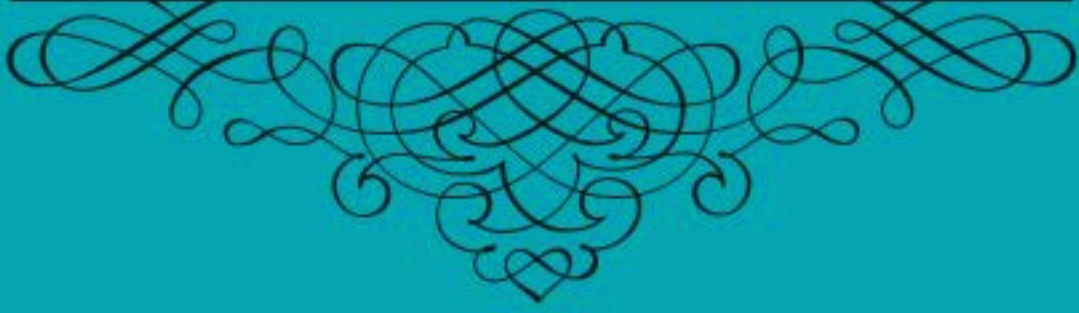


MÜZİK-BİLİM DERGİSİ

Special Issue of The Journal of Musicology

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Kıvılcım YILDIZ ŞENÜRKMEZ

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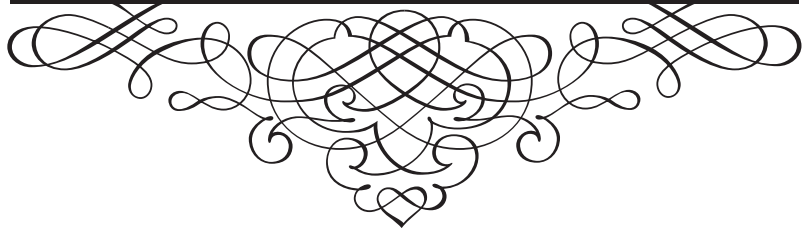
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Kıvılcım YILDIZ ŐENÜRKMEZ

Mahler, Saygun and Mysticism

Burak ÜLKER*

As indicated by its title, Mahler's 2nd Symphony clearly expresses the resurrection of the dead on the day of judgment. But Saygun's Yunus Emre Oratorio contains a latent resurrection based on knowledge arising from tasavvuf (Islamic mysticism). According to tasavvuf, true resurrection is that experienced in life and which leads to divine enlightenment.

Abstract

Throughout history, mysticism has been humanity's most important way to attain awareness of God. In mystical environments that exist today, it is believed that the revelation of secrets about God can only be achieved by self awareness. In past centuries poetry and music were important vehicles employed by mysticism in order to communicate this philosophy. Mahler's *2nd Symphony* and Saygun's *Yunus Emre Oratorio* are two examples in which music and poetry have been brought together in this context. The similarities and differences between German mysticism that influenced the *2nd Symphony* and *tasavvuf* (Islamic mysticism) that permeates the atmosphere of the *Yunus Emre Oratorio* can be observed in both compositions. In terms of the approach to mysticism, there are differences between these two works with respect to musical language that reflect the contrast of East and West.

Keywords: Mysticism, *tasavvuf*, Yunus Emre, the *2nd Symphony* ("Resurrection"), *Yunus Emre Oratorio*, East and West.

Mahler, Saygun and Mysticism

Although it has been manifested in different ways over time and place, mysticism has been the most widespread means of attaining awareness of God. It has been a comprehensive subject treated by all branches of the arts and sought art's assistance in order to spread its sublime message. Flourishing in fields such as religion and philosophy, mystic thinking owes its social expansion to art, particularly to literature and music. It has been considered that the impressive nature of poetry and music enables understanding of the "secrets" of mysticism, which aims to present the implicit relationship between man and himself, the outer world and God. While there are countless examples of this common experience throughout history, Mahler's *2nd Symphony* ("Resurrection") and Saygun's *Yunus Emre Oratorio* are among the foremost examples in music history that bring together poetry and music to give voice to mystical thinking. There are similarities between these two compositions, in terms of the universality of mystical thinking, as well as differences that arise from their distinct geographies, historical backgrounds, social conditions and religious traditions. The fact that Mahler and Saygun's works were composed in different countries and periods in history must also be considered.

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Mahler (1860-1911) was born in the Bohemia region of the Austro-Hungarian Empire. He had a troubled childhood that led to a skeptical and pessimistic life lacking in trust. Nevertheless he proved to be a child prodigy and received his education at the conservatory in Vienna. Besides his classical music education Mahler also added different genres of music such as folk songs, street songs, band music and saloon music to his repertoire, which he would make use of later.¹ Mahler's music reflects a world full of hypocrisy and ugliness along with the endless beauty of nature which he could not reconcile in his mind, and a fragmented state caused by this situation.² Never being able to resolve this conflict Mahler continuously seeks for relief and has a deep longing for death, as in the *2nd Symphony*.

Unlike Mahler, Saygun (1907-1991) spent his childhood in Izmir, an Anatolian city that had been under occupation and was worn out from war. Despite all the difficult conditions, he began his music education on his own and even translated books on music into Turkish.³ He took harmony lessons from H. Sadeddin Arel for a while. In 1928 he was sent to Paris to receive formal music education by the Republican government, which supported contemporary music. After his return to Turkey he was appointed to the *Musiki Muallim Mektebi* (School of Music Teachers), lectured in Ankara and Istanbul Conservatories and composed the first examples of opera in Turkish. Saygun also made a significant contribution to the formation of national Turkish music by collecting folk music pieces from various regions of Turkey. The education he received from his father, who wrote religious books, the Islamic hymns he heard in Izmir during his childhood, and his study of Yunus Emre's poetry for many years led to the utilisation of mystical thinking in most of his works.⁴ The most prolific work of this tendency is the *Yunus Emre Oratorio* that is based on poems by Yunus Emre, one of the most important *sufis* of Islamic mysticism. The oratorio was performed first in Ankara in 1946. One year later it was performed in French in Paris, and in English conducted by Leopold Stokowski in New York in 1958.⁵

Composed by Mahler between 1887 and 1894, the *2nd Symphony's* first three parts, which have no voices, were first performed in March 1895. The second concert at the end of 1895, conducted by Mahler's, included soloists and chorus. After the concert the symphony received unfavourable reactions and it was regarded as incomprehensible and only partially successful.⁶ The *2nd Symphony* consists of five movements and implies a spiritual journey full of earthly pain, moving towards the mystical salvation that is mentioned in the text of the last movement. In the first movement there are troubles of life

1 Evin İLYASOĞLU, *Zaman İçinde Müzik*, 157.

2 Leyla PAMİR, *Müzikte Geniş Soluklar*, 305.

3 Gülper REFİÇ, *Atatürk ve Adnan Saygun*, 23.

4 Ibid., 22, 24.

5 Faruk YENER, *Müzik Kılavuzu*, 321.

6 İrkin AKTÜZE, *Müziği Okumak III. Cilt*, 1331.

and the insoluble struggle against adverse fate, and in the second movement nature and mediocrity of life predominates. The third movement is a cynical view of the chaos of life. The fourth movement is a hopeful and peaceful longing for death, with an alto solo joining the performance. The fifth movement, which includes two soloists -soprano and alto- and chorus, expresses turning towards God with hope after apocalyptic clamours, at first in a slow and mysterious mood, then with a soaring enthusiasm.⁷

Such a spiritual journey also exists in Saygun's *Yunus Emre Oratorio*, which consists of three movements and an intermediate movement. In the first movement, Yunus tries to understand death, realises his helplessness against it and desires to share his grievances with other beings. Yunus seeks for the truth and longs for a Friend who could help him. In the second movement Yunus rebels against God, awakens to his indulgence and wants to be reconciled with his heart that he reproaches, to be able to reach his Friend. He understands that rebelling and reproaching will not lead him to the Friend. What he needs to attain the Friend is love. The intermediate movement reflects the sadness of a lover who has not been able to reunite with his beloved. In the third movement the response from the beloved -the Friend- has arrived. There is great jubilation because all deficiencies have come to an end. The circle is complete, the end has reached the beginning. From now on, wrapped up in non-existence, Yunus will reach out to the Friend.

Another common attribute of the two works is that they both contain the idea of death and resurrection:

2nd Symphony: Mov. V: Thou art sown to bloom again.

The Lord of the harvest goes and reaps us

Who died like sheaves. (Klopstock)

The image shows a musical score for two tenors. The top staff is labeled 'Tenor' and the bottom staff is labeled 'T.'. Both staves have a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The lyrics are: 'Wie - der auf - zu - blüh'n wirst du ge - sat! Wie - der auf - zu - blüh'n wirst du ge - sat!'. There is a small number '7' above the first measure of the bottom staff.

Example 1: *2nd Symphony*, Movement V, Bars: 512-522, Tenors⁸

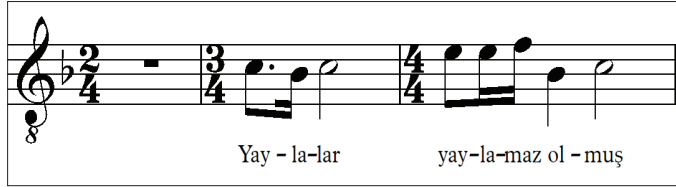
⁷ Ibid., 1332-1334.

⁸ Url-1<[http://jmslp.org/wiki/Symphony_No.2_\(Mahler,_Gustav\)](http://jmslp.org/wiki/Symphony_No.2_(Mahler,_Gustav))>, accessed on 15.08.2013.

... ..

*...What has perished rise again, Cease trembling, prepare thyself to live.
(Mahler)*

*Yunus Emre Oratorio⁹: 1st: ... Hills and plains have faded away,
I have seen tongues in mouths that can say nothing*



Example 2: *Yunus Emre Oratorio*, 1st Piece, Bars: 30-33, Tenor Solo¹⁰

*13th: ... Death has come, this is the time, my life cup is filled
Those who did not drink it remained here*

Another common ground between the two works is that the same theme can be found in both works: In order to be freed from pain one should strive, withdraw from this world and attain God.

2nd Symphony: Mov. IV: Ah no! I would not be sent away.

I am from God, and to God I will return. (Des Knaben Wunderhorn)

Mov. V: What thou hast fought for shall lead thee to God. (Mahler)

Yunus Emre Oratorio: 3rd: Don't fall for the world's ornaments, it is poisonous,

Don't offer it to your honey, My eyes! No more dream about the world

...

13th: You are the most generous and the most merciful, God, I have given you my hand

For I have no more aid of you, God I have given you my hand...

It can be said that the common grounds of these themes derive from the universal values of mysticism and the philosophers who posit this view. For instance, the notion of *Wahdat al-Wujud* in *tasavvuf*, which means “unity of existence”, can also be seen in German mysticism in its main outline. According to *tasavvuf Wahdat al-Wujud* is not accepting any entity other than Allah, regarding all entities as non-existent within His existence, and dissolving of the

⁹ The translations of these poems (of Yunus Emre), made by the writer of this article, are treated literally. They do not bear any poetic intention.

¹⁰ A. Adnan SAYGUN, *Yunus Emre*.

individual within His existence”.¹¹ The first significant German mystic Meister Eckhart (1260-1328), who influenced Protestantism as well as German romantic philosophy and literature, says in one of his sermons that “The eye with which God looks at me is the eye with which I look at him. My eye and his eye are identical”.¹² In another sermon Eckhart mentions a force in the soul which operates only by making the soul one with God.¹³ Eckhart’s pupil Johannes Tauler (1300-1361) took an approach similar to that of Mansur al-Hallaj, when he stated “One can only be well by joining the Godly nature. This only happens when the God above descends to this world; that is to say, when God comes into being within him.”¹⁴ Moreover, German mystics also believe in the idea of eradicating one’s own weaknesses to be able to achieve this state. Nonetheless, there are some points where German mysticism and *tasavvuf* -particularly Anatolian *tasavvuf*- differ from one another. Love, which is the supreme force for attaining God, is far from being the primary concern in German mysticism. Also, the tradition of devotion to a spiritual guide, *mürşid*, who helps the *dervish* in achieving self-discipline, does not exist in German mysticism. These two differences can clearly be observed in the texts of the *2nd Symphony* and *Yunus Emre Oratorio*. Indeed it can be said that the sources for the text in the *2nd Symphony* are inadequate compared to the poems in the *Yunus Emre Oratorio* in terms of mystical capacity, since the text in the oratorio are poems written by a true mystic. A part of the *2nd Symphony*’s text was taken from *Des Knaben Wunderhorn* (The Boy’s Magic Horn), a compilation of German folk poems; another part was taken from Friedrich Gottlieb Klopstock (1724-1803), a poet studying theology; and the largest part was written by Mahler himself.

The most salient difference between the texts of these two works is how frequently the word “love” is used. The verses in the *2nd Symphony* that mention love are as follows:

Mov. IV: ... Loving God will give me light, will light me to eternal, blessed life. (Des Knaben Wunderhorn)



Example 3: *2nd Symphony*, Movement IV, Bars: 58-65, Alto Solo¹⁵

¹¹ Abdülbaki GÖLPINARLI, *Tasavvuf*, 58.

¹² Ernst BENZ, *The Mystical Sources of German Romantic Philosophy*, 7.

¹³ *Ibid.*, 23.

¹⁴ *Ibid.*, 25.

¹⁵ See (8).

Mov. V: O believe, my heart, believe: ... thine what thou hast loved, hast fought for (Mahler).

... ..

With wings that I have gained shall I soar aloft in love's ardent striving to the light to which no eye has pierced. (Mahler)

While in these verses there is no mention of the linking role of love in the relationship between man and God, positive or negative effects of love on the essence of the *wayfarer* are also absent. God, man and love are all apart and remote from each other. But in the *Yunus Emre Oratorio* love is presented as a necessity for attaining God. Due to his/her own despair, one yearns for the love of God. He/she becomes overwhelmed after attaining love from God, and demands God himself:

10th: God! I wish you give me your love, your vigour. I expect of your benevolence, give me your love, your vigour.

... ..

12th: Since I drank the wine of love, I cannot know where I am. I have lost myself, I cannot find myself, even if I want.

... ..

12th: Your love took away myself, the only thing I need is you,
I am burning day and night, the only thing I need is you.



Example 4: *Yunus Emre Oratorio*, 12th Piece, Bars: 349-356, Basses¹⁶

Another point of difference is can be seen in the treatment of the concept of resurrection. Though they both deal with resurrection, the perception and presentation of this concept vary between the two works. As indicated by its title, Mahler's *2nd Symphony* clearly expresses the resurrection of the dead on the day of judgment, but Saygun's *Yunus Emre Oratorio* contains a latent resurrection that is based on the knowledge arising from *tasavvuf*. According to *tasavvuf*, true resurrection is that experienced while still alive, which leads to divine enlightenment. This experience, which is not found in the *2nd Symphony*, is based upon the *hadith* (oral traditions) of the Prophet Muhammad, "Die, before you die". This *hadith* means to erase all desires and submit to non-existence. Interpreting this *hadith*, Mawlana Jalal ad-Din states in his *Mathnawi*

¹⁶ See (10), SAYGUN.

“Die before your physical death, and you will know resurrection. Or else speak less of resurrection after death.”¹⁷ In *tasavvuf* this resurrection comes about with God’s bestowal of love on mankind and losing oneself in God. We can trace this theme of resurrection in the *Yunus Emre Oratorio* as follows:

10th: ... shatter all worldly love, bestow me your love...

12th: ... when love comes, all deficiencies end...

... ..

12th: I have left myself, opened the veil of my eyes, I have attained the union with the friend, destroy my doubts.

The concept of a spiritual guide, *mürşid*, aiding the *wayfarer* in his/her mystic journey towards God, is not present in Mahler’s opus. However, the idea of a *mürşid* exists in the verses of the *Yunus Emre Oratorio*, although it is implicit. This is because, in the tradition of *tasavvuf*, the *mürşid* represents God, the Prophet, and the *pirân* (founders of mystic orders). In a sense, he is a prism that displays the universe with all its colours to the *wayfarer*. And one loves what he/she sees, not an imaginary being. In the eyes of Yunus Emre this person is Taptuk Emre.¹⁸ The Friend that he continuously tries to reach is in fact Taptuk Emre who presents him with intellectual knowledge concerning God. He is the person whom Yunus addresses as “*Efendim Hu! (He is my master!)*”.

With its unresolving structure that asserts its own character, Mahler’s music expresses the conflict between the natural beauties and earthly malignancy. In his music these earthly dark themes and motifs are applied within a daily language.¹⁹ Besides Western art music Mahler also makes use of other components like folk songs, street songs and band music in his symphonies, in the form of excerpts. “While these ordinary themes are combined with his own artistic themes, identity is not lacking, origins do not disappear, thus an ‘alienation’ and ‘metamorphosis’ arise.”²⁰ Optimistic features of Mahler’s music, such as natural sounds of birds, animals, forests, streams and storms, and folkloric tunes are performed directly by imitation.²¹ Mahler combines the symbols of folk music and the symbols of art music, using folkloric elements in both manners. Good examples for this are the elements of Austrian folk music found in the 2nd movement of the *2nd Symphony*. In this regard Mahler and Saygun resemble each other, but differ in the approach to folk tunes. While Mahler makes use of folk tunes to create “usage music” as he does in other musical sources by making allusions, Saygun re-composes folk tunes with harmony and counterpoint in his works. For instance, anonymous hymns in the 8th and the 12th pieces of the oratorio are interpreted in this manner.

¹⁷ Mevlana CELALEDDİN, *Mesnevi-i Şerif VI. Cilt*, 398.

¹⁸ Cahit ÖZTELLİ, *Yunus Emre*, 19.

¹⁹ See (2), PAMİR, 308.

²⁰ *Ibid.*, 312.

²¹ *Ibid.*, 317.

There are musical differences between Mahler and Saygun in the context of the *2nd Symphony* and *Yunus Emre Oratorio*. First of all, Saygun's sense of Eastern mysticism comes to the fore in the oratorio. One of these differences can be observed in the angular and -at times- harsh Western music alongside the smooth timbre of the *Yunus Emre Oratorio*, although in the 12th piece of the oratorio there is a degree of jubilation. It can also be said that there is a cyclic movement in the oratorio characteristic of Eastern cultures. The work begins modestly, with only five quarter notes, a *pianissimo* introduction and ends once again with *piano*. It recalls a section that faintly drifts away from the path leading from past eternity to future infinity, but at last joins it once again. Whereas the 2nd Symphony, with its *fortissimo* beginning and ending and its clear-cut manner arising from its Western context resembles a mass which has become desolate after breaking away from the whole.

In terms of the musical language in the *Yunus Emre Oratorio*, the primary characteristic that distinguishes Saygun from Mahler and gives it an Eastern spirit, is that the colours of the *maqams* of traditional Turkish music, and the pentatonism which is thought to be one of the main characteristics of Turkish Folk music are used frequently throughout the oratorio.

The common ground between the *2nd Symphony* and the *Yunus Emre Oratorio*, which present two unique examples of a mystical journey, is mostly manifested in their texts based on the universality of mysticism. As for the music of these two works, there are differences in terms of their periods of creation as well as distinct composing styles of Mahler and Saygun. Yet both works include elements of folk music that reveal values shared with society at large.

Despite the differences between musical idioms, the desire to reach God which is the essence of mysticism arising as a consequence of the mystical journey constitutes the common atmosphere of the final pieces of both works. While this desire is transformed into jubilant enthusiasm in the *2nd Symphony*, in the last piece of the *Yunus Emre Oratorio* the same desire is expressed by tranquil surrender.

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The World Should Listen to Saygun

Gülper REFIĞ*

Goethe says that architecture is frozen music. The equivalents of the 16th century Ottoman architect Sinan's Süleymaniye and Selimiye mosques in music were created by Saygun.

Abstract

Like the relationships between Alexander and Aristotle, Elizabeth I and Shakespeare, the Medici family and Leonardo, Ludwig II and Wagner, Atatürk and Saygun, the close connection between leaders who changed the course of history and geniuses who surpassed the boundaries of art is striking. Another feature shared by geniuses and great leaders over the centuries is that they are destined to end up alone.

Reaching the summit brings loneliness.

In the present world spirituality and the sense of soul are wasting away, understanding Saygun as a philosopher as well as a musician has become essential.

Keywords: Saygun, Yunus Emre, Oratorio, Atatürk

The World Should Listen to Saygun

"Genius is the power of letting go of the ego in order to sacrifice selfish interests, desires and aims, to see the world realistically and from many angles and understand it" says Schopenhauer. At the major turning points of the history, geniuses who struggled for human ideals and were emancipated from the ego played a leading role. Statesmen/soldiers like Alexander and Atatürk, philosophers like Plato, Mevlana and Voltaire, poets and writers like Shakespeare, Byron and Mehmed Akif, painters like Leonardo Da Vinci and Diego Rivera, composers like Mozart, Wagner and Saygun are among the foremost representatives of these geniuses.

Like the relationships between Alexander and Aristotle, Elizabeth I and Shakespeare, the Medici family and Leonardo, Ludwig II and Wagner, Atatürk and Saygun, the close connection between leaders who changed the course of history and geniuses who surpassed the boundaries of art is striking. Another feature shared by geniuses and great leaders over the centuries is that they are destined to end up alone. The more honour and admiration they inspire, the greater the envy and jealousy they draw from malignant powers who have no respect for reality and truth. Death or abandonment was the inevitable fate of most of them. Reaching the summit brings loneliness.

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Mozart in his *Requiem*, Wagner in his operas *Tannhäuser* and *Lohengrin*, and Saygun in his *Yunus Emre Oratorio* and *Kerem Opera* reflected this loneliness, inexpressible by words, in the most moving power of expression in music history, each using a different idiom and style.

Alexander the Great failed in his attempt to achieve peace through East-West reconciliation when he died in Babylon at a young age in suspicious circumstances. The realm of justice, brotherhood and peace that embraced all humanity, as expressed by Mevlana in terms of high culture, and by Yunus in the language of folk culture, could not penetrate the steel armour of the West, and eventually the insatiable appetite of the industrialized nations for raw materials and natural resources resulted in the two world wars. European art and culture which developed over the centuries since Homer, producing its most refined examples in the 19th century following the French Revolution, were swept away by the wars that caused the death of 170 million people, and today no value system has taken its place apart from materialism and money.

While this was the situation in the West in the 20th century, Anatolia remained the last outpost of resistance for the oppressed and the exploited. Mustafa Kemal was to be the beacon of hope and the symbol of freedom for his nation and also for everyone in the world suffering from tyranny. Just like the mystic poet Yunus Emre, Atatürk summarized a world view, impossible to express in pages of prose, in a single sentence, using the simplest and clearest language: "And surely there is justice in the universe and justice is above force." Saygun's work *Epics on Atatürk and Anatolia*, a late work written for symphonic orchestra and chorus, expresses this unique statement that illuminates the dark world of our time through deep but at the same time understandable language.

This musical idiom is the distilled language of the cultural synthesis that has evolved in Anatolia over thousands of years. Whether it expresses Yunus love of God, or the love for Atatürk and his ideals, Saygun's music is a reflection of a great cultural heritage and layered civilization. Goethe says that architecture is frozen music. The equivalents of the 16th century Ottoman architect Sinan's Süleymaniye and Selimiye mosques in music were created by Saygun.

We lost Saygun twenty years ago in 1991. Gazi Mustafa Kemal was planning a national music that would represent our people worldwide at the highest level by applying the contemporary sophisticated polyphonic orchestral technique to the folk music reflecting the purest and most sincere feelings of Anatolian people. The first example of this projected national music was the *Özsoy Opera*, composed by 26-year-old Adnan Saygun.

The main source for the periods of great leaps and changes in Western music classified as Renaissance, Baroque, Classical and Romantic did not keep out folk music. As a great intellectual Mustafa Kemal undoubtedly knew this fact.

Gazi Mustafa Kemal proposed the subject of the *Özsoy Opera*, which seeks out the Turkish nation's historical and spiritual roots and sheds light on the future through these sources.

With an orchestra, chorus and soloists created out of thin air, this historical task was accomplished by Saygun in one and a half months, a miraculously short period of time. Gazi Mustafa Kemal was pleased by Saygun's achievement, which was an embodiment of his faith in the bright future of contemporary Turkish music.

While the Atatürk-Saygun collaboration led to pioneering and exemplary works in the field of national culture, the political developments occurring in the Western world created new tensions, and the ideological polarization in Europe influenced state officials in Turkey. After it became compulsory to take a surname in 1934, the surname "Atatürk" was given by the Turkish Grand National Assembly and the title "Gazi" fell out of use. There was a covert change in the country's cultural policy. In official cultural policy, nationalism, was replaced by Westernization under the cover of universality. The Atatürk-Saygun relationship was regarded as prejudicial and in this new environment, the comprehensive report on the search for the roots of Turkish music prepared by Saygun was shelved through handing the task over to Hindemith.

Moreover, Hindemith declared that Saygun had to be sent away from Ankara if he were to carry out the radical Westernization of music that was expected of him.¹

Atatürk's health deteriorated and he went to convalesce at his house in Florya. Bureaucrats took advantage of this situation to dismiss Saygun from all his duties in Ankara —at the community centers, Music Teacher Training College and the orchestra— on the pretext that he needed medical treatment, and they exiled him to Istanbul. By this way the projects that Saygun had proposed, such as the Folklore Institute, were set aside and a very important cultural initiative was blocked.

The earliest important influence on the development of Saygun's scientific and philosophical identity was no doubt his father Celâl Bey from Nevşehir, a man of great wisdom who was a religious scholar and a teacher of mathematics. Barely able to support his family on his government salary, Celâl Bey spent as much as he could spare to buy a piano for his children and to pay a French woman in order them to take lessons. He also spent his last gold piece on books to turn a nearby coffee house into a reading room and thereby laid the foundations of the Izmir National Library.

As a 12-13-year-old high school student, Saygun played piano accompaniments to silent movies at the summer cinema run by his father. With the continual addition of books purchased with the income earned from the cinema, the reading room gradually turned into a library.

¹ Gülper REFİÇ, A. Adnan Saygun ve Geçmişten Geleceğe Türk Musikisi, 10.

When he graduated from high school at the age of 15, Saygun had already decided to become a composer. At a time when he only knew Schubert's *8th Symphony* and Beethoven's symphonies, which he and his piano teacher, the Hungarian-born Tefvik Bey, played four handed on the piano; he wrote his first symphony, through the knowledge gleaned from just two books that he found in the library: E. F. Richter's book *Harmony and Counterpoint [Lehrbuch des einfachen und doppelten Kontrapunkts, 1872]* and the three-volume *La Grande Encyclopedia*, whose definitions of musical terms he translated into Turkish.

In 1926 he took the entrance examination for Ankara Music Teacher Training College and after being appointed as a music teacher at Izmir High School he started working at the National Library at the same time, translating all the music books he could find into Turkish. It is a sad truth that these books have never been published.

In 1928, under a law enacted by Mustafa Kemal, he entered an examination enabling him the right to study abroad. During three years he spent in Paris, he studied Gregorian music at the Schola Cantorum under the supervision of the leading composer Vincent d'Indy and found the opportunity to learn the basic tenets of Western music at its source.

Completing his education in Europe and returning home in 1931, he dedicated himself to researching musical heritage of Anatolia, whose history went back thousands of years. During his study of Turkish folk music with the esteemed musicologist Mahmut Ragıp Gazimihal, he obtained a map and study by the Hungarian musicologist Bence Szabolcsi that classified Turkish music as part of the Iranian-Arabian musical region. Saygun and Gazimihal did not agree with this theory and wrote a letter voicing their objections to Szabolcsi's friend Béla Bartók. Bartók's interest was aroused by the letter and in 1936 he accepted the offer of Prof. Rásonyi, head of the Hungarian Studies department at the Faculty of Linguistics History and Geography in Ankara, to come to Turkey in order to study Turkish folk music with Saygun.

After returning from field research conducted near the town of Osmaniye in Adana, Bartók gave three lectures. He explained that the resemblance between this region's music and the pentatonism and syncopated rhythms of Balkan music was due to the migration of Turkic Çuvaş and Çeremiş peoples from Central Asia to the Balkan region a thousand years ago. He ended his lecture by saying "therefore you can be proud".

Bartók got along well with Saygun despite the age difference of 26 years between them, and he wrote many letters expressing his wish to come to Turkey in 1939 to avoid the expected Nazi invasion. But Atatürk was no longer alive and Saygun was not backed by government circles. Turkey was not aware of the loss it suffered when she let Béla Bartók, who was one of the greatest composers the world had ever known and was one of the pioneers of folklore studies, slip through her hands. In 1940 Bartók went to America, where he

lived a lonely and miserable life for five years until his death in 1945.

These extensive and profound studies that started in the 1930s made Saygun one of the outstanding musicologists in the world. He attended several meetings of international institutions as a member or chair. He gave lectures in three languages, Hungarian, French and English at these meetings, where he worked with major composers such as Vaughan Williams and Jean Sibelius. The photocopies of his lectures in my archive fill ten thick files. Furthermore, his correspondence with Henry Cowell, Leopold Stokowski and Michael Tippett should definitely be published for young composers to benefit from.

Saygun's determination to learn and interest in research, which started with him learning Arabic and Persian at the age of three, and solving equations with two variables at the age of six, continued throughout his life. Besides seven unpublished translations, his text books on music theory for schools are seminal works in this genre. Some of the studies he conducted —starting in the 1940s and continuing for many years— including the folkloric and artistic characteristics of nearly every region of Anatolia were published as books and others as articles in journals. In addition to these he wrote extensively about his views on Turkish and world culture that were published in the 1940s in newspaper articles and books.

His book on Atatürk and music, *Atatürk ve Musiki-O'nunla Birlikte O'ndan Sonra*, is the most realistic and truthful account of Gazi Mustafa Kemal and his ideals.

The quality that distinguishes A. Adnan Saygun from his contemporaries and render him unrivalled today is the way he mentally and spiritually embraced and subsumed both Eastern and Western culture equally. Blending different cultures in perfect harmony is only possible in a land where people of many religions and races have lived together in peace for centuries, like Anatolia.

At a reception we gave at our house one evening, our esteemed conductor Prof. Gürer Aykal played a chord on the piano as a way of describing Saygun and explained: "In this chord there is modal music, pentatonic music, tonal music and maqam music. And this is what makes Saygun's music unique and incomparable". This short but succinct statement is worthy of a master conductor.

Saygun said the following about *Divertimento*, a piece he composed for a competition that he entered on the advice of his teacher Eugène Borrel in 1930, in the last year of his studies in Paris, and which he named Op. 1:

"My country's music has influenced me since the beginning of my musical life. In fact I can say that my work Op. 1 is the first conscious metamorphosis of this influence."²

² Emre ARACI, *Ahmet Adnan Saygun*, 60.

Adnan Saygun composed his *Symphony in D Major* as an autodidact in Izmir when he was only 15. Saygun's teacher Eugène Borrel, who spent his childhood in Izmir and researched and wrote about Turkish music, wrote the following about *Divertimento*, which Saygun composed in Paris at the age of 23 and regarded as his first serious work, in a letter to Mahmud Râgıp Gazimihal:

"Adnan has gained a lot of knowledge here. He has listened constantly to music. He composes fugues well and in the field of composition has analyzed all the useful examples of symphonic music down to the finest detail. He has learned to decode the Italian figured bass and to transcribe orchestra scores on the piano. And he knows a lot about the organ that he learned at Schola. My wife has given him many important tips about piano technique and pedagogy. Finally, he has recently written an orchestral piece on Anatolian themes that has been well expanded and sensitively orchestrated, and contains exceptional ideas. As long as he keeps working seriously, it is quite possible that Adnan will compose some outstanding works."³

His *Divertimento* won first prize in the competition, but since his scholarship had ended he was obliged to return to Turkey, and so was unable to attend the performances of his work in Poland, Russia and Belgium. *Divertimento* consists of a single movement and starting with a saxophone playing the theme, which is reminiscent of a hymn. The indispensable instrument of ritual music, the *kudüm* (double drum), is used as a *darbuka* (vase drum) in the first example. This feature is found in later works that he wrote under the influence of sufism, like *Yunus Emre* and *Kerem*.

What must never be forgotten is that; apart from the education he received from his father Celâl Bey, who was a religious scholar and mathematician, what he learned from Vincent d'Indy at the Schola Cantorum about the concept of perfect formal structure that has its roots in the German music tradition and began with César Franck, and about church music (Gregorian music) which is the foundation of polyphonic Western music, contributed at first to his wide knowledge; but like all geniuses he created and developed a musical world entirely of his own.

Heine said "Where words leave off, music begins". Today, when the world is rapidly drifting towards material and moral decay, let us give an example of the light that shines, when hopes are lost, from the final chorus of the *Kerem Opera*:

You have peace you have good fortune
 You have the near and you have the far
 You have life
 Oh divine love
 Oh peace
 Tranquility

³ Ibid., 60.

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Music and Human in Architectural Space

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Similarly to the European Renaissance, another synthesizing concept of reform both in music and architecture took place in the new Ottoman capital, Istanbul.

Abstract

The relationship between music and architecture can be observed in many aspects. While there have been some periods where music and architecture have influenced one another, some buildings are considered to be musical instruments themselves. The mathematics of nature has been related to architecture as well as music. Similarly to the European Renaissance, another synthesizing concept of reform both in music and architecture took place in the new Ottoman capital, Istanbul. While the “systematic school” of Turkish music, which had been valid for centuries, was about to complete its initial development, in parallel to this tendency in music some standards were put into practice in the field of architecture which were to be discovered in the West in the 20th century. The contribution of space surrounded by sound-absorbing loges to the development of Baroque music in the 18th century cannot be disregarded. Nineteenth century theater buildings with acoustic problems were also found in Istanbul, which was beginning to experience westernization. Various music forms and spaces could easily be observed in the cosmopolitan structure of this city. On the other hand traditional Turkish music, which had traditionally been located in small indoor spaces, began to be performed in concert halls and public places with crowded groups of musicians. By the 20th century it was realized that many fields of art were being melted in one pot by means of technical facilities. Accordingly, it can be said that this relationship which gained different dimensions in every culture and age, has developed in parallel with the development of mankind.

Keywords: Music, space, architecture, mathematics.

Music and Human in Architectural Space

The concept of space, in general terms, bears an infinite characteristic. When we consider it in terms of architecture, it gains clarity through certain definitions and structures. Living areas which are formed by people based on values like the intended use and interior-exterior relationship are structures that are manipulated in detail. The relationship between music and space can be analyzed in many aspects when space is assessed as an architectural construction. While there are periods in which music and architecture mutually direct each other; also musical concepts such as rhythm, measure,

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harmony and composition can be observed in a particular structure. Some buildings can be seen as musical instruments themselves. However, if we evaluate the cave

in the prehistoric period as an example of space, we see it as a volume that serves as a dwelling, even though it is a natural formation. It would not be wrong starting the history of the relationship between space and music from this period by placing mankind at the center; since the latest findings show that the use of musical instruments dates back to a much earlier time than once supposed.

The first musical instruments were probably those providing rhythm, i.e. percussion instruments. The earliest date for the use of reed flutes cannot be identified, because they have not survived, but it can be posited that primitive societies used objects producing sounds only for communication. When specific pitch intervals instead of random sounds are produced it is necessary to reach a different conclusion. A flute made of bone – still in playable condition - found in China in 1999 dates back to 9000 B.C. That this instrument, dating back to a period prior to the civilisations of Ancient Egypt and Mesopotamia, had been made of bone, a more permanent material than reed, suggests that it bears a cultural value beyond its aesthetic purpose and that it may have been used in the context of relations with scientific activity such as astronomy.¹ The relationship between music, nature and mathematics could perhaps be attributed to the culture that we describe as the Stone Age.

The mathematics of nature is correlated with architecture as much as it is with music. This subject was considered in the East in the 4th century B.C. Confucius said, “Music is a concordance between the sky and the earth”. It can be said that in the same era Pythagoras, who was educated in Egypt and who said that the mathematical harmony between the earth and the planets also existed in music, laid the foundations of this concept. He probably received the idea of the “Quadrivium”, the foursome composed of astrology, music, numbers and mathematics, from the training schools for priests in Egypt. The values of the Golden Ratio that developed here began to be used in Greek art. The Parthenon Temple is a prominent example of a building where these ratios were used. One hundred and fifty years later Plato used this doctrine by affiliating it directly with architecture. In his book *Timaeus* he defines the architect of the world as “the person who separates the planets and the earth into parts in accordance with musical ratios and generates order from chaos.” Vitruvius of Rome discusses the acoustic structure and musical values of Ancient Greek theatres in detail in the fifth volume of his *De Architectura*, which is regarded as the seminal text on architecture.

¹ JuZhong ZHANG, Garman HARBOOLT, Changsui WANG & ZhaoChen KONG, “Oldest playable musical instrument found at Jiahu early Neolithic site in China”, accessed on 04.02.2007.

In antiquity, musical performance, which was a dramatic part of social life, is depicted in wall paintings in interiors. These paintings, which are on a single plane and do not include location values, give us information about musical instruments of the period. Moreover it is possible to deduce from these compositions what kind of music it was and where it was performed (in temples, palaces, civil structures or in the open air). The musical theme depicted on tomb walls in Egypt and on figural vases in Greece could have as its subject music in daily life or in religious ceremonies in which Gods took part. The notion of a “God King”² that arose in Egypt and Asia Minor led to the emergence of religious music performed in temples. Furthermore, a rhythmic musical accompaniment played in the course of harvesting, planting and the construction of major monuments developed in Ancient Egypt.³ That there is no sense of depth in the decorations of places where monophonic music was performed can be evaluated as a parallel between the visual arts and music. The Etruscans interpreted the rigid classicism that they took from Greek art in their own way, and converted it into a more sensitive and expressive style. In Etruscan art there appears to be a sense of space developing from the movement of figures and background values. Since there was no music notation, it seems difficult to speculate how the same expressiveness was reflected in music. Again as in other societies, we understand from the paintings that feasts, funerals, religious and military ceremonies required music, and that several musicians got together and performed music during activities such as working together, sports, hunting and theatre. Thus, in all areas of life with no spatial restraint we encounter a music performed either within a building or in the open air. The two principal instruments in all of these civilisations, apart from percussion instruments which were probably the oldest, were the aulos, a type of flute, and the lyre, a type of string instrument. Both appear as attributes of the gods. After the spread of Christianity the figure of Apollo as a musician was replaced by the prophet David, who exerted an influence through his psalms and voice, and the instruments he played varied over time.

The theory that placed the earth at the centre of the universe, which remained valid until the time of Copernicus in the West, originated with Ptolemaios, known as Batlamyus by the Arabs. This Greek astronomer who lived in the 2nd century A.D. states in his book *Harmonies* that the movements of the stars and the planets are in harmony as in the measures of classical music. In the early periods of Christianity, the views on music of thinkers such as Augustine and Boethius influenced art and in architecture this influence led to the idea of a cosmic harmony that created spiritual order. In Gothic architecture symmetrical structure and numeric values and ratios such as in buildings with three entrances, three galleries and two towers correspond to those in music. In medieval buildings like Chartres Cathedral, which were described as “frozen

² Nazan İPŞİROĞLU & Mazhar İPŞİROĞLU, *Oluşum Süresi İçinde Sanatın Tarihi*, 15.

³ Filiz KAMACIOĞLU, *Resim, Mimari, Müzik İlişkisi ile Sanat Tarihi*, 7.

music”, musical measures and consonants were applied to the elements of Gothic architecture to form a divine harmony. Mathematics again was used in architecture as a tool for applying musical values. However, human beings are overwhelmed by these universal values and dimensions in Gothic buildings, because Aristotle set the same boundaries in philosophy that Ptolemaios set in astronomy and the scholastic view confined mankind to certain patterns. In the mean time, Neo-platonic ideas added value to belief with its mystical aspect, as well as transforming the world into a shadow of a single divine truth by preventing mankind from analysing nature. The concept of mimesis meant that the harmony in the universe set an example for the spirit.⁴ Music was used as a tool of religious teaching which helped people to memorise sacred texts easily. Modes of Ancient Greece and Byzantium were utilised and monophonic music was performed by choirs consisting only of men. Religious melodies gathered by Pope Gregorius (540-604) that became known as Gregorian Chants gained prevalence during this time. These chants were composed for St. Peter’s Basilica in Rome. This early Christian building that allows sounds to overlap is a place that paved the way for the development of harmony similar to polyphonic music. Hope Bagenal, author of *Planning for Good Acoustics* (1931), discusses what kind of music can be created by acoustic conditions in a building and says that the reasons for the emergence of polyphonic music heard in Westminster Cathedral today was the traditional form of church buildings and the open vowel sounds peculiar to Latin.⁵ The first polyphonic “organum” starting in the Romanesque period was developed by the School of Notre-Dame in the 12th century. The quality of religious music began to change. Later, the motet and a fixed organ called the “positive” organ were developed and the music went beyond the boundaries of monophony.

However it would be wrong to regard medieval art as limited to the bounds of the church. Even though instruments that are not mentioned in the Bible were stigmatised as the “devil’s work” and secular music was not accepted, the formation of a much freer art for entertainment could not be prevented among the populace at large. In the same period, a culture of “street musicians” flourished. *Jongleurs* and accompanying *menestrels* defined as travelling poet-musicians were artists of the period who performed music that was an alternative to that of the church and their venues were public squares. Known also as troubadours, this poet-musician tradition and its music was introduced from Muslim Arab culture to Europe via Andalusia and as a result of the Crusades.⁶

In the 14th century the church was afraid of losing its sovereignty. The bourgeoisie emerged with the birth of cities and scholastic philosophy lost

⁴ Lewis Eugene ROWELL, *Thinking About Music*, 40.

⁵ Steen Eiler RASMUSSEN, *Yaşanan Mimari*, 193.

⁶ Lütfi ŞEYBAN, *Reconquista-Endülüs'te Müslüman ve Hıristiyan İlişkileri*, 98.

its value. Isorhythm (having equal rhythm) and the canon of secular music flourished with the frequent usage of counterpoint in music. The term *ars nova* is used for the art of this time. The resurgence of interest in Antiquity began with the Renaissance. In his work titled *De Re Aedificatoria*, Leon Battista Alberti, a theoretical architect who united the ratios of architecture with music, addressed more fundamental principles by developing architectural ideas based on the work of Vitruvius. Believing that the same natural laws were valid for music and architecture, Alberti applied the ratios of music to the ratios of architecture. In his book he uses the term *conciinnitas* to mean architectural harmony. The term *finitio*, meaning “relations” mentioned in the ninth book, which he regards as the second criteria for beauty, is what Vitruvius defines as the concepts of *symetria* and *euritima*. This is the unity and the harmony in composition. It is possible to observe these concepts in Alberti’s Church of St. Francesco. He warned his assistant Matteo Di Pasti that he must not change the size and the ratios of pilasters and he stated that inharmonious sounds caused by the arrangement of the façade would grate on the ear. Another interesting example is the relation between Guillaume Dufay’s motet *Nuper rosarum flores* and the great dome of Santa Maria Del Fiore Church built by Brunelleschi in Florence in the 15th century. Dufay may have composed and performed his motet by taking golden ratio values used in this building as a basis. According to another view the numbers and ratio values affecting the composer are related to the Temple of Solomon described in the Bible. After Brunelleschi added the magnificent dome to the construction, Dufay’s motet was performed at the opening on 25 March 1436. It is considered that the rhythmic values of the isorhythmic motet are equivalent to the ratios of the dome; 6:4:2:3. Palladio used the 3:4, 4:4 and 4:6 ratios of music in the rooms of Villa Foscari that he built in Malcontenta in about 1560.⁷ The 12th century Church of San Marco in Venice, with its late Gothic adornments, is an interesting example, with its plan in the shape of the Greek cross and five domes, which display the influence of Byzantine architecture in its construction. Its plan is based on the Apostles Church built in Constantinople during the reign of Justinian.⁸ *Sonata Piano e Forte*, was composed at the beginning of the 16th century by the organist Giovanni Gabrieli for this building, which had interesting acoustic effects due to its unusual structure. While this piece was being performed, musical galleries under the domes at the two ends led to the development of music with soft and strong sounds that respond to each other.⁹ The acoustic structure of the Pisa baptistery can only be analysed by means of modern technology. Computerised resonance analysis proved that the cylindrical marble tower added to the baptistery by Renaissance architects in the 15th century was designed by emulating the pipes of a church organ.¹⁰

⁷ See (5), RASMUSSEN, 93.

⁸ This church fell into ruin after the Latin occupation of Istanbul and was allocated to the Eastern Orthodox Church after the conquest (1453). When the Patriarch wanted to move to a new location, the Fatih Külliye was built in the place of the church.

⁹ See (5), RASMUSSEN, 194.

¹⁰ Rory CARROL, “Pisa Baptistery is a giant musical instrument, computers show”, *The*

Though the widespread view of the Renaissance seems like a reconstruction of European culture with Italy at the centre, it is currently assessed in a wider sense. Islam had its “Naissance” during the dark ages of Europe. Arts and Sciences –aware of the solar system- had the chance to develop in the Islamic world. The conquest of Istanbul, which was one of its precipitating factors in a sense, carried the relationship between Venice and Istanbul to a new level and influenced the arts of both cultures dramatically. The wide vision and synthesis of Sultan Mehmet the Conqueror established the foundation which would later be the attributes of Classical Ottoman sciences and arts, by combining positivist and spiritualist thoughts.¹¹ Books by Farabî, who wrote on philosophy, mathematics and physics, as well as the music of ancient Greece, and who interpreted Pythagoras; and books by his pupil İbn-i Sina and Kutbettin Şirazi cover a range of subjects that goes beyond the Quadriviums (four elevated sciences consisting of arithmetic, music, geometry and astronomy)” of the West.¹² Based mainly on musical data provided by these scholars, the systemic school founded by Urmevi was consolidated by additions and corrections made by Abdülkadir Meragi in the 15th century. This system of Turkish music maintained its validity until the 20th century without any need for change. Here twelve main *maqam* correspond to constellations and six *âvâze* (voices) correspond to the planets wandering around the sun. The number of voices was increased to seven by Ladikli Mehmed Çelebi, a theorist during the reign of Beyazıd II. Concordance and ratios were elaborated in detail in books known as *edvar*, meaning “circles”. Another use of music with architecture came into being with *şifahanes* (hospitals) for healing purposes. The *şifahane* of the 15th century Beyazıd II Külliye (mosque complex) in Edirne, is a good example of this. In a period when mental patients were being burnt at the stake in some other parts of the world, here they were treated with the sounds of water and music, under highly humanitarian conditions.

The sound of the music performed in this interesting hexagonal part of the *şifahane*, and the sound of the pool under the central dome penetrated through to the cells with a fine resonance. As Evliya Çelebi recorded, in such places people with mental and neurological diseases were cured by music composed in the different *maqams* which were efficacious for specific sorts of diseases.¹³ The relationship between nature, mathematics and music in this period appears to have a strong foundation. As for architecture, besides the golden ratio there is the Modulor, an anthropometric scale of proportions based on the human body developed in the 20th century by Le Corbusier.¹⁴ According to Keith Crichlow, who studies the relationship between Islamic

Guardian, December 2.

¹¹ Samiha AYVERDİ, *Boğaziçi'nde Tarih*, 20.

¹² Seyyid Hüseyin NASR, *İslam ve İlim*, 86.

¹³ Mehmet ZILLİOĞLU, *Evliya Çelebi Seyahatnamesi*, Vol. III, 469-470.

¹⁴ Nazende ÖZTÜRK YILMAZ, “Fatih Külliyesinde Çorba Kapısı”, *Akademik Araştırmalar Dergisi*, 86.

architecture and mathematics, the principal complex models of architecture are identical to the inner structure of various substances discovered by modern science.¹⁵ Nevertheless there is a difference in approach that should not be forgotten. Here, the correlation of music with architecture is not carried out by reducing them to certain rules as in the West. Principles and measures compatible with nature are applied in every field of art. Nature is an element not to be imitated but to live in harmony with. The ego-centric approach developing in the West at this time is not found here. A deductive view which accepts the whole at first and creates a synthesis predominates, instead of induction which by a rationalist approach tries to reach at the whole by completing the pieces. At its heart is the principle of seeing “plurality in unity”. Selimiye Mosque in Edirne, a masterwork created as a consequence of the same idea, represents a pinnacle of form, visual harmony and ratios as well as acoustics. The sound spreading from the *muezzin mahfil* (an elevated place for the *muezzin* who chants the call to prayer) can be heard equally from every point in the mosque, including the galleries. It is narrated that the architect Sinan checked the acoustics in the *mihrab* (prayer niche) using the sound of water emitted by a narghile during the construction of Süleymaniye Mosque. His object in doing this was to ensure the balanced spread of the *imam*'s voice to every point. A classical Ottoman mosque aspires to the ideal of surrounding the congregation gathered at one centre beneath a single large dome by a pyramidal transition. Not only are the quantity of tiles and sound absorbing materials compatible with an efficient acoustic system, but the *mukarnas* (stalactites) that provide graduated transition between walls and dome also serve to spread and reflect sound. In an article for *Hisar* magazine, Nevzat Yalçın gives an account of how one day he played Turkish music for his German guests, one of whom responded by drawing a comparison between classical Ottoman architecture and Gothic architecture: “Our music is like a magnificent cathedral with its numerous projections and pointed apexes. I liken Turkish music to old Turkish architecture with its soft-edged domes and attractive, mysterious atmosphere.”¹⁶

Architecture had a direct influence on the development of Baroque music in Europe. In the realm of religion, there was the reformation movement launched by Luther and others. Bagenal states that the acoustic structure of St. Thomas's Church in Leipzig changed as a result of additions made after the Reform movement and that this enabled Bach to write his works in different clefs. This new church structure, which is regarded as a transition to the theatre-type church of the 18th century, changed the resonance duration of the sound.¹⁷ Wooden galleries added to side walls and loges called “swallows' nests” ensured sound absorption. Theatres of the period were full of loges

¹⁵ See (12), NASR, 88.

¹⁶ Ekrem Hakkı AYVERDİ, *Makaleler*, 38.

¹⁷ See (5), RASMUSSEN, 194-195.

and the inner surfaces were covered with cloth in addition to wood, which increased the absorption of the sound reflected by the low and smooth ceiling. In houses of the Rococo period, rooms lined with materials which minimised echoing were developed for the performance of chamber music. In the 18th century M. Ribard designed an elephant-shaped restaurant that was a huge musical instrument. However, this design intended for Etoile Square in Paris was never built.¹⁸ It reminds one of the acoustic trick applied in the Tower of Pisa. According to the design the elephant building shaped building would be equipped with trumpets that produced sounds when the wind blew, just like bells in Chinese pagodas. However, there is an important conceptual difference between designing an entire building as an acoustic structure and inserting sounding elements into it.

In 19th century opera houses the basic plan remained the same as in the previous century, but the size expanded. The façades of these buildings, which have acoustic problems, differ from others in being adorned with the classical and Gothic elements of neoclassicism. The principal reason for the emergence of an uncontrollable acoustic environment was the replacement of flat ceilings with slightly domed ceilings.¹⁹ The Royal Albert Hall in London is one of these faulty designs. The arrival time of sound to different parts of the hall vary, since both the plan and the dome are on an elliptical line. This problem was resolved in 1971 by hanging up a heavy nodular cloth that increases the sound absorption of the dome.²⁰ Wagner himself drew the plans for the Festspielhaus (Festival Hall) that was built in Bayreuth, because there were no buildings in which his operas could be staged. Designed by Brückwald and Brandt, this building represents an important development in spatial acoustics. This innovative design, which was criticised by many people at the time, was funded by the Bavarian king Ludwig II, who provided funding and land. An interesting point is that further funding was also provided by the Ottoman Sultan Abdülaziz.²¹ Furthermore, Sultan Abdülaziz, who had watched a magnificent concert performed for his honour in the Crystal Palace when he visited London as part of his Europe tour in 1867, donated 1000 liras for repairs to this building after it was damaged by fire.²²

The westernisation movement that began at the Ottoman court added another dimension to the music culture of Istanbul. Ottoman sultans, who composed in both Turkish and western forms, pioneered music reform at the palace and encouraged theatres and artists outside the palace by means of state support and various gifts. After Mahmud II abolished the Janissary Corps and founded a new army based on western models, the traditional Mehterhane

¹⁸ Gürhan TÜMER, "Müzik ve Mimarlık", *Arredamento Dekorasyon Dergisi*, 118.

¹⁹ See (5), RASMUSSEN, 198.

²⁰ Leland M. ROTH, *Mimarlığın Öyküsü*, 140.

²¹ Emre ARACI, "Londra Crystal Palace'ta Abdülaziz Şerefine Verilen Konser", *Toplumsal Tarih*, 29.

²² *Ibid.*, 31.

military band was replaced by the Mızıkı-i Hümayun (the Imperial Band), so that western music entered Ottoman culture via military music. This music cannot be regarded as having a connection with architectural space, since it was performed in various locations, especially in the open air. However the music performed in the *meşkhane* (rehearsal room) at the palace was multifarious. The Harem Orchestra composed of girls wearing male uniforms is an interesting example without an equal in the West. Along with dances like *köçekçe* and *tavşanca*, a ballet troupe also performed in the harem. Another example that could be regarded as one of the intermediary genres of this transition period is the Faslı Cedit, composed of a large orchestra and monophonic choir, which was large enough to perform outdoors. Some of the instruments were western, and others belonged to traditional Turkish music. In the second half of the 19th century, these ensembles performed under the name of *Küme Faslı* or *Meydan Faslı* in public parks in Istanbul, such as those at Okmeydanı and Kağıthane, after first performing in the long and large *divanhane*s (reception rooms) at the royal palaces. Yet other forms of non-military Turkish music described as *ince saz* were being performed by small ensembles in small closed spaces full of sound absorbing elements (except when they were performed at public festivals). Musical education of the *meşk* type was carried out in homes or *semai kahveleri* (cafés where music was performed). Essentially the object of *meşk* was not musical performances that aimed to impress the masses, but to create a flow of “love” from one heart to another heart. Thus the places where the *tanbur* player Tanburi Cemil Bey, who took the utmost advantage of the cultural mosaic of Istanbul and made a breakthrough with his unique style, played so ardently, were not concert halls but coffeehouses or private mansions. Although he became the first artist to give a public concert, Tanburi Cemil Bey told his son Mesut Cemil that he was deeply embarrassed to have given these concerts.²³ The district where western classical music could be heard outside the palace was Pera, home to communities of Ottoman religious minorities, Europeans and Levantines. The short-lived Dolmabahçe Palace Theatre and theatre buildings in Pera had plans in 19th century baroque style, with their curving lines surrounded by loges and ceiling structures similar to examples in Europe. On the other hand, the music performed in *mevlevihane*s (Mevlevi convents), which in some ways served as conservatories and where Turkish music developed beyond the form of the *şarki*, was of particular importance. The Mevlevi *ayin*s, which are considered to be the foundation stone of Turkish music, were composed in unprecedented numbers during this period, and the structure of the third *selam* developed as a movement in which the influence of western music can be discerned. Certainly, this does not mean that the *ayin*'s essential character had changed. Interaction and similarity between the music of the three Abrahamic religions cannot be denied. Eight *maqams* used in Armenian, Assyrian and Greek hymns have their

²³ Mesut CEMİL, *Tanburi Cemil'in Hayatı*, 177-181.

equivalents in Turkish music. In Istanbul it can be observed that these modal music styles that developed from the same origin are related to one another in other aspects as well. It is known that a *daskalos* from Heybeliada Seminary and a *rabban* (a high ranking rabbi) taught foreign languages at Yenikapı Mevlevihanesi. This arrangement was formalised by a contract between the *meşihat* (Religious Affairs Office), and the Patriarchate and Chief Rabbi's Office.²⁴ Another example is that Neyzen Yusuf Paşa's *Segah Peşrev* was sung in Hebrew as a hymn in synagogues. Education at the *mevlevihanes* was not limited to masters of this music, but included classes given by musicians from the Mızika-i Hümayun as a way of learning western music. When we analyse the structure of these architectural spaces, it can be said that basically each developed independently in accordance with its own function and culture. While traditional European church structure follows the cruciform plan, most Armenian and Greek churches have a rectangular basilical plan. Unlike the centralised plan of mosques, synagogues and *semahanes* (the hall in Mevlevi convents where the *sema* is performed), the rituals performed in churches necessitates a rectangular space. Synagogue architecture developed with a central dome because of the rituals performed there. The circular polygonal plan and second floor galleries of the *semahane* are features that developed in the 19th century in *mevlevihanes*, which were cultural complexes. It is interesting that the *mutrib heyeti* (musical ensemble) performed in the gallery. The *sema* ritual, which -besides many other meanings- symbolises the rotation of the planets as well as the atoms around a nucleus, can only be performed in a circular space. The decoration of this unique structure, as illustrated by the surviving Galata Mevlevihanesi, reflects western influence. Though there is usually a dome at the centre, this form is not visible on the exterior.

By the 20th century we see that many branches of art were beginning to melt in the same crucible. The industrial revolution and wars were among the factors that exerted a fundamental impact on modern art, leading people to think in different ways and engage in new practices. The Beethoven Exhibition held at the Vienna Secession building in 1902 aimed to combine visual arts, music and poetry within the same space. The Vienna Opera Company played the 4th movement of Beethoven's 9th Symphony as interpreted by Wagner and conducted by Mahler, and the last movement in which Schiller's poem was sung. Klimt gave visual expression to this movement in a frieze covering three walls of the exhibition gallery. In the choral section at the end of the opus, Beethoven applied the impressive beats of *mehter* music by using *alla turca* rhythms and instruments. After all the quests of western art, there was a return to eastern art as observed in Klimt's miniature-style painting as well as Beethoven's use of the *aksak usuls* (syncopated rhythm patterns) of Turkish

²⁴ Ahmet Doğan ÖZEKE, *Neyzenler Kahvesi*, 28.

music. It has been suggested that the revolutionary spirit of Stravinsky's music also exists in architectural guise in the Champs-Élysées Theatre planned by Auguste Perret, in which Stravinsky's music was performed.²⁵ Art critic and choreographer Diaghilev worked in cooperation with musicians and painters. The music of *Parade*, one of his most important works, was composed by Eric Satie and the scenery and costumes were designed by Picasso. This work contains various sounds from daily life and due to these effect collages is described as "cubist ballet". It constitutes a significant example in terms of the use of a technique that was transferred to music from the visual arts. In his work entitled *4'33"* John Cage set forth the idea of perceiving the sounds in the environment - that is the architectural space - as music without pressing a single key. The art that developed after the Second World War, compounded by technological advances, presents quite different applications. "Happenings", a form of expression developed in the United States of America that consisted of improvised "action collages" was introduced by Cunningham, Cage and Rauschenberg.²⁶ The important point here was the exhibition of visual materials and various actions like dance and music in any kind of space, whether streets, garages or apartments; that is, the desire to create art as a part of life. Le Corbusier, one of the most important representatives of modern architecture, and his fellow architect and musician Iannis Xenakis, brought music, architecture and mathematics together in a work named *Metastas*. At the Brussels World Exposition (1958), Corbusier's use of the Fibonacci series and the golden ratio in the Philips Pavilion, together with a Pythagorean infrastructure prepared by Xenakis turned the structure into a sound emitting space. Sound, light and architecture met in surfaces representing glissandi. The Greek born architect later applied converging light and sound in polytopes within different architectural spaces.

All these examples show that there has been a mutual interaction between space and music throughout the ages. While people from different cultures and different religions shaped music and architecture according to their own heritage and inclinations, they added common values to these two arts. One of the most important common factors here is mathematics. This abstract science that emerged through exploring nature has become a tangible structure that is heard in music and lived in through architecture. Since an inductive approach prompts us to regard these disciplines as independent of one another and hence to evaluate them separately, we need examples in order to become aware of the relationship between them. When we view them as a whole we realise that music and architecture, which are both shaped by man, are just two different forms of an identical essence.

²⁵ See (18) TÜMER, 116.

²⁶ *Ibid.*, 116.

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Brahms, Daumer and a Turkish Poem

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G. F. Daumer was stated as being the favorite poet of Brahms, dealt particularly with the works of Herder, the head of *Sturm und Drang* movement, and of Goethe; and forged idealistic thoughts regarding world literature in addition to his works in many different areas.

Abstract

Eastern interest in Germany had been effective particularly in the fields of literature and philology and contributed dramatically to criticism of widespread western oriented point of view. English, French and Dutch orientalists of the 18th and the 19th centuries went to the East usually because of their diplomatic missions and tried to understand the Orient; however German orientalists, in the same period, dealt with the East at academic level, they even prefer to carry out scientific studies regarding old/ancient Eastern languages. They were interested in Sanskrit, Assyrian, Sumerian languages and mysticism of the East. This interest grew with the translations of Quran and the criticisms of Old and New Testaments.

The impact of this movement can be seen in all writers and thinkers of the Enlightenment Age. G. F. Daumer was stated as being the favorite poet of Brahms, dealt particularly with the works of Herder, the head of *Sturm und Drang* movement, and of Goethe; and forged idealistic thoughts regarding world literature in addition to his works in many different areas. Along with his translation of Hafez's *Divan*, he was interested in Greek, Roman, Chinese, Persian and Turkish literatures; and tried to gather and combine poems of many different regions by deepening this interest. Thus he published his poem collection titled *Polydora: ein weltpoetisches Liederbuch*. The poem *Fragen* being the source of Brahms' quartet, was taken from this book.

Keywords: Johannes Brahms, Georg Friedrich Daumer, Op. 64 *Three Vocal Quartets*, orientalists

Brahms, Daumer and a Turkish Poem

Johannes Brahms (1833-1897) uses a Turkish poem translated by Georg Friedrich Daumer (1800-1875) in his quartet, titled as *Fragen* (Questions) of his Op. 64 *Three Vocal Quartets*. The quartet, whose composition date is unknown, firstly performed in 13th February 1875. The poem was picked up from Daumer's poem book named as *Polydora: ein weltpoetisches Liederbuch* (*Polydora: A Song Album of World Poems*, 1855). In this source, Daumer stated that the poem had been translated from Turkish.

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Brahms often used poems of Daumer for his compositions and granted him a specialty among other poets he assessed. For some critics of the date Daumer, who had a middle rank reputation and even sunk into oblivion, had a privileged position for Brahms. The reason of the sympathy between these two creative minds has been an enigma for many researchers.¹ Daumer, a theologian, translator and poet, is a writer and a historically interesting figure. Who stood at the centre of his writings between 1836 and 1855 was Hâfez.² Furthermore despite his writings in different fields, his reputation had been affiliated with a mysterious character Kaspar Hauser.³

Daumer had theology education in Erlanger University in Munich, meantime attended lessons of Friedrich Joseph Schelling (1775-1854) and began to study philology. In 1827 he taught Latin in Nürnberg High School and continued to write on philosophical theology. He tried to formulate a philosophical theism within his writings such as *Urgeschichte des Menschengesistes* (Prehistory of the Human Mind, 1827), *Andeutungen eines Systems Speculativer Philosophie* (Imitations of a System of Speculative Philosophy, 1831) and was widely criticised thereof. He wrote *Philosophie, Religion, und Alterthum* (Philosophy, Religion and Antiquity) in 1833 and two years later *Züge zu einer neuen Philosophie der Religion und Religionsgeschichte* (Indications for a New Philosophy of Religion and History of Religion).

During the cholera epidemic in Germany in 1834, Daumer published a manual⁴ in which he criticised the widespread view that people met such disasters due to their sins, and this work was regarded as harmful by the authorities of that period. After this work, Daumer forged an attitude against Christianity. He was known, particularly, with his criticisms on orthodox Christianity in his theological works. However, he gained later an anti-Christian attitude intrinsically. He criticised Christian clergy and aimed at forming a more natural and fairer point of view. Similar points can be observed in his books titled *Die Geheimnisse des Christlichen Alterthums* (Mysteries of Christian Antiquity) of 1847 and *Mahomed und seine Werke: eine Sammlung Orientalischer Geschichte* (Mohammed and His Works: A Compilation of Oriental History).⁵ Even though he was of Protestant belief, he converted to Catholicism, but later he engaged Mohammedism and acquired *Rosicrucian*⁶ philosophy having affinity to Islam or Tasavvuf.⁷

¹ See for further information: Max KALBECK, *Johannes Brahms*.

² Hafez-e Shirazi whose full name Shamsu d-Din Muhammad is a great poet who lived in the 14th century, was the pioneer of Persian Sufi Poetry and have had a significant impact on the East as well as on the West.

³ Erzieher von Kapsar Hauser is a mysterious character who lived in Germany between 1812 and 1833. Who he had been and from where he came were never specified. Kaspar Hauser, also called "Wild Boy", lived together with Daumer for a while. It is known that Daumer undertook his education and his care. Daumer wrote several book on this mystic identity: *Mitteilungen über Kaspar Hauser* [Notes on Kapsar Hauser, 1832]; *Enthüllungen über Kaspar Hauser* [Revelations in Regard to Kasper Hauser, 1859].

⁴ Georg Friedrich DAUMER, *Ist die Cholera Morbus ein Strafgericht Gottes*, 1832.

⁵ Karlhans KLUNCKER, *Georg Friedrich Daumer*.

⁶ *Rosicrucian* is a denomination meaning "Mystic Order of Rosae Crucis". *Rosicrucian* tendency covering, say, humanistic mysticism, is related closely to metaphysics (Max HEINDEL, *The Rosicrucian cosmo-conception, or Mystic Christianity*).

⁷ Virginia SEASE & Manfred SCHIMIDT-BRABAND, *Paths of Christian Mysteries*, 154.

Hafis: Eine Sammlung Persischer Dedichte: Nebst Poetischen Zugaben aus Verschiedenen Völkern und Ländern (Hafez: A Compilation of Persian Poems: With Additional Poems from Different Peoples and Countries) written by Daumer in 1846 is an important work composed of translations of poems from Hafez's Divan. This poem collection drew interest and published again in 1852.⁸ This collection was a significant work that reflected the Eastern interest in German speaking countries. These points, profoundly analysed by Joseph von Hammer – Prugstall⁹ (1774-1856), inspired *West-östlicher Divan* (West-East Divan) of Johann Wolfgang von Goethe. Another important source belongs to Friedrich Rückert (1788-1866). Rückert, a contemporary of Goethe, wrote poems within the order of metre and rhyme based on gazelle form by having inspiration from Hafez's poems, and he made even direct and indirect translations from Divan Poems of Saadi Shirazi and Mawlana Jalal ad-Din. After Goethe's *West-East Divan* was republished in 1827, August Platen (1796-1835), another important writer of the date, translated Hafez's poems and wrote original gazelles modelling Eastern poetry in his work *Nachbildungen aus dem Diwan des Hafis* (Inspirations From Hafez's Divan). Franz Schubert used Hafez's poems in the form of gazelle in his lieds such as *Suleika*, *Versunken* (Absorbed), *Im Gegenwärtigen Vergangenes* (In the Recent Past) and *Geheimnes* (Secret). It is possible to give more examples for Hafez translations and literal sources written by the influence of Eastern poetry.

Eastern interest in Germany had been effective particularly in the fields of literature and philology and contributed dramatically to criticism of widespread western oriented point of view. English, French and Dutch orientalists of the 18th and the 19th centuries went to the East usually because of their diplomatic missions and tried to understand the Orient; however German orientalists, in the same period, dealt with the East at academic level, they even prefer to carry out scientific studies regarding old/ancient Eastern languages. They were interested in Sanskrit, Assyrian, Sumerian languages and mysticism of the East. This interest grew with the translations of Quran and the criticisms of Old and New Testaments. It has been considered that the interest towards Eastern languages is the origin of criticisms against Christianity.¹⁰

The impact of this movement can be seen in all writers and thinkers of the Enlightenment Age. Daumer dealt particularly with the works of Johann Gottfried von Herder (1744-1803), the head of *Sturm und Drang* (Storm and Urge)

⁸ Daumer's work of translating poems of Hafez from Persian into German is most probably not a word-for-word translation as the other translations of the time. It can be said that it includes Daumer's own poems which has inspirations from older Hafez translations, reflects the style of Hafez, and namely imitates him.

⁹ Being also an expert on Eastern languages, at first, Hammer came to Istanbul as a translator of embassy in 1799, later in 1802 he came to Istanbul and studied Ottoman History and Literature. He made many works on the History of Ottoman State and Turkish, Arabic, Persian histories and cultures.

¹⁰ Suzanne MARCHAND, "German Orientalism and The Decline of the West", *Proceedings of the American Philosophical Society*, 467-468.

movement, and of Goethe; and forged idealistic thoughts regarding world literature in addition to his works in many different areas. Along with his translation of Hafez's Divan, he was interested in Greek, Roman, Chinese, Persian and Turkish literatures; and tried to gather and combine poems of many different regions by deepening this interest. Thus he published his poem collection titled *Polydora: ein weltpoetisches Liederbuch* (Polydora: A Song Album of World Poems) in 1855. The poem *Fragen* (Questions), being the source of Brahms' Quartet, was taken from this book.

Since Daumer had an interesting personal history and was excluded from the society as a poet, the interest of Brahms towards him raised negative reactions for most times. Although Brahms used a lot of poems of Daumer in his lieds, he met Daumer only once in 1872.¹¹ In a letter written by C.A. Theodor Billroth to Brahms in 16th October 1874, Billroth implied that he found Daumer's poems incomprehensible:

I am in love with romantic and idealistic spell in your songs. You are interested in excellent ways through which the text can be grasped perfectly: yes, I can say that you explain/tell the text by means of music. The text, by itself, is incomprehensible/inconceivable, nevertheless it becomes beautiful through melodic shape that you add. I can deeply feel Daumer's verses (only) by you. They (Daumer's poems), as poems Goethe wrote during his old age, are beautiful in musical manner rather than the meanings connoted by words...¹²

Billroth (1829-1894) was a professor surgeon living in Zurich and he often met with Brahms between 1860 and 1867. A cultured person in a wide sense Billroth was also an amateur musician. Brahms responded Billroth's letter immediately in two days (18th October 1874):

... I have to discuss with you about Daumer. I can be touchy, although I know that I am out of the art of poetry. I will bring some poems in our next meeting and I will show you what I have found beautiful in these poems. But I want to hear clearly what you criticise about Daumer.¹³

As is seen, Brahms is firm about Daumer's poems and even about secret beauties within them. It can be understood that Brahms' interest in Daumer's poems continued in a letter Billroth wrote to Brahms in 24th February 1885:

Your songs written on lyrics of Daumer and Heine impressed me very much... I copied these songs for myself, please forgive me. It is late in the night now. "Wanderer" is still like you, possesses your deepness. I see that Daumer is still the poet that you most love!¹⁴

¹¹ John Glenn PATON, *Gateway to German Lieder: an Anthology of German Songs and Interpretation*, 160.

¹² Hans BARKAN, *Johannes Brahms and Theodor Billroth Letters*, 26.

¹³ *Ibid.*, 29.

¹⁴ *Ibid.*, 149.

Understanding reasons of Brahms' interest in Daumer as a poet is very difficult, since sources are too limited. When we consider Daumer's humanistic "Rosicrucian" philosophy, to form a relationship with Brahms' humanistic and agnostic¹⁵ tendency can be possible. Naturally, to find evidences of such a relationship is laborious. On the other hand, Daumer's interest in poems of different cultures is related to Brahms' interest in poems in different types and metres.¹⁶

Daumer uses the statement of "translated from Turkish" for the poem *Fragen* constituting the source for Op.64 *Three Vocals Quartet* of Brahms. In *Fragen* appearing as a love poem, the poet is in a dialogue with his own suffering heart, but this dialogue proceeds, virtually, as a monologue.

„[Mein liebes] Herz, ¹ was ist dir?“	“My dear heart, what is wrong with you?“
“Ich bin verliebt, das ist mir.“	“I am in love, that's what is wrong with me.“
“Wie ist dir denn zumut?“	“How then do you feel?“
“Ich brenn' in Höllenglut.“	“I burn in hellish fire.“
“Erquicket dich kein Schlummer?“	“Does sleep not refresh you?“
“Den litte Qual und Kummer?“	“Tormented by pain and anguish?“
“Gelingt kein Widerstand?“	“Resistance does not work?“
“Wie doch bei solchem Brand?“	“How can it with such fire?“
“Ich hoffe, Zeit wird's wenden.“	“I hope that time will turn it away.“
“Es wird's der Tod nur enden.“	“It will only end with death.“
“Was gäbst du, sie zu sehn?“	“What would you give to see her?“
“Mich, dich, Welt, Himmelshöh'n.“	“Me, you, the world, the heights of heaven.“
“Du redest ohne Sinn.“	“You speak without sense.“
“Weil ich in Liebe bin.“	“Because I am in love.“
“Du mußt vernünftig sein.“	“You must be sensible.“
“Das heißt, so kalt wie Stein.“	“That means: as cold as stone.“
“Du wirst zugrunde gehen!“	“But you will be destroyed!“
“Ach, möcht' es bald geschehen!“	“Ah, may it come to pass soon!“

This poem, translated from Turkish into German, has been an anonymous poem whose source is unknown in Daumer's book. But through the general features of the poem it can be possible to make some assumptions about its source. This style of poetry which has a monologue with heart is seen often in Ottoman Divan Poetry (even in *Divan* of Yunus Emre). Desire of reaching at

¹⁵ Agnosticism [fr. *agnosticisme*] differs from Atheism which claims “there is certainly no God”. It is based on the view that it is impossible to know the truth about God and the life after world.

¹⁶ Brahms used translated poems of different cultures from the book of Daumer's *Polydora* in his lied collection titled as *Op.65 Neue Liebeslieder*.

divine love is usually stated with common (the same type of) concepts in this sort of poetry. There is a possibility that this poem has been gathered from anonymous sources, however when we scrutinize the images and *mazmuns*¹⁷ of the poem, it can be probably assessed in the framework of Divan poetry. Pattern of AA/BB/CC etc. Which is presumably the original rhyme of the poem has been preserved in Daumer's translation as well. Even though it is difficult to determine its form from its German translation, it can be said that it is close to form of gazelle.

Hafez's *Divan* has a great impact on Turkish Divan poetry. As a model, use of couplets and the coherence between them are fundamental elements acquired from Hafez's *Divan*. In the case of Daumer's translation of *Fragen*, also, we witness a coherence of meaning in the poem. Similar features with Hafez's poems can be observed. When we consider that Daumer translated Hafez's *Divan* from Persian into German, we can estimate he knew the closeness between Persian literature and Ottoman literature. *Fragen* is an important example so as to understand this relationship.

On the other hand, themes of Divan poetry have a separate significance. Divine love constitutes the fundamental issue in Ottoman Divan poetry, as it is so in Persian literature. Reaching at divine love is seen as the final goal in Divan poetry. The poet in love turns towards himself. As in *Fragen*, poems reflect generally the monologue with the heart (conversation with oneself, with one's own inner voice). Here, it is possible to make relationship with Sufism. Within the context of Islamic mysticism, this kind of love has a broad scope and it contains and surrounds all the creatures. The depth of Sufism is related overwhelmingly to humanistic point of view. The universe is God and God is the universe itself. In other words, human is speaking God and God is speaking human. This is the principle of *kelamullah-ı nâtik*. We can assess Daumer's relationship with Sufism or Islamic mysticism at this point.

Akin to Sufism, Hafez's philosophy overlaps theological works of Daumer. *Rosicrucian* philosophy Daumer adopted has close similarities with Sufism. In *Rosicrucian* philosophy the Divine one represents an internal awakening in supernatural level and it is reached gradually. Awareness that all creatures are one entity, and the relationship formed by the universal union constitutes the highest degree.¹⁸ Here, we reach at the point where *Rosicrucian* tendency unites with Sufism. Personal relationship established with the universal union points out the highest degree in Sufism as well. This, also, symbolises the searching of God; attaining oneself means attaining God (*Vahdet-i Vücut*; Oneness and Unity of God). Death is a starting point to reach at God. One finds peace only in death by divine love. Within this course, the heart is in love and in pain.

¹⁷ *Mazmuns* are witty and artistic words that are used to utter some concepts indirectly in Divan poetry.

¹⁸ Max HEINDEL, *The Rosicrucian cosmo-conception, or Mystic Christianity*.

In Daumer's poem the poet is in love and asks questions to his heart in pain. Said situation being in love in the poem has similarities Daumer's *Rosicrucian* approach. We do not have a clear analysis on whether Brahms was aware of theological approach of Daumer and of the profound relationship that he formed with mysticism. Furthermore, the religious tendency of Brahms is an enigma for researchers. Stekel, who studied religious tendencies of Brahms, mentions about a particular change in religious thoughts of Brahms occurred in about 1855. For Stekel, this change was related to his friendships and relationships made out of Hamburg. In religious matters, he accepted an approach of "thinking freely", but this "thinking freely" is not very clear.¹⁹ Researchers have tried to understand Brahms' thoughts on religion generally from his letters and his works and mentioned about humanistic view on theological issues. In a letter he wrote to Elisabeth von Herzogenber in 1880's, he said that "he could not find "pagan" texts in the Bible and he obtained a Quran and sought some texts from within it".²⁰ Brahms, who was raised with Northern German Protestant Education and was known as being well-informed about the Bible, was described as "Agnostic". Considering that many German intellectuals of the 19th century forged an attitude against Lutheran Church, religious approach of Brahms is a separate issue of analysis.

Brahms composed Daumer's poem as a folk song. The lover or the heart is tenor and other three voices are formulated as a vocal trio. Fuller Maitland said "... together with a well-qualified tenor, the work would be very effective."²¹ According to Niemann; "*Fragen* is formed by combination of a passionate, poignant soloist and a curious, questioning community. Tenor is in a desperate and obsessive love".²²

Brahms' relationship with this poem revealed its correspondence in a letter he wrote to Clara Schumann. Brahms used a hard-to-understand language in the letter he wrote in April of 1872:

How fortunate you are, how beautiful, how benign and how true!
What I want to tell is that you consciously bear your heart with safety,
nonetheless we always feel that we need to conceal our own heart. You
see everything sincerely with a nice serenity/peace, you seem to reflect
yourself and you grant the same peace to your opposite in the proper
time. All these words sound crazy to you, I cannot express my thoughts.
It would be sillier to talk to lilies and angels, and later to return to your
nice nature/naturalness...²³

¹⁹ Hans Christian STEKEL, *Sehnsucht und Distanz: Theologische Aspekte in den wortgebundenen religiösen Kompositionen von Johannes Brahms*, 65.

²⁰ Daniel BELLE-MCKENNA, *Brahms and the German Spirit*, 31-33.

²¹ J.A. Fuller MAITLAND, *Johannes Brahms*, 193.

²² Walter NIEMANN, *Brahms*, 380.

²³ Berthold LITZMANN, *Letters of Clara Schumann and Johannes Brahms*, 262.

Brahms' use of *Fragen* in music is quite interesting. Suffering mood in the poem is rendered differently, and it is treated in an extremely dynamic manner which gives prominence to peace rather than sorrow. It can be thought that this quartet, affiliated with his deep love to Clara in many sources, was come out of a more distinct quest. To choose an Eastern poem as an expression of deep love to someone can be interpreted as a representation of a more mystic quest. In this phase, there are no adequate data to say that Brahms' religious tendency is related to mysticism, but on the other hand it is likely to see his profound approach regarding supremacy of love.

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