OTTOMAN BAROQUE AUSTRALIAN BRANDENBURG ORCHESTRA

SYDNEY OCTOBER 2014

Paul Dyer AO artistic director and conductor
Alan Maddox narrator
Australian Brandenburg Orchestra
Brandenburg Choir
Whirling Dervishes (Semazen) with Mystic Musicians (Mitrip) of Turkey
Musicians and Dancers of the Greek world

PROGRAM

FRANCE
Lully Marche pour la cérémonie des Turcs
Marais Sonnerie de Sainte Geneviève du Mont-de-Paris

GERMANY
Telemann Overture-Suite in B-flat major "Les Nations", TWV 55:B5 Les Turcs

ITALY
Allegri Miserere

SPAIN
Boccherini Fandango from Quintet for Guitar and Strings in D major G.448

INTERVAL

THE GREEK WORLD
Karsilamas, Hasapiko & Hasaposerviko

OTTOMAN EMPIRE
Mystical, ceremonial Ottoman Music accompanying the Whirling Dervishes with original instruments

Sydney City Recital Hall Angel Place
Wednesday 22 October, Friday 24 October, Saturday 25 October, Wednesday 29 October,
Friday 31 October all at 7pm, Matinee Saturday 25 October at 2pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 2 hours including interval. We kindly request that you switch off all electronic devices during the performance.
25 YEARS OF ACHIEVEMENT

Macquarie Group is again proud to be the principal partner of the Australian Brandenburg Orchestra.

The Brandenburg’s exciting 25th year concert series features some of the baroque and early classical periods’ most renowned composers, as well as some more modern names. As the Brandenburg has done year after year, well-loved and lesser-known pieces are brought to life through the precision and passion of the orchestra, the Brandenburg Choir and some of the most talented names in international concert music.

This is a year of celebrating achievement. From small beginnings, the Brandenburg has become one of Australia’s great treasures. And although the orchestra has evolved over more than two decades, what has remained constant is its dedication, expertise and an unflinching pursuit of excellence.

Macquarie recognises that these qualities can deliver powerful outcomes. It is a privilege to support the Brandenburg as it shares its love of the music of centuries past with audiences today. Whether it is in the concert hall or in the classrooms visited as part of its education program, the Brandenburg continues to make an enduring contribution to the legacy of baroque music.

We congratulate Paul Dyer, Bruce Applebaum and the Orchestra on their 25th anniversary and for creating a wonderful year of concerts. We hope you enjoy the performance.

Greg Ward
Deputy Managing Director, Macquarie Group Limited

ARTISTIC DIRECTOR’S MESSAGE

Shortly after I founded the Brandenburg in 1990, I had the good fortune to meet two extraordinary people who were to become dear friends and lifelong supporters of the Orchestra – the late The Hon. W G (Geoffrey) Keighley OAM and his lovely wife Karin. We shared many stimulating conversations about their extensive travels around the world, from Africa to Uzbekistan, Alaska to Chile. Born in Persia to German parents, Karin has an amazing knowledge of the customs, cultures and geography of the world. I dedicate this series Ottoman Baroque to these two inspiring people, who led me on this exciting path. I am thrilled that Karin has returned from her latest trip to far eastern Turkey in time to join us for Opening Night.

One evening in Istanbul last year, whilst visiting the bazaar near the famous Blue Mosque, I was lured into a traditional Turkish carpet shop by the persuasive owner. After being convinced to buy one of his old patchwork rugs, he asked me where I was off to next. “I’m in search of Dervishes” I replied and thanks to his well-connected taxi driver cousin Abdullah, I continued my research into the Ottoman Empire in Konya in south eastern Turkey the following day.

It was here that I was introduced to Esin Çelebi Bayru, Vice President of the International Mevlana Foundation and a direct 22nd descendant of the 13th century poet and mystic Rumi, by whom the Mevlevi (Rumi) Sufi Order was founded. Esin invited me to accompany her to a ceremony of the Sema with the Whirling Dervishes at the Mevlevi Cultural Centre that night. This was an incredibly moving and powerful experience which I found life-changing and inspiring.

In this program my imaginary traveller takes a spiritual and musical journey across Europe from West to East. I welcome our performers from the Greek world, led by Lambros Kappas, as well as our international guests who will bring the riches, mystery and exotic sounds of the faraway Orient to the Brandenburg stage in Sydney.

Esin

Paul Dyer AO
Artistic Director and Conductor
**AUSTRALIAN BRANDENBURG ORCHESTRA**

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**THE MUSICIANS ON PERIOD INSTRUMENTS**

**Baroque Violin 1**
Brendan Joyce, Brisbane
(Resident Concertmaster)*
Matt Bruce, Sydney
(Resident Concertmaster)*
Catherine Shugg, Melbourne
Bianca Porcheddu, Canberra*

**Baroque Violin 2**
Ben Dollman, Adelaide*
Aaron Brown, New York
Skye McIntosh, Sydney
Simone Stattery, Adelaide

**Baroque Viola**
Shirley Sorensen, Sydney*
Heather Lloyd, Sydney

**Baroque Cello**
Jamie Hey, Melbourne*
Anthea Cottee, Sydney

**Baroque Double Bass**
Kirsty McCoan, Sydney*

**Baroque Piccolo/Flute/Recorder**
Melissa Farrow, Sydney**
Mikaela Oberg,
Voorborg, The Netherlands

**Baroque Oboe**
Owen Watkins, Dallesford*

* Denotes Brandenburg Core Musician
** Section Leader
* Harpsichord preparation by Geoffrey Pollard

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Tommy Anderson, Sydney**

**Castanets**
Yoda Wilson, Maroochydore*

**Percussion**
William Jackson, Sydney*

**Harpichord**
Paul Dyer, Sydney**

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**Choir 1**
Anna Sandstjern
Samantha Ellis
Chris Hopkins
Eric Peterson
Nick Gilbert

**Choir 2**
Lauren Stephenson
Belinda Montgomery
Chung
Sébastien Maury

**DANCERS OF THE GREEK WORLD**

Nicole Englezos, choreographer
Amelia Denise Magoulis
Sophia Komarkowski
Stephanie Papaoannou
Christian Kartikaros
Marcus Megalokonomos
Yanni Georgias

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**MUSICIANS FROM TURKEY**

Serhat Sarpar, music director/vocal
Engin Bayıkal, kudum
İsmail Tekin, kanun
Hasan Kurt, tambour
Hüseyin Özkılıç, ney

**WHIRLING DERVISHES (SEMazen)**

Sheik Abdulrahman Nedim Karnıbüyükler
Hakan Erko
Yisir Karnıbüyükler
Mehmet Ali Özdemir

**MUSICIANS OF THE GREEK WORLD**

Lambros Kappas, oud
Bryan Trandyfylidis, percussion
Dimitri Glou, lute
Paddy Montgomery, sat/zira
Demetris Hoplaros, violin

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**THE AUSTRALIAN BRANDENBURG ORCHESTRA**

“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh…there’s a warmth and sense of fun not often associated with classical performance.” Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprang from the composer’s pen.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Celebrating their 25th anniversary in 2014, the Brandenburg continues to deliver exhilarating performances. The Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbelt, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

The Australian proclaimed that “a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority.”


Discover more at brandenburg.com.au
Paul Dyer is one of Australia’s leading specialists in the Baroque. In January 2013 Paul Dyer was awarded the Officer of the Order of Australia (AO) for his ‘distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists’ in recognition of his achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

Paul appears as a soloist, continuo player and conductor with many major ensembles including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Victorian State Opera, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London. He has performed with many prominent international soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Layn performing an ensemble of Brandenburg soloists, and in August 2001 Paul toured the orchestra to Europe with guest soloist Andreas Scholl. As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States. Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical album. Paul is Patron of St Gabriel’s School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music. In 2010 Paul was awarded the Sydney University Alumni Medal for Professional Achievement.

The Ottoman Empire

The Ottoman Empire, also known as the Turkish Empire, had its beginnings in the late thirteenth century in the ancient Middle Eastern region of Anatolia (present day Turkey) and lasted until the end of World War I. Under its first ruler, Osman I, it gradually expanded its area of control through the Middle East and into the Balkans, defeating the Byzantine Empire and capturing their capital of Constantinople (now Istanbul) in 1453.

At the height of its power in the sixteenth and seventeenth centuries the Ottoman Empire dominated north Africa from Egypt to Algeria, and south to the Persian Gulf and the Arabian Sea (present day Saudi Arabia). Their navy controlled much of the Mediterranean, and their reach extended north through Greece and the Balkan states including parts of present day Ukraine. It also had expansionist designs on Europe which it came very close to fulfilling. Ottoman troops under their ruler Suleiman the Magnificent captured Hungary in the 1520s, and continued on to besiege Vienna in 1529. Although they were unsuccessful, and this was far from Europe as they were to get, the Ottomans posed a real and ongoing threat which was not dispelled for 150 years until they were repulsed, this time for good, after they tried one last siege of Vienna in 1683.

France and the Ottoman Empire became allies early in the sixteenth century against their common enemy the Habsburgs, and France established a diplomatic post in Constantinople which served as a base for French scientists and artists, who sent back the first reports about life in Turkey. Constantinople was the gateway to the Silk Road, the great trading route which led east to Persia, India and China, and European merchants and traders who arrived there found a wealthy bustling city five times as big as Paris, dominated by the Sultan’s immense Topkapi Palace which at its peak housed four thousand people. The Ottoman rulers put a high value on the arts, and the Sultan’s household included a group of musicians.

Ottoman Music

The music heard in Constantinople under Ottoman rule was a mix of ethnic music – Arab, Greek, Sephardic – and regional music from Anatolia (greater Turkey), the Balkans, the Levant and north Africa. A distinctive style of Ottoman art or classical music began to emerge in the seventeenth century, but it was music to be listened to in private, and the music which Europeans thought of as Turkish was the music of the Ottoman military’s elite troops, the Janissaries. These bands consisted of drums of various types, trumpets, shrill wind instruments, cymbals and jangly percussion. They commonly had massive numbers of players – an Italian traveller in 1551 reported that the Grand Turk’s band had one hundred and fifty trumpeters as well as other musicians – and consequently were extremely loud. The most important instrument in the Janissary band was the big bass drum. According to the same report, “they have drums so big that a camel cannot carry more than one, and seems to make all the land around it tremble.”

Oh, music is the food of souls who love, Music uplifts our spirit to realms above, The ashes glow, the latent fires increase; We listen and are fed with joy and peace.

Celaleddin Rumi (1207-1273)
'Alta Turca'
There had long been a European fascination with ‘the Orient’ (Turkey), and once the real danger of Ottoman invasion had passed, Turkish music became highly fashionable. It was a sign of glamour and prestige to have your own authentic Turkish band. The Elector of Saxony, Augustus the Strong, had a small Janissary band received as a gift from the Sultan, as did Empress Anne of Russia, and the French and Austrian courts also had them. Turkish instruments such as the bass drum, kettle drum, cymbals, and triangle, which had terrified European soldiers in the seventeenth century, were adopted by European bands and symphony orchestras in the eighteenth century. Music ‘alla turca’ – in the Turkish style – was the height of fashion, but as most Europeans had never heard genuine Turkish music, any resemblance to the real thing was passing. Invited to a ‘Turkish’ concert given in his honour at the court of Frederick the Great in Berlin in the mid 1700s, the Turkish ambassador was reported to have shaken his head indignantly and said: “It is not Turkish!”

WHAT TO LISTEN FOR
La Sonnerie represents the sound of the bells of the church of Sainte Geneviève and the activity of people going about their daily lives within hearing of the bells. It consists of one long movement, built on a mesmerising three note repeating ground bass played by the basso continuo, over which the solo violin and viola da gamba pour out an astonishing sequence of variations. Paul Dyer invited young Sydney composer Alice Chance to rescore La Sonnerie for strings, flutes and oboe for this concert series.

GERMANY
Georg Philipp Telemann (1681-1767)
Overture-Suite in B flat major Les Nations, TWV 55:B5 Les Turcs
In the first half of the eighteenth century Telemann was thought of as the greatest living German composer (ahead of his friends Handel and JS Bach), an astounding feat considering that he was largely self-taught and as a child had had no musical training apart from learning the organ for two weeks at the age of ten. Telemann spent most of his career as director of music with responsibility for the five main churches in Hamburg, one of the top jobs in the German musical world. He was an enormously prolific composer, producing literally thousands of works in all possible genres.

WHAT TO LISTEN FOR
Telemann composed more than one hundred overture suites, some with particular themes linking the dances which made up the suite. In this one Telemann set out to represent the national character of people from other countries, including the Swiss, Portuguese and Russians. The movement for the Turks is Telemann’s attempt to evoke Janissary music in a European dance form, a gigue. The strong, rhythmic bass represents Turkish drums, whilst the somewhat unfamiliar sonorities would have seemed exotic and ‘other’ to a citizen from Hamburg in the 1720s.

ITALY
Gregorio Allegri (1582-1652)
Miserere
Allegri wrote the Miserere in about 1638 for the papal choir in Rome, where he was a singer and later maestro di cappella (music director). The words of the Miserere are those of Psalm 51 of the Old Testament of the Bible, which begins "Miserere mei, Deus" (have mercy on me, oh God). Because of its theme of repentance it formed part of the Roman Catholic liturgy for the period just before Easter, and Allegri's version was sung in the Sistine Chapel every Holy Week until 1870.

By the eighteenth century the work had become so famous that hearing it was an essential experience for travellers to Rome. The dramatic Tenebrae service it formed part of was held at night. All ornaments were removed from the chapel, the paintings covered with black cloth, and the cardinals wore robes made of rough serge rather than the usual silk. While the Miserere was
sung the chapel was gradually darkened to signify the death of Christ, when according to the Gospel of St Luke “there was darkness over all the earth.”

The English musicologist Charles Burney was there in 1770:

“The Pope and the conclave [of cardinals] are all prostrated on the ground; the candles of the chapel, and the torches of the balustrade, are extinguished, one by one; and the last verse of this psalm is terminated by two choirs; the Maestro di Capella beating time slower and slower, and the singers diminishing or rather extinguishing the harmony, by little and little, to a perfect point.”

At the end of the service, in the darkness, the cardinals scraped their shoes on the floor to represent the chaos of a world without Christ.

WHAT TO LISTEN FOR

The work we know as the Allegri Miserere bears little resemblance to the very simple music Allegri actually composed which consists of a type of harmonised chant sung alternately by two choirs in four and five parts, interspersed with unison plainchant. This type of work was always ornamented by the performers, and over time the abbellimenti (literally, “beautifiers”) for the Miserere became particularly elaborate.

Ordinarily the papal choir sight-read their music but because the Tenebrae service was held in darkness the music for it had to be memorised. This was the only service for which the choir rehearsed, and the abbellimenti were re-memorised and passed on to new singers who learnt them by ear. They were supposedly never written down as part of the music. Copies of the work began to be made in the eighteenth and nineteenth centuries but they reflected the performance practice of their own time, not of the 1600s. No-one knows how the work sounded in Allegri’s time, but he would have been shocked by the famous high Cs, as such extreme high notes were not sung until the classical period in the late eighteenth century.

SPAIN

Luigi Boccherini (1743-1805)

Fandango from Quintet for Guitar and Strings in D major G. 448

Boccherini was a virtuoso cellist who by the age of thirteen was already giving concerts as a soloist in his native Lucca in Italy. When he was in his early twenties he embarked on an extended international tour. After six successful months in Paris he went to Spain, and was soon working in the orchestra of the Italian opera based near Madrid. In 1770 Boccherini was employed as a chamber musician by the heir to the throne of Spain, the Infante Don Luis Antonio Jaime of Bourbon. The terms of Boccherini’s employment required him to write eighteen works a year, and because Don Luis had a string quartet many of these pieces were chamber works. Boccherini’s next employer was Friedrich Wilhelm II of Prussia, for whom he also wrote mostly string quartets and quintets.
WHAT TO LISTEN FOR

The fandango is a Spanish dance form from the early eighteenth century, in triple time, traditionally played on guitar and accompanied by castanets or clapping. Boccherini originally composed his version in 1788 as part of a cello quintet, but in 1798 he arranged the fandango and another movement as part of quintet for guitar and strings instead.

INTERVAL

THE GREEK WORLD

Traditional instrumental Karsilamas
Traditional dance Hasapiko & Hasaposerviko

The Ottoman Empire controlled Greece from about 1500 until 1832, when Greece became an independent state, however Greeks have lived in what is now Turkey for thousands of years. Under the Roman and later the Byzantine empires Constantinople was the centre of the Hellenic world, but when the city fell to the Ottomans it changed from predominantly Christian and Greek-speaking, to Muslim and Turkish-speaking. It still retained a large Greek population, however, and wealthy Greek merchants played a pivotal role in the administration of the Ottoman Empire in the eighteenth century.

WHAT TO LISTEN FOR

The Karsilamas is a folk dance known in large areas of Greece, the Balkans, Anatolia and the eastern Mediterranean. This particular tune comes from the eastern part of Thrace, where the borders of Greece, Turkey and Bulgaria meet.

The Hasapiko originated in the Middle Ages as a battle mime with swords. It was performed by the Greek butchers’ guild in Constantinople, hence its name which comes from “hassip”, the Turkish word for butcher. It became known outside the Greek speaking world when it was featured in the 1964 movie Zorba the Greek. The Hasaposervikos is a fast version of the Hasapiko. The name change reflects Serbian and other Balkan influences.

The Greek musicians in this concert play traditional instruments including the oud, a short-necked lute, a lyra, a short-necked bowed fiddle played in the upright position, and a saz, a type of long-necked lute.
Each semazen (worshipper) wears a flowing white gown which symbolises the ego’s shroud. When the ceremony begins this is covered by a black cloak, symbolising the ego, or attachment to the world. Their tall camel hair hats symbolise the tomb of the ego. The ceremony is directed by a sheik, who does not join in the turning, but sits on a sheepskin mat, dyed red, symbolising both sunset and union with God.

The ceremony begins with a recitation from the Koran and a poem by Rumi. A singer then performs the Tekbir, a traditional song which proclaims the greatness of Allah. This is followed by an improvisation on the ney (flute), during which the semazen walk in a circle three times. They then throw off their black cloaks and begin to turn. The right hand is held palm up to receive the divine spirit, the left is turned down to transmit it to the world. The head is inclined to the right. Particular movements of the feet, which must be practised for many years, allow the semazen to turn in perfect circles.

Mysticism

Turkish classical music had a strong association with Islamic mysticism or Sufism, which is not a form of Islam, as is sometimes thought, but instead is its inner, mystical dimension. Sufis aim to experience God directly, through prayer or meditation. Early Sufis wore coarse wool (‘sufi’ in Arabic) as a sign of penitence and renounced a worldly existence. They lived in extreme poverty, and like their counterparts in Christianity and Buddhism relied on begging to meet their daily needs. A Sufi ascetic was called a dervish, from the Persian word meaning needy. There were many Sufi orders, and each developed its own rituals for approaching religious ecstasy; but the best known is the Mevlevi order established in Konya in southern Turkey in the 13th century. It follows the philosophy of mystic, philosopher and poet Celaleddin Rumi and was established by his son, Sultan Velet, whose music you will hear in this concert. Rumi’s poems, which convey his philosophy of love for God and for all people, number in the thousands and are central to Mevlevi ceremonies.

Sufi Ceremonies

Music and movement were important parts of all Sufi ceremonies. Ritualised meditative turning was considered to lift the worshipper’s foot from the mud of the earth and transport the soul upward to union with God. The Mevlevi ceremony (of which you will see a portion in this concert) is a precise set of formal and highly symbolic rituals, centred on the slow ritual whirling of the dervishes. Specific music accompanies each part of the ritual, and the pieces you will hear in this concert are the same ones which have been heard for hundreds of years. Every aspect of the ceremony, from the colours of the clothing to the direction in which the dervishes move, holds precise symbolic meaning for the participants.

Sufi Music

The music which accompanied the Sufi ceremonies was not traditional or folk music, but was composed specifically for the ceremonies by Turkish art music composers who were themselves often Sufis. The Mevlevi order was renowned as having the most spectacular and sophisticated music, and many celebrated early Turkish composers were attached to both the Mevlevi order and to the Sultan’s court.

Both the Tekbir and Salat-ı Ümmiye which form part of the ceremony were composed by Buhurizade Mustafa Itri, a seventeenth century Turkish musician and composer who is now regarded as the father of Turkish classical music. He was a member of the Mevlevi order and his music is integral to the Mevlevi ceremony.

About Turkish music

European and Turkish music are very different, arising as they have from two different civilisations. The structure of Turkish classical music is very complex. It is based on modes known as makams, around which each piece of music is constructed. This is similar to the scales in Western music, but there are hundreds of makams and each has twenty four notes (compared to forty-two Western scales with twelve notes) and its own principles of composition. It has a similarly complex rhythmic structure.

Turkish Instruments

The ney, a type of flute played by blowing across one end, has been in use in the Middle East for nearly 5,000 years. It is an important instrument in the ensembles which accompany the Mevlevi rituals. Rumi attached particular symbolism to the ney, using it as a metaphor for the human spirit, and it is the subject of many of his poems.
The **kanun** is a type of zither, introduced into Turkey in the late eighteenth century. It has about seventy strings and is played by plectra on each index finger.

**Tambour** (or **tanbur**) is the name used for various long-necked lutes which have been used since the third millennium BCE in the Middle East and parts of Asia. It can have up to forty-eight frets which enable it to produce a wider variety of intervals than exist in any other musical system in the world. It has between six to nine pairs of strings, and is played with a plectrum or sometimes a bow. It is very frail and known to break mid-performance, but this contributes to its unique sound. It is used exclusively in Turkish art music and Mevlevi music.

The **kudüm** are a pair of small drums.

### A European View of Ottoman Turkey
Lady Mary Wortley Montagu was a British aristocrat, wife of the British ambassador to Turkey where she lived from 1716 to 1718. An unconventional woman, she was a pioneer in inoculating her children against smallpox, having seen it done in Turkey long before it was known about in the West.

**On seeing the dervishes:**

While some play, the others tie their robe, which is very wide, fast around their waist, and begin to turn around with an amazing swiftness, and yet with great regard to the music, moving slower or faster as the tune is played. … The whole is performed with the utmost gravity. … Nothing can be more austere than the form of these people; they never raise their eyes, and seem devoted to contemplation. … There is something touching in the air of submission and mortification they assume.

**On being entertained by women in a private home:**

Four of them immediately began to play some soft airs on instruments, between a lute and a guitar, which they accompanied with their voices. The tunes so soft! – the motions so languishing! – accompanied with pauses and dying eyes! … I suppose you may have read that the Turks have no musick, but what is shocking to the ears; but this account is from those who have never heard any but what is played in the streets.

**On Turkish people:**

Thus you see, Sir, these people are not so unpolished as we represent them. ‘Tis true, their magnificence is of a different taste than ours, and perhaps of a better. I am almost of opinion, they have a right notion of life. They consume it in music, gardens, wine and delicate eating, while we are tormenting our brains with some scheme of politics …
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