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VOLUME I

HAFIZ AHMED AĞA & AHMED FETHİ PAŞA FOUNDATION
İSTANBUL - RHODES

ÖMER EĞECİOĞLU was born in 1954 in Ankara, Turkey. After graduating from Robert College of Istanbul, he studied Mathematics at the Middle East Technical University. For his graduate studies, he went to the United States on a scholarship, focusing on Mathematics alongside Computer and Information Sciences. He obtained his PhD in Mathematics from the University of California, San Diego, in 1984. Having lived in the United States for many years, the author is an emeritus professor of computer science at the University of California, Santa Barbara. In addition to numerous scientific publications and books on computers and mathematics, his passion for music has also led him to conduct historical research in music and music history, specializing in the interactions between the Ottoman Turkey and the West during the 19th century. He has published a five-book anthology series in Turkish titled “Classical Music Articles from the Past and Present.” His other music related books in Turkish include “20th Century’s Violin Virtuoso: Child Prodigy Florizel von Reuter,” “Franz Liszt’s Pupil from İstanbul: Faik Bey Franz Della Sudda and his Family,” “Musical Straussses and the Ottoman Dynasty.” He is also the author of music related articles in English that appeared in journals and magazines such as *Studia Musicologica*, *Musical Times*, and *Musical Opinion Quarterly*.

I have long wondered why there is no comprehensive biographical work on the life and times of Ahmed Fethi Paşa—an influential 19th-century figure in the Ottoman administration with close ties to the Sultan. He initiated the establishment of a number of important institutions, represented the Ottoman state as an ambassador in many Western countries, and moved easily in the cultural circles of European aristocracy. When Tarık Tütün approached me with the idea of an article for this volume, incorporating a number of episodes from the Paşa’s life that I had researched, I was delighted. This was my chance to contribute to the unwritten biography. My particular interest in the Paşa centers on his experiences in the vibrant *valse* culture of Vienna and his mission to attend the coronation of Queen Victoria, among other notable episodes. It is a privilege to contribute to *Conversation in the Library* and to help shed light on a life that deserves greater recognition.

Ömer Eğecioğlu

Three Highlights from the Life of Ahmed Fethi Paşa

Strauss and Lanner Dedications and Queen Victoria's Coronation

The Strauss family of Vienna, renowned musicians of the 19th century, dedicated several works to Ottoman sultans and senior statesmen. The nature of these works, as well as what the artists received in return for their creations, is quite intriguing. These ties reflect the Ottomans' attitude toward Western culture and music, revealing their efforts to modernize and align with European ways. Furthermore, the exchange between the Strauss family—who greatly influenced the popular music of the time—and Ottoman dignitaries from a vastly different cultural sphere creates a fascinating cultural bridge between these two worlds.

Not all the Straussses of interest belonged to the famous Viennese Strauss musical dynasty. For example, the polka *Constantinople*, composed for Sultan Abdülmecid in 1849 and sent to the Sublime Porte via the Marseille consulate of the Ottoman Empire, was actually the work of a French composer named Isaac Strauss. The similarity of his surname to that of the Viennese Straussses has caused considerable confusion among music historians and led to several—perhaps understandable—errors in music history investigations in Turkey.¹

In addition, Eduard, the youngest of the Viennese Strauss brothers—Johann, Josef, and Eduard—composed a waltz titled *Arz-ı Tâzimat Valsi* (*Huldigungen-Walzer*, Opus 88) in 1872, which he dedicated to Ottoman Sultan Abdülaziz and sent to the Sublime Porte. In recognition of this dedication, Eduard was awarded the Mecidiye Medal in 1873.²

More significant is the dedication by Johann Strauss II, the “Waltz King” and the composer of *The Blue Danube Waltz*, and the eldest son of the family patriarch, Johann Strauss I. Among the notable works of the younger Strauss is a magnificent waltz dedicated to Sultan Abdülhamid II. Titled *Tales from the East* (*Märchen aus dem Orient*, Opus 444), Strauss composed this ambitious work in 1892 to mark the sultan's fiftieth birthday. In recognition, he was awarded the Mecidiye Medal of the 3rd order.³

The patriarch of the Viennese musical dynasty, Johann Strauss I (or Johann Strauss Senior) was known as the first “Waltz King” in music history. He dedicated the waltz *Ball-Racketen* (*Ballroom Fireworks*, Opus 96) to Ahmed Fethi Paşa. The work was first performed publicly on June 26, 1837. At the time, Ahmed Fethi Paşa was serving as the Ottoman ambassador to Vienna.

While researching the history of *Ball-Racketen*, and the connection between Johann Strauss I and Ahmed Fethi Paşa, I came across a pleasant surprise. The Viennese composer Josef Lanner, a pioneer of the waltz form alongside Johann Strauss I, composed a piece in 1839, which he also dedicated to Ahmed Fethi Paşa. At that time the Paşa was the Ottoman ambassador to Paris. This waltz, titled *Die Osmanen* (*The Ottomans*, Opus 146), was first performed in Vienna on July 8, 1839. It is intriguing that both Lanner and Strauss, friends, colleagues, and later competitors—whose names are often mentioned together in discussions on the historical origins of the waltz—dedicated compositions to the same Ottoman ambassador just two years apart. This connection adds to the appeal of both Strauss's *Ball-Racketen* and Lanner's waltz *Die Osmanen*.

1 Ömer Eğecioğlu, *Sultan Abdülmecid ve J. Strauss*, Musiki Magazine, No. 474 (Special Issue). March 2006, pp. 6-37.

2 Ömer Eğecioğlu, *E. Strauss'un Sultan Abdülaziz'e İthaf Ettiği Beste*, Musiki Magazine, No. 477, December 2006, pp. 2-17.

3 Ömer Eğecioğlu, *Doğu Masalları: Johann Strauss'un Sultan II. Abdülhamid'e İthafen Yazdığı Vals*, Sanat Dünyamız, No. 108, Fall 2008, pp. 12-25.



Johann Strauss is on the left of the stage in the back, Joseph Lanner is prominent in the center of the stage.

Strauss und Lanner mit Kapelle bei einem Ball, 1906. Charles Wilda (1854-1907), Historisches Museum der Stadt, Vienna.

Vienna and the waltz

During the 19th century, as Vienna emerged as an international cultural center of Europe, the waltz evolved in parallel. Originally, the waltz was a dance and musical genre associated with the common people, not the aristocracy. It took shape in Vienna and eventually gained international recognition. The development of this form and its peak in popularity can be traced through the works of three Austrian musicians: Josef Lanner (1801–1843), Johann Strauss I (1804–1849), and Johann Strauss II (1825–1899).

The enormous popularity of the waltz in Vienna can be illustrated through some striking statistics. In the first half of the 19th century, the combined capacity of Viennese dance halls was 50,000, while the city's adult population was around 200,000. These halls and casinos were almost always crowded, making it difficult to find space.⁴ In other words, the numbers suggest that approximately one in four adults in Vienna either listened to music or danced in one of these venues every evening.

The waltz, along with the minuet, is one of the most cultivated forms in the history of music. It evolved beyond a mere dance form, becoming an integral part of the works of prominent classical composers of the 19th and 20th centuries. For example, Franz Schubert's piano compositions include 34 *Valses Sentimentales* and 12 *Valses Nobles*, which are not dance music but are instead experimental and academic in nature. Carl Maria von Weber, with his *Invitation to the Dance*, composed in 1819, brought the waltz from the dance hall to the concert hall and gave an unforgettable example in the form of a miniature symphonic poem. Chopin's waltzes constitute a valuable part of the piano repertoire.⁵ Among Liszt's piano output, we see works such as the *Mephisto Waltz* and the *Valse Oubliée*, which indicate his interest in the waltz form. The waltz also quickly found its place in ballet music and opera.

4 Hans Fantel, *Johann Strauss, Father and Son, and Their Era*, David & Charles, 1971, p. 32.

5 Carl Maria von Weber originally composed *Invitation to the Dance* for solo piano.

Among the notable works composed at the beginning of the 20th century are Ravel's beloved *La Valse* (1918) and Richard Strauss's opera *Der Rosenkavalier* (1911), a masterpiece that showcases the refinement and evolution of the waltz form.⁶

Two pioneers of the waltz: Strauss and Lanner

Josef Lanner (1801–1843), one of the Viennese musicians regarded as a father of the waltz, had curly blond hair and blue eyes. Johann (Baptist) Strauss (1804–1849), by contrast, had a North African appearance, with dark straight hair and dark eyes. The nicknames given to them by the people of Vienna reflected these traits: Lanner was called “Flaxen Head” (*Flachskopf*), while Strauss was known as “Moor Head” (*Mohrenschädel*).

Lanner had a soft, calm, and gentle personality, whereas Strauss was impatient, irritable, and restless. These differences in temperament were mirrored in their musical styles. Lanner's music was characterized by delicacy and melodic richness, while Strauss's compositions stood out for their rhythmic variety. A contemporary critic expressed the difference between them as composers of dance music as follows:

“Lanner's message to us is 'I implore you to dance.' Strauss's message is 'I command you to dance.'”⁷

The two musicians had a large following of passionate admirers among the people of Vienna, much like modern football fans. However, one of the key factors that endeared them to the public and heightened the appeal of their compositions was their mastery of orchestration. They excelled at presenting their melodies in ways that captivated listeners.

Chopin, who visited Vienna in the 1830s, wrote that all the musicians in the city were overshadowed by Lanner and Strauss. Similarly, Richard Wagner, who visited Vienna at the age of 19, was captivated by Strauss's music. He underscored Strauss's overwhelming influence on Viennese musical life, remarking, “The popular spirit of Vienna lives in this devil.”

Johann Strauss I (Senior)

The elder Johann Strauss was born in Vienna in 1804. After the death of his father, a Hungarian immigrant who made a living running a tavern, Strauss took violin and instrumentation lessons and earned money by playing in various ensembles in Vienna. In 1819, he joined a trio founded by Lanner as a violist. As the youngest member of the ensemble, Strauss was responsible for collecting money from the audience after the group's street concerts. By 1824, the ensemble had grown large enough to become an orchestra. Shortly after, it split into two: one under Lanner's direction and the other under Strauss's. In 1825, Strauss founded his own orchestra.

Lanner's and Strauss's waltzes achieved universal popularity, largely thanks to the numerous concert tours Strauss undertook with his orchestra. Partly due to these tours, Strauss's fame surpassed Lanner's after the 1840s. Beginning in 1830, Strauss introduced the waltz to the rest of Europe with the zeal of a devoted missionary, helping to popularize the genre. These tours ensured that the waltz became an essential part of the music played at balls, dance halls, and public parks.

Between 1834 and 1836, Strauss took his orchestra to Germany, followed by a visit to Louis

⁶ Peter Gammond and Andrew Lamb, “Waltz”, *The Oxford Companion to Music*, Alison Latham (ed.), Oxford University Press, 2002.

⁷ Hans Fantel, p. 36.

Philippe's France in 1837. During his three-month stay in Paris, he gave nearly ninety concerts. At one of these concerts, the renowned Niccolò Paganini embraced Strauss and said, "I am very pleased to have met you. I believe that you have brought boundless happiness to the world."

In April 1838, Strauss traveled to England with his orchestra and performed at the coronation of Queen Victoria on 28 June 1838. Incidentally, Ahmed Fethi Paşa was sent by the Sublime Porte to London to represent the Ottoman state at Queen Victoria's coronation, one of the key events discussed in the present article.

Strauss gave concerts at numerous venues across London during the three weeks of celebrations leading up to the coronation. Concert posters reveal that the *Ball-Racketen* waltz was part of the repertoire for this series of performances.

During his four-month stay in England, Strauss gave more than seventy concerts. A chronological list of his tour dates and the venues where he performed is provided in full detail by Schönherr and Reinöhl.⁸ The geographical variety of these locations is quite astonishing.

In 1829, Strauss was appointed music director of the Sperl, Vienna's famous music hall, and in 1846 he was appointed music director (Hofball-Musikdirektor) of the Redoutensäle of the Hofburg Palace.

The Austrian writer and poet Ludwig August Frankl (1810–1894) wrote the following words about Strauss in 1849, reflecting the stature the musician had attained in his later years:

"Strauss is the world's most famous musician. His waltzes fascinate Americans, are heard beyond the Great Wall of China, and echoes are heard in the African deserts. A friend of mine wrote to me from Vienna recently, saying how impressed he was in Australia by a beggar who was playing Strauss to him."⁹

After Carl Maria von Weber, who expanded the waltz format by adding an introduction, Strauss placed the format in the form of Introduction – Five (double) Waltzes – Coda in the musical literature. His most famous works include *Cachuga Galop* (1837), *Donaulieder* (1841), *Annen Polka* (1842), *Lorelei-Rheinklänge* (1843) and *Radetzky March* (1848).

Joseph Lanner

Along with Strauss, Josef Lanner was a pioneer of the waltz craze. Born in Vienna in 1801, Lanner began his musical career without any formal training as a violinist or composer. He joined Michael Pamer's group (1782-1827) when he was only 12 years old. Shortly after, in 1818, he founded his own trio, consisting of two violins and a guitar, and began earning his living by playing dance music in cafés and halls in and around Vienna.

Lanner was a highly talented and versatile musician. His skill as a violinist far exceeded that of a typical casino and dance hall artist. In addition to the dance music featured in his programs, he enjoyed performing concertos by violin masters such as Bériot, which required a great deal of virtuosity.¹⁰ Lanner transformed the waltz form from its primitive roots in Pamer's hands into a melodically developed, lyrical structure, incorporating minor-key passages and musical

8 Max Schönherr & Karl Reinöhl, *Das Jahrhundert des Walzers, I. Band, Johann Strauss Vater, Ein Werkverzeichnis*, Universal Edition, London, 1954.

9 Heinrich Eduard Jacob, *Johann Strauss, A Century of Light Music*, (translated by Marguerite Wolff), Hutchinson & Co, London, 1940, p. 78.

10 Belgian violin virtuoso Charles Auguste de Bériot (1802 –1870) left behind concert etudes and various other educational works for violin instruction, in addition to the 10 violin concertos.

experimentation. Although he had a cheerful and outgoing personality, his works are often dominated by a melancholy atmosphere due to these minor passages.



Lithographies by Viennese artist Josef Nikolaus Kriehuber (1800-1876) of Johann Strauss (left, 1835) and Joseph Lanner (right, 1830).

Lanner was also a shrewd businessman who knew how to promote himself to a wide audience. He toured the Austro-Hungarian Empire with his orchestra and went to Italy for the coronation of Ferdinand I in Milan. Ahmed Fethi Paşa was also in Milan for this ceremony and represented the Ottoman state. Lanner worked as the musical director of the Hofburg Palace Redoutensäle (from 1829), the conductor of the open-air concert programs in the Volksgarten (from 1831) and the conductor of the Vienna 2nd Regiment Band (from 1833). Lanner died of typhoid fever in 1843, at the age of only 42, at the peak of his artistic career. He left behind over 200 compositions, including many waltzes. The best known of these are the *Pesther Waltz*, the *Hofballtänze Waltz*, *Die Werber Waltz*, *Die Romantiker Waltz* and *Die Schönbrunner Waltz*. There is an excerpt from this last work that makes an appearance in the famous ballet music *Petrushka*, composed by Igor Stravinsky in 1911.

Even though they were professional rivals, Lanner and Strauss remained friends until Lanner's death. They never forgot their impoverished youth, when they became close friends, sharing a room and even the same shirt at times.

Ahmed Fethi Paşa

Ahmed Fethi Paşa, a 19th century Ottoman soldier and statesman, was born in the Eyüp district of İstanbul in 1801, the same year as Josef Lanner. He is known as *Rodosizade* because his family came from Rhodes, and also as *Damat* (Bridegroom) because he married Atiye Sultan, the daughter of Sultan Mahmud II.

As the son-in-law of Sultan Mahmud II and brother-in-law and friend of Mahmud's son Sultan Abdülmecid, Ahmed Fethi Paşa gained great influence and wealth. Consequently, he made many friends but also many enemies.

He had his name attached to several firsts in Ottoman history. He founded the porcelain factory in Beykoz and created the quarantine centers as protection from the rampant pandemic diseases of the time. He owned the Pembe Yalı in Kuzguncuk, İstanbul and also owned Sedef Island, one of the nine Princes' Islands in the Sea of Marmara. He took part in many enterprises, from laying

the foundations of the first Ottoman museum to *çeşm-i bülbül* (traditional opaque, twist-patterned glassware) production, from the decoration of the Dolmabahçe Palace to the operation of the passenger ferries in the Golden Horn. He served as the field marshal of Tophane for many years. In the summer of 1838, he was sent for an audience with Pope Gregory XVI at the Vatican and became the first Ottoman statesman to meet with the Pope.

Ahmed Fethi Paşa traveled around Europe in various capacities during the decline period of the empire. He served as the Ottoman ambassador or official representative in Austria, France, England and Russia.

He died in İstanbul in 1858 and is buried in the garden of the Mahmud II Tomb in Divanyolu. Reporting the death of Ahmed Fethi Paşa, *The Times* newspaper stated that the cause of death was heart failure, which he had been suffering from for some time.¹¹

Strauss' Ball-Racketen Waltz

The *Ballroom Fireworks* waltz, which Strauss dedicated to Ahmed Fethi Paşa, is also known as *Ball-Racketen*, *Raketen*, and sometimes *Ball-Raketen*. A literal English translation would be “Ball Rockets.” Composed in 1837, during Ahmed Fethi Paşa’s tenure as the Ottoman ambassador to Vienna, it was first performed publicly at the Dommayer Casino in Vienna on June 26, 1837. The work appears in the catalog of new music from the publishing house of Tobias Haslinger in the 21 August 1837 issue of the *Wiener Zeitung* newspaper. The original score is kept in the Vienna City Library (Wiener Stadtbibliothek). According to Schönher and Reinöhl:

“In the summer of 1837, there were more rainy days than sunny days, but fortunately Strauss’s open-air festival, *Rendezvous at the Temple of Night* (Stell’ Dich ein im Temple der Nacht), fell on a sunny evening. Since all of Vienna wanted to watch the fireworks display accompanied by a waltz by Strauss-Stuwer, the halls of the Dommayer Casino were too small for this show. Fireworks were a magic word in Vienna. Strauss challenged the previously popular fireworks displays on water with his own pyrotechnic display. This project was very successful; at the end of the waltz, the cannon fire with applause was added to the cannon fire with music.

Ahmed Fethi Paşa, to whom Strauss dedicated the work, is one of the most notable figures of Viennese society. Ahmed Fethi Paşa represented the Ottoman Empire as the ambassador to Vienna and was one of the Sultan’s trusted pashas. He gave a ball at the embassy residence on January 22, 1837. Strauss was responsible for the music at this ball. Among the guests were Archduke Franz Karl and some other members of the royal family. The host Paşa opened the evening by dancing the first dance with Princess Luise von Vasa. The princess had arrived accompanied by her husband, who was a member of the royal family. A portrait of Sultan Mahmud II, decorated with flowers and lit by candles, was a striking sight in one room of the residence.”¹²

11 *The Times*, 2 March 1858.

12 Max Schönher & Karl Reinöhl, p. 148.



The announcement of "Rendezvous at the Temple of Night" themed concert in which Johann Strauss Senior's Ball-Racketen Waltz was first performed for the public, *Wiener Zeitung*, 21 June 1837.

Franz Karl mentioned in the news was the father of both Franz Joseph I, Emperor of Austria from 1848 to 1916, and Maximilian I, who was briefly the Emperor of Mexico until his execution by the Mexican Republic in 1867. Franz Karl was the grandfather of Franz Ferdinand, whose assassination is taken to be one of the reasons for the start of World War I. In 1837, his brother Ferdinand I was on the throne of Austria. Princess Luise von Vasa mentioned (1811-1854) was Louise Amelie of Baden, a cousin of Prince Gustav of Vasa who was the son of King Gustav Adolf IV of Sweden. After Prince Gustav of Vasa married his first cousin Louise Amelie, the couple lived in the Schönbrunn Palace in Vienna for political reasons.

Thomas Aigner writes the following about the dedication of *Ball-Racketen*:

"It came with a dedication to Ahmed Fethi Paşa, the Imperial Ottoman ambassador in Vienna: Strauss had performed the music at one of his balls in January 1837, shortly after returning from his tour of Germany, the Netherlands and Belgium."¹³

In other words, Strauss performed his *Ball-Racketen* for the guests at the ball given by Ahmed Fethi Paşa on January 22, 1837, before playing it for the public at the Dommayer Casino on June 27, 1837.



Princess Luise von Vasa (1811-1854) (Louise Amelie of Baden) with whom Ahmed Fethi Paşa danced the first dance at his ball in Vienna on January 22, 1837.
 Engraving: Josef Nikolaus Kriehuber.

13 Thomas Aigner, Walzer, Op. 96 (Ball Rockets), Naxos, 8.225287 - STRAUSS I, J.: Edition - Vol. 11.

In the introduction of *Ball-Racketen*, three fireworks are launched by the beat of the bass drum following three measures in unison. The small stars sprinkled in the night sky are scattered down to earth by the flute, clarinet and bassoon. Then Strauss uses a pizzicato passage to five waltzes, each waltz painting a different scene. The titles are: *Rendezvous* (Stelldichein), *Delights of the Countryside* (Ländliche Freuden), *Love Starlets* (Liebes-Sternchen), *Sparkling Joy of the Dance* (Sprühende Tanzlust), *Forget-me-not* (Vergis mein nicht). The coda of *Ball-Racketen* brings together the important ideas of the work. The themes of the waltzes are treated one by one in a different order and in different tonalities. The fireworks light up the sky with the bass drum beats and the piccolo ornaments, accompanied by the whole orchestra.¹⁴



Dedication page of the piano version of Johann Strauss' waltz *Ball-Racketen* published by T. Haslinger in Vienna in 1837. Strauss used the Frenchified version of his name Jean.

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The first announcement of the sheet music for the *Ball-Racketen* waltz that appeared in the 21 August 1837 issue of the *Wiener Zeitung*.

14 Max Schönherr & Karl Reinöhl, p. 146.

On the recordings of *Ball-Racketen*

There is a recording of the solo piano version of *Ball-Racketen* made by Aydin Karlibel in 2002.¹⁵ The version for orchestra is available as a recording by the Slovak Sinfonietta Žilina conducted by Christian Pollack.¹⁶

Die Osmanen waltz by Lanner

Ahmed Fethi Paşa was in Paris in 1839 when Josef Lanner composed his *Die Osmanen*. The first public presentation of *Die Osmanen* was at the *Splendor of the East* festival held at the Golden Birn in Vienna on July 8, 1839. Otto Brusati provides the following information about this festival:

"Lanner organized a big festival in Golden Birn on the evening of July 8, 1839 which was publicized as *The Splendor of the East*. For this reason, the whole place was decorated with the theme of 'Eastern world': there was a magnificent panoramic view of a mosque at the entrance. The 75-meter-long path passing between the arches decorated with torches created a flood of light with the combination of red and white ornaments, lamps and flames that would make the ladies of the festival look most attractive. The waltz Opus 146 *Die Osmanen*, which Lanner composed specially for this festival, was greeted with a thunderous applause and repeated three times. In the introduction of the waltz, it is possible to hear the rhythms of Ottoman military music. Lanner here also uses a melody from the overture of the opera *Die Felsenmühle* by Karl Reissinger. Although this opera was never staged in Vienna, its overture was quite famous. Lanner dedicated the waltz to Ahmed Fethi Paşa, the ambassador of the Turkish Sultan. Paşa, a young and active member of the Viennese society, was among the guests of this festival. The cover of the first edition of the work includes words written in Arabic script. It is understood that the Orient, which has recently begun to attract the attention of both scientists and travelers, also influenced Lanner."¹⁷



The premiere of Lanner's *Die Osmanen* waltz was made on 8 July 1839 in Vienna's Goldenen Birn hotel. The ad for that night's *Splendor of the East*-themed festival appeared in the *Wiener Zeitung*. Beethoven was a frequent customer of the Goldenen Birn's restaurant.

15 Aydin Karlibel, *A Turkish Historical Album for Piano*, Kalan Music CD, 2002.

16 Slovak Sinfonietta Žilina, conductor Christian Pollack, *Johann Strauss I Edition, Vol. 11*, Marco Polo CD, 8.225287, 2008.

17 Otto Brusati & Isabella Sommer, *Joseph Lanner, Compositeur, Entertainer & Musikgenie*, Böhlau Verlag, Vienna, 2001, p. 151.

Die Osmanen was first published by the Pietro Mechetti company. Known by the nickname “Carlo”, Mechetti (1777-1850) was the owner of one of Vienna’s largest music publishing houses, like Haslinger. Founded in 1798, the company made its name by publishing the first editions of works by composers such as Chopin, Mendelssohn, Schumann, Schubert, and Strauss.

The dedication on the cover of *Die Osmanen* that Brusati mentions is in the form of a couplet in old Turkish: ¹⁸

Namedür rağbet veren serverlere

Sikkedür halet veren sim-ü zere

These lines can be roughly translated into English as follows:

What’s written of them makes leaders revered

Its hallmark is the reason gold is endeared.

Researcher Herbert Krenn gives the date of composition of *Die Osmanen* as the summer of 1839, and gives the date and place of the premiere as 9 July 1839 (Goldenene Birn), and the date of the publication’s advertisement in the newspaper as October 12, 1839.¹⁹

The Osmanen consists of an Introduction, 5 Waltzes and a Finale. In the introduction and the 5th waltz, passages that resemble Turkish music are used. At the beginning and end of the piece, one can hear the drum sounds of a military band along with forte chords.



The cover of Joseph Lanner’s *Die Osmanen* waltz dedicated to Ahmed Fethi Pasha published by Pietro ‘Carlo’ Mechetti in Vienna, 1839.

18 I would like to thank Dr. Selman Can for the reading of the text and its translation into Turkish.

19 Herbert Krenn, “Lenz-Blüthen” Joseph Lanner, Sein Leben – sein Werk, Böhlau Verlag, Vienna, 1994, p. 110-11.

On the recordings of *Die Osmanen*

In the *Gramophone* magazine of the 1970s, there are articles on Lanner's works that were recently recorded. However these do not properly examine the catalog of his works. The news and advertisements from Lanner's time are not consulted either. An early example is a record review in the November 1970 issue. The recording reviewed is *The Vienna Dances* (*Vienna Dances 1650-1850*), released by the *Classics for Pleasure* company under the number CFP149, and includes works by Mozart, Schubert, Schmelzer, Strauss, and Beethoven, as well as Lanner's *Die Osmanen*. Music critic W. A. Chislett wrote about this record and noted in his review that the date of composition of Lanner's *Die Osmanen* is unknown.²⁰ Andrew Lamb, another music critic and a contributor to various music encyclopedias, responded to Chislett as follows:

“W. A. Chislett's statement that the date of composition of the work is unknown seems to be in error... In fact, the work was originally written for large orchestra, as was Lanner's custom. The fact that it bears the number Opus 146 also suggests that it was composed in 1839.”²¹

Following this, R. W. Dyson responds to both authors by claiming that a large orchestra version of *Die Osmanen* was published later.²²

Among its first publications were scores adapted for various musical instruments, including versions for full orchestra, piano, four-hand piano, violin and piano, three violins and double bass, solo flute, solo guitar, and full orchestra. The list of editions for various instruments is clearly noted in advertisements in the newspaper the *Wiener Zeitung*.

The Concerto Köln / Sarband group has included the 4th and 5th waltzes from *Die Osmanen* in their CD, which is a synthesis of East and West.²³ This recording includes the two waltzes for three violins and a double bass. There is also a recording of the entirety of *Die Osmanen*, performed by the quartet Das Wiener Solistenquartett for two violins, viola and a double bass.²⁴

Other dedications

It is not known what Ahmed Fethi Paşa presented to Strauss and Lanner in appreciation of the compositions they dedicated to him.

Ahmed Fethi Paşa's extensive travels across Europe, the ease with which he moved among the continent's nobility and high society, and his considerable wealth make it plausible that other musicians of the time also dedicated works to him. However, there is no definitive information on this matter as yet.

20 W. A. Chislett, *The Gramophone*, November 1970, p. 120.

21 Andrew M. Lamb, *The Gramophone*, December 1970, p. 168.

22 R. W. Dyson, *The Gramophone*, February 1971, p. 132.

23 Concerto Köln / Sarband, *The Waltz – Ecstasy and Mysticism*, Archiv Produktion, CD B0004765-02, 2004.

24 Das Wiener Solistenquartett in Originalbesetzung, *Josef Lanner und Johann Strauss*, Preiser Records, CD 90252, 1995.

Ahmed Fethi Paşa's foreign service

In an article he wrote on the occasion of the 150th anniversary of the founding of Turkish museums, celebrated in 1996, Doğu Mermenci summarized the life of Ahmed Fethi Paşa based on the inscription on his grave, located in the cemetery of Mahmud II's tomb in İstanbul. In this article, one can find a detailed chronology of the state duties carried out by Ahmed Fethi Paşa.²⁵ According to Mermenci's biography, Ahmed Fethi Paşa served as the Ottoman State's temporary representative in Vienna as an ambassador in early 1834 for six months. He then returned to Vienna as an ambassador in early 1835 and attended the ceremony marking Ferdinand's accession to the throne. In late 1836, he returned to İstanbul via Moscow. The biography also notes that Ahmed Fethi Paşa represented the Ottoman Empire at the coronation of Queen Victoria of England before being appointed as the Ottoman Ambassador to Paris. In 1839, following the accession of Sultan Abdülmecid, he resigned from this position and returned to İstanbul.

Sicill-i Osmani, a fundamental work that includes the biographies of many individuals who left their mark on Ottoman history, also provides information about Ahmed Fethi Paşa. In particular, it is noted that Ahmed Fethi Paşa represented the Ottoman Empire in London during the coronation of the Queen of England on June 28, 1838.²⁶

More significantly, we find the following words in the life story given in the inscription on Ahmed Fethi Paşa's tombstone itself:

"He attended the coronation ceremony of the Queen of England on behalf of the Ottoman Empire and then proceeded to the Paris embassy."²⁷

In Azmi Süslü's study on Ottoman ambassadors and the travelogues they wrote, the places and periods in which Ahmed Fethi Paşa served as ambassador are given as Austria 1835, Austria (for the second time) 1836, England 1838, and France 1838.²⁸ In his book *Osmanlı Sefirleri ve Sefaretnameler*, Faik Reşit Unat also lists the ambassadors sent to various countries by the Ottoman state, stating that Ahmed Fethi Paşa was appointed as ambassador to France in 1834 and again in 1835, and in his list of Turkish ambassadors sent to the government of Great Britain, he notes that Ahmed Fethi Paşa was sent to London in 1838 (as *Sefaret-i Mahsus*) for the coronation of Queen Victoria.²⁹

Most writings on Ahmed Fethi Paşa concur that he represented the Ottoman Empire at the Queen's coronation ceremony. Among the Turkish sources providing information in this regard are Tahsin Öz's 1949 article titled "Ahmet Fethi Paşa ve Müzeler",³⁰ the book by Mehmet Nermi Haskan titled *Yüzyıllar boyunca Üsküdar*,³¹ the one by Eser Tutel titled *Gemiler...Süvariler... İskeleler...*³² From foreign sources, Wendy Shaw's *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire*,³³ Max Kortepeter's *The Ottoman Turks: Nomad Kingdom to World*

25 Doğu Mermenci, *Türk Müzeciliğinin 150. Yılında Ahmed Fethi Paşa ve Bastrırılan 150. Yıl Hatıra Madalyonları*, Türk Nüfusmatik Derneği Bülteni No. 35-36, İstanbul 1999, pp. 71-77.

26 Mehmed Süreyya, *Sicill-i Osmani Osmanlı Ünlüler*, Tarih Vakfı Yurt Yayınları 30, İstanbul, Mayıs 1996, Vol. 2, p. 522.

27 Doğu Mermenci, p. 71-77.

28 Azmi Süslü, *Un Aperçu sur les Ambassadeurs Ottomans et leurs Sefaretname*. A:Ü. Dil ve Tarih-Coğrafya Fakültesi Tarih Araştırmaları Dergisi, Atatürk'ün 100. Doğum Yılına Armağan, XIV, 1983, From No. 25, p. 233-260.

29 Faik Reşit Unat, 1968, List XVI.

30 Tahsin Öz, "Ahmet Fethi Paşa ve Müzeler", *Türk Tarih, Arkeolojya ve Etnografya Dergisi*, Milli Eğitim Basımevi, İstanbul, 1949, No. V, p. 4.

31 Mehmet Nermi Haskan, *Yüzyıllar boyunca Üsküdar*, Üsküdar Belediyesi Yayınevi, 2001, Vol.1, p. 195.

32 Eser Tutel, *Gemiler...Süvariler... İskeleler...*, İletişim Press, 1998, p. 176.

33 Wendy M. K. Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire*, Univ. of California Press, 2003, p. 48.

Empire,³⁴ and Chris Hellier's *Splendors of İstanbul: Houses and Palaces Along the Bosphorus*³⁵ are other examples.

We see that a number of independent sources assert that Ahmed Fethi Paşa represented the Ottoman Empire at the coronation of Queen Victoria in London. While it is true that Ahmed Fethi Paşa was sent to London as the representative of Mahmud II for the coronation ceremony, he actually did not attend the event. The actual Ottoman representative at the ceremony was the Ottoman ambassador to London at the time, Sârim İbrahim Paşa. The coronation took place on June 28, 1838. Ahmed Fethi Paşa arrived in London about a month and a half after the ceremony.

Queen Victoria's coronation

In early 1838, the excitement over the coronation of the young Queen gripped England. Victoria ascended to the throne at the age of 18, after the deaths of five of her relatives who had preceded her in the throne: her father, grandfather and three uncles. She reigned over England for 63 years, from 1837 to 1901. Victoria left behind an impression of a dour old widow who symbolized the conservative values of the middle class. But a livelier side of her is evident from the words she wrote in her diary after a party at her coronation festivities in 1838: "I danced until four o'clock in the morning..."

Victoria's coronation took place on 28 June 1838, exactly one year and eight days after her accession to the throne. The celebrations were officially opened with a ball held at the newly restored Buckingham Palace on 10 May 1838. The number of enthusiasts who came to London to watch the parade on the day of the young queen's coronation was over four hundred thousand. Before the coronation, London and its environs were the scene of concerts, balls and open-air parties for nearly a month. On the day of the ceremony, the skies resounded with the constant noise of cannon fire, bells ringing, people shouting and singing and musical groups performing. Thousands of people, including those who had camped out on the roads the night before, took to the streets to see the Queen's cortege.

The day began with the cannon salute at four in the morning. At ten, the cortege set off from Buckingham Palace. From 11 o'clock onwards, foreign dignitaries and ambassadors began to take their places in the boxes assigned to them in Westminster Abbey. Around noon, accompanied by her escort and eight maids of honor dressed in pure white, young Victoria entered Westminster Abbey. The ceremony lasted more than five hours.³⁶

A comprehensive book written about Victoria in 1840 gave details of the procession from Buckingham Palace to Westminster Abbey.³⁷ Statesmen and ambassadors were part of this procession. After the band and the cavalry, the carriages of the permanent ambassadors and statesmen in England followed. In the list of these statesmen we find Ahmed Fethi Paşa. The same list that names him as the Ottoman representative also appears in an American newspaper.³⁸ Additionally, in a collection of significant 19th-century news articles published as *Newspaper Reader*, he is again noted as the Ottoman representative among the foreign statesmen who attended the Queen's coronation.³⁹ However this list is merely the formal order of the protocol that was planned in advance.

34 C. Max Kortepeter, *The Ottoman Turks: Nomad Kingdom to World Empire*, Isis Press, 1991, p. 313.

35 Chris Hellier, *Splendors of İstanbul: Houses and Palaces Along the Bosphorus*, Abbeville Press, 1993, p. 100.

36 Sidney Lee, *Queen Victoria, A Biography*, The MacMillan Co., New York, 1903, p. 88.

37 Anonymous, *Personal Traits, and Characteristic Sketches of Victoria The First*, William Benett, London, 1840, p. 581-2.

38 *Extra Globe*, Washington D. C., 2 August 1838, p. 303.

39 H. F. Bussey ve T. Wilson Reid, "Coronation of her Majesty Queen Victoria", *The Newspaper Reader*, Blackie & Son, London, 1879, p. 167-175.

Ahmed Fethi Paşa misses the coronation

The information that Ahmed Fethi Paşa actually missed the ceremony is as follows:

“The Sultan’s extraordinary ambassador, Ahmed Fethi Paşa, could not take his place at the ceremony. Unfortunately, due to a serious health problem that arose while His Excellency was travelling to England, he was able to arrive on our shores much later than the coronation ceremony. The absence of the Paşa was a great disappointment, because the people expected his carriage, as the representative of the Eastern ruler, to be very different and extraordinarily ornate.”⁴⁰

We also find in the August 30, 1838 issue of *The Times* newspaper published in London a news item that Paşa could not attend the coronation ceremony because he was ill:

“Ahmed Fethi Paşa was sent to the queen’s coronation ceremony as the Sultan’s representative, but he could not attend the ceremony due to his illness.”⁴¹

Thus, it is confirmed by a second independent source that Ahmed Fethi Paşa was not present at the coronation ceremony.

Additionally, *Gentleman’s Magazine*, published in London in August 1838, listed only the ambassador Sârim Efendi as the Ottoman representative among those who participated in the procession.⁴²

When did Ahmed Fethi Paşa arrive in London?

According to Tahsin Öz’s article, Ahmed Fethi Paşa also stopped in Rhodes on his journey to London.⁴³ Reports about him appeared across Europe, especially in London newspapers in 1838. These documented his movements, various activities during his stay in England, and the people he met there. *The Times* newspaper regularly communicated news about him during the period from June 1838 to September 1839:

“[According to a report received from Rome on June 16, 1938] Ahmed Fethi Paşa set off for Florence yesterday.” *The Times*, June 30, 1838.

“His Excellency Ahmed Fethi Paşa, the extraordinary ambassador of the Sultan, arrived at the Turkish embassy in Regent’s Park yesterday evening, accompanied by the first secretary Sami Bey and the second interpreter Arakel Dadian.” *The Times*, 21 August 1838.

“Turkey’s extraordinary ambassador Ahmed Fethi Paşa, accompanied by the first secretary Sami Efendi and the translator Arakel Dadian, was presented to the Minister of Foreign Affairs Viscount Palmerston by Sârim Efendi yesterday afternoon.” *The Times*, 23 August 1838.

“His Excellency Ahmed Fethi Paşa, the extraordinary ambassador of the Ottoman state, set out from the residence of the Turkish ambassador in Regent’s Park to the castle with his entourage yesterday morning [29 August 1838] to be presented to the

40 Anonymous, 1840, p. 583.

41 *The Times*, 30 August 1838, p. 4.

42 *Gentleman’s Magazine*, “Coronation”, August 1838, London, p. 189.

43 Tahsin Öz, 1949, p. 4.

queen at Windsor... Among those who will attend the banquet to be given by the queen on the evening of 29 August are the French ambassador Sébastiani and his wife, Sârim Efendi, the Turkish ambassador His Excellency Ahmed Fethi Paşa and Viscount Palmerston." *The Times*, 30 August 1838.

What emerges from these reports is that Ahmed Fethi Paşa arrived in London in mid-August 1838. He arrived at the embassy in London on 20 August, was presented to British Foreign Minister Palmerston by Sârim Paşa on 22 August, and was presented to Queen Victoria herself on 30 August 1838.

Sârim İbrahim Paşa and the coronation ceremony

According to *Sicill-i Osmanî*, Sârim İbrahim Paşa was born in 1801. He was the Ottoman Ambassador to London twice: first in September 1837 and again in November 1844. In October 1845, he was appointed Ambassador to Paris. He served as the president of the Meclis-i-I Vâlâ and as the grand vizier in 1848. He died in 1854.⁴⁴

Before Queen Victoria's coronation ceremony, the Ottoman statesman who conveyed Mahmud II's congratulations on her accession to the throne was also Sârim İbrahim Paşa. According to a news report from Buckingham Palace published in the *London Gazette* on December 13, 1837, the Ottoman permanent ambassador İbrahim Sârim Efendi, visited Queen Victoria on December 11, 1837. During this visit, he presented the queen with a letter containing the Ottoman Sultan's congratulations on her accession to the throne.

Sârim İbrahim Paşa was awestruck by the splendor of the coronation. *The New Yorker* magazine's 1838 coverage of the ceremony detailed the attire of the representatives and ambassadors who occupied their assigned seats in Westminster Abbey. The report highlighted the elegance of the French representative, Duke of Dalmatia Marshal Soult, and noted that the Austrian ambassador Prince Esterházy was admired for his uniform adorned with diamonds. The report also described the Ottoman ambassador Sârim İbrahim Paşa, who took his designated place in Westminster Abbey:

"When the Turkish ambassador arrived, he was so amazed by the magnificent view around him that he didn't know what to do. He looked around as if speechless for several minutes until he was told that he had to sit down." ⁴⁵

Sârim İbrahim Paşa's admiration for the opulence he observed at Westminster Abbey on June 28, 1838, was noted in several other sources as well.⁴⁶

Even though he did not make it to Queen Victoria's coronation ceremony, Ahmed Fethi Paşa was well-known and respected in the capitals and aristocratic circles of Europe, to the extent that two of the giants of Viennese music at the time, Johann Strauss I and Josef Lanner, both dedicated waltzes to him.

44 Mehmed Süreyya, August 1996, Vol. 5, p. 1482.

45 *The New Yorker*, 28 July 1838, Vol. V, No. 19, p. 299.

46 John McGilchrist, *The Public Life of Queen Victoria*, Cassell, Petter and Galpin, London, 1869, p. 79.

Notes

This article is essentially a synthesis and English translation of my previous research on Ahmed Fethi Paşa, conducted over the course of several years and originally published in Turkish.

The music dedicated to him by Johann Strauss I and Josef Lanner was studied in depth in “Strauss ve Lanner’ın Fethi Ahmet Paşa’ya İthaf Ettiği Valsler,” *Sanat Dünyamız*, No. 118, September 2010, pp. 14-24.

Misconceptions about Ahmed Fethi Paşa and the coronation of Queen Victoria were addressed in the 2011 article “Kraliçe Victoria’nın Taç Giyme Töreni ve Fethi Ahmed Paşa,” *Toplumsal Tarih*, No. 211, July 2011, pp. 68-72.

The music scores of *Ball-Racketen* and *Die Osmanen* for solo piano are given at the end of my book *Müzisyen Strausslar ve Osmanlı Hanedanı*, Yapı Kredi Kültür Sanat Yayıncılık, İstanbul, September 2012. The scores of the works by the Straussses mentioned at the beginning of this article can also be found there.

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