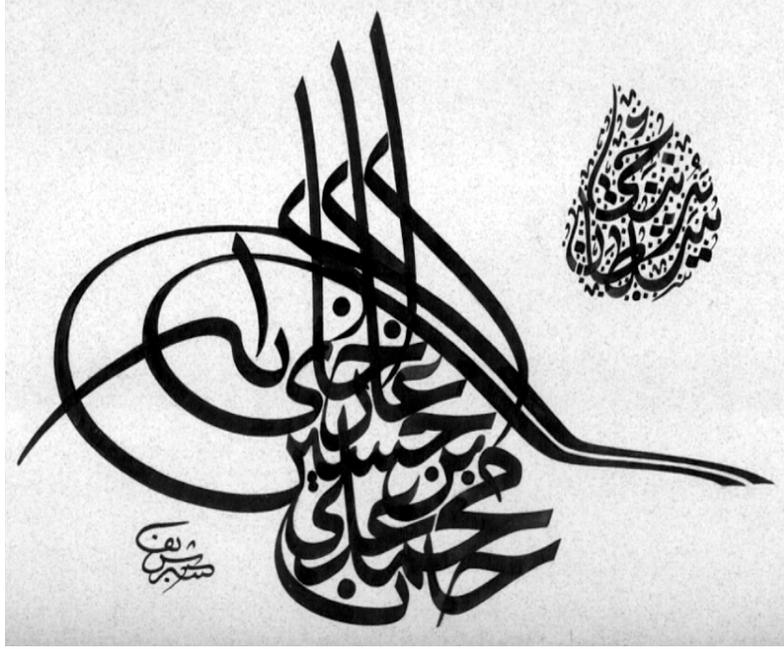


DÜNYA presents

THE CONTINUATION OF OTTOMAN MUSIC

Osmanlı Musıkisinin Devamı



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

Amy Advocat, *clarinet* / Beth Bahia Cohen, *violin, bowed tanbur* / Elizabeth England, *oboe*
Engin Günaydın, *davul, kös, darbuka, voice* / Kei-chi Hashimoto, *trumpet, boru*
Samuel Künstler, *cello* / Robert Labaree, *çeng, zil, bendir*
Panayiotis League, *davul, kemençe* Jerry Leake, *nakkare* Bertram Lehmann, *nakkare*
Cem Mutlu, *kös, bendir, voice* / Dan Nissenbaum, *trumpet, boru* / Kareem Roustom, *ud, guitar*
Noam Sender, *zurna, voice* / Bill Shaltis, *cymbals*

Boston University, Concert Hall, Saturday, September 16, 8:00pm

This is a concert designed to demonstrate the compositional links between the music of Wolfgang Amadeus Mozart and Turkish music. The program features original compositions and arrangements by Mehmet Ali Sanlıkol for the only Turkish musical ensemble to exert a strong influence on European music in Mozart's day, the Ottoman Janissary band or *mehterhane*.

A contrast is provided by original and traditional pieces representing other, very different Turkish styles which Mozart never knew, including *sema* (Sufi devotional music), and *ince saz* (chamber music). DÜNYA's own mehter ensemble, *The New England Mehterhane*, will play a prominent role in this program, as in the suite which closes the concert, named after the well-known Turkish folk song *Estergon kala'sı* which inspired it.

Honoring Mozart!

Since this is the 250th year of W. A. Mozart's birth, we have decided to join with the rest of the world in honoring him in our Fall 2006 season. As some of you may already know, Turkish music and Mozart have interesting connections. Although it's not clear how much direct contact Mozart himself had with Turkish music or musicians, what is clear is that there was a long tradition of incorporating imitations of Turkish ceremonial music (*mehterhane*) into European opera and instrumental music extending at least a century before Mozart. During Mozart's lifetime so-called "Janissary Bands"—complete with the (to Europeans) novel combination of drums, cymbals and winds—were employed by European royalty, and popular versions of these same ensembles, sometimes called "banda turca", could be heard on street corners and in opera. It was under these circumstances that Mozart produced operas, symphonies, concertos and chamber music which he and his contemporaries thought exhibited the "alla Turca" style.

In this concert, Mozart will be honored by performing arrangements of traditional Ottoman mehter music from the 16th, 17th and 18th centuries, and by premiering a new composition of my own entitled "The Estergon Kal'ası Suite". The suite is a programmatic piece that is based on journey of an Ottoman soldier and it makes extensive use of the mehter ensemble.

A Heritage for Our Time

During the past two hundred years, all of the nations that once lived under Ottoman rule were confronted with a dilemma: how to build a new national identity based on local traditions of the past, while participating fully in the contemporary world, a world in which the traditions of western Europe happened to be dominant. Turkey has known its own version of this dilemma. Growing up in Turkey in the 1970s and 80s I remember very clearly how public opinion was divided on this issue. According to some, the westernization of traditional Ottoman/Turkish music simply was impossible and therefore undesirable: any attempt to adapt Turkish music to western harmonies, instruments and forms would obviously result in the corruption and distortion of the tradition, robbing it of its Turkishness. Others felt that the only way a Turkish musical tradition could survive and become widely accepted in the world was through the adoption of those very same western elements. About five years ago, after a lifetime of training in classical western music and jazz I made a commitment to learning Ottoman/Turkish music. I wanted to be able to speak the Ottoman/Turkish musical language as well as I could speak the various western musical languages I already knew. I knew that I had already given quite a number of years to the learning of the latter and to learn a new language would require at least as much, if not more time. At this relatively early stage in this effort, I have tried to remain honest to my original purpose and to pay my respect to both musical traditions by treating them with equal attention and patience.

It was the music of the Mehter that made me decide that I wanted to learn Turkish music six years ago. And since then I have been researching and writing articles regarding this repertoire. This concert happens to be my first chance to share some of my researches and their musical results with you.

To those of you who are familiar with Janissary music, a warning: do not expect to see here tonight a mehter ensemble of flags, bright costumes, handlebar moustaches and swords marching with modern trumpets in formation. Nor should you expect to hear the familiar mehter marches popularized in the early 20th century and performed daily at tourist locations in Istanbul. Since the 1960s, much has been learned about the sounds of the bands performing in the heyday of mehterhane from the 15th to the early 19th centuries, though most of these older pieces have yet to be heard by modern audiences. It is this early repertoire, instrumentation and style which we present tonight, along with my own compositions created under the influence of these older styles.



The Mehter of the 16th centuries used straight trumpets (*boru*) similar to the ones that you see in the miniature above and that we will use in the first two pieces tonight. Our instruments were purchased in Pakistan and adapted to facilitate tuning.

HIGHLIGHTS from tonight's PROGRAM



The first piece entitled *Çeng-i Harbi* is based on a transcription (see above) by Salomon Schweigger (1551-1622), a German clergyman who spent four years in Istanbul between 1571 and 1575. The notation he supplied in his book is the oldest surviving record of Turkish music in western notation. Schweigger says that this tune was played by the Mehter ensemble. My interpretation of this melody is that it is in the *Çeng-i Harbi* rhythmic cycle (10/8), although the transcription doesn't exactly match 10/8 (or any other meter). It is to be expected that a Western traveler would find it difficult to match the unfamiliar sounds of Turkish music with western musical notational conventions. Our reconstruction of Schweigger's notation may well be the sole living example of the *Çeng-i Harbi* usul (10/8), since the cycle only survives in theoretical writings.

A *nefes* is a type of sacred song that was performed mostly by the *Bektaşî* Sufi brotherhoods of Ottoman cities. The text is my own, a humble attempt at expressing through poetry some Bektaşî, Alevi and Mevlevî ideas which I have found embody the kind of Islam I grew up with, forgot then only later rediscovered...

In *Rast Peşrev* you can hear the majestic echoes of an *ince saz peşrev* that would be played at the Ottoman palace in front of the Sultan. The main feature of this piece is the trumpets that will be performed by American musicians. This composition showcases a technique which I have developed for the Western trumpet that allows a musician familiar with Western-style tuning to play the microtones that are needed to perform this music.

The Estergon Kala'sı Suite is a re-composition of the folk song with the same name. About seven years ago the piece was commissioned by the Turkish composer/pianist Fahir Atakoğlu in order to be recorded for an album project of his. Unfortunately, Atakoğlu was never able to find sponsorship at the time for the funding of his album project and so the suite remained unperformed to this day. Tonight is its world premier. The suite portrays a Turkish soldier leaving home and joining the army during the Overture. During the second movement he marches onto the Estergon Castle of Hungary with the Ottoman army under the reign of Sultan Ahmed I. And finally in the last movement the conquest of the castle by the Ottomans is portrayed. This story is based on the lyrics of the folk song.

Genç Osman is a heroic folk song that talks about a young Osman who fought in the battle of Bagdad under Sultan Murad IV. Its melodic qualities are unlike any other Turkish Folk song. It is a favorite tune of today's Mehter ensembles in Turkey. Tonight's performance features trumpet parts arranged in a style that attempts to combine the sounds of straight trumpets and modern trumpets.

Dr. Mehmet Ali SANLIKOL

PROGRAM

Çeng-i Harbi (1)

original transcriptions by Salomon Schweigger (1551-1622)

Çeng-i Harbi (2)

arr. by Mehmet Ali Sanlıkol (b. 1974)

Bir Acep ile Geldim

text by Yunus Emre (13th c.), music by Mehmet Ali Sanlıkol

*Ben bir acep ile geldim / Kimse halim bilmez benim
Ben söylerem, ben dinlerem / Kimse dilim bilmez benim...*

I came wandering / No one can understand how I feel
I speak but I alone listen / No one can understand what I speak...

Beyati Nefes

text and music by Mehmet Ali Sanlıkol

*Benim tek düşmanım yine ben, aslolan tek dostum ise sen,
Medet Yar, kurtar beni benden, bir olayım Seninle her dem,
En'el Hakk derler imiş, yalvarıp yakarmak boş imiş,
Meğer dost da düşman da bir imiş, Hakikat insanda daimmiş.*

My only enemy is myself, my only true friend is You,
Help me Dear, save me from myself, let me be one with You at all times,
They say "En'el Hakk", so I see, to beg You is worthless,
And both the friend and the enemy are the same, the Truth is hidden in Man.

Aria from Keloğlan: The Bald Boy and His Magic Lute

Mehmet Ali Sanlıkol

Excerpt from *Mevlid-i Şerif* (poem on the birth of the Prophet Muhammed)

text by Süleyman Çelebi (15th c.), music by Mehmet Ali Sanlıkol

Allah - Adın Bahri (opening verse):

*Mefhar-i Mevcudât, Hazret-i Fahr-i Alem / Muhammed Mustafâ râ Salevât
Allâh adın zikredelim evvela / Vacib oldu cümle işte her kula*

Let us remember the name of God first / His name is known by all...

Rast Peşrev

Mehmet Ali Sanlıkol

Hanım Sultan Peşrevi

Mehmet Ali Sanlıkol

(dedicated to my wife Serap Kantarcı Sanlıkol)

Genç Osman

words by Kayıkçı Kul Mustafa (17th c.)
music trad., arr. by Mehmet Ali Sanlıkol

Janissary March

music trad., arr. by Mehmet Ali Sanlıkol

The Estergon Kal'ası Suite

Mehmet Ali Sanlıkol

Overture

Değişme-i Sultan Ahmed Peşrevi

The Conquest

* * * *

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