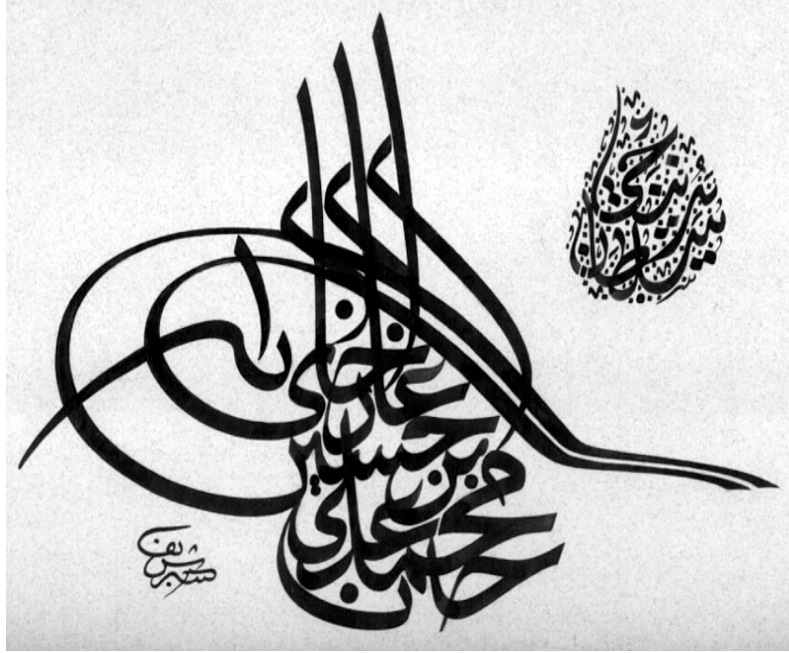


DÜNYA presents

THE CONTINUATION OF OTTOMAN MUSIC

Osmanlı Musıkisinin Devamı



directed by **Mehmet Ali Sanlıkol**, *zurna, saz, voice, piano*

Noam Sender, *zurna* / **Elizabeth England**, *oboe* / **Amy Advocat**, *clarinet* /
Lee Wadenpfohl, *french horn* / **Dan Nissenbaum**, *trumpet* / **Peter Kenagy**, *trumpet* /
Güç Basar Gülle, *fretless guitar, voice* / **Eylem Başaldı**, *violin* / **Theodoulos Vakanas**, *violin* /
Nektarios Antoniou, *voice* / **Christiane Karam**, *voice* / **Selis Önel Evren**, *voice* /
Bertram Lehmann, *bass drum, nakers* / **Cem Mutlu**, *kös, daire, bendir, voice* / **Nick Falk**, *nakers* /
Jorge Perez Albela, *nakers* / **Bill Shaltis**, *cymbals* / **Casey Cangelosi**, *cymbals* /
Engin Günaydın, *bass drum, kös, darbuka, voice*

Harvard University, Paine Hall, Friday, October 14, 8:00pm

A Boston Premiere featuring original compositions for a combination of Eastern and Western instruments, and voices by Mehmet Ali Sanlıkol combining the idioms of Ottoman traditional music with contemporary compositional methods. *Mehter* (Ceremonial music), *sema* (Sufi devotional music), and *ince saz müziği* (instrumental music) are explored through striking new pieces which carry on and extend their traditional models. The concert will also feature original Sufi poetry by Mehmet Ali Sanlıkol, as well as the first appearance of *The New England Drum and Winds Mehterhane* (Ottoman Ceremonial Band).

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`A Heritage for Our Time

Tonight's program consists of three sections that will hopefully represent three different aspects of traditional Ottoman music which were big influences in my output as a composer and producer. The first section of the program will focus on the influences of *ince saz müziği* (instrumental music) in my compositions that brings together a mixed ensemble of Eastern and Western instruments. This section represents one composer's attempt to respond to a century-long dilemma by adapting certain western practices to distinctly traditional Ottoman materials.

During the past two hundred years, all of the nations that once lived under Ottoman rule were confronted with a dilemma: how to build a new national identity based on local traditions of the past, while participating fully in the contemporary world which just happened to be dominated by the west. Turkey has known its own version of this dilemma. Growing up in Turkey in the 1970s and 80s I remember very clearly how public opinion was divided on this issue. According to some, the westernization of traditional Ottoman/Turkish music simply was impossible and therefore undesirable: any attempt to adapt Turkish music to western harmonies, instruments and forms would obviously result in the corruption and distortion of the tradition, robbing it of its Turkishness. Another group felt that the only way a Turkish musical tradition could survive and become widely accepted in the world was through the adoption of those very same western elements. About five years ago, after a lifetime of training in classical western music and jazz I made a commitment to learning Ottoman/Turkish music. I wanted to be able to speak the Ottoman/Turkish language as well as I could speak the various western musical languages I already knew. I knew that I had already given quite a number of years to the learning of the latter and to learn a new language would require at least as much, if not more time. At this relatively early stage of my development in this effort, I have tried to remain honest to my original purpose and to pay my respect to both musical traditions by treating them with equal attention and patience.

In *Rast Peşrev* you can hear the majestic echoes of an *ince saz peşrev* that would be played at the Ottoman palace in front of the Sultan. The main feature of this piece is the trumpets that will be performed by American musicians. This composition showcases a technique which I have developed for the Western trumpet that allows a musician who doesn't know the Turkish music system to play the microtones that are needed to perform this music. *Estergon Kalesi Suite* is a composition which I have composed about six years ago. It was commissioned by Fahir Atakoğlu (a famous Turkish composer/pianist) in order to be recorded for an album project of his. Unfortunately Atakoğlu was never able to find sponsorship at the time for the funding of his album project and so my composition remained unrecorded to this day. Tonight can be considered a partial world premier. This composition will not state the theme of its title bearer (*Estergon Kalesi* is a well-known Turkish Folk song), however it will give you hints at the theme of the folk song in many different ways throughout. *Buselik Canon* is a two-part canon (a canon employs a melody with one or more imitations of the same melody played after a given duration by another voice) where the singers are encouraged to sing in Turkish style instead of western style. The last piece in this section was commissioned by PALS children's chorus in the year 2002. The piece, entitled 'ERGENEKON', was a big success. Boston Globe's Richard Dyer wrote: "The music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world", "...and he (Sanlıkol) is another who could play decisive role in music's future in the world." Tonight's arrangement is an adaptation of an excerpt from this cantata for tonight's ensemble.

The second section of the program will present my compositions and poetry that would be considered as Sufi music. Unlike the first section this section is simple in its instrumentation and it does not try to combine the musical styles of Turkish and the West. The first piece is a nefes that is composed in the style of a *Bektaşî nefes*. A *nefes* is a type of sacred song that was performed mostly at the *Bektaşî tekkes* in the cities. The second piece is a *Deyiş*. A *Deyiş* is another type of a sacred song that is still performed at *Alevi* villages in Turkey. The last piece is an *ilahi* which is another type of a sacred song that was performed by other city Sufi brotherhoods such as the *Mevlevîs* and *Cerrahîs*.

In order to pay my respect to the mystics of Islam I put this more humble section at the center of the concert program. I certainly am not a poet but these three sacred pieces contain my poetry which I came to write during the past three years. They are my humble attempts at expressing some Bektaşî, Alevi and Mevlevî ideas which I have found to be the kind of Islam I grew up, discovered, forgot and came to unify with all at the same time...

The third section of the program will premier the *New England Drum and Winds Mehterhane*. This was a long-time dream which finally is coming true. As a matter of fact it was the music of the Mehter that made me decide that I wanted to learn Turkish music six years ago. And since then I have been researching and writing

articles regarding this band. This concert happens to be my first chance to share some of my researches and their musical results with you.

A “Fresh” Start

Tonight do not expect to see a Mehter ensemble in costumes wearing moustaches and holding swords in their hands. I sincerely hope that this and other common things to Mehter ensembles of Turkey that you will not see and hear tonight will not disappoint you. The Mehter ensemble that you are about to watch is an academic one. I truly hope to bring a “fresh” start to Mehter tonight.

The military musicians of the Ottoman Empire, known as the Ottoman Janissary Bands in Europe, had a big musical impact on Western music for many centuries. These bands, contrary to the common belief, did not only perform military music, but also ceremonial music, which from time to time included art music as well. The repertoire, instrumentation, and the practice of the tradition of the Mehter over time became more sophisticated and artistic than it used to be in its earlier primitive examples (which mostly consisted of one or two pairs of trumpets and nakers). Eventually Mehter ensembles consisted of Zurna (eastern shawm), Boru (trumpet), Davul (bass drum), Zil (cymbal), Nekkare (kettledrum), Kos (large kettledrum) and singers. Therefore Mehter organization became huge in size and louder in volume. At times these ensembles consisted of 300 players or more, which produced an incredible sound.

Sultan Mahmud II abolished Mehter along with the Janissaires in 1826 (the abolishment of Mehters along with the Janissaires should not be taken as a proof for Mehters being Janissaires, because at the time all of the Kapikullari were abolished along with the Janissaries). Until 1911 the entire repertoire of Mehter was forgotten (notation in Turkish music did not start until 1830s). Very little of the first Mehter, that was put together by Ahmed Muhtar Paşa in 1911, was based on academic research and historical facts. In this first Mehter re-production the instrumentation consisted of trombones, clarinets and piano. And the famous Mehter Marches that the Turkish nation thinks are 1000 year old compositions in fact were all composed between 1911-1912 (“Ceddin Deden”, “Gafil Ne Bilir” to name a few).

I have always taught that it was time for a new and a more academic Mehter ensemble to be formed. Because since the 1960s a lot of Mehter music has been discovered from 16th and 17th cc. but only a few of these pieces have been performed to this day. Therefore tonight you will not hear the Mehter Marches of the early 20th cc. but you will hear the sounds of the legendary Mehter Bands that performed between the 15th and early 19th cc.



The first two pieces will feature straight trumpets like the ones you can see in this miniature above. The Mehter of the 16th cc. used trumpets similar to the ones that we will use in the first two pieces tonight.



The first *Çeng-i Harbi* is a piece transcribed by Salomon Schweigger (1551-1622) who spent four years in Istanbul between 1571 and 1575. The notation he supplied in his book is the oldest musical notation of Turkish Music (see above). He says that this tune was played by the Mehter ensemble. My interpretation of this melody is that it is a *Çeng-i Harbi* in the 10/8 rhythmic cycle. Although the transcription doesn't exactly match 10/8 it would also be most unusual to expect a Western traveler to be able to notate a Turkish music piece that would be completely foreign sounding in perfect notation. Another interesting fact is that if my theory is correct and this piece is a 10/8 *Çeng-i Harbi* then this happens to be the only musical example of the 10/8 *Çeng-i Harbi* which we have no other example of (10/8 *Çeng-i Harbi* is a well-known rhythmic cycle but no musical piece has survived to this day).

The second *Çeng-i Harbi* was notated by Ali Ufki, born Wojciech Bobowski in 1610, was a Polish Christian who converted to Islam after his capture by the Ottoman Turks at the age of 30, becoming renowned as a musician and translator in the imperial court. Most of the Mehter ensembles perform this tune but tonight we will perform it in a different arrangement that will feature our straight trumpets.

Hanım Sultan Peşrevi is my only composition for Mehter. It is composed in a long rhythmic cycle therefore it leaves room for me to have dialogue between trumpets and zurna. *Hünkar Peşrevi* is another piece that survives from 17th cc. This piece was performed almost every time the Sultan came in the presence of the public for a couple centuries. After about 300 years tonight happens to be its first performance by a Mehter ensemble. *Genç Osman* is a heroic folk song that talks about a young Osman who fought in the battle of Bağdat under Sultan Murad IV. Its melodic qualities are unlike any other Turkish Folk song. It is a favorite tune of today's Mehter ensembles in Turkey. Tonight's arrangement feature trumpet parts arranged in a style that tries to capture the sounds of the straight trumpets and the modern trumpets at the same time.

The last piece on the program is called *Ottomanist* and it initially is a Mehter piece that opens the door for collaborations between the *ince saz müziği* (instrumental music) ensemble and Mehter.

Dr. Mehmet Ali SANLIKOL

PROGRAM

I. Influences of *ince saz müziği* (instrumental music)

Rast Pesrev

Excerpt from 'Estergon Kalesi' Suite-Overture

Buselik Canon

Excerpt from 'Ergenekon' - "Kıyan and the Mother Wolf"

intermission

II. Sacred music compositions and poetry (Sufi music)

Nefes

*Benim tek düşmanım yine ben, aslolan tek dostum ise sen,
Medet Yar, kurtar beni benden, bir olayım Seninle her dem,
En'el Hakk derler imiş, yalvarıp yakarmak boş imiş,
Meğer dost da düşman da bir imiş, Hakikat insanda daimmiş.*

My only enemy is myself, my only true friend is You,
Help me Dear, save me from myself, let me be one with You at all times,
They say "En'el Hakk", so I see, to beg You is worthless,
And both the friend and the enemy are the same, the Truth is hidden in Man.

Deyiş

*Allah Mehmed Ali, insan-ı kamil var ki, Hacı Bektaş-ı Veli, Balım Sultan Pir Sani,
Celaleddin-i Rumi, Sultan Veled hep ahi, Hepsî Tasavvuf ehli, Ya Hu Allah Eyvallah,
Derviş Mehmed Ali, Bunu söyler hep gari, Mümin kafir yoktur ki, insan dinin temeli,
Musevi ve İsevi, Müslüman da hep aynı, Herkesin kalbindeki Allah aşkı olsun ki,
Sen Kerimsin Yarabbi, Sen bilirsin Yarabbi, Ya Hu Allah Eyvallah...*

Allah Mohammed Ali, There are mature men like Hacı Bektaş-ı Veli, Balım Sultan Pir Sani,
Celaleddin-i Rumi and Sultan Veled who are all brothers and they are all mystics of Islam, Oh God,
Derviş Mehmet Ali says all the time that, there is no such thing as a 'believer' and a 'non-believer',
It is Man who sits at the bottom of Faith, so Jewish, Christian, Muslim, they are all the same,
As long as you have Love of God in your heart, Oh God, You are great, You know everything, Oh God...

İlahî

*Ebedî Aşk ile yandım, Bir damla su bulamadım, Sır-ı Hayat anlamadım, içime nakş ettin canım,
Muhammed'in Aşıkıyım, Şahım Ali yolundayım, Hakikatın peşindeyim, Allah Allah deyu deyu Hu!
Doğruyu güzeli buldum, Can-ı gönülden vuruldum, Hak yolunda bedbaht oldum, Bu dünyada sefil canım,
Muhammed'in Aşıkıyım...*
*Korkak insan Mümin olmaz, Çok konuşandan Pir olmaz, Bunu desem doğru durmaz, Ben bu işe şaşım,
Muhammed'in Aşıkıyım...*
*Pir Sultanlar Aşkı verdin, Ateş verdin su vermedin, Madem beni mahkum ettin, Neden dilsiz kodun,
Muhammed'in Aşıkıyım...*
*Derviş Mehmed Ali sorar, Huzur nerde deyu arar, Hemi Hak hem haksızlık var, Bu derde derman yok,
Muhammed'in Aşıkıyım...*

I am burnt by eternal Love, I cannot find a drop of water, I cannot understand the secret to life which
You have implanted in me oh Dear,
I am in Love with Mohammed, I walk in the path of my Sultan Ali, I am going towards the Truth saying
God, oh God,
I came to realize what is right and beautiful, I fell in Love, but in this road leading to You I became
unfortunate and in this world I became a miserable man,
I am in Love with Mohammed...
A man who is afraid of You cannot be a 'believer', A man who talks too much cannot be a Saint, but I
can't say this out loud, I don't understand this dilemma,
I am in Love with Mohammed...
You gave me the Love of Pir Sultan, You gave me fire but not water, Now that you enlighten me and
imprison me in your Love, how come I can't talk about it?
I am in Love with Mohammed...
Dervis Mehmet Ali looks for Peace, but there is both 'right' and 'wrong', and there is no cure for this one,
I am in Love with Mohammed...

intermission

III. New England Drum and Winds Mehterhane (Ceremonial music)

Çeng-i Harbi #1

Çeng-i Harbi #2

Hanım Sultan Peşrevi

dedicated to my wife Serap Kantarcı Sanlıkol

Hünkar Peşrevi

Genç Osman

IV. Ottomanist (A composition that combines *Mehter* and *ince saz müziği*)

All music composed and arranged by Mehmet Ali Sanlıkol (b. 1974) except the two Çeng-i Harbis, Hünkar Peşrevi and Genç Osman.

* * * *

Acknowledgements

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