



# ARIZONA BAROQUE

## AND THE TREASURE OF THE OTTOMAN EMPIRE



Saturday, December 7, 2019

Holsclaw Hall  
4:00 p.m.



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### PROGRAM

*Ritournelle. Le Turc Genereux. Les Indes Galantes* .....Jean-Philippe Rameau  
(1683-1764)

*Sonata Seconda* ..... Tomaso Cecchino  
(1583-1644)

*Lamento di Zaida Turca* ..... Luigi Rossi  
(1597-1653)

*Sarabanda Gesneri* ..... Codex Caioni. Ioan Căianu  
(1629-1687)

*Acesta iaste Dumnezeul nostru. Isaiah 25:9* ..... Romanian Byzantyne Chant  
Transcribed in 1713  
by Filothei Sin Agăi Jipei  
(c1650-c1720)

*Hungarian Dances* ..... Codex Caioni. Ioan Căianu  
(1629-1687)

*Turkish Concerto* ..... Transcribed by Giambattista Toderini  
(1728- 1799)

### *Turkish Concerto*

Transcribed by Giambattista Toderini (1728-1799)

Toderini was a Jesuit abbot who arrived in Constantinople in October 1781, following a busy career as a scholar and teacher, to join the following of Venetian ambassador (bailo) Agostino Garzoni and his wife Pisana Quirini Stampalia, as theologian and tutor for their son. Here he stayed – as he writes in the Introduction of his *Letteratura* – between October 1781 and May 1786, living in Garzoni's house. There he decided to study the whole of Turkish literature and to an investigation throughout the main archives and libraries of Constantinople that would take form in the huge essay *Letteratura Turchesca* ("Turkish Literature") published in Venice in three tomes by Giacomo Storti in 1787, just one year after his return. Through the centuries this work gave him universal fame and became a point of reference for Ottoman studies and Ottoman music studies.

The *Letteratura Turchesca* has to be considered in the wider context of relations between Venice and Constantinople. Putting aside their close mutual relations in the Byzantine epoch, in the "new" Constantinople conquered by the Ottomans existed already from the fifteenth century a so-called *casa bailaggia* ("home of the bailo") that the Venetians, by permission of Sultan Mehmed II "Fatih", received from a merchant community from Ancona. Later, in the sixteenth century, the Venetian community moved to a part of Galata called "Pera", preferred for the "more salubrious air". Here they began by renting a house from a family that furnished them with interpreters. Subsequently, they bought and restored a house in Tomtom Sokak, which became what is nowadays the Italian consulate in Turkey. Thanks to this privileged vantage point, Venetian knowledge of the Ottoman world was relatively accurate in comparison to that found in the rest of Europe.

Turkish music is based on solid principles and rules, so that it can really be defined as theoretical. Turkish music was written with European notes in proper time and measure in the old book *Letteratura Turchesca*, although there are many problems for West-trained musicians in the interpretation and understanding of style and performance practice.

The *Turkish Concerto* you will listen to today does not pretend to be an authentic Turkish rendition of the work, but rather performed as it might have been played by Italian musicians in Venice who were working from Toderini's transcription of the work.

### References

Oxford Music Online, 2019.

Harris, Rachel, and Martin Stokes. *Theory and Practice in the Music of the Islamic World: Essays in Honour of Owen Wright*. Taylor and Francis, 2017.

*Sarabanda Gesneri and Hungarian Dances*  
*Codex Caioni. Ioan Căianu (1629-1687)*

Căianu was the first Transylvanian musician to gain a European reputation. His *Cantionale Catholicum*, a collection of hymn texts, was widely used and went into several editions until as late as 1805, but his fame rests mainly on two manuscript anthologies that he compiled in German organ tablature. One of these is the *Organo-Missale*, which contains 39 masses and 53 litanies. The other is the so-called Codex Caioni, of which he compiled the second part. The manuscript attests to the breadth and catholicity of his musical knowledge and represents a bridge between Eastern and Western traditions. On the one hand it includes numerous dances and songs, both sacred and secular, which in melody, harmony and rhythm are all strongly national in feeling and are indeed the earliest known arrangements of Hungarian and Romanian folk melodies; they consist simply of melody and bass. On the other hand the manuscript contains copies of works by many prominent western European composers of the later 16th and earlier 17th centuries, including Banchieri, Alessandro Grandi, Marco da Gagliano, Melchior Franck, Jacob Handl, H.L. Hassler, Hieronymus Praetorius, Schütz and Lodovico Viadana.

*Acesta iaste Dumnezeul nostru. Isaiah 25:9*  
*Romanian Byzantyne Chant*  
*Transcribed in 1713 by Filothei Sin Agăi Jipei (c1650-c1720)*

Filothei was Romanian composer, translator, copyist, psaltēs, theologian, and author of Byzantine hymns and liturgical texts. He studied at the Metropolitan School in Bucharest and went on to refine his knowledge of Byzantine chant and the Greek language in the monasteries of Mount Athos. Active during the reign of St Constantine Brâncoveanu, Prince of Wallachia (1688–1714). Filothei translated from Greek three works of major importance to the crystallisation and subsequent evolution of Romanian as a liturgical language: *Învățăături creștinești* ('Christian Teachings') and *Floarea darurilor* ('The Flower of Gifts'), both printed in Snagov in 1700, and *Catavasier* (Katabasiai), printed in Tîrgoviște in 1714.

Musically, his main contribution remains the *Psaltikia rumînească*, a document regarded as being the earliest known collection of ecclesiastical chants in Romanian notated using Byzantine neumes. The codices contain almost the whole of the Byzantine monodic repertory required for the liturgical year (1193 settings), translated and adapted from Greek into Romanian, as well as original compositions such as *Rugăciunea lui Filothei pentru Constantin Brîncoveanu* ('Filothei's prayer for Constantin Brîncoveanu', a non-liturgical hymn: f.255v) and *Canonul Floriilor* ('Palm Sunday Canon', ff.18v-24v].



*Arizona Baroque – Fall 2019*

Violin: Chiara Ferrero and Jessica Muiseke-Wilkison

Viola da gamba: Sierra Norris and Chris Zerendow

Oboe: Tad Biggs

Recorder: Sierra Norris

Bassoon: Eloy Ramirez

Harpsichord: Mariana Mevans and Benjamin Skoronski

Organ: Mariana Mevans

Soprano: Erika Burkhart

Baritone: Jeff Vanderlee

Sackbut: Grant Knox

Percussion: Morgan Block

Percussion and artistic director: Olman Alfaro

Coach: Dr. John Brobeck

Arizona Baroque is dedicated to the interpretation of early music from an academic perspective, supporting the current research and discussion about topics related to history and historical performance of well-known and recently discovered repertoire. This ensemble was created to foster the performance of little-known but exceptional vocal and instrumental music from the 17th and 18th centuries. The group was founded by graduate student Olman Alfaro and is coached by Dr. John Brobeck. Members include outstanding graduate and undergraduate singers and instrumentalists from the Fred Fox School of Music.

For more information about Arizona Baroque  
please email [olman@email.arizona.edu](mailto:olman@email.arizona.edu), or [brobeck@email.arizona.edu](mailto:brobeck@email.arizona.edu)

## About the Music

“Ottoman music may be defined as the dominant music of those urban areas of the Ottoman Empire (1389–1918) where Turkish was the secular literary language of the Muslim population; primarily in Istanbul, Edirne, Izmir, Thessaloniki and, until the later 18th century, the cities of south-east Anatolia. Elsewhere genres of Ottoman music were supported by certain social classes in a predominantly non-Ottoman musical environment, for example in Cairo, Baghdad, Belgrade and Sarajevo. Ottoman music emerged in the late 16th century (almost two centuries after the appearance of the Empire) and has continued in some form up to the present day. With the creation of the Republic of Turkey in 1923, it was redefined as ‘Turkish classical music’ within the new state. Sources for Ottoman music are unique among West Asian maqām musics as they contain musical notation and a theory based mainly on practice, enabling the music to be discussed historically.”

Contact between Europe and the Ottoman Empire is as complex as any other interaction in history involving political, social, and cultural power dynamics. Many European composers viewed “the Turks” as exotic and even hostile people, such as in Lully and Molière’s *comédie-ballet Le bourgeois gentilhomme* (1670). Others were influenced by janissary band music in the use of characteristic percussion instruments, as in Mozart’s *Die Entführung aus dem Serail*. However, Europe has a long history of musical contact with the East that is often neglected but evident in many cases like the origin of plucked string instruments or in medieval secular music.

### ***Ritournelle. Le Turc Genereux. Les Indes Galantes.* Jean-Philippe Rameau (1683-1764)**

The vogue at the Opéra during the 1730s was for opéras-ballets on mythological themes. *Les Indes galantes* reverts to a type involving believable modern characters, a type initiated by Campora’s *L’Europe galante* (1697) and fashionable during the first 20 years of the century. The prologue retains its allegorical character in introducing the work’s theme, aspects of love in far-flung lands: the young men of four allied European nations forsake the goddess Hêbé (soprano) and, despite the advice of L’Amour (soprano), are led off to war. The Cupids, realizing that Europe is deserting them, decide to fly to the various ‘Indies’ (a generic term at that time for any exotic land).

These Indies become the settings for the ensuing entrées. *Le turc généreux* is set on an island in the Indian Ocean. A French girl, Emilie (soprano), has been sold as a slave to the pasha Osman (bass), who has fallen in love with her. When Emilie’s beloved Valère (haute-contre) is shipwrecked and captured, Osman recognizes him as the one who freed him from slavery. Though envious of the lovers’ happiness, Osman shows his gratitude by releasing them.

### ***Sonata Seconda* Tomaso Cecchino (1583-1644)**

Cecchino was a Veronese composer who established the Venetian style in Dalmatia in modern Croatia, a state that was adjacent to the Ottoman Empire during the 17th century.

In nearly all his works Cecchino was concise and somewhat restrained. This might have been a purely personal characteristic, but it is likely that his style was shaped by taste in Dalmatia and the size and ability of the performing bodies at his disposal. It is precisely this economy of expressive means that lends his music a particular charm. Cecchino’s stay in Lesina and the works that he wrote there provide an interesting illustration of the rapid spread of the monodic style into the peripheral regions of the Venetian Republic. That his works were known in Germany and elsewhere in northern Europe is testified not only by the appearance of ten of them in anthologies printed there, but also by Michael Praetorius’s reference to him in the third book of his *Syntagma musicum*.

### ***Lamento di Zaida Turca* Luigi Rossi (1597-1653)**

In his early twenties Rossi went to Rome and entered the service of Marco Antonio Borghese, Prince of Sulmona, nephew of Pope Paul V (Camillo Borghese, reigned 1605-21) and cousin of Cardinal Scipione Borghese, noted patron of music in Rome. Rossi quickly settled into the Borghese household and proceeded to make himself known.

In 1641 he became a *virtuoso da camera* to Cardinal Antonio Barberini: the Barberini family’s participation in the establishment of opera in Rome is well known, and Rossi had just returned from Florence where he would have had opportunity to deepen his knowledge of the new dramatic style.

After the death of Maffeo Barberini (reigned as Pope Urban VIII, 1623-44), whose support of the arts had made Rome an important center of culture, the Barberini family, literally persecuted by the new Pope Innocent X (Giovanni Battista Pamphilj), had to take refuge in France under the protection of Cardinal Mazarin. Rossi composed some of his cantatas during this time, but the opera that was to make Rossi famous was *Orfeo* (libretto by Abate Francesco Buti) written at Cardinal Barberini’s invitation for the *Palais-Royal*, in Paris and presented there on 2 March 1647. Rossi remained in Paris from 1646 until 1649 and spent his last years in Rome.

Luigi Rossi composed cantatas with political content, such as *Lamento di Zaida Turca*, which content evokes some aspects of the Ottoman Empire he considered objectionable. This cantata has only three arioso recitatives, a style associated with Roman repertorie.