

A production of DÜNYA
with
The American Islamic Congress

Gurbet elde bir hal geldi başıma / Far from home, I fell into sadness

gurbet (Turkish) = the longing which comes of being in a foreign land

*Folk, classical, religious and popular songs of the Ottoman Turkish tradition,
in a program of traditional compositions and improvisations in Turkish modes (makam),
interwoven with original compositions, polyphonic explorations,
and rarely performed examples of Ottoman music preserved in Greek manuscripts.*

The DÜNYA Ensemble

Robert Labaree
ceng (Ottoman harp), voice

Cem Mutlu
voice, percussion

Mehmet Ali Sanlıkol
voice, ud, saz, ney

with

Beth Bahia Cohen
bowed tanbur, rebab

and special guest

Ahmet Erdoğan
voice, tanbur, percussion

Jordan Hall at New England Conservatory
Wednesday, March 31, 2010 8:00 pm

I. Mecnun gibi dolaniyorum / Like a mad lover I wander

Robert Labaree (*ceng/voice*) Cem Mutlu (*voice/percussion*) Mehmet Ali Sanlıkol (*voice/ud/saz/ney*)

Mecnun gibi dolaniyorum (9/4)

words: Aşık Veysel (1894-1973) music: Robert Labaree (b.1944)

In this poem by the famous folk singer-poet Aşık Veysel Şatıroğlu, his lifelong blindness is presented as state of exile in a foreign land (*gurbet*), a kind of madness. The newly-composed music here is unlike Veysel's own songs: it is a *zeybek*, a men's dance song in a slow nine beat cycle.

<i>Mecnun gibi dolaniyorum çöllerde</i>	Like a mad lover I wander the desert	Without chains it has bound me
<i>Hayal beni yeldiriyor yel gibi</i>	Imagination driving me like a gale	With sweet words it has amused me
<i>Ah çeker ağlarım gurbet ellerde</i>	My cries exiled in a distant land	From my village it has been with me
<i>Duramaz akar gözüm yaşı sel gibi</i>	My tears flow ceaselessly like a flood	The loveless world's riches mean nothing

Kurdilihiczkar Şarkı: Bağa girdim kamaşa (4/4) (Şarkı: classical Ottoman song)

words: anonymous music: Manok Ağa (d. 1902)

Manok Ağa was a popular Armenian composer in Istanbul at the end of the 19th century.

<i>Bağa girdim kamaşa</i>	I entered the garden of reeds	I placed the pomegranate on the tray,
<i>Su ne yapsın yanmışa</i>	Water, what can you do for my burning?	I weep bitterly.
<i>Mevlam sabırlar versin</i>	Lord, give me patience	My curly-haired lover
<i>Yarinden ayrılmışa</i>	With this separation from love	Is now n the way to a foreign land.

Karcıgar Şarkı: Güzelliğin on par'etmez (9/8)

words: Aşık Veysel (1894-1973) music: Robert Labaree

Another new composition in a traditional form with untraditional words. A poem by the folk poet Aşık Veysel is set to the classical form known as *şarkı*—a kind of “art song” the equivalent of Franz Schubert's *Lieder*: folk-like lyrical poetry in an sophisticated musical setting.

<i>Güzelliğin on par'etmez</i>	Your beauty wouldn't be worth anything
<i>Bu bendeki aşk olmasa</i>	If I didn't have this love inside me
<i>Eğlenecek yer bulamam</i>	I couldn't find a place of enjoyment
<i>Gönlümdeki köşk olmasa</i>	If there was no mansion in my heart.

Karcıgar Saz semaisi (a classical instrumental piece in 10/8 and 6/8)

Kanuni Ömer Efendi (d. 1870)

II. *Kimseye etmem şikayet* / I complain to no one

Ahmet Erdoğdular (*voice/tanbur/percussion*)

Robert Labaree (*ceng/voice*) Cem Mutlu (*voice/percussion*) Mehmet Ali Sanlıkol (*voice/ud/saz/ney*)

Nihavend Şarkı: Kimseye etmem şikayet (10/8)

Kemani Sarkis Efendi (1885-1944)

The Armenian violinist and composer Kemani Sarkis earned a substantial reputation in Istanbul before emigrating to Paris.

Kimseye etmem şikayet ağlarım ben halime

I complain to no one and softly weep

Titrerim mücrim gibi baktıkça istikbalime

Looking to the future, I tremble like a candle flame

Perde-i zulmet çekilmiş korkarım ikbalime

The curtain of tyranny is drawn and I fear my own wishes

Titrerim mücrim gibi baktıkça istikbalime

Looking to the future, I tremble like a candle flame

Nişaburek Yürük Semai: Istrapte sto prosopon sou

anonymous

A classical Ottoman song preserved in an 1843 manuscript in Byzantine notation, with Greek words.

(Transcribed and edited by Mehmet Ali Sanlıkol)

Istrapte sto prosopon sou kalloni angeliki dia touto ki' i morfi sou me angelous katoikei.

Angelic beauty shone on your face and that's why your shape resides with angels

Terennümlü Rast Peşrev ve Semaisi

Benli Hasan Ağa (1607-64)

Peşrev and *semai* are Ottoman instrumental forms. These two examples are vocal pieces by a famous Turkish composer, but use only meaningless syllables (*terrenüm*) instead of text. (Transcribed and edited from an 1872 manuscript of Byzantine notations of classical Ottoman pieces by Mehmet Ali Sanlıkol)

III. *Bu çark böyle döner durmaz* / The wheel of the world turns ceaselessly

Beth Bahía Cohen (*bowed tanbur*) Ahmet Erdoğdular (*voice*)

Robert Labaree (*ceng/voice*) Cem Mutlu (*voice/percussion*) Mehmet Ali Sanlıkol (*voice/ud/saz/ney*)

Ayin in Hicaz Makam

words: Aşık Veysel (1894-1973)

music: Abdürahim Kühni Dede (1769-1831) (arr. R. Labaree)

Normally, the words sung in the whirling ceremony (*ayin*) of the Mevlevi dervishes are the poetry of Mevlana Celaluddin Rumi, the 13th c. founder of the Mevlevi order, who wrote in Persian. Here we have chosen to substitute the words of the 20th c. folk poet Aşık Veysel, who composed in everyday Turkish. We set his poem, a meditation on the creation of the world, to one movement of Mevlevi whirling ceremony originally composed in the 19th century. In Veysel's words, man's alienation from God was God's doing: He fashioned the world and then "withdrew and waited".

Terennüm (instrumental interlude: 9/4)

Selam III (Third movement: 14/8)

Bu dünyayı kuran mimar

The Architect who created this world,

Ne boş sağlam temel atmış

What an empty, solid foundation he laid

İnsanlığa ibret için

As a lesson to humanity

Kısım kısım kul yaratmış

He created mortals, part by part

The wheel of the world turns ceaselessly

He established the order in this way

The expert lovers burn ceaselessly

Then he withdrew and waited

The wine of love they drink ceaselessly

He gave to Veysel all sorts of pain

Love creates the companionship...

And set him to seeking a remedy...

Son yürük semai (instrumental postlude: 6/8)

* * * INTERMISSION * * *

IV. Extensions of the Ottoman tradition: Polyphonic pieces old and new

Beth Bahia Cohen (*bowed tanbur/rebab*) Ahmet Erdoğdular (*voice*)
Robert Labaree (*ceng/voice*) Cem Mutlu (*voice/percussion*) Mehmet Ali Sanlıkol (*voice/ud/saz/ney*)

Kekragarion and Saba kanon

Two pieces are interwoven here, bringing together two historical models of polyphonic music-making, one eastern and one western. One of the principle sources of music in the European middle ages, Byzantine sacred music also influenced the music of Ottoman Turkey. *Kekregarion*, a Greek Orthodox hymn sung in the traditional manner with a moving *ison*, or drone, alternates with a two-voice canon in a Turkish makam (mode) composed in the European manner in the 20th century.

Kekragarion (Greek Orthodox hymn)

words and music: anonymous

Simeron pistoi horefsomen en psalmis kai imnois to Kyrio adon tes ti mon kai tin avtou igi azmenin
Today let all the faithful dance, in psalms and hymns, singing to the Lord...

Saba makamında iki ses için kanon (two-voice canon in Saba makam) Hüseyin Sadettin Arel (1880-1955)

Varsın, birsin, Allahım / Sensin benim penahım You exist, you are one, my God / You are my sanctuary
Sensin eden varı var / Bu herkese aşikar... You create everything that is / This is apparent to all...

Beyati tevşih: Ben bu aşka düşeli (26/8)

words: Yunus Emre (14th c.) music: anonymous

Here, a long devotional form in a 26 beat cycle is layered between a repeating phrase often used in Sufi devotions ("la ilahe ilallah": there is no god by God) and an improvised vocal line (*kaside*).

Ben bu aşka düşeli / Allah'la bilişeli As I fell in Love, becoming one with God
Eli yeşil asalı / Bize dervişler geldi Dervishes with green scepters, came to us

Merhaba (from part III of *Mevlid-i Şerif*)

words: Süleyman Çelebi (1351- 1422) music: Mehmet Ali Sanlıkol

A new polyphonic composition for two voices in imitative counterpoint on an excerpt from the famous 15th century poem commemorating the birth of the Prophet Mohammed.

Yaradılmış cümle oldu şadüman All of creation rejoiced
Gam gidip alem yeniden buldu can As grief departed and the world found life again

Cümle zerrat-ı cihan edip seda As all the world's particles exclaimed
Çağrışuben dediler kim merhaba Those who called out gave their greetings

Merhaba ey âl-i sultan merhaba Greetings, greetings to the sultan of the worlds!
Merhaba ey kan-ı irfan merhaba Greetings to the enlightened one!

V. Gurbet elde bir hal geldi başıma / Far from home, I fell into sadness

Ahmet Erdoğdular (*voice*) Robert Labaree (*ceng/voice*)
Cem Mutlu (*voice/percussion*) Mehmet Ali Sanlıkol (*voice/ud/saz/ney*)

Gurbet elde bir hal geldi başıma

words: Pir Sultan Abdal (1480-1560) music: Ali Ekber Çiçek (b.1935)

This is a setting in folk-style of the words of the 16th century Sufi, Pir Sultan Abdal, by a living singer-poet.

Gurbet elde bir hal geldi başıma Far from home, I fell into sadness
Ağlama gözlerim mevlam kerimdir Do not weep, mine eyes, the Lord is merciful
Derman arar iken derde düş oldum Looking for a solution I fell into sorrow
Ağlama gözlerim mevlam kerimdir Do not weep, mine eyes, the Lord is merciful

Huma kuşu yere düştü ölmedi The Bird of Paradise fell to the earth and died
Dünya Sultan Süleymana kalmadı Even Sultan Süleyman did not possess the world
Dedim yare gidem nasıp olmadı , I wanted to go to my Beloved, but could not
Ağlama gözlerim mevlam kerimdir Do not weep, mine eyes, the Lord is merciful

Allah birdir Peygamber Hak

words: Aşık Veysel (1894-1973) music: anonymous (arr. Robert Labaree)

Aşık Veysel spent his life in rural villages where the *Alevi* brand of Turkish Sufism thrived. We have set a well-known Alevi tune to Veysel's poem, which has a typical Alevi theme: the separation of humans from each other by race and creed.

Allah birdir Peygamber Hak God is One and The Prophet is Truth
Rabbül alemindir mutlak The Eternal is the Creator
Senlik benlik nedir bırak What is this yourself, myself? Enough!
Söyleyim geldi sırası Now that the time has come, let me say it. Kurd, Turk and Circassian
All are sons and daughters of Adam
All are martyrs and heroes
How is this wrong? Tell me.

Alis mono den ifiche (Bektaşî Sufi song in Greek)

source: Müyesser Bacı (20th c.)

This is an example of Islamic mysticism (Sufism) from Greece, a Bektaşî Sufi song in Greek from the island of Crete.

*Alis mono den ifiche sti yis apothamenos
s' olo ton kosmo brihnetai ma einai kouklomenos*

Ali was not left dead in the ground
he's everywhere in the world, but he's concealed

*Alis den ipsiase vizi tsi manas na bizazi
to Muhammed perimene ya na tou kouventiazei*

Ali didn't take his mother's breast to nurse
he was waiting for Muhammed, to converse with him

*stou Kerbela ta homata o ilios protodidi
chai 'chya 'n' tou Shahi ta paidia ch' o kosmos ta gnorizi*

the sun rises on the ground of Kerbela
the Shah's children are there, and all the world knows of them

*stou Kerbela ta homata echya tha pa na katso
na psiaso penna che harti ta pathi dos na grapso*

I'll go sit on the ground of Kerbela
I'll take pen and paper, and write of their suffering

Gurbet

Özdemir Erdoğan (b. 1940)

A well-known piece of Turkish pop music from the 1970s, an example of *Anadolu Rock* (Anatolian Rock) which combines folk-style Turkish poetry with folk-like melodies and folk instruments to evoke the longing for home felt by many rural immigrants to the city and by many Turkish "guest-workers" in Germany and elsewhere.

*Kime desem derdimi ben bulutlar
Bizi dost bildiklerimiz vurdular
Birde gurbet yarası var hepsinden derin
Söyleyin memleketten bir haber mi var:
Yoksa yarin gözyaşları mı bu yağmurlar
İçerim yanıyor yar yar yaram pek derin...*

O clouds, tell me who shall I tell of my sorrows
The ones who we thought were our friends shot us
Besides, the pain of being far away is deeper than all
Tell me if there is any news of my home
Or is the rain outside the teardrops of my love
I'm burning inside, my wound is too deep...

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program notes by R. Labaree / translations by M. Sanlıkol, R. Labaree and C. Mutlu

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Musicians

Special guest: Ahmet Erdoğan (*voice, tanbur, percussion*) began studying music at an early age with his father, the ney master Ömer Erdoğan, and has studied and performed with many of the great classical Turkish performers of the 20th century, including Niyazi Sayın, Necdet Yaşar and Kani Karaca. He is a specialist in Turkish vocal improvisation (*kaside, gazel*), supported by his own academic research on the relationship of poetry and music in the late Ottoman period. He has recorded extensively as a soloist and as a member of several ensembles and is currently a visiting scholar at Columbia University in New York.

Beth Bahia Cohen is a veteran performer of bowed string instruments from Hungary, Greece, Turkey, and the Middle East. She performs with many groups, teaches annually at the Balkan Music and Dance camps, and is on the World Music faculty at Tufts University.

Robert Labaree (*çeng, voice, percussion*) is chair of the NEC Music History Department, director of the NEC Intercultural Institute and co-founder and Vice President of *DÜNYA*.

Cem Mutlu (*voice, percussion*) plays jazz and a variety of world musics with groups in the Boston area and is a member of the *DÜNYA* board.

Mehmet Ali Sanlıkol (*voice, ud, saz, cura, ney*) is a composer and jazz pianist with a doctorate in composition from NEC (2004), and is co-founder and president of *DÜNYA*.

AMERICAN ISLAMIC CONGRESS (AIC)

is a civil rights organization promoting tolerance and the exchange of ideas among Muslims and between other peoples. AIC is a non-religious civic initiative challenging increasingly negative perceptions of Muslims by advocating responsible leadership and 'two-way' interfaith understanding. As Muslim-Americans, thriving amidst America's open multicultural society and civil liberties, we promote these same values for the global Muslim community. We are not afraid to advocate unequivocally for women's equality, free expression, and nonviolence - making no apologies for terrorism, which primarily claims Muslim lives.

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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, 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

