

**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

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*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.*

# VIENNA

24.04.2009

## 10:00 Vienna Symposium Opening

including:

Helga Dostal (ITI-UNESCO Centrum Austria)

Selim Yenel (Ambassador of the Republic of Turkey)

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

Michael Hüttler (Don Juan Archiv Wien)

## 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 Çıkıgil** (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.

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

## PREVIEW: ISTANBUL

04.06.2009

### 10:30 Istanbul Symposium Opening

including

Christian Brunmayr (Director of the Austrian Cultural Forum)

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

İlber Ortaylı (President of Topkapı Palace Museum)

Michael Hüttler (Don Juan Archiv Wien)

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

12:30 Coffee break

### 12.45 Session II

Chair: Walter Puchner (Athens)

1. **Suna Suner** (Istanbul/Vienna)  
Opera and Diplomacy, Second Act: Ambassadors and Ministers in the Italian Opera or 'AMO *alla Turca*'
2. **Netice Yıldız** (Famagusta)  
Briton-Ottomans and Ottomans in England during Haydn's Era

14:15 Lunchbreak

### 15.30 Session III

Chair: Larry Wolff (New York)

1. **Hans-Peter Kellner** (Copenhagen)  
The Sultan of Denmark: Voltaire's *Zaïre* and King Christian VII (1768-1808) – Madness and Enlightenment
2. **Bent Holm** (Copenhagen)  
Unexpected Encounters: C.W. Gluck's *Rencontre imprévue* - a Sujet also Used by Haydn - Performed in Copenhagen, 1776

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

Aydın Karlıbel (Piano)

Alin Aylin Yağcıoğlu (Soprano)

**05.06.2009**

**10.30 Session IV**

Chair: Günsel Renda (Istanbul)

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

12:00 Coffee break

**12.15 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)
2. **Walter Puchner** (Athens)  
Karagöz and the History of Ottoman Shadow Theatre in the Balkans: Diffusion, Functions, and Assimilations

13:45 Lunch break

**15.00 Session VI**

Chair: H. E. Weidinger (Vienna)

1. **Orlin Sabev** (Sofia)  
European Printers in Istanbul during Haydn's Era (1732-1809): Ibrahim Müteferrika and others
2. **Günsel Renda** (Istanbul)  
Westernisms and Ottoman Visual Culture in the Second Half of the Eighteenth Century: Wall Paintings

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

**Anna Pangalou** (Mezzo-Soprano)  
Hommage to Leyla Gencer, ‘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 Otomania*. 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 Istanbul 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.

### 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-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.

### 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), *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).

## 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).

## 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.

### **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).

### **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.

### **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).

### **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<sup>d</sup> 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).

### **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 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.*”

### **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*.

### **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*.

### **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).

### **Selim Yenel**

Ambassador Selim Yenel was born in Istanbul in 1956. After his studies at 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.