

*Three Hundred Years of Turkish Music / Concert IV*

***Ali Ufki'nin Mezmurları / The Psalms of Ali Ufki***

*A concert of Psalms at the intersection of Judaism, Turkish Sufism,  
Greek Orthodoxy and Protestant Christianity*



Psalm 13 from The Genevan Psalter, as notated in Ali Ufki's *Mezmurlar* (ca. 1665)

directed by **Mehmet Ali Sanlıkol** (voice, ney) and **Robert Labaree** (voice, çeng, organ)

**Nektarios Antoniou** (voice), **Cem Mutlu** (voice, percussion),  
**Kareem Roustom** (oud), **Noam Sender** (voice, percussion), **Scott A. Tepper** (voice),  
**Nihat Tokdil** (ney), **Dimitris Tsourous** (voice), **Rick Vanderhoef** (voice)

Palm Sunday, April 4, 2004, 5:00 pm  
St. Paul's Episcopal Church 15, St. Paul Street, Brookline

*sponsored by the Turkish American Cultural Society of New England*

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. Contemporary accounts say that he was fluent in as many as seventeen languages, including Latin, Greek, Hebrew, and Arabic, in addition to Polish and Turkish. He is revered by music specialists as the creator of a unique manuscript—the famous *Mecmua-i saz ü söz* of 1650—which preserved for modern times several hundred classical Ottoman songs and instrumental pieces, the first instance in which western staff notation was applied to Turkish music. However, he is better remembered internationally for a very different legacy: as the translator of the current Turkish version of the Bible (*Kitab-ı Mukkades*), the equivalent of the King James version (1611) so famous in the English-speaking world.

The poetry and music which serve as the starting point of tonight's musical exploration of the psalm tradition shared by the three monotheistic religions are a much less widely known part of Ali Ufki's output. His manuscript of 1665 entitled *Mezmurlar* (The Psalms) consists of rhymed Turkish translations of psalms 1-14 set to simple tunes preserved in western staff notation (see excerpt above). While Turkish scholars have considered these tunes to have been composed by Ali Ufki himself, a comparison with European sources of the psalms reveals a startling fact: these 14 tunes are, note-for-note, identical to psalms 1-14 in the famous Genevan Psalter, assembled at the end of the 16<sup>th</sup> century under the watchful eye of one of the giants of Protestant Christianity, Jean Calvin, for use in the Reform congregations of Geneva, Switzerland. For Muslims, the psalms (*Mezmur* or *Davud*) are revered (along with *Tevrat*/Torah, *İncil*/Gospels, and *Kuran*) as one of "The Four Books" they consider the world's indispensable legacy of monotheism. As one who was raised a Christian and therefore steeped in the psalms as tools of worship, Ali Ufki, the recent Muslim convert, may have been attempting to bring into his new religion an aspect of worship which he missed. If this was his wish, it was not fulfilled. To our knowledge, tonight is the first

public presentation of any of the psalms of Ali Ufki, here or in Turkey. The ecumenical spirit of this man and the cosmopolitan environment he lived in present us with a challenge for our own time.

## PROGRAM

Introduction by Mehmet Ali Sanlıkol, director, *Three Hundred Years of Turkish Music*

### I.

#### ***Prologue: Bir Allah'ı Tanıyalım / Let us all believe in one God***

Mehmet Ali Sanlıkol (*voice*), Robert Labaree (*voice, çeng/Turkish harp*), Cem Mutlu (*voice, percussion*), Kareem Roustom (*oud*), Nihat Tokdil (*ney*)

The simple words of an Anatolian sufi troubadour (*aşık/“lover”*) from the Turkish countryside sets the tone of open questioning which characterizes this collaborative concert.

#### **Turkish sufi song**

*Bir Allah'ı tanıyalım / Ayri gayrı bu din nedir?  
Senlik benliği nidelim? / Bu kavga döğüşte nedir?  
Issız dünyayı doldurdu / Kendini bulabildi mi?  
Habil Kabil'i öldürdü / Orta yerde ki kan nedir?  
Musa Tevrat'a Hak dedi / Firavun aslı yok dedi.  
İsa İncil'e bak dedi / Sonra gelen Kuran nedir?  
Bu gavur Müslüman nedir?*

Aşık Ali İzzet (recorded ca. 1970)

Let us all believe in one God / What are all these separate religions?  
What is all this 'yourself' and 'myself'? / How did this struggle begin?  
God filled the empty world / Was He able to find himself?  
Abel killed Cain / What is all this blood on the ground?  
Moses said, 'The Torah is the Truth' / Pharoah said, 'It's not true.'  
Jesus said, 'Look to the Bible' / After that comes the Koran: what is it?  
What is this 'believer' and 'non believer'?

### II.

#### ***Palm Sunday and Passover***

Nektarios Antoniou (*voice*), Dimitris Tsourous (*voice*), Scott A. Tepper (*voice*), Noam Sender (*voice, percussion*)

Within Judaism and Christianity the psalms are central to worship, and have been the inspiration of much sacred poetry and song. Here, two important holidays which this year fall next to each other in the Jewish and Greek Orthodox calendars are celebrated with hymns and other sacred songs. Palm Sunday (today) celebrates the triumphal entry of Jesus into Jerusalem on the week before his crucifixion. The eight days of passover (*pesach*), which begins tomorrow, commemorate the exodus of the Jewish people out of slavery in Egypt.

#### **PALM SUNDAY**

##### ***Alleluia***

*Ek nychtos orthizei to pneuma mou pros Se, o Theos, thioti fos ta prostigmata sou api tis gis, Alleluia*  
My spirit seeks Thee early in the nightwatches, for Thy commandments are a light on the earth, Alleluia  
*Dikeosynin mathete é enikountes epi tis gis, Alleluia*  
Learn righteousness, ye that dwell upon the earth, Alleluia  
*Zélos lipsete laon apedefton, ke nin pir tous epenantious édete, Alleluia*  
Zeal shall seize upon an untaught people, and now, fire shall devour adversaries, Alleluia

##### ***An Idiomela Hymns***

*Erchómenos o Kyrios pros To ekousion páthos Tes apostoles elegen en te odo. Edou anavénomen es Ierosolyma, Ke paradothisete o yios tou anthropou kathos gegrapte peri aftou. Deute oun kai imis kekatharmenes dianies symporefthomen Afto ke systavrothome, ke nekrothomen di afton, tes tou viou edones ina sizisome. Afto ke akousomen voóntos Aftou. Oukéti eis tin epigion Ierousalim dia to pathin, alla anaveno pros ton Patera mou, ke Patera imon ke Theon mou ke Theon imon. Ke sinanipson imas eis tin Ano Ierousalem, en tin Vasilia ton Ouranón*

When the Lord was going to His voluntary Passion, He said to His Apostles on the way: behold, we go up to Jerusalem, and the Son of Man shall be delivered up, as it is written of Him. Come therefore, and let us accompany Him, with minds purified from the pleasures of this life, and let us be crucified and die with Him, that we may live with Him, and that we may hear Him say to us: I go now, not to the earthly Jerusalem to suffer, but unto My Father and your Father, and My God and your God, and I will raise you up into the upper Jerusalem, in the Kingdom of Heaven.

## PASSOVER

### From Psalm 118

*Min ha-mey-tsar kah-rati Yah; Ana-ni ba-merkhav Yah.*

From the narrow places I call you, God; answer me in the vast expanse, God.

### From Psalm 121

*Esa eh-nie el he-harim, me-ayin ya-voh ezri / Ezri me-eem ha-shem oh-seh sha-mayim va-aretz.*

I will lift my eyes to the mountains; from where will my help come? / My help comes from God Who made the heaven and earth.

### Psalm 1

*Ashrey ha-ish asher lo halakh ba-atzat re-sha'im, u-ve-derekh kha-ta'im lo amad, u-ve-moshav ley-tzim lo yashav*

*Ki im be-torat Adonay khef-tzo, u-ve-torato yeh-geh yomam va-laylah.*

*Ve-hayah ke-eytz shatul al palgey mayim, asher pir-yo yiten be-ito ve-aley-hu lo yibol ve-khol asher ya-aseh yatz-li'ach.*

*Lo khen ha-re-sha'im ki im ka-motz ahser tid-fenu ru'akh.*

*Al keyn lo ya-kumu re-sha'im ba-mishpat ve-kha-ta'im ba-adat tza-dikim*

*Ki yo-dey'a Adonay derekh tza-dikim ve-derekh re-sha'im to-veyd.*

Happy is the man that has not walked in the counsel of the wicked, nor stood in the way of sinners, nor sat in the seat of the scornful. But his delight is in the law of God; and in His law does he meditate day and night. And he shall be like a tree planted by streams of water, that brings forth its fruit in its season, and whose leaf does not wither; and in whatsoever he does he shall prosper. Not so the wicked; but they are like the chaff which the wind drives away. Therefore the wicked shall not stand in the judgment, nor sinners in the congregation of the righteous. For God regards the way of the righteous; but the way of the wicked shall perish.

### From The Passover Haggadah

*Ha lakh-ma anya, di-akhalu ava-tana be-ar-ah de-mitz-rayim / Kol dikh-fin, yeitei ve-yek-hol; kol ditz-rikh, yeitei ve-yif-sakh.*

*Ha-shata ha-kha, le-shana haba-ah be-ar-ah de-yis-ra-el / Ha-shata avdei, le-shana haba-ah bnei kho-rin.*

This is the bread of affliction (the unleavened bread), which our ancestors ate in the land of Egypt / All who are hungry come and eat; all who are in need, come and partake in the Passover meal / Now we are here, next year we will be in the land of Israel / Now we are slaves, next year we will be free people.

### From Psalm 150

*Hallelu Hallelu Hallelu Hallelu Halleluyah Hallelu / Hallelu-el be-kodsho / Hallelu-hu birkiya uzo / Hallelu-hu bi-gvu-rotav /*

*Hallelu-hu kerov gudlo/ Hallelu-hu be-teka shofar / Hallelu-hu be-nevel ve-khinor / Hallelu-hu be-tof u-makhol / Hallelu-hu*

*be-minim ve-ugav/ Hallelu-hu be-tsil-tseley shama / Hallelu-hu bhe-tsil-tse-ley tru-ah / Kol ha-n'shama tehallel yah /*

*Halleluyah*

Praise God for His in the sacred sanctuary; praise God in the mighty heavens / Praise God for vast power; praise god for abundant greatness / Praise God with the sound of shofar (horn); praise God the lute and the harp / Praise God with drum and with dance; praise God with strings and flute / Praise God with the resounding cymbals; praise Him with the clanging cymbals / Let every thing that breathes praise God. Halelu-yah. Praise God.

## III.

### *Synagogue, Tekke and Church: Jews, Sufis and Greeks in Istanbul*

Nektarios Antoniou (*voice*), Robert Labaree (*voice, çeng/Turkish harp, organ*), Cem Mutlu (*voice, percussion*),

Kareem Roustom (*oud*), Mehmet Ali Sanlıkol (*voice, ney*), Noam Sender (*voice*), Scott A. Tepper (*voice*),

Nihat Tokdil (*ney*), Dimitri Tsourous (*voice*), Rick Vanderhoef (*voice*)

Synagogue, *tekke* (sufi meeting place) and church were three important venues of sacred music in Istanbul in the 20<sup>th</sup> century as well as in the time of Ali Ufki. The interaction among Sephardic Jewish congregations, Turkish Muslim mystical brotherhoods and Greek liturgical musicians is reflected in these three pieces.

### *Ha-desh ke-kedem, a piyyut (sacred song)* in Hebrew from the repertoire of the Edirne *Maftirim*

Text: Rabbi Hayyim Bejerano, Chief Rabbi of Istanbul in the 1920s

Music: an unknown Turkish classical or sufi composer (in *Hicaz makam, Yürük Semai* [6/8])

The poetry of this piece follows the tradition of the famous Rabbi and mystic Israel Najara (1555-1625), the legendary founder of the *maftirim* choir tradition in the Ottoman Empire, in which Hebrew poetry was sung to the melodies of secular Ottoman court music or sufi devotional music. We learned this piece from a 1989 recording of Samuel Benaroya (b. 1908, Edirne, Turkey), member of the Edirne *Maftirim* chorus from 1920-34.

*Ha-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 el 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 Elevated One / We will come to our rest, to our portion.

**Uyan ey gözlerim gafletten uyan: Turkish sufi song (ilahi)** notated by Ali Ufki in his *Mecmua-i saz ü söz* (1650)

music: anonymous (in *Eviç makam, Yürük Semai* [6/8]) words: Sultan Murad IV

*Uyan ey gözlerim gafletten uyan / Uyan uykusu çok gözlerim uyan / Azrail'in kasdı canadır inan.....*

Awake, mine eyes, from heedlessness! / From your drowsiness, awake! / Know that the Angel of Death seeks your soul  
*Seherde uyanurlar cumle kuslar / Dillü dillerince tesbihe başlar / Tevhid eyler dağlar taşlar ağaçlar / Uyan ey gözlerim...*

At sunrise the birds waken with a tumult / Touching the heart with their tongues, they begin to pray / Mountains, stones,  
trees—all proclaim the Oneness of God / Awake, my eyes...

### **Hymn: Fos ilaron**

*Fos ilaron agias thoxis athana tu Patros uraniu agiu makaros Iisu Christe el thon tes epi tin iliu thisin i thon tes fos esperinon  
imnumen Patera Ion ke*

*Agion Pnevma Theon Axion Se en pasi keris imnis the fones osi es Ie Theu zoin o thi thus thio kosmos Se tho xazi*

O radiant light of holy glory, the immortal Father, heavenly and holy blessed Jesus Christ And now that we have come to the  
setting of the sun with all the light of even tide, we praise You the Father, Son, and Holy spirit, one God It is worthy at all times  
to praise You, with voices of holy song O Son of God and giver of life, of life the world does glorify, glorify

## **IV.**

### **From Geneva to Istanbul and beyond: The Journey of Ali Ufki's Psalms**

Nektarios Antoniou (*voice*), Robert Labaree (*voice, ceng/Turkish harp, organ*), Cem Mutlu (*voice, percussion*),  
Kareem Roustom (*oud*), Mehmet Ali Sanlıkol (*voice*), Noam Sender (*voice*), Scott A. Tepper (*voice*),  
Nihat Tokdil (*ney*), Dimitris Tsourous (*voice*), Rick Vanderhoef (*voice*)

The 14 psalm settings in Ali Ufki's *Mezmurlar*, written in Istanbul, originated in Geneva, Switzerland, in the  
psalm books of French-speaking Protestants. Part 1 of this section begins with the Genevan version of  
Psalm 13, followed by Greek, Hebrew and Turkish versions of the same psalm and tune, adapted to the  
performance practices of each of these communities. In Part 2, the Turkish sufi practice of *zikir*, involving repeated  
melodic and word patterns, provides a framework for the three traditions to musically interact. Over these *zikir*  
patterns soloists from each group improvise melodically on texts in their own language.

#### **Part 1: Psalm 13 in Four Traditions**

*To the chief musician. A psalm of David. 1 How long wilt thou forget me, O Lord? for ever? how long wilt thou hide  
thy face from me? / 2 How long shall I take counsel in my soul, having sorrow in my heart daily? how long shall mine  
enemy be exalted over me? / 3 Consider and hear me, O Lord my God: lighten mine eyes, lest I sleep the sleep of  
death; / 4 Lest mine enemy say, I have prevailed against him; and those that trouble me rejoice when I am moved. / 5  
But I have trusted in thy mercy; my heart shall rejoice in thy salvation. / 6 I will sing unto the Lord, because he hath  
dealt bountifully with me*

#### **PROTESTANT VERSION**

From *The Genevan Psalter* (1562) sung in French and English

Rhyming text in French by Clément Marot, melody by Guillaume Franc.

Four part setting from *Les cent cinquante psaumes de David* by Claude Le Jeune (1601)

*Jusques a quand as establi / Seigneur, de me mettre en oubli? / Est-ce à jamais? Par combien d'aage /  
Destourneras tu ton visage / De moy, las! d'angoisse rempli?...*

How long Lord wilt thou me forget? / For evermore? and wilt thou let / My prayer be remember'd never? /  
Lord wilt thou hide thy face for ever / From me with woes and foes beset?

#### **GREEK ORTHODOX VERSION (Psalm 12)**

The *Genevan Psalter* melody (1562) sung in Greek

*Eos pote Kyrie epilipsimou is telos Eos pote apostrepsis to prosoposou apemou...*

#### **JEWISH VERSION**

The *Genevan Psalter* melody (1562) sung in Hebrew

1 *Ahd ah-nah Adonai tish-kakheni netz-akh ahd ana tas-tir eht pah-neh-kha mi-meh-ni*  
6 *Vah-ani be-khas-deh-kha vah-takh-ti yah-gel li-bi biyeh-shoo-atekha ah-shira lah-Adonai ki gah-mal ah-lai*

## TURKISH SUFI VERSION

The *Genevan Psalter* melody (1562) as it was notated with rhyming Turkish text in the *Mezmurlar* of Ali Ufki (Istanbul, 1665), sung in Turkish.

*Ya Allah nice bu hamuş / İdersin beni feramuş / Daima böyle mi eylersin .*

*Nice dek benden yüzün gizlersin / Sana ümitvar kalmuş her tümüş...*

## Part 2: Zikir: A musical conversation on the psalms

chorus: repeated phrases in Arabic, Hebrew and Greek

Arabic: *La ilahe ilallah* (There is no god but God)

Hebrew: *Adonai hu hah-Elohim* (The Lord is God)

Greek: *Kyrie eleison* (Lord have mercy)

soloists: selected psalm texts in Turkish, Hebrew and Greek

## V.

### *Speaking in tongues: Psalm 23*

A rendition of Psalm 23 in Hebrew begins this performance of the best-known of all the psalms. The audience is invited to join. As the psalm is read out loud by performers and audience simultaneously in four languages, soloists will sing their own versions of the psalm in Greek, Hebrew and Turkish. You are welcome to choose a version below and join in, following the lead of the performers.

### ENGLISH (A psalm of David)

The Lord is my shepherd, I shall not want / He maketh me to lie down in green pastures: he leadeth me beside the still waters / He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake / Yea, though I walk through the valley and the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me / Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over / Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

### HEBREW

Mizmor leh-David, Adonai roh-ee lo ekh-sar / Bin-ot de-sheh yar-bi-tseyeni al mei me-noo-khot yeh-nah-hah-leyni / Naf-she yeh-sho-vav yan-khey-ni beh-ma-agley tse-dek leh-ma-ahn sh-moh / Gam ki eh-lekh beh-gey tsal-mavet, lo irah rah, ki ata imah-di shiv-teh-kha u-mish-anteh-kha heh-ma yeh-nah-kha-mooni / Tah-ah-rokh leh-fah-nai shool-khan neh-ged tso-reh-rai, di-shan-tah bah-sheh-men ro-shi ko-si reh-va-ya / Ahkh tov vah-khesed yir-deh-fooni kol yeh-mey khah-yai ve-shavti be-vet Adonai le-orekh yah-mim.

### GREEK (*Septuagint*, Psalm 22)

εις τὸ τέλος ὑπὲρ τῆς ἀντιλήμψεως τῆς ἑωθινῆς ψαλμὸς τῷ δαυιδ (2) ὁ θεὸς ὁ θεὸς μου πρόσχευ μοι ἵνα τί ἐγκατέλιπες με μακρὰν ἀπὸ τῆς σωτηρίας μου οἱ λόγοι τῶν παραπτωμάτων μου ὁ θεὸς μου κεκράξομαι ἡμέρας καὶ οὐκ εἰσακούση καὶ νυκτὸς καὶ οὐκ εἰς ἄνοιαν ἐμοί σὺ δὲ ἐν ἀγίοις κατοικεῖς ὁ ἔπαινος ἰσραὴλ ἐπὶ σοὶ ἤλπισαν οἱ πατέρες ἡμῶν ἤλπισαν καὶ ἐρρύσω αὐτοὺς πρὸς σὲ ἐκέκραξαν καὶ ἐσώθησαν ἐπὶ σοὶ ἤλπισαν καὶ οὐ κατησχύνθησαν ἐγὼ δὲ εἰμι σκώληξ καὶ οὐκ ἄνθρωπος ὄνειδος ἀνθρώπου καὶ ἐξουδένημα λαοῦ πάντες οἱ θεωροῦντές με ἐξεμυκτήρισάν με ἐλάλησαν ἐν χεῖλεσιν ἐκίνησαν κεφαλὴν ἤλπισεν ἐπὶ κύριον ὁ υἱὸς ἀσθῶ αὐτὸν σωσάτω αὐτὸν ὅτι θέλει αὐτὸν ὅτι σὺ εἶ ὁ ἐκσπάσας με ἐκ γαστροῦς ἡ ἐλπίς μου ἀπὸ μαστῶν τῆς μητρός μου ἐπὶ σὲ ἐπεροίφην ἐκ μήτρας ἐκ κοιλίας μητρός μου θεὸς μου εἶ σὺ μὴ ἀποστής ἀπ' ἐμοῦ ὅτι θλίψις ἐγγύς ὅτι οὐκ ἔστιν ὁ βοηθῶν περιεκύκλωσάν με μόσχοι πολλοὶ ταῦροι πίονες περιέσχον με ἤνοιξαν ἐπ' ἐμὲ τὸ στόμα αὐτῶν ὡς λέων ὁ ἀρπάζων καὶ ὠροῦμενος ὡσεὶ ὕδωρ ἐξεχύθη καὶ διεσκορπίσθη πάντα τὰ ὀστά μου ἐγενήθη ἡ καρδία μου ὡσεὶ κηρὸς τηρόμενος ἐν μέσῳ τῆς κοιλίας μου ἐξηράνθη ὡς ὄστρακον ἡ ἰσχὺς μου καὶ ἡ γλῶσσά μου κεκόλληται τῷ λάρυνγι μου καὶ εἰς χοῦν θανάτου κατήγαγέ με

### TURKISH (*Davudun Mezmurudur*)

Rab çobanımdır; benim eksğim olmaz / Beni taze çayırlarda yatırır; Beni sakın sular boyunca yürütür / Canımı tazeler; Kendi ismi uğrunda beni doğruluk yollarında güder / Ölümlüğolgesi vadisinde gezsem bile, Şerden korkmam; çünkü sen benimle berabersin, Senin çomağın, benim değneğın onlar bana teselli verir / Hasımlarım karşısında önüme sofra kurarsın; Başımı yağla meshedersin, Kasem taşkındır / Evet, hayatımın bütün günlerinde İyilik ve inayet ardınca yürüyecek, Ve günlerin devamınca Rabbin evinde oturacağım.

*translations*: Nektarios Antoniou, Robert Labaree, Mehmet Ali Sanlıkol, Noam Sender, Scott Tepper

*program notes*: Robert Labaree and Mehmet Ali Sanlıkol

## The Musicians

**Nektarios Antoniou** (*voice*) is a professional singer and conductor of Greek sacred music and is currently a graduate student at Yale school of Sacred Music. **Robert Labaree** (*çeng, voice, organ*) is on the Music History faculty of New England Conservatory. **Cem Mutlu** (*voice, percussion*) plays jazz and a variety of world musics with groups in the Boston area. **Kareem Roustom** (*oud*) is a composer and teacher who performs Arabic classical

music with the *Sharq* ensemble. **Mehmet Ali Sanlıkol** (voice, *ney*) is a jazz pianist completing his doctorate in Composition at New England Conservatory and is director of the *Three Hundred Years of Turkish Music* Series. **Noam Sender** (voice, *percussion*) is a singer and percussionist and a member of Temple Beth Zion in Brookline. **Scott A. Tepper** (voice) is a *Ba'al Tefillah* (prayer leader) who has been involved with numerous Boston area congregations, currently Temple Beth Zion in Brookline. **Nihat Tokdil** (*ney*) is a student of Frederick Stubbs and plays the *ney* in a variety of groups in New England. **Dimitris Tsourous** (voice) is singer of Greek sacred music and a student at Hellenic College. **Rick Vanderhoef** (voice) is a singer of Greek sacred music, and an instructor and librarian at Hellenic College.

### ***Three Hundred Years of Turkish Music***

Mehmet Ali SANLIKOL, *Director*

Serap KANTARCI, *Coordinator*     Robert LABAREE, *Advisor*

*A series of monthly concerts celebrating a wide range of Turkish music through several centuries. Ottoman classical music, modern popular songs, songs from the Turkish countryside, sufi devotional music, 17<sup>th</sup> century Ottoman psalm settings, and Turkish-accented jazz interact with one another and with other world traditions to provide a contemporary view of tradition itself.*

*Concert 1*

#### ***Cazda Türkiye, Türkiye'de Caz/Turkey in Jazz, Jazz in Turkey***

An exploration of the mutual influences of Turkish music and Jazz in the work of a variety of Turkish and American musicians  
*Northeastern University, Raytheon Amphitheater, Saturday, January 31*  
*7:00 pm opening reception, 8:00 pm Concert*

*Concert 2*

#### ***Allah adını Zikredelim / Let us repeat the name of God***

In the *zikir* ceremonies of the Turkish sufi orders, repeated musical phrases and texts create a group experience which is both contemplative and ecstatic. In this concert, the Turkish *zikir* takes its place alongside African-American Gospel music and Haitian *vodoun*, which also rely on repetitive rhythms, words and melodies to pull us inward and upward.

*Massachusetts Institute of Technology, Killian Hall, Saturday, February 28, 8:00 pm*

*Concert 3*

#### ***Hocalarımız ile Sohbetler / Conversations with Our Teachers***

A concert in which performers of Turkish classical and folk music pay their respects to their sources. Live performers interact with each other and with recordings of three generations of revered musicians, both the famous and the anonymous.

*New England Conservatory, Jordan Hall, Thursday, March 25, 8:00 pm*

*Concert 4*

#### ***Ali Ufki'nin Mezmurları / The Psalms of Ali Ufki***

Ali Ufki, born Albert Bobowski in 1610, was a Polish Christian who converted to Islam after his capture by the Ottoman Turks, becoming renowned as a court musician, as a notator of Ottoman classical music, and as a Bible translator. In this concert of sacred music, Ali Ufki's own settings of the psalms in Ottoman classical style will receive a rare performance.

*St. Paul's Episcopal Church in Brookline, Palm Sunday, April 4, 5:00 pm*

*Concert 5*

#### ***Arabesk***

"Arabesk", for forty years the dominant popular music style in Turkey, has continued to absorb into it many strands of the Turkish musical tradition, combining it with contemporary social themes and commercial appeal in a way which still creates controversy.

*Club Passim, Harvard Square, Monday, April 19, 8:00pm*

**Admission is free for all concerts except concert five at Club Passim**

#### **SPONSORS**

The Turkish American Cultural Society of New England / The MIT Turkish Student Association  
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for directions and more information visit: [www.sanlikol.com/turkishmusic.html](http://www.sanlikol.com/turkishmusic.html)