

# *İki Cihan Arasında / Between Two Worlds: Turkey's West Within*

Jordan Hall, New England Conservatory, Wednesday, February 29, 2012

directed by Mehmet Ali Sanlıkol and Robert Labaree

## **DÜNYA Ensemble**

**Robert Labaree** *çeng/voice/percussion* **Cem Mutlu** *percussion/voice*

**Mehmet Ali Sanlıkol** (NEC DMA '04) *voice/ud/saz/ney/zurna*

**Phaedon Sinis** *bowed tanbur/kemençe/voice/percussion*

**Zoe Weiss** *viola da gamba/baroque cello/voice*

**Tom Zajac** *santur/miskal/sackbut/recorder/renaissance flute/bagpipe/voice*

*Calabım bir şar yaratmış*

*İki cihan aresinde*

*Bakıcak didar görünür*

*Ol şarın kenaresinde*

My Lord has created a city

In between two worlds.

One sees the beloved if one looks

At the edge of that city.

*Nagihan ol şare vardım*

*Anı ben yapılır gördüm*

*Ben dahı bile yapıldım*

*Taş ü toprak aresinde*

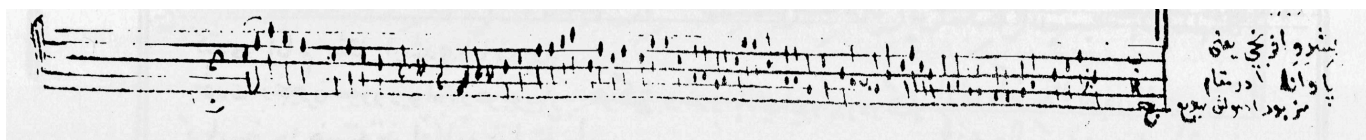
I came upon that city

And saw it being built.

I too was built with it

Amidst stone and earth

Hacı Bayram Veli (d. 1429-30) Translated by Cemal Kafadar



*Pişrev-i Efrenci* ("European peşrev") / *Pavane de Spaigne*, written in modified European staff notation (reads from right to left) from Ali Ufki's *Mecmûa-i Sâz ü Söz* (ca. 1650). See Part III of this program.

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MAKAM RAST TZEΛIT.

ΟΥΣΟΥΑ. TZEMHEP

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Turkish classical music written in Byzantine notation: *Rast-ı Cedid Beste* by Hammamizade İsmail Dede Efendi (1778-1846), from *Evterpi* (1830) (See part IV: A Phanariote Suite)

## PROGRAM

It has become commonplace to refer to Turkey as a bridge, as though it occupies a middle position, straddling two continents, its culture embodying elements of east and west, Islam and Christianity. As Hacı Bayram Veli's 15<sup>th</sup> century Sufi poem suggests, there is nothing new in this idea. To the conventional poles of geography and belief the poet adds heaven and earth, suggesting that being in between has hidden dimensions. This program pursues the idea of "Between Two Worlds" into four centuries of music created by the various peoples of the Balkans, Middle East and North Africa who lived for many generations under Ottoman Turkish rule between the 14<sup>th</sup> and 20<sup>th</sup> centuries. Conflict was a constant feature of those centuries, often resulting from the competition between Islam and Christianity for terrain and souls, but during the same period no less conflict occurred within the two domains, Muslim against Muslim and Christian against Christian. Moreover, pragmatic Ottoman policies of tolerance for non-Muslims under its rule combined with the deep and unbroken commercial interdependence of major European and Ottoman cities, making possible a sustained and subtle interchange between their citizens. In 2011 the Turkish writer Nurdan Gürbilek used the phrase "Turkey's west within" to help describe the puzzling mix of cultural elements in Turkey since the 1980s. A deep mingling of east and west, set into Turkish soil by the Ottomans, was now re-surfacing at a frantic pace, appearing in startling forms in Turkish politics and cultural life, still expressing both conflict and commonality.

This program is made up of five suites or *fasıls* of vocal and instrumental pieces, each of which offers a chance to explore a particular aspect of Turkish music's inner west. Part **I (An Early Ottoman Suite)** and **V (A Suite of Early Sufi Music)** are drawn entirely from a unique Ottoman manuscript collection, the famous *Mecmûa-i Sâz ü Söz*, written by Ali Ufki in modified staff notation and Arabic letters around 1650. Born Albert Bobowski, a Polish Protestant, Ali Ufki converted to Islam after his capture by the Ottomans as a young man and quickly rose to a position of influence in Istanbul as a linguist and musician, leading the palace music ensemble. His works include the first translation of the Bible into Turkish and a Turkish edition of John Calvin's Genevan Psalter, although he was a member of more than one Sufi brotherhood and composed a number of Muslim devotional songs, one of which is included in the final set. In part **III (A European Suite)** two pieces labeled *efrenci* or "European" in Ali Ufki's collection begin and end the set. In between them we have added other music found in European collections of the same period. Set **IV (A Phanariote Suite)** features the music of the Fener (Phanar) district of Istanbul, the center of the Ottoman Greek upper classes. All of these pieces were published in 1830 by the Greek Orthodox Patriarchate in *Evterpi*, a lavish collection of Ottoman classical music written in Byzantine notation and Greek letters, transcribed into staff notation by Mehmet Ali Sanlıkol. Set **II (A Polyphonic Suite)** brings the search for "the west within" up to the present with group improvisations by the ensemble framed by newly composed multi-part pieces in Turkish makam by Mehmet Ali Sanlıkol. Turkish instruments and 16<sup>th</sup> and 17<sup>th</sup> c. European instruments mingle in this set, emphasizing the similarity of the performance aesthetic of east and west in this period.

**Special thanks to our collaborators.** We have borrowed the title "Between Two Worlds" from the book on Ottoman history with the same title by **Dr. Cemal Kafadar**, Vehbi Koç Professor of Turkish Studies at Harvard and a member of the DÜNYA advisory board since 2004. This borrowing is just one small sign of our indebtedness to Dr. Kafadar for his ideas and for his continued friendship, advice and inspiration over the years. Our colleague **Dr. Grammenos Karanos**, Assistant Professor of Byzantine Liturgical Music at Hellenic College in Brookline, has provided invaluable assistance to Mehmet Ali Sanlıkol in the transcription of the Byzantine notations in the *Evterpi* collection into western staff notation. A respected musician and scholar, Dr. Karanos has sung through each newly transcribed piece and painstakingly checked every detail, a labor of love for which we are very grateful. The multi-instrumentalist and early music specialist **Tom Zajac** has been a member of the DÜNYA collective since 2007. We are grateful for his unerring advice in preparing the European repertoires in this program.

### **I. Fasl-ı Osmani-i Atik / An Early Ottoman Suite**

This opening suite of instrumental pieces and vocals (*fasıl*) is drawn exclusively from Ali Ufki's famous 17<sup>th</sup> c. manuscript. The set combines lively outdoor music that would have accompanied the professional troupes of dancing boys called *köçek* or *tavşan*, and continues with chamber-style indoor repertoire. Our instrumentation for the first two pieces is modeled on the famous miniatures of Ottoman life in the *Surname* by the 18<sup>th</sup> c. painter Levni.

**Zurna Taksim** (instrumental improvisation)

**Pişrev-i Varsağı** (instrumental prelude) [usul: 14/8, 3-2-2-3-2-2]

music: anonymous

**Hüseyin Varsağı** [usul: 2/4]

text and music: anonymous

Gülistandır Nakşivan'ın illeri  
 Gülgün olmuş ol yañağın gülleri  
 Ceyhun olmuş akar çeşmiñ selleri  
 Kıyma bana nazlı yarım ben öldüm

The country of Nakhchivan is like a rose garden  
 The roses of those cheeks have become rose colored  
 The floods from my eyes run like the Ceyhun river  
 Spare me, my coy lover, I am already dead

**Gazel** (vocal improvisation)

text: anonymous

Zülf-i perçiniñ gamıyla kim ki hep pür-ab olur Those who feel the sadness caused by the pin on your hairlock lose sleep  
 Ol ne yere kim ki düşse katresi girdab olur Even a few of those who fall into this state become a tornado

**Rast Nakış Semai: “Ey İsa vü Meryem”** [usul: 6/8]

text and music: anonymous

Ey İsa vü Meryem hakkı ruhbane söyleñ söylesün  
 Yusuf'la Yakub fîrak iken ane söyleñ söylesün  
 Yar zağına o lalden beru can-u gönülden mayıl  
 Çektiğim arz iştiyakı canana söyleñ söylesün

Someone tell the priests in the name of Jesus and Mary  
 Someone tell Joseph and Jacob during their separation  
 Since tasting your lips I have been eager for your coyness  
 Someone tell the beloved the longing I bear

**Rast Nakış Semai: “Lezzet arttırır”** [usul: 6/8]

text and music: anonymous

Lezzet arttırır tatlu diliñ sükkere cana  
 Kıymet arttırır lal-i lebiñ gevhere cana

Your sweet tongue adds flavor to sugar and to my soul  
 Your lips add value to jewels and to my soul

**Rast Semai** (instrumental postlude) [usul: 6/8]

Music: Anonymous

**II. Çoksesli Fasil / A Polyphonic Suite**

This suite consists entirely of new multipart explorations of the Ottoman music, which has historically developed on melodic, not harmonic, lines. The natural connection between the Ottoman melodic system (*makam*) and polyphony is through early western practices since European music during this period was evolving from a primarily melodic to a harmonic language. An extended group improvisation is surrounded by three new compositions by Mehmet Ali Sanlıkol (NEC DMA '04) for voices and a mixture of Middle Eastern and early western instruments.

**A Kürdilihicazkar Canon for tenor and sackbut**

music: Mehmet Ali Sanlıkol (b. 1974)

A canon in *Kürdilihicazkar* makam for voice and sackbut, a small trombone widely used in the European Renaissance.

**Sultaniyegah Fantezi**

music: Mehmet Ali Sanlıkol

Instrumentation: ney (end-blown flute), bass recorder, viola da gamba and yaylı tanbur (bowed long-necked lute).

**Perde kaldırma** (modulatory improvisation)

A free-rhythm improvisation (*taksim*) by the ensemble modulates through different makams over an ostinato.

**Merhaba**text: 3<sup>rd</sup> section of *Mevlid-i Şerif* by Süleyman Çelebi (1351-1422)

music: Mehmet Ali Sanlıkol (b. 1974)

An excerpt from a well-known 15<sup>th</sup> century Turkish poem commemorating the birth of the Prophet Mohammed, scored in imitative counterpoint for two voices, kemençe and sackbut.

Yaradılmış cümle oldu şadüman  
 Gam gidip alem yeniden buldu can  
 Cümle zerrat-i cihan edip seda  
 Çağrışuben dediler kim merhaba  
 Merhaba ey âl-i sultan merhaba  
 Merhaba ey kan-i irfan merhaba

All of creation rejoiced  
 As grief departed and the world found life again  
 As all the world's particles exclaimed  
 Those who called out gave their greetings  
 Greetings, greetings to the sultan of the worlds!  
 Greetings to the enlightened one!

**III. Fasl-ı Efrençî / A European Suite**

This set demonstrates the connections of the Ottoman court to European music. *Pişrev* or *peşrev* is an instrumental prelude which generally opens an Ottoman suite. Ali Ufki labeled two pieces in his collections, *Pişrev-i Efrençî yani Pavane* (“European peşrev or pavane”) and *Semai-i Efrençî* (“European semai”). Study of these pieces by Mehmet Ali Sanlıkol and Tom Zajac revealed that one of them was a well-known renaissance dance: Ali Ufki's “European peşrev” was none other than the Pavane de Spaigne notated in 1612 in the dance collection *Terpsichore*.

**Pişrev-i Efrençî yani Pavane** (“European peşrev or pavane”) (Ali Ufki)

music: anonymous

**Pavane de Spaigne** (Michael Praetorius, *Terpsichore, Musarum Aoniarum Quinta*, 1612)

music: anonymous

*Three Hungarian dances* (Sopran Virginal Book, 1689)

music: anonymous

*Ungarescha* (Il Libro Primo de Balli, 1578)

music: anonymous

*Semai-i Efrenci* (“European semai”) (Ali Ufki)

music: anonymous

\* \* \* *intermission* \* \* \*

#### IV. Fener Fash / A Phanariote Suite

Here, the tastes of the upper class Greek community of Istanbul are reflected in two vocal pieces, one in Turkish and one in Greek. These pieces were published in the *Everterpi* collection in 1830, notated in Byzantine neumes, the musical writing system of the Greek Orthodox liturgy and were transcribed and edited by Mehmet Ali Sanlıkol. A popular bilingual folk song of early 20<sup>th</sup> century Istanbul ends the set.

##### *Kemençe Taksim*

*Rast-ı Cedid Beste* [usul: 12/2]

music: Hammamizade İsmail Dede Efendi (1778-1846)

A classical vocal piece by a famous Turkish composer, preserved in Byzantine notation.

*Navek-i gamzen ki her dem bağrımı pürhun ider*

The arrow of your dimple always puts blood on my chest

*Hisarbuselik Tragoudi* [usul: 2/4]

music and text: anonymous

A song with Greek words from the predominantly Greek Fener (*Phanar*) district of Istanbul.

*Ελπίζα και πάλι ελπίζω με ελπίδα σταθερά*

I hoped, and I still hope steadfastly

*επειδή και η καρδιά μου ήταν πάντα καθαρά*

Because my heart was always pure

*Hicaz Türkü: “Dimitroula mou / Entarisi ala benziyor”* [usul: 9/8, 2-3-2-2]

music and text: anonymous

This Istanbul folk song has both Greek and Turkish words.

*Δημητρούλα μου,*

My Dimitroula,

*θέλω απόψε να μεθύσω*

I want to get drunk tonight

*και με σένανε*

And to have a good time with you,

*μερακλού μου να γλεντήσω*

My curious one

*έλα πάμε στην Ραφήνα αλανιάρια μου*

Come, let's go to Rafina, my playful girl,

*που χει ψάρια και ρετσίνα παιχνιδιάρια μου*

Where there's fish and retsina (wine)

*Entarisi ala benziyor*

Her dress resembles red

*Şeftalisi bala benziyor*

Her peach is like honey

*Benim yarim bana benziyor*

My lover is like me

*Olamaz ne çare o nişanlıdır*

What can I do, my lover is engaged

*Kaytan bıyıklı delikanlıdır*

He has a curled moustache

#### V. Fasl-ı Sufiyane-i Atik / A Suite of Early Sufi Music

Like the first suite, this is drawn exclusively from Ali Ufki's 17<sup>th</sup> c. collection. These devotional songs resemble those of modern Turkish Sufi orders such as the Bektaşî, Mevlevî and Halvetî.

##### *Çeng Taksim*

*Acem Varsağı: “Ya İlahi”* [usul: 9/8, 3-2-2-2]

text: Ali Ufki music: Ali Ufki (?)

*Ya İlahi senden uddet*

O God have us be frightened of you

*Bize vir islahı müddet*

Give us time to correct ourselves

*Mevt yetişmedin ba-şiddet*

Violent death did not draw upon us,

*Ya mühmil bid-derecat*

The examples of neglect

*Hüseyinî İlahi: “Bahr-i umman”* [usul: 2/4]

Text: Eşrefoğlu Rumi (d. 1484) Music: Anonymous

*Bahr-i umman dürriyem yerim mekanım andadır*

I am a teardrop of oceans, my place is there

*Bunda sora sora geldim dü-cihanım andadır*

I came here wondering, my two worlds are there

*Bunda geldim Eşrefoğlu Rumi didiler bana*

I came here, they called me Eşrefoğlu Rumi

*Bunda özge dahi benim ad-u sanım andadır*

I am a stranger here, my name and reputation are there

**Uşşak Türki: “Bağdad’ı Basra’yı seyran eylesem”** [usul: 10/8, 3-3-2-2] text: Ahmedi (17<sup>th</sup> c.) music: anonymous

A devotional song by a poet associated with the janissaries, the elite Ottoman military corps for whom the Bektaşî Sufi order served as spiritual advisors for three centuries.

*Bağdad’ı, Basra’yı seyran eylesem  
Aceb derviş olsam Yari bulam mı?  
Aşkîñ ile beni hayran eylesen  
Aceb derviş olsam Yari bulam mı?  
Yohsa hasretiñle ölem, kalam mı?*

If I was to go see Baghdad and Basra  
Or become a dervish, could I find the Beloved?  
If you were to amaze me with Your love  
If I became a dervish, could I find the Beloved?  
Or shall I die with your longing?

**Türki beray-ı aşîkan-ı Hüda** (“a song for those in Love with God”) [usul: 6/8] text: Şahin (17<sup>th</sup> c.) music: anonymous

*Bizi bilmeyenler bilsün, aňlasun  
Nerden gelmişiz, nerede gezeriz  
Sözümüzü aňlamayan aňlasun  
Akıl ırmez biz bir karda gezeriz*

Those who don’t know us should know and understand us  
Where we come from, where we wander  
Those who don’t understand what we say should understand  
We do things that do not make sense

*Dostuñ mahabbeti gizlü candadır  
Mahabbet kandese gönül andadır  
Yurdumuzu kimse bilmez, kandedir  
İzimiz belürmez, karda gezeriz*

Friendship of the Friend is hidden inside the soul  
Wherever that Friendship is we desire that place  
No one knows where our home is  
Our tracks don’t appear, on snow we wander

*Biz gayrılar gibi de şair değiliz  
Zahirde uçmağa kadir değiliz  
Şahiniz mekanda hazır değiliz  
Manide nice bir yerde gezeriz*

We’re not poets like those others  
We’re not capable of flying in this world  
We’re falcons, we’re not really here  
Somewhere in the spiritual world we wander

Translations: Mehmet Ali Sanlıkol (Turkish), Phaedon Sinis (Greek)

#### **The Musicians**

♦ **Robert Labaree** (*çeng, voice, percussion*) is on the faculty of the NEC Music History Department, director of the NEC Intercultural Institute, and co-founder and Vice President of DÜNYA. ♦ **Cem Mutlu** (*voice, percussion*) plays jazz and a variety of world musics with groups in the Boston area and is a founding member of DÜNYA. ♦ **Mehmet Ali Sanlıkol** (*voice, ud, saz, ney, zurna*) is a composer, jazz pianist and teacher with a doctorate in composition from New England Conservatory, and is co-founder and president of DÜNYA. ♦ **Phaedon Sinis** (*yaylı tanbur, kemençe, voice, percussion*) specializes in the study and performance of Ottoman music on the *kemençe, tarhu* or bowed *tanbur, kanun* and *flute*. He plays with the *Aman Saki Trio* in the San Francisco area. ♦ **Zoe Weiss** (*baroque cello, viola da gamba, voice*) performs extensively on Baroque cello and viola da gamba with several early music groups in the greater Boston area and beyond. ♦ **Tom Zajac** (*bagpipe, santur, sackbut, recorder, renaissance flute, miskal, voice*) is an early music multi-instrumentalist who performs with a wide range of groups in the U.S. and abroad and is a member of the Wellesley College music faculty.



DÜNYA (the Turkish, Arabic, Persian, Greek word for "world"), a musicians’ collective, is a non-profit, tax exempt educational organization located in Boston, Massachusetts. Its goal is to explore a cosmopolitan view of the world through the lens of a wide range of Turkish traditions, alone and in conversation with other musics. The DÜNYA collective includes specialists in early European music, Middle Eastern Christian and Jewish music, ethnomusicology, instrumental traditions, jazz and contemporary composition. In DÜNYA projects, research and translation combine with original composition, improvisation and musical experimentation to create lively presentations, recordings and publications aimed at engaging contemporary audiences. DÜNYA seeks to work with a wide range of cultural and religious organizations and relies on no particular political, governmental or religious affiliation or support of any kind.

[www.dunyainc.org](http://www.dunyainc.org)