

### **Musical Cosmopolitanism and Transnationalism among Ottoman Greek Composers, 1830–1911**

In the Ottoman Empire, art music represented an elite art form, transcending regional cultural practices while being partly transformed by them. In this regard, it manifested and reflected the Ottoman socio-political system that was, at once, highly centralised and a conglomerate of various nationalities and lifestyles. Oddly enough, it was just when this status quo was losing its stability (loosely from the eighteenth to the nineteenth century) that Ottoman high culture reached its creative peak, accommodating synergies between centre and periphery and tending increasingly towards the music of the western classical tradition.

Composers with Ottoman Greek roots experienced such developments both abroad and at home. Camille-Marie Stamaty's indebtedness to his own ethno-cultural roots and aspirations inspired a compositional cosmopolitanism embracing German counterpoint as well as Czech-Moravian, Hungarian and Western styles and genres. Dimitrios Lalas drew both from German romanticism and traditions of what would later become territories of Northern Greece and F.Y.R. Macedonia. After his musical studies and tenures in the West, he permanently settled in Thessaloniki, only to realise that his acquired professionalism and musical tastes had rendered him a 'foreigner' in his own homeland.

This paper explores the aesthetics and the role of these two cosmopolitan musicians in initiating transnational connections and musical networks for the next generation of European composers, including Saint-Saens and Emiliios Riadis. An analysis of Stamaty's and Lalas' music, as well as of their own writings and those of their relatives, associates and friends, reveals aspects of their cultural identity that seem to transcend the local and the national. This allows us to gain wider insights into the various kinds of dialogue between cultural elites from the European centre and periphery that form part of Europe's cultural heritage but seem to have been written out of music history.

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