

DÜNYA: Spring 2005 / Concert 1

***Come see what love has done to me***  
***(Gel gör beni aşk neyledi)***

**Monday, February 14, 2005, 8:00 pm / Jordan Hall / New England Conservatory**

directed by **Robert Labaree** (*çeng, voice, percussion*)

**Mishaal al-Omar** (*percussion*) / **Richie Barshay** (*percussion*) / **Eylem Başaldı** (*violin, voice*) / **Patrick Hay** (*guitar*) / **Cem Konuk** (*bass*)

**Cem Mutlu** (*voice, percussion*) / **Mehmet Ali Sanlıkol** (*voice, mey, ud, saz*)

**Frederick Stubbs** (*ney*) / **Michael Winograd** (*clarinet*) /

*The Brookline Kız Korosu* (girls chorus)

**Robin Brown / Tess Brown-Lavoie / Rebecca DeWitt / Emma Keough**

**Sophie Labaree / Molly Paris / Oriane Piskula**

RECEPTION FOLLOWING THE PERFORMANCE IN THE STUDENT LOUNGE

For the musicians on the stage tonight the American Day of Love—an unsettling mix of time-honored love rituals and naked commerce—offers the chance to add the words and music of a less familiar tradition to the mix and see what happens. The results may be at times exhilarating, and at times disturbing. In Turkish music, red hearts and cupids and chocolates make no appearance, but instead we find solitary nightengales singing in gardens, village courting dances, mad lovers, and heart-breaking expressions of loss and separation. Anger and revenge will also find a place here, bringing us face to face with love at its nadir. The palace, now a thing of the distant past, mingles with recent village rituals, religious devotions, and the contemporary open marketplace of popular songs. In each of these settings “love” takes on very different meanings, but in each case, words and phrases of love suggest an intensity of experience which all these loves have in common. For sultans and sufis and pop singers alike “love” is a touchstone of authentic experience.

The first set (*Beşikten mezara kadar/From the cradle to the grave*) features the voices of young women, beginning with a lullaby (*nenni*) and ending with a more citified song in the aristocratic style. Courtship dance songs are followed by a powerful protest (*Berdelim*) against the family control over marriage and a harrowing song of revenge (*Tabancamın sapını*). In Part II (*Bir kerecik baktı geçti/For a moment she glanced at me*) men’s voices and men’s dance music get their turn. At the center of the set is the tragic legend of Mecnun and Leyla, the middle east’s version of the Romeo and Juliet story, in a setting by the famous 20<sup>th</sup> century blind singer-poet Aşık Veysel Şatıroğlu. This set also has its dark moments, as the soloist laments extravagantly over his separation from both his mother (*aman annem!*) and his lover. This set emerges from its dark moments, not through classical song, but by way of contemporary pop music. The title of Set 3, *Gel gör beni aşk neyledi /Come see what love has done to me*, is taken from a line in a poem by the famous 13<sup>th</sup> century sufi poet, Yunus Emre. This part of the concert samples the devotional expression of some of the many Turkish sufi orders, the secular religious fellowships existing outside of the practices of the mosque. Some of the same images found in secular love songs—the burning lover, Mecnun and Leyla, the moth drawn to the flame—can be found here, as well. But now, the object of longing is not the worldly lover, but the spiritual Beloved/The Friend/*Dost*. The passion is still there however, undiminished. The final set (*Suç bende sever gibiyim/It’s my fault, I must be in love*) begins in the palace of an 18<sup>th</sup> century sultan and ends in the well-know pop song from which the title is taken. The presence of the end-blown reed flute (*ney*), the quintessential sufi instrument which was also prominent in Set III, is a clue to the powerful links between secular and sacred love in the Turkish tradition. But at the close of the concert the *ney* is gently swept aside by the electric guitar and bass to make way for the more familiar and comfortable loves of our contemporary world.

## PROGRAM

### I. Beşikten mezara kadar / From the cradle to the grave

- Nenni** (lullaby): **Sen bir güzel meleksin** trad. from Samsun (1963)  
*Sen bir güzel meleksin / Her gönülde çiçeksin / Sen ne şirin bebeksin / Uyu uyu göz bebeğim / Uyu uyu nenni...*  
You beautiful angel you / You flower of every heart / What a sweet baby / Sleep sleep child of my eyes / Sleep...
- Türkü** (folk song): **Armut dalda** [2/4] trad. from Erzurum (ca. 1940)  
*Armut dalda kız bağçede sallanır / Her öpdükçe kaymak dudak ballanır*  
A pear sways on the branch and girl sways in the garden/ Every taste of sweet cream sweetens the lips  
*Yar yar ah yine yandım / bahtıma yandım / Sen kime yandın? yar yar / Ben sana yandım*  
Ah sweetheart, I'm burning again / I'm burning for my destiny / Who do you burn for? / I burn for you.
- Dimidan oyun havası** (instrumental dance) [5/8] trad. from Burdur (ca. 1950)
- Türkü** (folk song): **Bayburdun ince yolunda** [18/8] trad. from Erzurum (ca. 1950)  
*Bayburdun ince yolunda / Bir alma buldum dalında / Alma benim hayalimde / Dön sinem Bağdatdan görüldü...*  
On the narrow Bayburt road / I found an apple on its branch / The apple of my dreams  
Dance, my soul: he's back from Bagdad.
- Türkü** (folk song): **Berdelim** (the changing of brides within a family) [6/8] (Eastern Turkey, 1991)  
*Oy berdelim aşiret koymaz gelin / Gelirsin yad ellere lal olsun ağzın dilin*  
Oh, the changing of bride: the clan says she can't return / Go far away, saying nothing  
*Gurbet eli dolandım seni alarım sandım / Dediler gelin oldu yandım ateşe yandım*  
I lived in a foreign land thinking I would have you / Then they said you got married, and I was stricken  
*Töre töre töremi kimler sarar yarımı? / Yarı berdel ettiler tükedtiler çaremi*  
What a custom! Who will heal my wounds? / They exchanged my love, I'm helpless  
*Zalim töre bak töre yandım göz göre göre / Yarı berdel olanın çaresini kim vere?*  
It's a cruel custom, they saw me suffering / The one I loved has been given away. Who will find a solution for this?
- Türkü** (folk song): **Tabancamın sapını** trad. from Rize (1963)  
*Tabancamın sapını gülle donatacağım / Konuştuğumuz yeri seviştığımız yeri türbe yaptıracağım*  
I will decorate my pistol with roses / On the places where we spoke, where we loved, I will build a memorial.  
*Tablali Gülizarım sen söyle ben yazarım / İki kaşın arası olsun benim mezarım*  
I'm Gülizar from Tabla, whatever you say I will write / Between your eyebrows let me make my grave  
*Tabancam dolu mermi seven böyle eder mi? / İnsan sevdiği yarı bıraktıpta gider mi?*  
My pistol is full of bullets, would a lover do such a thing? / Would a man who cares for his lover abandon her?  
*Tabancam dolu saçma kaçma sevdiğim kaçma / Doksan dokuz yaram var bir yara sen açma*  
My pistol is full, don't try to get away, my love / I have ninety-nine wounds, don't open another one.
- Şarkı** (classical song): **Bahar oldu** [5/8] Hüzam makamı Şeyh Ethem Efendi (1829-1904)  
*Bahar oldu beyim evde durulmaz / Bu mevsimde çemenzare doyulmaz*  
Spring has come, don't stay indoors / In this season green is everywhere  
*Gezer bülbül gibi gönliüm yorulmaz / Bu mevsimde çemenzare doyulmaz*  
My heart like a nightingale wanders tirelessly / In this season green is everywhere

### II. Bir kerecik baktı geçti / For a moment she looked at me

- Oyun havası** (male folk dance): **Hovarda zeybek** [9/8] trad. from Trakya (1965)
- Türkü** (folk song): **Sarı çiçek** (Yellow flower) [5/8] trad. from Artvin  
*Bulutlar oynar oynasır felekte / Gözüm kaldı hublar şahı melekte / Bir eli elimde biri dilekte / İçki kurmuş otağında sakinin*  
Clouds play in the sky / My eyes rest on an angelic beauty / She takes my hand / Drinks are ready in the calm of the tent
- Türkü** (folk song): **Mecnunum Leylamı gördüm** Aşık Veysel (1894-1973)  
*Mecnun'um Leylamı gördüm / Bir kerecik baktı geçti / Ne sordum ne de söyledi / Kaşlarını yıktı geçti*

I'm Mecnun, I saw my Leyla /For a moment she glanced at me / I didn't ask, she didn't speak / She looked down past by

*Soramadım bir çift sözü / Ay mıydı gün müydü yüzü / Sandım ki Zühre yıldız / Şavkı beni yaktı geçti*

I couldn't say a word / Was her face the sun? the moon? / I took her for Venus / Her light burned me so

*Ateşinden duramadım / Ben bir sırra eremedim / Seher vakti göremedim / Yıldız gibi aktı geçti...*

I couldn't stand her heat / I couldn't understand this secret / The sun rose and I never saw it / She gleamed like a star...

**Uzun hava** (folk song in free rhythm): **Pencereden kar geliyor** from Malatya

*Pencereden kar geliyor, aman annem / Gurbet bana zor geliyor, ben öleyim*

From my window snow falls, O mother! / Being abroad is hard for me, let me die.

*Sevdiğim eller almuş, aman annem / O da bana ar geliyor, ben öleyim*

The one I love has gone to someone else, O mother! / That, too is hard, let me die

*Kekliğimi vurdular, aman annem / Kanadını ayırdılar, ben öleyim*

They have caught my quail, O mother! / They've ripped out its wings, let me die

*Bu nasıl zalim yaraymış, aman annem / Beni senden ayırdılar / Beni yardan ayırdılar, ben öleyim*

How cruel this wound is, O mother! / They've separated me from you, and from my love, let me die

Pop song: **Merak etme sen** (Rest assured) Ferdi Tayfur (b. 1945)

*Bakışların bana biraz cesaret versin / Korkuyorum sana aştan söz etmeye ben*

Encourage me with your looks/ I'm afraid to talk to you of love

*Bir sevdiğin varsa ne olur söyle / Giderim bu diyardan merak etme sen*

If you loved someone, who would it be, tell me/ I would go leave, rest assured

*Toprak olur taş olurum / Yolunda yoldaş olurum / İstersen kardeş olurum / Merak etme sen...*

I can become the earth, a stone / I can follow you on your path / If you want, I'd be your brother / rest assured...

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

### III. Gel gör beni ask neyledi /Come see what love has done to me

**Nefes** (sufi devotional song): **Yalan dünya** [20/8]

trad. Alevi, from Tercan (1962)

*Aşıklar neylesin seni / Bir ismin var yalan dünya / Haramiler kol kol olsun / Etsin seni talan dünya*

What can poets do with you? / You have a false name, World / Here, bandits go arm-in-arm/ World, may you be pillaged

*Yaş ağaçları kuruttun / Bunca canları curuttun / Eline geçeni yuttun / Dev, ejderha, yılan dünya*

You have dried up living trees / You have corrupted our souls / Swallowing everything / Giant-dragon-snake of a world

*Daimi konan göçüyor / Bahar geldi gül açıyor / Çirkin güzelden kaçıyor / Kargalara kalan dünya*

Whoever is settled always passes away / Spring comes, flowers open / Ugliness flees from beauty / O world left for crows

**İlahi** (devotional song): **Ben yururum yane yane** [10/8]

words: Yunus Emre (d. 1320)  
music: R. Labaree (b. 1944)

*Ben yürürüm yane yane / Aşk boyadı beni kane / Ne akilem ne divane / Gel gör beni aşk neyledi*

I wander, burning / My body bloodied by love / I'm neither sensible nor mad / Come, see what love has done to me

*Gah eserim yeller gibi / Gah tozarım yollar gibi / Gah akarım seller gibi / Gel gör beni aşk neyledi*

I'm a work of time, like the winds / I'm time's dust, like the roads / I flow in time, like the floods/ Come, see...

*Mecnun oluban yürürüm / O yarı düşte görürüm / Uyanıp melul olurum / Gel gör beni aşk neyledi*

I burn like Mecnun / O I see my beloved in a dream / Waking, I am weary / Come, see what love has done to me.

**Perde kaldırması** (modulating improvisation)

**Durak: Bahr içinde katrayım** words: Niyazi Mısri (d. 1697) music: Hüseyin Saddetin Arel (1880-1955)

*Bahr içinde katrayım bahr olur hayran bana / Ferş içinde serreyim arş olur seyran bana*

I am a drop in the ocean, the ocean admires me / I am a speck on the floor, heaven beholds me

*Dost göründü çün iyan kalmadı bir şey nihan / Tufan olursa cihan bir katra tufan bana*

The Friend appears and now nothing is hidden / If the world were flooded, that flood would be but a drop to me

**İlahi** (sufi devotional song): **Şemi ruhuna** (14/8, 6/8)

*Şemi ruhuna cismimi pervane düşürdüm / Evrakı dili ateşi düşürdüm*

To the candle of your soul I have become a moth / On the fire of longing I place the layers of my heart  
*Dinle sözümü sana derim özge edadır / Derviş olana lazım olan aşkı hüdadır*

Listen to what I'm saying, it is about another way / What a dervish needs is the love of God  
*Aştığın nesi var ise maşuka fedadır / Sema safa ana şifa ruha gıdadır...*

Whatever the lover possesses is sacrificed for the Beloved / The sema is joy, and it is good for body and soul...

#### IV. *Suç bende sever gibiyim* / **It's my fault, I guess I'm in love**

**Şarkı** (classical song): **Ey gonca-ı nazik tenim**

Sultan Selim III (1761-1807)

*Ey gonca-ı nazik tenim / Sensin benim şuh-i şenim / Madem ki ben efkendenim*

words: Vasıf

Oh my graceful body / You are my joyous love / And so I'm in pain

*Gönlüm senindir, sen benim /Aram-ı canımsın benim*

My heart is yours and you are mine / You are my beloved

Pop song: **Suç bende**

Mustafa Sandal (b. 1970)

*Dur dur bir dakika dinle /Ufak ufak benimle /Paylaş bu anı kaybetme*

Wait, wait a moment and listen / Take this time with me / Share this moment, don't lose it

*Belki de yanlışım zaman zaman /Belki de hasretim o sevgine*

Maybe from time to time I'm wrong / Maybe I'm also longing for your love

*Belki de doğrum zaman zaman /Böylesi yalnızım ben her gece*

Maybe I'm also right from time to time / The fact is, I'm alone every night

*Ama suç bende sever gibiyim /Gel benim ol da rahat edeyim*

But it's my own fault, it must be because I'm in love / Come on, be mine, let it be.

\* \* \*

*program notes by Robert Labaree*

*translations by Robert Labaree, Mehmet Ali Sanlıkol, Talat Sait Halman, Ursula Reinhart*

*with thanks to Cem Mutlu, Serap Kantarcı and Güç Başar Gülle*

#### **The Musicians**

**Mishaal al-Omar** (*percussion*) is student in percussion and studio engineering at Berklee College of Music. **Richie Barshay** (*percussion*) is a senior in the Jazz Department at NEC. **Eylem Başaldı** (*violin*) graduated from NEC in classical violin in 2003. She teaches violin and plays with Arabic and klezmer groups in the Boston area. **Güç Başar Gülle** (*voice*) is a singer and guitarist, currently studying at Berklee College of Music. **Patrick Hay** (*guitar*) is senior Jazz major at NEC. **Cem Konuk** (*bass*) is currently continuing his study of bass at Berklee College of Music. **Robert Labaree** (*çeng, voice, percussion*) is on the NEC Music History faculty and is director of the NEC Intercultural Institute. **Cem Mutlu** (*voice, percussion*) plays jazz and a variety of world musics with groups in the Boston area. **Mehmet Ali Sanlıkol** (*voice, mey, ud, cura*) received his doctorate in Composition at NEC in 2004 and is the leader of *The Young Turks* jazz ensemble and the founder and president of DÜNYA. **Frederick Stubbs** (*ney*) is an ethnomusicologist and teacher and founder of the improvisation ensemble *Euphony Groove*. **Michael Winograd** (*clarinet*) is a senior Contemporary Improvisation major at NEC and plays in a variety of klezmer and Balkan music groups. **The Brookline Kız Korosu** (girls chorus): Robin Brown, Tess Brown-Lavoie, Rebecca DeWitt, Emma Keough, Sophie Labaree, Molly Paris, and Oriane Piskula are all students at Brookline High School.

**DÜNYA**, Mehmet Ali Sanlıkol, president

**DÜNYA** (The World) is a non-profit organization located in Boston. Its aim is to present a contemporary view of a wide range of Turkish traditions, alone and in interaction with other world traditions, through performance, publication and other educational activities.