

## **Jewish Music in the Ottoman Empire - Shared Spaces, Shared Sounds**

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### **Abstract**

Jewish Music in Ottoman Lands knows a great variety of faces and sounds.

Not only is there a broad spectrum of Jewish communities, each with its own character and history, that lived in the vast geography and history of the Ottoman Empire, but these communities were subject of constant cultural interchange with other communities in the Empire.

A very interesting example of this are the Sephardic Jews that fled Spanish persecution and settled in the western part of the Empire. Izmir, Istanbul, Bursa, Edirne and Thessaloniki were centers of Sephardic life and culture that influenced not only Jews in the Ottoman Empire but throughout Europe and the Middle East. Over time, these communities developed both an extraordinary blend of Liturgy in Hebrew and Ladino language, but in strict compliance of classical Ottoman Music, and a folkloristic tradition that moves between influences of medieval Spain and the Aegean. Jewish Musicians were not only at the receiving end of this exchange - many of them were teachers of Turks, Greeks and Armenians and even composers of still known pieces. Jewish Cantors would visit Dervish Lodges, and Muslim reciters would visit Synagogues to listen to the liturgy as well.

In this lecture we will take a look at, and listen to, various examples of how Jews in the Ottoman Empire navigated through their turbulent history and the various languages, cultures, regions and musical styles they were both influenced by and had influence on.

To better understand the music examples with their meaning and importance, short digressions into musical analysis will be included in the lecture.

### **Bio**

Tayfun Guttstadt ist 1987 in Hamburg geboren und entwickelte früh Interesse an der Musik verschiedener Regionen der Welt.

Nach Auslandsaufenthalten in Lateinamerika, der Türkei und dem Iran studierte er Musikwissenschaften und Islamwissenschaften im B.A. an der Universität Hamburg. Seine Abschlussarbeit behandelt die Theorie der Osmanischen Hofmusik.

Nach vier Jahren in der Türkei, wo er als Musiker, Autor und Übersetzer tätig war, absolvierte Tayfun Guttstadt einen Master of Religion and Culture am Theologischen Institut der Humboldt Universität zu Berlin. Thema seiner M.A.-Arbeit war Musik als Mittel der Identitätsstiftung in der Diaspora.

Tayfun Guttstadt gibt regelmäßig Workshops und Vorträge zu traditionellen Musikformen des Nahen Ostens.