

UDC 78.7.091

*Giovanni De Zorzi /ITALY/
Джиовани де Зорци /ИТАЛИЯ/*

**ВЕНЕЦИЯЛЫК ЭЛЧИЛЕРДИН БАЙКООЛОРУНАН АЗЫРКЫ BÎRÛN ОСМАНЛЫ
ИСКУССТВО МУЗЫКА ДОЛБООРУНА ЧЕЙИН:
ВЕНЕЦИЯДАГЫ МАКАМДЫН БЕШ КЫЛЫМЫ**

**ОТ НАБЛЮДЕНИЙ ВЕНЕЦИАНСКИХ ПОСЛОВ ДО СОВРЕМЕННОГО ПРОЕКТА
ОТТОМАНСКОЙ МУЗЫКИ BÎRÛN: ПЯТЬ ВЕКОВ МАКАМА В ВЕНЕЦИИ**

**FROM THE OBSERVATIONS OF VENETIAN AMBASSADORS TO NOWADAYS BÎRÛN OTTO-
MAN ART MUSIC PROJECT: FIVE CENTURIES OF MAQĀM IN VENICE**

Abstract. In the long history of cultural relations between Constantinople and Venice we can note a certain curiosity for Ottoman music, evident in the observations written by the Venetian ambassador (bailo) Giovanbattista Donado (1627-1699) in his *Della Letteratura de' Turchi* (1688), and, one century later, by an entire and detailed chapter on Ottoman music written by Venetian Jesuit abbot Giambattista Toderini (1728-1799) in his *Letteratura Turchesca* (1787). This curiosity can be intended as an ideal aesthetic background for the present Bîrûn, the seminar of higher education in Ottoman classical music directed by Kudsi Erguner, which begun in 2012 at the Institute for Comparative Music Studies (IISMC) of the Giorgio Cini Foundation, in cooperation with the Department of Philosophy and Cultural Heritage (DFBC) of the Venice University 'Ca' Foscari'. The large number of applications received and the presence of many young and talented musicians from all over the world shows the vitality of Ottoman classical music.

Keywords: Maqām; Venice; Gianbattista Donà; Gianbattista Donado; Giambattista Toderini; Bîrûn; Kudsi Erguner; Giorgio Cini Foundation; Institute for Comparative Music Studies.

Аннотация. Константинополь менен Венециянын ортосундагы маданий мамилелердин узак тарыхында Осмон музыкасына болгон кызыгууну белгилей алабыз, муну Венеция элчиси (байло) Джованбаттиста Донадо (1627-1699) өзүнүн «Делла Леттература де' Турчи» (1688) китебинде жазган байкоолорунан айкын көрүүгө болот. Иезуит аббаты Джамбаттиста Тодерини (1728-1799) өзүнүн *Letteratura Turchesca* (1787) китебинде. Бул кызыкчылык 2012-жылы Джорджио Сини Фондунун Салыштырмалуу Музыка Изилдөө Институтунда (IISMC) башталган Осмон классикалык музыкасы боюнча жогорку билим берүү семинары үчүн идеалдуу эстетикалык фон катары белгилениши мүмкүн. Foscari'. Келген арыздардын көптүгү жана дүйнөнүн төрт бурчунан көптөгөн жаш жана таланттуу музыканттардын болушу Осмон классикалык музыкасынын жандуулугун көрсөтүүдө.

Негизги сөздөр: Макам; Венеция; Gianbattista Donà; Джамбаттиста Донадо; Джамбаттиста Тодерини; Бирун; Кудси Эргунер; Giorgio Cini Foundation; Салыштырмалуу музыка изилдөө институту.

Аннотация. В долгой истории культурных связей между Константинополем и Венецией можно отметить определённый интерес к османской музыке, что проявилось в наблюдениях венецианского посла (байло) Джованбаттисты Донадо (1627-1699) в его труде «*Della Letteratura de' Turchi*» (1688), а столетие спустя – в целой и подробной главе об османской музыке, написанной венецианским иезуитским аббатом Джамбаттистой Тодерини (1728-1799) в его труде «*Letteratura Turchesca*» (1787). Этот интерес может стать идеальным эстетическим фоном для нынешнего «Bîrûn» – семинара высшего образования по османской классической музыке под руководством Кудси Эргунера, который открылся в 2012 году в Институте сравнительных музыкальных исследований (IISMC) Фонда Джорджо Чини совместно с кафедрой философии и культурного наследия (DFBC) Венецианского университета «Ка' Фоскари». Большое количество полученных заявок и участие множества молодых и талантливых музыкантов со всего мира свидетельствует о жизненной силе османской классической музыки.

Ключевые слова: Макам; Венеция; Джанбаттиста Дона; Джанбаттиста Донадо; Джамбаттиста Тодерини; Бирун; Кудси Эргунер; Фонд Джорджо Чини; Институт сравнительных музыкальных исследований.

From the Observations of Venetian Ambassadors to Nowadays *Bîrûn* Ottoman Art Music Project: Five Centuries of *maqâm* in Venice

Between 17th and 18th centuries Ottoman culture, including music, was observed and studied with an increasing curiosity by Venetians. Such curiosity must be understood within the broader framework of relations between Venice and Constantinople: it seems significant that, after the defeat of the Byzantines, in the 'new' Ottoman capital Venetians had a firm centre in the so-called *casa bailaggia* (literally 'home of the ambassador', the *bailo*) that they received from a merchant community from Ancona by permission of sultan Mehmed II 'Fatih' (1432-1481). Later, in 16th century, Venetian community moved to a part of Galata called 'Pera', preferred for the 'more salubrious air'¹: here they began by renting a house from a family that furnished them interpreters and, in a second moment, they restored and bought a house in Tomtom Sokak, which became what nowadays is the seat of the Italian general consulate in Turkey.

From this well-established centre Venetians looked with curiosity to Ottoman culture. In this sense, their willingness to learn Ottoman Turkish language (*osmanlı*) seems a first clear indication of this global interest. The formation of an original Venetian school of young and – moreover – *trustworthy* interpreters became an important issue under *bailo* Giovan Battista Donà, or Donado, who encouraged the birth of a school of young interpreters called *giovani di lingua* (literally, 'language young people'²) and studied himself Turkish language with Venetian-Armenian Giovanni Agop (1635-1691), author of one of the first Turkish grammar³. From the Donado entourage stands the names of dragoman Gian Rinaldo Carli (1646-ante 1720) and of the young Antonio Benetti (after 1640-ca. 1685), who wrote an interesting three tomes book on his sojourn in Constantinople in the following of *bailo* Donado⁴. Together, the four *giovani di lingua*, Antonio Benetti with Francesco Flangini, Stefano Fortis and Antonio Paoluzzi, signed a collective book of translations from the Ottoman and it's symptomatic that all these works were published at the

end of Donado tenure, like a sort of a manifest, in the same 1688 and under the same Venetian publisher, Andrea Poletti⁵.

In short, thanks to this privileged point of view, Venetian knowledge of Ottoman world was more accurate compared to the rest of Europe, if only for the written relations⁶ that Venetians ambassador were obliged to give to the Senate at the end of their tenure. In general, such relations were dealing almost exclusively with politic, diplomacy and war strategies but through time developed in Venice an interest, possibly a calculated interest, for Ottoman culture that produced works such as *Gl'Annali Turcheschi* ('The Turkish Annals') by Francesco Sansovino, published in 1573, dedicated to the histories of the sultans, up to the milestone *Della letteratura de Turchi* ('On the Literature of the Turks') by the Venetian ambassador (*bailo*) Giovan Battista Donado (1627-1699) published in 1688, arriving to the *Letteratura Turchesca* ('Turkish Literature') composed by Jesuit Abbot Giambattista Toderini (Venice, 1728-1799), published in Venice in three tomes by Giacomo Storti in 1787.

Finally, in our musical perspective it's important to note that both Donado and Toderini's works contains interesting observations on Ottoman martial music and art music (*maqâm*) that should be considered as a part of the general cultural process mentioned above.

Martial Music between East and West

Being often enemies, one of the most common chances for the Westerners to listen to the music of the Ottomans was, of course, the music played in battle. This was the case of martial music played by the Ottoman musical ensembles called *mehter* (from the Persian *mehtar*, 'bigger') that took life since the very beginning of the Ottoman Empire (end of 13th century-1923) and accompanied in battle the fiery *yeni çeri* ('new troops'), i.e. the 'Janissaries' who became well known in the West, as testified still nowadays by all the major European languages as well as by some proverbial sayings.

The term *mehter* indicates an ensemble consisting of aerophones (oboes *zurna*, trumpets *boru*, *nefir*), membranophones (drums *tabl*, *davûl*, the small tympani *nakkare*, the big

tympani *kös*) and idiophones (cymbals *zıl*, *halîle* and a curious stick, sometimes surmounted by a crescent, called *çevğan*). Overall, the repertoires of the *mehter* had three main functions:

- In wartime, the sound strategy consisted in frighten the enemies and strengthen the hearts of the fighters; in battle with the Janissaries, the *mehter* was always near the banner (*'alem*). Its music resounded uninterruptedly, regulating in various ways the movements of the troops, who entered the battle to its rhythm or ceased the fight to the sound of the *tabl-i asaiş* ('drum of rest') while the silence of the *mehter* was understood as the sad sign of the taking of the banner and therefore of the defeat.

- In peacetime, the second function of the *mehter* was rather a ceremonial one: its music greeted the sultan every afternoon, while the clergy addressed prayers for his health and for the prosperity of the state, during a ceremony that became extremely elaborate over time.

- In wartime and in peacetime, *mehter's* third function was to act as a 'sound signal' for a given community, similar to the bells in the West, decisive when signalling the beginning or the ending of the day of fast during the month of *ramadhan*⁷.

Venetians Reactions to *mehter*

Venetians may have listened in many occasions to the huge sound of a *mehter* but they weren't always passive or frightened listeners: in 1687 captain Francesco Morosini (1619-1694), during the victorious campaign he conducted in the Peloponnese, despoiled a defeated Ottoman *mehter* of its musical instruments and took them in Venice as a war trophy. The small group of instruments must have been dear to Morosini, who kept them in elaborate trophies in the hall of his Venetian palace in Campo Santo Stefano, as evidenced by photographs taken in 1884, after the death of his heir Loredana Morosini Gatterburg⁸.

In the absence of evidences about the Ottoman music that might have been played 'live' in the interethnic Venice, for example in the *Fondaco dei Turchi* ('Turkish Warehouse') on the Grand Canal, or in the retinue of some Ottoman ambassadors, we can imagine that it was the first time that these instruments arrived in the city. Yet, even if it was the first time, they had certainly already been noticed by the Venetian *bailo* ('ambassador') to Constantinople Giovanbattis-

ta Donà, who in his *Della letteratura de' Turchi*, published in Venice in 1688, at the height of the Peloponnese War, observed:

(...) *alli Başa resta ingiunto di tener nella loro Corte, e per il suo servitio, almeno trentasei instrumenti, e consistendo questi nel maggior numero militari, come Tamburi, e Timpani, Trombe, Piffari, Flauti* (...) ⁹

(...) The Pashas must have in their Court, and for their services, at least thirty-six instruments, in the greatest number military, such as Drums, and Tympani, Trumpets, Fifes and Flutes.

A century later, *mehter* instruments are more accurately described by Venetian Jesuit Abbot Giambattista Toderini, in the paragraph entitled '*Mehter Hanè, Strumenti Musici Militari*' from Chapter XXXI entitled 'Music' of his *Letteratura Turchesca*:

1. *Zurnà, nella forma, e nella voce s'approssima all'oboè. 2. Kabà Zurnà, lo stesso più grande e di voce baritona. (...) 4. Zil, stromento Moresco. Due rotonde lamine d'ottone con piccola cavità emisferica nel mezzo per afferrarle, e percuotere l'una lamina contro dell'altra. 5. Daul, Tamburo alquanto più grande che gli ordinari non sono, con cassa di legno. Suonasi da una parte con grosso battente, e dall'altro con piccola verga, seguendo il tempo della sonata. 6. Tombelek, o naarà, specie di piccoli timpanetti di legno; il diametro è poco maggiore di mezzo piede. 7. Kios, grandi timballi di rame, che soglionsi mettere sopra i cammelli.*

1. *Zurnà*, in the form an in the voice is similar to the oboe. 2. *Kabà Zurnà*, the same, but bigger and with a baritone voice. 3. *Borù*, sort of a little brass trumpet. 4. *Zil*, Moorish instrument. Two round brass plates with a little hemispherical cavity in the middle. On the convex part there are two handles in order to take them and to beat the two plates one against the other. 5. *Daul*, a drum bigger than the ordinary drums, with a wood resonance box. It is played with a big stick in one hand and with a thinner one in the other, following the tempo of the sonata. 6. *Tombelek*, or *Naarà*, sort of little wood kettledrums; the diameter is little more than half a feet. 7. *Kios*, big copper kettledrums that are commonly placed on camels. Far from the battlefields, Venetians ambassadors and diplomats had the opportunity to listen to *mehter* when they were greeted in the Orient or when the musical ensemble accompanied the entrance of Ottoman dignitaries to foreign cities, such as, for example,

the triumphal entry into Vienna of Mehmed Paşa, June 8th 1665.

Oriental Art Music (*maqām*) listened by Westerners

Far from the battlefields, in the intimate atmosphere of the Ottoman court, or of the aristocrat palaces, many European observers, travellers and music lovers, not forcedly Venetians, described and, often, transcribed the art music of the 'other', which in the Near Orient is commonly called with the Arab term *maqām*.

I would like to briefly remember here, in a chronological order, Pietro della Valle (1586–1652) and the many musical episodes in its *Viaggi di Pietro della Valle il Pellegrino descritti da lui medesimo in lettere familiari al suo erudito amico Pietro Schipano* (1650). After him, French Jean Antoine du Loir visited Istanbul in 1639 in the company of French ambassador Jean de la Haye, spending a few months in the city. From here, du Loir wrote letters to his acquaintances in France that were published in 1654 under the title *Les voyages du Sieur du Loir*, covering a variety of themes and subjects. Among them stands the pioneering description and analysis of a *mevlevî* ('Whirling Dervishes') ceremony complete with the translation of the texts sung written by du Loir, accompanied by a valuable and innovative -albeit very short- musical transcription from a setting of the verses, a beginning with *I ki hezar aferin bon nidge Sultan olur* ('How many praises deserves our Sultan'). More or less at the same time, John Covel (1638 – 1722), an English cleric and scientist, travelled widely in Asia Minor in search of ancient Greek texts. His diaries were published between 1670 and 1679 and contain many accounts on music and musical instruments. Jean Chardin (1643 – 1713) passed many years in Persia and dedicated a long and detailed chapter to the 'Science of Music' of his 1711 ten-volume book.

In this panorama made by travellers stands two Westerners who *resided* in Constantinople that give us a precious insight of Ottoman music: Wojciech Bobowski (1610?-1675?), alias Albertus Bobovius Leopoltanus alias 'Alî Ufukî served as a page and musician at the ottoman Court Sand at the end of his life, after a busy scholar career in Constantinople, entrusted to some travellers the only two copies of his precious private notebooks containing his musical transcriptions. These two copies, which are not identical, are

still preserved nowadays at the Bibliothèque Nationale in Paris and at the British Library in London¹⁰, here under the title *Mecmû'a-yi Saz ü Söz* (Collection of Instrumental and Vocal Compositions). Between 1700 and 1703, the Moldavian prince (*voivod*) Dimitrie Cantemir (1673–1723), dedicated to the art music of the court his *Kitâbu 'İlmi'l-Mûsiki 'alâ Vechi'l-Hurûfât* ('The Book of the Science of Music according to Alphabetic Notation'). The treatise comprises a first theoretical section written in Ottoman, which is followed by a second section of 351 entirely instrumental compositions, mostly in the genres of *pesrev* and *semâî*, which are anonymous or attributed to various composers, written in an alpha-numeric notational system.

After him, Charles de Ferriol (1652–1722) was sent by Louis XIV as ambassador to the Ottoman court and he invited to accompany him a young Flemish artist named Jean-Baptiste Vanmour (1671–1737). During his sojourn de Ferriol wrote the famous *Recueil de cent estampes représentant les diverses nations du Levant* (published in 1714 and reprinted with additional plates in 1715) that should be described as a sort of big catalogue of captions fore the many plates made by Vanmour; the illustrated work was successful and served as models for a large number of later painters and engravers, including, about music and musical instruments, the very important *Gabinetto armonico pieno d'Instromenti* of Filippo Bonanni (1639–1725). Moreover, in his *Recueil de cent estampes* Ferriol wrote a few paragraphs entitled 'Dervichs qui tournent' in order to describe an engraving depicting Mevlevî dervishes whirling accompanied by a rare musical transcription made by the Sieur Chabert.

A long and detailed essay written in 1751 at Constantinople by a young French dragoman named Charles Fonton (1725–1793), illustrated by his friend Jean-Baptiste Adanson (1732–1803), and entitled *Essai sur la musique orientale comparée à la musique européenne* continued the voigue. The work remained unknown and unpublished for a long time until the rediscovery and translation by German musicologist Eckard Neubauer in 1985.

Venetians on Ottoman music

In this cortege we find the works of two Venetians: Ambassador (*bailo*) Gianbattista Donado (1627–1699), as we saw, wrote some ob-

servations on *mehter* and Ottoman Music in his *Della Letteratura dei Turchi. Osservazioni fatte da Gio. Battista Donado senator veneto fù bailo a Costantinopoli* (Venice: Andrea Poletti, 1688). He inserted music scores at the end of the book in unnumbered folding pages that contain several musical transcriptions in Western staff notation on quatrains (*murabba'*) of an erotic nature.

Giambattista Toderini (Venice, 1728–1799) went further: he was a simple Jesuit abbot who lived in Constantinople from October 1781 to May 1786 in the house of the Venetian ambassador (*bailo*) Agostino Garzoni. Here he wrote a book in three volumes entitled *Letteratura Turchesca* (Turkish Literature) published in Venice by Giacomo Storti in 1787. In our perspective, the reason for its importance is the lengthy Chapter XVI, consisting of thirty pages and two engravings, which appears at the end of the first volume. Entitled 'Musica', the chapter deals with many topics and themes, from the history of Ottoman music, in which he follows Cantemir, to its theoretical basis in the context of Arab-Persian musicology, an alphabetical Greek and Arab Persian notation, and a description of musical instruments and the division of the octave into twenty-four unequal microtones. Moreover, the chapter concludes with two illustrations that have become very famous: the first depicting a long-necked lute known as a *tanbûr*, including its fretting and its inherent musical system of 24 unequal microtones, and the second of a composition entitled *Concerto Turco Nominato Izia Semaisi*. The first of these illustrations, which represents a *tanbûr* with its fretting and its inherent microtonal musical system is discussed in detail by Toderini throughout the chapter; the second illustration presents a composition to which Toderini gives the name *Concerto Turco Nominato Izia Semaisi*. With some variation, it is a composition that is now very well known: the *Hicâz Saz Semâ'îsi* that concludes at least three Mevlevî Dervishes ceremonies (*âyin*): Toderini or his assistants could have listened to the *Hicâz Son Yürük Semâ'î* from at least one of these ceremonies and decided to transcribe it because they admired its beauty or because its presence in Ottoman music was so noticeable.

Playing in the Periphery: the *Bîrûn* of Venice

The above lines should be intended as the ideal aesthetic background for *Bîrûn*, the semi-

nar of higher education in Ottoman classical music directed by *ney* player Kudsi Erguner which begun in 2012 thanks to co-operation between the Institute for Comparative Music Studies (IISMC) of the Giorgio Cini Foundation and the Department of Philosophy and Cultural Heritage (DFBC) of the Venice University Ca' Foscari. It seems worthy of note that in 2018 *Bîrûn* was held in cooperation with the CODARTS Rotterdam University of the Arts and the İstanbul Teknik Üniversitesi (İTÜ) Conservatory, which contributed by including the project into their educational programmes and subsidising participants' travel from their institutions, thus allowing a larger group of scholarship-holders to be formed.

The inspiration for the name of the ensemble and the project, *Bîrûn*, came from the past: the sultans' palace (*Seray*) had an inner part known by a Persian term as the *Enderûn*. This part of the building hosted a music school, called the *Enderûn-i Hümayûn*, in which many Ottoman musicians and composers were trained. The term *Bîrûn* referred to the external part of the palace and, more in general, to the "outskirts" or "periphery" of the city and empire. In this sense appealing to the *Bîrûn* rather than the *Enderûn* has a clear programmatic meaning. As Kudsi Erguner explains: "Art lives through its artists and flowers where it finds sensitive, passionate people. Until the 19th century, Ottoman classical art had developed in the *Enderûn* and among the Ottoman elite. Today there is no longer an elite or a palace, and the art of music has migrated to the *Bîrûn*, where once more it has found devotees. In this sense, Venice is an ideal place for the history of the past to become the history of the present." It seems significant, then, that on the grounds of its thousand-year relations with Byzantium/Constantinople/Istanbul, today Venice appears to be this kind of periphery.

The aim of the *Bîrûn* project is to explore various aspects of the Ottoman classical music called *maqâm* that developed between the second half of 14th century and the first half of 19th century.

In practice *Bîrûn* is organised into six stages: an international call to apply for six scholarships that receives a huge response; a study day coordinated by Giovanni De Zorzi at the Department of Philosophy and Cultural Heritage (DFBC) at Ca' Foscari University, Venice, to explore the con-

nections between the culture and music of the specific theme; a week of residential workshops under the direction of Kudsi Erguner; a public concert that presents the results of the residential work and, finally, when standards are sufficiently high, the publication of a CD-book, edited by who is writing and published by Nota Edizioni in the IISMC series "Intersezioni Musicali"¹¹. The published Ensemble Bîrûn CD-book, always directed by m.o Kudsi Erguner, are: *Composers at the Ottoman Court* (2013), *Armenian Composers of Ottoman Music* (2014), *The Maftirîms and the Works of Sephardic Jews in Ottoman Classical Music* (2016), *The Greek Composers of the Ottoman Maqâm* (2017), *Music of the Courts from Herat to Istanbul* (2018) and *The Nefes of the Bektâshî Sufi Brotherhood in Istanbul and the Balkans* (2019).

The sung poetic texts have always been translated for our publications by scholars and teachers from the Department of Asian and North African Studies (DSAAM) at Ca' Foscari University, Venice, such as Giampiero Bellingeri (Ottoman Turkish), Matthias Kappler (modern Greek and Turkish), Piergabriele Mancuso (ancient Hebraic and Ottoman Sephardic *Ladino*), Stefano Pellò (Persian), Gaia Zaccagni (modern Greek), Giuseppina Turano (Albanian) and Marija Bradaš (Bosnian): their invaluable work recreate the original unity of music and poetry.

In 2019 the formula of Bîrûn changed slightly and, rather than a CD-Book, produced a huge concert entitled 'Sacred Songs of Istanbul' that took place on 6 April 2019 in the resonant and luminous Palladian space of the basilica of San Giorgio Maggiore. The concert was filmed in audio and video by Simone Tarsitani and Carlo Mezzalana; after an editing phase and with the accurate translation and contextualisation of the individual pieces, it was then published on YouTube where it can be viewed and listened to today. Throughout the centuries Byzantium/Constantinople/Istanbul was a meeting point for people professing Abrahamic religious cultures, often in different languages, and the programme

elaborated by m.o Kudsi Erguner ranged from traditional Sufi songs in the Ottoman language to passages in Greek from the Byzantine liturgy and works in Greek composed in the style of the Ottoman maqâm by Petros Peloponnesios (1730-1777) to *maftirîm* in Hebrew, compositions in Armenian composed by Armenians trained in the liturgical tradition and a rather rare section of compositions in Arabic called *suğul*.¹²

COVID led to the temporary suspension of Bîrûn's activities, which resumed in 2022 with a theoretical-practical entitled 'The Compositions of Prince Demetrius Cantemir (1673-1723)', entirely dedicated to the corpus of compositions transcribed by the above quoted Moldavian prince (*voivod*) Dimitrie Cantemir (1673-1723) in his treatise *Kitâbu 'İlmi'l-Mûsiki 'alâ Vechi'l-Hurûfât* ('The Book of the Science of Music according to Alphabetic Notation'). Again, the concert was filmed by Simone Tarsitani and, after careful editing and cultural contextualisation, two excerpts can now be viewed on YouTube, along with a multi-voice interview conducted by Tarsitani and some participants in the 2023 'Eyes on Music' seminar of visual ethnomusicology¹³.

In general, in concert as well as in the recordings, the compositions are traditionally presented according to their mode or modal family, and arranged, by director Kudsi Erguner, in a cyclical form with improvised interludes (*taksîm*).

Overall stands the maturity of the young soloists, as well as the number and quality of the applications received over the years that both testifies to how this music, considered almost dead and *passéiste* by young Turk intellectuals in 1920's, is still very lively, greatly loved music, and not at all an historic repertoire confined to museum archives.

In this sense, in addition to the scholarly and artistic project, far from the dusty manuscripts the concerts and recordings of the Bîrûn project are simply a new source of musical pleasure for all of us – both performers and listeners.

(Endnotes)

1 Maria Pia Pedani, 'Le carte del sultano nell'Archivio di Stato di Venezia' in *Le carte del sultano nell'Archivio di Stato di Venezia. Catalogo della mostra / Venedik Devlet Arşivi'nde Bulunan Padişah Belgeleri. Sergi Kataloğu*, ed. Maria Pia Pedani and Patrizia Bortolozzo (Venezia: Archivio di Stato di Venezia, 2010), 18.

2 This term, coined by Venetians, influenced the French '*jeunes de langue*'.

3 Giovanni Agop, *Rudimento della lingua turchesca* (Venezia: Michiel'Angelo Barboni, 1685).

4 Antonio Benetti, *Osservazioni fatte dal fu dottor Antonio Benetti nel viaggio a Costantinopoli dell'illustriss. et eccell. Sig. Gio. Battista Donado* (Venezia: Andrea Poletti, 1688).

5 See their collective, *Raccolta curiosissima di adagi turcheschi trasportati dal proprio idioma nell'italiano e latino dalli giovani di lingua sotto il bailaggio in Costantinopoli dell'illustr. ed eccell. Gio. Battista Donado, e indirizzata dai medesimi all'illustriss. Sig. Pietro, di lui figlio* (Venezia: Poletti, 1688).

6 Now collected in Luigi Firpo (ed.) *Relazioni di ambasciatori veneti al senato*, volume XIII: *Costantinopoli. (1590-1793)*, (Torino: Bottega d'Erasmus-Aldo Ausilio Editore, 1984) and in Maria Pia Pedani-Fabris (ed.) *Relazioni di ambasciatori veneti al senato, Costantinopoli*, volume XIV: *Relazioni inedite (1512-1789)*, (Padova: Bottega d'Erasmus-Aldo Ausilio Editore, 1996).

7 Elsewhere in the Orient, in Persia, in Mughal India, Afghanistan and Xinjiang, similar ensembles were placed in specific part of palaces called *naqqara khāna* ('the house of drums').

8 Confused for a century with Ottoman arms, the instruments came to light during the entire re-cataloguing of the Museo Correr in the second half of the 1990s. Described ex-novo by Franco Rossi, ("Gli strumenti musicali dei Musei Civici Veneziani". *Bollettino dei Musei Civici Veneziani* 3/1. Venice, Marsilio/Musei Civici Veneziani d'Arte e di Storia, 2006: 11-69), they have since undergone a renaissance of interest: they were first displayed in a major exhibition held between 18 November 2009 and 28 February 2010 at the Sabancı Museum in Istanbul. On that occasion, a rich and well-argued bilingual catalogue was published in which the instruments are described by Franco Rossi and contextualised by myself, entitled *Venice and Istanbul in the Ottoman Era. Venedik ve İstanbul Osmanlı Döneminde*, edited by Giampiero Bellingeri and Nilufar Ölçer, Milan, Electa, 2009. Later, in 2013, the instruments were displayed in an exhibition entitled 'The Pageant of Venice: Art and Music in the Golden Age of the Serenissima' held at the Museum of Fine Arts in Montreal and, a year later, in 2014, at the Portland Art Museum. On 12 April 2013, a study day was held in Paris, at the Musée de la Musique, all about them, the proceedings of which have recently been published: *Music of Power, Power of Music, A Seventeenth-Century Venetian Trophy: an Ottoman Military Band*, edited by Philippe Bruguère, Cité de la Musique, 2017. Four hundred years after his birth, I summarised the whole history and described the musical instruments stolen, see: Giovanni De Zorzi, 'Il mehter di Morosini' in *Francesco Morosini 1619-1694. L'uomo, il doge, il condottiero*, Venezia, Poligrafico e Zecca dello Stato Italiano, 2019: pp. 397-399.

9 Giovanni Battista Donado, *Della Letteratura de' Turchi*, Venezia: Andrea Poletti, 1688: p. 131.

10 Recently a selection from the Paris manuscript has been recorded by our *Ensemble Marâghî* in a Cd entitled *Sounds from the Saray. The Young Bobowski at the Ottoman Court in 17th century*, Turin: Felmay, 2021, fy 8278.

11 For the complete catalogue of the entire series, see: <https://www.nota.it/categoria-prodotto/intersezioni-musicali/>

12 See: Ottoman Classical Music | Kudsi Erguner and Bîrûn Ensemble 2019 | *Sacred Songs from Istanbul* <https://www.youtube.com/watch?v=IFw3fjf-JcI&list=PLfxAcBSlhgNYvHRve7P5s11NYeu-tHneo> Filming: Simone Tarsitani and Carlo Mezzalana. Editing: Simone Tarsitani.

13 See: Ottoman classical music | Kudsi Erguner and Bîrûn Ensemble 2022 | *Peçgâh Saz Semâî* in: <https://youtu.be/ktCedFJBfog?si=VaeHXrt2xgQFfl2d>.

Ottoman classical music | Kudsi Erguner and Bîrûn Ensemble 2022 | *Peşrev + Cantemir Havası* in: <https://youtu.be/le1lgOCLDls?si=ArHKCu3ml9h1TTaY>.

Ottoman classical music | Kudsi Erguner and Bîrûn Ensemble 2022 | Description of the project in: https://youtu.be/gSPoTi2eZIM?si=qq24YlbhRGTN_SdJ.