Divane Aşık Gibi
Like A Reckless Lover
with The Dünya Ensemble

and special guests
Erkan Oğur/kopuz, voice and İsmail H. Demircioğlu/saz, voice

Friday, October 10, 8:30pm, Harvard University, Paine Hall

directed by Mehmet Ali Sanlıkol

The Dünya Ensemble
Engin Günaydın/percussion, voice  Robert Labaree/çeng, percussion, voice
Cem Mutlu/percussion  Mehmet Ali Sanlıkol/voice, ud, saz, duduk

The focus of this program is Turkish folk music, with an emphasis on the traditional song form deyiş. The program will feature the widely-renowned duo Erkan Oğur and İsmail Hakkı Demircioğlu who, over the past ten years, have created a new contemporary standard for the performance of this repertoire, bringing the distinctive music of the ethno-religious group from Anatolia known as Alevi and the music of the Turkish folk singer-poets known as aşık to a wider audience outside of Turkey. The Dünya Ensemble will supplement the duo’s unique sound in an interactive musical dialogue. The concert culminates in a combined performance.
**I. Divane aşık gibı /Like a reckless lover**

At the heart of this concert is the complex character of the Anatolian troubadour called aşık, a Turkish word with at least two meanings: “one who is in love” and “singer-poet”. In each of the sections of the program a particular aspect of the aşık is featured. This first set begins with an energetic instrumental introduction followed by a love song which gives its name to the title of this concert.

Karabağ (instrumental) from Artvin

Divane Aşık Gibi from Trabzon-Maçka

Divane aşık gibi da dolaşurum yollarda
Kız senun sebebune kaldum İstanbullarda...

Like a reckless lover I wander
Girl, because of you I ended up in Istanbul ...

**II. İnsan ol cihanda bu dünya fani**

**Be a decent man in this life, this world is only temporary**

The religion practiced by the majority of Turks migrating from Central Asia between the 10th and 12th centuries was a heterodox form of Sunni Islam. During the 16th century, this heterodoxy deepened under Shiite influence from Iran, giving rise to the Alevi/Bektaşi traditions in the heart of Anatolia. Today in Turkey, the Alevi are considered to be a distinct but prominent minority group, defined both by an ethnicity rooted in central Asia and by religious practice. As the songs in this set demonstrate, a good number of the Turkish singer-poets, or aşıks, have been identified with the Alevi. In the first song, the Alevi approval of wine puts the group in direct opposition to the “zahit” or ascetic Muslim: “We drink, and there is no sin in it for us”.

Ey zahit şaraba eyle ihtiram
Oh you ascetic, show respect for wine

İnsan ol cihanda bu dünya fani
Be a decent man in this life, this world is only temporary

Ehlîye helâldir, naehle haram
For the capable it is lawful, but for the incapable, it is forbidden

Bîz içez bize yoktur vebalî
We drink, and there is no sin in it for us

Bir kız ile bir gelin
There is talk about a girl and a bride...

from Fethiye

from Tokat

**III. İçerim yaniyor dışarım serin /I may appear to be cool, but inside I am burning**

Asiks are well known for performing secular love songs which are also laden with religious symbolism. Several times in the concert, the nightingale is offered as a symbol of the singer’s passionate longing for a distant beloved, which is understood to be both worldly and unworldly. This set features two such examples, followed by traditional folk songs performed instrumentally.

Zeynep from Sivas-Kangal

Zeynep bu güzellik var mı soyunda
Zeynep is this beauty apparent in your ancestors as well?

Elvan elvan güller biter başında
All kinds of roses blossom on your head

Arife gününde bayram ayında
On the day before the Holy days and during the Holy days

Ne ötersin from Samsun-Havza

Ne ötersin dertli dertli
What do you sing so sorrowfully?

Dayanamam zara bülbül
I can’t bear the bitterness, nightingale

Hem dertliyim hem firkatlı
I’m in pain and separated from her

Yakma beni nara bülbül
Don’t consume me with your cries, nightingale
The traditions of another Turkish group, the Bektashi, are similar to those of the Alevi, and in modern times the two groups are often even represented as one: Alevi-Bektashi. But their histories are quite distinct. After 1826, following the official suppression of the Bektashi (a religious, rather than ethnic group), the order was forced to go underground. The Bektashi that survived this period eventually evolved closer to the Alevi and today they display more of the characteristics of the Alevi than of the pre-1826 Bektashi Sufi order. Not surprisingly, the Alevi-Bektashi link also finds its way into the songs of the askik. This set opens with an Alevi deyis, followed by two nefes—songs characteristic of the Bektashi sufi orders of pre-1826. The songs all share a common reverence for the figure of Ali, son-in-law of the Prophet Mohammed, aligning them more closely with Shi’a rather than mainstream Sunni Islam.

Haydar

Dediler zi-keramet kanı Haydar
Dayanılmaz derdin dermanı Haydar...

They say Haydar (Ali) is from the lineage of wonder
Haydar (Ali) is the answer to unbearable pain...

Şah-ı merdan

Nerde Pir Sultan’ım nerde
Canım feda olsun merde
Yemenden öte bir yerde
Hala Dϋldü savaştadı...

Where is he, my Pir Sultan, where?
That brave one who deserves my life?
In a place beyond Yemen
“Dϋldü” [Hz. Ali’s horse] is still at war...

Zahid bizi tan eyleme

Zahid bizi tan eyleme
Hak ismin okur dilimiz
Sakin efsane söyleme
Hazret’e varr yolumuz...

You rigid believer don’t criticize us
Our tongues recite the name of God
Don’t talk of myths
Our path leads to the Lord...

V. Vakitşız açılmış güllere döndüm / I became a flower untimely bloomed

It’s not unusual to find the askik performing the ritual songs of the Alevi, the music for the sacred dances often referred to as semah. This set features some of the best known examples of songs used in the semah.

Zülfü kaküllerin (güzelleme)

Zülfü kaküllerin amber misali...

The lock of hair is like the ambergris...

Siyah perçemlerin

Siyah perçemlerin gonca yüzlerin
Garip bülbül gibi zar eyler beni...

Your black locks and face like a rosebud
Have turned me into a miserable nightingale...

Ötme bülbül

Ötme bülbül ötme, şen değil bagım
Dost senin derdinden ben yana yana
Tükendi fitilim eridi yağım
Dost senin derdinden ben yana yana...

Do not sing, nightingale, my garden is not a cheerful place
I’m burning from the pain you have caused me, O Friend
My wick is exhausted, my oil is spent
I’m burning from the pain you have caused me, O Friend...
VI. Ötme bülbül yarım haste / Do not Sing nightingale, my love is ill
In this final set both ensembles join forces on two songs meditating on the loss of a loved one.

**Mamoş**

Pencereden bir taş geldi
Ben sandım ki Mamoş geldi
Uyan Mamoş Mamoş uyan
Başımiza ne iş geldi...

A stone came through the window
I thought that Mamoş had come
Wake up Mamoş, wake up
See what trouble has come upon us...

**Bülbüüm altın kafeste**

Bülbüüm altın kafeste
Öter aheste aheste
Ötme bülbül yarım haste...

My nightingale is in a golden cage
He sings gently
Do not sing, nightingale, my love is ill...

Program notes and translations by M. Sanlıkol, R. Labaree

**The Musicians**

İsmail H. Demircioğlu (voice, saz) is a graduate of ITU Turkish music State Conservatory. He has worked in such groups like the Ruhi Ayangil Turkish Music Orchestra and the Ruhi Su Dostlar Korosu. Mr. Demircioğlu has been working with Erkan Öğur throughout the past ten years. Engin Günaydın (voice, percussion) has a degree in classical percussion from Bilkent University in Turkey, and is studying at Berklee. Robert Labaree (çeng, voice, percussion) is chair of the Music History Department of New England Conservatory and Vice President of DÜNYA. Çem Mutlu (voice, percussion), a member of the DÜNYA board, plays jazz and a variety of world musics with groups in the Boston area. Erkan Öğur (voice, kopuz) has performed with the likes of Mazhar Fuat Ozkan, Bülent Ortaçgil and Djivan Gasparian. He has given his unique and unmistakable sound to such unforgettable tracks as "Gullerin icinden" and "Bir Omurluk Misafir". He invented the fretless classical guitar and introduced the world the beauty of this unique sound. Mehmet Ali Sanlıkol (voice, ud, saz, duduk), completed his doctorate in composition at New England Conservatory in 2004, is a composer and jazz pianist and president of DÜNYA.

**DÜNYA** (the Turkish, Arabic, Persian, Greek word for "world") is a non-profit, tax exempt educational organization founded in Boston in 2004. Its goal is to present a contemporary view of a wide range of Turkish traditions, alone and in interaction with other world traditions, through performance, recording, publication and other educational activities.

DÜNYA seeks to work with a wide range of cultural and religious organizations and musical groups, but relies on no particular political, governmental or religious affiliation or support of any kind.

Mehmet Ali Sanlıkol, President  Robert Labaree, Vice president

www.dunyainc.org

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