Turkish, Western traditions in harmony

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The concert began with a rumba of drums, followed by a blare of trumpets and shawms of the sort that must have terrified Vienna when the Ottomans besieged the city in 1683. It ended with a lashing arrangement of Mozart’s “Rondo alla Turca,” written a century later, when the Turkish influence had permeated Vienna in the form of strong coffee, fancy dress, such new instruments as the cymbals and triangle, and the “Janissary stop” on the early piano (a pedal that rang a small bell).

One rarely hears a cross-cultural program as topical, thought-provoking, and entertaining as the exploration of 15th- to 18th-century Turkish and Western music organized by Joel Cohen and Mehmet Ali Sanikloll and presented Friday at Suffolk University’s Walsh Theater. Cohen heads the Boston Camerata, the distinguished early-music ensemble, and Sanikloll leads Dînya, a Boston-based consort specializing in Turkish music, and the New England Ottoman Ensemble, a Janissary or military band. From either side of the stage, the ensembles took turns illustrating their cultures’ music for sacred or public ceremonies, war-mongering, and love-making.