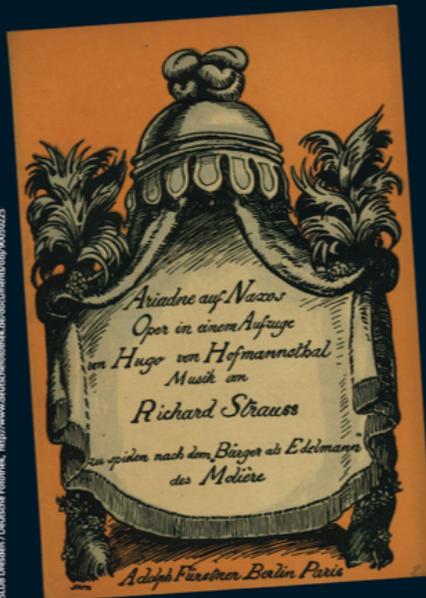


# MUSIC AND MIRRORED HYBRIDITIES

Cultural Communities Converging in French, German,  
and Turkish Stage Productions (17<sup>th</sup>–20<sup>th</sup> Century)



Keynote Speaker:

**Thomas Betzwieser**  
(Goethe-Universität Frankfurt  
am Main, Germany)

Organizers:

**Judith I. Haug**  
(Orient-Institut Istanbul, Turkey)

**Hanna Walsdorf**  
(HMT Leipzig, Germany)

**Friday 28 May, 2021**  
13.30–17.30, GMT +3  
19.00–20.30, GMT +3

**Saturday 29 May, 2021**  
10.00–13.00, GMT +3



ONLINE  
WORKSHOP

## Music and Mirrored Hybridities

Cultural Communities Converging in French,  
German, and Turkish Stage Productions (17<sup>th</sup>–20<sup>th</sup> Century)

Online Workshop | 28–29 May 2021

Representations of Turks or Ottomans have been popular with European audiences for centuries, and for good reason. In early modern France, musico-theatrical patterns of portraying the foreign Other (later called ‘Turquerie’, ‘exoticism’ or ‘orientalism’) helped to classify the current condition of the bilateral relations with the Ottoman Empire. Accordingly, hybridity has to be understood as a processual and dynamic *practice* playing with cultural mixtures and borrowings, albeit possibly (re-)producing inequalities, misunderstandings and clichés. There is no claim of cultural – or musical – authenticity in these works; rather, they appear as musical features emerging out of vague inspirations derived from Ottoman/Turkish music, creating a particular sound that could easily be decoded as ‘Ottoman’ or ‘Turkish’ by French listeners.

In this workshop, we want to address the convergence of cultural communities on stage, and the conditions and contexts of this convergence, using as a point of departure the example of the iconic ‘Turkish scene’ from Lully/Molière’s *Le Bourgeois gentilhomme* (1670). International scholars of various disciplines will explore its musical, theatrical, and choreographic reception, focusing on two principal axes: (I) 17<sup>th</sup>- and 18<sup>th</sup>-century adaptations in France and the German lands, and (II) 20<sup>th</sup>-century translations and (musical) revisions in Turkey and Germany. The workshop will bring together researchers including those whose cultures were considered as ‘Other’, along with researchers whose own cultures portrayed foreign cultures as ‘Other’, in order to facilitate critical engagement with these historical and cultural representations.

Keynote Speaker:

Thomas Betzwieser (Goethe-Universität Frankfurt am Main, Germany)

Organizers:

Judith I. Haug (Orient-Institut Istanbul, Turkey), [haug@oiist.org](mailto:haug@oiist.org)

Hanna Walsdorf (HMT Leipzig, Germany), [hanna.walsdorf@hmt-leipzig.de](mailto:hanna.walsdorf@hmt-leipzig.de)

In collaboration with the Department of Translation and Interpreting Studies, Boğaziçi Üniversitesi

## PROGRAM

All times are given according to Turkey Time (UTC+03:00).

### Friday – France and the German Lands

13:30        **Welcome & Introduction**  
Richard Wittmann, Acting Director of the Orient-Institut Istanbul  
Judith I. Haug & Hanna Walsdorf

#### **Beyond Lully and Molière: Musical, Theatrical, and Choreographic Enhancements of the 'Turkish Scene' in 17<sup>th</sup>- and 18<sup>th</sup>-century France**

Chair: Hanna Walsdorf

14:00        Marie Demeilliez (Université Grenoble Alpes)  
**Adaptions in 18<sup>th</sup>-Century French College Ballets**

14:30        Hubert Hazebroucq (Cie. Les Corps Eloquents, Paris), Irène Feste (Cie. Danses au (Pas)sé, Paris), Gerrit Berenike Heiter (University of Vienna)  
**Tracing *Mama mouchij*: From Court to Carillon (Lecture Demonstration)**

15:30        **Coffee break**

#### **From France to the German Lands: Cultural Transfers and Modes of Reception**

Chair: Judith I. Haug

16:00        Hanna Walsdorf (University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig)  
**Sounding 'La Turquie' in France and Prussia: From Lully to Campra to Graun**

16:30        Evren Kutlay (Yıldız Teknik Üniversitesi, Istanbul)  
**Looking at the Orient Through Turquerie: Ottoman Representation in 18<sup>th</sup>- to Early 19<sup>th</sup>-Century Ballets**

17:00        Martin Laiblin (Independent Researcher, Munich)  
**Authentic or Recreated Orientalism? – Reflections on Ernst Stern's Designs for Strauss/Hofmannsthal's *Ariadne auf Naxos* (1912) and *Der Bürger als Edelmann* (1918)**

17:30        **Dinner break**

19:00        **Keynote**

Chair: Judith I. Haug

Thomas Betzwieser (Goethe-Universität Frankfurt a.M.)  
**Metamorphosis of the 'Turkish Scene' – the Musical Legacy of Lully**

### Saturday – Ottoman Empire and Turkey

#### **Scenic Reception and Translations in the Ottoman Empire and Turkey**

Chair: Hanna Walsdorf

10:00        Judith I. Haug (Orient-Institut Istanbul)  
**Music and Music Theater Practices of French Expatriates in the Ottoman Empire**

10:30        Özlem Berk-Albachten & Ayşenaz Cengiz (Boğaziçi Üniversitesi, Istanbul)  
**The 'Turkish scene' at home: A Historical Account of *Le Bourgeois gentilhomme* in Turkish Translation**

11:15        **Coffee break**

11:30        **Closing Discussion**

## ABSTRACTS

Marie Demeilliez (Grenoble)

### Adaptions in 18<sup>th</sup>-Century French College Ballets

Two theatrical programs kept in Parisian libraries demonstrate the posterity of the 'Turkish scene' of the *Bourgeois Gentilhomme* in French college (mainly Jesuit) ballets during the 18<sup>th</sup> century. My presentation will analyze how college authors reread this iconic scene and integrated it into their plays, what meaning they gave to it, as well as what status they gave to its 'Turkish' elements. As this 'Turkish scene' was not the only episode involving 'Turkish' characters in college dramatic productions and ballets during the 18<sup>th</sup> century, I will examine how these two 'Molière Turkish scenes' from the middle of the century fit into a long tradition of exotic characters, and try to identify what these scenes tell us about the representation of Turkish culture in the academic world of the 18<sup>th</sup> century.

**Dr. Marie Demeilliez** is a lecturer in Musicology at the Université Grenoble Alpes and a member of the Institut Universitaire de France. She graduated from the Conservatoire national supérieur de musique de Paris (harpsichord and musicology) and defended in 2010 a PhD thesis at the Université Paris-Sorbonne (« *Un Plaisir sage et réglé* ». *Musiques et danses sur la scène des collèges parisiens (1640–1762)*). Her research bears on musical and theatrical practices within the colleges of the 17<sup>th</sup> and 18<sup>th</sup> centuries, keyboard music and thoroughbass theory. She is also involved in the project ENCCRE, a critical numeric edition of the *Encyclopédie* of Diderot.

Hubert Hazebroucq, Irène Feste, Gerrit Berenike Heiter (Paris / Vienna)

### Tracing Mama mouchij: From Court to Carillon (Lecture Demonstration)

*Mama mouchij* is the enigmatic title of a male solo piece in Feuillet-Beauchamp(s) notation with a melody filling eight pages on four sheets. The notation, full of errors and drafted rather hastily, is part of a larger collection of manuscript choreographies at the Bibliothèque de l'Opéra de Paris (F-Po RES-817). Whenever this choreography has come into the spotlight of research so far, it has been because of its link to *turqueries* as a creative adaptation inspired by the original expression and idea in the 'Turkish scene' of *Le Bourgeois gentilhomme* (1670).

After several investigations into the materiality of the manuscript and the history of the migrations of the tune, our research aims at answering the following questions: Where does the music come from? And considering that *mama mouchij* is rather the title of a melody than the title for the choreography, to what extent does this dance evoke a fictitious 'Turkish' character, and which elements and specific features can be identified as possibly connected with other imagined 'Turkish' stage characters? Can this choreography be linked to a specific performance or play at the *théâtre de la foire* or the *comédie italienne*?

The migration of the melody of *mama mouchij* from a stage tune to a contradance to finally end as a tune for a carillon, proves not only its popularity throughout the 18<sup>th</sup> century but reveals hybrid practices and transfers between the theatrical stage, social dancing, and music printing.

**Irène Feste** is a choreographer, dancer and teacher of classical ballet and historical dance from the Renaissance to the late 19<sup>th</sup> century. In 2005 she joined the company *L'Éclat des Muses* directed by Christine Bayle, and together with P.-F. Dollé went on to found the company *Fantaisies Baroques*. She is now the artistic director of the company *Danses au (Pas)sé*. As an internationally renowned artist she performs with companies such as *Les Corps Éloquents*, *Divertimenty*, *Le Baroque Nomade*, *La Tempesta*, *Douce Mémoire*, and has been awarded several research grants from the Centre national de la Danse. Her current research interests focus on French 19<sup>th</sup>-century ballroom and theatre dance (Jean-Henri Gourdoux-Daux, Michel Saint-Léon, Jean-Etienne Desprésaux).

**Hubert Hazebroucq, M.A.**, works as a dancer, choreographer and independent researcher, specializing in Renaissance and Baroque dance. He has long performed for *L'Éclat des Muses* with Christine Bayle. Since 2008, he has been the artistic director for the dance company *Les Corps Éloquents* (Paris), and regularly receives invitations to collaborate with renowned ensembles (*Douce Mémoire*, *Orchestra of the Age of Enlightenment*) and to perform at international Festivals (Utrecht, Boston). In 2013 he obtained a Master of Arts degree in musicology at the Université de Reims Champagne-Ardenne. He is frequently involved in early dance research projects, notably on German sources (co-organizer of the symposium on the dancing master Gottfried Taubert in 2017). His research focuses on the evolution of dance technique, its relation to music and the poetics of stage-dancing.

**Gerrit Berenike Heiter, M.A.**, is a PhD student and performer specializing in commedia dell'arte, baroque theatre and historical dance. Her thesis in theatre studies at the University of Vienna focuses on French ballet publications from 1573 to 1651, with a comparative study of ballet at the courts of the Austrian Habsburgs. From July 2017 to March 2020 she worked as a research assistant in the Emmy Noether Research Group "Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760)" under the direction of Dr. Hanna Walsdorf at the University of Leipzig. Currently, she is part of the research team of the FWF-funded project "Border Dancing across Time: The (Forgotten) Parisian Choreographer Nyota Inyoka, her Œuvre, and Questions of Choreographing Créolité" (P 31958-G) at the University of Salzburg.

Hanna Walsdorf (Leipzig)

### Sounding 'La Turquie' in France and Prussia: From Lully to Campra to Graun

Jean-Baptiste Lully's instantly popular score for the 'Turkish scene' in Molière's *Le Bourgeois gentilhomme* (1670) is said, with good justification, to have set a new point of reference in the field of musical turqueries in early modern France. His scheme of composing music *à la turque* was to be embraced by other composers including André Campra. The final act "La Turquie" of Campra's opéra-ballet *L'Europe galante* (1697), was reported by a contemporary critic to be "very amusing, albeit it is nothing more than an imitation" of Lully/Molière's iconic model.

Imitation notwithstanding, Campra's composition enjoyed widespread success for decades in France and beyond. The libretto of *L'Europe galante*, by Antoine Houdar de La Motte, was translated into German already by around 1700 for performances in the Holy Roman Empire, feeding the growing popularity of French music and French theatrical culture. Moreover, the cultural transfer from France to Prussia – with a subject addressing clichéd images of Ottoman culture – had even greater significance. In 1748, Carl Heinrich Graun, the Kapellmeister of the Prussian king Frederick the Great, composed his own version of *L'Europe galante* with "La Turchia" as its final act, based on an Italian adaptation of the original 1697 French libretto. Although a great number of musical manuscripts of Graun's 'festa teatrale' survive, the opera score has not yet been printed or edited, let alone recorded. Contextualizing the political realities and cultural imaginations, this paper traces the ways in which these multi-layered hybrids evolved, and how and why Graun mirrored Campra.

**Dr. Hanna Walsdorf** received her M.A. in Musicology from the University of Bonn in 2006 and her Ph.D. in Musicology and Dance Studies from the University of Salzburg in 2009. From 2009–2013, Hanna was a postdoc research fellow at the Collaborative Research Center 619 "Ritual Dynamics" at Heidelberg University. In 2011, she was awarded the *Tanzwissenschaftspreis NRW*. From 2014–2020, she directed the Emmy Noether Research Group *Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760)*, granted by the German Research Foundation (DFG). Recent publications include the edited volume 'Ritual Design for the Ballet Stage: Revisiting the Turkish Ceremony in *Le Bourgeois gentilhomme* (1670)' (Berlin 2019). Hanna currently teaches music and dance history at the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig and at the University of Salzburg.

Evren Kutlay (Istanbul)

### Looking at the Orient Through Turquerie: Ottoman Representation in 18<sup>th</sup>- to Early 19<sup>th</sup>-Century Ballets

Turquerie led European stage works to be an outlet for artistic displays of a 'Turkish' image embodying orientalist references. Among them are ballets that employed Ottoman figures with their physical, emotional, and spiritual aspects metamorphosing 'the Turk'. Firstly, the physical representation encompasses clothing, scenes of Ottoman seraglios and harems, and the appearance of the sultan and his material surroundings. Secondly, the emotional representation incapsulates love stories and their dynamics that include the competitive relationships among harem women. Thirdly, the spiritual representation includes not only religious practices but also traditions, beliefs, and cultural customs of the Ottoman *other*. This presentation will discuss the depictions and cultural stereotypes about the Turk in 18<sup>th</sup>- to early 19<sup>th</sup>-century ballets alongside their orientalist implications.

**Assoc. Prof. Dr. Evren Kutlay** graduated from Boğaziçi University Mathematics Department while studying piano at Istanbul University State Conservatory. Afterwards, she studied with a full scholarship at the University of West Georgia, where she received her MBA and MM in Piano Performance degrees with high honors. She completed her Ph.D. in Musicology at Istanbul University. She teaches at Yıldız Technical University as an Associate Professor. In addition to her worldwide concerts, she continues her research activities in the area of "Turkish-European musical interactions throughout the centuries" focusing on "Western Music during the Ottoman Era". She has published articles in peer-reviewed journals, several book chapters, three books, and a solo piano CD recording.

Martin Laiblin (Munich)

### **Authentic or Recreated Orientalism? – Reflections on Ernst Stern’s Designs for Strauss/Hofmannsthal’s *Ariadne auf Naxos* (1912) and *Der Bürger als Edelmann* (1918)**

The libretto illustration by Ernst Stern – Max Reinhardt’s congenial and long-time chief designer – for *Ariadne auf Naxos zu spielen nach ‘Der Bürger als Edelmann’ des Moliere* (1912), and his designs for the ‘Turkish scene’ in *Der Bürger als Edelmann* (1918), refer to French baroque theatre and the appeal of exoticism under Louis XIV. Stern’s designs, however, are not mere copies of original styles. The overall aesthetic concept of the opera *Ariadne auf Naxos* required the design to evoke a baroque atmosphere which is not the same as authentically reconstructing it; this same idea was also used in the premiere of *Der Bürger als Edelmann*. On the basis of historical pictorial examples, the ways in which Stern created his own Orientalism and what his sources might have been will be discussed.

**Martin Laiblin, M.A.**, completed his M.A. in Theatre Studies and the History of Art at the Ludwig Maximilian University in Munich. He is currently completing his Ph.D. thesis *Theatrical Neo-Baroque – The overall Neo-Baroque Concept of the World Premiere of Ariadne auf Naxos by Richard Strauss 1912*. Starting in 2005, he curated several exhibitions, gave lectures and authored books and articles. From 2008–2011, he held a lectureship in Theatre History at the Academy of Fine Arts in Munich. His research focuses on the history of theatre (architecture) in Stuttgart and Munich as well as on Max Littmann and Ernst Stern.

Thomas Betzwieser (Frankfurt a.M.)

### **Metamorphosis of the ‘Turkish Scene’ – the Musical Legacy of Lully**

Departing from a late 20<sup>th</sup>-century French pop music example, the issue of the repercussions of Molière and Lully’s ‘Turkish Scene’ will be raised. When looking at recent productions of *Le Bourgeois gentilhomme*, even ‘modernist’ ones, it seems evident that not only Molière’s play was part of the (French) cultural heritage, but also its corresponding music. Many productions reference Lully’s music, in particular its ‘Turkish Scene’ which sometimes remains nearly untouched. In complete contrast to other stage music for Molière’s comedies, the interplay of text and music in the ‘Turkish Scene’ seems to constitute, in a way, an ‘inseparable’ unit.

The paper investigates the reception and transformations of the famous ‘Turkish Scene’ in act IV of *Le Bourgeois gentilhomme*, focusing on two main fields: firstly, the direct reception in the aftermath of Molière’s play by the end of the 17<sup>th</sup> and early 18<sup>th</sup> centuries. It examines a successor in musical Orientalism, i.e. André Campra’s *L’Europe galante* (act IV “La Turquie”) which deals with Lully’s exotic idiom and *lingua franca*, respectively, in a very special way.

Skipping over two centuries, the paper, secondly, enters the 20<sup>th</sup> century. Here we can observe two different approaches to the music of *Le Bourgeois gentilhomme*. The first one

could be classified as a tendency to preserve Lully’s music (rediscovered and edited by the 1870s) with the intention to present the original form of this Baroque theatre music to 20<sup>th</sup>-century audiences. In this category falls André Jolivet, arranging Lully’s music for the 1951 Comédie Française production (also filmed in 1958). Regarding Jolivet’s stage music, it seems interesting to look at the few (but significant) changes in respect to the original.

The most important repercussion of Molière and Lully can be found in the adaption of Hugo von Hofmannsthal and Richard Strauss’ *Der Bürger als Edelmann* (1912/1918) which is, surprisingly, nearly untouched by musicological research so far. Here, we can observe different compositional strategies. On the one hand, Strauss composed particular music for the outer sections (the beginning and closing of the ‘Turkish Scene’). In these, he was rather reluctant to refer to conventional musical exoticism, as he had done for the protagonist’s dance in *Salome*. On the other hand, he uses Lully’s music for the core unit of his adaptation. The result is that he switches between Lully’s exotic language (mostly for the vocal parts), and his ‘additions’ that speak to his own musical language (of *Rosenkavalier*) and the given framework of the 17<sup>th</sup>-century *comédie-ballet*. The central issue is quite obvious: why and to which extent was Strauss committed to the legacy of Lully? This question seems to be relevant for any musical approach to the ‘Turkish Scene’, either in performances or (new) compositions.

**Prof. Dr. Thomas Betzwieser** studied musicology and German language and literature at the University of Heidelberg; 1989 Ph.D. (dissertation on exoticism in 18<sup>th</sup>-century French music; published 1993); 1990–1995 Assistant Professor at Freie Universität Berlin; 1995 DAAD fellow (Paris, Maison des Sciences de l’Homme); 1996–1998 DFG research fellowship; 2000 Habilitation at Freie Universität Berlin; 1999–2001 Lecturer in music at University of Southampton; 2001–2012 Professor of musicology at University of Bayreuth; since 2012 Professor of historical musicology at Goethe University Frankfurt am Main. Publications on 18<sup>th</sup>- and 19<sup>th</sup>-century opera, e.g. in *Cambridge Opera Journal* and *Oxford Handbook of Opera*; authored book: *Sprechen und Singen: Ästhetik und Erscheinungsformen der Dialogoper* (Stuttgart/Weimar: Metzler 2002).

Judith I. Haug (Istanbul)

### Music and Music Theater Practices of French Expatriates in the Ottoman Empire

When diplomats, scholars or tradespeople left their countries to settle or travel abroad, many of them took as much of their home with them as they could. Instruments, printed music and theater plays were among the commodities brought to the Ottoman Empire by European foreigners to be exchanged and enjoyed together.

One of the especially well-documented cultural events is the carnival season of 1673, when the French ambassador Marquis de Nointel, an excessive art lover, staged a series of theatrical performances in the Palais de France. Thanks to the diary of the embassy secretary Antoine Galland and the travelogue of Cornelio Magni, we know that plays by Molière were performed (albeit not the *Bourgeois gentilhomme*).

Apart from the familiar textual sources such as journals, travelogues and letters, the notation collection of the Polish-Ottoman court musician and interpreter 'Alī Ufuḳī/Albert Bobowski (MS Paris, Bibliothèque Nationale de France, Turc 292) contains a small but intriguing group of French songs. They seem to have a scenic character and inspire a number of questions: Where and by whom were they performed, and how did they reach 'Alī Ufuḳī (who was a friend of Galland's)?

We follow the paper trail, combining findings from different but interconnected sources, in order to assemble a more detailed picture of musical and theatrical activities by Europeans in the Ottoman Empire during the second half of the 17<sup>th</sup> century. We attempt to reconstruct organizational and technical requirements, opportunities for music-making, possible contexts of performance, and dimensions of hybridity encountered and created by performers and audience members.

**PD Dr. Judith I. Haug** studied Musicology, Medieval History and Medieval German Language and Literature in Augsburg, MA in 2005 with a thesis on Salomone Rossi's Hebrew psalm motets (1622/23). 2008 doctorate in Tübingen, thesis written on the Genevan Psalter in Europe and the Ottoman Empire. 2010–12 research assistant in the ViFaMusik. 2012–16 DFG-funded project "Ottoman and European Music in 'Alī Ufuḳī's Compendium, MS FPbn Turc 292: Interpretation, Analysis, Cultural Context (c. 1650)". 2017 Habilitation in Münster. 2016–18 postdoctoral researcher in the DFG project "Corpus Musicae Ottomanicae (CMO)", since 2018 senior researcher responsible for the field of musicology. As of 2020, Acting Deputy Director of the OIL.

Özlem Berk-Albachten & Ayşenaz Cengiz (Istanbul)

### The 'Turkish Scene' at Home: A Historical Account of *Le Bourgeois gentilhomme* in Turkish Translation

Although Molière's plays were staged in the Ottoman Empire since the mid-19<sup>th</sup> century, the first translated text of *Le Bourgeois gentilhomme* that has survived to this day is dated 1927. In this paper, we will present a historical account of the Turkish translations of *Le Bourgeois gentilhomme* that were published between 1927 and 2018. We will first discuss the earliest three translations that appeared between 1927 and 1937, and then the more recent ones that were published after 2001, after a long gap that had followed the first translations of the play. Parallel to published translations, we will also trace the staging history of the play by state and private companies since the early 1940s. Finally, a comparative textual analysis focusing on the play's 'Turkish scene' will be offered to shed light on different strategies that were applied and aimed at Turkish audiences.

**Asst. Prof. Dr. Ayşenaz Cengiz** completed her PhD at Rovira i Virgili University, Tarragona, Spain. She holds a BA and an MA in Translation Studies from the Department of Translation Studies, Boğaziçi University, Istanbul. She is a faculty member and teaches undergraduate and graduate courses in the Department of Translation & Interpreting Studies at Boğaziçi University. Her research interests lie in the areas of feminist translation theories and traveling theories through translation. Her dissertation was entitled "Simone de Beauvoir in Turkey: (Her)story of a Translational Journey" and was supervised by Michaela Wolf (at University of Graz).

**Prof. Dr. Özlem Berk-Albachten** is a professor in the Department of Translation and Interpreting Studies at Boğaziçi University. Her research interests include translation history, intralingual translation, retranslation, Turkish women translators, and autobiography/life writing. She has published widely on Turkish translation history and intralingual translation, focusing mainly on issues such as modernization, identity formation, and translation and cultural policies. She is the author of *Translation and Westernisation in Turkey* (2004) and *Kuramlar Işığında Açıklamalı Çeviribilim Terimcesi* (2005). She co-edited *Perspectives on Retranslation: Ideology, Paratexts, Methods* (Routledge, 2019), *Retranslation in Turkey* (Springer, 2019), and the *Special issue: Retranslation, Multidisciplinarity and Multimodality for The Translator* (in 2020), all with Şehnaz Tahir Gürçağlar.