

## Licco Amar's (1891-1959) Universe and Times Intersecting With *Alla Turca* Life: Writing About Music in Turkey\*

Licco Amar'ın (1891-1959) Evreni ve *Alla Turca* Yaşamla Kesişen Zamanlar: Türkiye'de Müzik Yazarlığı Yapmak

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### Abstract

There are several reasons for selecting Licco Amar for this study. Firstly, despite the independent contributions regarding the scientists who came to Turkey due to the Second World War, none of them reserves a special place for Licco Amar's life in Turkey or his writings about music in Turkey. However, this article attempts to provide a perspective through what Licco Amar produced rather than directly dwelling on his life or his days in Turkey.

This article focuses on nine articles of Licco Amar, which were published in three different periodicals in Turkey [*Kültür Haftası* (1936), *Yurt ve Dünya* (1943-1944), and *Müzik Görüşleri* (1949-1950)]. One of these articles was published in *Kültür Haftası*, four of them in *Yurt ve Dünya*, and four of them in *Müzik Görüşleri*.

Licco Amar is aware that he is writing for the Turkish reader. As early as 1936, when he wrote his earliest article, it is observed that Amar's writings have the aspect of introducing Turkish readers/music lovers to a musical culture with which they are not familiar. Secondly, his *Yurt ve Dünya* (1943-1944) and *Müzik Görüşleri* (1949-1950) articles can be distinguished in terms of the period they were written in. Amar's *Yurt ve Dünya* writings addresses more 'popular' figures (such as Beethoven and Bach) in classical music genre. Of course, the traditional commemoration of these composers coinciding with the period in which these articles were penned was also influential.

**Keywords:** Licco Amar, *Kültür Haftası*, *Yurt ve Dünya*, *Müzik Görüşleri*, Filiz Ali

### Öz

Bu çalışma için Licco Amar'ın seçilmesinin birkaç nedeni bulunmaktadır. Bunlardan ilki II. Dünya Savaşı nedeniyle Türkiye'ye gelen bilim insanları için müstakil çalışmalar bulunsa da bunların hiçbirinde Licco Amar'ın, Türkiye yaşantısının ya da Türkiye'de kaleme aldığı müzik yazılarının özel bir yer tutmamasıdır. Ancak bu yazı doğrudan Licco Amar'ın yaşantısına ya da Türkiye günlerine eğilmek yerine, onun ürettikleri üzerinden bir perspektif denemesi gerçekleştirecektir.

Bu makale için Licco Amar'ın Türkiye'de üç farklı süreli yayında [*Kültür Haftası* (1936), *Yurt ve Dünya* (1943-1944) ve *Müzik Görüşleri* (1949-1950)] yayımlanan dokuz yazısına yoğunlaşmıştır. Bunlardan biri *Kültür Haftası*'nda, dördü *Yurt ve Dünya*'da, dördü de *Müzik Görüşleri* sayfalarında kendisine yer bulmuştur.

Licco Amar bu yazıları Türkiye'li okuyucu için yazdığının farkındadır. Daha en erken yazısını kaleme aldığı 1936'dan itibaren yazılarının Türkiye'li okuyucuya/müzikseverlere pek de aşinası olmadıkları bir müzik kültürünü tanıtmak gibi bir yönü olduğu görülmektedir. *Yurt ve Dünya* (1943-1944) yazıları ile *Müzik Görüşleri* (1949-1950) yazıları dönemsel olarak birbirinden ayrılabilir. Amar'ın *Yurt ve Dünya* yazıları klasik müzik alanında daha "popüler" figürleri (Beethoven ve Bach gibi) ele alır. Elbette bunda bu bestecilerin, yazıların kaleme alındığı döneme denk gelen geleneksel anmaları da etkili olmuştur.

**Anahtar Kelimeler:** Licco Amar, *Kültür Haftası*, *Yurt ve Dünya*, *Müzik Görüşleri*, Filiz Ali

\* This study began to take shape in Prof. Ayşegül Komsuoğlu's doctoral course that 'ignited perception.' I thank her both for her contributions and inspiring me to write this article. This is the improved version presented in the Department of Musicology at Mimar Sinan Fine Arts University State Conservatory on March 11, 2015. I extend my thanks to Evrim Hikmet Ögüt and Elif Damla Yavuz from Mimar Sinan Fine Arts University for the resources they suggested and their eye-opening ideas, to Eda Çekil who helped me access resources, and to academics and students from Musicology Department who contributed to this article with their questions during the seminar.

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**To cite this article:** Catal, B. (2023). Licco Amar's (1891-1959) universe and times intersecting with alla turca life: writing about music in Turkey. *SİYASAL: Journal of Political Sciences*, 32(Suppl. 1), S147-S165.  
<http://doi.org/10.26650/siyasal.2023.32.1354246>

To Filiz Ali...

To that precious person who wrote the first noteworthy article about Licco Amar in Turkey with a sense of gratitude...

Although the transition from empire to nation-state in Turkey takes place through political reforms at the macro level, the capacity of these reforms to comprehend social and daily life is limited. The nation-state's consolidation of this field brings with it new practices in the fields of language, history, and culture. Within this framework, the Republic put "Music Reform" on its agenda, turned to Western polyphonic music as a break from tradition, and contacted the West to realize this. Licco Amar's "compulsory residence" is related to this.

There are several reasons for selecting Licco Amar for this study. Firstly, despite the independent contributions of scientists who came to Turkey because of the Second World War, none of them reserves a special place for Licco Amar's life in Turkey or his writing about music in Turkey. Licco Amar is mostly known in Turkey with the very short profile presented in *Devlet Konservatuvarı Tarihçesi* written by Orhan Şaik Gökyay in 1941. This profile suggests that Amar was the first person to give a report on musical revolution in Turkey. (Gökyay 1941: 13-15). This article attempts to provide a perspective through what Licco Amar produced<sup>1</sup> rather than directly dwelling on his life (Rieber, 2009)<sup>2</sup> or his days in Turkey.<sup>3</sup> There has been no study on the intellectual material produced by Licco Amar in Turkey so far.

Licco Amar was born in Budapest on December 4, 1891. However, he was an Ottoman citizen. A Macedonian businessman, Licco Amar's father Michael Amar's roots went back to a Jewish family who settled in Istanbul, escaping the Spanish Inquisition (Ali Laslo, 1983). His father went to Budapest in his youth and married a young Austrian Jewish woman named Regina Strakosch there.

Amar began his musical career by first studying with Emil Baré. In 1911, he went to Berlin to concentrate on his studies and to work with Henri Marteau. As a student of Marteau, he found a place as a second violinist there and met Hugo Becker, who performed as a cellist in the *String Quartet*.

With hard work in Berlin and his talent, Licco Amar quickly distinguished himself and won the prestigious Mendelson Award in 1912. Following this achievement, he worked as a concertmaster in the Berlin Philharmonic Orchestra between 1916-1922. In the Berlin Philharmonic entrance exam in 1915, Furtwängler, who worked as an assistant there, accompanied him with piano. This acquaintance later led to other relations (Ali Laslo, 1983). In his thirties, he crossed paths with Paul Hindemith with whom he would also work in Turkey.

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1 This article focuses on nine articles of Licco Amar, which were published in three different periodicals in Türkiye [*Kültür Haftası* (1936), *Yurt ve Dünya* (1943-1944), and *Müzik Görüşleri* (1949-1950)]. One of these articles was published in *Kültür Haftası*, four of them in *Yurt ve Dünya*, and four of them in *Müzik Görüşleri*.

2 This study provides a biographical study on Licco Amar in the framework of an article.

3 The author plans to address this subject in another article.

The 1920s were difficult for the entire German population, including the artists. The Weimar Republic tried to honor the Treaty of Versailles (e.g., the war compensation and what happened when it could not be paid). In the end, the economic crisis and political conditions affected artists as well. These difficult conditions also allowed the rise of the Nazi Party.

Although the Great Depression of 1929 (Hobsbawm 1996: 105-124) emerged in the U.S.A., its effects were quickly felt across Europe. Having been battered in the First World War, Germany also suffered from this crisis. Both the banking crisis of 1931 and the regime change were a few of the results of this crisis (Temin 1991: 67-73, 100-103, 106-107, 113, 114-118).

There is no doubt that during these difficult days in German society that artists were affected by the unfavorable living conditions. Indeed, both Hindemith and Amar's lives became more difficult. Even the *Amar Quartet*, where they played together, only survived until December 1931 (Kater, 2000, p. 32). The Nazis began to take significant steps to make their political views more visible by organizing the disillusionment of the economic crisis on people through various 'illusions.' At this point, the idea of ethnic cleansing was introduced by the Nazis. The primary target of ethnic cleansing emerged with the identification of 'non-German origin individuals' as internal enemies. Consequently, Jews became the open target of the pogrom that began and later genocide.

### **What to Do: Attempting to Build a New Life While Nazis Left No Space for Life**

Adolf Hitler was appointed as chancellor on January 30, 1933, and the hegemony of national socialism in Germany that would last for twelve years began (Hobsbawm, 1996, p. 135). National Socialism first targeted its political opponents, starting with the communists. Leon Trotsky predicted the rise of the National Socialist Party at an early date. He began to write articles warning about the Nazi danger as early as the 1930s after the Party increased its votes from 800,000 to 6.4 million in the 1928 election (Troçki, 1977, p. 64). However, inherent antisemitism (Arendt, 2014) was one of the fundamental components of the national socialist policy from the very beginning. Hundreds of laws, decrees, and regulations directly targeted Jews. Individuals classified as Jews pursuant to the Race Laws by the Nazi bureaucrats had their rights systematically stripped away and were isolated from society (Guttstadt, 2012, p. 225).

On April 1, 1933, the Nazi regime organized a 'boycott day' targeting artisans and the self-employed. This day also included fascist attacks, which were aimed at Jews and all dissenting intellectuals. On May 10, 1933, the works of authors who were labeled as 'non-German' were burned in public squares, especially in university cities. Passed on April 7, 1933, the 'Civil Service Restoration Act' paved the way for the removal of Jews and political dissidents from public institutions (Reisman, 2011, p.10). In response to these developments, Jews sought ways to leave the lands where they lived or had their roots. The Jewish intellectuals search for a new life during this period intersected with the Turkish government's ideas for building a new university and 'university reform' (Öncü 2002: 521-526; Lök & Erten 2002: 537-544). The way for their arrival was opened by the pragmatist approach adopted by the Turkish government at the time. We learn from

Guttstadt's comprehensive and competent work that Turkey was not a preferred country for Jews to migrate. The neighboring European countries were preferred followed by Palestine and the United States of America since the number of Jewish migrants were few compared to other countries, Turkey was not mentioned in any statistics about the countries to which Jews escaped. The Turkish government implemented a kind of 'reserve' for Jewish migrants. The government at the time did not open the doors for all incoming migrants, only for academic staff who could be beneficial for the 'university reform' in 1933 and it could 'substitute' for the problems encountered during the transition from *Darülfünun* to Istanbul University (Guttstadt 2012: 165-172).

### **The Door Opened to Hindemith and Amar Before the Second World War: Turkey**

It was in 1933 that Turkey became an option for Jewish migrant scholars. In fact, two distinct developments began synchronistically in different regions. In Germany, laws issued by the Nazi government prevented Jewish people from performing public duties so the majority of Jewish intellectuals and scholars became unemployed. It is precisely at this time that 'university reform' was put on the agenda in Turkey. The new republic did not want to continue with the remnants of *Darülfünun*, especially in academia. The Kemalist regime undertook a purification movement to establish its authority. The reconfiguration of Istanbul University and the subsequent establishment of the Faculty of Language, History, and Geography (DTCF) in the new republic's capital can be viewed within this framework.

Before the University Reform of 1933, the Turkish government sought options for a university model. Albert Malche was one of the individuals consulted (Lök & Erten 2002: 538-539; Cremer & Przytulla 1991: 90-91).

Where were Hindemith and Amar, and what were they doing while all of these took place? In 1929, before these developments, Hindemith met Kurt Weill, a friend of Bertolt Brecht, and had the chance to work with names such as Carl Orff and Otto Klemperer until 1932 (Kater, 2000, p. 32). However, having exerted their full authority following the 1933 election, the Nazi Party looked at the field of art and the gap between the avantgarde artistic understanding of Hindemith and the 'modern art' it promoted by the National Socialists grew larger (Kater, 2000; Richards, 1995; Clinefelter, 2005; Yavuz, 2013). Hindemith was not the only one who went through this. 'Non-German' art was banned on the grounds that it 'degenerated' the understanding of art that the Nazis attempted to put forth. Artists who engaged in this form of art could not perform their art and were not able to live in Germany anymore (Richards 1995: 74-81). It became difficult for Hindemith to stay in Germany under Nazi rule. The first contact was established with Turkey during this period. The Turkish bureaucrats who attempted to establish contact with the musicians abroad during the second period of the music policies of the Early Republican era contacted German composer Wilhelm Furtwängler, who suggested Paul Hindemith (Yavuz 2013: 27-33; Balkılıç, 2009, p. 92). Hindemith, not having an informed opinion about Turkey yet, wrote to his old musician friend Licco Amar, who was in Istanbul at the time (Zimmerman-Kalyoncu 1985), and received information about the country (Yavuz, 2013). With the contract signed, he came to Ankara on April 6, 1935 (Yavuz, 2013). In her

article in *Hindemith Raporları 1935/1936/1937*, Elif Damla Yavuz states that in his letter dated January 28, 1935, Amar gave information to Hindemith on Turkey and the music life there (Yavuz 2013: 30-31).

### **Attempting to Build a New Life in Turkey**

The Turkish adventures of both Paul Hindemith and Licco Amar were closely related to the music policies of the Early Republican era. The first attempt at reform policies was the abolition of the Musical Committee in Istanbul in 1923. In the same year, *Dar-ul-elhan* (Conservatory) left the Ministry of Education and was attached to Istanbul Governorate (Aksoy, 1985, p. 1235). In 1925, its name was changed into Istanbul Municipal Conservatory. Giving Turkish music education was banned in the conservatory. The second period of these music policies was initiated in 1934 with the establishment of a committee for music reform. This committee took action to get the opinions of foreign musicians. It was Licco Amar who gave the first report on the subject. In his report, Amar referred to the significance of the radio and conservatories in modern music education in general terms (Balkılıç 2009: 79-92). With this report, Amar's connection with Turkey was firmly established.

Licco Amar worked as a soloist at Frankfurt Radio in 1929. He was adversely affected by the 'Civil Service Restoration Act' issued by the Nazi Party in 1933. When he became unable to work in Germany, he initially went to France (Widmann, 2000, p. 359). But, he could not stay there and returned to Germany. In the end, Amar came to Turkey in 1934. He worked at the Istanbul Conservatory until 1938. It is known that Licco Amar first resided in Istanbul and gave concerts in Saray Cinema in Beyoglu on December 17-18, 1935, with Nimet Vahid, Mesud Cemil, and Ferdi Von Statzer.<sup>4</sup> Amar gave a concert in a German High School during the same dates (December 1935). In the concert, a quarrel broke out over a hand-shaking issue.<sup>5</sup> In 1938, he was called to Ankara to work as a professor of violin and the conductor of string instruments, and he began to work in Ankara State Conservatory (Widmann, 2000).

Amar's activities in Istanbul were not limited to giving concerts. He also began to write in Turkey at an early date. In the fifth issue of *Kültür Haftası* (Göze 1987: 22-23; Ayvazoğlu, 2003, p. 222) published by Peyami Safa as 21 issues between January-June 1936, Amar's article 'Lights from the History of Music' stands out (Amar, 1936). In this article, Amar takes the reader on a musical journey based on the development of 'new music in Turkey.' He starts this journey from the 'oriental basin of the Mediterranean.' (Amar, 1936, p. 83).

Subsequently, Amar notes in his article that very little is known about the Byzantine musical culture (referring to 1936, when he wrote his article). He highlights the fact that the music that was in high demand until the year 1000 was 'completely (monophonic) as we see today in the Gregorian chorale' (Amar, 1936, p. 83). Amar explores this monophonicity in the historical process and discusses the theme in the context of the

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4 See "Konservatuvarın ikinci konseri," *Cumhuriyet*, 17 December 1935, and "Konservatuvarın 2nci konseri," *Cumhuriyet*, 18 December 1935, p. 4.

5 For the details of this quarrel, see (Konuk 2013: 164-168). Amar also gave concerts after these dates. See "Konservatuvarın bu kış programı," *Cumhuriyet*, 11 November 1936, p. 5.

encounter between monophony and polyphony across regions and cultures (Amar, 1936, p. 83).

Amar discusses polyphonic music (polyphonie) and homophonic music (homophonie) in the context of European music history and gives definitions in his article. Then, through an exemplary composer [Adrian Willaert (1490-1562)] (Kidger, 2005)<sup>6</sup>, he conveys the alternating struggle of these musical genres to his readers as follows:

‘The Dutch School, in which the great masters of 15th and 16th centuries produced highly artistic and expressive works with a profound and strict polyphonic style, dominated all of Europe. One of the most remarkable composers from this school, Adrian Willart was called to Venice in 1529, garnered great admiration and worked for 30 years until his death. With the guidance of him, many of his friends and disciples, the highly advanced artistic techniques of the Dutch school were introduced to Italy.’ (Amar, 1936, p. 83).<sup>7</sup>

The author states that at the time of Willaert’s arrival in Italy, the Madrigal (Hodeir 1992: 55-57) did not hold much artistic value; it was primarily known and popularized in the form of polyphonic folk song. However, following his arrival, the combination of the maturing art of the Dutch School (Mimaroglu 1995: 26-27)<sup>8</sup> and the music genre close to people led to new musical events. In fact, the universal status of Italian music in the two centuries following these developments is a direct outcome of this coexistence (Amar, 1936, pp. 83, 100).

In this section of his article, Amar focuses on the 18th century. For him, the most advanced realm of Italian musical culture during this period was opera. He also considered Germany and Austria at that time as having ‘a unique and distinct musical culture.’ However, he states that describing this topic with its characteristics lies beyond the framework of his article. He nevertheless shares with the reader that there are individual impressions, which are shown in the following words:

‘However, even here, we encounter individual cases of composers who produced new works deeply influenced by foreign cultures. For instance, during his travels in Italy, Haendel’s style was profoundly and distinctly influenced. Otherwise, none of his famous operas would have been born.’ (Amar, 1936, p. 100)<sup>9</sup>

In his study dealing with musical tradition in Hungary, the author returns to his own roots. At this point, it is understood that he follows the musical tradition of Hungary. He describes the development of music there as the result of ‘musical migration.’ In the second quarter of the 20th century when he wrote his article, he states that 80 years ago, the artistic side of music was almost not recognized in Hungary, so when the German, Italian, and Czech musicians settled there they brought their artistic viewpoints of music (Amar, 1936, p. 100).

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6 In Licco Amar’s article, the name of the composer was mentioned as ‘Adrian Willart.’ See (Amar, 1936, p. 83).

7 It stated in the article that the composer was called to Venice in 1529, but Kidger relates in his review that he was hired as *maestro di cappella* in Venice in December 1527. See (Kidger, 2005, p. 5).

8 In his book, Mimaroglu mentions the Willaert referred to by Amar. See (Mimaroglu 1995: 27, 29).

9 For the Italian theme in Handel that Amar drew attention to and its traces in his career, see (Vitali 2004: 24-44; Best 2004: 227-237).

In the final section of his article, Amar emphasizes that one needs to be cautious while making future inferences. He affirms the past encounters and amalgamations of foreign cultures. However, he argues that this cannot be extended to the future, and it can be 'dangerous' in addition to its difficulties. In the rationale behind this, Amar emphasizes that the path of human intellect and the talent of the artist cannot be foreseen beforehand. The task that he deduces from here is the necessity of creating a musical culture and atmosphere where the valuable elements of artistic value can be fostered and developed.

### ***Yurt ve Dünya* Articles as a Way of Self-Expression for Licco Amar**

Starting from the early 1940s, Licco Amar developed closer relations with the academics and intellectuals around *Yurt ve Dünya*. The clearest examples of this are seen in the pages of *Yurt ve Dünya* because Amar began to write for *Yurt ve Dünya* in April 1943.

His first article was written for the 28th issue of the periodical, for which he chose Beethoven as his subject (Amar 1943a: 112-117). In this article, Amar provides clues about his own worldview and understanding of art, as shown below:

'The question of how to explain the fame an artist leaves behind and the reasons concerning the survival of his works after his passing has always been asked and is still asked. The most common answer given to this question is that the artist has a God-given genius and his works have an eternal life thanks to their hidden particularities. In many cases, this explanation, more or less mystical, is complemented by critiques such as on aesthetic or music techniques. (...) Art (in our case music) was created by people for people. (...) If we need to explain this differently, we could say that music is a social activity influence of which is conditioned by society.' (Amar, 1943a, p. 112).

Amar's position on art is not from an idealist point of view, but from a socialist one.

When he evaluates the artist and artist's work of art, it feels like he shares a slice of his own life with the reader. It is as if we witness someone who had to leave his homeland, where he lived his life, and the people he loved, reckoning with himself, and unburdening his heart:

'There are quite particular periods in this literary change over human history when new grouping of society takes place. And this grouping gives a new direction to human existence and all the conceptions of it for a long period of time. Before this new grouping, everything seems to go on serenely on its own way, and everything appears to follow an immutable and orderly progress for all time. (...) When moving to a new house, one takes with oneself the old belongings, which one loves and thought that s/he could never leave behind. But despite everything, most of them do not fit the new building. One continues to think of his old house with sorrow.' (Amar, 1943a, p. 113).

From this point on, Amar specifically dwells on Beethoven, as befitting to the title of his article. He regards Beethoven as the musician who laid the cornerstone of German romantic music (Amar, 1943a, p. 115). In his opinion, Beethoven understood art that corresponded to the nascent development of the bourgeoisie (Amar, 1943a, p. 115).

Amar draws on Beethoven and emphasizes his understanding of art and the social conditions that created the artist. He expresses this concisely as follows: '*It is not the composer creating the realm of new ideas and emotions, but rather the active and*

*forward-moving community to which he belongs*' (Amar, 1943a, p. 116). Amar contends that Beethoven's popularity while he was alive and after his death was related to what society perceived as being best represented in the artist's work (Amar, 1943a, p. 116).

In Amar's approach, one of the distinctive aspects of Beethoven and his period is the first appearance of the type of artist who devotes himself to composition and makes his living in this way (Amar, 1943a, p. 117). Amar also emphasizes another point: While music was mostly performed in churches and palaces until the Beethoven era, the popularization of music through 'public concerts' took center stage after this period (Amar, 1943a, p. 117). Furthermore, this period also corresponds to a time when the bourgeoisie, especially in Germany, founded large music societies. In the end, these associations supported by the bourgeoisie and the increasing revenues engendered an artistic production on a larger scale (Amar, 1943a, p. 117).

Amar's second article published in *Yurt ve Dünya* appears in issue 32 of August 1943 (Amar 1943b: 286-291).<sup>10</sup> In this article, Amar maintains that the distinction that now seems natural between the composer and the performer didn't exist in the past and tries to analyze the historical process of this distinction (Amar, 1943b, p. 286). He emphasizes this as follows: '*Today, it seems natural for a conductor or an instrumentalist to play the works of different composers from different eras, but if such a thing had been done 200 years ago, the audience would have found it odd*' (Amar, 1943b, p. 286).

In the same article, Amar states that music didn't exist as a profession during the 13th and 14th centuries, and it was theoretically and practically at the hands of churchmen and scholars (Amar, 1943b, p. 286). Another point highlighted by Amar is the fact that the relationship of the lower classes, peasants, and land slaves with music is often not mentioned. The 'itinerant musicians' fulfilled this need and Amar informs the reader what they did (Amar, 1943b, p. 286). He states that these musicians served as carriers of folk music, noting that this does not mean there was no interaction between folk music and high music. The itinerant musicians often benefited from a 'degraded form of high art' (emphasis Amar's) (Amar 1943b: 286-287). In the courts and cities ruled by the bourgeoisie, a new category of musicians that are referred to as 'paid musicians' emerged (Amar, 1943b, p. 287).

Amar states that in history, it was a group of musicians called the 'Dutch school' who earned money and recognition only through their musical activities, and their fame soon spread to Europe (Amar, 1943b, p. 287). A fully professional musician emerged in the early 16th century with the appearance of pure instrumental music, which Amar attributes to the violin and compositions made specifically for this instrument (Amar, 1943b, p. 287). After this point, he provides detailed information regarding the place of the violin in the history of music.

Amar talks about the opera that emerged in Italy and its characteristics, and its differences in terms of representation. Developments that date to the 18th century and

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<sup>10</sup> Although this article and the following two articles by Licco Amar include 'Trans. Unknown' note, Amar might have written these articles in Turkish. This is possible considering Mediha Esenel's emphasis on Licco Amar's impeccable Turkish. See (Esenel, 1999, p. 74). Another statement that strengthens this opinion can be found in Filiz Ali's article. In her article addressing Amar's life, Ali states that Amar learned Turkish after the age of 45. See (Ali Laslo, 1983, p. 29). All of these suggest that it is possible that Amar wrote the other three articles in Turkish after entrusting the translation of his first article to Hayrūnnisa Boratav.

considered as a breaking point emerge. In this section of his article, Amar upholds that the development that created a break was the transition from feudalism to capitalism. In his opinion, the individual stands out and strives for self-expression thanks to this transition. This, in turn, leads to a transformation in the 'music market,' and paves the way for universal music performance. From Amar's perspective, the birth of itinerant virtuosity and the opening of public concert halls can be considered in this context (Amar, 1943b, p. 288). Amar connects the prominence of virtuosity and the 'gradual decline of the quality of musical composition and the gradual increase in the perfection of instrumental technique' with the popularization of the performance of itinerant virtuosity (Amar, 1943b, p. 288). Furthermore, he dates the complete break between the composer and performer to the Mozart and Beethoven periods. In his opinion, the act of playing an instrument during this period takes a back seat (Amar, 1943b, p. 289).

As he concludes his article, Amar touches upon the orchestra and orchestra conductor asserting themselves. He compares the orchestra, especially the symphonic orchestra, to a 'modern machine.' Interestingly, he associates the prominence of the orchestra conductor with the 'cult of heroes' of his own period. He puts it as follows: '*The small instrumental ensembles of the 18th century, which could be said to get along well with each other, were replaced by symphonic orchestras, immense and precise modern machines operated under the direction of a single individual, as is required for the works of composers such as Berlioz, Wagner, and Mahler. In the appreciation of the orchestra conductor's personality, the contemporary tendency towards the "cult of heroes" also plays a large part*' (Amar, 1943b, p. 290).

Amar concludes this article with the idea that a musician as someone performing music should be cultured and regarded as a representative of his own age, expressing this opinion with the following words: '*This leaves only one path forward for the future: to leave music to the expression of cultured and forward-thinking performer, who, as a human being, is the child of his own time rather than a fantasized past.*' (Amar, 1943b, p. 291).

The title of Amar's third article published in *Yurt ve Dünya* is 'Historism and Music: Bach' (Amar 1944a: 63-70). As in his previous two articles, Amar begins with a historical perspective. At this point, Amar provides information about the method he has followed until then and explains what historism is (Iggers 2007: 23-36).

In the rest of the article, Amar directly discusses Bach. The reason for this is that the 'revitalization' and 'appropriation' acts are applied to Bach's life and his reintroduction during the Romantic period (Amar, 1944a, p. 65). In Amar's view, Bach appeared as an 'outsider' even in his own age since he actually emerged as the representative of 'the music of the medieval bourgeoisie' as a tradition. While Bach was alive, the Age of Enlightenment distanced him and his music from contemporaneity (Amar, 1944a, p. 65). As an example, Amar cites the fact that Bach wrote 'The Art of Fugue' in the midst of the galant world under the influence of Italy (Amar, 1944a, p. 66).

Amar uses a distinguishing literary style in his writing on music. We can see this in his commemoration of Bach's memory: '*So the memory of Bach, like a small stream flowing underground, thin and silent, unnoticed by the eye and ear, went on and on*' (Amar, 1944a, p. 68).

In the rest of the article, Amar touches on classicism-romanticism but he does not continue this discussion so as not to take the article out of context. He associates the appearance and popularity of Romanticism with the worldview and artistic principle of modern bourgeoisie (Amar, 1944a, p. 68). Within this framework, he discusses Bach in the axis of historicism, evaluating the re-popularization of Bach in the 19th century (which he terms the 'Bach Renaissance') (Amar, 1944a, p. 69).

As Amar concludes his article, he first discusses romanticism. He argues that Bach can be understood within the dynamics of his own time when he is reintroduced, and that reinterpretation might also contain some incomprehensibility (Amar, 1944a, p. 69). He says that Bach regards music or art as 'a ladder to reach God' (Amar, 1944a, p. 70). At the end of the article, he draws attention to where romanticism has come from, especially in the context of Germany. Considering that he had to leave Germany under difficult conditions, his critical emphasis on this issue is worth noting. Amar concludes his article as follows:

'The end of German romanticism reached the tendency of our time to adhere to the ominous pseudomysticism and irrationalism. This tendency, on the other hand, has been able to act quite egotistically and with cynical methods.' (Amar, 1944a, p. 70).

Amar's last article published in *Yurt ve Dünya* is a continuation of the article in the previous issue and is titled 'Historicism and Music: J.S. Bach (II)' (Amar 1944b: 124-131). Amar begins by describing the era in which 'historicism appeared in the field of music.' In his view, it was the performance of Bach's 'Matthaeus-Passion' by Mendelssohn and Zelter in Berlin in 1829, a century after its performance in Leipzig (Amar, 1944b, p. 124). Amar contends that from this point onwards, musical culture follows two paths. The first is the path that takes the art of music forward. The artists on this path sustained their repertoires that began with the Viennese classics until the First World War and the addition of new works. 'Viennese Classics' refer to classical period composers such as Haydn, Mozart, and Beethoven who lived in Vienna (Aktüze, 2003, p. 648; Say, 2005, p. 590). However, this musical tradition was disrupted with the outbreak of the War. The other path endeavors to restore the past with the onset of romanticism and is constantly looking backwards (Amar, 1944b, p. 124).

Here, Amar mentions that the Palestrina music experiment before Bach was misunderstood, and this misunderstanding led to prejudices against Bach's music (Amar 1944b: 124-125). Palestrina music is the name given to the musical genre after G.P. da Palestrina, one of the leading composers of his time during the Renaissance in the 16th century, for the music he composed for the Italian Catholic church (Aktüze, 2003, p. 409; Say 2005: 10-12; Mimaroğlu, 1995, p. 47). Amar experienced a major shift when Mendelssohn performed Bach's music, which shattered the prejudices. It was after this concert that all Bach's works became popular (Amar, 1944b, p. 125). However, Amar notes a difference between the Bach who performed his own pieces in Leipzig and the Bach performed by Mendelssohn.

Amar continues his article by observing the following: '*In the 18th century, the violinist and singer dominated the concert hall while in the 19th century it was the pianist*' (Amar, 1944b, p. 125). Drawing on this idea, he accentuates the ways in which an artist adds his own interpretation to a work of art and how important it is now (Amar, 1944b, p. 126). He

interprets the way Bach's pieces are played. Amar categorizes these as being for 'practical purposes,' 'exclusive for salon concerts,' and 'for teaching.' He finds it meaningful to trace the evolution of Bach's compositions over time within these categorizations (Amar, 1944b, p. 126).

Amar discusses whether Bach will become 'popular' again. He does not think it is likely to happen. He quotes Beethoven to express this and puts it as follows: '*The coming age will demand a music that, in Beethoven's words, "draws sparks from the soul of man." If there is one thing that Bach could not do, it is this*' (Amar, 1944b, p. 130). Here, in discussing why Bach, for example, will never regain significance in Germany, he also provides an analysis on the German cultural landscape of the 1930s. Amar expresses his views on this matter as follows: '*For a decade, people, the nation has been divided into two parts: The small part holds the monopoly of culture. The majority has been deprived of everything demanding money, time, or in other words, 'finances,' and therefore of the possibility of accessing and enjoying the blessings of high culture*' (Amar, 1944b, p. 130).

Towards the end of his article, Amar touches upon the problematic aspects of romanticism's 'revival of old works.' Building upon this, he makes a critique of romanticism. He ends the article by demonstrating his approach to art. These expressions are almost like the articulation of a soul shattered by war and adversities. Amar expresses himself as follows: '*Art is not a neutral soil on which elevated spirits meet. Like everything else, art also walks with life and its occasionally painful necessities*' (Amar, 1944b, p. 131).

### **Licco Amar Expressing Himself Again with His Writings After the Second World War: *Müzik Görüşleri* Articles**

In the late 1940s, Licco Amar wrote a series of articles in the *Müzik Görüşleri* periodical. The translator of the articles is not shared in the journal and this strengthens the idea that Amar wrote these articles in Turkish. The translator's name is included in the introduction of other copyrighted articles in *Müzik Görüşleri*.

The first of these articles is on Hector Berlioz, which would continue in the following issue (Amar 1949a: 13-14). In the introduction, Amar mentions that Berlioz is not well known (except for *Symphonie fantastique*). He maintains that although Berlioz was extensively debated in his own time, he remained unknown, which he cites as one of the reasons why he chose him as the subject of his article. He gives clues regarding the approach he will adopt in the article. He aims to look at Berlioz's personality and works. In this regard, the fact that Berlioz provided a detailed framework both about his own period and himself with his own writing made Amar's work easier (Amar, 1949a, p. 13).

Subsequently, Amar elaborates on the subject by giving examples from Berlioz's life. He is a young medical student, but he decides to take up the art of music as his profession and dominate France and the world with his art, and goes to Paris from Southern France where he lived (Amar, 1949a, p. 13). On Berlioz's father's decision to send Berlioz to Paris so that he could continue his medical education (Kolb, 2015, p. 102; Bloom 1998: 13-15). Berlioz also states that his father is a physician in his memoirs (Newman, 1966, p. 5). Amar tells Berlioz's Paris episode as follows:

‘(...) However, right from the beginning, he encountered unexpected obstacles. The Paris Conservatory, at the time the most important institution in the world, seemed dreary and overly conservative to our ardent young man. Rather than his own teachers, he studied the scores of Beethoven, Bach, and other masters.’ (Amar, 1949a, p. 13).

From 1826 to 1830, Berlioz competed every year to win the ‘Prix de Rome.’ He won the competition only in 1830 (Gilbert, 1998, p. viii). However, Amar described the period during which Berlioz stayed in Rome to win the prize as ‘torment to him.’

In this section of the article, Amar focuses directly on Berlioz’s works and the conditions under which they were produced. Although he talks about other works of Berlioz, he highlights three of them that were in symphonic style. These are *Symphonie fantastique*, *Lelio*, and the *Harold-Symphonie* (Langford 2000: 53-68; Newman, 1966).<sup>11</sup> In addition to these, he considers *Requiem* as worth mentioning. He touches upon the ‘Benvenuto Cellini’ opera in this section (Haar 2000: 84-88; L’Écuyer 2003: 59-75), and mentions contact between Paganini and Berlioz. He says that the accuracy of this remains unverified. On the other hand, Berlioz talks about this meeting in his memoirs (Newman, 1966, p. 201). Amar recounts that Paganini gave 20 thousand francs to poverty-stricken Berlioz as a gift (Kolb, 2003, p. 82). The author concludes this section by addressing ‘Romeo and Julia’, which he describes as ‘semi-dramatic, semi-symphonic’ and ‘Symphonie funébre et triomphale’, dedicated to the tenth anniversary of the July Revolution of 1830 (Langford 2000: 61-68; Kemp 1992: 37-79; Macdonald 2008: 125-137).

In the second section (Amar 1949b: 11-13), Amar dwells on the composer’s travels and the outcomes of these travels. The author states that Berlioz’ travels took him to Prague, Vienna, Budapest, London, Germany (Leipzig, Dresden), and Russia. For Amar, Berlioz was welcomed with goodwill and warmth in Germany. However, he could not find a good orchestra and female vocalists in Germany as he had in Paris (Amar, 1949b, p. 11). The only exception for this was the Gewandhaus Orchestra in Leipzig. For the history of the orchestra *Gewandhausorchester*, originally written like this and whose roots dates back to 1743 and which was fully established in 1781 (Kevorkian 2016: 221-222). During his travels in Germany, Berlioz encountered Mendelssohn (Newman 1966: 278-279) in Leipzig and Wagner (Newman 1966: 288-289) in Dresden. What Amar says regarding Berlioz’s encounter with Wagner is especially ironic, which goes as follows: ‘Berlioz met Wagner, who was then a second-rate *kapellmeister* (Galkin 1988: 216-219), in Dresden. I wonder if Berlioz had ever sensed that this big-headed little man would overshadow him fifteen years later?’ (Amar, 1949b, p. 11) Amar then goes on to say that Berlioz travelled to Russia in different years and he was both very well received there and financially satisfied. In comparison, his residence in London was not very productive.

Amar states that during all these journeys, Berlioz continued to work, and even completed his substantial work ‘La Damnation de Faust,’ which he started in 1826 (Reeve 1992: 148-188). In the rest of this section, he addresses this work of Berlioz, which follows Goethe’s work in general. He then directs his attention to ‘Les Troyens’ (Holoman 1989: 498-540) and shares his views on this work with the reader. Amar describes the final

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<sup>11</sup> In this section where Langford discusses Berlioz’s symphonies, nothing named *Harold-Symphonie*, as referred by Amar, is included. This opera is called *Harold en Italie*. See (Langford 2000: 57-61). Moreover, Langford does not include *Lélio* among Berlioz’s symphonies whereas Berlioz describes *Lélio* in his memoirs as lyrical drama. See (Newman, 1966, p. 95).

work of Berlioz as a 'work resembling a most valuable treasure (...).' He considers it as an opera inspired by Shakespeare's 'Der Widerspenstigen Zähmung' and 'Beatrice et Benedict.' The author describes the last decade of the composer 'as a slow death steeped in solitude.' He also says the following: 'He died in Paris in 1869, a year before his beloved Germany dominated the entire world to the detriment of his homeland (Amar, 1949b, p. 12)'. In these lines, it is as if Amar's life story is recounted.

The next section focuses on the following issue: 'It now remains to examine the reasons why Berlioz's works were not comprehended.' (Amar, 1949b, p. 12). Here Amar seems to be giving a music history lesson through Berlioz while also looking out for him. He first portrays the pre-Berlioz period and Berlioz's own period both politically and musically. He then contextualizes Berlioz and his work.

In his article, Amar makes the reader feel that Berlioz followed a different style while 'examining the reasons for the lack of comprehension for Berlioz's works in his homeland.' The key statement in this part of Amar's article is that Berlioz did not conform to public expectations while creating his work. From this perspective, he adopted a distanced approach to Liszt and criticized Wagner for his attitude towards the King of Bavaria. Of course, Amar's criticism of Wagner is obviously not only related to this attitude. In a way, Amar expresses his reaction to Wagner's political stance and the consequences of this stance including the first half of the 20th century (Amar, 1949b, p. 12; McClatchie, 2008; Grey, 2008; Potter, 2008).<sup>12</sup>

As Amar concludes, he returns to the fundamental question on which he has built this section, 'the reasons for the lack of comprehension for Berlioz's works in his homeland.' In this last section, he makes comparisons to clarify the subject he addresses. In the end, however, he advises the reader to get used to this music.

Another musician that Amar discussed in *Müzik Görüşleri* is Schoenberg (Amar 1950a: 11-12). He wrote this article on the occasion of Schoenberg's 75th birthday. Arnold Schönberg (he later uses Schoenberg as his last name). He was born in Vienna on September 13, 1874 (Berry, 2019, p. 17). Amar says that none of the composer's works had been played in Turkey until then, but he was still very well known among music lovers and musicians. While saying that none of Schoenberg's works had been played in Turkey, Amar uses the expression 'our homeland' (Amar, 1950a, p. 11). This is why Amar chooses to address Schoenberg in his piece. It is understood from the following sentence that Schoenberg was important for him: 'Therefore, we found it useful to write a few lines about the personality of this man who undeniably had a great influence on contemporary music.' (Amar, 1950a, p. 11).

When Amar talks about Schoenberg, who was born in Vienna in 1874, he recounts that he was influenced by the musical circle in Vienna, particularly during his youth. Moreover, he tells the reader that Schoenberg never received any lessons in composition. During this time, his only mentor was his cousin and friend Alexander Zemlinsky. For Amar, it is not surprising that the first works of Schoenberg, who initially drew inspiration

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<sup>12</sup> This discussion is undoubtedly important and can be addressed within a larger framework. Moreover, the author of this article knows that there is extensive literature on this issue. However, without exceeding the limits of a peer refereed journal article, and for articles on the political life of Wagner see (McClatchie 2008: 134-150; Grey 2008: 203-218; Potter 2008: 235-245).

from the musical circle in Vienna and its representatives during that time such as Brahms, Bruckner, and Mahler, were written in the grand orchestral styles of these masters (such as *Verklärte Nacht* (Auner 2003: 38-40) and *Gurre-Lieder*) (Auner 2003: 77-78, 198-200; Amar, 1950a, p. 11).

In the subsequent sections, Amar discusses the technical aspects of Schoenberg's musical approaches to which he includes the 12-sound system. However, he states that explaining the system is not possible within the confines of his short article. He nevertheless relates to the reader that the system introduced by Schoenberg is a subject of debate. He also writes that the composer had fifty compositions, which were performed a few times, and they were 'rejected and ridiculed by a great mass of listeners.'

Towards the end, Amar would like to discuss with his readers the following important question: 'There is no doubt that Schoenberg is a composer who had a great influence on the music of our time. Why?' He answers this question in relation to Schoenberg's teaching:

'It is necessary to mention his teaching here. Many of his students are world-renowned composers. Let's name some of his students from the last generation: Alban Berg, Anton Webern, and Egon Wellesz. Today we can find Schoenberg's disciples and students all over the world. The influence of this famous figure is also evident in his adversaries, whether they like it or not.' (Amar, 1950a, p. 12).

Amar informs the reader that Schoenberg lived in the U.S. after 1934. In his view, the effects of his personality manifested themselves in America. Sebine Feisst thinks that Schoenberg's most substantial effect in American music was his teaching (Feisst, 2011, p. 201). However, Amar expresses that the works Schoenberg wrote in the United States were not very well known across Europe.

Amar's last article for *Müzik Görüşleri* is titled *Monteverdi* (Amar 1950b: 9-10). The author states why he wrote this article just under the title as follows: 'On the occasion of a new book by H.F. Redlich' (Redlich, 1949). In the introduction, Amar compiles and shares with the reader his knowledge of the literature on Monteverdi up until the time of his writing (March 1950). However, he relates his motivation for writing the article right at the beginning as follows: 'Everyone who deals with music history knows this composer. But Monteverdi's role in the music of his time remains obscure.' (Amar, 1950b, p. 9). According to Amar, much has been written and published about the composer. Malipiero complements these publications with a book he published (Amar, 1950b; Malipiero, 1930). The book Amar refers to could be the following book published by the composer and musicologist Gian Francesco Malipiero on Monteverdi: Malipiero (1930), Waterhouse (1999).

Amar features Redlich's book on Monteverdi. In his opinion, the book gathers all the scattered ideas about Monteverdi. The book is the product of 25 years of work and is not limited to the resources of its own period. It also makes use of other resources in English and German about Monteverdi (Amar, 1950b, p. 9).

Amar continues the article by giving biographical information about Monteverdi's life. Monteverdi was born in Cremona in 1567. He became a student of Antonio Ingegneri (Amar, 1950b, p. 9; Fabbri 1994: 6-7). He entered the orchestra as a violist in the palace of

Gonzaga prince in Mantua in 1590. With hard work, he rose to the rank of *kapellmeister*. He then travelled to Holland in the Prince's entourage. He got to know French music there (Amar, 1950b, p. 9). In 1595, while accompanying the Prince on his journey to Hungary, he witnessed the loss of the Battle of Visegrad against the Turks (Amar, 1950b, p. 9). Roger Bowers does not talk about the Battle of Visegrad but addresses the journey to Budapest in 1595 (Bowers, 2007, p. 58). Disappointed by this event, Monteverdi left the Prince. In 1613, he accepted the post of music conductor of Saint Mark's Church in Venice (Amar, 1950b, p. 9; Bokina, 1997, p. 14).

Amar attaches importance to the role that Saint Mark's Church played in the history of music, and he is of the opinion that everyone recognizes this role. He expresses this opinion as follows: 'Only Monteverdi could be the successor of Adrian Willaert, who worked here almost for half a century' (Amar, 1950b, p. 9). Amar addresses Monteverdi's Venice works in the following manner:

'During his time in Venice (until his death in 1643), the composer wrote numerous church music and many operas for the principalities of Mantua, Padua and Florence. In Venice he was in great demand as a composer. On the other hand, the plague of 1630 and especially his son's imprisonment by the Inquisition caused him great distress.' (Amar 1950b: 9-10).

After this section, Licco Amar mentions Monteverdi's works, the important aspects of these works, his contributions to the history of music, and the difficulties in performing his compositions and the efforts made to overcome these difficulties. He explains that only a small number of Monteverdi's operas and religious works survived because most were lost through wars and fires. He singles out the madrigals and expresses that almost all of them survived and were published during Madrigal's lifetime and were also frequently printed afterwards. In the case of madrigals, Amar raises the following point: 'In these works there is a movement extending from Renaissance to the Baroque period. Monteverdi was aware of this stylistic development. He explained the difference between '**Prima Prattica**' (polyphony of voices) and '**Seconda Prattica**' (new monophony) in the prefaces of the fifth and sixth notebooks of his madrigals' (Amar, 1950b p. 10; Roche 1985: 159-182; Fortune 1985: 183-215). Amar shares with the reader that Redlich wrote a separate book on Monteverdi's madrigal art (Amar, 1950b, p. 10; Redlich, 1932).

Amar then reveals Monteverdi's contribution to the Baroque period as follows: '**Concitato** style of Baroque period was born out of what Monteverdi called "**Seconda Prattica**," a renowned compositional style. Even though the inventor of this style was not himself, the first great master of dramatic music was Monteverdi. In this regard, he could be regarded as the predecessor of Gluck and Wagner' (Amar, 1950b, p. 10; Bukofzer, 1947, p. 38).

Amar also informs the reader about Monteverdi's aim and his influences to the reader as follows:

'The master's aim was to bring to life the persons in the opera, to create dramatic excitement by fully expressing the *livres* in music. He didn't only rely on the vocal part as a means of expression, but also assigned new tasks to the orchestra. With the various colors he obtained from the orchestra, Monteverdi can undoubtedly be considered as the founder of our modern orchestra. In this respect, he also had an influence outside his homeland.' (Amar, 1950b, p. 10).

In his article, Amar shares that in Redlich's book it explains Monteverdi's influence on the German composer Schütz (Amar, 1950b, p. 10; Redlich 1970: 40-42). However, Amar does not limit Monteverdi's influence on Schütz. He states the following: 'Monteverdi's expressive style and compositional means were brought to Germany by Schütz and a century later yielded fruits in this country in the form of J. S. Bach's cantata style.' (Amar, 1950b, p. 10).

Despite the difficulties encountered in performing Monteverdi's works as Amar mentions, he explains that this has been overcome in the last fifty years (Amar refers to the fifty years between the early 1900s and 1950 when he wrote the article). He addresses this as follows:

'Despite all these difficulties, in the last fifty years Monteverdi's works have been performed quite a lot. Malipiero, Respighi, D'Indy, C. Orff, Dallapiccola and some other musicians brought to life **Orfeo**, Lamento scene of the lost opera **Arianna**, the ballet opera **Il Ballo dell' Ingrate** and many such works. Apart from these two books, Dr. Redlich's merit is his systematic treatment of Monteverdi's works in terms of performance.' (Amar, 1950b, p. 10).<sup>13</sup>

In concluding his article, Amar returns to his starting point and ends by emphasizing the originality of Redlich's book. He states the following:

'Other than the dramatic works of the composer, Redlich completed the vocals of **Vesper**, one of the leading figures of religious music, and prepared them to be performed. Thanks to these works of Redlich, Monteverdi's works are performed at every chance in many European and American cities. In this regard, a valuable work is added to the books and original texts of Malipiero regarding the works of the composer.' (Amar, 1950b, p. 10).<sup>14</sup>

### Conclusion

As mentioned in the beginning, this article focuses on Licco Amar's writings in Turkey rather than presenting a biographical study of Licco Amar. So, when we look at the entirety of these writings, what do they tell us?

First, Licco Amar is aware that he is writing for the Turkish reader. As early as 1936, when he wrote his earliest article, it is observed that Amar's writings have the aspect of introducing Turkish readers/music lovers to a musical culture with which they are not familiar. Secondly, his *Yurt ve Dünya* (1943-1944) and *Müzik Görüşleri* (1949-1950) articles can be distinguished by the period they were written in. Amar's *Yurt ve Dünya* writings address more 'popular' figures (such as Beethoven and Bach) in classical music genre. Of course, the traditional commemoration of these composers coinciding with the period in which these articles were penned was also influential. Moreover, in Amar's *Kültür Haftası* and *Yurt ve Dünya* articles, we can find more traces from his life and the difficulties he endured. His *Müzik Görüşleri* articles (focusing on Berlioz, Schoenberg, Monteverdi) do not address as prominent figures as Beethoven and Bach (at least not for the readers and followers) in terms of the classical history of music. Amar's main concern through these figures and his writings can be considered as acknowledging these musicians who were not understood during their own time, whose talent was not entirely recognized, and who were in some ways 'wronged.'

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13 For Monteverdi's *Arianna* that is mentioned here, see (Lewis & Acuña 2018: 125-127).

14 For Monteverdi's *Vesper* that Amar refers to at the end of his article, see (Monteverdi, 1997).

Amar's *Yurt ve Dünya* articles (also when viewed separately) form a more integrated whole comprised of more historical and societal analysis. This can be considered as a reflection of the workings of a mind that tries to understand and make sense of his own deterritorialization. However, we do not see such a pattern in his *Müzik Görüşleri* writings. His *Müzik Görüşleri* writings are a struggle for the existence of individuals who experienced 'adaptation problems' while the world was being reconstructed (also for the musicians he addressed in these writings). This applies to Licco Amar as well, who thought about returning to his own country but continued to live in Turkey after the Second World War.

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**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

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