

GREEK & TURKISH HOLY DAYS/SACRED MUSIC CELEBRATION



directed by **Mehmet Ali Sanlıkol**, *voice*

singers: **Bilgehan Tuncer**, **Cem Mutlu**, **ibrahim Kalın**, **Nektarios Antoniou**, **Dimitris Kastritsis**,
Richard Vanderhoef and **Nicholas Yoon**

instrumentalists: **Robert Labaree**, *çeng* (Turkish harp) **Frederick Stubbs**, *ney*
and **Dug Dineen**, *percussion*

Saturday, November 22, 2003, 8:00 pm

Paine Hall, Harvard University

This year two very important Holy Days of Islam and Orthodox Christianity are celebrated on the same day: The entrance of Mary (*Theotokos*) into the Temple and the revelation of the Qur'an to the Prophet Muhammad. In tonight's event, members of the Muslim and Christian communities of Boston come together and perform sacred music with mutual respect and joy.

Notes

One of the most sacred dates in the Islamic calendar, The Night of Power (*Laylat al-qadr*) is the night in which The Holy Qur'an, the sacred scripture of Islam, began to be revealed to the Prophet Muhammad, in 610, through the Archangel Gabriel. It usually falls within the last ten days of Ramadan, the month of fasting when Muslims fast by abstaining from eating, drinking, smoking, sexual intercourse, fighting and the like from dawn to dusk. The Qur'an describes the Night of Power as "better than a thousand months" and "peace...until dawn" (Qur'an, 97:3-5). It signifies the dissipation of spiritual darkness and the rise of a new light in one's heart as peace and tranquility. Throughout the Islamic world, the Night of Power is considered to be a night of repentance and spiritual rebirth.

The poetry being sung in the Turkish part of the program is in Persian and Turkish, much of it drawn from the *Mesnevi*, the great mystical poetic work of Mevlana Celaleddin Rumi (d. 1273) that has been called "the Qur'an in Persian." One of the greatest mystics of Islam and perhaps of all time, Rumi is the spiritual father of the Mevlevi order of dervishes known in the West as the "whirling dervishes" because of the meditative turning movement used in their devotions. (Tonight's performance will be limited to music only.) Rumi is known to have associated with Greek monks and to have had some Greek disciples; his poetic corpus even contains a few verses in Greek, as well as Turkish. His poetry has been called "the most perfect example of the spontaneous outpouring of mystical love and visionary ecstasy in Persian, perhaps even in world literature" (W. M. Thackston). *Ayin* is the name given to the four movement musical setting of the text of the whirling ceremony, of which only three movements will be performed tonight.

An excerpt from the text of *Nihavend Mevlevi Ayini*

...*Bishnev tü zi ney çiha mi güyed*
Esrar-ı nüühüfte kibriya mı güyed
Bi nutk ü zeban hüda mi güyed
Men ba tü çünanem ey nigar-i Hu
Kender galatam ki men tü em ya tü meni
Ni men menem u ni tu tuyi ni tu meni
Hem men menem ü hem tü tüyi hem tü meni
Sermest-i cam-ı aşkam bi sagar ü piyale...

...Listen to the ney, to what it is saying
It speaks of hidden secrets and divine greatness
Without speech or tongue it says "God!"
O divine image, when I am with you
I mistake myself for you, and you for myself
I am not I, and you are not you, and you are not I,
And yet, I am I, and you are you, and you are I
I am drunk from the goblet of divine love...

(Translation by Dimitri Kastritsis)

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The feast for the entrance of the Theotokos into the Temple takes up the story of Mary's infancy from the Protevangelion of James, at the point where the previous feast of Our Lady's Nativity left it. As with the feast of the birth of the Theotokos (Birth-giver of God), what matters is not the historical exactness of the story but its inner meaning. This account of Mary's Entry into the temple and of her dwelling there signifies her total dedication to God, in readiness for her future vocation as Mother of the Incarnate Lord. The feast is of Mary's entry into the temple is a feast of anticipation. 'Today is the foreshadowing of the good pleasure of God, and the herald of the salvation of men.'

Xairis (Rejoice):

Heaven and earth rejoice, beholding the spiritual Heaven, the only Virgin without blemish, enter the house of God, there to be reared in reverence. To her Zacharias in amazement cried: 'O Gate of the Lord! Unto thee I open the gates of the temple: rejoice and go round it in gladness. For I know and believe that the deliverance of Israel shall now come to dwell openly in our midst, and that from thee shall be born God the Word, who grants the world great mercy.'

Apolytikion:

Simeron tis evdokias Theu to proimion, ke tis ton anthropon sotirias i prokyrixis, en nao tu Theu tranos i Parthenos diknyte ke ton Christon tis pasi prokatangelete. Afti ke imis megalofonos voisomen Chere tis ikonomias tu ktistu i ekplirosis

Anthem (of the Feast, the last chant to be sung as services conclude):

Today is the foreshadowing of the good pleasure of God and the herald of the salvation of men. The Virgin is revealed in the temple of God, and beforehand she announces Christ to all. Let us therefore cry to her with mighty voice: Hail! Thou fulfillment of the Creator's dispensation (Three times).

(Translations and notes from the "The Feast Menaion," translated by Mother Mary and Kallistos Ware, St. Tikhon's Seminary Press)

PROGRAM

Welcoming remarks: Mehmet Ali Sanlıkol
President of TACS New England, Erkut Gomülü
The Honorable Ömer Onhon, Consul General of Turkey
The Honorable Konstantin Bikas, Consul General of Greece.

Introduction: The Night of Power and the Mevlevi ceremony by Dr. İbrahim Kalın

I. Nihavend Mevlevi Ayini (excerpt)

Music composed by Tanburi Musahip Seyyid Ahmed Aga (d. 1794)

Çeng Taksim (instrumental improvisation)

Nihavend Pesrev (instrumental prelude)

Birinci selam (first movement)

Kaside and Zikir (vocal improvisation with choral ostinato)

Ney Taksim (instrumental improvisation)

Üçüncü Selam (third movement)

Dördüncü Selam (fourth movement)

Nihavend Son pesrev (instrumental postlude)

Kemani Mustafa (18th c.)

Nihavend Son Yürük Semai (instrumental postlude)

Mehmet Ali Sanlıkol (b. 1974)

II. Christos Anesti Matia Mou (Greek hymn in folk style)

(Anonymous-from Smyrna/izmir)

Introduction: The feast for the entrance of the Theotokos into the Temple and the Byzantine ceremony by Nektarios Antoniou.

III. Feast for the entrance of the Theotokos into the Temple

(traditional)

Intonation

Anixandaria

Petitions

Intonation

Kyrie Ekekraksa

Kekragarion

Fos Ilaron

Xairis

Apolytikion

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Acknowledgements

As the director of this concert, I am thankful to former governor of Massachusetts Michael Dukakis for his support and assistance in the creation of this concert. As always the generous support of Prof. Cemal Kafadar, by supplying us the concert hall, made this concert possible. Thanks to the president of the Turkish American Cultural Society, Erkut Gömülü for his endless efforts and collaboration during the organizing of this concert. Without Nektarios Antoniou there simply would have been no concert. He taught me how to read the Byzantine notation and was kind enough to travel to every rehearsal from New Haven. A big thanks to all the participating musicians! Without their respect to each other, this concert wouldn't have been possible. It was Robert Labaree that guided me every step of the way during this concert. And finally I would like to thank Serap Kantarcı, without whom I could never have found the energy and power to do this concert. Her support in establishing the right contacts and skills in public relations gave me the encouragement I needed.

The Musicians

Mehmet Ali Sanlikol (voice) is continuing his studies in composition as a Doctor of Musical Arts student at the New England Conservatory. He is also a founding member of the modern jazz group *AudioFact*. Sanlikol has performed with Jazz stars Tiger Okoshi, Horacio “El Negro” Hernandez and Bob Brookmeyer at International Music Festivals and the Blue Note Jazz club in New York. **Bilgehan Tuncer** (voice) originally from Ankara, Turkey, started playing classical guitar at the age of 14. As a session player his studio recording credentials include recording a couple of #1 hit songs and touring with famous Turkish singer Tarkan. He holds his BS in Chemical Engineering from M.E.T.U. and BM from Berklee College of Music. **ibrahim Kalin** (voice) is a professor of Islamic studies at the College of the Holy Cross and specializes in Islamic philosophy and mysticism. He has written extensively on such topics as religion and science and Islam and the West. As a musician, he plays Turkish saz, ney, and bendir. **Cem Mutlu** (voice) performs jazz percussion and a variety of world musics with groups in the Boston area. **Nektarios Antoniou** (voice) is a student at the Yale Institute of Sacred Music. He holds Master's degrees in Sacred Theology and Art (Holy Cross School of Theology S.O.T) and has earned Diplomas in Byzantine Music and Composition (State Conservatory of Thesalonika). He is the founder and director of the Holy Cross Byzantine Women's Choir and the Hellenic College Schola Cantorum. **Dimitris Kastritsis** (voice) is a PhD candidate in History and Middle Eastern Studies at Harvard University specializing in Ottoman History. As a secondary interest, since 1997 he has also been learning classical Ottoman music with the Cambridge Society of Classical Ottoman Music (Cambridge Musiki Cemiyeti). **Richard Vanderhoef** (voice) is an adjunct instructor of music at Hellenic College / Holy Cross Greek Orthodox School of Theology in Brookline, MA, where he teaches Western Music Appreciation and Byzantine Liturgical Chant. He is also a librarian at the school's library. In addition to his work at the school, he performs and conducts workshops in Byzantine Chant to promote its proper usage in the Orthodox churches. **Nicholas Yoon** (voice) is a student at Hellenic College, majoring in religious studies. He is from Korea. **Robert Labaree** (çeng) is an ethnomusicologist specializing in Turkish music. He has been on the Music History faculty at New England Conservatory since 1984 and is director of the conservatory's Intercultural Institute. **Frederick Stubbs** (ney) is an ethnomusicologist, a Lecturer in World Music at the University of Massachusetts-Boston and founder of the improvisation ensemble *Euphony Groove*. **Dug Dineen** (percussion) studies and performs a wide variety of music from Africa, Latin America and the Middle East and is a graduate student in ethnomusicology at Wesleyan.



This event is a part of the Eighth Annual Boston Turkish Arts and Culture Festival which was organized in 1996 for the first time and has taken place every year ever since. The purpose of this month-long festival is to support Turkish artists and musicians in the region, to create a cultural bridge between the U.S. and Turkey, and to foster mutual understanding between the Turkish community and other communities in the New England area. This festival is supported in part by a grant from the Boston Cultural Council. Most of the events are free and take place in public places to better serve the diverse Boston Community. All are invited to the events of the Festival. A detailed program of the Festival can be found at <http://www.tacsne.org>