

Dünya Size Güller Bize

For You the World For Us the Roses

This concert explores the many cultural layers of music in Turkey: rural and urban popular music, Sufi music, Greek music and Ottoman court music.

Bowdoin College, Wednesday, October 14, 8:00 pm, FREE

* * *

JEWS AND SUFIS: A Sacred Bridge

Since at least the 16th century, the Turkish maftirim repertoire--Hebrew devotional poetry set to Turkish makam music for use in the synagogue--demonstrates the deep relationships Ottoman Jews established with members of Muslim mystical brotherhoods. A panel of three scholars will speak on cultural, historical, religious and musical aspects of the topic, followed by dialogue with the audience. The program will conclude with a lively 40-minute recital featuring an ensemble of Jewish, Muslim and Christian vocalists and instrumentalists demonstrating examples of relevant musical repertoire.

Temple Beth Zion in Brookline, Thursday, October 29, 6:30pm, FREE

* * *

**DÜNYA's Concert Series continues in the Spring of 2010
with concert programs including:**

*Alexander the Great:
Hero, Warrior and Lover*
with the Boston Camerata

and

Armenians of the Ottoman Period

* * *

DÜNYA FALL 2009

Mehmet Ali SANLIKOL, *Director*
Serap KANTARCI, *Coordinator*
Robert LABAREE, *Program Advisor*

A series of monthly concerts celebrating a wide range of Turkish music through several centuries. Ottoman classical music, songs from the Turkish countryside, Sufi devotional music and Turkish pop music interact with one another and with other world traditions to provide a contemporary view of tradition itself.

**A SACRED MUSIC CELEBRATION:
*Greek Orthodoxy and Turkish Sufism***

featuring Photis Ketsetzis, Şenol Filiz and Birol Yayla

In this special concert a choir and an ensemble composed of Greek and Turkish musicians will perform together a program of Greek Orthodox (Byzantine) and Turkish Sufi (Mevlevi) music.

These two traditions exhibit substantial musical and historical commonalities, and share many instances of mutual influence and cross-fertilization.

The concert will feature internationally acclaimed master musicians from Greece and Turkey: chanter Photis Ketsetzis, Professor of Byzantine Ecclesiastical Music at Hellenic College/Holy Cross Greek Orthodox School of Theology; and Şenol Filiz, ney and Birol Yayla, tanbur, the Istanbul-based duo YANSIMALAR, whose many recordings span the range of contemporary Turkish classical and Sufi music, original composition and music for film.

Harvard University, Paine Hall, Friday, September 25, 8:00 pm
general: \$20, students/seniors: \$15

* * *

Dünya presents

**A SACRED MUSIC CELEBRATION:
Greek Orthodoxy and Turkish Sufism**

with a Greek-Turkish choir, the *Dünya* Ensemble
and special guests

Photios Ketsetzis/voice, A. Şenol Filiz/ney and Birol Yayla/tanbur



Friday, September 25, 2009 8:00 pm, Paine Hall, Harvard University

directed by **Mehmet Ali Sanlıkol**, *voice*

Engin Günaydın, *voice, kudüm* **Grammenos Karanos**, *voice*

Robert Labaree, *çeng* **Panayiotis League**, *kemençe*

Rassem El Massih, *voice* **Konstantinos Vasilakis**, *voice*

Athanasios Minetos, *voice* **Christopher Gilbert**, *voice*

Vincent Minucci, *voice* **Michael Lytinis**, *voice*

Demetrios Kazakis, *voice* **Evangelos Karantonis**, *voice*

Nikolaos Tsetzis, *voice* **Konstantinos Kollias**, *voice*

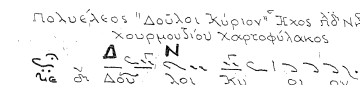
and **Cem Mutlu**, *voice, bendir*

In this special concert a choir and an ensemble composed of Greek and Turkish musicians will perform together a program of Greek Orthodox (Byzantine) and Turkish Sufi (Mevlevi) music. These two traditions exhibit substantial musical and historical commonalities, and share many instances of mutual influence and cross-fertilization.

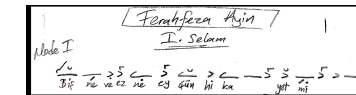
Six years ago, in November of 2003, *Dünya* opened its very first season of concerts with a performance at Harvard University's Paine Hall. The concert was entitled "Greek and Turkish Holy Days: A Sacred Music Celebration" and celebrated two separate religious holidays important to Turks and Greeks--the Muslim Night of Power and The Feast of the Theotokos' Entrance into the Temple--which in that year happened to fall on the same day. A founding member of *Dünya*'s new advisory board, Nektarios Antoniou, was our collaborator for that event, where the seeds of tonight's more ambitious performance were sown. Since that first Paine Hall concert, the *Dünya* calendar has continued to include at least one project every year which brings together Greek and Turkish musicians under a particular musical and cultural theme, drawing on a pool of collegial musicians of Greek, American and Turkish descent in the Boston area.

Tonight's unusual concert program seeks to deepen the collaborations of the past by bringing together accomplished Greek and Turkish musicians from Boston and Istanbul to create a mixed Greek-Turkish choir which will perform together a complete program of Greek Orthodox music and Turkish Sufi music. In the first half of the program, Greek Orthodox music will be sung *a cappella* by our mixed choir, supported by a number of *ison* (drone) singers, recreating the distinctive polyphonic quality of this tradition. In the second half, the choir will be supported by an instrumental ensemble featuring a traditional line-up of instruments associated with the rituals of the Mevlevi dervish order, known in the west as the whirling dervishes.

In order to make it possible for a mixed Greek-Turkish choir to perform both sections of tonight's program, much preparation has been necessary, including many months of transcribing and translating of both language and music. The Greek Orthodox selections on the program had to be transcribed from Byzantine notation into Western staff notation, including the special Turkish music accidentals which indicate the exact scale steps to singers trained in the Turkish tradition. Likewise, the entire Mevlevi music section had to be re-written in Byzantine notation so that the Greek singers in the choir could read it. The excerpts below give a suggestion of what the transcription process entailed.



1. The beginning of **Δούλοι Κύριον** in Byzantine notation (#10 in the program), and the same passage in Western staff notation with Turkish accidentals



2. The beginning of **Ferahfeza Mevlevi Ayini** (PART II of the program), and the same passage in Byzantine notation

Different as they are in so many ways, these two traditions also exhibit substantial musical and historical commonalities. In the course of so many Greek-Turkish collaborations, we have seen that a musician who is fluent in either one of these musical traditions is also able to perform the music of the other, bringing his or her own distinctive color to the interpretation while remaining true to the spirit of the original. These repertoires also share many instances of mutual influence and cross-fertilization, as many performers and composers active in each of the two traditions over the centuries have also participated in the musical life of the other.

A good example of such a musician is Petros the Peloponnesian, a number of whose compositions are included in tonight's program. Not only is he attributed as one of the most important composers of Greek Orthodox music, but he is also credited with establishing a new notation system in the 18th century to write down Greek Orthodox church music, replacing the old more complicated musical characters. The following story about the funeral of Petros the Peloponnesian in 1777 illustrates the historical relationships between the Mevlevi dervishes and the Greek Orthodox church. The story is found on the web page of the Ecumenical Patriarchate.

At the funeral of Peter, which took place in the patriarchal church, the following incident occurred: The Dervisai [dervishes] from all the Tekkedes [the Sufi meeting places] of the queen city came and asked for the permission of Patriarch Sophronios II that they might also sing their own funeral songs to the dead, as a sign of respect to the teacher. The Patriarch answered: «I also feel your great sadness, which was caused to all of us by the death of the blessed teacher. I do not say you no; but so that the Government does not get embittered, please could all of you follow us to the grave and there perform your duty towards him». The Dervisai obeyed to these words of the Patriarch, and followed in tears the dead and until the chanted trisagion and the deposition of the dead in the grave, they chanted passionately. One of them descended into to grave bringing in his hands his flute (ney) and said in Turkish: «O blessed teacher, receive this from us, your orphan students, this last gift, so that with it you might sing in the Paradise with the Angels». And depositing the flute in the hands of the dead, he came out with tears. Then the Christians buried Peter as prescribed.

Another story about the historical relationships between the Mevlevi dervishes and the Greek Orthodox church was written and published by Abdülbaki Gölpınarlı in 1953. Abdülbaki Gölpınarlı is regarded as one of the most authoritative scholars of the 20th century on Turkish Sufism. He has also translated a number of very important Sufi works into Turkish such as Mevlana Celaleddin-i Rumi's *Mesnevi*. He was a Mevlevi dervish, like his father. Gölpınarlı describes an event he himself witnessed which must have taken place sometime between 1915-1920.

This was on a Thursday. After the ceremony [the Mevlevi ritual] I took of my tennure (a wide skirt worn by the Mevlevi dervishes) and hurka (a dervish's cloak), then put on my outside hurka. After drinking coffee Ali Dede [a much elder dervish] said: «Today is the so and so day [the author doesn't remember which feast it was] at Balıklı [a Greek Orthodox church in Zeytinburnu, Istanbul]. Let's take Hakkı Dede [another senior dervish] with us and go». I wouldn't question him so I immediately followed him. The three of us, while carrying out conversations, got going from surdışı towards Balıklı with sikke [a headdress worn by dervishes] on our heads and hurka on our backs. When we got there the service was still continuing. First Ali Dede gave a dervish's greeting to the image of Jesus on the cross, then Hakkı Dede and myself followed. The priests of Balıklı church (which donated olive oil every year to the Yenikapı Mevlevihanesi where Ali Dede lived) had an assistant sit us at a place closer to them. We were listening to the sacred music in silence and pious reverence. But Hakkı Dede was quite the character. During our rituals when the whirling would come to a stop he wouldn't hear and therefore, he wouldn't stop. So the head whirler would go hug him and even while in his arms he would cry and recover consciousness eventually. I have seen whirling turning into Love only in him. So out of nowhere what shall we see: Hakkı Dede is whirling. So the people opened the area for him. Ali Dede said «Let's go» then greeted the image of Jesus and he entered the same area whirling and held the right cloak of his hurka with his right hand while putting his head on his right shoulder, facing his left side. Following him the young Mevlevi, myself, started whirling. I have no idea what happened during the rest of the service, but to this day the cries and sobbing of the people still rings in my ears. Who knows how much time passed whirling? After a while I saw Hakkı Dede come back to where he was earlier. Ali Dede and I followed him. Then we came to a complete stop and gave a dervish's greeting. Later the Bible in a silver case was being taken to people and whoever had the Bible in front of them would lean down and kiss the Bible. It was Ali Dede's turn. The young man who was carrying the Bible wanted to pass him. The old man held the young man's hand then leaned forward and kissed the Bible three times. In Love of God, Muhammed and Ali I have seen this. So imagine what happened: Hakkı Dede, then myself, kissed that Book which sees the Metaphysical Being in man while crowning human tolerance via suffering. Then the service was over and we were invited to the priests' room. An ornate desert came in a silver cup on a silver plate. The priest ordered them to take it back and told them something. A little while after, dem [alcoholic beverage] was brought. And we, the human beings, drank with the feeling of the human Jesus and the human Mevlana [the name given to Celaluddin Rumi, founder of the Mevlevi Sufi order]. There was no longer a difference of religion or understanding between us.

(Abdülbaki Gölpınarlı, *Mevlana'dan Sonra Mevlevilik / Mevlevism After Mevlana*, 1953)

Tonight we are not here to claim that our concert program is continuation of such historical occurrences. However, I believe it is important to note that historically these two traditions enjoyed such close relationships.

Mehmet Ali Sanlikol
President, *Dünya*

PROGRAM

PART I. Greek Orthodox Church Music

Greek Orthodox church music is an *a capella* (only voices) tradition. Therefore, you will not hear instruments in this first part of tonight's program. For explanations of terms used in PART I please see glossary at the end of this program. The numbering of the Psalms in the Greek section of the concert is according to the Septuagint, which is the official text of the Bible in Greek used by the Orthodox Church.

1. Βασιλεῦ οὐράνιε

This prayer to the Holy Spirit is the usual beginning of several services of the Orthodox Church. It is also chanted as doxastikon of Orthros for the feast of Pentecost. This setting in plagal second mode by Petros the Peloponnesian (ca. 1730-1778), a famous Lampadarios of the Great Church of Christ, composer and teacher of Greek Orthodox ecclesiastical as well as secular Ottoman music, has been further arranged by Photios Ketsetzis.

O Heavenly King, Comforter, the Spirit of Truth, Who art everywhere present and fillest all things, Treasury of good things and Giver of life; Come and dwell in us, and cleanse us of all impurity, and save our souls, O Good One.

2. Κατευθυνθήτω ἡ προσευχή μου

The 2nd verse of Psalm 140 is chanted in the beginning of Vespers while the deacon censes the whole church. This setting in first mode is by Photios Ketsetzis.

Let my prayer be set forth as incense before Thee; the lifting up of my hands as an evening sacrifice. Harken unto me, O Lord.

3. Σήμερον πιστοὶ χορεύσωμεν

Sticheron troparion for Vespers of the feast of the Theotokos' Entrance into the Temple, celebrated on November 21. The melody in first mode is traditional and has been further arranged by Photios Ketsetzis.

Let us, believers, exchange glad tidings, singing to the Lord with psalms and songs of praise, honoring His holy tabernacle, the living ark who contained the uncontainable Word; for in a supernatural manner is she offered to God as a

babe. And Zachariah the great High Priest receiveth her rejoicing, since she is God's abode.

4. Μετὰ τὸ τεχθῆναί σε

Doxastikon of Vespers for the feast of the Theotokos' Entrance into the Temple, celebrated on November 21. This setting in plagal fourth mode was composed by Konstantinos Pringos (1892-1964), Archon Protopsaltis of the Great Church of Christ.

Since you are sanctified, O Lady, bride of God, having proceeded after your birth to the Temple, to be brought up in the Holy of Holies, verily, Gabriel was sent to you with food. And all the heavens were amazed at beholding the Holy Spirit dwelling in you. Wherefore, O pure and spotless Theotokos, glorified in heaven and upon earth, save our race.

5. Δεῦτε ἴδωμεν πιστοὶ

Kathisma in fourth nenano mode for Orthros of the feast of Christmas, celebrated on December 25. Based on oral tradition and the transcription by Petros the Peloponnesian (c. 1730-1778), this setting has been further arranged by Photios Ketsetzis.

Come, believers, let us see where Christ has been born. Let us follow where the star guides with the Magi, kings of the East. Angels sing praises there without ceasing. Shepherds abiding in the fields offer a fitting hymn, saying: Glory in the highest to Him who has been born today in a cave from the Virgin and Theotokos in Bethlehem of Judah.

6. Χριστὸς γεννᾶται

Katavasia of the first ode of the Christmas kanon. Based on oral tradition and the transcription by Petros Vyzantios the "Fugitive" (d. 1808), Protopsaltis of the Great Church of Christ, this hymn in first mode has been further arranged by Photios Ketsetzis.

Christ is born, glorify Him! Christ comes from heaven, go to meet him! Christ is upon earth, be exalted! Sing to the Lord all the earth, and all ye nations raise the hymn with joy, for He has been glorified.

7. Ἡ Παρθένος σήμερον

Troparion chanted during the Divine Liturgy on Sundays preceding the feast of Christmas. The text is a paraphrase of the koukoulion of the Nativity kontakion, which was composed by St. Romanos the Melodist (5th-6th c. AD). The traditional melody in third mode is considered "ancient."

Today the Virgin comes to the cave, to give birth ineffably to the eternal Word. Hearing this, dance, O inhabited world! Glorify with the angels and the shepherds Him who willed to be made manifest, a little Child, God before all ages.

8. Μὴ ἀποστρέψῃς

The 18th verse of Psalm 68 is chanted in a solemn, melismatic style during Forgiveness Vespers on the eve of Clean Monday to mark the beginning of Lent. At this point of the service the priests exchange their bright vestments for dark ones. This setting in plagal fourth mode was composed by Petros the Peloponnesian (c. 1730-1778).

Turn not away thy face from thy child; for I am afflicted, hear me speedily. Attend to my soul and redeem it.

9. Χέρσον ἀβυσσοτόζον

Ἀκατάληπτόν ἐστι ... Θεοτόκε ἡ ἐλπίς ... Ἐν νόμῳ, σκιᾷ καὶ γράμματι
Katavasiai of the first, fifth, and seventh odes, and excerpt from the ninth ode of the kanon for the feast of the Presentation of the Lord into the Temple, celebrated on February 2. This setting in third mode is based on oral tradition and was transcribed by Ioannis Vyzantios (d. 1866), Protopsaltis of the Great Church of Christ.

The sun once shone on dry land, mother of the deep. For the water was fixed fast like a wall on either side for the people, as they marched on foot and sang a song pleasing to God, 'Let us sing to the Lord, for He has been greatly glorified.'

When Isaiah in a figure saw God on an exalted throne, escorted by angels of glory, 'Woe is me!,' he cried, for I have seen beforehand God in a body, Lord of the light that knows no evening and Lord of peace.'

God the Word, who in the fire dropped dew upon the Youths, as they sang of God, and who dwelt in an undefiled Virgin, we praise You as we devoutly sing, 'Blessed are You the God of our Fathers.'

That which is fulfilled in you is beyond the understanding both of angels and of mortals, O pure Virgin Mother.

Symeon the Elder embraces in his arms the Maker of the Law and Master of all.

The Creator, wishing to save Adam, took up his dwelling in your virgin womb.

The whole race of mortals calls you blessed, pure Virgin, and glorifies you with faith as Mother of God.

Come and see Christ, the Master of all, whom Symeon carries today in the temple.

O Theotokos, hope of all Christians, protect, watch over, guard all those who put their hope in you.

In the shadow and letter of the Law, let us the faithful discern a figure. 'Every male child that opens the womb shall be holy to God.' Therefore, the Son and Word of the Father who has no beginning, the firstborn Child of a Mother who had not known man, we magnify.

10. Δούλοι Κύριον

An excerpt from the polyeleos in plagal fourth mode by Chourmouziou the Archivist (d. 1840), one of the Three Teachers who reformed the notation of the Psaltic Art in 1814. Chourmouziou's setting has been further arranged by Thrasyvoulos Stanitsas (1910-1987), Archon Protopsaltis of the Great Church of Christ.

Praise the Lord. Hallelujah. Praise the name of the Lord; praise him, O servants of the Lord. Hallelujah.

Praise the Lord; for the Lord is good. Hallelujah.

He causes the vapors to ascend from the ends of the earth. Hallelujah.

He brings the wind out of his treasures. Hallelujah.

He smote great nations. Hallelujah.

The idols of the heathen are silver and gold, the work of men's hands. Hallelujah.

11. Σε ὑμνοῦμεν ... Ἄξιόν ἐστιν

The principal sacrament of the Orthodox Church and the focal point of the Divine Liturgy is the consecration of the Precious Gifts of bread and wine, which in Christian belief are changed into the Body and Blood of Christ. These two hymns are chanted during and after the consecration. This setting in plagal first mode was composed by Michael Chatziathanasiou (1881-1948).

We praise Thee, we bless Thee, we give thanks unto Thee, O Lord; and we pray unto Thee, O our God.

It is truly meet to bless thee, the Theotokos, ever-blessed and most blameless, and Mother of our God. More honorable than the Cherubim, and beyond compare more glorious than the Seraphim, thee who without corruption gavest birth to God the Word, the very Theotokos, thee do we magnify.

12. Γεύσασθε καὶ ἴδετε

The 9th verse of Psalm 33 is chanted as communion hymn in the Liturgy of the Presanctified Gifts. This setting in the first mode belongs to the papadic genre. The original composition by Ioannis Kladas, Lampadarios of the imperial palace around 1400, has been arranged by Thrasyvoulos Stanitsas (1910-1987), Archon Protopsaltis of the Great Church of Christ.

Taste and see that the Lord is good. Hallelujah.

13. Ἀναστάσεως ἡμέρα... Χριστὸς ἀνέστη

Doxastikon for Orthros of Pascha. The hymn "Christ is risen," which concludes the doxastikon, constitutes a triumphant proclamation of Christians' belief in the Resurrection of Christ and is the most beloved of all Orthodox hymns. Based on oral tradition and the transcription by Petros the Peloponnesian (c. 1730-1778), this setting in plagal first mode has been further arranged by Photios Ketsetzis.

It is the day of Resurrection, let us be radiant for the feast, and let us embrace one another. Let us say, brethren, even to those that hate us, 'Let us forgive all things on

account of the Resurrection,' and so let us cry, 'Christ is risen from the dead, by death trampling down death, and to those in the tombs bestowing life!'

PART II. Turkish Sufi (Mevlevi) Music

Ayin is the name given to the four movement musical setting of the text of the whirling ceremony which is the central ritual of the Mevlevi Sufi order. The poetry being sung in this part of the program is in Persian and Turkish, much of it drawn from the *Mesnevi*, the great mystical poetic work of Mevlana Celaleddin Rumi (d. 1273) that has been called "the Qur'an in Persian." One of the greatest mystics of Islam, Rumi is the spiritual father of the Mevlevi order of dervishes known in the West as the "whirling dervishes" because of the turning movement used in their devotions. His poetry has been called "the most perfect example of the spontaneous outpouring of mystical love and visionary ecstasy in Persian, perhaps even in world literature" (W. M. Thackston).

The *ayin* is traditionally preceded by the *Na'at*, a poem in Turkish praising the prophet Muhammed. This particular setting of the poem is composed in *Rast makam* (mode) by Buhurizade Mustafa Itri (1640-1712) and is traditionally performed before the beginning of the *ayin* by a single chanter. The *Na'at* traditionally is followed by a *ney taksim* (reed flute improvisation). This is then followed by a *peşrev* (classical instrumental prelude) as the dervishes one by one greet their *şeyh* (teacher/leader). Each of the four *selams* (greetings, or movements) is set to a prescribed *usul* (musical meter), with the emotional high point of the *ayin* in the third *selam*. Tonight the four *selams* will be played continuously, with little cessation of the music between movements. The *ayin* ends with two other instrumental forms, a *son peşrev* and a *son yürük semai*. Traditionally, a *son dua* (final prayer) and the chanting of Kur'an is included after the final instrumentals. However, since this evening's performance is a concert rather than a ritual, the prayer and the chanting of the Kur'an will be omitted.

The *ayin* in *Ferahfeza* is one of the most famous of all Mevlevi *ayins*. Hammamizade İsmail Dede Efendi's composition is regarded as one of the finest examples of Classical Ottoman/Turkish music. It is also significant because it begins with the famous opening lines of Rumi's *Mesnevi*: The song of the reed, which associates the sound of the end-blown flute (*ney*) with the longing of all humans to return to God.

Rast Na'at Buhurizade Mustafa Itri (1640-1711)

Ney Taksim (improvisation) Şenol Filiz, ney

Ferahfeza Peşrev Hammamizade İsmail Dede Efendi (1778-1846)

Ferahfeza Mevlevi Ayini Hammamizade İsmail Dede Efendi

I. Selam (greeting or movement) [14/8]

II. Selam [9/4]

Tanbur Taksim

Birol Yayla, tanbur

III. Selam [28/4 - 10/8 - 6/8]

IV. Selam [9/4]

Son Peşrev

Tanburi Zeki Mehmed Ağa (1776-1846)

Son Yürük Semai

Tanburi Zeki Mehmed Ağa

* * *

TEXT of the *Ferahfeza ayin*

In more than seven centuries, Turkish Sufis have been singing the poetry of Celaluddin Rumi, resulting in gradual changes in Rumi's original Persian text.

Mesnevi I: 1-3 (original Persian version)

be-sh'naw in nay chûn shikâyat mê-kon-ad

az jodâ'îy-hâ hikâyat mê-kon-ad

k-az nayestân tâ ma-râ be-b'rîda-and

dar nafir-am mard-o zan nâlîda-and

sîna khwâh-am sharHa sharHa az firâq

tâ be-gôy-am sharH-é dard-é ishtiyâq

The Turkish version of the same passage which will be sung tonight:

Biş nevez neçün hikayet (yari yarimen)

Ez cudayiha şikayet mikined(yar yar yarimen)

Gez neyistan tamera biburideend (yari yarimen)

Vez nefirem merdüzen nalideend (yar yar yari yarimen)

Sine hahem serha seha ez firak (yar yari yarimen)

Tabigüyem serhi derdi idtiyak(yar yar yari yarimen)

Listen to the reed flute, how it is complaining!

It is speaking of separations:

"Ever since I was severed from the reed field,
men and women have lamented at my shrill cries.

"I want a heart torn, torn from separation,
so that I may express the pain of yearning".

This translation is based on Ibrahim Gamard's translation from the original Persian of *Mathnawî-yé Ma'nawî* by Jalaluddin Rumi (with gratitude to R. A. Nicholson's 1926 English translation) © Ibrahim Gamard

Another excerpt from the text of *Ferahfeza Ayin* (Selam III). In all Mevlevi *ayins* this particular section uses the same text, which is in Turkish and is sometimes

attributed to Rumi's son, Sultan Veled. To include this text in all third selams has been a Mevlevi tradition.

...Ey ki hezâr âferîn, bu nice sultân olur
Kulu olan kisiler hüsrev ü hâkân olur
Her ki bugün Veled'e inanuben yüz süre
Yoksul ise bay olur, bay ise sultan olur

...O the great Creator who is the Ruler
Servants of whom are the faithful to the Ruler
Whoever believes in Veled today
if he is poor he will be rich, if he is rich he will be a sultan
(Translation by Mehmet Ali Sanlıkol)

Greek Glossary

Archon – chief, master

Clean Monday – the first day of Lent

Communion hymn – a hymn chanted during the partaking of the Body and Blood of

Christ by the faithful

Divine Liturgy – the primary service of worship of the Orthodox Church

Doxastikon – hymn preceded by the “Lesser Doxology:”

Glory to the Father, and to the Son, and to the Holy Spirit

Great Church of Christ – the Church of the Holy Wisdom of God (Hagia Sophia);

after 1453 the term referred to the cathedral used as the main see of the Patriarch

of Constantinople; today it refers to St. George's church in the Fener (Phanar) district of Istanbul

Kanon – a poem consisting of nine odes, patterned after the nine biblical canticles,

which praises a biblical event, a feast day or a saint; each ode consists of an introductory troparion, called heirmos, and a number of troparia patterned after the heirmos; at the end of each ode the heirmos is repeated in slower tempo and usually in a more melismatic style; this repetition is called *katavasia*

Katavasia (pl. *katavasiai*) – the repetition of the heirmos at the end of each of the

nine odes of a canon

Kathisma – short hymn chanted in the Orthros service between the prescribed readings from the Psalms

Kontakion – a long, poetic sermon, consisting of a number of stanzas (usually 18-30), all of which are metrically and melodically alike

Koukoulion – introductory stanza of a kontakion

Lampadarios – chief cantor of the left choir; literally meaning “candle holder”

Lent – the preparatory, penitential 40-day period of fasting preceding Holy Week and Pascha

Liturgy of the Presanctified Gifts – a special type of Divine Liturgy celebrated during weekdays of Lent

Nenano – a variation of the fourth mode characterized by a combination of diatonic and hard chromatic passages

Orthros – morning service

Papadic – elaborate genre of chant, characterized by long, melismatic passages, restructuring of the poetic text and sometimes insertion of meaningless syllables

Pascha – Easter

Pentecost – feast celebrated on the fiftieth day after Pascha

Polyeleos – a setting of Psalms 134 and 135 chanted during Orthros; literally meaning “much mercy;” the name is derived from the repeated refrain of Psalm 135: “for His mercy lasts forever”

Protopsaltis – chief cantor of the right choir; literally meaning “first cantor”

Psaltic Art – the art of Greek Orthodox chant, more widely known as Byzantine music

Sticheron – hymn preceded by a verse (“stichos”) from David's Psalms

Theotokos – a reference to the Virgin Mary, literally meaning “the one who gave birth to God”

Troparion (pl. *troparia*) – short hymn chanted in a given mode (“tropos”)

Acknowledgements

SPECIAL THANKS to Serdar Saydam without whom this project wouldn't have been possible. I would also like to thank to the American Islamic Congress, Center for Middle Eastern Studies at Harvard and the officers of DÜNYA. I cannot thank enough to Panayotis League in believing in this project and supporting it from the very beginning. Much thanks to Grammenos Karanos for his help with especially the program notes. And thanks to Rassem El Massih who patiently met me a number of times in order to check my transcriptions and notations. I would also like to thank my dear wife Serap Kantarcı Sanlıkol without whose support this program simply wouldn't have happened.

Dünya gratefully acknowledges the main sponsor of this event:



Dünya also gratefully acknowledges the additional support for this performance provided by



DÜNYA (the Turkish, Arabic, Persian, Greek word for "world") is a non-profit, tax exempt educational organization founded in Boston in 2004. Its goal is to present a contemporary view of a wide range of Turkish traditions, alone and in interaction with other world traditions, through performance, recording, publication and other educational activities.

DÜNYA seeks to work with a wide range of cultural and religious organizations and musical groups, but relies on no particular political, governmental or religious affiliation or support of any kind.

Mehmet Ali Sanlıkol, *President*
Robert Labaree, *Vice president*
Serap Kantarcı Sanlıkol, *Development*

DÜNYA, Inc.
735 Harrison Ave. W303
Boston, MA-02118
Tel/Fax: 617 859 5805
www.dunyainc.org

DÜNYA Advisory Board

Nektarios Antoniou, Leader, Schola Cantorum: A Hellenic College Byzantine Music Study Group
Sıla Cansever, Director, Orhan Gündüz Turkish School at MIT
Cemal Ekin, Professor of Marketing, Providence College
Cemal Kafadar, Vehbi Koç Professor of Turkish Studies, Center for Middle Eastern Studies at Harvard University
Karim Nagi, Event Producer, KMP Limited
Cem Mutlu, Contemporary Jazz Musician
Tiger Okoshi, Faculty, Brass Department, Berklee College of Music
Kareem Roustom, Concert and Film Composer, Performer
Noam Sender, Member of the Board of Directors at Temple Beth Zion
Johanna Hill Simpson, Founder, PALS Children's Chorus
John Weston, President, Futura Productions

DONORS

\$1-\$99

Steve & Krysia Burnham

\$100-\$499

Gülsün Gül & Jeffrey Baum

Mikele & Douglas Rauch

Sevda Porikli

Nilüfer Durak

Ayçe Yeşilaltay & Ching-Hung Shen

Osman & Serpil Kantarcı Perksoy

Dian & Tarık Pekin

\$1000-\$1499

Mehmet & Melanie Berkmen

VOLUNTEERS

Patty Brownlee

Aylin Özsancak

Frances Bolduc

Yeşim Süngü

Elif Çorbacı

Pınar Tekerek

Berna Kösembay

Ali Tekin