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Academics coming to Turkey between 1933-1945 opened
and their effects on today’s music life

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Abstract

Turkey became a homeland for the asylum seekers who were denationalized and declared stateless ‘heimatlos’ and came to Turkey as refugees from the Nazi Government during the World War II by including them in the country development. During the same period, one of the basic training problems in the agenda of Turkey was ‘the University Reform’. Darulfunun, which Abdulhamid II founded in 1900, was insufficient to achieve the objectives of the republic. Atatürk invited Professor of Pedagogy Albert Malche from Geneva University to Turkey to prepare a report. When Prof. Malche, presented the detailed assessment report he prepared after his observations, Atatürk had the report, which included the closure of Darulfunun, the elimination of academicians far from the contemporary science and art, the establishment of a disciplined education system with the academicians imported from abroad and educating academic members, approved and it was carried into practice. Professor Malche communicated with some academicians in order to be assigned in the n Among these scholars who were assigned in the construction of Turkish music institutions by being reformed, Licco Amar, (music lecturer at Ankara State Conservatory), Carl Ebert (director at Ankara State Conservatory and State Theatre), Paul Hindemith (violinist and composer, Founder of Ankara State Conservatory), Eduard Zuckmayer (employed first at Music Teacher Training School, then at Music Department in Gazi Teacher Training Institute) were important musicians. n Those academicians were assigned in all areas.

Key words: the world war II; Turkish University reforms; Turkish republic music reforms.

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1. Ataturk and the Ottoman University (darulfunun) in Turkey before the reform

From 1922 till 1933 the unique university in Turkey was Darulfunun (Science House-Science Gate). It was re-established in the name of Darulfunun-u Osman during the period of Abdulhamit. Darulfunun had three madrasas related to theology, literature and natural sciences. The government didn’t comment on the education and training of the university until 1932, but waited for the developments from the university. However, Darulfunun didn’t give any support to the revolutions made in the first 10 years of the Republic. On the contrary, it supported antirevolutionary movements (Ozata, 2005, p.109-112).

1.1. University reform

After the republic was established, the university called ‘Darulfunun-u Osman’ was named ‘İstanbul Darulfununu’ with the law numbered 493 in 1933. However, Darulfunun, which didn’t meet the expectations in the first years of the Republic, was abolished with the law numbered 2252 in 1933. Two items come fore in Darulfunun’s being criticized: The university didn’t participate sufficiently in the settlement of the Turkish Revolution, opposed or showed passive resistance to the reforms. There was no scientific study at the university (Zengin,2010,p.117). Along with the reform made in 1933, present concepts such as faculty, dean, rector were adopted and scientific activities were put into an effective audit. The innovations which the university reform brought: Raising new generations who adopted the revolutions of Atatürk, constituting civilized man power to reach the level of contemporary civilization.

- Eradicating fusty thoughts and beliefs from the university.
- Providing a more effective function and scientific study in contrast with Darülfunun, and introducing an effective audit (Zengin,2010,p.117-119)

Upon seeing no contemporary progresses in Darulfunun, Ataturk started the university revolution, which would last two years, in 1931. Proffessor Albert Malche from Switzerland was invited to Turkey and asked to make an investigation into Darulfunun. Malche was in the Pedagogy Department of Gelf University in Switzerland (Ozata, 2005, p.127). Jewish descent Malche, who came from Switzerland, a constant neutral country, was appointed to work in the public reform business in Darülfunun with the Council of Ministers Decree numbered 12032 and dated 12 December 1931 (Simsir, 2010,p.95). On 31 May 1933, the law of İstanbul University was introduced. The law numbered 2252 was enacted on 1 June 1933. (Simsir, 2010, p.101)

In Malche’s report, there were 5 sections and 34 items:
- The purpose of Darulfunun, the budget and the organization
- The training staff
- The administrative organization
- The students
- The annual training program of Darulfunun

The purpose of this report was to show how İstanbul Darulfunun could be developed into a higher authority for national culture and modern science. In his report, Malche pointed out that it was necessary to think in a way to reveal the scientific thought and Darulfunun was responsible for managing the scientific mindset (Ozata, 2005,p.137).

Malche’s report had three parts:
Malche’s report revealed the legitimacy of the criticism directed to Darulfunun. Malche emphasized the students’ being active and enterprising at the end of his report. (Binbaşoğlu, 2009, p.527). Malche’s report was accepted as the university reform program (Yalcın, 2011, p.69). On 31 May 1933, the law numbered 2252, on the university reform, was adopted in the parliament. According to this decree:

- Istanbul Darulfunun was eliminated along with all the institutions connected to it, the faculty members and its matrix on 31 July 1933.
- The Board of Education was in charge to found an institution named Istanbul University as of the date of 1 August 1933.

The Resources of the Teaching Staff of the University were specified as follows:

- Those appointed as the staff of Darulfunun
- Foreign scientists brought from abroad
- Those who completed their education and expertise in European universities and returned home (Yalcın, 2011, p.72).

2. Racism coming the fore in Germany and the state of the jewish descent scientists

The university reform in the newly established Turkish Republic coincided with the Nazi Party’s coming into power. As a result of the rising racial understanding, a lot of Jewish descent professors, who were not of the pure race origin, were dismissed. During this period, the scientists who were able to flee from the Nazis to Switzerland established a small “Academic Refugee Colony” (Yalcın, 2011, p.75). Prof. Schawrtz came to Zurich in 1933 resigning from the University of Frankfurt and leaving Germany. In the meantime, scientists began to take refuge in foreign countries in order to save their lives and futures from the danger. An association called “Philanthropic Association of German Scientists Abroad” was founded under the chairmanship of Schawartz. Prof. Malche, informed about the association which wasn’t an extension of a political branch or party, told Resit Galip, the Deputy Minister of Education, the developments. Malche was given the authority to contact with the association by Galip (Yalcın, 2011, p.76).

2.1. The agreement made between the deputy minister of education Resit Galip and the association (Ankara protocol)

Ataturk aimed at the culture of the Turkish Nation being fed with certain values and forging ahead. One of the most important areas of the reform that required to be reviewed was music, which played a crucial role in shaping the society. While Ataturk was contemporizing Turkey, firstly the national culture came out and Turkish enlightenment was fed with neo-nationalist culture (Meydan, 2012, p.137). Turning to the base of the Republican revolutions, the requirement to make institutional and contextual innovations in the field of music, which was foremost of the dynamics of art and basic education shaping the society emerged. Ataturk stated the idea of founding a conservatory in the country in the opening speech of the parliament in 1934 and afterwards it was observed that he frequently referred to the subjects related to art (Sun&Katoğlu, 1993, p.74). Thus, the Ministry of Education asked Cevat Dursunoglu, who was a school inspector in Berlin in 1934, to find an expert for the organization of the conservatory. As a result of the investigations, Dursunoglu invited German Paul Hindemith to Turkey,
and after signing the contract on 27 March 1935, Hindemith started his studies. Hindemith was asked to consider our music works nationwide and to prepare his reports in this direction. (Alaner, 2004, p. 22)

3. Atatürk and the reflections of the university on musical institutions during the republic period reform

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4. Jewish Descent Artists And Educators In Turkish Music Institutions

Scientists who came to Turkey couldn’t contribute to the university life at once because of language problem, but in the forthcoming process, they gained great importance in meeting the demand for the teaching staff and structuring a university in western-style. They constituted the scientific bases of various fields in almost all subjects. Within the framework of the university reform, German musicians in the musical institutions in Turkey and their effects on institutional structuring reveal themselves on the bases of present musical institutions.

41. Lico Amar

Prof. Amar, a very famous violin teacher, born in Hungary, came to Turkey via Berlin and France in 1934 because of Nazi rule while he was training in Frankfurt. First, he worked as a music professor in Istanbul. When the State Conservatory of Ankara was founded, he moved to Ankara to work as a violin teacher at conservatory and returned to Germany in 1957. World-renowned Turkish violin players such as Suna Kan and Ayla Erduran were Lico Amar’s students. (Şimşir, 2010, p. 209). Hungarian descent violinist, Lico Amar realised the first performances of the masterpieces of chamber music repertoire, especially all the violin-piano sonatas of Beethoven with Rozsi Venetianer Szabo in Ankara Community Centre, in Ankara State Conservatory Hall, on Ankara Radio, in L’Union Française Hall in İstanbul, in Casa d’Italia Hall in Tepebaşı and in Galatasaray High School Hall. (Ali, ????)

4.2. Gilbert Back

Ankara State Conservatory, which started education within the structure of the School of Music Teacher Training (Musiki Muallim Mektebi) in 1935-36 academic year, added theatrical and opera education to its curriculum in addition to musical art branches. Australian Jewish descent Back was one of the first
lecturers of Ankara State Conservatory and one of the members of the Presidential Philharmonic Orchestra. He came to Ankara from Vienna in 1937 and survived the Nazi persecution. He trained at conservatory between the years 1937 and 1946. (Şimşir, 2010, p.210) He went to America in 1947.

4.3. Ludwig Czaczkes

Prof. Czaczkes, who taught piano at Ankara State Conservatory between 1938 and 1945, was an Austrian Jew. Upon Austria’s joining Germany, he took refuge in Turkey and contributed to the conservatory training between the aforementioned years. (Simsir, 2010,p.213-214).

4.4. George Markowitz

The professor, who taught piano at Ankara State Conservatory, was a German Jew. Upon Austria’s joining Germany, he came to Turkey and contributed to the conservatory training in the field of piano art. (Simsir, 2010,p.213-214).

4.5. Ernst Praetorius

Praetorius, who worked as the Musical Director of the German National Theatres in 1933, was about to be promoted to the Directorate of Berlin Philharmonic. When Nazis came to power, he was discharged and was invited by the Turkish Government at the recommendation of Hindemith, and coming to Turkey in October 1935, he became the conductor of the Presidential Philharmonic Orchestra. He was one of the first foreign musicians who came to Ankara (Simsir, 2010, p.217). He came to Turkey before the Republic Day and was assigned to conduct the Presidential Philharmonic Orchestra. He founded Ankara State Conservatory, worked as a musical instrument (bassoon) teacher at conservatory, conducted the student orchestra and made an effort to raise composers and musicians. Praetorius was asked to restructure the Presidential Philharmonic Orchestra (Aydı, 2003,p. 21). After this successful period, which lasted 15 years, upon seeing the destruction of Hitler’s Regime, he died at the age of 66 in Ankara leaving memorable marks behind (Yalcın, 2011, p.268).

4.6. Eduard Zuckmayer

In a letter to Dursunoglu, Hindemith explained the future of music education of the country as follows: “My most serious concern is the opening of the new teacher training school which is inarguably interdependent with the beginning of a well-planned firm order. How deeply Turkey is attached to music or whether it is attached or not depends on these young music teachers’ next generation.” Eduard Zuckmayer, who came to Ankara with Hindemith’s proposal and founded the Music Department of Gazi Training Institute and managed it until his death, raised the aforementioned young music teachers and supported and witnessed their selfless efforts (Ali, 2012). In accordance with Hindemith’s plans, Zuckmayer, who was put in charge of Gazi Training Institute, which raised music teachers in 1938, was a pianist, a conductor and an effective educator. The future music teachers studied European Music History, learnt to play the piano, violin, cello, viola, contrabass as the main instruments and sang German and French songs in voice training courses there. However, German School had intense effects on several areas of Turkish Music, especially on education music. In recent years, in order for Turkish school music to be able to take its authentic place in the union of European nations, melodies has been formed in Turkish folk series and Turkish folk instruments entered into institutions which especially gave music teacher training (Aydı, 2003, p.21).
5. Paul Hindemith and his Proposals to Save Turkish Music Life

As of 1933, music held an important place in the structuring works carried out in social, scientific and artistic fields. The government, which decided to make reforms on music education as well, needed experts for the establishment and development of symphony, opera, conservatory and theatre and German artists and men of culture who were discharged by Nazi Germany were appealed to (Yalcın, 2011, p.269). The restructuring of music education, which was the basis of the structuring in all these institutions, and opening schools to train music teachers constituted the government’s agenda.

Dursunoglu, the school inspector of Berlin, invited Hindemith by command of Ataturk. The contract dated 19 January 1937, included the phrases; “Hindemith will work for the philharmonic orchestra, at Music Teacher Training School under the service of Turkish Republic Ministry of Culture, will occupy himself with training music teachers and will consult the Ministry of Culture on the affairs related to music art”. As is evident, Hindemith was asked to consider the music works nationwide and report his studies accordingly. Hindemith devoted an important place to conservatory in his article “Proposals to Save Turkish Music Life” in 1936. He separated the music schools into three groups as free music schools (conservatories), music teacher training schools and theatres (Alaner, 2004, p.23). The first proposals dated 1935 and the two reports submitted in school 1936 and 1937 constituted the bases of Hindemith’s reports. Hindemith’s reports included the first proposals dated 1935, and the bases of the two reports submitted in 1936 and 1937. These first proposals translated into our language by Oransay consisted of five parts:

- Orchestra: The composer determined the situation of the Presidential Symphony (then called Philharmonic) Orchestra in this part, and he mentioned that the members were trained insufficiently but talented individuals. He touched on issues such as a good orchestra conductor, inadequacy of concert halls, and convenience of broadcasting concerts on the radio. (Birkan, 2002,p.378)
- Music Academy: He pointed out that these schools were far from enthusiasm in terms of ideal. He mentioned about the impossibility of acquisition of that feeling and its reflection on students as long as an official who didn’t understand music was in the management of the school although the conditions were not convenient. Therefore, by saying “Management determines the spirit of the school”, he emphasized the importance of organisational climate in a sense.
- Public Music Structure: Under this heading, the issues such as the establishment of an opera house, a concert hall, a (music) broadcasting company, a concert organization organ in Ankara, reorganization of music education at schools, folk music’s being compiled and treated took place. In this report, Hindemith provided detailed information on what kind of acoustics a concert hall required. Also, mentioning the bureaucratic obstacles which impeded the development of music, he emphasized the need to repeal the legal regulations brought to musical events managed with public allowances. (Birkan,2002,p.379)
- İzmir, İstanbul: He brought forward proposals by examining the music lives in these two big cities of the period. He pointed out the need to improve the music lives of these two cities. He mentioned about structuring of orchestra and music schools.
- Formation of Turkish Classical Music: He mentioned about the things to be done to constitute Turkish Opera and Contemporary Turkish Classical Music benefiting from Turkish Folk Music. He stated that Turkish composers would find what they looked for in the village music of their countries.
6. Hindemith regulations and its reflections on today’s musical institution

The realization level of Hindemith’s proposals constituted the basis of the point the current music education has reached. However, the existing proposals keep up-to-date to a certain extent to solve the problems of our present music life. Basic foundations of conservatory regulations in force today existed in Hindemith regulations. Heindemith devoted an important place to conservatory in his article “Proposals to Save Turkish Music Life” in 1936. He separated the music schools into three groups as free music schools (conservatories), music teacher training schools and theatres. The main elements of this regulation could be summarized as follows: The purpose of the conservatory, academic and administrative structuring, instructional periods, students' readiness state required for the exams, the amount of the school fee, conditions of dropping out of the conservatory, study rooms, students’ not being able to participate in music studies without administrative permission, courses to be taught, weekly course hours, etc. It was divided into six groups which belonged to the courses put in the program which took place in the regulation. Generally, the first proposals dated 1935, the two reports submitted in school 1936 and 1937 constituted the bases of Hindemith’s reports.

- Theory class (composition, instruments, tone knowledge, music history)
- Piano and chamber music with piano accompaniment
- Stringed and wind instruments and their chamber music
- The school orchestra, choir and violin choir
- Vocal training
- Pedagogy class (only for the music teacher training department)

Final exams and graduation exams at the end of the school year and their implementations and the students’ exam program also existed in the regulation (Alaner, 2004,p.23) As is seen, all the content of Hinemith’s abovementioned report was fully utilized and it constituted the basic foundation of the current structuring. (Alaner, 2004, p.23).

CONCLUSION

It is obvious that Jewish descent scientists who came to Turkey provided a major contribution to the establishment of a university based on scientific, contemporary and democratic principles. As a result of the studies of these scholars who took charge in the renewal of the musical institutions in the Republic Period, musical institutions of young Turkish Republic were innovated and the bases of the current musical structuring were laid. As of 1933, among German or Australian musicians who served short or long term in Turkey, violinist Lico Amar, Theory expert Gilbert Back, pianist Ludwig Czaczkes, composer Teodor Fuchs, violinist Walter Gerhard, composer Paul Hindemith, composer and violinist Heinrich Jacoby, music educator Max Klein, singing artist Steffi Klein, pianist H.Markowitz, conductor Ernst Praetorius, pianist Frederick Schlössenger, musicologist Frederick Schönfeld, violinist Adolf Winkler, violinist Walter Wunsch, music educator Eduard Zuckmayer can be counted. The outstanding names in the study were primarily dealt with. A staff of well-known European musicians being met with respect and love in Turkey created a broad response all over the world and caused other musicians to come to Turkey. Among the other names which can be counted are Bela Bartok, Carl Ebert, Hans Kuchenbuch, Paul Lohmann, P.Savarosh, Hermann Ritter von Schmeidel, Otto Matzerath, Hans Hörner, Elvira dev Hidalgo, Max Klein, Frieda Böhm, Johanna Seidler, Alfred Braun, Elizabeth Adler, Hans Rey, Martin Bochhmann, Peter Weiss, Eva Klein Franke,etc (Say,1998,p.279). In this study, the functions of the scholars who survived Nazi Regime have been examined in the contemporary
References


