

IV Composers

While a large part of the surviving repertoire is given with the composer's name in the sources, many works were attributed to their composers during the research and writing of this book, following a specific methodology. For many pieces, however, the composers remain unidentified – a small number of which are given with national names in the sources. The attribution of works to known composers as well as the labelling of works with names of ethnic origin warranted a further synoptic examination.¹ Firstly, it led to the construction of a catalogue of known composers of secular music. This wealth of information around the known composers, whose works are found in ecclesiastical music manuscripts, is important in itself. Of equal significance is the clarification of national names pertaining to the pieces (such as *persikon*, *atzemikon*, *indikon*), as well as their use to indicate the origin of specific compositions. Moreover, the study of the catalogue of composers and the dates in which they were active, even if approximate, contributes to the evaluation of the sources and the drawing of conclusions on the repertoire, the music theory and their social context.

Method of Presentation of Biographical Notes

For reasons of practicality, the criterion used for the classification by century in strict chronological order was the date of birth of each composer. Some composers lived over the turn of a century, for example late 17th to early 18th century. In these cases, the composers are placed within the century they were most active. The biographical notes are brief and aim to outline the personality and the work of each composer, focusing as much as possible on the aspects concerning the topic of this book. For the composers for which a plethora of available biographical references are available, either the most significant or the most relevant information is presented. For others, only the existing information is given.

In general, the most common or the most correct spelling of names is used here. In addition, the rest of the information, such as the titles or the offices held, accompanying the composer's name and the instrument played by the composer, is given.² For example, in Leimonos 259 the composer “*Apoukater*”, who is none other than Abd Al-Qadir Al-Maraghi', is found in Turkish literature

¹ The brief biographical presentation of composers and the study of national names of compositions is a familiar methodological tool found in similar chapters of other doctoral dissertations written under the supervision of professor G. T. Stathis. See for example the theses of G. G. Anastasiou (2005), Karagounis (2003), Chaldaiakis (2003).

² For more information, see also the beginning of the chapter “Catalogue of Secular Compositions” where the methodology of identifying composers from incomplete versions of their names is explained.

under the names “Abdülkaadir Merâgî” or “Abdülkadir Marâghî”. The different spellings are due to the different pronunciation of the name in different languages, since the work and activity of this particular composer covered a very broad geographical region.

At the end of the catalogue, eighteen composers are included. Although the names of these composers are referenced explicitly in the sources, it was not possible to find relevant biographical information or other references for them.

The known composers presented here, seventy-three in number, all fall into the category of composers of art music of Constantinople, except Georgios Therianos, for whom it was not possible to find more information. The known composers are of diverse ethnic origins, including: Greek, Turkish, Arabic, Persian and Jewish. This is shown in the following table:

	15th c.	16th c.	17th c.	18th c.	19th c.	Unspecified century of activity	Total
Greeks	0	3	2	9	6	9	29
Persians	1	3	1	0	0	0	5
Turks	0	0	9	5	1	9	24
Jews	0	0	0	2	0	0	2
Arabs	0	2	0	0	0	0	2
Others	0	2	3	3	0	3	11
	1	10	15	19	7	21	73

Secular Music Composers in the Manuscript Sources

15th Century

Abdülkadir Marâghî (1353 - 1453)

A notable musical personality of the Islamic world in the late 14th to early 15th century was Abdülkadir Marâgî³, who was of Azerbaijani descent. His posthumous fame surpassed the boundaries of his historical role as a leading composer, theoretician and performer, presenting him as a mythical figure comparable to Pythagoras and Orpheus. His compositions, together with those of Ghulâm Şâdi, great musician of Herât, dominated the repertoires of both the cities of Constantinople and Herât. To this day, both Persians and Turks consider him a

³ Aksüt 1993:15-22; Bardakçı 1986; Feldman 1996; Gürlertük, Ayhan, *Abdülkâdir Merâgî, Türk Musikisi Dönemleri ve Bestekârları* (diploma dissertation in the library of TMC) 2000 [library catalogue index 707.TSB]; Yılmaz Öztuna, *Abdülkaadir Merâgî*, Kültür Bakanlığı, İstanbul 1988; Öztuna 1990, I, 17-19, where a catalogue of works can be found as well. Yağız, Nazire, *Abdülkâdir Merâgî*, (diploma dissertation in the library of TMC) 1992 [library catalogue index 248.TSB]; Yıldızbaşıoğlu, Filiz, *Abdülkâdir Merâgî'nin Segâh kâr'ının incelenmesi*, (diploma dissertation in the library of TMC) 2005 [library catalogue index 1305.TSB]; Wright 1994:475-515, 1995:17-39).

“wellspring” of music as well as a “national” composer. Both Cantemir and Fonton consider him the definitive founder of Ottoman music, reflecting the oral tradition of the musics of their times. However, the authorship of many of the twenty-nine compositions attributed to him is disputed.⁴

16th Century

Behrâm Ağa [Nefiri] (- 1560?)

Behrâm Ağa⁵ got the surname Nefiri from the *nefir*, a trumpet-like instrument he played. He is considered the leading composer of the 16th century. In 1542 he was a member of the military orchestra (*mehter*) of Prince Mehmet, son of Suleyman, his reward being 5 *akçes* a day. Some of his works are known from the music collections of Bobowski (69-1) and Cantemir, which preserve the influences exerted by Persian musicians upon the music scene of Constantinople of that time.

Hasan Can Çelebi (1490 - 1567)

Hasan Can Çelebi⁶ came from a large family of musicians, an analytical presentation of which is found in the TMA of Öztuna, based on the manuscript sources of the Ottoman court. He was extensively occupied with music in various roles: *muezzin*, cantor, singer (*bânende*), instrumentalist and composer. He was among the musicians, belonging to the circle of *ulema*, who played a leading role in the music scene of Constantinople. In 1514 he moved from Tabriz to Constantinople with his father Selim I, a fact that shows the intense Persian influence on the art music of Constantinople up to the late 17th century. He was the head of the court orchestra of Suleyman “the Lawgiver”⁷. He also worked as a teacher in the music school of the court and many musicians of his time were students of his. He spent the last period of his life in Constantinople and mainly in Bursa, where he died.

⁴ See the relevant article by Cem Behar “Real and imaginary composers in the tradition of Ottoman Turkish Music” in LP *BOSPHORUS, Echos from the Labyrinth*, pp. 37-44, Athens 2000. This book contributes to that topic with the presentation of at least one composition from the manuscript Limonos 259 dating from the 16th century, very close to the time Marâghî lived. The scribe of the original transcription, Gerasimos Hieromonk from the monastery of Xanthopoulon of Constantinople, lived in the first half of the 15th century, that is, he was a contemporary of Marâghî, a fact which maximises the reliability and value of the transcription. The other two works referenced in the catalogue of works are from manuscripts of the 18th and 19th century respectively, and they likely reflect the unreliability of oral tradition, therefore they are listed here with reservation.

⁵ Öztuna 1990, I, 151; 1969:142.

⁶ Feldman 1996; Öztuna 1990, I, 332-333, 1969:145-146; *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1971, vol. 19, p. 11.

⁷ Ottoman sources refer to Suleyman as *Kaanîni*, that is “the lawgiver”, and not “the magnificent”, as he is known in the Western world.

Mehmet Ağa [Kul] (- 1580?)

The available information on Mehmet Ağa is poor⁸. He was one of the children taken forcibly during the *devşirme* and found himself in Constantinople as a slave. He was placed in the orchestra of the Janissaries where he developed his musical talent. Three of his *peşrevs* survive in Cantemir's collection, and several fragments survive in the collections of Ali Ufkî and of Kevserî.

Georgios Therianos (16th c.)

His surname is one of the oldest in Zakynthos, first found in the late 15th century⁹. He possibly came from the same family as the very musical Nikolaos (1713), Konstantinos (1777) and Eustathios (d. 1881).

Theophanis Karykis Patriarch (middle of the 16th c. - 1597)

An interesting personality in the musical and ecclesiastical matters of the 16th century, he served as *Protopsaltes* of the Great Church of Christ (1577-1578), Metropolitan of Philippoupolis (Plovdiv) (1591-1594), Metropolitan of Athens (1594-1595) and Patriarch of Constantinople from 1597 until his death¹⁰. He "beautified" the whole *Heirmologion*, even though he was the first known composer after the fall of Constantinople who was systematically occupied with secular music.

Hacı Kasım (- 1600 ?)

The available information about Hacı Kasım is minimal¹¹. He was of North African descent and played the *tanbur*. The nickname "Hacı" reveals that he made a pilgrimage to Mecca. His only known work survives in the collections of Cantemir and of Petros Peloponnesios.

Gazi Giray Han II (r. 1554 - 1607)

Gazi Giray Han II, ruler of Crimea, was of Tataric descent with achievements in both martial and political affairs as well as in literature and the arts¹². In music in particular, he is considered to be a composer with a significant instrumental repertoire, and belongs to the tradition of amateur musicians of the aristocracy. In

⁸ Crane, Howard, *Risâle-i Mi' mâriyye: an Early-Seventeenth Century Ottoman Treatise on Architecture*, Leiden: Brill 1987, p. 25 (f. 8v); Feldman 1996:52, 280; Öztuna 1990, II, 35.

⁹ T. T. Vellianitis, entry "Θερεσιανός" in P. Drandrakis, *Μεγάλη Έλληνική Έγκυκλοπαίδεια*, vol. 12, p. 555.

¹⁰ Anastasiou 2005: 329-330; E. Voulisma, "Θεοφάνης Καρύκης ὁ πατριάρχης", *Ἐκκλησιαστική Ἀλήθεια* 4 (1883-1884), pp. 336-338; A. Theologitos, "Θεοφάνης Καρύκης ὁ ἐξ Ἀθηνῶν", *Ἐφημέριος* 7 (1958), pp. 565-569; Karagounis 2003:291-295; Patrinelis 1969:71-72; Stathis 1979: 26, 43, 53, 116, 204; Tsiamoulis - P. Erevnidis 1998:17; Chatzigiakoumis 1975:307-308; Chatzigiakoumis 1980:30, 31, 124 & index.

¹¹ Behar 2010:239; Feldman 1996:48, 410; Öztuna 1990, I, 433.

¹² Ergun, Sadettin, *Gazi Giray Han, Hayatı ve Eserleri*, Istanbul 1958; Feldman 1996; Özkivanç, Erdem, H., *Gazi Giray Han*, (diploma dissertation in the library of TMC) 1993 [library catalogue index 307 TS.B]; Öztuna 1990, I, 300-301, where a catalogue of works can be found as well; Öztuna 1969:114-115.

the sources he is often found as Tatar or Tatar Han. Petros Peloponnesios and Gregorios Protopsaltes refer to him in their manuscripts as “Tatarin” (genitive case of Tatar in Turkish) or “Tatari”.

Seyf el-Mısrî (16th c.¹³)

There is little available information about Seyf el-Mısrî¹⁴. W. Feldman characterises him as an “enigmatic” figure (Feldman 1996:416). According to the work of Darvîsh Ali from Bukhara, which was written in the 17th century, he apparently lived during the time of the Timurid dynasty. One of his works survives in Cantemir’s collection.

Emir-i Hac (- 1600? or second half the 16th c.)

Emir-i Hac is a nickname¹⁵; his real name is not known. The little available information about him mentions that he was a student of the *zurna* player, Ahmet. In 1582 he moved to Constantinople from his Egyptian homeland. He belongs to the category of composers of military music (*mehter*). Apart from the *peşrev* preserved in Gritsanis 3, four more of his works are known, two from Ali Ufkî’s collection and two from the collection of Cantemir.

17th Century

Ioasaph the New Koukouzelis (early 17th c.)

It is claimed that Ioasaph was an unsurpassed calligrapher, although no autograph codices of his have yet been found¹⁶. An illustrated portrait of him is found in MS Ivron 740, 122r. He beautified the music of the *Heirmologion* and produced a series of “condensed and modified” *kratemata*. His occupation with secular music is evidenced by a single known composition, of undetermined genre, with Persian lyrics.

Ali Beğ [Ali Ufkî Bey Bobowski] (1610? - 1685)

Ali Beğ is the same person as Ali Ufkî Bey, also known as Wojciech or Alberto or Leopolitano Bobowski¹⁷. Bobowski was Polish. He fell hostage to the Tatars in

¹³ The time period of his life is not clear. It is speculated that he lived before the 16th c.

¹⁴ Feldman 1996:311, 410, 416, 431.

¹⁵ Feldman 1996:46, 73, 325, 371, 410, 417; Öztuna 1990, I, 256; Sanlıkol, Mehmet Ali 2011.

¹⁶ Anastasiou 2005:338 – 339; Chatzigiakoumis 1975:306, where a catalogue of works can be found as well; Chatzigiakoumis 1980: 31, 73 & 85, fn. 80-83.

¹⁷ Cevher 2003 (transcriptions into staff notation with commentary); Behar 1990; Behar 2008; *Ali Ufkî* 2000; Feldman 1996; Öztuna 1990, I, 54-55; Oransay, Gültekin, *Ali Ufkî ve Dini Türk Musikisi*, fellowship dissertation at Ankara Üniversitesi İlahiyat Fakültesi [library catalogue index 16566]; Uluçay, Çağatay, “Mecmua-yı Saz ü Söz”, *Türk Musikisi Dergisi*, vol. 14-1, (December 1948), pp. 4-24; Uludemir, Muammer, *Mecmua-yı Saz ü Söz – Bildiriler*, Izmir 1989; Uludemir, *Mecmua-yı Saz ü Söz – Murabbalar*, Izmir 1991; Uludemir, *Mecmua-yı Saz ü Söz – semâ’iler*, Izmir 1991; Uludemir, *Mecmua-yı Saz ü Söz – Türküiler*, Izmir 1992.

1633 and was sold as a slave in Constantinople. Fairly soon, his musical talent was recognised by officers of the palace and thus he was enrolled into the music school of the court. In the course, he converted to Islam and was given the name Ali Ufkî Bey. He played *santur* and composed mainly vocal compositions. The music manuscript collection, *Mecmû' a-i Saz ü Söz*, that he wrote in 1650 contains around three-hundred and fifty instrumental and vocal works and is considered one of the most important sources of art music of Constantinople. He was multi-lingual and produced a noteworthy, multi-faceted opus in the fields of writing, translation and drawing.

Murad IV (1612 - 1640)

Murad IV was a leading military and political figure of the Ottoman state, serving as Sultan from 1623 until his death¹⁸. After the conquest of Yerevan (1634), Tabriz and Baghdad (1638), he transferred many Persian musicians to Constantinople, thus intensifying the osmotic conditions of the Ottoman court, between the music of the court and Persian music. He was an avid music lover and many significant composers and performers were active in his court. He was the patron of important Ottoman intellectual Evliyâ Çelebi as well as Ali Ufkî Bobowski, the author of the first significant music collection of the time, among others. He himself was a notable composer of instrumental music (eleven *peşrevs*, one *yürük semâ'î* and one *ilabi*). Lastly, an incident between Murad and the Greek nobleman who was particularly proficient in secular music¹⁹ is known from Greek sources.

Rıza Ağa (- 1650?)

The available information about Rıza Ağa is poor²⁰. He lived in the early to the middle of the 17th century. The *peşrev* given by Petros in Gritsanis 3 is known also from Cantemir's collection.

Papas (Papaz) (first half 17th c.)

The information which exists on Papas is poor²¹. Three *peşrevs* of his are known from the collections of Bobowski, Cantemir and Kevserî, where he is referred to as "Papaz", "Ferrûh" and "Ruhban", all synonyms denoting clerical identity²².

¹⁸ Feldman 1996; Baysun, M. Cavid, in *İslâm Ansiklopedisi*, İstanbul 1971, vol. 8, pp. 625-647; Öztuna 1990, II, 67-68; Öztuna 1976; Tetik, Seher, *IV. Murad'ın Sarayında Müzik ve Müzişyenler*, (postgraduate dissertation in the library of TMC) 2005 [library catalogue index 140 TS.YL]; Uzunçarşılı, İsmail Hakki, "Osmanlılar Zamanında Saraylarda Musiki Hayatı", *Belleter* (Türk Tarih Kurumu), XLI [161] (1977), pp. 79-114.

¹⁹ See related, "The Social Context – The Cultural Environment", pp. 179, fn. 46.

²⁰ Öztuna 1990, II, 229; Öztuna, Y., in *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1978, vol. 27, p. 316.

²¹ Öztuna 1990, I, 290; Tsiamoulis & Erevnidis 1998:17.

²² P. Erevnidis makes the hypothesis that the identity of "Papa" as found in the Turkish sources is one and the same as Theophanis Karykis. It is indeed possible that even a great music teacher such as Petros who transcribed a composition fragment of "Papas" and had

Solakzâde Miskalî Mehmed Hemdemî Çelebi (- 1658)

Solakzâde found himself as a slave in the palace but his musical talent elevated him to one of the great composers of his time²³. Born in Constantinople, he was the son of a member of the elite group “Solak” of the Janissaries corps of Skopje. He was a singer, painter, historian and renowned virtuoso of the miskal, which he showcased as a solo instrument. A student and personal slave of his was the miskal master Yûsuf. His work dominates the music collection of Ali Ufkî Bobowski, as well as other later collections such as those of Cantemir, Kevserî and Hamparsum.

Hasan Ağa [Benli, anbûrî, Musâhib-i Şehriyârî] (1607 - 1662)

Few details survive about his life and work²⁴. His father was a halva maker. At the age of eighteen, Hasan Ağa was accepted into the musical service of the court where he studied the *tanbur*. He developed into a significant musical figure and was accepted into Murad IV’s circle of friends.

Ağa Mu’min (17th c. ?)

It was not possible to locate any references in the literature or information about this composer. The only works of his to survive are his four *peşrevs* in Cantemir’s collection. One of those (*bisar peşrev “kûb-pâre” diyyek*) is also found in Gritsanis 3. Additionally, two *saz semâ’îs*, exist in the same manuscript, unknown from other sources. Given that works of his are found in Cantemir’s collection, which was written in late 17th century, he is placed in the 17th century.

Murad Ağa [Şeştârî] (1610 - 1673)

Prominent Persian composer and musician of the 17th century from the city of Nakhchivan²⁵. He played the *şestâr* or *çârtâ*, a type of lute. He was taken as a

a deep knowledge of the manuscript tradition, was unaware of this identity match. Karykis lived approximately two centuries before Petros, therefore perhaps Petros knew of Karykis’s secular compositions attributed to “Papas” from the environment of the Ottoman court. However, the research into the sources carried out for this book, mitigates the possibility of an identity match. Firstly, Karykis was not just a “priest”. He served as Ecumenical Patriarch, and if compositions of his had been included in the repertoire of the court, they would bear the relevant annotation. Moreover, Karykis does not seem to be familiar with the forms of court music. Both the composition of indiscernible genre included in the body of secular compositions and his *kratema* in *echos varys* bearing the title *peşrev* [“Πεσπέφτ”] reveal Karykis’s interest in secular music, but at the same time a substantial lack of knowledge of the musical forms of secular music, which would allow him to compose an actual *peşrev* or *semâ’î* or other related genre.

²³ Feldman 1996; Öztuna 1990, II, 306-308, where a catalogue of works can be found as well; Tetik, Seher, IV. *Murad’ın Sarayında Müzik ve Müzisyenler*, (postgraduate dissertation in the library of TMC) 2005 [library catalogue index 140 TS.YL], pp. 31-36.

²⁴ Aksüt 1993:29; Öztuna 1972:11; Öztuna 1990, I, 330-331, where a catalogue of works can be found as well; *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1971, vol. 19, p. 8.

²⁵ Behar 2010: 269; Feldman 1996:66-67, 147 & 508 fn. 39; Öztuna1990, II, 68-69. In later Turkish tradition he is confused with another, contemporary, Murad Ağa who was a singer and for that reason no reference is given in the catalogue of works found in that entry. Öz-

slave in Constantinople alongside Emirgûn Han after the conquest of Yerevan by sultan Murad IV. He was soon recognised as an unrivalled *şestâr* virtuoso, which made him popular in Constantinople. He belongs to the last generation of Persian musicians in the Ottoman court.

Torlak Neyzen Dede (- 1650?)

Torlak Neyzen Dede was a Turkish *ney* player and composer²⁶. Mere mention of him is made by Evliyâ Çelebî, Ali Ufkî, Cantemir and Kevserî.

Şerîf (- 1680)

Şerîf was born in Asia Minor, and spent some time in Cairo²⁷. He is considered one of the leading classical composers of instrumental music with around fifty surviving works in the music collections of Cantemir, Kevserî and Hamparsum.

Kosmas the Macedonian (middle of the 17th c. - 1692)

Kosmas studied together with Balasios under Germanos of New Patras in Constantinople and later served as Domestikos of Iviron Monastery in Mount Athos where he was mainly active²⁸. He is known as the composer of a novel musical setting of the *Heirmologion*, as a teacher and mainly as a scribe of music codices of exceptional comeliness and elegance, decorated with the most beautiful miniature illustrations and initials. His compositional output in secular music consists of one *beste*, which was copied extensively.

Reftâr Kalfa (- 1700?)

Very few details are available about Reftâr Kalfa²⁹. She is the only female composer found in the source material. It is certain that she played some musical instrument, possibly the *tanbur*.

Küçük Hatib (- 1700?)

The available information about Küçük Hatib is poor³⁰. His real name is not known: Hatib is a title meaning public speaker, rhetorician or preacher while

tuna, Y., *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1976, vol. 24, p. 439; Tetik, Seher, *IV. Murad'ın Sarayında Müzik ve Müzisyenler*, (postgraduate dissertation in the library of TMC) 2005 [library catalogue index 140 TS.YL], pp. 36-40.

²⁶ Öztuna 1990, II, 400-401, where a catalogue of works can be found as well.

²⁷ Feldman 1996: 46, 305, 325, 410, 412, 441; Öztuna 1990, II, 352, where a catalogue of works can be found as well; Öztuna 1969:146-147.

²⁸ Anastasiou 2005:358-359; G. D. Zesimos, *Κοσμάς Ἰβηρίτης καὶ Μακεδών, Δομέστικος τῆς Μονῆς τῶν Ἰβήρων*, IBM - Studies 7, Athens 2007; Karagounis 2003: 370-374; Kretikou 2004:245-246; Politis & Politis 1994:508-511; Stathis 1979:120-121 (fn. 5); Chaldaiakis 2003:447-448; Chatzigiakoumis 1975:82-87 & 321-322, where a catalogue of works can be found as well; Chatzigiakoumis 1980:37-38 and index.

²⁹ Öztuna 1990, II, 223; Öztuna, Y., in *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1978, vol. 27, p. 259.

³⁰ Feldman 1996:410 (simple mention); Öztuna 1990, I, 446; *Türk Ansiklopedisi*, ed. Millî Eğitim Basımevi, Ankara 1975, vol. 22 (note editor Y. Öztuna), p. 413.

küçük in this context means young – that is “Young Rhetorician”. Very few of his works survive in the music collections of Cantemir and Hamparsum.

Muzaffer (Sâatçî Mustafa Efendi) (- 1710?)

Few details exist about Muzaffer³¹. He was a Turkish composer of mainly instrumental music, who together with other important figures of his time shaped the old “classical” instrumental repertoire.

İtrî (Buhûrîzâde Mustafa Efendi and/or Çelebi)
(1638? - 1712)

He is considered the most significant Turkish composer of art music, although only forty-three pieces survive from his voluminous and most significant work on both sacred and secular music³². He belonged to the order of *Mevlevî* Dervishes of the *Mevlevihâne* of Yenikapı. His family name was “Buhûrîzâde”³³, “İtrî” being his artistic name. He was a student of Hâfız Post while later he himself served as a teacher of the ensemble of the *saray*. He influenced the conventions pertaining to the melodic development of the *makams*. Moreover, all subsequent repertoire is seen to utilise the versions of the *makams* employed by İtrî.

Osman Dede [Kutb-ı Nâyî Şeyh]³⁴ (1652; - 1730)

Osman Dede was born in the Vefa district of Constantinople³⁵. In his time, he was an unrivalled virtuoso of the ney. A *şeyh* and *dede*, he was a high rank cleric of the religious order of *Mevlevî* Dervishes. He exemplifies the great influence of the *Mevlevî* on various aspects of Turkish musical life. Through his work he revived the model of musician-theoretician, which was widespread in the Islamic world but had been abandoned in the Ottoman Empire during the 16th and

³¹ Feldman 1996: 46, 305, 325, 359, 417, 431; Özalp 1969:170; Öztuna 1990, II, 85-86, where a catalogue of works can be found as well; Öztuna 1969:148.

³² Aksüt 1993:35-45; Aksu, Sami, *Buhurizade Mustafa Itri Efendinin Hayatı ve Eserlerinin Tanzimi*, (postgraduate dissertation in the library of TMC) 1990 [library catalogue index 230 TS.R]; Ediboğlu 1962:11-18; Feldman 1996; Gürpınar, Mehmet Haldun, *Buhûrîzâde Mustafa Itri Efendinin Hayatı, Nevâ Kâr'ın Makam olarak İncelenmesi ve Elimdeki Notası Mevcut Eserleri*, (postgraduate dissertation in the library of TMC) 1991 [library catalogue index 52 TS.M]; Özalp 1969:161-165; Öztuna 1972:13-15; Öztuna 1990, I, 374-376, where a catalogue of works can be found as well.

³³ Petros refers to him as “Pouchourtzioglou” [“Πουχουρτζιογλου”] in Gritsanis 3.

³⁴ Gregorios refers to him in the manuscript as “Koutrounaes” [“κουτρουνάες”]. The use of the term Kutb-ı Nâyî according to W. Feldman (1996:136) originates from the Sufi philosophy and is symbolic of the ratio of the axis (known as “*qutb*”) which underpins the world of music or, more precisely, the music of the planets.

³⁵ Güngördü, Bahri, *Nâyî Osman Dede'nin Mi'râciyesi'nin*, (diploma dissertation in the library of TMC) 1989 [library catalogue index 95 TS.M]; Feldman 1996; Özalp 1969: 175-177; Özerden, Oktay, *Nâyî Osman Dede ve Mi'râciyye Türk Müsîkisindeki Yeri*, (diploma dissertation in the library of TMC) 1993 [library catalogue index 50 TS.M]; Öztuna 1990, II, 169-170, where a catalogue of works can be found as well; Öztuna, Y., *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1977, vol. 26, pp. 78-79; Tibet, Sehim Şevki, *Nâyî Osmân Dede*, (diploma dissertation in the library of TMC) 1985 [library catalogue index 32].

17th centuries. His compositional work is mainly of a *Mevlevi* religious ceremonial nature, however it also includes secular compositions, mainly *peşrevs*. He wrote his own music collection around 1700 using a system of alphabetic notation of his own invention³⁶.

Dimitri Cantemir (1673 - 1723)

Dimitri Cantemir, prince of Moldavia, is considered one of the leading figures of Ottoman music³⁷. He was very active in political life and his work was of a broad philosophical, historical, theological, literary and geographical nature, written in various languages. He was educated by Greek teachers in his birthplace of Iași, and in the Patriarchal Academy of Constantinople where he lived in the years 1688-1710. In 1712, he was elected a member of the Academy of Berlin and served for many years as a legal advisor to the Ecumenical Patriarchate.³⁸ He was taught music in the environment of the court of Ahmet III and learned to play the *tanbur* under the great virtuoso of that instrument, Angelo, while being held hostage to guarantee the good conduct of his father Constantine. His most significant contributions include: the authoring of the first theoretical textbook including a collection of music scores on Ottoman music, the transcription of three hundred and eighty works into a notation of his own invention and the composition of around fifty instrumental compositions. In 1712 he was voted a member of the Academy of Berlin.

18th Century

Kasım [Mehmed] (-1730?)

The only information existing about Kasım is that he composed the *babhap neva sakil peşrev* known from the music collections of Dimitri Cantemir and Petros Peloponnesios (Gritsanis 3, 103r)³⁹.

³⁶ Osmán Dede, *Rabt-I Ta'birât-I Mûsikî*, Istanbul Üniversitesi Kütüphanesi, Türkiyat Enstitüsü. O. Akdoğan (ed.), İzmir Üniversitesi 1991. However, the collection is found today in a private collection in Turkey, unpublished. The fact that this collection has not been the subject of a serious study to date, is the reason its significance in the development of 18th century Ottoman musical theory has not been recognised. In the late 18th century, his grandson Abdülbâkî Nâsir Dede wrote the musical collection *Tabrîriye* developing the musical system of his grandfather.

³⁷ Burada, Teodor, T., *Scierile musicale ale lui Dimitrie Cantemir Domnitorul Moldovei*, Analele Academiei Române, Bucharest 1911; Feldman 1996; Öztuna 1972:19-20; Öztuna 1990, I, 422-424; Papadopoulos 1890: 308; Popescu Judetz 1973; Popescu Judetz 1999, where an analytical catalogue of works can be found; Tsiamoulis – Erevnidis 1998:20-21; Tura 2001; Yertut, Gülderer, *Kantemiroğlu*, (diploma dissertation) 1987. [ITÜ library catalogue index 12 TS.B]; Wright 1992, 2000.

³⁸ See Steven Runciman, 1968.

³⁹ Öztuna 1990, I, 433.

İbrahim Ağa [Santûrî] (- 1732)

The existing information is poor. He was a composer and *santur* virtuoso⁴⁰.

Abdurrahmân Bâhir Efendi [Arabzâde] (1689 - 1746)

Abdurrahmân Bâhir Efendi was born in Constantinople, to a prominent family of the Ottoman aristocracy⁴¹. His father was the Prince and Imam Arabzâde Hacı Abdülvehhâb. Abdurrahmân was a composer, poet, sweet-voiced *bânende* and he was elevated to very high offices. In 1710 he was appointed head of the imams of Ahmet III and teacher of the court princes. In 1720 he became *mullah* (low-rank Islamic law judge) of Neapolis (Yenişehir) and in 1725 promoted to *kadi* (high rank judge) of Constantinople. He became *kazasker* (judge of the army) of Asia Minor (Anadolu) in 1739 and of the Balkans (Rûmeli) in 1746. Only instrumental compositions of his survive.

Es'ad Efendi [Şeyhülislâm Mehmed, Ebû-İshâk-zâde]
(1685 - 1753)

Es'ad Efendi was a leading state official, intellectual and composer with a notable opus. He was born in Constantinople to a noble family⁴². He reached the highest religious office of the Ottoman Empire, that of Şeyhülislâm. His most important contribution to musical matters is the authoring of *Atrabü'l Âsâr fi Tezkireti Urefâi'l-Edvâr*⁴³, containing seventy-seven brief biographical notes of prominent composers of vocal works of the period from 1600 to approximately 1730.

Hızır Ağa (? - 1760)

Hızır Ağa played the violin and the *tambur* and he was a favoured composer and member of the entourage of Sultan Mahmud I (1730-1754)⁴⁴. He composed very nice military *peşrevs*. He was the founder of a lineage of court musicians. His son, composer Küçük Ârif Mehmed Ağa was also his student in music, and so was Ahmet Ağa Vardakosta. Hızır Ağa authored a theoretical work titled *Tefhîmü'l Makamat fi Tevlid-in Neğâmât*⁴⁵, which is of the most important sources in the study of Ottoman music. The work refers to the mystical relationships of the *makams* with the planets and metals, as well as other related topics.

⁴⁰ Öztuna 1990, I, 378, where a catalogue of works can be found as well.

⁴¹ Feldman 1996 (simple mention); Öztuna 1990, I, 11-12, where a catalogue of works can be found as well.

⁴² Behar 2010; Feldman 1996; Baysun, M. Cavid, in *İslâm Ansiklopedisi*, İstanbul 1964, vol. 4, pp. 359-362; Özalp 1969:178-180; Öztuna 1990, I, 265-267; *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1968, vol. 15, p. 389.

⁴³ The manuscript dates from around 1725 and is preserved in the library of Istanbul University (İstanbul Üniversitesi Kütüphanesi T.Y. 1739).

⁴⁴ Feldman 1996:34, 249-251, 267-271; Özalp 1969:181; Öztuna 1972:15-19; Öztuna 1990, I, 342, where a catalogue of works can be found as well. *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1971, vol. 19, p. 217.

⁴⁵ Topkapı Sarayı Kütüphanesi, Hazine K. no 1793. A study of this manuscript is being prepared by Recep Uslu.

Kemânî Yorgi (Tzorzi or Corci) (early – middle of the 18th c.)⁴⁶

C. Fonton witnesses that “the famous Greek Kemânî Yorgi played all musical instruments and [that] ... even the most apathetic and useless instrument became melodic in his hands”. Additionally, that he was “a hero of the music of the Eastern peoples, the first musician of the Ottoman court”. Lastly, that “he became famous for the way he played the violin, no one could play better than him, and because he first introduced the violin among the Eastern peoples”. The dominant position of Kemânî Yorgi in the musical matters of his time is shown by the multitude of his compositions transcribed by Petros in Gritsanis 3: twenty-one works are attributed to him, most of them not found in other sources, while for other composers three or four pieces are included at most. A memorable *beste* of his was also preserved by the unknown scribe of Iviron 949.

Ioannis Protopsaltes (early 18th c. - 1770)

Ioannis was a student of Panagiotis Chalatzoglou and teacher of Petros Peloponnesios⁴⁷. He was an important “link” in the chain of prominent music teachers of the Great Church of Christ with a rich compositional and codex writing output. He served at the Patriarchate in various chanting positions, becoming Domesitikos (first reference 1727), Lambadarios (1728-34) and Protopsaltes (first reference 1736 - d. 1770). His contribution to the subject of the *exegesis* of notation before the reform of 1814 was particularly important. His compositional output in secular music includes a Phanariot song and one *karabatak peşrev*.

Tab’î Efendi (Kassâm - Ahdebzâde Ser-Müezzîn-i Şehryârî Hattât Mustafa) (1705? - 1770?)⁴⁸

Tab’î was born on the Asian side of Constantinople, in Üsküdar and he is considered one of the most prominent Turkish composers. He possessed exceptional vocal talent, and his achievements in calligraphy are also well known. During the reign of Osman III, he was elevated to head of the *muezzins* of the palace. His compositional work is large and significant, extending to various musical genres.

⁴⁶ He is commonly mixed up with three other musicians with the same name and especially with the one who was a blind teacher in the court of Selim III. In his encyclopedia, Y. Öztuna (1990, I, 185-186), distinguishes the old Tzortzis from the new. Moreover, for the old Tzortzis, he gives the dates 1680-1775 for his birth and death with question marks, without, as usual, justifying how those dates were deduced. Blainville, Charles Henri de, *Histoire générale critique et philologique de la musique*, Paris 1767, p. 60; Feldman 1996: 129, 132, 417; Fonton 1751; Tsiamoulis – Erevnidis 1998:27-29.

⁴⁷ Anastasiou 2005:370-372; C. G. Patrinelis 1969:76-78, 84, 88; Stathis 1979, 120-121 (fn. 5); Chaldaiakis 2003:459-460; Chatzigiakoumis 1975:303-305, where a catalogue of works can be found as well; Chatzigiakoumis 1980:43.

⁴⁸ Öztuna 1990, I, 82, gives 1765 as his date of death. However, Feldman (1996:82, 233), gives 1770 with a question mark as his date of death and just a question mark for the date of his birth. Aksüt 1993:67-69; Özalp 1969:184-185; Öztuna 1972:31; Öztuna, 1990, II, 365-367, where a catalogue of works can be found as well.

Abdülhalim Ağa (1720? - 1802)

The existing information is poor⁴⁹. He is credited with the first use of the *makam sûz-i dil*.

Ahmet Ağa [Musâhib Seyyid, Vardakosta] (1728? - 1794)

He was the son of the composer Hızır Ağa, born in a township close to Amasya, but grew up in Constantinople and indeed within the palace, which is the reason Nikeforos Kantouniades refers to him as “Saraylı”⁵⁰. He was already well known during the reign of Abdulhamid I and later became a close friend of the music loving Sultan Selim III. He was a member of *Mevlevî şeyhs* of the *tekkes* of Yenikapı and Galata. Among other pieces, he composed two *ayins* in *hicâz* and *nihavent*. Rauf Yekta credits Ahmet with the establishment of the *peşrev* as the introductory piece in the macro-genre of the *fasıl*. He was buried in the *Mevlevîhane* of Galata.

Kyrillos Marmarinos (middle 18th c. - late 18th c.)

Kyrillos Marmarinos became bishop of Tinos and later bishop of Ganos and Chora⁵¹. He was taught the *psaltic* art by Panagiotis Chalatzoglou and became an important composer, *exegetes* and codex writer. Two secular compositions of his survive, while his theoretical textbook titled “Introduction to Music by Question and Answer” (“Εἰσαγωγή μουσικῆς κατ’ ἐρωταπόκρισιν”), in which he dedicates a chapter to the *makams* and rhythms of secular music, is of particular importance.

Hânende Zacharias (or Zaharya)⁵² (18th c.)

Zacharias was an outstanding figure of secular music and, according to Turkish sources, the greatest composer of vocal compositions⁵³. He also composed eccle-

⁴⁹ Aksüt 1993:72-73; Öztuna 1990, I, 15, where a catalogue of works can be found as well.

⁵⁰ The entries which exist under “Ahmet” in Öztuna’s encyclopedia (1990, I, 426) are as follows: three sultans, one Ahmet Ağa, who lived after to the writing of the manuscript, one who bears the nickname Kapıcıoğlu [p. 426] and others called Bey. It is therefore deduced that it is Vardakosta, who indeed grew up in the palace (Saraylı). Aksüt 1993:74-76; Feldman 1996: 143, 169, 450, 451, 459; Öztuna 1990, I, 30-31, where a catalogue of works can be found as well; Öztuna 1969:151; Öztuna, Y., in *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1975, vol. 1, p. 248; Sahil, Atik, *Vardakosta Ahmet Ağa’nın Hayatı ve Eserlerinin İncelenmesi*, (diploma dissertation in the library of TMC) 1995 [library catalogue index 444 TS.B]; Şenoğlu, Sevtap, *XVIII Yüzyıl bestekâri Vardakosta Ahmet Ağa’nın Türk Musikisindeki Yeri ve Önemi*, (postgraduate dissertation in the library of TMC) 1994 [library catalogue index 71 TS.M].

⁵¹ Alygizakis 1990; Anastasiou 2005:372; Karagounis 2003:474-477; Popescu-Judetza – Sirli Adriana 2000, which publishes an English translation of the chapter of Kyrillos’s theory book on secular music; Chatzigiakoumis 1975:338-339, where a catalogue of works can be found as well; Chatzigiakoumis 1980:44, 94 (fn. 215-220); K. Psachos, journal *Φόρμυζ*, season 2, year 1, No 1 (15 March 1905), p. 4 and No 3-4 (15-30 April 1905), pp. 6-7.

⁵² *Hânende* in Persian means “the art singer”.

⁵³ Aksüt 1993:57-60; Ediboğlu 1962:19-28; Kalaitzidis 2001, where a catalogue of works can be found as well; Öztuna 1972:31-32; Öztuna 1990, II, 508-509; G. Papadopoulos 1890:313-315; Sevgili, Afra, *Zaharya’nın Hayatı, Eserleri, Musikimizdeki Yeri Öneri* (diploma

siastical compositions, especially *kalophonic heirmoi*, having been a student of Daniel Protopsaltes in ecclesiastical music, while he was Daniel's teacher in secular music. He came from an affluent family of fur merchants, originating from Kastoria or Siatista. He played the *tanbur* and participated as a singer in the ensembles of the Ottoman court. Although the dates of his birth and death have not been fully determined, the period of his activity is witnessed to be the 18th century⁵⁴. His compositions, simple and majestic, exhibit an unusual refinement. Chrysanthos in his theory book (Θεωρητικόν, p. XXXV) calls Zacharias's works "great and praiseworthy". Zacharias contributed decisively to the shaping of the genre of *beste*, in which he excelled.

Tanbûrî Haham Musî (Moshe) (? -1770?)

The title "Haham" refers to the religious leader of the Jews⁵⁵. The little information available about his life refers mainly to his activities in the palace, where during the reign of Sultan Mahmud I (1730-1754) he was the leading *tanbur* musician. Moreover, in a government document of the time, his remuneration is noted to be forty *akçes* a day. Unconfirmed information describes him as the teacher of Tanbûrî Isak.

Petros Lambadarios Peloponnesios (1740 - 1778)

Petros is considered one of the outstanding personalities of ecclesiastical music and definitely the greatest one in the 18th century⁵⁶. His musical genius was recognised by many of his contemporaries and a multitude of stories have survived concerning his legendary, though short, life. He served as Domestikos between the years 1764-1771 and as Lambadarios between the 1771 and 1778, when he died during the plague. His compositional and *exegetic* work, great in both volume and significance, includes nearly every genre of composition and constitutes the backbone of the *psaltic* repertoire of the Eastern Orthodox Church. He taught the repertoire of the *Papadike* and *Sticherarion* at the Second Patriarchal Music School. In recent years, research has revealed more information proving

dissertation in the library of TMC) 2001 [library catalogue index 859 TS.B]; Tsiamoulis - Erevnidis 1998:22-23.

- ⁵⁴ For more on the issue of the period in which Zacharias was active, see the accompanying texts of the disc with the same name: "En Chordais", Zakharia Khanendeh.
- ⁵⁵ Aksüt 1993:70; Feldman 1996:49, 143, 305, 409, 412, 417; Feldman, W., *Tanbûrî Isak*, texts accompanying the CD *Tanbûrî Isak*, Fikret Karakaya (music ed.), "En Chordais" 1918, Thessaloniki 2005, pp. 16, 60, 70; Öztuna 1972:15-19; Öztuna 1990, II, 70-71, where a catalogue of works can be found as well.
- ⁵⁶ A. Alygizakis, "Μορφολογικές παρατηρήσεις στο έργο τῶν μελουργῶν Πέτρου Λαμπαδαρίου τοῦ Πελοποννησίου καὶ Ἰακώβου (18^ος αἰ.)", *Γρηγόριος Παλαμάς* 71 (1988), pp. 299-305; Anastasiou 2005:375-379; T. K. Apostolopoulos - K. Kalaitzidis, "En Chordais", *Petros Peloponnesios*; Karagounis 2003:596-603; F. Kretikou 2004:245-246; Öztuna 1990, II, 191-192; Papadopoulos 1890:318-324; Patrinelis 1969:85-86, 89; Stathis 1971:213-251; Stathis 1980; Stathis 1983:108-125; Tsiamoulis - Erevnidis 1998:23-26; Chaldaiakis 2003:463-464; Chatzigiakoumis 1975:368-377, where a catalogue of works can be found as well; Chatzigiakoumis 1980:46-47, 95-96 (fn. 247-260).

that Petros was a great personality in the secular music of 18th century Constantinople, as a performer (*ney* and *tanbur*), and as a codex writer and composer of a large number of works. His four autographed anthologies constitute one of the most significant sources for the study of the art music of Constantinople, especially of the instrumental repertoire. One view, which seems convincing, is that Petros is the same person as Petraki or Tyriaki of the Turkish sources, to whom at least ten pieces are attributed⁵⁷.

Elias (- 1799)

The existing information is sparse⁵⁸. It is known that he served as teacher and composer at the school of Selim III and some of his compositions have been preserved.

Iakovos Protopsaltes Peloponnesios (middle of the 18th c. - 1800)

Iakovos's presence dominates the last four decades of the 18th century as Domestikos (1764-1776), Lambadarios (1784-1789) and Protopsaltes (1790-23/4/1800, when he died)⁵⁹. He taught the repertoire of the *Papadiki* and *Doxastarion* at the Second Patriarchal Music School and was occupied with the composition of all genres of the *psaltic* art. His main contribution, however, was the composition of the *Sticherarion* and especially the *Doxastarion* with shortened versions of the old music lines (*theseis*). He is considered the most "traditional" and "ecclesiastical" composer of his time, opposing the notational innovations of Agapios Paliermos. A portrait illustration of Iakovos playing the *tanbur* survives in a manuscript in the library of Simon Karas. His occupation with secular music is summarised in twelve Phanariot songs.

Petros Byzantios (middle of the 18th c. - 1808)

Petros Byzantios was born in the Nichori (Yeniköy) district of Constantinople and was a student of Petros Peloponnesios⁶⁰. His occupation as a *psaltes*, *exegetes*,

⁵⁷ His catalogue of works includes a total of one hundred and eleven Phanariot songs, a number that may increase as research progresses, eleven *taksims* and an undetermined number of *peşrevs* and *semâ'is*.

⁵⁸ Aksüt 1993:77; Öztuna 1972:15; Öztuna 1990, I, 387, where the entry is given withing a catalogue of works, with the reservation that Elias may be mixed up with another Elias of Jewish descent; Tsiamoulis – Erevnidis 1998:29; *Türk Ansiklopedisi*, Millî Eğitim Basımevi, Ankara 1972, vol. 20, p. 102.

⁵⁹ A. Alygizakis, "Μορφολογικές παρατηρήσεις στο έργο τῶν μελουργῶν Πέτρου Λαμπαδαρίου τοῦ Πελοποννησίου καὶ Ἰακώβου (18^{οῦ} αἰ.)", *Γρηγόριος Παλαμάς* 71 (1988), pp. 299-305; Anastasiou 2005:379-380; Papadopoulos 1890:315-316; Patrinelis 1969:79-80, 86, 88-89; G. T. Stathis, "Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (23 Ἀπριλίου 1800)", *ΕΕΘΣ (EETHS)* 32 (1997), 317-334; Chatzigiakoumis 1975:299-302, where a catalogue of works can be found as well; Chatzigiakoumis 1980:49, 97 (fn. 274) and index.

⁶⁰ Anastasiou 2005:380-381; C. C. Karagounis 2003:529-533; Papadopoulos 1890:324-325; Patrinelis 1969; M. Pappas, "Πέτρος ὁ Βυζάντιος (d. 1808)", *Ὁ Πανσέληνος. Περιοδική ἔκδοση γιὰ τὴν τέχνη, τὴν ἱστορία καὶ τὸν πολιτισμὸ στὴν Πιερία*, Issue 6-7 (Katerine, April 2001), pp.

composer and codex writer spans approximately 40 years: Second Domestikos (1771-1778), First Domestikos (1778-1789), Lambadarios (1789-1800) and Protopsaltes (1800-1805). His large contribution in terms of the *exegesis*, and the composition and systematisation of fast melodies (*Anastasimaron*, *Heirmologion* etc.) was outstanding. According to Papadopoulos “he played the *pandouris* [*tanbur*] and the Arabic *nay* masterfully”. In 1805, Patriarch Kallinikos dismissed him from the position of *Protopsaltes* due to his remarrying, which was not permitted of the *psaltai* of the Patriarchate. He retired to Kherson and later to Iași where he died in 1808. Apart from the ten Phanariot songs he composed, K. Psachos credits him with the authorship of a collection of secular music (MS LKP 19/173).

Tanbûrî Isak Fresco-Romano (1745 -1814)

Isak Fresco-Romano, from a Jewish noble family of Constantinople, is one of the key people in the transmission of Ottoman music⁶¹. He was a superb performer of the *tanbur* and the founder of its contemporary playing technique. He composed both instrumental and vocal music characterised mainly by a view of the *makams* broader than that of the established trend of highlighting the *seyir*. Unconfirmed information characterises him as a student of Moshe Faro and of Kemânî Yorgi. Despite his posthumous fame and the great respect by which his compositions were preserved until today, almost nothing is known about Isak’s life. The few surviving anecdotes bear witness only to the great appreciation shown towards him by his sponsor and student of music, Sultan Selim III.

Georgios Soutsos (1745 - 1816)

Georgios was a descendant of a historical family from Epirus, which had settled in Constantinople prior to the fall of the city under the surname Drakos⁶². Georgios was the son of the great interpreter Nikolaos (1730-1769). An intellectual and a dramatist, he studied in the Great School of the Nation under Evgenios Voulgaris (1760-1761). He wrote various theatrical works and translated six

80-86; Plemmenos 2003:133-164; Stathis 1971:213-251; Chatzigiakoumis 1975:364-367, where a catalogue of works can be found as well; Chatzigiakoumis 1980:47-49; K. Psachos 1911:2-4.

⁶¹ Aksüt 1993:90-92; “Bezmara Music Ensemble”, CD *Tanbûrî Isak*, Fikret Karakaya (music ed.), Walter Feldman (accompanying texts), “En Chordais” 1918, Thessaloniki 2005; Feldman 1996:49, 51, 131, 143, 152, 163; Öztuna 1972:15-19; Öztuna 1990, I, 391-392, where a catalogue of works can be found as well.

⁶² The family returned to Epirus in 1453, but was forced to return to Constantinople in 1740 at the command of the sultan in the context of repopulating the city. The founder of the Drakos family had practical knowledge in plumbing and while working for a related state office he got the surname Soutsis, which was converted to the more Greek sounding Soutsos (in some manuscripts he is also found as Soutzos). For more on the family and its members see the relevant entries of Greek encyclopedias referred to in the main bibliographical references. T. Velianitis, entry “Γεώργιος Σούτσος”, in *Νέα Μεγάλη Ελληνική Εγκυκλοπαίδεια Χάρη Πάτση*, vol. 29, ed. Drandrakis P., pp. 100-101; T. Velianitis, entry “Γεώργιος Σούτσος”, in *Μεγάλη Ελληνική Εγκυκλοπαίδεια*, vol. 22, ed. Drandrakis P., pp. 167-169; Plemmenos 1999-2000:101; Spathis 1995:239-279; Tsiomoulis – Erevnidis 1998:30.

tragedies of Metastasio (Venice 1779) and of Guerini (1805) from the Italian original. In various manuscripts he is mentioned as “Archon Postelnikos, known as Dragoumanakis”⁶³. His occupation with the genre of Phanariot songs was noteworthy, as was also his attempt to compose works with Greek verses to Ottoman forms. S. Oikonomou states that: “he spent his life away from political matters, cultivating literature and especially occupied with the Turko-Persian music and poetry”⁶⁴.

19th Century

Manuel Protopsaltes (middle of the 18th c. - 1819)

Manuel Protopsaltes⁶⁵ came from Constantinople. He was a student of Iakovos Protopsaltes and Georgios the Cretan, continuing their commitment to tradition. He succeeded Petros Byzantios as the *Protopsaltes* of the Great Church of Christ from 1805 until 2/6/1819 when he died. From his rich compositional opus, the compositions which have prevailed and are chanted to this day are the quick *Doxologies* based on each *echos* and the *Μακάριος ἀνήρ*, which are essentially condensed versions of the respective compositions of Petros Lambadarios.

Nikeforos Kantouniaries (1770 - 1820)⁶⁶

Nikeforos was of Chian descent⁶⁷. He lived and was active between the cities of Constantinople, Damascus and Iași. He was a student of Iakovos Protopsaltes, and served as a *psaltes* in various churches while he also received the title of Archdeacon of the Patriarchate of Antioch. Apart from his codex writing, compositional and *exegetic* work concerning ecclesiastical music, he also composed around sixty-six secular works, mainly songs on Phanariot verses. He is the most prolific scribe of secular music with five codices attributed to him, the most recent one of which, Vatopediou 1428, is a monumental transcription of secular music repertoire in every respect: Phanariot, Arabic, Turkish, Gypsy and French songs, *semâ'is*, *şarkis* and others. His “Catalogue of Those who Flourished in Music at Various Times” (Xeropotamou 318 and Vatopediou 1427) is also noteworthy.

⁶³ For examples see Vatopediou 1428, ff. 13, 320, 339, 342. The term “Postelnikos” refers to an office of the Danubian Principalities, its duties generally corresponding to those of a Foreign Minister.

⁶⁴ See N. Mavrokordatos, *Ψόγος Νικοτιανῆς*, Venice 1876, p. 73.

⁶⁵ He was also known as Manuel Byzantios, that is, Manuel of Byzantium – Byzantium being the ancient name of the city of Constantinople. Patrinelis 1969:80-81; Chatzigiakoumis 1975:337, where a catalogue of works can be found as well; Chatzigiakoumis 1980:54.

⁶⁶ For Kantouniaries’s dates of birth and death see J. Plemmenos 2003:195-234, especially 196-197.

⁶⁷ L. Vranousis 1995:295, 297, 299, 617-618; Papadopoulos 1890, 327; Plemmenos 1999-2000:97-110; Plemmenos 2003:195-234; Politis – Politis 1994:575; Stathis 1983; Stathis 2001:613-623; Chatzigiakoumis 1980:54, 100 fn. 323-325; Chaldaiakis 2003:214, 256-257, 461, 471, 479-480.

Gregorios Protopsaltes (1778 - 1821)

Gregorios Levitis was one of the three teachers who invented and introduced the *New Method* of analytical notation, into which he transcribed a large part of the older *psaltic* repertoire⁶⁸. He was born in Constantinople and studied under Georgios the Cretan, Iakovos Protopsaltes and Petros Protopsaltes Byzantios. He served as Lambadarios of the Great Church of Christ (early 1810s up until 1819) and Protopsaltes until the 23rd of December 1821, the date of his death. He left behind a large legacy in composition, *exegesis* and codex writing, as well as in his many students to whom he taught the *New Method* at the Third Patriarchal Music School. His occupation with secular music was extensive and multi-faceted; He was a composer, transcriber, theoretician as well as a virtuoso of the *tanbur*, which, according to G. Papadopoulos, he learnt from Ismael Dede Efendi.

Athanasios Dimitriados the Cypriot (middle of the 18th c. - 1827)

Athanasios Dimitriados (Athanasios of Dimitrias) came from Cyprus and was a nephew of the Ecumenical Patriarch Gerasimos⁶⁹. When the Archdiocese of Dimitrias (today's head offices of which are located in the city of Volos) was elevated to Metropolis in 1795, Athanasios was elected as its first bishop, and remained in that position until 1822. Information pertaining to his musical activities is poor.

Ismail Dede Efendi (Hammâmîzâde) (1778 - 1846)

In the Greek sources he is often referred to as "Dedes Ismailakis"⁷⁰. He is considered a leading figure of Ottoman music. He played the ney and belonged to the monastic order of the *Mevlevi* dervishes of the *tekke* of Yenikapı bearing the title of *dede*. He composed around five hundred works in all forms of secular and religious music, from which two hundred and eighty-eight survive today, in a total of seventy *makams*. Many significant Turkish musicians, as well as many Greek

⁶⁸ Anastasiou 2005:384-385; Karagounis 2003:596-603; F. Kretikou 2004:245-246; Maurren Morgan, "The Three Teachers and their place in the history of the Greek church music", *SEC II* (1971), pp. 86-99; K. Romanou, "Η μεταρρύθμιση του 1814", *Μουσικολογία* 1 (1985), p. 13; Papadopoulos 1890:329-331; Patrinelis 1969:81, 87; G. T. Stathis, "Gregorios Protopsaltes (1778-1821)", in the accompanying booklet of the LP of the series *Βυζαντινοί και μεταβυζαντινοί μελωργοί* 2 [IBM 102 (I-II)], Athens 1976; Chatzigiakoumis 1975:282-286, where a catalogue of works can be found as well; Chatzigiakoumis 1980:56-57, 100-102 (fn. 335-352); Chaldaiakis 2003:468-471.

⁶⁹ Giannopoulos, N. I., «Επισκοπικοί κατάλογοι Θεσσαλίας», *jour. Θεολογία*, vol. 12, p. 125, Athens (1934); Tsilividis, D., *Ο Δημητριάδος Αθανάσιος ὁ Κύπριος, 1795 - 1822*, unpublished work provided by kind permission of the author.

⁷⁰ Aksüt 1993:119-126; Ediboğlu 1962:49-59; Feldman 1996: 15, 92, 96, 169, 297, 371, 391, 498; Feldman, W., "Snapshot: Ismail Dede Efendi", in Danielson, V., Marcus, S., Reynolds, D., (ed.) 2002, *The Garland Encyclopaedia of World Music, Volume 6, The Middle East*, New York and London, pp. 779-780; Öztuna 1972:15-19; Öztuna 1990, I, 394-400, where a catalogue of works can be found as well; Papadopoulos 1890:330, 340, 350; Salgar, Fatih M., *Dede Efendi*, Hayatı – Sanatı – Eserleri, İstanbul 1995.

psaltai, were his students, explaining the inclusion of many of his compositions in manuscript and printed secular music collections in Byzantine notation⁷¹.

Panagiotis Pelopidis Peloponnesios

The existing information is poor (Papadopoulos 1890:341). He published the theory book (*Theoritikon*) of Chrysanthos and wrote its foreword.

Ioannis Pelopidis

The existing information is poor. He is the scribe of the secular music collection of MS LKP 152/292.

Here follow fourteen other composers who are mentioned clearly by name in the sources where certain works are attributed to them, however, it was not possible to identify or to find biographical information or other references about them. They are listed here in alphabetical order:

Antonis⁷²

Georgios Therianos

Ioannis Konidaris

Ismael Tzaous

Kleomenis Athinis

Past Tzaous Ali Aganin

Peligratzoglou

Skouloumbri Chios, mousikantes

Spyridon Laphaphanas, Archdeacon

Tanburi Arezouni⁷³

Tanburi Hacı Omer Aga

Tziochatzoglou

Yiangos Agas Siphnios

Yiousouf Usta⁷⁴

Works with Names of Ethnic or Religious Origin

Certain works preserved in manuscripts with secular music bear, in their headings, indications of ethnic or religious origin. They are: “persikon” (“πέρσικον”) meaning Persian, “atzemikon” (“ἀτζέμικον”) and “atzemlerin” (“ἀτζεμλερίν”) also mean-

⁷¹ Nikeforos Kantouniaries refers to him as a “famous chanopaziate, royal hânende and mousaipis”.

⁷² Gritsanis 3 has “Αὐτῶνιν”, which means “by Antonis”, that is, a composition of Antonis. Possibly identical to Antoine Mourad.

⁷³ The name is found written in three different ways: “Areznoun” [“Ἀρεζνούν”] 162v / “Arizouni” [“Ἀριζούνι”] 213v / “Areznin tanburi” [“Ἀρεζνίν ταμπούρι”] 231r.

⁷⁴ It was not possible to identify him as one of the three composers bearing the name Yûsuf who were contemporaries or predecessors of Petros who transcribed the *beyâtî berefsau peş-rev*. See related Öztuna 1990, II, 501-502.

ing Persian, “mousoulmanikon” (“μουσουλμάνικον”) meaning Islamic, “tourkikon” (“τούρκικον”) meaning Turkish, “ethnikon” (“ἔθνικόν”) meaning secular, “varvarikon” (“βαρβαρικόν”) meaning non-Greek, “ismailitikon/os” (“ισμαηλίτικον” and “ισμαηλητικός”) meaning Ismaili, “hindilerin” (“Χινητηλερίν”) meaning Hindi, “aravikon/os” (“ἀραβικόν” and “ἀραβικός”) meaning Arabic, “Athigganon” (“Ἀθηγάνων”) meaning Gypsy, “gallikon” (“γαλλικόν”) meaning French, “frangikon” (“φράγγικον”) meaning Frankish, “italikon” (“ιταλικόν”) meaning Italian and finally “taousanikon” (“*Taousianikon*”), the meaning of which is discussed below. These descriptions along with the manuscript and page references in which they appear are listed below:

Persikon (NLG 2401,122v). **Persikon** (Leimonos 259, 184r).

Atzemlerin (Gritsanis 3, 28v). **Atzemikon** (Xeropotamou 305, 312r). **Atzemikon** (Xeropotamou 329, 196v). **Atzemikon** [Ecumenical Patriarchate 6, 112r / Xeropotamou 329, 197r / Koutloumousiou 446, 521r / NLG 2175, 835r / Agiou Pavlou 132, 814 / S. Karas 38, 296a]. The same piece also found as **Persikon** (Xeropotamou 330, 379r και 305, 311r). **“Atzemikon, ὁ λέγεται Persikon”** (Sinai 1327, f. 190r).

Ethnikon (Megistis Lavras E9, ff. 141v / Iviron 1203, 176v / Koutloumousiou 446, 517v / NLG 2175, 814v / Xeropotamou 305, 310v / Xeropotamou 330, 378r). The same piece is also found as **Ismailitikon** (Ecumenical Patriarchate 6, 111v).

Ethnikon varvarikon (Gritsanis 8, 337). **Varvarikon** (Gritsanis 8, 339). **Ismailitikos** (Gregoriou 23, f. 187v).

Hindilerin (LKP (dossier) 60, 52r).

Taousanikon (RAL 784, 140r / Vatopediou 1428, 49). **Taousanikon** (RAL 784, 145r / Vatopediou 1428, 119). **Taousanikon** (RAL 784, 150r / Vatopediou 1428, 224).

Mousoulmanikon (Gritsanis 8, 341).

Aravikos (Iviron 1038, 663r). **Aravikon** (Vatopediou 1428, 286). **Aravikon** (Vatopediou 1428, 86). **Aravikon** (Vatopediou 1428, 85). **Aravikon** (Vatopediou 1428, 212). **Aravikos** (RAL 784, 58v). **Aravikon** (Vatopediou 1428, 211). **Aravikos** Hymn (Vatopediou 1428, 284). Hymn **Aravikos** (Vatopediou 1428, 10).

Ἐξ **Athigganon** (RAL 784, 38r / Vatopediou 1428, 209). Ἐξ **Athigganon**, *echos* IV, *sofyan*, Vatopediou 1428, 120.

Gallikon (Vatopediou 1428, 187). **Gallikon** (Vatopediou 1428, 295). **Gallikon** (RAL 784, 93r / Vatopediou 1428, 304). **Frangikon** (RAL 925, 60r). **Gallikon** (Vatopediou 1428, 89).

Italikon (RAL 784, 81v / Vatopediou 1428, 303)⁷⁵.

These descriptions require further research, because their acceptance without due investigation can possibly lead to a distorted view of matters. Consequently, the

⁷⁵ During the research for this book, other songs with Italian verses were found, although not labelled *italikon*. For more see chapter “Catalogue of Secular Compositions”, p. 131.

timeframe and cultural context of these ethnic and religious names must be taken into account and their meaning at the time they were written must be examined. The use of similar ethnic or religious descriptions appears in *kratemata* two centuries before the first such label appeared in a work of secular music⁷⁶.

The older and most complicated names are the identical “Persikon” and “Atzemikon”. “Acem” in Arabic literally means “the others”, a term also used in the Ottoman language to mean the Persians. For example, the compositions of Theophanis Karykis and of Kosmas the Macedonian are sometimes found with the label “Persikon” and other times with the label “Atzemikon”. The term Acemi or Acemler is seen to be used extensively by Dimitri Cantemir in his collection *Kitābu ‘İlmi ‘l-Mūsikī ‘alā vecchi’l-Hurūfāt, Mūsikīyi Harferle Tesbīt ve İcrā İlminin Kitabi* in order to attribute works to Persian composers.

However, the terms “Persikon” and “Atzemikon” often characterise music originating from non-Christian composers and not necessarily music of Persian origin. The scribes, and possibly the broader environment in which they lived, did not make a clear distinction between Persians and Ottomans. Hence, music from both the Persian and the Ottoman tradition was indeed labelled using the term “Persikon” and its identical “Atzemikon”. This confusion is justified by the intense influence of Persian culture on the Selcuk and Ottoman culture especially with regard to the musical matters of the court⁷⁷. The manuscript Panteleimonos 994 (323v) is a characteristic example, where Kyrillos’s *semā’i* is “called *hüseyni* in Turkish” and is in “music and words of the Persians”. The heading of the composition on 251r of MS Timios Prodromos 93 (251r), is similar: “*semā’i* [with] Persian words and music”.

The Ottomans are also referred to as Persians by Chalatzoglou in his work written in the first decades of the 18th century. Also, it can be noted that two works by Ioannis Protopsaltes and Kyrillos refer to Persian music and words while the poetic text is in Ottoman. Moreover, it is known that post-Byzantine music teachers generally called the musical heritage of Eastern peoples “Arabo-Persian”.

The examination, however, of the poetic texts shows that some of those pieces were indeed Persian, such as, the *tāsnīf persikon* by Abdülkadir Marāghî (Leimonos 259, 184r) and the Persikon of NLG 2401 (22v). Persian melodies were not unknown to post-Byzantine scribes. This is evident from other compositions as well, where the headings do not indicate an ethnic name, however their poetic text shows otherwise⁷⁸. In addition, the following works, even though they do not bear names of ethnic origins in their headings, are also found in Cantemir’s collection from where their categorisation as “Persian” works is concluded:

⁷⁶ See relevant references in Stathis 1979:116-17 and Anastasiou 2005:209-243 & 401-402.

⁷⁷ On this topic, see extensive references in Feldman 1996:65-67 and in the chapter “The Departure of Turkey from the *Persianate* Musical Sphere”, pp. 494-497.

⁷⁸ For example see the compositions preserved in Ivron 1189.

Nevâ [peşrev] [Persian], [*Echos* plagal II], *fer²-i muhammes*, LKP (dossier) 60, 25v.

Gülistân pencâb [Peşrev] [Persian], [*echos* plagal IV tetraphonic], *düyek*, Gritsanis 3, 146v.

Cantemir annotates both works as ‘*acemler’in*, which means “of the Persians”. On the other hand, a composition attributed to Kosmas the Macedonian is interestingly characterised by the scribes as “Atzemikon” (Ecumenical Patriarchate 6, Xeropotamou 329, Koutloumousiou 446, NLG 2175, Agiou Pavlou 132) or “Persikon” (Xeropotamou 330 & 305). In this case, despite the mention of the Greek composer, the Persian influences upon the music and/or the genre are noted. That is, it is a work of Kosmas, in “Persikon” style or genre. A similar case is that of the *kratemata*, where certain compositions of Ioannis Koukouzelis, Ioannis Kladas, Manuel Chrysaphes, Markos Hieromonk, Konstantinos of Anchialos, Korones, Theophanis Karykis and others, bear headings with the labels “Persikon”, “atzemikon”, “ismailitikon”, “tatarikon”, “embachum” and others.⁷⁹

The terms “Ethnikon”, “Mousoulmanikon” and “Barbarikon” are characterised by vagueness and they probably indicate music of a generally Eastern origin. Moreover, it is significant to note the clear reference to the Ismaili people, with their particular religious and racial characteristics, as distinct from the rest of the Muslim peoples. Lastly, “Hindilerin” clearly refers to Indian music⁸⁰. The various cross influences between the modal music traditions of North India and the Middle East during that period are well known.

A few ethnic names are also preserved in Nikeforos Kantouniaries’s manuscripts. The names “Tourkikon” (Turkish), “Aravikon” (Arabic), “Italikon” (Italian), “Gallikon” (French) and “Frangikon” (Frankish) must be understood with their contemporary meaning. Moreover, references to Arabic pieces are found only in Nikeforos’s work and that was because he was most likely the only one to have come into direct contact with the Arabic cultural environment, having lived in Damascus for four or five years (Plemmenos 2003:215). The term “Taou-sanikon” used by Nikeforos is a corrupted version of the Turkish term *tavşan* or *tavşanca*, which denotes the urban dance music genre connected to the repertoire of the *köçekce*, mainly performed by gypsies and other non-Muslims (Beşiroğlu, 2010: Öztuna, 1990, vol II, 383,384). The term “of the Gypsies” used by Nikeforos is vague and perhaps misleading. As documented in another part of this book, one work at least bearing the label “of the Gypsies” can be attributed to Ismael Dede Efendi.⁸¹

⁷⁹ See relevant references in Anastasiou 2005:209-243.

⁸⁰ The exact translation here is “of the Indians”. *Peşrevs* of “Indian origin” are also known from Cantemir’s collection.

⁸¹ See chapter “Catalogue of Secular Works: 19th c.”, p. 47.