

MIT Turkish Student Association and Bahçeşehir University presents

Songs of “The City”: Constantinople, Istanbul

a *DÜNYA* production

with special guest **Omar Faruk Tekbilek**
directed by **Mehmet Sanlıkol**

featuring

Nektarios Antoniou with Schola Cantorum
Ensemble Trinitas, The New England Mehterhane, and the
DÜNYA İnce Saz, Anadolu Folk, Fasil and Arabesk Ensembles

Friday, February 8, 2008 8pm, MIT Kresge Auditorium



A journey in time through the music of the city's inhabitants.

Hüzün / melancholy

"To be caught up in the beauties of the city and the Bosphorus is to be reminded of the difference between one's own wretched life and the happy triumphs of the past."

Orhan Pamuk, *Istanbul: Memories and the City* (2006)

The city of Istanbul has been the capital of two great empires—for its first ten centuries Greek Byzantine, and beginning in 1453, for the next five centuries Ottoman Turkish. With the end of the Ottoman empire in 1923 the city lost its status as a capital, though it remains the centerpiece of a modern Turkish republic. Memories of its past—often different, frequently overlapping, sometimes conflicting—persist in the minds and in the music of its inhabitants, most of them with ties to different regions, cultures and histories of the Middle East and the Balkans. In his book *Istanbul: Memories and the City* the Nobel Prize-winning Turkish novelist Orhan Pamuk speaks of a collective melancholic awareness (*hüzün*) in the Istanbul of his own youth, a nostalgic yearning for the former days of imperial glory, in which the city's well-known landmarks—its mosques, churches and synagogues, its palaces and fortresses, and the Bosphorus itself—mingle with the yearning of a young nation striving to be modern. Pamuk's Istanbul is a city of loss. This concert attempts to evoke some of the variety and depth of his vision of what is lost through the music which remains.

After a siege of several months in the spring of 1453, the Ottoman sultan Mehmet II took the capital named a thousand years earlier for Constantine, the first Christian emperor. More than a century of Turkish yearning for “The City” was now replaced by a Greek yearning for what was lost: more than a millennium of Byzantine splendor and Christian rule. The city continued to be the destination for a wide range of immigrants and temporary residents—merchants of many regions, soldiers, Ottoman Arabs, Armenians, Slavs and Greeks, Jews exiled from Spain, European diplomats, soldiers and missionaries. The yearning of the descendents of this polyglot Ottoman mix now live with more recent memories, as well: the slow decline and humiliation of the Ottoman empire during the 19th century, the change of the capital to Ankara, the relocation to Istanbul of large numbers of poor people from eastern and central Anatolia, and the newest yearning of all—the growing desire to be accepted as a part of Europe.

The many layers of communal memory in this concert proceed through Greek-Orthodox music, secular Greek music, Crusader songs of the 12th century, music of the Ottoman janissary bands, Ottoman court music, Sufi ceremonial music, Turkish folk music, Sephardic Jewish songs, urban music of the Armenians, Balkan Romani (Gypsy) and Turks, and ends with modern urban popular music full of longing and protest. On their own, each piece may communicate celebration, devotion or military might, but taken together the melancholy is unmistakable.

Dr. Mehmet Ali Sanlıkol and Dr. Robert Labaree

MUSICIANS

Schola Cantorum

Nektarios Antoniou (director), Spiridon Antonopoulos, Rassem El Massih,
George Lamberis, Vasilios Lioutas, Mikhael Razouk, Christopher Xanthos

Ensemble Trinitas

Tom Zajac (director, slide trumpet, bagpipe, sackbut), Dan Stillman (sackbut, shawm),
Stephen Soph (voice), Daniela Tomic (voice)

The New England Drum and Winds Mehterhane

Mehmet Ali Sanlıkol (director, zurna), Sam Dechenne (boru), Engin Günaydın (davul),
Kei-chi Hashimoto (boru), Robert Labaree (zil), Jerry Leake (nekkare), Bertram Lehman (kös),
Cem Mutlu (davul), Noam Sender (zurna), Tom Zajac (zurna),

DÜNYA İnce Saz Ensemble

Mehmet Sanlıkol (tanbur, ud, voice), Beth Bahia Cohen (lyra, rebab, yaylı tanbur),
Engin Günaydın (kudüm), Robert Labaree (çeng), Cem Mutlu (bendir), Tom Zajac (santur),

DÜNYA Anadolu Folk Ensemble

Beth Bahia Cohen (kabak kemane, rebab), Engin Günaydın (def, voice),
Robert Labaree (çeng, bendir, voice), Cem Mutlu (darbuka, bendir, voice),
Mehmet Sanlıkol (cura, divan sazı, voice), Noam Sender (kaşık), Tom Zajac (kaşık)

DÜNYA Fasil Ensemble

Nektarios Antoniou (voice), Beth Bahia Cohen (violin, yaylı tanbur),
Cem Mutlu (darbuka, voice), Mehmet Sanlıkol (ud, voice)

DÜNYA Arabesk Ensemble

Mehmet Sanlıkol (voice), Beth Bahia Cohen (violin), Eylem Başaldı (violin), Onur Dilişen (violin),
Terry Lemanis (electric saz), Cory Cali (electric guitar), Ignacio Long (electric bass),
Cem Mutlu (percussion), Bertram Lehmann (percussion), Engin Günaydın (drums)

PROGRAM

Prologue

Mehmet Sanlıkol (piano, director), Eylem Başaldı (violin), Beth Bahia Cohen (violin), Sam Dechenne (trumpet), Onur Dilişen (violin), Kei-chi Hashimoto (trumpet), Bertram Lehman (nekkare), Jerry Leake (nekkare), Cem Mutlu (kös), Tom Zajac (aulos),

Few musical examples survive from the pre-Christian period of the city before the Fourth century A.D. and there is little agreement about how they might have sounded. Our concert begins with the only original composition in the program intended to evoke this unknown musical world.

Byzantium

Mehmet Ali Sanlıkol (b. 1974)

Part I: CONSTANTINOPLE

With Schola Cantorum, Ensemble Trinitas, DÜNYA İnce Saz Ensemble

Byzantine Music

The principle form of Christianity in the Balkans and Middle East is Greek Orthodoxy, which conducts its liturgy in the Greek language and which was the official religion of the Byzantine empire. For the Greek Orthodox community around the world Constantinople/Istanbul is still considered its capital and remains the home of its Ecumenical Patriarchate.

Soson Kyrie ton Laon sou (Feast of the Holy Cross) Anonymous

Ton Stavron sou Proskynoumen Kyrie (Feast of the Holy Cross) Anonymous

H Parthenos Simeron (A Canticle on The Nativity) Romanos the Melodist (6th Century)

Today the Virgin gives birth to the Heavenly One
And today the earth shelters the Unapproachable One.
Angels and shepherds sing His praise;
Led by the star, wise men make their way.
For unto us is born
A newborn boy, from before all time God.

Akatalipton Esti Anonymous

That which is fulfilled in thee is beyond the understanding of angels...

Te Ypermacho Stratigo ta Nikitiria (Champion General) Anonymous

Axion Esti Megalini se ton Zoodotin Anonymous

Tis Theos Megas Anonymous

What God is so great as our God?

Agios O Theos, Holy God, Holy Mighty, Holy Immortal Iakovos Protopsaltes (d. 1800)

The Byzantine Palace

There are only a few surviving examples of secular art music from this period and unfortunately there is little agreement as to how they might have been performed. We will represent the Byzantine court music with an instrumental arrangement of a Greek-Orthodox chant.

Anoixantaria (from Psalm 103/104) [instrumental] Anonymous

Crusaders

Centuries of tension between the western (Roman Catholic) and eastern (Byzantine) Christian churches came to a head in 1204 when crusading European armies sacked Constantinople and a Latin crusader state was established in Anatolia until 1261.

A Solis Ortus Cardine (a plainchant)

et usque terrae limitem
Christum canamus Principem
natum Maria virgine

*From lands where the sun arises unto the ends of the earth
let us sing of Christ the Prince
born of the Virgin Mary*

Anonymous

Flos ut Rosa Floruit (a two-voice conductus)

quando Virgo genuit Maria
Salvatorem omnium
Summa Patris Filium
nova genitura

*A flower like a rose budded forth when the Virgin Mary gave birth
to the Savior of us all
the Son of the Father
in a new begetting*

Anonymous (Paris c. 1200)

Das Nachthorn

Herman, Monk of Salzburg (late 14th c.)

Nu alrêst leb ich mir werde

sît mîn sündic ouge siht
daz here lant und ouch die erde
der man sô vil êren giht
ez ist geschehen, des ich ie bat
îch bin komen an die stat
dâ got menschlichen trat

*Now my life has gained some meaning
since these sinful eyes behold the sacred land with meadows greening
whose renown is often told
This was granted me from God
to see the land, the holy sod
which in human form He trod*

Walther von der Vogelweide (c. 1200)

The 14th and 15th Centuries

To represent Greek folk music during the 14th and 15th centuries we have chosen a Byzantine border guard song, followed by a Thracian Greek dance and a folk song calling for help from the Franks because of the approaching Turks. "Kyrie Eleison" (Lord have mercy) mingles with the sounds of the Turkish military band. This portion concludes with the famous lament on the fall of Constantinople by the French composer Guillaume Du Fay.

Akritika

Anonymous

Mandilatos

Anonymous

Mon Stilte Ghrama Stin Frankia

Anonymous

Kyrie Eleison

Anonymous

Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae

Guillaume Du Fay (1397-1474)

O tres piteulx de tout espoir fontaine
Pere du filz don't suis mere exploree
Plaindre me viens a to court souveraine
De ta puissance et de nature humaine
Qui on souffert telle durté villaine
Faire a mon filz, qui tant m'a honouree

*O most merciful one, fountain of all hope
Father of the son of whom I am the tearful mother
I come to lay my complaint at your sovereign court
That your power and human nature
Have allowed such villainous harm
To be done to my son, who has honored me so much*

Part II: ISTANBUL

*The New England Drum and Winds Mehterhane, DÜNYA Anadolu Folk Ensemble,
DÜNYA İnce Saz Ensemble, DÜNYA Fasil Ensemble*

Mehterler, Yörükler and Bektaşiler: The Arrival of the Turks

The Mehter musicians of the Ottoman Empire (in the West known as the Ottoman Janissary Bands) were encountered by Europeans primarily in association with the Ottoman military. The *Çeng-i Harbi* on this program was battlefield music. In order to present the folk music of Turkish people who came into Anatolia and then Istanbul, the best source is the music of the nomadic Yörük people, who still inhabit the mountains of Anatolia and the Balkan peninsula. The Yörük are generally considered the community in Turkey today closest to the Central Asian origins of the Turks. The religion which the majority of

migrating Turks practiced was a heterodox form of Sunni Islam. During 16th century this heterodox form of Islam started coming under strong Shiite influence from Iran. As a result of this evolution, the Alevi/Bektaşî traditions were born in Turkey, becoming one of the most important minority traditions within Turkish Islam.

Çeng-i Harbi

Anonymous (17th c.) transcribed by Ali Ufki (c.1610-1675)

Şu Dirmil'in Çalgısı

Altın yüzüğüm var benim
Parmağıma da dar benim
Şu güzeller içinde a canım
Ortada boylu yar benim

*I've got a golden ring
too small for my finger
Among those beauties my friend
walks my love*

Anonymous

Dere Geliyor

Anonymous

Dere geliyor dere
Kumunu sere sere
Al beni götür dere
Yarın olduğu yere

*River flows this way
while spreading its sand
take me with you,
take me wherever my love is*

Yayla havası

Anonymous

Şah-ı Merdan

Nerde Pir Sultan'im nerde
Canım feda olsun merde
Yemenden öte bir yerde
Hala Düldül savastadır

music: Anonymous Text: Pir Sultan Abdal (ca. 1480-1550)
*Where my Pir Sultan, where?
That brave one who deserves my life
In a place beyond Yemen
Hz. Ali's horse "Düldül" is still at war*

The Ottoman Palace

İnce saz is the name given to classical Turkish vocal and instrumental chamber music, derived from Ottoman court music. The first piece is taken from *Mecmua-i Saz-ı Söz*. The second piece is a composition by the famous Greek composer Zaharya who is regarded as one of the best composers of classical Turkish music.

Buselik Aşiran Peşrev

anonymous (17th c.) transcribed by Ali Ufki

Buselik Aşiran Şarkı

Ömrüm canım aman
benim şahım ruy-i mahım

*O my life, my shining moon
you're my king, my beloved*

Zaharya (18th c.)

Greeks, Armenians, Gypsies and Jews

During the Ottoman period many different communities lived side by side in Istanbul, as this section of the program reflects through a sampling of the musics they shared. The first piece is sung in Greek and Turkish, but was composed by a well-known Armenian, while the Turkish text was written by a Jew. The last selection, *Yedikule*, is in *Ladino*, the Romance language associated with Sephardic Jews who migrated from Spain to the Ottoman region in the 15th century, containing elements of Hebrew, Turkish, and Greek.

Bu Gece Çamlarda Kalsak Ne Olur/Apopse

Artaki Candan (1885-1948)

Bu gece çamlarda kalsak ne olur
Ne olur felekten bir gece çalsak ne olur
Denize mehtaba dalsak ne olur

Turkish text: Avram Naum (20 c.) Greek text: Anonymous
*Why don't we spend the night in the forest
Why don't we just enjoy the night
Why don't we just forget everything and enjoy the moonlight*

Kadifeden Kesesi

Kadifeden kesesi

His purse is made out of velvet

Anonymous

Kahveden gelir sesi
Oturmuş kumar oynar
Ciğerinim, ah ciğerinim köşesi
Aman yolla Beyoğlu'na yolla
Aman yolla İstanbul'a yolla
Yolla yolla yar yolla

*His voice comes from the coffeehouse
he sits and gambles
My sweet heart...
Let's go to Beyoğlu
Let's hang out in Istanbul
oh dear, let's go together*

Yedi Kule

Yedi Kule veras empaseando
de altas murallas saradeado.

*If you pass by Yedi Kule you will see the prison,
surrounded by multiple tall walls.*

En la prision esto' porti atado,
en el budrum lloro desmasalado.

*There you will find me- because of you- tighed
and in the cell I am mourning hopelessly.*

Me quitaron la luz, esto' sufriendo
y la muerte venir, nina, sto viendo.

*They deprived me of light, my life has been unbearable,
I see death in person- my dear- across from me.*

Anonymous

Mevleviler

Mevlana ("our lord") Celaleddin Rumi (1207-1273), one of the most influential and revered figures of Muslim mysticism, is regarded as the spiritual father of the Mevlevi Sufi order, known in the West as the "whirling dervishes" because of the meditative turning movement used in their devotions. This set opens with a piece from the *Maftirim* tradition of the 16th to 20th centuries, in which Hebrew poetry was sung to the melodies of Sufi devotional music, and continues with other examples of Sufi ceremonial pieces.

Kha-desh ke-kedem anonymous Text: Rabbi Hayyim Bejerano (chief Rabbi of Istanbul in the 1920s)
(a *piyut* or liturgical poem in Hebrew from the repertoire of the Edirne Maftirim)

Kha-desh ke-kedem yah-meinu sho-khen ze-vula / Lishkon ka-vod be-arts-einu na-vah te-hila /
Yarum ve-nisah kar-neinu me-od nah-ah-la / Na-vo el me-nu-kha-teinu el ha-nah-khala.

May the one who dwells on high renew our days once more / and may the presence to which all praise is due rest upon the earth in glory / May the one who dwells on high raise us to the highest peaks and bring us to the rest and the inheritance we seek.

Nice bir uyursun (an *ilahi*: Sufi devotional song) music: anonymous text: Yunus Emre (1238-1320)

Nice bir uyursun uyanmaz mısın?
Göçtü kervan kaldık dağlar başında
Çağırışır tellallar inanmaz mısın?
Göçtü kervan, kaldık dağlar başında

*You have been asleep, won't you wake up?
Caravan has left, we remain in the mountain
Town criers shout, don't you believe them?
Caravan has left, we remain in the mountain*

Hicaz Yürük Semai [instrumental]

Anonymous (18th c.)

Fasıl

Fasıl represents a more up-tempo, sociable and outgoing form of the *ince saz* music as it was practiced especially during the early part of 20th cc. In public settings many national and religious groups of Turkey socialized most freely in cities like Istanbul where the musical norm was almost all the time Fasıl

Rast Saz Semai

Benli Hasan Ağa (1607-1664)

Donulmez Aksamin Ufkundayiz

Münir Nurettin Selçuk (1900-1981)

Text: Yahya Kemal Beyatlı (1884-1958)

Dönülmez akşamın ufkundayız vakit çok geç
Bu son fasıldır ey ömrüm nasıl geçersen geç
Cihana bir daha gelmek hayal edilse bile
Avunmak istemeyiz böyle bir teselliyle

*On the horizon lies a late evening
This is the last part of my life, let's enjoy
Even if we dream about coming back to life again
we still don't want to be consoled by this*

Epilogue

The DÜNYA Arabesk Ensemble

What better way to end this concert than with the music that has been associated with the city during the past forty years: the so-called Turkish "Arabesk". Arabesk literally means "made or done in the Arabic fashion", but in recent Turkish history, Arabesk refers to a particular type of popular music, a hybrid

genre which sprang up among recent immigrants from Anatolia in the outskirts of large Turkish cities at the end of the 1960s. It is a Turkish version of Arabic popular music, with strong elements of Turkish folk, art and sacred music.

Dergah Senden An uzun hava (improvised poetry in Eastern Anatolian style) Text: Anonymous
Dergah senden kim geçti, kim eğlendi *Lots of people came into life, some suffered, some enjoyed*
Nice Han, nice Sultan tahtını bıraktı geçti *Some were kings, some were sultans, but they all left their thrones and*
passed

Felekten Beter Vurdu

Orhan Gencebay (b.1944)

Bak arkadaş bak şu yaraya
Sanma silah deydi buraya
Beni dünya bu hale koydu
Beni dertler bu hale koydu
Gelen bir vurdu giden bin vurdu
Sanki dünyada kanun buydu

*Hey my friend, look at this wound
Don't think that it's made by a weapon
This world put me in this misery
All my troubles put me in this misery
Everybody stabbed me
As if it was the law*

İlk darbeyi felekten yedim
Belki aşkta gülerim dedim
Deli gibi birini sevdim
O da felekten beter vurdu

*My destiny hurt me at first
So I thought maybe falling in love would make me happy
And I loved someone so deeply, like crazy
But she stabbed me much worse than my destiny*

Acknowledgements

SPECIAL THANKS to Nektarios Antoniou for travelling all the way from Greece, Zekeriyya Gemici and MIT Turkish Student Association for being great collaborators, and the officers of DÜNYA, without whom this concert would not have been possible I would like to thank my dear wife Serap Kantarcı Sanlıkol whose help with the translations of many of the selections in this program was crucial. This concert is made possible through the generous support of the Association of Student Activities at MIT and LEF/ARCADE.

Mehmet Ali Sanlıkol (DÜNYA President, Music Director) came to Boston from his native Turkey in 1993 when he won a scholarship to Berklee College of Music. In 1997 he received Berklee's Clare Fischer Award and completed his degree in Jazz Composition and Film Scoring. He holds a Master's Degree in Jazz Composition and a Doctoral degree in Composition from New England Conservatory. The premiere of his piece "*Ergenekon*," commissioned by the PALS children's chorus for voices, Turkish instruments and chamber orchestra was reviewed in 2002 by Boston Globe's Richard Dyer: "...and he (Sanlıkol) is another who could play decisive role in music's future in the world." Dr. Sanlıkol has worked and performed with stars and ensembles such as Tiger Okoshi, Horacio "El Negro" Hernandez, The Boston Camerata, John Abercrombie, George Russell and Okay Temiz. He is currently the president of DÜNYA and a professor at Emerson College.

Omar Faruk Tekbilek has established himself as one of the world's foremost exponents of Middle Eastern music. A multi-instrumentalist par excellence, he has collaborated with a number of leading musicians of international repute such as jazz trumpeter Don Cherry, keyboard player Karl Berger, ex-Cream rock drummer Ginger Baker, Ofra Haza, Simon Shaheen, Hossam Ramzy, Glen Velez, Bill Laswell, Mike Mainieri, Peter Erskine, Trilok Gurtu, Jai Uttal and Steve Shehan among others. He has contributed to numerous film and TV scores and to many recordings including world sacred music albums, and has been touring extensively throughout the Middle East, Europe, Australia, North and South America.

Nektarios Antoniou (voice), a member of the DÜNYA advisory board, is a professional singer and authority on Byzantine music, the conductor of *Schola Cantorum*, a Hellenic College Byzantine music study group. He is completing his doctoral degree in religion and the arts at Yale school of Sacred Music. He is currently living in Greece.