

DÜNYA presents



featuring NEA Jazz Master **Dave Liebman**, soprano saxophone  
with

***Mehmet Ali Sanlıkol & Whatsnext?***

**Ken Schaphorst**, conductor

**Mehmet Ali Sanlıkol**, voice, ney, zurna, ud, **Rod Ferland**, oboe, English horn,  
**Lih Haruvi**, alto & soprano saxophones, flute, **Nigel Yancey**, alto saxophone,  
**Rick DiMuzio**, tenor saxophone, clarinet, **Aaron Henry**, tenor saxophone, clarinet,  
**Melanie Howell Brooks**, baritone saxophone, bass clarinet,  
**Jim Mosher**, French horn, **Mike Peipman**, trumpet, flugel horn,  
**Jeff Claassen**, trumpet, flugel horn, **Sam Dechenne**, trumpet, flugel horn,  
**Jerry Sabatini**, trumpet, flugel horn, **Bulut Gülen**, trombone,  
**Clayton DeWalt**, trombone, **Bob Pilkington**, trombone,  
**Angel Subero**, bass trombone, **Bill Lowe**, tuba,  
**Mina Cho**, piano, **Phil Sargent**, guitar, **Fernando Huergo**, bass,  
**Bertram Lehmann**, drums, **George Lernis**, percussion,

and Greek Orthodox cantors,  
**Spyridon Antonopoulos**, **Theodore Kamberidis**, **George Fitopoulos**

*As a Turkish-American composer I have been saddened and personally affected by the negative attitude toward immigrants, Muslims and minority communities in the US lately. As a result, upon Dave Liebman's request I decided to compose this new piece built on three episodes from Middle Eastern history which chronicle dark and traumatic events followed by human inspiration and/or transcendental creation.*

*Mehmet Ali Sanlıkol*

## PROGRAM

# THE RISE UP

All movements/sections composed by Mehmet Ali Sanlıkol (b. 1974)

## I. RUMI

The first narrative centers around the great 13<sup>th</sup> century Sufi poet Rumi, composer of the most beautiful mystical poetry ever written after the murder of Shams (lit. "sun" in Arabic), his beloved teacher.

- 1. The Sun of Tabriz**
- 2. A Vicious Murder**
- 3. Rumi's Solitude**

Text: Mesnevi I: 1-3 by Mevlana Celaleddin Rumi

*Bişnev ez ney çun hikâyet mîkuned  
Ez cudâyihâ şikâyet mîkuned  
Kez neyistân tâ merâ bubrîde'end  
Ez nefrem merd u zen nâlîde'end  
Sîne hâhem şerha şerha ez firâk  
Tâ begüyem şerh-i derd-i iştiyâk*

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 Rumi (with gratitude to R. A. Nicholson's 1926 English translation) © Ibrahim Gamard

## II. SEPHARDIM

The second story comes from the traditions of Sephardic Jews, expelled from Spain but welcomed by the Ottomans, leading to a cultural flowering treasured to this day.

- 4. Spain, 1492**
- 5. Temmuz** (lit. "July" in Turkish)

The decree by Isabella and Ferdinand ordering the expulsion Jews gave them until July 31 of 1492.

Text: Muslim call to prayer (*ezan*)

*Allahu ekber Allahu ekber x2  
God is great  
Eşhedu enne ilahe illallah x2  
I bear witness that there is no god but God  
Eşhedu enne Muhammeden Resullullah x2  
I bear witness that Muhammed is the messenger of God  
Hayyalel selah x2  
Come to prayer  
Hayyalel felah x2  
Come to contentment  
Allahu ekber Allahu ekber  
God is great  
La ilahe ilallah  
There is no god but God*

## 6. *A New Land, A New Music*

*ay mancebo, mancebo  
ay mancebo tan gentil  
si para Francia vos ibax  
al mi amor saludarex*

Text: anonymous  
oh young man, young man  
oh young man, so gentle  
if you're to go to France  
greet my love (while you're there)

## III. SİNAN

The third narrative tells the story of Mimar Sinan, forcibly taken by the Ottomans as a young Orthodox Christian boy, who came to embrace his new Muslim identity and rose to great heights in mid 16<sup>th</sup> century as the master architect of some of the greatest mosques in the world.

## 7. *A Confrontation in Anatolia*

*Kyrie eleison*

Lord have mercy

## 8. *Rise Thru the Barracks*

### 9. *The Owl Song*

Sinan often placed the figure of an owl looking down at those entering mosques.

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Mehmet Ali Sanlıkol

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