

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

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***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

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JEWES 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

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***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

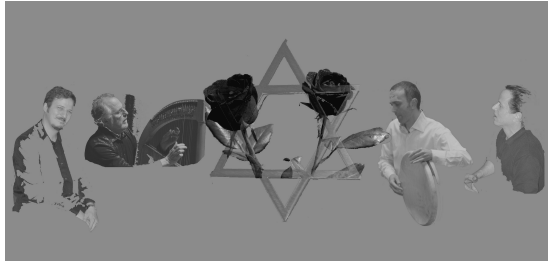
and

Armenians of the Ottoman Period

* * *

DÜNYA presents

Jews and Sufis: A Sacred Bridge



Thursday, October 29, 2009, 6:30pm Temple Beth Zion

Panelists

Benjamin Braude Robert Labaree Mehmet Ali Sanlıkol
Rabbi Moshe Waldoks, moderator

The Dünya Ensemble

Robert Labaree/çeng, percussion, voice

Cem Mutlu/percussion, voice

Mehmet Ali Sanlıkol/voice, ud, divan sazı, rebab, ney

Noam Sender/ney, voice

Chris Veilleux/ney

Since at least the 16th century, the *maftirim* repertoire--Hebrew devotional poetry set to Turkish *makam* music for use in the synagogue--has demonstrated the close relationship Jews established with members of Muslim mystical brotherhoods in the Ottoman regions. The *maftirim* example may also provide for our own time clues to the ways in which at least one religious minority managed to make a rich life for itself within an otherwise alien environment.

A panel of three scholars moderated by Rabbi Moshe Waldoks will speak on cultural, historical, religious and musical aspects of the topic, followed by dialogue with the audience. The program will conclude with a 40-minute recital featuring an ensemble of Jewish, Muslim and Christian vocalists and instrumentalists demonstrating examples of musical repertoire created through this historic collaboration of Jews and Muslims in Turkey.

The Ottoman Jewish Musical Traditions, Influences and Contribution

During the 15th century, thousands of Jews and Muslims were expelled from the Iberian Peninsula through the efforts of the Inquisition, the institution within the Roman Catholic Church charged historically with rooting out heresy. A large population of Iberian Muslims and Jews settled in the predominant Muslim regions of North Africa, the Balkans and the Middle East, most of which were governed by the Ottoman Empire from its capital, Istanbul. In the following centuries, a number of descendants of the Iberian Jewish émigré (*Sephardim*) had established for themselves influential positions in Ottoman music, including Mısırlı İbrahim Efendi (Haham Moşe Faro, d. 1776), Mısırlı İbrahim Efendi (Avram Abut, 1872-1933) and İzak Algazi (1889-1950). Unquestionably the most respected Ottoman Jewish musician of all time was the composer and musician Tanburi İsak (1745-1814). The teacher of the sultan-musician Selim III, a number of İsak's instrumental and vocal compositions survive to this day and he is considered one of the creators of the modern approach to the classical *tanbur* (long-necked lute).

To this day, Turkish Sephardim still maintain spoken *Ladino*, a Romance language fusing elements of medieval Spanish and Hebrew which is also the language of Sephardic secular music. Some of this repertoire has its roots in urban music from pre-15th century Spain. However, much of it grew out of a larger shared urban folk music tradition from the Balkans and the Middle East with direct counterparts in Turkish, Greek and Arabic. The well-known Sephardic song *Kante katife*, for example, has a Turkish language equivalent in the popular song *Kadifeden kesesi*. But even in those Ladino songs which had no Turkish equivalent, the style of the melodies and rhythms are often unmistakably Middle Eastern.

This evening's program features another way in which the Ottoman Jews--one of several non-Muslim peoples, along with Armenians, Greeks and other Balkan Christians--interacted with the Muslims. Modern readers may be surprised to learn that the Jewish-Muslim interaction also extended to sacred music: the music of the so-called *maftirim*. The majority of the examples in our program this evening are drawn from this choral tradition of the 16th to 20th centuries, in which *piyutim*, Hebrew liturgical poetry, was set either to music newly composed in the Turkish style by Jewish composers, or to the melodies of secular Ottoman court music and Sufi devotional music. This practice followed the standards set by the famous Rabbi and mystic Israel Najara (1555-1625), the legendary founder of the *maftirim*. In the 19th and early 20th centuries, in prominent centers such as Edirne, Istanbul and Izmir, *maftirim* choirs regularly sang entire suites of pieces (*fasıls*) before Shabbat services. *Maftirim* choirs are still active in Istanbul today. Of special interest here are the ongoing links which made this *maftirim* repertoire possible, allowing Jews, some of whom were themselves mystics, and friends of Muslim Sufi orders to collaborate closely enough to leave their mark on the repertoires of both communities.

Dr. Mehmet Ali Sanlıkol

PROGRAM

PART I. THE OTTOMAN-JEWISH MUSICAL LEGACY

In the first part of our program we offer examples of Ottoman classical music, Turkish Sufi music and Jewish maftirim music. The set will close with a well-known secular piece in Ladino, *La Rosa Enflorese*. Our performance of this secular song is based on a 1907 recording by Haim Efendi (Haim Behar Menahem, 1853-1938), the earliest known recording of the song, which exhibits the characteristics of an up-beat popular Istanbul folk song.

Ney Taksim (improvisation on the end-blown flute)

Elohai Kha'kartani Va'teda - ["God You Search Me and You Know"], a *piyut* (Hebrew liturgical poem) by Abraham Ben Meir Ibn Ezra (1092-1167), adapted and arranged by Noam Sender using a well-known Turkish Sufi melody commonly associated with the words of the 13th century Muslim mystic, Yunus Emre. This adaptation is modeled on the methods of the *maftirim* choir tradition.

Elohai kha'kartani va'teda mezimati vere'ee le'merakhok ve'shivti ve'kimati. Banta kol tkhoo'nati ve'arkhi ve'rivee aht zerita, ve'hiskanta dra'kahi lo be'atzmati. Ra'eeta dvar libi be'terem ktseh milah bil'shoni, ve'yada'ata akh'riti ve'tumati. Hen kedem ve'hen akhor tzar'tani ve'al roshi shat kaf ye'minekha, ve'yadkha be'admati. Ma'lehta shmey sha'khak ve'akhrut yam, ahn me'rukhekha elekh – ve'sham ata le'umati? Khosekh lo ye'shoo'feini, ki en mim'kha yakh'shikh, ve'ata asher totsiti la'or ta'alumati hen kedem knitani uva'beten tesu'keini ve'taas be'takh'tiyot et atsmi ve'rikmati. Galmi ra'ata ene'kha ve'al sifre'kha koolam yikatevu, ve'lo ekhad me'hem az bekadmati. Ve'li yakru lim'od re'eh'kha u'meh atzmu rosh'ehem, u'mah niv'ar kol da-ati ve'khokh'mati. Od'kha al pla'ekha, od'kha al kha'sade'kha, be'kha ma'amd gvi'yati, le'kha roo'khi ve'nishmati!

Oh God, You have searched me and know my intentions; You discern my thoughts for afar; You are privy to my every move. You anticipate my plans; my walking and reclining. You observe and are familiar with my ways. You see the word forming in my heart before it reaches my tongue; You know when my days will end; You hem me in behind and in front and from above; You guide me with your right hand, while your left supports me. You fill the high heavens and distant sea; Where can I go from Your presence when You confront me everywhere? Darkness does not conceal me; nothing obscures your view. It is You who reveals my secrets. In the beginning You formed me; You knit me together in the womb; In the depths You crafted my delicate frame. Your eyes behold my bare limbs; they were

all recorded in your book; in due time they took their separate shapes. How vast are the sum of your thoughts, they are most difficult to comprehend; my knowledge and wisdom is foolishness. I thank You for your wonders; am grateful for your loving kindness. By your powers my body is sustained to You belong my breath and soul.

Hicaz Yürük Semai

Music: Anonymous

An instrumental performance of the following maftirim piece (see below: *Kha-desh Ke-kedem*), which was originally composed to a Turkish instrumental form in a Turkish melodic mode.

Kha-desh Ke-kedem, a *piyut* from the repertoire of the Edirne maftirim.

Text (and possibly music): Rabbi Hayim Bejerano (1850-1931), Chief Rabbi of Istanbul in the 1920s. The performers first encountered this piece in a 198 recording of Samuel Benaroya (b. 1908, Edirne, Turkey), member of the Edirne *Maftirim* chorus from 1920-34.

Kha-desh ke-kedem yah-meinu sho-khen ze-vula / Lishkon ka-vod be-arts einu na-vah te-hila / Yarum ve-nisah kar-neinu me-od nah-ah-la / Na-vo e me-nu-kha-teinu el ha-nah-khala.

Renew as of old our days, Dweller of the Celestial Abode / To live honorably in our land so full of praise/ Exalt and enoble us, Much Elevate One / We will come to our rest, to our portion.

La Rosa Enflorese

Text and Music: Anonymous

La rosa enflorece o en en el mez de May

The rose blooms in the month of May

Mi alma s'escurece sufriendo del amor

My soul darkens suffering from love

El bilbilico canta el suspira del amor

The nightingale sings with sighs of love

Y la pasión la mata muchigua mi dolor

And passion is killing me ever adding to my pain

***Tzur mishelo akhal'nu bar'khu emunai.*

Sa'vanu ve'hotarnu ki'dvar Adonai.

The Almighty, whose food we ate, bless and praise Him.

We are full and more than satisfied, according to God's word.

****NOTE:** The borrowing of secular Sephardic melodies for *piyutim* was and still is, a characteristic of Turkish Jewish music. The *piyut* known as *Tzur mishelo akhalnu*, is popularly sung around the table after the Shabbat meal as a table song (*Zmirot*) to the melody of *La Rosa Enflorese*. Therefore, we decided to incorporate this verse as part of our performance.

PART II. BEKTAŞI SUFIS AND MAFTIRIM

The close relationships between Jewish and Muslim mystics in the Ottoman world were especially visible in the music of the Mevlevi and Bektaşî Sufi orders. This part of our program is based on the relationship with the Bektaşî dervishes, a heterodox form of mystical Islam with strong Shiite tendencies. Here we will include an adaptation of a Bektaşî hymn (commonly referred to as *nefes*, lit. “breath”) in the manner of the maftirim, along with other examples associated with this order in dialogue with maftirim music.

Shakhar Avak’shekha - [“At Dawn I seek You”], a piyut by Shelomo Ben Yehuda Ibn Gevirol (1021-1058) adapted and arranged by Noam Sender using the music of a Bektaşî Hüseyini nefes. This adaptation is modeled after the maftirim choir tradition.

Sha’khar avak’shekha tsuri u’misgavi, e’erokh le’fanekha shakhri vegam arvi. Lifnay gedu’latkha e’emod ve’ebahel, ki ei’nekha tir’eh kol makh’shavot libi. Ma ze asher yu’khal halev ve’halashon la’asot, u’ma ko’akh ru’khi be’tokh kirbi. Hineh lekha ti’tav zimrat enosh, al ken ode’kha be’od nishmat Eloha bi.

At dawn I seek you, Refuge Rock sublime; My morning prayers I offer, and those at evening time. I tremble in Your awesome Presence, contrite, For my deepest secrets lie stripped before Your sight. My tongue, what can I say? My heart, what can I do? What is my strength, what is my spirit too? But should music be sweet to You in mortal key, Your praises I sing so long as breath’s in me. [Translation from the “Nishmat” section of the Shabbat and Festival Morning services of “Siddur Sim Shalom” prayer book]

Kakashekha Kaora and Dolap Niçin İnilersin

A Jewish maftirim song alternates in a dialogue with a Turkish devotional song in the same makam or melodic mode. The similar structure and rhythm of the two songs suggest that they draw upon the same musical paradigms.

Text: Psalm 139, verses 1-12, adapted and arranged by Noam Sender. Music: Based on the maftirim song entitled Azkir Hasdei El Ne’eman by Avraam (date unknown)

Ado-nai kha-kar-ta-ni va-te-da / Ah-ta ya-da-ta shiv-ti ve-koo-mi ban-ta le-re-ee me-ra-khok / Ar-khi ve-riv-ee ze-ri-ta ve-khol drah-khai his-kan-ta / Ki en mi-lah bil-sho-ni hen Ah-do-nai ya-da-ta kkoo-la / Akh-or va-ke-dem tsar-ta-ni / va-ta-shet ah-lai ka-pe-kha / Pe-li-ah-ha da-aht mi-me-ni nis-ge-va lo oo-khal lah / Ah-na eh-lekh me-roo-khe-kha / ve-ana mi-pa-ne-kha ev-rakh / Im es-sak sha-ma-yim sham ah-ta ve-ah-tsi-ah she-ol hi-ne-ka / Eh-sa khan-fey sha-khar esh-ke-na beh-akh-rit yam / Gam sham yad-kha tan-khe-ni ve-to-kha-zeh-ni ye-min-ne-kha / Va-oh-mar akh kho-shekh ye-shoo-feni ve-lie-la or ba-ah-deh-ni / Gam kho-shekh lo yakh-shikh mi-meh-ka ve-lai-la ka-yom ya-eer ka-kha-she-kha ka-oh-ra

God, you have scrutinized me and you know / You know my sitting down and my rising up; You understand my thoughts from afar / You encompass my path and my repose, You are familiar with my ways / For the word is not yet on my tongue, behold, God, You know everything I am about to say / You have shaped my past and my future, Your hand gently on my shoulder / Awareness of you is beyond me; it is beyond my skills to fathom / Where can I withdraw from Your spirit? And where can I flee from Your presence? / If I ascend to heaven, You are there; if I make my bed in the lowest depths, behold, You are there / were I to soar on the wings of dawn were I to dwell in the distant west, there too, Your hand would guide me and Your right hand would hold me in safety / Would I say, “Surely darkness will shadow me,” then the night would become as light around me / Even darkness obscures not from You; and night shines like the day Darkness and light are the same.

Text: Yunus Emre (d. 1321)

Music: Anonymous

Dolap niçin inilersin /Derdim vardır inilerim
Waterwheel, why do you cry out? / In my suffering, I cry out
Ben mevlaya aşık oldum /Anın için inilerim
I am in love with my Lord / I groan because I remember
Benim adım derli dolap /Suyum akar yalap yalap
My name is the waterwheel of suffering / I draw the water,
Böyle emreylemiş çalap /Anın için inilerim
Working this way as I have been commanded / I groan...
Suyu alçaktan çekerim /Çeker yükseğe dökerim
I draw water from the depths / I draw it up and spread it
Ben mevlaya zikrederim /Anın için inilerim
I sing the praises of my Lord / I groan because I remember.

Hüseyini Nefes

Mescit ile medreseyi
İsmarladık zahitlere
Hakka ibadet etmeğe
Yeter bize meyhaneler

Text: Şemsi (1795-1884) Music: Anonymous

The mosque and the medrese
We’ll gladly give them to the ascetics
To pray to God
The tavern is enough for us

PART III. MEVLEVİ SUFIS AND MAFTIRIM

In the maftirim tradition it is common to find piyutim by well-known Jewish poets like Abraham Ben Meir Ibn Ezra (1092-1167) set to instrumental compositions by members of the *Mevlevi* dervish order, known as “whirling dervishes” in the West. Since instruments were not allowed in the synagogue, the maftirim choirs would simply convert the Mevlevi compositions to vocal pieces with Hebrew texts, often performing them on Shabbat morning before the start of the service proper. This final set offers examples of well-known Mevlevi music in dialogue with examples from the maftirim choir repertoire.

Segah Kaside (vocal improvisation on devotional poetry in Turkish)

Yeheme Levavi Biroti, a *piyut* from the repertoire of the Edirne maftirim. Text: Rabbi Israel Najara, (b. 1555, Damascus) poet, preacher, Biblical commentator, kabbalist, and rabbi of Gaza. Music: Classical Ottoman/Turkish instrumental piece, *Segah Peşrev* by Neyzen Yusuf Paşa (1821-1884), a high-ranking Ottoman military officer, prominent Mevlevi ney player and the son of Mevlevi spiritual leader (*seyh*).

Yeheme levavi biroti, tsari yiltosh einav negdi / Shinav yakharok gam yisaar, lehafitz hamon gdudi / Khish aneni Noraot, Elohei ha'Tsvaot / Ad matai ketz plaot, esmakh yagel kvodi / Shama leshama samani, vegila avnei yesodi / Omar amar levala, eer nakhalat tzvi hodi / Khaletz nah eved shadood, yartiax kesir vadood / Tsur be'Kha arutz gdood, le'Kha azamer beodi.

My heart fills with terror, when my enemy stares at me. Gnashing teeth, working up a storm to scatter my companions. Lord of hosts, I beg, respond swiftly with your awesome miracles. How long must I wait for them? How long for that joy and glory? My enemy destroyed me, till the foundations were laid bare and will bring down the glorious city that I long for. I cry out for redemption, a tormented slave, burning in his pain You are my strength; with you I can defeat an army, My song is for you as long as I live.

Rebab Taksim (improvisation)

Segah Peşrev

Music: Neyzen Yusuf Paşa (1821-1884)

Segah İlahi (sufi devotional song) Text: Anonymous, Music: Anonymous
Dinle sözüümü sana derim özge edadır / Derviş olana lazım olan aşkı Hüdadır / Aşıkın nesi var ise Maşuka fedadır / Sema safa cana şifa ruha gıdadır

Listen to what I'm saying, it is about another way / What a dervish needs is the love of God / Whatever the lover possesses is sacrificed for the Beloved/ The sema is joy, and it is good for body and soul

This program is funded in part by



co-sponsored by Temple Beth Zion

PANELISTS and MUSICIANS

Benjamin Braude is an historian who teaches courses on the Middle East and on European-Middle Eastern relations at Boston College. In addition to those interests his research also focuses on religious, racial, and ethnic identities in Jewish, Christian, and Muslim culture.

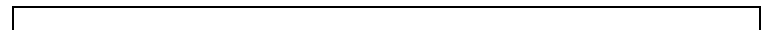
Robert Labaree is chair of the NEC Music History Department, director of the NEC Intercultural Institute and co-founder and Vice President of *DÜNYA*.

Cem Mutlu plays jazz and a variety of world musics with groups in the Boston area and is a member of the *DÜNYA* board.

Mehmet Ali Sanlıkol is a composer and jazz pianist with a doctorate in composition from NEC, and is co-founder and president of *DÜNYA*.

Noam Sender performs with a variety of ensembles in the Boston area and is a member of the *DÜNYA* board. He was also a past board member of Temple Beth Zion.

Chris Veilleux is currently playing in multiple Boston-based creative music ensembles. He also teaches saxophone, clarinet and jazz ensembles at the Joy c Music Program in Worcester, MA.



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

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