

Ottoman Art and Entertainment Musics:

Beyzadeler, Muganniler ve Raks

Saturday, December 7, 2013, 6:00, Harvard University, Holden Chapel

Dünya Ensemble

featuring

Burcu Güleç/voice **Robert Labaree**/çeng **George Lernis**/percussion
Cem Mutlu/voice, percussion and **Mehmet Ali Sanlıkol**/voice, ud, saz, ney

A concert exploring works by Greek-Ottoman composers, transcriptions by Greek Orthodox cantors and urban entertainment music from 17th through 19th centuries.

PROGRAM

I. Beyzadeler / Phanariots

Our program focuses on three intertwined aspects of urban music in Istanbul between 17th and 19th centuries. In this first part we feature what may have been the kind of secular art music the aristocratic Greek families of the Fener (*Phanar*) district enjoyed including compositions by Ottoman-Greek composers in Turkish as well as Greek.

Çeng Taksim (improvisation)

Buselik Aşiran Peşrev (instrumental)

Anonymous, transcribed by Ali Ufki

Buselik Aşiran beste: Lal'in emdir hikmetin sorma

Zaharya (18th c.)

Lalin emdir hikmetin sorma dil-i şeyda bilir

Çektiği cevr-i cefay-ı aşkı bir mevla bilir

Let me suck your lips but, do not ask why; my mad heart knows,

The pain of cruel and unjust love only the Master knows.

Hisarbuselik Tragoudi

Gregorios Protopsaltes (1778-1821)

Έλπιζα και πάλι ελπίζω με ελπίδα σταθερά

I hoped, and I still hope steadfastly

επειδή και η καρδιά μου ήταν πάντα καθαρά

Because my heart was always pure

Nişaburek Makam Yürük Semai

Music and Text: Georgios Soutzos (ca. 18th c.)

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 the angels

II. Muganniler / Cantors

The second part of our program features classical Ottoman vocal music by famous Turkish composers, preserved in Byzantine notation by leading Greek Orthodox cantors of the 19th c.

Ney Taksim

Terennümlü Rast Peşrev ve Semaisi

Music: Benli Hasan Ağa (1607-64)

A classical instrumental piece by a famous Turkish composer, preserved in Byzantine notation as a textless vocal piece, sung on the syllables “le”, “ne” and “re”.

Rast-ı Cedid Beste

Music: Hammamizade İsmail Dede Efendi (1778-1846)

Navek-i gamzen ki her dem bağrımı pürhun ider

The arrow of your dimple always puts blood on my chest

Tempolu Gazel (vocal improvisation over ostinato) Text: Necati (d. 1509)
Güller çemende kendilerin nazenin tutar
Naz ile gülse ağzına gonca yenin tutar
Roses behave coyly in the fields
If he/she was to smile his/her mouth would become the rosebud

Hicaz Yürük Semai music: Acem Salih Ağa (d. 1725)
-this version is from *Everterpi* (1830)
Seyreyle o gülruyu ki nev-afet-i candır, ebrusu güzel, çeşmi siyah, kaddi fidandır
Watch this rose-faced one since he/she is a young ravishing beauty with gorgeous eyebrows, black eyes, sapling like figure

III. Köçekler ve Çengiler / Dancing boys and girls

The last part of our program features lighter urban entertainment music some of which clearly featured dancers.

Pişrev-i Varsağı (instrumental prelude) music: anonymous

Hüseyini Varsağı text and music: anonymous
Kimi güler, kimi kahır Some laugh, some grieve
Kimi baydır, kimi fakır Some are rich, others are poor

Türki şikayet ez felek “müsenna” Text: Katib (17th c.), Music: Anonymous
Alone of all the pieces in his collection, Ali Ufki actually describes, in the manner of an ethnomusicologist, the different styles of vocal improvisation that goes with each line of this text.
Çarh-ı felek benim hatırım yıkdıñ O destiny, you have offended me
Seniñ dahi hatırcığın sına hey I hope your feelings are offended too

Muhayyer Türki Text: Ali (17th c.), Music: Anonymous
Possibly a Sufi dervish describing his love for a young apprentice.
Dede külahu başında, Wearing the hat of a Master
henüz on onbir yaşında only ten, eleven years old

Türki Cansiner Halife beray-ı medh Hasen Text: Meftuni (17th c.), Music: Anonymous
Güzelliğın ermiş kemale beğim Your beauty has ripened mister
Hüsanıñ ser çeşmesisin meleğim You are the first fountain of Hüsa my angel

Sultan İbrahim’in huzurunda oynanılan Raks / The dance performed before Sultan Ibrahim (1615-1648)
text and music: anonymous

Because of its many explicit sexual references, we have been selective in translating the words of this song, addressed to a dancer known as “Saçbağı” (lit. hair band).

Saçbağı takar saçına She puts on a hair band
Gider sarayın içine And goes to the palace
Güzel seveniñ suçu ne What’s the guilt in loving someone beautiful?
Saçbağı devran seniñdir O Hair Band, this is your time

Hüseyini Türki Mahabbet Text: Mustafa (17th c.), Music: Anonymous
Mustafa der benim Alim, niçin sormaz garib halim? Mustafa wonders why my Ali won’t ask how sad I am

Hüseyini Raksiyye text and music: anonymous
Sen oynadıtkça kademi, sevindirirsin ademi You make men happy as you dance on your feet