

Lale ve Kılıç/The Tulip and the Sword

Turkish Music, Intimate and Public

directed by Robert Labaree

produced by DÜNYA

The DÜNYA İnce Saz Ensemble

The New England Drum and Winds Mehterhane

MAVI DANCE

February 27, 2007 Jordan Hall, 8:00 pm

Robert Labaree (çeng/Ottoman harp, voice, percussion)

Mehmet Ali Sanlıkol (voice, ud, cura, saz, mey, zurna)

Cem Mutlu (voice, percussion) **Eylem Başaldı** (violin)

Engin Günaydın (voice, percussion)

Panayiotis League (kemençe, percussion) **Mal Barsamian** (clarinet)

Bill Shaltis (percussion) **Noam Sender** (zurna, ney, voice)

Dan Nissenbaum and **Kei-chi Hashimoto** (trumpet, boru/Ottoman trumpet)

Bertram Lehmann (percussion) **Jerry Leake** (percussion)

MAVI DANCE, choreographed and directed by **Pınar Zengingönül**

Celil Bayram, Dobrin Draganov, Elif Çorbacı, Giorgi Shanidze,

F. Hakan Koklu, Johara, Melissa Wells, Mustafa Çorbacı,

Nikki Traylor-Knowles, Nursin Ata, Özlem Dayıoğlu, Pallavi Gupta,

Pınar Zengingönül, Sarbani Hazra, Songül Ipekçi

The title of this performance, *Lale ve Kılıç* (The Tulip and the Sword), draws on two traditional symbols of Ottoman poetry which embody the *inner* and the *outer*, the *refined* and the *coarse*, the *private* and the *public*. The images have strong Sufi resonances, with suggestions of the interior and exterior struggles of the soul (*jihād*) in Muslim theology. From a secular point of view, the symbols also suggest the tension between the personal and the social domains and between domestic life and war.

The program is divided into six separate sections, each featuring a particular type of ensemble and embodying a different position on the spectrum from Tulip to Sword. Each of these ensembles also suggests a particular social setting and repertoire, with a distinctive pacing, dynamic level, instrumentation and emotional quality. The program's theme is a device for inviting listeners into a fuller experience of traditional Turkish musical culture in all its many contexts—secular, sacred, city, village, classical and folk—and in each context the aesthetic spectrum from inner to outer, from refined to coarse is explored using different tools. The intimate chamber music of the *ince saz* ensemble in Part I, is suitable for interior spaces, speaks in more hushed tones and develops its climaxes more slowly, while the raw power of the *mehterhane* (Janissary Band) in Part VI is made to compete outdoors with the sounds of daily life. *Mehter* is the source for Europe's musical stereotype of all Middle Eastern music since the 17th century, providing the reference point for the “alla turca” compositions of Mozart and Beethoven and many others. But here it can be heard in context, where it occupies a clear position at the extreme “sword” end of the spectrum of Turkish sensibility.

PROGRAM

I. İnce Saz

Classical Turkish vocal and instrumental chamber music, derived from Ottoman court music featuring historical secular compositions from the 18th and 19th centuries, together with vocal and instrumental improvisations (*gazel* and *taksim*). The final piece is attributed to the famous reform sultan, Selim III, who was known to be an excellent musician. This is the most delicate example of the “Tulip” end of the spectrum.

R. Labaree (çeng), M. Sanlıkol (ud, voice), Panayiotis League (kemençe)

Peşrev in Neveser makam (instrumental prelude)

Neyzen Yusuf Paşa (1820-84)

Neveser Makamı, Hafif Usulu: 32/4

Ağır semai in Suzinak makam (classical song) Hamamizade Ismail Dede Efendi (1778-1846)
Suzinak Makamı, Aksak Usulu: 9/8
Nesin sen a güzel nesin What are you, you beauty, what are you?
Huri mi ya melek misin... Are you a fairy? Are you an angel?

Saz semaisi in Pesendide makam (classical instrumental piece) Sultan Selim III (1761-1807)
Pesendide Makamı, Aksak semai and yürük semai usulu: 10/8-6/8

II. Çengi-Güvendi-Köçek

Secular indoor entertainments with three types of traditional Ottoman dancers—the *çengi*, a female dancer of the aristocratic harem, accompanied by the *çeng* or harp; the *güvendi*, a male village dancer, part of an informal all-male pastime; and *köçek*, the female-impersonating boy dancer, part of a professional troupe. (Here we go a step further: female dancers impersonate boy dancers who are impersonating women.) The music of this set is more folkloric in flavor.

R. Labaree (çeng, voice), M. Sanlıkol (cura, ud, voice, percussion), E. Başaldı (violin, kaşık), E. Günaydın (voice, percussion), male and female dancers

Çengi

Kervan (4/4)

traditional/Eskişehir

Üçayak (4/4)

traditional/Elazığ

Atabarı (6/8)

traditional/Artvin

Güvendi

Bursa Köy Güvendesî (4/4)

Cazayirin harmanları savrulur
Savrulurda sol yanına devrilir...

The harvest winds are blowing from Algeria
The dancers turn in the air and land on their left...

Köçek

Köçekçe (9/8)

İsmail Dede Efendi (1778-1846)

III. Meyhane Fash

The classical court tradition as it has continued to flourish in 20th and 21st century public settings. It represents a more up-tempo, sociable and outgoing form of the *ince saz* ensemble of Part I, in a style cultivated in the *meyhane* or *gazino*, establishments where alcohol, food and dance mingle in a party atmosphere. It is in such public settings that the many national and religious groups of Turkey socialized most freely in cities like İstanbul. The composers here are a typical mix of Turks, Armenians and women.

M. Sanlıkol (ud, voice), E. Başaldı (violin), M. Barsamian (clarinet), C. Mutlu (voice, percussion)

Peşrev in Rast makam (instrumental) (32/8)

Kemani Tatyos Efendi (1858-1913)

Şarkı in Rast makam (4/4)

Baharın gülleri açdı ah yine mahzundur bu gönlüm...

Dramalı Hasan Güler (1896-1982)

The spring roses have opened, again my heart is sad...

Şarkı in Nihavend makam (9/8)

Bakmıyor çeşm-i siyah feryade
Yetiş ey gamze yetiş imdade...

Hacı Arif Bey (1831-85)

Her black eyes take no notice of my outbursts
To the dimple on her cheek I cry for help...

Longa in Nihavend makam (instrumental) (2/4)

Kemani Kevser Hanım (1880-1950)

* * * *Intermission* * * *

IV. Alevi Cem

The setting for this set is a Sufi devotional ceremony in an Anatolian village, with the special music, poetry and movement of the Alevi people, a distinct racial-religious group which is part of the Muslim family but also has periodically suffered persecution by the Muslim majority of the region. The use of dance and the mixing of men and women in the ceremony—perhaps a remnant of pre-Muslim secular and sacred ceremonies—identifies the Alevis as heterodox Muslims.

R. Labaree (çeng, voice, percussion), M. Sanlıkol (cura, saz, mey, voice), E. Günaydın (voice, percussion)
Male and female dancers

Sema Havası (instrumental) (4/4)

traditional (from Ali Ekber Çiçek)

Bu alemleri gören sensin (7/8)

Bu alemleri gören sensin

words: Aşık Veysel music: R. Labaree
This visible world belongs to you

Yok gözünde perde senin...

Nothing is hidden from your eyes...

Siyah perçemlerin (4/4)

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

traditional/Pertek

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

Şu dünyaya geldim (4/4)

Şu dünyaya geldim ne oldu karım
Geçirdim günümü gaflet içinde...

words: Aşık Veysel

music: Aşık Ali Ekber Çiçek (arr. R. Labaree)
I came into this world, what good has it done me?
I have spent my days in heedlessness...

V. Düğün

A village wedding band in the Roma (Gypsy) style. This is boisterous outdoor music, intended for dancing, with a suggestion of Trakya (the part of Turkey bordering on Greece).

M. Barsamian (clarinet), M. Sanlıkol (cümbüş), E. Başaldı (violin) C. Mutlu and E. Günaydın (percussion)

Tulum (9/8)

traditional/Trakya

Kına havası (7/4)

traditional/Trakya

Ali Paşa (7/8)

traditional/Trakya

VI. Mehter

An Ottoman Janissary band consisting of several kinds of drums, cymbals, reeds and trumpets, the most extreme example of the “sword” quality on this program and in Turkish music. This is the instrumental combination—drums, cymbals and winds—which Europeans enthusiastically copied from the 16th century onward and which became the familiar American marching band associated with patriotism and half-time shows at football games. This is an ensemble which was originally intended for the streets and the open air, for ceremony, for displays of authority and for war.

M. Sanlıkol (voice, zurna), N. Sender (zurna, voice), D. Nissenbaum (trumpet, boru), C. Mutlu (percussion), K. Hashimoto (trumpet, boru), E. Günaydın (voice, percussion), B. Shaltis (percussion), R. Labaree (percussion, voice), B. Lehmann (percussion), J. Leake (percussion), P. league (percussion)

Hanım Sultan Pesrevi (28/4)

Mehmet Ali Sanlıkol (b. 1974)

Peşrev in Nikriz Makam (8/8)

Anonymous (17th c.)

Ey gaziler (14/8-6/8-8/8)

Ey gaziler yol göründü yine garip serime
Dağlar taşlar dayanamaz benim ah-ü zarıma

Anonymous (19th c.)
Hey comrades, here I go to battle again
Even the hills and rocks cannot stand the sight of my misery

Çeng-i Harbi (2/4)

Anonymous (17th c.)

* * * *

The Performers

Eylem Başaldı (violin) [NEC BM '03, classical violin] teaches violin and plays with Arabic, Turkish and klezmer groups in the Boston area. **Mal Barsamian** (clarinet) [NEC MM '89, classical guitar], a highly respected performer and teacher of guitar, oud and clarinet IN THE Boston area, learned a range of Middle Eastern musics from members of his family. **Engin Günaydın** (voice, percussion) has a degree in classical percussion from Bilkent University in Turkey, and is studying at Berklee. **Kei-chi Hashimoto** (trumpet, boru) is a jazz trumpet player in the Boston area. **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. **Panayiotis League** (kemençe, davul), is and undergraduate in Greek language studies at Hellenic College, and an active performer of Irish, Greek and Turkish music in the Boston area. **Jerry Leake** (percussion) is a performer and teacher of Indian, African and jazz percussion and member of NEC the Jazz faculty. **Bertram Lehmann** (percussion) is on the faculty of the Berklee College of Music. **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. **Dan Nissenbaum** (trumpet, boru) is a jazz musician studying at Berklee College of Music. **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 co-founder and president of DÜNYA. **Noam Sender** (zurna, voice) and a member of the DÜNYA board. **Bill Shaltis** (percussion) is student of classical percussion at Boston Conservatory. **Pınar Zengingönül** founded the **Mavi Dance** company in 2002 and the group has performed regularly in a wide range of venues and occasions in the U.S. since then.