical junctures in the development of the Bosphorus into a stage set in the second half of the eighteenth century using historical records, both narrative and visual. It will focus on the activities Ottomans pursued during their moments of recreation and the meaning that this theatre had in their lives.

2. **Adam Mestyan** (Budapest)

Mehmet Ali Paşa, Vice King of Egypt (1805-1848), and European Music

Muhammad Ali (Mehmet Ali Paşa, Kavala 1769-1849 Alexandria) ruled Egypt from 1805 to 1848 as an Albania-born Ottoman Turkish military officer and wali (governor, vice king). He initiated land reforms, reorganized the military, and made successful military campaigns in the Arab peninsula, in Syria, and in the Sudan. He also wanted to establish his own dynasty in Egypt. Although in mainstream Egyptian historiography he is still considered to be the “Father of Egypt”, it is clear that his main concern was securing his own power (see for instance, the studies by Khaled Fahmy).

His rule is also the period when the first and second waves of Italian and French immigrants and travellers arrived in the country. Muhammad Ali used European experts to modernize the army, to reorganize the infrastructure of the country, and finally to build new palaces for his and his family’s own use. This is the context in which European style music and fine arts were presented in Egypt for the ruler. New, European fashions (uniforms, music, luxury gifts) were used in traditional public and private ceremonies. One of these occasions, a princely marriage in 1841 (or 1842), is the first known event when European operas were offered to entertain the ruler. My presentation discovers the historical circumstances of this special occasion and its significance in the nineteenth-century history of Arabic music and theatre.

13:45 Lunch break

15:00 Session III

Chair: Michele Calella (Vienna)

1. **Daniel Winkler** (Vienna)

Zaire: Colonialism, Love and Enlightenment. Voltaire’s “Popular” Theatre of the 1730s and 1740s

Voltaire wrote many tragedies which followed in form and subject matter the traditions of the classical era. But with his exile in Great Britain he began to write a series of pieces with female protagonists that deal with matters of colonialism, exoticism and love.

The first and most successful of these tragedies is *Zaire* (1732), set in a harem in Jerusalem, where the protagonist is confronted with her love for the Muslim Sultan Orosman and her Catholic crusader family who reigned over the city several decades before. While set in the Middle Ages, the tragedy

deals with aesthetic and ethical questions of the eighteenth century. As far as concerns the form of tragedy, *Zaïre* remains rather traditional, but Voltaire clearly wants to renew the genre in terms of politics and its dramatic dynamic. Voltaire describes the “oriental” Orosman as “enlightened” and tolerant while the Christians, like Zaïre’s father Lusignan and her brother Nerestan, are marked as rather negative and dogmatic characters. The main characters and the topics of imperialism, intrigue and intercultural love are clearly marked by intertextual references to Shakespeare’s *Othello*. But the similarities are not only between the cross-cultural background of the story plots and the two protagonists, Zaire/Desdemona and Orosmane/Othello, but also between the dramatic dynamics of the pieces, especially in the final two acts.

Zaïre is Voltaire’s first tragedy which puts a love story at the centre. For him, generally speaking, the love question did not stand in the foreground of the genre of tragedy. He introduced this aspect for the better identification of the public with his characters and to heighten the chances of success of his pieces. He wanted to construct himself as the foremost tragedian and to displace the authors of the classical era such as Corneille and Racine from the repertory of the Comédie Française. In this respect, exoticism and love played important roles and also influenced the conception of further tragedies with female protagonists and “exotic” settings such as *Alzire* (1736), *Zulime* (1740), and *Sémiramis* (1748). Some of these were also adopted for opera by a wide range of librettists and composers of the late eighteenth and nineteenth centuries. To put it briefly, *Zaïre* will be analysed with regard to this popular and “commercial” aspect of Voltaire’s theatre.

2. **Isabelle Moindrot**

(Tours)

Tamerlan (1802): A French Opera after Voltaire by Peter von Winter

Tamerlan, an opera in three acts by Peter von Winter, was created in Paris in 1802 (27 fructidor an 10), on a libretto by Étienne Morel de Chédeville, after Voltaire. If the title *Tamerlan* seems to refer to a very operatic subject (cf. the many operas adapted from Pradon’s tragedy *Tamerlan ou la mort de Bajazet* [1675] throughout the eighteenth century), Morel de Chédeville (author of *La Caravane du Caire* by Grétry [1783]), took his inspiration from *L’Orphelin de la Chine* by Voltaire. My paper will concentrate on the long-lasting influence of Voltaire on the “Ottoman subject,” and on the cultural and artistic context of the 1802 performance of Peter von Winter’s French opera.

17:30 **Evening Program: Haydnhaus**

(Guided tour for participants to Joseph Haydn’s last residence)

25.04.2009

10.00 Session IV

Chair: Gabriele C. Pfeiffer (Vienna)

1. **Necla Çıkıgıl** (Ankara)
Haydn's Humour Reflected in *Lo Speciale* (1768) and in *L'incontro improvviso* (1775)

Haydn's parish schooling in the 1730s, his work with the comic actor Kurz in the 1750s, and his associations with the learned authorities in the Grenier salon in the 1770s and 1780s were all very different experiences that influenced his versatility in his musical creations. This versatility manifested itself especially in his comic operas, *Lo Speciale* and *L'incontro improvviso*. In these operas is also reflected Haydn's little known humorous temperament. The comic elements in these operas can be traced back to ancient Greek and Roman comedies, and to the sixteenth-century *commedia dell'arte* tradition. To aid the reflection of his humorous temperament, Haydn makes use of the Turkish motifs that were so frequently employed by various composers such as Mozart and Beethoven. This paper will discuss how these comic elements emerged and how the Turkish motifs allow the appearance of "Humorous Haydn", following Scott Burnham's discussion in "Haydn and Humor".

2. **Matthew Head** (London)
Interpreting Haydn: Critical Frameworks for Enlightenment, Exoticism and *L'incontro improvviso* (1775)

What is the meaning of Haydn's Turkish exoticism, considered at the musical and, more broadly, theatrical levels? What interpretive frameworks are available – and what are yet to be imagined – in dealing with Austrian "Turkish" opera, stage works, and instrumental music of the later Enlightenment? This paper reviews the recent history of interpreting late eighteenth-century exoticism. Musical exoticism emerged as a "hot topic" in the 1990s in large part because of the "orientalism debate" in literary and cultural studies (relating to Edward Said's diagnosis of scholarly discourse on the Middle East in his *Orientalism* as a textual regime of power/knowledge involving a binary opposition of Self and Other). But the politicisation of musical exoticism (involving such issues as identity, power, and the politics of cross-cultural representation) was so at odds with musicological practices that much of the critical energy of the "orientalism debate" was quickly neutralised in studies that domesticated the topic to enduring humanist/positivist frameworks of interpretation: the chronological survey of repertory, the description of compositional techniques (rather than meanings), the facts and figures of a work's genesis and first performance.

This is not to argue, however, that a hyper-Saidian approach to such a work as *L'incontro improvviso* is preferable. The challenge lies, rather, in combining critical frameworks and in tracing the multiple levels on which this work was meaningful in its historical context. The exoticisation of opera through the "Turkish" setting in *L'incontro improvviso* was related (in somewhat contradictory ways) to multiple sites of meaning. The distinction between Self and Other is not only destabilized by the theatrical practices of disguise and mimicry, but also by the double origin of "Turkish" exoticism in the Austrian military defeat of the Ottoman forces in Europe, on the one hand, and on the other, the French courtly practice of including Turkey within the discourse of Europe for the purposes of bolstering diplomatic links with the Sublime Porte. The roles of exoticism as a masked critique of home institutions (for example, the clergy) and character traits (over-refinement) represent another aspect of the meaning of exoticism in *L'incontro* – a particularly important aspect in this period when critique and censorship were pursued with equal vigour. Enlightenment rhetorics of brotherhood across boundaries of social position and nation, and of tolerance for cultural difference also inform the meaning of exoticism in *L'incontro improvviso*. The Viennese origins of the work and the circumstances of its first performance alert us to another level of meaning. With a libretto based on an earlier Viennese "Turkish" opera by C. W. Gluck (a darling of the court-run Burgtheatre), *L'incontro* was first performed in the Esterhazy court of Prince Nikolaus as part of the festival entertainments honouring the visit of Prince Ferdinand and his consort Maria Beatrice d'Este (August, 1775). If *L'incontro* seized on a no longer threatening Ottoman culture as an occasion for imaginative escape

and sensory enchantment, it also testified to the century-long process of Habsburg cultural colonisation of the Hungarian nobility that followed the expulsion of the Turks from central European territory.

3. **Käthe Springer** (Vienna)

Did Mozart drive a 'Haydn'? Cartwrights, Carriages and the Postal-System in the Austrian-Hungarian Border Area

In the course of their first trip to Vienna (September 18, 1762 – January 5, 1763) the Mozarts went to Pressburg, at that time the capital of Hungary, where Wolfgang and his sister Nannerl played for the Hungarian aristocracy. Little is known about this visit that lasted from December 11 to 24, 1762, and took place at the request of the Hungarian aristocracy, according to Leopold Mozart's letter to Lorenz Hagenauer on December 10, 1762. But at least Leopold has informed us about their mode of travel. Worried about the health of his family in the cold season and the bad conditions of the Hungarian streets, he decided to buy a well-sprung, covered carriage for four in Pressburg. Such a private carriage was not only far more comfortable than the mail coach, but was also considered a status symbol. In any case, it brought the family safely to Vienna (travelling time: twelve hours) and from there home to Salzburg, having left Vienna on December 31, 1762. Half a year later the Mozarts used it for their grand tour of western Europe (1763–1766), which took them as far as London, twenty-five years before Haydn arrived there. This carriage may in fact be an indirect link between Mozart and Haydn. Living in the border area next to the Kingdom of Hungary, the Haydns had worked successfully as cartwrights for two generations until the sons Joseph, Michael and Johann left the family business and dedicated themselves to music. It is likely that many carriages used in the eastern corner of Lower Austria and across the Hungarian border, including Pressburg, came from the workshops of this widespread family (only in 1758 did a law enacted by Maria Theresia forbid the profession of cartwright to be the exclusive domain of certain craft families). So the first carriage the Mozarts owned may well have been a "Haydn".

Starting from this Haydn family background, which remained influential throughout Joseph's life, we will outline a short history of the use of carriages, a history that coincidentally had its roots in this region in the western Hungarian village of Kócs where the famous early (or for some, the earliest) coaches were produced, and from where the term *coach* (Germ. *Kutsche*, Span. *coche*, Ital. *cocchio* etc.) presumably derives. Coaches were first mentioned in 1487. Three years later, the postal system was established in the Holy Roman Empire by Maximilian I, at first carried out by messengers on horseback, but finally creating the conditions for the regular coach and postal traffic in the eighteenth century. It made Mozart's Europe-wide journeys possible, as we showed last year, and it also facilitated Joseph Haydn's travels and correspondence. It is with reference to the latter during Haydn's long service to the Hungarian princes of Eszterházy that this presentation will consider the development of the Hungarian postal system, a development that took place under the impact of the wars between the Habsburg and Ottoman Empires. It will show, too, the mail and travel connections between Vienna, Eisenstadt, Eszterházy and Pressburg as the main destinations in Haydn's Hungarian period.

12:15 Lunch break

14:00 Session V

Chair: Stefan Hulfeld (Vienna)

1. **Geoffrey Roper** (London)

Music, Drama and Orientalism in Print: Joseph von Kurzböck, his Predecessors and Contemporaries

The Viennese printer and publisher Joseph Lorenz Ritter von Kurzböck (1736-92), also known sometimes as Kurzbeck, took over his father's printing house in 1755. He excelled in several spheres of fine printing, notably music – he published many of the works of Joseph Haydn, as well as of lesser known operatic and other composers – and the literature of the Enlightenment. According to Durstmüller, he was, after Johann von Trattner, "Der zweite grosse Druckherr im Theresianischen

Wien.” At an early stage he developed connections with the Orientalische Akademie, founded in 1754. Partly to serve the needs of this institution, he set up in 1770 what he called his “Illyrisch- und orientalische Hofbuchdruckerei.” In the following twenty years, he printed a series of Arabic, Persian and Turkish texts, using Arabic types specially created by himself, with the help of, among others, Yusuf Sasati, an Ottoman Syrian tradesman living in Vienna.

This paper seeks to elucidate the musical/dramatical and Orientalist strands of Kurzböck's career, and to consider to what extent they were related. At the same time it will consider, by way of background and comparison, some earlier and contemporary Orientalist printers in Europe, and the birth of Ottoman printing in the eighteenth century.

2. **Reinhard Buchberger** (Vienna)
The Austro-Turkish War of 1788-1791 as Reflected in the Library of the Viennese Bibliophile Collector Max von Portheim

Max von Portheim (1857-1937) was one of the most significant characters in the Viennese bibliophile circles of his time. His library of about 25,000 volumes was built around the personality of Emperor Joseph II and his reign; on a wider scale we could say it was built around the whole Age of Enlightenment in Austria. But his library was not meant to be just a collection. Max von Portheim used his books, among other sources, to create an enormous index of about 450,000 handwritten cards, producing in a way a paper-based, bio-bibliographic data base of all kinds of aspects of the Josephinian Age. Today Max von Portheim's library and his card catalogue are stored at the Vienna City Library (Wienbibliothek im Rathaus).

Besides books about travels to the Ottoman Empire and à la Turca-style plays, prints on the Austrian campaign within the so-called Russo-Turkish War (1787-1792) represent the most important part of the books on Ottoman affairs. In addition, the more than four hundred cards in his catalogue dealing with this topic show that the Turkish war at the end of Joseph II's reign attracted Max von Portheim's scholarly interest as well as his eagerness as a collector.

Among books on the history of military affairs and splendid war atlases we also find historical treatises and critical pamphlets on past Austro-Ottoman relations reflected in the present conflict. We should also not forget the great number of belletristic literary works – lyrics, theatre plays and prose – that were directly inspired by the military events in the Balkans. In analyzing selected works from the collection, we must ask whether the depiction of the Ottoman Empire in the prints of the Josephinian Age can be seen chiefly as a perpetuation of the stereotypical image of the “heathen Turks” as a “threat to Christendom” that had played an important role in European public opinion for the previous three hundred years (especially in Vienna, where the memory of the two sieges of 1529 and 1683 was still alive), or whether this depiction contains elements of the later stereotyped idea of the “sick man of Europe”.

15:30 Coffee break

15.45 Session VI

Chair: Çetin Sarıkartal (Istanbul)

1. **Emre Aracı** (London)

“Each villa on the Bosphorus looks a screen, New painted, or a pretty opera scene”:
Mahmud II (1808-1839) Setting the Ottoman Stage for Italian Opera and Viennese Music

Byron in *Don Juan* (Canto V, 46) imagined the Bosphorus shoreline as a newly painted screen for “a pretty opera scene,” possibly recalling his visit to the city during the reign of Sultan Mahmud II (1785-1839; r.1808-1839) in 1810. Who could have imagined that his poetical prophesy could come true one day and that the reformer sultan would become the promoter and guardian of Italian and Viennese music in his own land in a much more realistic way than the “Orient” is depicted on the operatic stage? This paper looks at the impact of European music, and the conditions in which it emerged as part of the re-structuring of an ailing empire, alien to its strains and traditions during Ottoman reforms in the early nineteenth century. This was a musical transformation which even Haydn and his friends could not have dreamed of a century earlier.

Program of the Symposia “Ottoman Empire and European Theatre 2009”

2. **Caroline Herfert** (Vienna)

Selim III and Mahmud II in the Limelight: Imparting Knowledge on the Ottoman Empire from the Perspective of the “Viennese Turk,” Murad Efendi

This contribution discusses the diplomat and playwright Murad Efendi (Vienna 1836-1881 The Hague) and his literary work. Born and raised in Vienna as Franz von Werner, he assumed the name “Murad” when he entered military service in the Ottoman Empire in 1854, and in the 1860s he became Ottoman consul in various European cities. Personally deeply affected by his experiences in the so-called Orient, he deals with oriental motifs and the Ottoman Empire in his literary work, i.e. dramas, poetry and essays (all written in German). Especially in his first drama, the historical tragedy *Selim III* (1872), and in the *Türkische Skizzen* (‘Turkish Sketches’, 1876) – collected essays on manifold aspects of Turkish history and culture – Murad expresses and reflects his strong connection to the Ottoman Empire and the Turks, as well as to Europe. In this respect, Murad saw himself also as an (inter)cultural “ambassador,” determined to contribute to a better understanding of the Orient in Europe, and to mutual respect between these nations. Particularly in the tragedy *Selim III* and in selected essays from the *Türkische Skizzen*, Murad is committed to raising his public’s awareness and appreciation of the Ottoman Empire and the reform processes introduced by Selim III and continued by Mahmud II. In both *Selim III* and the *Türkische Skizzen*, Murad Efendi deals with Sultan Mahmud II (1785 Istanbul - 1839 Istanbul, r. 1808-1839). In *Selim III*, staged at the Viennese k.k. Burgtheater in 1872, Sultan Mahmud II does not appear as a character, however, there are allusions throughout the play to his reign and future reforms, establishing Mahmud as Selim’s worthy successor and the vanishing point of Selim’s reform plans. When the “unfortunate reformer” Selim dies at the end of the play, he refers to his nephew as a seed from which new hope will blossom in the future. By means of drama, Murad conveys and sensualises a chapter of Turkish history for a European public, suggesting identification and sympathy with Selim III’s and Mahmud II’s reforms respectively, and with the contemporary Ottoman Empire in the 1870s. In the *Türkische Skizzen*, Mahmud’s reign is considered within the scope of essays on the Ottoman army and Turkish statesmen, and Mahmud is portrayed as an enterprising reformer.

As Murad Efendi is scarcely perceived as a writer, this contribution presents Murad Efendi, the “Viennese Turk,” his work, and his reception in the German-speaking region in general; at the same time, it explores Murad’s writings regarding Sultan Mahmud II.

19:30 Closing Program: Recital at the Bibliotheca Theresiana

Emre Aracı (Concept and Presentation), **Anna Pangalou** (Mezzo-Soprano), **Dieter Paier** (Piano)
Sultans At The Opera

(ACT II) ISTANBUL

04.06.2009

10:00 Istanbul Symposium Opening

including

Michael Hüttler (Don Juan Archiv Wien)

İlber Ortaylı (President of Topkapı Palace Museum)

Cemal Öztaş (Deputy Secretary General, Grand National Assembly of Turkey)

Christian Brunmayr (Director of the Austrian Cultural Forum)

11.00 Session I

Chair: Michael Hüttler (Vienna)

1. **Mehmet Alaaddin Yalçınkaya** (Trabzon)
Recruitment of European Experts for Service in the Ottoman Empire (1732-1808)

The first European-style reform movement in Ottoman history began during the reign of Ahmed III (1703-1730). The reason for the introduction of European-style reform at this time was the belief that the Ottoman military systems and technologies were ineffective when compared to those from European countries. Therefore it was necessary to adopt European systems and technologies. During the reign of Ahmed III, De Rochfort, a French Huguenot (Protestant) military officer, had been requested to prepare a report for the modernization of the Ottoman army. Mahmud I (1730-1754) also employed the Count of Bonneval, Claude Alexander, to spearhead the modernization of the Ottoman military on the pretext that no one in Ottoman military leadership had enough expertise about the advanced and superior military methods and techniques of Europe. In the following decades, the Ottomans strove to keep in close contact with European experts. It must be said that the Ottomans had no precedent for employing a non-Muslim directly in the service of the Empire. Among these, the Count of Bonneval, Claude Alexander, who converted to Islam and took the name Ahmed, especially deserved a just reputation for establishing a modern infantry regiment equipped with European weapons and trained according to European military standards.

During the reigns of Mahmud I and Mustafa III (1757-1774), reforms continued. Mustafa III reformed artillery units of the Janissary Corps. The most remarkable figure involved in Ottoman military reforms during the reign of Mustafa III was Baron de Tott, who was born in 1733 in France as the son of a Hungarian noble. He had come to the Empire to fulfil a variety of different assignments. He worked for Mustafa III and Abdülhamid I. Responsible for the modernization of the cannon factory and the introduction of lighter cast cannons, he supervised the construction of a modern cannon factory in Hasköy and the building of new ships in the shipyard.

The short-term employment of French experts and technicians in the late eighteenth century paved the way for the long-term employment of foreign nationals in the service of the Ottoman Empire. Abdülhamid I (1774-1789) and Selim III (1789-1807) realized that the Empire needed to reform in order to save itself from decay. With this in mind numerous experts and advisers were brought to Istanbul from Europe, and among them were distinguished industrialists of English, Italian, Swedish, Austrian, Spanish, Prussian and Russian origins. These latecomers were no longer requested to convert to Islam, nor had they to dress in Ottoman uniforms.

This paper aims to demonstrate how the Ottomans recruited Europeans, where they were employed, and what the contribution was of these experts in the modernization of the Ottoman Empire.

2. **B. Babür Turna** (Ankara)
Diplomacy and the Changing Dynamics of Entertainment in the Eighteenth-Century Ottoman Empire

Modern scholars rightly argue that the introduction of Western music and performing arts in the Ottoman Empire dates back to the first half of the nineteenth century. This is particularly true of the

Program of the Symposia "Ottoman Empire and European Theatre 2009"

© Don Juan Archiv Wien, www.donjuanarchiv.at, office@donjuanarchiv.at, phone +43-1-2365605

29/05/2009 p. 10/28

Muslim majority of the Ottoman society, and is not to deny that the beginnings of the first serious contacts can be traced back at least as far as the early eighteenth century. As is well known, the first steps were taken by European diplomats to Turkey and their efforts were supported by the first (affirmative) impressions brought by Turkish envoys in the early eighteenth century.

After the first encounters, there occurred increasing interest in, and response to this new form of art in the second half of the century. The descriptions and observations recorded by both European and Turkish observers provide us with a very valuable source of information concerning the development of the Western impact on Ottoman perceptions of entertainment. Undoubtedly the development was a gradual one, and the credit belongs to the achievements of the Ottoman palace in the process of learning, or partly imitating, European cultural life. As a consequence, despite the established taste for traditional amusements, most of the Ottoman sultans and the members of the dynasty had a trained ear and strong personal taste for European art and enjoyed the masters of the time. The period between Mahmud I and Mahmud II particularly deserves attention.

However, this was not the case in the previous century. One of the main difficulties inherent in studying the dynamics of change in cultural values in the eighteenth century lies in the response of the Ottoman elite towards Western culture. Although we have almost a standardized and stereotyped reaction from the European observers to Turkish arts and culture, there is no consensus among those who had the experience of a Western play or concert. On the other hand, the Ottoman court was not as open to such a remarkable transition as it was during the Tanzimat period. With the onset of modern diplomatic relationship with Europe, Yirmisekiz Çelebi Mehmed Efendi had the most distinguished and interesting experience, and in time this has become recognized as the turning point and as a symbol in the history (and historiography as well) of the introduction of Western culture in the Empire. After Yirmisekiz Çelebi, many other Ottoman diplomats and visitors had the opportunity to see a theatrical or musical performance in the Western style, however it was not until the second half of the nineteenth century that these examples of a foreign culture were considered “works of art” in the European sense of the term and aroused discussions among the literati. According to the members of the Ottoman high bureaucracy, it was more an integral component of European diplomacy than an artistic form.

As a starting point, the first part of the study will deal with two contemporary sources that provide valuable information on the differing approaches to the Turkish theatrical performances that took place in 1740. During the reign of Mahmud I there was a special festivity in Sadabad, the most popular area of festivities in eighteenth-century Istanbul. The occasion was the visit by German ambassador to the Turkish sultan. We have the detailed description of the event written by Gudenus, an artist among the German ambassador’s retinue. On the other hand, Subhi was the chronicler of the Ottoman palace who was assigned to record his observations. A comparison of the reports of the two witnesses would undoubtedly give illuminating and suggestive thoughts on the opposing aesthetic values and clearly indicate the perception of performance and entertainment of the time.

Based on this “case study” in the Ottoman context, this paper will be an attempt to further examine the other side in a European context. The dynamics and changing perceptions of European art will be discussed in light of the writings on both Turkish and European artistic forms by Ottoman authors from the eighteenth and early nineteenth centuries.

12:30 Lunch break

14.00 Session II

Chair: Walter Puchner

(Athens)

1. **Suna Suner**

(Istanbul/Vienna)

Opera and Diplomacy, Second Act: Ambassadors and Ministers in the Italian Opera

This paper will introduce a brand new study which unites the fields of diplomacy and opera. It will illustrate a compilation of “diplomats” in Italian opera from the beginnings to 1800. The relevance of, and the relationships between opera works, diplomacy and diplomats are diverse: research shows not only that (European) ambassadors acted as impresarios, opera producers, artistic directors, and even as singers, actors and composers in history, but also that numerous opera and ballet pieces were composed and performed, dedicated to ambassadors. Therefore this new analysis suggests itself as inevitable to research on interrelations of diplomacy and opera. It is based on Claudio Sartori’s libretti compilation titled *I libretti italiani a stampa dalle origini fino al 1800. Con 16 Indici. (7 voll. Cuneo:*

Program of the Symposia “Ottoman Empire and European Theatre 2009”

© Don Juan Archiv Wien, www.donjuanarchiv.at, office@donjuanarchiv.at, phone +43-1-2365605

11

29/05/2009 p. 11/28

Bertola & Locatelli, 1990-1994), which is a colossal opus *sine qua non* in music and libretti studies. This project is the compilation and the examination of all diplomats' operas which appear in Sartori's libretti catalogue, and is done by a search in the digitized Sartori database of Don Juan Archiv Wien. The issue of what diplomats have to do with opera pieces, or the extent of the interrelations of opera and diplomats is illustrated and registered in detail in this newly constructed compilation. The paper will present ample evaluation of a total of 217 libretti selected from Sartori's renowned work, with all libretti in one way or other featuring diplomats. This selection of 217 libretti is divided into four sections according to their association with diplomats. These four sections compile operas which are performed in honour of, or in the presence of the diplomat/ambassador, operas which are "produced" through the patronage of the diplomats, operas where diplomats themselves appear as actors, as well as operas where an ambassador appears as a character in the plot. The anatomy of this work also enables one to catch sight of the diplomatic relations among the states of the time period represented by the compilation, in addition to the portrayal of certain prominent ambassadors that recur in operatic contexts.

Furthermore, this elaborate register gives way to a statistical accounting of the performance and print locations of the opera pieces and their libretti, and provides the content information such as the composer, librettist, costume designer, conductor, and so on, which is crucial to identify and characterize the works in the selection.

This new analysis will hopefully serve as a reference not only for repertoire research, but also for specific field research into opera and diplomacy. This is the essence of the first academic presentation of this new work on diplomats' operas in Italian *librettological* context.

2. **Netice Yıldız** (Famagusta) Briton-Ottomans and Ottomans in England during Haydn's Era

Within the frame of the symposia, this paper aims to discuss the reflection and interpretation of the Ottoman's image in the social and cultural environment of England during Haydn's era.

Eighteenth-century England is quite interesting for public entertainments as well as new trends in literature. The political conditions, together with the increasing trade and tourism activities to the provinces of the Ottoman Empire, yielded a rather deep interest in Ottoman culture and art. However, although this interest in Turks was manifested in an image of a powerful but barbaric Ottoman during the early centuries, it was also transformed into a world of fantasy by the British imagining themselves as Ottoman sultans, sultanas or pashas in their entertainment and literature in England parallel to other European centers in the eighteenth century. Parks and theatres became the main sites where topics concerning Middle Eastern people, particularly the Ottomans, became rather common themes in all forms of leisure. The earlier theatre plays written during the sixteenth and seventeenth centuries, which mainly emphasized the political power of the Ottoman Empire, were then transformed into fantastic themes in the Ottoman world. At the same time, the increasing facilities and privileges given to the Levant Company to travel to the Ottoman Empire resulted in several large volumes of illustrated history and travel books. While British markets were oversupplied with Ottoman luxury goods, high-society Britons amused themselves in Ottoman attire and richly decorated Ottoman style interiors. Some of them even preferred to accept the Islamic religion as a way of life: Edward Montagu, son of Lady Montagu, who claimed to be the son of the sultan is a noteworthy example. Alongside these Briton-Ottomans were some Turks living or trading in London. George I is known to have had two Turkish servants, Mustafa and Muhammad. The Royal Exchange Hall displayed a cosmopolitan commercial centre in London including a part for Turkey, which could be seen in eighteenth-century engravings depicting the Ottoman merchants.

The number of illustrated romances about the Ottomans also increased this interest. *The Orientalist* (1773) by Roderick Random, *History of a Fair Greek* (1741) by Abbot Provost, and *Maria Cecilia, the Life and Adventures of the daughter of Ahmet III, Emperor of the Turks* (1788) – an anonymous work translated from French but believed to have been written by Joseph Lavallée, narrating a story about a woman who claims to have been abducted from the Ottoman palace – are some of the interesting romances that deal with Ottoman harem stories. Theatre plays of the eighteenth century mainly emphasize the romances concerning the prophet Mohammed, the Ottoman sultans or pashas, as well as the sultanas and concubines in the Turkish harem. The plays written by Aaron Hill, who also published a book about the social history of the Ottoman Empire, *Zara, Suleiman and Rosa*, or Rev. Miller's *Mahomet*, as well as earlier works such as Philip Massinger's tragicomedy *The Renegado and Roxalane*, were repeatedly on show in London theatres during the eighteenth century. As evidenced by the records of Coventry Garden theatres covering Haydn's era, the plays *Zimri, Zubeide*,

A Day in Turkey, Ali Pacha, Antiquary, and L'Odalisque were repeatedly staged as musical operas and ballets.

Obviously, these plays would inspire people to lead fantastic entertainments in private or public places. Alongside the royal gardens that served the aristocracy to entertain their guests, owners of large estates also realized the need for public leisure spaces and occasions, which resulted in beautifully designed parks with little exotic kiosks in natural settings. With this newly founded enterprise, balls, masquerades and parades, entered with tickets purchased by those who could afford them, became part of the excitements of London's social life. Many balls and masquerades were held and scandalous events took place in London, particularly at Renalagh Gardens, Vauxhall Gardens and Kew Garden. These gardens usually included a Turkish tent and some kiosk in eastern style. Turkish costumes were among the most preferred styles at these masquerades, and they could be rented in shops such as "Wardrobe" in Catherine Street in the Strand. An anonymous long poem called "The Turkish Paradise or Vaux-Hall Gardens," published in 1741, is quite interesting for its description of the entertainments of the Prince and Princess of Wales, together with many persons of quality and distinction in the gardens, which reflected the Rococo entertainments of English aristocracy. Another anonymous work published in 1750 is likewise interesting for its report of the events that took place during the jubilee masquerade balls at Renalagh Gardens which are described as "A bad return for the merciful deliverance from the earth." These entertainments are also depicted in many engravings of the eighteenth century. Moreover, many novels published (usually anonymously) during this century are full of scandalous stories about the English women or men of different classes who were involved in love affairs in their fantasy homes called Turkish harems: *Roxana or the Fortunate Mistress being History of the life and Vast Variety of Fortunes of Mademoiselle de Bleu*, published in 1750, is an interesting example, as is another memoir by a woman author, Sophia Watson, the second version of which was published in 1776, and entitled *Memory of the Seraglio of the Bashaw of Meryland (Lord Baltimore) by a Discarded Sultana*.

Besides the description of Turkish-style interiors in these memoirs or novels, existing buildings, as well as published architectural albums also show the trends in architecture of Turkish-style buildings. During this century, an increasing number of people who managed to make a grand tour in the Ottoman Empire – an important part of intellectual life – had decorated parts of their houses in the Ottoman style with curiosities brought back with them. The architectural drawing books published by William Jones, Charles Over and John Soan are rather interesting since they feature many works inspired by Ottoman architecture, although these are defined as "Gothic." However, Napoleon's expedition to Egypt and the alliance of the British and Ottoman armies brought a new era to England since several Britons were hosted in the Ottoman royal kiosks and returned home with rather rich exotic items, some of which were given to them as royal gifts. On the other hand, the first resident Turkish ambassador in London was an attraction to the Britons since he usually appeared in aristocratic circles and in theatre halls with his rich Turkish costume and turban. This is during the same years that Haydn was also in London and performed *The Symphony*, which was originally labeled "*Grand Overture*" or *The Military*, and premiered on March 31, 1794, at Hanover Square Rooms. Haydn included in *The Symphony* a battery of Turkish percussions (triangle, cymbals and bass drum), and while in London, he met the members of Johnson's Club at the Turk's Head in Gerard Street (Soho). Another interesting composition somehow appeared in the same year: the Turkish Ambassador's Grand March by W.P.R. Cope (1794), which like *The Symphony*, shows signs of having been inspired by the ceremony held for the audience of Yusuf Agah Efendi by the British court in St. James's Palace in London.

These examples will make clear that Ottoman harem fantasies occupied eighteenth-century social life in England, and as witnessed by Haydn, appeared in almost every form of art, literature and public performances.

15:30 Coffee break

16.0a0 Session III

Chair: Larry Wolff (New York)

1. Hans-Peter Kellner (Copenhagen)

The Sultan of Denmark: Voltaire's *Zaïre* and King Christian VII (r.1766-1808) –
Madness and Enlightenment

When François-Marie Arouet de Voltaire (1694-1778) premiered his play *Zaïre* at the Comédie Française on August 13, 1732 – the year Joseph Haydn was born – he could not have imagined that it would become the most successful “Turkish play” ever on this stage, and one of the most popular dramas of the century in European theatre – despite scornful parodies, sarcastic commentaries and merciless criticism from his opponents. As early as 1734, the first translation of *Zaïre* was published in Amsterdam and numerous others followed all over the continent. The play inspired several opera libretti and in 1777 Johann Michael Haydn (1737-1806) composed Incidental Music for *Zaïre*. It was performed in Salzburg in the same year and Leopold Mozart reported about it to his son in several letters. But the frequently asked question still remains whether Haydn’s *Zaïre* inspired Mozart’s *Zaide*.

The paper will follow the development of *Zaïre* on the European stages and look at different adaptations in the light of the Age of Enlightenment. The main focus will be on the reception of the play in Copenhagen: first performed by a French theatre company around 1749 at a theatre in Nørregade; presented again from 1757 with great success at the Royal Theatre; and last but not least in 1767-68 at the Court Theatre, with King Christian VII (1749-1808) performing the character of Sultan Orosman. The eighteen year old Christian, who had been crowned and married the year before, grew up in a claustrophobic universe of powerful ministers and now saw himself confronted with the machinations and power struggles of the “periwigs,” as he called them. His forthright promiscuity and his wassails, the establishment of his own French theatre company and the opening of a court theatre in the royal palace did not further his kudos amongst them. But was this behaviour really just a result of his mental illness, which was regularly pointed out by his opponents? Or was this exuberance more the personal Sturm und Drang of a free spirit who would soon implement Europe’s most radical reforms in the spirit of Enlightenment? As Orosman, wearing a silver costume “à la Turque” with turban and scimitar, with his closest courtiers as the other characters in the play, and forcing the “periwigs” to attend the performance immediately after the privy council, might the king’s performance not appear like a conscious statement instead of a quirk of his majesty? This paper tries to outline the implications of Voltaire’s *Zaïre* against the backdrop of the political situation and of the theatre as a platform for its ideas.

2. **Bent Holm** (Copenhagen)
 Unexpected Encounters: C.W. Gluck’s *Rencontre imprévue* - a Sujet also Used by Haydn - Performed in Copenhagen, 1776

Christoph Willibald Gluck’s opera buffa *La Rencontre imprévue ou Les Pèlerins de la Mecque* (premiere in Vienna, 1764) was based on the text by L.H. Dancourt which also served as the libretto for J. Haydn’s *L’Incontro improvviso* of 1775. The exotic captivity motif reappears in W.A. Mozart’s *Die Entführung aus dem Serail* in 1782. Gluck worked as an opera conductor in Copenhagen in 1748-1749, and he even composed an opera for the royal Danish house. His *La Rencontre imprévue ou Les Pèlerins de la Mecque* was produced in Copenhagen in 1776 and was kept on the repertoire for the following decades, first at the Court Theatre, then at the Royal Theatre. The main focus of the paper is on a contextualized reading of Gluck’s work in Copenhagen: the thematic displacements in P.T. Wandall’s Danish adaptation of the libretto text; the staging of the opera in the light of the era’s repertoire with specific regard to the delineation of the exotic dimension; and the depiction of the “other” world analyzed in the context of the Danish state’s vivid relationship with the Ottoman Empire of the moment.

19:30 Evening Program: Concert at the Austrian Cultural Forum

Aydın Karlıbel (Piano), **Alin Aylin Yağcıoğlu** (Soprano)
Haydn Meets Sultans: A Musical Voyage through Reminiscences

05.06.2009

10.00 Session IV

Chair: Günsel Renda (Istanbul)

1. **Matthias Pernerstorfer** (Vienna)
“Turks” and the “Turkish” in the Viennese Repertoire at the Time of Joseph Haydn

One of the research projects of Don Juan Archiv Wien is dedicated to the Central European repertoire of the eighteenth century. This paper will be the second contribution on this project (cf. M. Hüttler's speech during the 2008 symposia and his subsequent publication).

Many of the publications on Viennese repertoire and some of the fundamental works on theatre in the rest of the Habsburg Monarchy have already been prepared for digital research, and therefore an initial quantitative analysis can be presented. We have come across many titles indicating that “Turkish” or “oriental” plays in different genres (theatre, opera, ballet) were performed, and we know some of these plays were performed very often during the age of Joseph Haydn. From among the large number of plays, one is especially worth mentioning: the “comédie en trois actes et en vers,” *Les Trois Sultanes, ou Soliman second* (1761) by Charles Simon Favart that was performed in Vienna with the original French text in 1765, and afterwards in German translations by Karl Starke (1770) and Franz Xaver Huber (1799). I will give an overview of the reception of this play in the Habsburg Monarchy, from Graz to Krakow.

Another important source for the repertoire, especially pertaining to the smaller traveling theatre troupes, are the lists of their basic equipment (masks, costumes, etc.) which were kept from time to time. I will discuss some of those documents to demonstrate that insight into the repertoire can be gleaned by more than just the dates of performances, and also that there is still much to be achieved within the research on Central European repertoire.

2. **Çetin Sarkartal** (Istanbul)
Plays Written by Europeans in the Turkish Language at the Academy of Oriental Languages in Vienna during the Age of Haydn. Thomas Chabert: *Hikayet-i İbda-i Yeniceriyan Ba Bereket-i Pir-i Bektasiyan Seyh Haci Bektas Veli-i Musliman* (1810), and (Author Unknown): *Godefroi de Bouillon* (1757)

A comparative analysis of two plays, *Hikayet-i İbda-i Yeniceriyan Ba Bereket-i Pir-i Bektasiyan Seyh Haci Bektas Veli-i Musliman* and *Godefroi de Bouillon*, will be made, based on the texts themselves as well as the present literature on them. It is generally thought that these plays were written in Ottoman Turkish by authors of European origin and that at least one of them was performed at the Academy of Oriental Languages in Vienna mainly for educational purposes. Yet their subject matters and the ways they are written deserve to be studied closely in terms of content and style, as well as for their cultural implications. Findings of a detailed analysis of these plays might be useful not only for theatre research, but also for social scientific and cultural studies.

11:30 Coffee break

11.45 Session V

Chair: Suraiya Faroqhi (Munich / Istanbul)

1. **Larry Wolff** (New York)
Turkish Travesty in European Opera: From Haydn's *Lo Speziale* (1768) to Rossini's *La Pietra del Paragone* (1812), *L'Italiana in Algeri* (1813) and *Il Turco in Italia* (1814)

This paper discusses the significance of Turkish disguise in Joseph Haydn's *Lo Speziale* (1768), and proceeds to consider the significance of other such scenarios of Turkish costume and disguise in European opera, principally in works by Gioacchino Rossini. In particular the paper poses the question of how completely the disguise "works" as in the case of the mock-Albanians in Mozart's *Così fan tutte*, and what that says about European public perceptions of the general similarities between Turks and Europeans — or, to put it another way, whether Turks simply appear on stage as fellow Europeans in Oriental costume. The paper then further considers the question of what constitutes the fundamental "comedy" of Europeans in Turkish costume, especially as developed by Rossini in *La Pietra del Paragone* (1812) (where the Turkish disguise functions analogously to the disguise in *Lo Speziale*) and in both *L'Italiana in Algeri* (1813) and *Il Turco in Italia* (1814) (where Turkish costume and disguise serve different comic purposes within the drama). Of additional interest is the question of the "voice" of the disguised European in Turkish costume, and whether a distinctive Turkish language and voice constitutes a fundamental part of the comedy of travesty. The larger question behind the paper remains the nature of Orientalism on the operatic stage, whether the Turkish figure appears fundamentally "other" to the European operatic public, or whether he appears as a closely related fellow European to be distinguished above all by his Oriental costume.

2. **Walter Puchner** (Athens)
Karagöz and the History of Ottoman Shadow Theatre in the Balkans: Diffusion, Functions, and Assimilations

As the oral traditions of the Turkish shadow theatre players claim, with the expansion of the Ottoman Empire to the North African coasts of the Mediterranean Sea shadow theatre was brought to Constantinople and was performed before the sultan in the seraglio. It is supposed that the comic dialect-speaking figures that surround the central heroes - the ithyphallic, bald and hunchback "Black-Eye" Karagöz and his more sophisticated counterpart Haçivat - as well as the traditional plots were created as early as the seventeenth century. As the surviving traditional repertoire of the Ottoman shadow play shows, there are few or no links to the Asian or Arabic shadow plays. The paper will deal with new evidence coming from different parts of southeastern Europe – starting in 1608 in Ilok (Syrmia) where the Austrian ambassador Adam Freiherr von Herberstein (1577-1626), who was on his way from Vienna to Constantinople, was invited to watch a performance. It will focus on the cultural historical aspects of the diffusion and reception of shadow theatre in southeastern Europe, including Greece. In the case of Epirus, the assimilation of an Ottoman performance into Greek folk culture was successful and irreversible, and is the first example of a successful integration of an Ottoman performance in a different cultural context. In all the other provinces of the former Ottoman Empire except Epirus the show disappeared. But the substantial step to Hellenization was made in Patras around 1890, eliminating the old dialect-speaking figures of the Turkish performance and creating new ones, reflecting the different social context and satisfying the different expectations of the audience. This was the basis for the enormous success of Greek shadow theatre until the Second World War, enhanced later by an increased interest in folklore.

13:15 Lunch break

15.00 Session VI

Chair: **H. E. Weidinger** (Vienna / Florence)

1. **Orlin Sabev** (Sofia)
European Printers in Istanbul during Haydn's Era (1732-1809): Ibrahim Müteferrika and others

The paper will deal with the introduction of Ottoman-Turkish printing in the 1720s and its gradually increasing impact on the society throughout the eighteenth century. The emphasis will be put on the initial hesitant reception of printing, the introduction of which was suggested and eagerly carried out by a Hungarian-born convert to Islam, namely, Ibrahim Müteferrika, as well as on the subsequent changes in the attitudes of different segments of Ottoman society towards its ultimate application. It seems that the Ottoman authorities welcomed the introduction of printing because of the persuasive argumentation of Ibrahim Müteferrika rather than their eventual conviction of the vital necessity of

printing technology. Although the first Ottoman-Turkish printing press operated for only twenty years (1726-1746), and despite its controversial outcome, it proved to be an alternative, and if not perfect, at least faster and better mode for the multiplication of texts than manuscript copying. The Mütetferrika press set a precedent that certainly left an impact on the society, and in the late eighteenth century Ottoman intellectuals and even the Ottoman authorities themselves were convinced that printing should be revived for various reasons, mainly for instruction of the new Ottoman military units created after contemporary European models. In other words, printing was an important part of Ottoman modernization in the eighteenth century. The story of its hesitant introduction and reception resembles the story of the idea of Ottoman modernization itself: the first steps were rather furtive and then after a period of silence, necessary for a mental rationalization of the novelties, the idea was decisively and eagerly carried into effect.

2. **Günşel Renda** (Istanbul)
Westernisms and Ottoman Visual Culture in the Second Half of the Eighteenth Century:
Wall Paintings

The paper aims to discuss the impact of westernisms and the role of imperial patronage in Ottoman visual culture of the second half of the eighteenth century, especially those that resulted in the birth of new genres of painting in the empire. Wall paintings of landscapes decorating the imperial residences in the Ottoman capital and the houses of the provincial elite in the second half of the century are examined in terms of content and technique to define the role of western sources, and the impact of travelling European artists and illustrated travel accounts, to discover how imported western artistic trends were translated into local artistic practices, traditions and visual conceptions of land and space.

19:30 Closing Program: Recital at the Austrian Cultural Forum

Anna Pangalou (Mezzo-Soprano), **Nikolas Tsalikis** (Piano)
Homage to Leyla Gencer (1928-2008), 'La Diva Turca'

Don Juan Archiv Wien reserves the right to make changes to the symposia program, as necessary.

BIOGRAPHIES

Emre Aracı

Composer, conductor and music historian whose research interests cover the Euro-Ottoman musical exchange and the history of European musical tradition in modern day Turkey. A graduate of the University of Edinburgh and for some time Research Associate at the University of Cambridge, Dr. Aracı is the author of two biographies of Ahmed Adnan Saygun (1999), Turkey's most prominent twentieth-century composer of contemporary music, and of Donizetti Pasha (2006), brother of the celebrated opera composer and master of music to Sultan Mahmud II and Sultan Abdulmecid. Emre Aracı also recorded several albums representing the music of this era: *European Music at the Ottoman Court, War and Peace: Crimea 1853-56, Bosphorus by Moonlight and Istanbul to London*, the first two of which were later released internationally by Warner Classics under the title *Invitation to the Seraglio*, and the last two most recently by Brilliant Classics titled *Euro Ottomania*. Based in the United Kingdom, he regularly lectures, performs and broadcasts under the patronage of the Çarmıklı family and Nurol Holding Inc.

Tülay Artan

B. Arch. 1980, Middle East Technical University (METU), Ankara; M. Arch. 1982 METU; PhD 1989, Massachusetts Institute of Technology. Has been teaching at Sabanci University Istanbul since 1999; previous teaching position at İstanbul University.

Areas of Interest: historiography; prosopographic studies of the Ottoman elite; applications of Ottoman law and its impact on social/family life; Ottoman elite households, consumption history and standards of living; seventeenth- and eighteenth-century Ottoman and Middle Eastern history in comparative perspective; sixteenth-to-eighteenth-century art, architecture, and material culture.

Recent Publications: "Arts and Architecture," in *The Cambridge History of Turkey*. Volume III: The Later Ottoman Empire, 1603-1839, ed. Suraiya Faroqhi, Cambridge University Press, Cambridge UK, 2006, 85-109; "Questions of Ottoman Identity and Architectural History," in *Rethinking Architectural Historiography*, eds. Dana Arnold, Elvan Altan Ergut and Belgin Turan Ozkaya, London, 2006, p. 408-480.

Annemarie Bönsch

Born in 1939 in Vienna; studied theatre research, German philology and art history at the University of Vienna, followed by a master class study of stage and film design at the Vienna University of Applied Arts (then the Academy of Applied Arts). Since 1962 Annemarie Bönsch has taught at the University of Applied Arts, and since 1974 she has been a professor at the Institute of Costume Research. Since 1965 she has also taught at the Institute of Theatre, Film and Media Studies at the University of Vienna. She is the author of many academic publications, as well as the scientific author of filmed documentaries, and a frequent lecturer on the history of costume. Having contributed to many exhibitions, since 2005 she has been the editor of the costume section of the *Zeitschrift für Historische Waffen und Kostümkunde*.

Emil Brix

Born 1956 in Vienna. Studied History and English literature at the University of Vienna where he completed a doctorate in history. He has written widely on the history and politics of Central and Eastern Europe, especially its nationality and minority conflicts, as well as on the problems and perspectives of Austrian and European identity. Together with the former Austrian deputy prime minister Erhard Busek, he wrote *Projekt Mitteleuropa* (1986). He worked for the Austrian Parliament and was Head of the Cabinet of the Austrian Minister of Science and Research (1986-1989). He served from 1990 to summer 1995 in the Austrian Foreign Service as the first Austrian Consul General in Cracow, Poland. From 1995 to 1999 he was Director of the Austrian Cultural Institute in London. At present he is Director General for Cultural Politics in the Austrian Ministry for European and International Affairs. He is also Deputy Chairman of the "Institute for the Danube Region and Central Europe" in Vienna and Secretary General of the "Austrian Research Association".

Publications include a book on liberalism (*Liberalismus, Interpretationen und Perspektiven*, co-edited with Wolfgang Mantl (Vienna-Cologne-Graz: Böhlau, 1998), a book about collective memory in Central Europe: *Der Kampf um das Gedächtnis. Öffentliche Gedenktage in Mitteleuropa*, co-edited with Hannes Stekl. (Vienna-Cologne-Weimar: Böhlau, 1997) and the books *Civil Society in Österreich* (Vienna: Passagen, 1998), *Organisierte Privatinteressen. Vereine in Österreich* (Vienna: Passagen, 2000), *Das Rechtssystem zwischen Staat und Zivilgesellschaft* (Vienna: Passagen, 2001), *Universitäten in der Zivilgesellschaft* (Vienna: Passagen, 2001).

Program of the Symposia "Ottoman Empire and European Theatre 2009"

2001), *Zivilgesellschaft zwischen Liberalismus und Kommunitarismus*, co-edited with Peter Kampits. (Vienna: Passagen, 2003 and *The Decline of Empires*, co-edited with Klaus Koch and Elisabeth Vyslonzil. (Vienna: Verlag für Geschichte und Politik / Munich: Oldenbourg, 2001).

Christian Brunmayr

Graduated from the University of Economics in Vienna and joined the Austrian Foreign Ministry in 1993. A year later, he was Attaché at the Austrian Embassy in Bratislava. From 1995 to 1999 he worked at the Austrian Permanent Representation to the European Union (EU) in Brussels. During the first Austrian Presidency of the EU-Council in 1998, he chaired the Council Working Groups on Southeast Europe (incl. Turkey), Maghreb/Mashrik and Middle East/Gulf. From 1999 to 2003 he worked as a Principle Administrator in the General Secretariat of the Council of the EU in Brussels and was dealing with relations between the EU and Eastern Europe, Southern Caucasus as well as Central Asia. Subsequently, he worked for four years as Head of Unit in the Directorate of personnel of the Austrian Foreign Ministry and was notably in charge of the Austrian Honorary Consulates abroad. Since September 2007, Christian Brunmayr is the Director of the Austrian Cultural Forum in Istanbul.

Reinhard Buchberger

Born in 1972 in Linz, he studied history and Czech language and literature at Vienna and Brno Universities. From 2002 to 2004 he worked as a researcher on the history of Jews in Early Modern Hungary at the Institut für Geschichte der Juden in Österreich. Since 2004 he has worked in the department of printed books of the Vienna City Library (Wienbibliothek im Rathaus). He has authored several publications on Early Modern history, the history of the Jews, and book and library history including, Reinhard Buchberger, Gerhard Renner, Isabella Wasner-Peter (eds.). *Portheim - sammeln & verzetteln. Die Bibliothek und der Zettelkatalog des Sammlers Max von Portheim in der Wienbibliothek*, Wien: Sonderzahl, 2007.

Bertrand Michael Buchmann

Born in 1949 in Vienna, he studied history and geography in Vienna, and since 1976 he has been teaching at the Gymnasium Wien 16. Attained the habilitation on the subject, "Neuere Geschichte Österreichs" from the University of Vienna in 1987, and since then has worked as lecturer and researcher in the Department of History. In 1994 he was awarded the first prize of the Austrian Academy of Sciences. His numerous publications on Austrian and European History, include *Türkenlieder zu den Türkenkriegen und besonders zur zweiten Wiener Türkenbelagerung* (Vienna: Böhlau, 1983); *Österreich und das Osmanische Reich. Eine bilaterale Geschichte* (Vienna: Facultas, 1999); and *Kaisertum und Doppelmonarchie. Geschichte Österreichs 5* (Vienna: Pichler, 2003).

Necla Çıkıgil

Necla Çıkıgil has a BA in English literature and language. Due to her interest in ballet (she is a graduate of Fenmen Ballet School in Ankara) and theatre she started research work on Shakespeare's ballets while working for an MA in Shakespeare Studies at Birmingham University. While she was working for her MA degree she also studied Historical Dance. After receiving her MA, she conducted further research to get a PhD in Theatre at Ankara University. Dr. Çıkıgil's major interests and publications are in the transformation of literary works into dance, theatrical performances of Shakespeare's works, world theatre, English language, and academic oral presentation skills. She also writes ballet and play reviews for national and international journals. Currently, she is an instructor of the History of Theatre and English at the Middle East Technical University, Ankara, where she has been teaching since 1981.

Helga Dostal

Dr.phil., born in Vienna. Studied dramatics, musicology, philosophy and psychology at Vienna University. Assistant producer for some fifty operas, plays and concerts broadcast by the ORF. Co-organizer of major exhibitions in the Vienna Künstlerhaus, Museo teatrale alla Scala di Milano and for the Prague Quadriennale. Worked with Rudolf Nurejev at the Vienna State Opera, was dramaturge for the Austrian Länderbühne and the Tribune Theatre. For ten years she was Head of the Art University Department in the Federal Ministry for Science and Research, then Director of the Austrian Theatre Museum. Currently she is President of the Advisory Board of the Arnold Schoenberg Centre, and President of the International Theatre Institute of the UNESCO, Centrum Österreich. Helga Dostal was awarded the Ring of Honour of the Salzburg Mozarteum University.

Matthew Head

Dr. Head, lecturer in music at King's College, London, is a graduate of Oxford and Yale, and a specialist in music of the European Enlightenment. He has published on C.P.E. Bach, Minna Brandes, Beethoven, Joseph Haydn, Mozart, and Sophie Westenholz, exploring issues of musical character, performance, improvisation, genre, authorship, orientalism and gender. Matthew Head is currently working on a book of essays on music, gender and authorship in the late eighteenth century. Publications include: *Orientalism, Masquerade and Mozart's Turkish Music* (RMA Monographs 9) London: RMA, 2000; "Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory," in *Music Analysis*, 22/1-2 (March-July 2003), pp. 211-230; "Haydn's Exoticisms: 'Difference' and the Enlightenment" in *The Cambridge Companion to Haydn*, ed. C. Clark. Cambridge: CUP, 2005, pp. 77-94.

Caroline Herfert

Born in 1983 in Feldkirch (Austria), she grew up in Liechtenstein. She graduated from the Liechtensteinisches Gymnasium, Vaduz, and was the 2003 scholarship holder of the Peter Kaiser commemoration foundation for the best high school diploma. From 2003 to 2009 she studied theatre, film and media studies, cultural studies as well as Arabic studies at the University of Vienna, gaining work experience in archives and theatres along with her academic education. She has lived in Buffalo (USA), Annecy (France), Melbourne (Australia) and Tunis (Tunisia), for language studies. In 2006 she participated in the *Interplay Europe 2006 Festival of Young European Playwrights*, and in 2007-08 participated in the exhibition project, "Wissenschaft nach der Mode?" by Birgit Peter and Martina Payr at the department of theatre, film and media studies (TFM) at the University of Vienna. In 2008 she conducted archival research for the symposium *Theater der Eliten?*, held November 11, 2008, at the Theater in der Josefstadt in cooperation with the Vienna TFM department. She is currently writing her master thesis about the range of Viennese theatre history and Orientalism discourses on Murad Efendi (1836-1881).

Bent Holm

Born in 1946; MA, Phil.Doc. Associate Professor, Theater Studies, Institute for Arts and Cultural Studies, University of Copenhagen. Has conducted research travels to Italy, France and India. Bent Holm is a dramaturge and translator of plays, especially those by Dario Fo, De Filippo and Goldoni. His doctoral dissertation was about Comédie Italienne in a broad cultural, religious, and iconographic context, and He has published interdisciplinary studies on historical and dramaturgical issues in English, French, Polish and Italian. For the moment, he is preparing the English version of his book about the eighteenth-century playwright Ludvig Holberg viewed from a dramaturgical-historical perspective. Special research focuses include the relationship between visual arts and theater; drama analysis and creative theater production; and theatricality and rituality. He is a lecturer at several international universities and research centres, most recently in Torino, Paris, Frankfurt, and Stockholm. Bent Holm is also a member of scientific committees and networks in Paris, Mantova, and Torino, among other cities.

Recent publications include: "Il Corvo canta. Una lettura dell'adattamento lirico di Hans Christian Andersen del Corvo di Gozzi," in: A. Fabiani, ed., *Carlo Gozzi entre dramaturgie de l'auteur et dramaturgie de l'acteur; un Carrefour artistique européen*, Longo: Ravenna 2007; "Enlightened Nordic Knights. Text, body and space in Jens Baggesen and F.L.Ae. Kunzen's opera 'Holger Danske,' 1789, in: *North-West Passage 5*, Torino, 2008); and on ritual and theatre, non-western theatre (co-ed., contributor, *Religion, Ritual, Theatre*, Peter Lang: Frankfurt-New York, 2008).

Michael Hüttler

Dr.phil.; born in Tulln, Lower Austria. Studied theater, film and media studies as well as journalism and communication studies at Vienna University; worked in a bank for several years prior to studying. Teaches at Vienna University, in the Department for Theater, Film and Media Studies. Lectured at Yeditepe University Istanbul (2001-2003), and has been conducting research for the Da Ponte Institute and the Don Juan Archiv Wien since 2001. Since 2007, he has been head of Don Juan Archiv Wien Forschungsverlag. Current research focuses on forms of music and popular theater in the eighteenth century. He has published on Mozart, Theater Ethnology, Business Theater, and Experimental Theater in Austria, including (ed.) *Aufbruch zu neuen Welten: Theatralität an der Jahrtausendwende* (Frankfurt/Main: IKO, 2000); (ed.) *Theater. Begegnung. Integration?* (Frankfurt/Main: IKO, 2003); *Unternehmenstheater. Vom Theater der Unterdrückten zum Theater der Unternehmer?* (Stuttgart: ibidem, 2005); (ed.) *Hermann Nitsch. Wiener Vorlesungen* (Wien: Böhlau, 2005), and (ed.) *Lorenzo Da Ponte* (Wien: Böhlau, 2007).

Hans-Peter Kellner

Born in 1963 in Vienna. Works as a stage director, dramaturge and literary translator. He studied Scandinavian languages and theater studies at the University of Vienna, and film studies at the University of Copenhagen, for which he received a scholarship from the Austrian government. Since 1986 he has worked extensively in theater, film, television, and circus. Starting as Assistant Director, Dramaturge and Stage Manager in Vienna, he continued as Assistant of the former Royal Shakespeare Company with director Terry Hands in Berlin. Since 1993 he has directed around thirty plays at several venues in Austria and Germany, as well as in London, where he was based between 1995 and 2000 and where he worked with Tom Stoppard, David Farr and Michael Kingsbury. In 2000 Hans-Peter Kellner moved to Copenhagen, where he directed, among other plays, the first ever site specific production of Shakespeare's *Hamlet* at Kronborg Castle in Elsinore. He has translated around twenty plays into German, many of them by contemporary Scandinavian playwrights, and he is regularly adapting classic plays for the modern stage. In recent years he has resumed Theater Studies, mainly related to the Scandinavian stage of the eighteenth century.

Adam Mestyan

Adam Mestyan is an Arabist and a historian, his main interest being nineteenth-century Middle Eastern and European cultural history. Currently, he is a doctoral candidate both in aesthetics at Eötvös Loránd University, Budapest and in comparative history at the Central European University, Budapest. Having worked as Instructor of Arabic at the Mediaeval Studies department at CEU, he is a Research Fellow in the Opera and History Project (2009-2011) of the European University Institute, Florence. Mestyan is also a member of the Middle East Studies Association (MESA), Dayka Gabor Society, Erasmus College, and the József Attila Circle (JAK). He received the Prize of the Republic of Hungary for Academic Excellence (2004), and the "Ernő Kállai" Scholarship for Historians of Art of the Ministry of Cultural Heritage (2006-2008). He is the editor of *Látvány / színház: performativitás, műfaj, test* ("Spectacle and Theatre: Genre, Body, Performativity"), Budapest: L'Harmattan, 2006; and of a special issue on Modern Arabic Literature of the Hungarian Literary Journal *Kalligram*, 2 (2008); and since 2008 he has been Associate Editor of the *European Review of History*, London: Routledge.

Isabelle Moindrot

Professor in Literature and Performing Arts at the University of Tours (France). She is the author of *La Représentation d'Opéra, Poétique et Dramaturgie* (Presses Universitaires de France: 1993), *L'Opéra seria ou le règne des castrats* (Fayard: 1993, 2^d ed 1998). She has also edited *Le Spectaculaire dans les arts de la scène du Romantisme à la Belle Epoque* (CNRS-Editions, 2006) and is presently coordinating the centenary celebrations of Victorien Sardou ("Victorien Sardou, le théâtre et les arts," Tours-Paris BnF, Marly le roi: 2008). She has also written many contributions for several opera houses (Opéra de Paris, Théâtre du Châtelet, Grand Théâtre de Genève, Staatsoper Stuttgart).

İlber Ortaylı

Born in 1947 in a refugee camp in Austria, as the son of a Crimean Tartar family. He finished his elementary and secondary schooling in Istanbul and Ankara. In 1965 he graduated from Ankara Atatürk High-School. In 1968 he finished his studies at Ankara University, School of Political Science, as well as the Department of History at Ankara University, School of Languages, History and Geography. He then studied Slavistics and Orientalism at the University of Vienna, Austria. İlber Ortaylı did his Master's work at Chicago University under Professor Halil İnalcık. He received his PhD at Ankara University, School of Political Science with his dissertation *Tanzimat Sonrası Mahalli İdareler* ('Local Governments after the Reformation', 1978). With his State doctorate, *Osmanlı İmparatorluğu'nda Alman Nüfuzu* ('The German Influence on the Ottoman Empire', 1979), he became Associate Professor. In 1989 he became full Professor.

Lectured and served as visiting professor at universities in Vienna, Berlin, Princeton, Moscow, Rome, Munich, Strasbourg, Yanya, Sofia, Kiel, Cambridge, Oxford, and Tunis. He has published in Turkish and in international scientific journals, articles on 16th-19th century Ottoman history and the history of Russia. Between 1989-2002 he served as the Chairman of the Administrative History Department at Ankara University, School of Political Science. In 2002 he joined the faculty of Galatasaray University, Istanbul. Two years later he transferred to Bilkent University, Ankara. İlber Ortaylı is President of the Topkapı Palace Museum, Istanbul. He is a member of the Board of the International Committee on Ottoman Studies and a member of the European Association of Iranology.

Cemal Öztaş

Born 1964 in Adapazarı; Dr. Cemal Öztaş graduated from Ankara University, Faculty of Political Sciences. Following that, he received his M.A. degree from Istanbul University Institute of Humanities, Faculty of Political Sciences, and Department of Public Administration, having completed a thesis on The Correlations of Population and Economic Growth - the Cide Case. He pursued doctoral studies at Sivas Cumhuriyet University Institute of Humanities, Faculty of Economics, and Department of Economic Growth; and received his PhD degree with a dissertation on Local Authorities in the light of Rural Growth. After his posts at the Governorships of the provinces Kocaeli, Kastamonu, Ordu, Yozgat and Elazığ, he worked as deputy head and then head of Turkish Grand National Assembly Department of National Palaces until 2007. He is currently deputy secretary general at the Turkish Grand National Assembly. He published three volumes on a research conducted on rural growth in Turkey. He was accorded with many letters of commendation and was also awarded with the order of merit of Chivalry (Cavaliere-Classe III) by the Italian Republic. Cemal Öztaş also worked as guest lecturer at the Okan University in the academic years 2005-2006 and 2006-2007.

Matthias J. Pernerstorfer

Born in 1976, in Eggenburg, Lower Austria. He studied theater, film and media in Vienna and Munich, having completed a dissertation on the character of the parasite in ancient Greek comedy (2001). He received a fellowship (DOC) from the Austrian Academy of Sciences for a thesis on the "Colax" of Menander from 2003 to 2005. Afterwards he worked for the Viennese Da Ponte Institute for Libretto Studies, Don Juan Research and History of Collecting from 2005 to 2006. He is currently working on a research project on different aspects of the popular theater in Vienna in the eighteenth and nineteenth centuries for the Don Juan Archiv Wien.

Walter Puchner

Born in Vienna in 1947, he studied theater science at the University of Vienna. In 1972 he was nominated Doctor of Philosophy at the same university with a dissertation on Greek shadow theater, and in 1977 became Dozent in theater studies with a habilitation on the evolution of theatrical forms in Greek folk culture. In 1977-1989 he taught theater history at the Faculty of Philosophy of the University of Crete, then theater theory in the newly founded Department of Theater Studies at the University of Athens where he is currently dean. He has also taught theater history for thirty years at the Institut für Theaterwissenschaft at the University of Vienna. He has been an invited guest professor at many European and American universities. In 1994 he was elected a corresponding member of the Austrian Academy of Sciences, and in 2001 he was decorated with the Austrian Cross of Honour for Science and Art. He has published more than sixty books and about three hundred publications in scientific periodicals. His research topics are the history of theater of the Balkan Peninsula, comparative folklore and ethnography of the Mediterranean area, Byzantine and Modern Greek Studies, as well as theory of drama and theater.

Günsel Renda

Received her BA degree from Barnard College, Columbia University, an MA from Washington University, and her PhD from Hacettepe University in Art History.

She has worked at Hacettepe University and chaired the department of History of Art for many years. She is presently teaching at Koç University in Istanbul. She has served as advisor to the Turkish Ministry of Culture and organized several international exhibitions. She was a Fulbright visiting scholar in U.S.A. and guest professor at Ecole Pratique des Hautes Etudes à la Sorbonne in Paris. She has been a member of the governing board at IRCICA. She has lectured on Turkish art in the United States and several countries in Europe and Asia and has participated in many international research projects. She is the author or co-author of books published in U.S.A., Europe and Turkey, and of many articles. She specializes in Ottoman art, Ottoman painting and interactions of European and Ottoman cultures.

Some of the books she edited, coedited and wrote are *The transformation of Culture. The Atatürk Legacy* (ed. G. Renda, M. Kortepeter), Princeton 1986; *A History of Turkish Painting* (Grabar, Renda, Turani, Ozsezgin) Genève-Istanbul 1988; *Woman in Anatolia. 900 Years of the Anatolian Woman* (ed. G. Renda) Istanbul 1994; *The Sultan's Portrait. Picturing the House of Osman* (Neciboglu, Raby, Majer, Meyer-zur-Capellen, Bağcı, Mahir, Renda), Istanbul 2000; *The Ottoman Civilization* (ed. H. Inalcik, G. Renda), Istanbul 2002; *Minnat av Konstantinople. Den osmansk-turkiska 1700-talssamlingen pa Biby* (Achlund, Adahl, Brown, Karlsson, Kaberg, Laine, Renda), Stockholm 2003; *Image of the Turks in the 17th Century Europe* (Neumann, Stepanek, Yerasimos, Renda, Gardina, Grothaus, Vidmar), Istanbul 2005; and *Osmanlı Resim Sanatı* (Ottoman Painting) (Serpil Bağcı, Filiz Çagman, Günsel Renda, Zeren Tanındı).

Geoffrey Roper

Dr Geoffrey Roper is an international bibliographical and information consultant, specialising in the Middle East and Muslim world. He was from 1982 to 2003 head of the Islamic Bibliography Unit at the University of Cambridge, and editor of *Index Islamicus*, the major current comprehensive bibliography and search tool for publications on all aspects of Islam and the Muslim world. He has also been editor of Al-Furqān Foundation's *World Survey of Islamic Manuscripts*, Chairman of the Middle East Libraries Committee (MELCOM-UK) and contributor to various reference works. He has researched, written and lectured extensively on bibliography and the history of the book in the Muslim world, has curated exhibitions on the subject at Cambridge University Library and the Gutenberg Museum in Mainz, and has been a convener of all three of the Symposia on the History of Printing and Publishing in the Languages and Countries of the Middle East (Mainz 2002, Paris 2005, Leipzig 2008). He is a contributor and adviser to the Khatt Foundation (Centre for Arabic Typography), the MuslimHeritage.com project of the Foundation for Science, Technology and Civilisation (FSTC), and Associate Editor (Muslim world) of the forthcoming Oxford *Companion to the Book*.

Orlin Sabev

Born in 1970 in the town Shumen, Bulgaria, and originally named Orhan Salih. In 1985 he was renamed Orlin Sabev by the then regime and this remains his official name. In 1995 he obtained an MA degree from the University of Veliko Tarnovo, and in 2000, a PhD with a study on Ottoman educational institutions at the Institute of Balkan Studies, Bulgarian Academy of Sciences. Since May 2000 he has been Research Fellow at the Institute of Balkan Studies, Bulgarian Academy of Sciences. In 2002 he was awarded the "Marin Drinov" Academic Prize of the Bulgarian Academy of Sciences for young research fellows. Since October 2005 he has held an Associated Professorship at the Institute of Balkan Studies, Bulgarian Academy of Sciences. His publications include: *Ottoman Schools in Bulgarian Lands, 15th-18th Centuries*, Sofia, 2001 (in Bulgarian); *First Ottoman Journey in the World of Printed Books (1726-1746). A Reassessment*, Sofia (in Bulgarian); and *İbrahim Müteferrika ya da İlk Osmanlı Matbaa Seriüveni (1726-1746). Yeniden Değerlendirme*, İstanbul: Yeditepe Yayınevi, 2006 (in Turkish).

Çetin Sarıkartal

Çetin Sarıkartal, PhD, is a theatre director and dramaturge, and also Associate Professor and Coordinator of the Graduate Program in Film and Drama (MFA) at Kadir Has University, Istanbul. He has published articles on art and performance, Turkish theatre and cinema. His current research and teaching focuses on theatricality, storytelling, dramaturgy, and the theory and practice of acting. His most recent theatre productions are *III. Rıçırđ Faciası*, based on Shakespeare's *King Richard III*, *Tartıf Bey*, based on Molière's *Tartuffe*, and *Nasıl Anlatsak Şunu* ('How to Tell It?'), all of which have been produced in collaboration with Tiyatrotem, Istanbul. His theatrical work combines the methods and techniques of contemporary Western theatre with those of traditional Turkish performing arts such as shadow play, storytelling and puppetry.

Käthe Springer-Dissmann

Dr.phil., born in 1948 in Vienna. Studied pedagogy and psychology at the University of Vienna. Works as author and editor. Became chief editor of *Redaktion Tagbau* (Hollitzer Baustoffwerke Graz GmbH) in Vienna in 1999. Specialises in the research field of the history of post, media and travelling, associated with *Don Juan Archiv Wien*.

Suna Suner

Born in Ankara, Suna Suner (MA) is a performing arts researcher and a performer. She received her BA in Conference Translation and Interpretation (Turkish and English) from Hacettepe University. Having worked as an instructor of English for six years, and as a research assistant at the Management of Performing Arts department for two years at Istanbul Bilgi University, she received in 2004 her MA degree in Performing Arts from the Middlesex University in London. She worked as a stage performer for seven years at the Istanbul-based Kumpanya Theater Co., having also devised her own performances. She sang in polyphonic choirs, and also with miscellaneous bands including Istanbul Blues Company, and performed in numerous Turkish festivals and venues. In 2006 she was invited as performance artist to the first International Sinop Biennial, *Sinopale*. Between 2004-2007 Suner worked as archive associate at the Viennese Da Ponte Institute and in January 2007 she joined the team of Don Juan Archiv Wien as performing arts researcher. Suner currently continues her doctoral studies at the Institute of Theater, Film and Media Studies at the University of Vienna, and continues her performance work both in Vienna and Istanbul.

Babür Turna

Obtained his BA (1992) and his first master's degree (1995) in theater (history and theory of theater) at Ankara University, Ankara, Turkey. Courses he has taken include History of Turkish Theater, History of Western Theater, Modern Art and Literature, Literary Theories and Criticism, and Dramaturgy. In 2000, he obtained a second MA in history (Ottoman history) at Bilkent University. Currently he is working on a PhD dissertation under Prof. Halil İnalçık. His most recent publication, "Paths to God within the Poet: Necip Fazıl Kısakürek and his mystical poetry", in: *Religious Perspectives in Modern Muslim and Jewish Literatures* (Routledge, 2006, edited by Glenda Abramson, Hilary Kilpatrick), deals with the mystical dimensions of Turkish poetry during the early Republican era.

Daniel Winkler

Daniel Winkler studied comparative literature and Romance studies in Aix-en-Provence, Paris and Vienna. His PhD research was on Marseille as a cinematic city (*Transit Marseille. Eine Mittelmeermetropole im Film*. Bielefeld 2007). Current research interests include popular culture, migrant cinema and literature, and theatre of the eighteenth and nineteenth century.

His publications in English and French include: "Empereurs de Californie? Blaise Cendrars et Luis Trenker à la recherche littéraire et cinématographique de L'Or," in *Ritm. Recherches Interdisciplinaires sur les Textes Modernes* 36 (2006); "Marseille: Cinematic Sites of Imaginary and Globalisation," in *Sinn-haft. Zeitschrift zwischen Kulturwissenschaften* 14-15 (2003); "The Cinema of Irregular Migration and the Question of Space: France, Italy and Spain" (with Verena Berger; in print).

Larry Wolff

Larry Wolff is professor of history at New York University and director of the NYU Center for European and Mediterranean Studies. He received his AB from Harvard in 1979 and his PhD from Stanford in 1984. His research concerns issues of East and West in Europe, especially in the culture of the Enlightenment. Wolff has received Fulbright and Guggenheim fellowships, and in 2003 was elected to the American Academy of Arts and Sciences. In 2007 he presented the keynote lecture in Vienna at the conference "Wie europäisch ist die Oper?" The lecture was titled "Turkey and Europe: The Operatic Perspective."

Publications include: *The Anthropology of the Enlightenment*, co-edited with Marco Cipolloni, Stanford: Stanford University Press, 2007; *Venice and the Slavs: The Discovery of Dalmatia in the Age of Enlightenment*, Stanford University Press, 2001; paperback edition, Stanford, 2002; Rome: Il Veltro Editrice, 2006 (Venezia e gli Slavi); *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment*, Stanford University Press, 1994; paperback edition, 1996; Bucharest: Humanitas, 2000 (Inventarea Europei de Est); Moscow: Historia Rossica, Novoe Literaturnoe Obozrenie, 2003; (Izobretaia Vostochnuiu Evropu: Karta tsivilizatsii v soznanii epokhi Prosveshcheniia) Sofia: Kralitsa Mab, 2004; *Le Mirage russe au XVIIIe siècle*, co-edited with Serguei Karp Ferney: Centre international d'étude du XVIIIe Siècle, 2001; "The Vatican and Poland in the Age of the Partitions" in: *Diplomatic and Cultural Encounters at the Warsaw Nunciature*, Boulder East European Monographs/Columbia University Press, 1988; *Postcards from the End of the World: Child Abuse in Freud's Vienna*, New York: Atheneum, 1988; London: William Collins Sons, 1989; Salzburg and Vienna: Residenz Verlag, 1992 ('Ansichtskarten vom Weltuntergang'); Tokyo: Shobunsha, 1993; and the Introduction to Leopold von Sacher-Masoch's *Venus in Furs*. Translation by Joachim Neugroschel. New York: Penguin Classics, 2000.

Mehmet Alaaddin Yalçinkaya

Professor of Education at Ankara University Faculty of Letters, History Department, Turkey (BA), Birmingham University, Faculty of Arts, Ottoman Studies, UK (BA and PhD). Alaaddin Yalçinkaya's thesis was titled *The First Permanent Ottoman-Turkish Embassy in Europe: The Embassy of Yusuf Agah Efendi to London (1793-1797)*, Birmingham, 1993. From 1997 to 2001 he was Head of the History Department, in 2001-2004 he was Director of Social Sciences Institute, and since 2005 he has been Head of the History Department at Karadeniz Technical University, Trabzon.

His most recent publications in English include: "Mahmud Raif Efendi as the Chief Secretary of Yusuf Agah Efendi, The First Permanent Ottoman-Turkish Ambassador to London (1793-1797)", in: OTAM 5, 1994, pp. 385-434; "İstanbul as an Important Centre of European Diplomacy (According to British Sources During the Period, 1792-1798)", in: *Great Ottoman-Turkish Civilisation*, vol. I Politics, Ankara, 2000, pp. 523-537; "The Eighteenth Century: A Period of Reform, Change and Diplomacy (1703-1789)", in: *THE TURKS*, 4, ed. Kemal Çiçek-Cem Oğuz. Ankara: Yeni Türkiye yayınları, 2002, pp. 91-123; "The Modernisation of the Ottoman Diplomatic Representations in Europe: The Case of the Embassy of İsmail Ferruh Efendi to London (1797-

1800)", in: *A Bridge Between Cultures, Studies on Ottoman and Republican Turkey in Memory of Ali İhsan Bağış*, ed. Sinan Kunalp, İstanbul 2006, pp. 51-67. [back]

Selim Yenel

Ambassador Selim Yenel was born in Istanbul in 1956. After his studies at the University of Ankara, Faculty of Political Science, he entered the Ministry of Foreign Affairs in 1979 and in between his services in Ankara was posted to OECD in Paris, Kabul, the United Nations, New York, Delegation to the European Union, Brussels. Since 2006 he is Ambassador of the Republic of Turkey in Vienna. He has dealt with Turkish – EU relations between 1994-2005.

Netice Yıldız

Associate professor Dr. Netice Yıldız is a graduate of Istanbul University, Faculty of Letters where she gained degrees in English Literature and Language (BA) in 1980 and Archaeology and History of Art (PhD) in 1987, with a thesis on British-Ottoman Artistic Exchanges, 1583-1914. She has been working as art historian at Eastern Mediterranean University (EMU) (North Cyprus) since October 1987 as assistant professor and as associate professor since 1992. Her research interests are every aspect of British - Ottoman artistic exchanges; Cyprus Medieval and Ottoman culture, art and architecture; western artists and the Turkish image in England; women in Cyprus through the ages; and medieval iconography in Cypriot Art. Her honours and awards include having been awarded the research grant of the Barakat Foundation, Oriental Research Centre, Oxford University (2000) and the Ministry of Education and Culture Funding Award for the project "Catalogue of Illuminated Islamic Manuscripts in North Cyprus".

Netice Yıldız's memberships include being a member of the Standing International Committee of International Congress of Turkish Arts since 1991; fellow member of BRISMES (British Society for Middle Eastern Society); member of Historian of Islamic Art (HIA); member of Middle Eastern Studies Association (MESA); fellow member of Europa Nostra; Board of Antiquities and Monuments (1998-2000); Executive Board for Centre for Woman Studies (EMU) (1998-2004) (2006-); She published several articles and proceedings on her research topics in the areas of British- Ottoman relations, and Cyprus Art History and worked as the editor-in-chief for *KADIN/WOMAN 2000, Journal for Woman Studies*, a refereed and indexed journal (2000-2008). Recent Publications include: "The Vakf System in Cyprus as a Philanthropy and Religion Institution and a Special Case for Housing the Poor: The Complex of Saman Bahçe Houses in Nicosia (Cyprus)", in: Guiliana Gemelli (ed.), *Religions and Philanthropy, Global Issues in Historical Perspectives*, Legacy of MISP, Bologna: Baskerville UniPress, 2007, pp. 217-266; "Documents Regarding the Supplies of Dolmabahçe and Other Palaces in the Archive of the Turkish Embassy in London", in: Bildiriler (*Proceedings*), *International Symposium for the Occasion of the 150th Anniversary of Dolmabahce Palace in İstanbul, organised by Milli Saraylar (National Palaces) 23-26 November 2006*, Vol. I, pp.107-122; "Osmanlı İmparatorluğu'nda İngiliz Saatleri ve Topkapı Sarayı Koleksiyonu", in: *Belleten*, LXX, 259 (Aralık 2006). pp. 919-973 (British Clocks and Watches in Ottoman Empire and Topkapı Palace Collection); "Wakfs in Ottoman Cyprus", in: Imber, Colin; Kiyotaki, Keiko; Murphey, Rhoads (eds.) *Frontiers of Ottoman Studies*, Vol. 2, I.B. Tauris Publications, 2004 pp. 179-196; "A Mark of Modernity: The Role of Turkish Cypriot Women Artists in the Evolution of Modern Art", *KADIN/WOMAN 2000*, III (2) December 2003, pp.1-36; "İngiliz Yaşamında Türk İmgesi ve Etkileri", in: *Türkler*, ed. Hasan Celal Güzel, Kemal Çiçek, Salim Koca, Ankara: Türkiye Yayınları, 2002, 21 Volumes, in Vol. 11, pp. 921-933. (21 Volumes, Reference section Book). "İngiliz Kültüründe Osmanlı Etkileri", in: *Türkler*, ed. Hasan Celal Güzel, Kemal Çiçek, Salim Koca, Ankara: Türkiye Yayınları, 2002, Vol. 15, Part: 75, pp. 564-580 (a twenty-one-volume reference book).

CHAIRPERSONS

Ulf Birbaumer

Born 1939 in Waidhofen, Lower Austria, Ulf Birbaumer is senior professor of Theatre, Film and Media Studies at the University of Vienna. In 1969 he completed his dissertation on Viennese Popular Theatre in the eighteenth century, *Das Werk des Josef Felix von Kurz-Bernardon und seine szenische Realisierung. Versuch einer Genealogie und Dramaturgie der Bernardoniade*, Wien, 1971. In 1983 he was awarded habilitation on *Theorie und Praxis alternativer theatralischer Kommunikation in Europa nach 1965* (Fo, Boal, Gatti). Since 1965 he has been a theatre critic for Austrian, German and French newspapers and revues, and from 1983-1985 he was President of the AICT (Association Internationale des critiques de théâtre). Between 1979 and 1995 he was co-

Program of the Symposia "Ottoman Empire and European Theatre 2009"

© Don Juan Archiv Wien, www.donjuanarchiv.at , office@donjuanarchiv.at , phone +43-1-2365605

29/05/2009 p. 25/28

founder and co-director of Fo-Theater in den Arbeiterbezirken Wien (Gemeindehoftheater). In 1986 and 1992 he was a guest professor in Paris III and in Florence. In 1995 he founded the International Theatre Research Group, "Spectacle Vivant et Science de l'Homme" in the Parisian MSH (Maison des Sciences de l'Homme). He was Vice President of INST (Institut zur Erforschung internationaler Kulturprozesse), Vienna, and since 1996 has been Chairman of the Jura Soyfer Society.

Michele Calella

Born in 1967 in Taranto, Italy. Studied piano in Taranto and Bari, and musicology at the Scuola di Paleografia e Filologia Musicale in Cremona/Pavia (Tesi di Laurea in 1993). Also studied musicology at the University of Regensburg 1990-91. In 1991-1993 he conducted research projects in Paris (he was a collaborator of RISM at the Bibliothèque Nationale), and from 1993 to 1997 he studied musicology, medieval Latin and romance studies at the Westfälischen Wilhelms-Universität Münster, writing a dissertation about the ensemble in the *Tragédie lyrique* of the late Ancien Régime. From 1997 to 2001 he was Wissenschaftlicher Assistent at the Philipps-Universität Marburg, and from 2001 to 2005 he was Assistent and Oberassistent at the Musikwissenschaftliches Institut of the University of Zürich. In 2003 he did an Habilitation at the Faculty of Philosophy of the University of Zürich about musical authorship from the middle ages to the modern period. In 2004 he won the Hermann Abert Award of the Gesellschaft für Musikforschung, and since 2005 he has been a professor of musicology at the University of Music and Performing Arts Vienna. Recent publications include: *Das Ensemble in der Tragédie lyrique des späten Ancien Régime*, Eisenach 2000 (Schriften zur Musikwissenschaft aus Münster 14); *Musikalische Autorschaft: Der Komponist zwischen Mittelalter und Neuzeit*, Habilitationsschrift Universität Zürich 2003; *Joseph Joachim: Komponist, Virtuose, europäischer Bürger*, edited with Christian Glanz, Kongressbericht Kittsee Juli 2007, Anklänge 3 (2008); *Komponieren in Lehre und Praxis*, edited with Lothar Schmidt (Handbuch der Musik der Renaissance Bd.2), Laaber 2009; *Händels Kirchenmusik und vokale Kammermusik*, edited with H.-J. Marx (Händel-Handbuch 4), 2009.

Suraiya Faroqhi

Educated at the Universities of Hamburg, Istanbul and Bloomington, Indiana, Suraiya Faroqhi has taught English (1971-72) and history at Middle East Technical University, Ankara (1972-87) and served as a professor of Ottoman Studies at the Ludwig Maximilians Universität in Munich, Germany (1988-2007). Since retirement she has been teaching at the Department of History, Bilgi University in Istanbul. Her Festschrift from her Ankara colleagues, *Osmanlı'nın peşinde bir yaşam*, (A lifetime in the wake of the Ottomans), ed. Onur Yıldırım (Ankara: İmge Publications, 2008), has just been published.

Principal publications: *Towns and Townsmen of Ottoman Anatolia, Trade, Crafts and Food Production in an Urban Setting* (Cambridge: Cambridge University Press, 1984); *Men of Modest Substance, House Owners and House Property in Seventeenth-Century Ankara and Kayseri* (Cambridge: CUP, 1987, reprint 2002); *Pilgrims and Sultans, The Haj under the Ottomans* (London: I.B. Tauris, 1994); *Subjects of the Sultans, Culture and Daily Life in the Ottoman Empire*, trans. by Martin Bott (London: I.B. Tauris, 2000); *Approaching Ottoman History, an Introduction to the Sources* (Cambridge: CUP, 1999); *The Ottoman Empire and the World Around it, 1540s to 1774* (London: I. B. Tauris, 2004).

Collected articles: *Peasants, Dervishes and Traders in the Ottoman Empire* (London: Variorum Reprints, 1986); *Coping with the State, Political Conflict and Crime in the Ottoman Empire* (Istanbul: The Isis Press, 1995); *Making a Living in the Ottoman Lands, 1480-1820* (Istanbul: The Isis Press, 1995); *Stories of Ottoman Men and Women, Establishing Status, Establishing Control* (Istanbul: Eren, 2002); *Another Mirror for Princes: The Public Image of the Ottoman Sultan and its Reception*, (Istanbul: The Isis Press, 2008).

Stefan Hulfeld

Prof. Dr.phil.; born in 1967. Awarded a Master of Arts in Theater Studies, German Literature and Philosophy at the University of Bern, and a PhD in Theater Studies with research concerning the culture and theater history of the eighteenth century, published as *Zähmung der Masken, Wahrung der Gesichter* (Zürich: Chronos Verlag 2000). Stefan Hulfeld's second book is called *Theatergeschichte als kulturelle Praxis. Wie Wissen über Theater entsteht* (Zürich: Chronos Verlag 2007) and treats the development of theater history in Europe from the sixteenth to the twentieth century. He has been Professor for Theater and Cultural Studies at the University of Vienna (Austria) since 2006.

Gabriele C. Pfeiffer

Mag. Dr.phil, is a theater researcher and lecturer at universities and independent institutions in Austria (University of Vienna, INST Research Institute for Regional and Transnational Cultural Processes, Jura Soyfer

Program of the Symposia "Ottoman Empire and European Theatre 2009"

© Don Juan Archiv Wien, www.donjuanarchiv.at, office@donjuanarchiv.at, phone +43-1-2365605

29/05/2009 p. 26/28

Gesellschaft), Germany (University of Leipzig), Italy (University of Catania) and France (Groupe international de recherches interdisciplinaires, "Spectacle vivant et sciences de l'homme" at the Maison des Sciences de l'Homme Paris). Most recently, she was a contributing scholar for the Workcenter of Jerzy Grotowski and Thomas Richards' "Tracing Roads Across" Documentation Team (2003-2006). Dr. Pfeiffer conducted extensive postdoctoral research on Austrian experimental theater, 1945-1983, and her current fields of research include eighteenth-century Austrian theater history, experimental and intercultural performance, theater of the neo avant-garde in twentieth century Austria and Italy, and theater anthropology. At the moment she is researcher at the Don Juan Archiv Wien (Project: Komplex Mauerbach), lecturer at the Institute for Theater, Film and Media Studies at the University of Vienna, and working on the research project "Documentation *Fo-Theater in den Arbeiterbezirken Wien*."

Hans Ernst Weidinger

Gewerke, Dr. phil., born in 1949 in Vienna. Studied law, classical languages, theater studies and art history at Vienna University, and dance, voice and piano in Vienna and Prague; has conducted study trips to Venice, Florence, Rome, Naples, Palermo, London and Prague; taught at Scuola Normale Superiore, Pisa; Mozarteum University Salzburg; ISSEI, Pamplona. Founder of Don Juan Archiv Wien in 1987. Projects include: *Wiener Brut* (film, Vienna 1982); *Constitutionis Theresianae Revocatio* (performance, Vienna 1982); *La Prétendante Chante* (performance, Berlin 1984); *Il Giudizio di Don Giovanni* (opera – librettist and director, Ratisbon 1986); *HIC SAXA LOQVNTVR* (architectural competition, Pfaffenberg – Berlin – Vienna – Venice, 1993-96); *Eine Oper für Büropa* (opera – librettist and director, Linz 1998); *Fermata Greve Piazza* (opera – librettist and director, Greve in Chianti, 2002). His PhD was on *IL DISSOLUTO PUNITO. Untersuchungen zur äußeren und inneren Entstehungsgeschichte von Lorenzo da Pontes & W. A. Mozarts DON GIOVANNI*.

CONCERT PROGRAM / ARTISTS

Aydın Karlıbel

Born 1957 in Istanbul, Dr. Karlıbel began his piano lessons at the age of four; at the age of nine he became the private student of Cemal Resid Rey (1904-1985), with whom he worked until Rey's death. Along with his piano studies Karlıbel graduated from the Lycée du Saint-Michel (Prix d'Excellences) and the Robert College (1976) and finally received his bachelor's degree from the Faculty of Foreign Languages and Literature at the Boğaziçi University. Aydın Karlıbel also received the "L.R.S.M. Diploma" from the Associated Board of the Royal Schools. Additionally, he participated in the Wiener Meisterkurse (1991-93) and the Summer Courses of the Accademia Chigiana. He was also awarded with the "2000 Outstanding Musician of 20th Century Prize" by the Cambridge Biographical Center. Karlıbel's compositions are printed and published as CDs by the Keturi Publishers in Germany. Karlıbel has been active in the Istanbul State Opera and Ballet since 1986, and his works and performances have been recorded on over eight CDs for Kalan Label, TRT and Iton Records. Over the years, he has won several prizes and mentions of the Municipal Conservatory and the Nejat Eczacıbaşı Contest. His works have been performed in England, Italy, Georgia and Germany. A concert pianist with an extensive repertoire, Karlıbel has composed two operas, an oratorio, two piano concertos, numerous original works and transcriptions for piano solo, choral, vocal, chamber works, and marches. He recorded, restored, orchestrated and computer printed many works of his master Cemal Resid Rey. Having also translated Ian Kemp's book on Berlioz's *Les Troyens* into Turkish (Pan Editions, 2009), he received his doctoral degree from Istanbul Technical University/MIAM in February 2009. His art aspires to fuse universal culture with Turkish aesthetics and colours.

Dieter Paier

Dieter Paier was born in Stiefing, Styria in Austria. Under the guidance of Otto Niederdorfer and Gerhard Zeller he studied music education and piano-vocal correpitition at the University of Music and Performing Arts in Graz. During his study he was given a training order for correpitition at the singing department in Graz, and he worked there in song and oratorium classes until the end of 1996. In 1997 he was appointed as solo correpititor to the University of Music and Art in Vienna. He has been assistant in the song class of K.S. Edith Mathis, and from 2007 in the class of K.S. Gabriele Fontana. Dieter Paier took lessons with Charles Spencer, and played in master classes with singers such as Gundula Janowitz, Sena Jurinac, Hilde Zadek, Sona Ghazarian and Thomas Quasthoff. He has regular concert obligations as a song accompanist throughout Europe. Recordings for broadcast, television and CD enrich his musical work.

Anna Pangalou

Anna Pangalou is a mezzo-soprano and studied singing with Christa Ludwig and Antonietta Stella. In June 2002 she finished her studies in the Athenaeum Konservatorium in Athens (Singing Class of Marina Grilovitch) with the highest merit. She has participated in several Master Classes with Aris Christofellis, Jeanette Pilou, Helga Wagner and Gena Dimitrova. Since 2004 she has continued her studies under the guidance of Christa Ludwig and Antonietta Stella as a scholar of the "Alexandros Onassis" scholarship. She is a winner of the International "Dimitris Mitropoulos" Competition in 2003 (First Prize). Since her debut in 2004 she has sung as soloist in several concerts (with piano, ensemble, and orchestra) with arias from operas, lieder and contemporary music in Vienna, Frankfurt, Athens, Limasol and Munich. She also sang the part of Koryphäe in the first performance of the Opera Eymenides from B. Tole in the ancient Amphitheater Herodus Atticus in Athens, the Wesendonk Lieder from Wagner, the Maeterling Lieder from Zemlinsky in Athens Megaron Concert Hall with Camerata Orchester, and Dreispitz from Manuel de Falla with the Südwestdeutsche Philharmonie in Konstanz. She was invited to sing in the State Opera from Thessaloniki, as well as in the new production of Elektra from Richard Strauss in the Megaron Opera House in Athens.

Nikolas Tsalikis

Born in 1968 in Pireus, he studied piano, harmony and kontrapunkt in the 'Orfeus conservatory' of Athens with Nelli Semitekolo and Konstantinos Nonis. He continued his piano studies with Catherine Vickers at the Folkwang Hochschule in Essen, Germany, from where he graduated (Künstlerische Reifeprüfung) in 1999. Later he attended a postgraduate course in *chamber music* and *lied accompanying* at the 'Hochschule für Musik Detmold' studying with Reiner Weber; he was already working as korrepetitor in the opera studio of the academy and accompanying various singing and instrumental classes (including those of Thomas Quastoff, Wolfgang Thiemann, Lichter-Maxande, Max Sommerhalder, among others). He has collaborated with distinguished greek and european artists such as Sonia Theodoridou, Kyros Patsalidis, Thedora Baka, Vera Semieniuk and many others. Since 2005 he has lived in Athens.

Alin Aylin Yağcıoğlu

Born in İstanbul, soprano Alin Aylin Yağcıoğlu studied vocal music with Gül Sabar and flute with Nazım Acar at İstanbul University State Conservatory during her undergraduate education at Boğaziçi University. She attended the TRT İstanbul Youth Chorus as well. She played the flute and sang in the Sera Chamber Music Ensemble in 1998-1999 and performed in concerts at Aksanat, Borusan Kültür Sanat, Italian Cultural Center, and Yeditepe University. She continued her vocal studies with Suat Arıkan and Sevan Şencan in İstanbul and Savaşeri Kolat in Ankara. After joining the CRR Concert Hall Choir as a chorist, she sang the works of leading Turkish composers, including the "Yunus Emre Oratorio" of Adnan Saygun. She has been the soloist of Surp Takavor Church Chorus since 1999. She sang solo with the chorus in the 31st İstanbul Music Festival in 2003. She also performed in CRR Concert Hall and Atatürk Cultural Center with the chorus in "Living Together" concert series from 2002 to 2006. She received her master degree in music in 2007 from ITU MIAM (Center for Advanced Studies in Music). Alin Aylin Yağcıoğlu, working as an instructor of English at ITU School of Foreign Languages, continues her doctoral studies with Lynn Trepel Çağlar who is a soloist at Istanbul State Opera and Ballet