

DÜNYA presents,

Elveda

(Farewell)



dedicated to Dr. Hüseyin Parkan Sanlıkol

*father of Mehmet Ali Sanlıkol
(1/21/1944-9/12/2015)*

and

in memory of our colleague Tom Zajac

(10/1/1956-8/31/2015)

as well as all those departed and dear to our hearts...

directed by **Mehmet Ali Sanlıkol** (voice, ud, üç telli, ney)

featuring,

Robert Labaree (voice, çeng, percussion)

George Lernis (percussion) / **Cem Mutlu** (voice, percussion)

with special guests

Şehvar Beşiroğlu (kanun) / **Coşkun Karademir** (voice, saz, kopuz)

and **Hatice Doğan Sevinç** (voice, klasik kemençe)

Thursday, Oct. 22, 2015 8:00 pm First Church in Cambridge

40 days ago, on September 12, I lost my father, Dr. Hüseyin Parkan Sanlıkol. Since there were no previously known problems regarding my father's health, his passing was completely unexpected and very sudden. Living away from parents for twenty-two years I must admit that every now and then I thought about the fact that one day I was going to receive a phone call about one of my parents' death. As a result, I may have been more prepared toward this event when compared to other members of my family, however, being confronted with the end of life in such a sudden way, the delicate and fragile nature of human life finally sunk in. Isn't it funny that we neither get to determine when we check in to nor check out from this 'hotel'?

52 days ago, on August 31, we lost our dear colleague Tom Zajac. Tom's passing happened in the exact opposite way of my father. Tom had been fighting for the past three years with aggressive brain tumors. He was always hopeful that a number of surgeries would enable him to continue his career. However, ultimately, it was a losing battle. During his final days I know that not being able to do anything that would help my friend was very upsetting to me.

It is a common tradition in Turkey to do a night of remembrance on the 40th as well as the 52nd days of someone's passing. This concert was scheduled to take place on October 22nd prior to both my father's and Tom Zajac's passing...

Sometimes running into my father's replies to older posts on Facebook puts a strange and an indescribable feeling inside me. I am sure that my mixed feelings will remain with me for a while however, I am grateful that I was able to have my father present in this life until I was 41 years old. I owe him a lot including a good part of my cosmopolitan identity as one of the things that moved me the most was to receive condolence messages from Greek friends of my father living in Thessaloniki and Cyprus – my father was a Cypriot who grew up with Greek Cypriots in the 40s and 50s, and spoke fluent Greek.

I truly loved both of these men from whom I learned a great deal in life. I will miss them greatly.

Mehmet Ali Sanlıkol

PROLOGUE

I decided to begin this program with three devotional songs I composed and wrote their words. Each one of them represents different types of musical styles associated with a variety of Turkish Sufi brotherhoods and a particular ethnic community, the *Alevi*. A *nefes* is a type of devotional song that is performed almost exclusively by *Bektaşî* dervishes. A *Deyiş* is a type of devotional song that is performed by the *Alevi* people in Turkey. The last piece is an *ilahi* which is the most common type of devotional song that is performed by most other Sufi brotherhoods such as the *Mevlevî* and *Cerrahi* as well as the general public. In the Turkish Muslim tradition, *zikir* (Arabic: *dhikr*) is understood as "remembering", a special type of musical devotion in which repetition of short phrases of text and music, often combined with controlled deep breathing, creates a meditative state. The poetry here is my humble attempt at expressing Bektaşî, Alevi and Mevlevî thought which I have found to be the kind of Islam I grew up, forgot, rediscovered and, eventually, came to unify...

Kemençe Taksim (improvisation)

Beyati Nefes

*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*

Text and music: Mehmet Ali Sanlıkol (b. 1974)

My only enemy is myself
my only true friend is you
help me Lord, save me from myself
let me unite with you all the time

They say "I'm God"
so, to beg is worthless
friend and enemy are one and the same
the Truth is hidden in man

Deyiş and Zikir

*Allah Mehemmed Ali
insan-ı kamil var ki
Hacı Bektaş-ı Veli
Balım Sultan Pir Sani,*

Text and music: Mehmet Ali Sanlıkol

Allah Mohammed Ali
there are saints like
Hacı Bektaş-ı Veli,
Balım Sultan, the second master

*Celaleddin-i Rumi
Sultan Veled hep ahi
hepsi Tasavvuf ehli
Ya Hu Allah Eyvallah*

*Derviş Mehmed Ali
bunu söyler hep gari
mümin kafir yoktur ki
insan dinin temeli*

*Musevi ve İsevi
Müslüman da hep aynı
Herkesin kalbindeki
Allah aşkı olsun ki*

*Sen Kerimsin Yarabbi
Sen bilirsin Yarabbi
Ya Hu Allah Eyvallah...*

Celaleddin-i Rumi,
Sultan Veled who are all brothers
and all mystics
Oh God...

Derviş Mehmet Ali
says all the time
that there are no 'believers' and 'non-believers'
Man is the foundation of faith

Jewish and Christian,
and Muslim, they are all the same,
as long as we all have
love of God in our hearts

God, You are great,
You know everything
Oh God...

Hüseyini İlahi

*Ebedi aşk ile yandım
bir damla su bulamadım
sırr-ı hayat(ı) anlamadım
içime nakş etti(ği)n canım*

*Muhammed'in aşıkıyım
şahım Ali yolundayım
hakikatin peşindeyim
Allah Allah deyu deyu Hu!*

*Doğruyu güzeli buldum
can-ı gönülden vuruldum
Hak yolunda bedbaht oldum
bu dünyada sefil canım*

*Korkak insan mümin olmaz
çok konuşandan pir olmaz
bunu desem doğru durmaz
ben bu işe şaştım canım*

*Pir Sultanlar aşkı verdin
ateş verdin su vermedin
madem beni mahkum ettin
neden dilsiz kodun canım?*

*Derviş Mehmed Ali sorar
huzur nerde deyu arar
hemi Hak hem haksızlık var
bu derde derman yok canım*

Text and music: Mehmet Ali Sanlıkol

I am burnt by eternal love
I cannot find a drop of water
I cannot understand the secret to life which
You have implanted in me

I am in Love with Mohammed
I walk in the path of my sultan, Ali
I am after the truth
saying God, oh God!

I came to realize what is right and beautiful,
and fell in Love
I am unlucky in this road leading to You
and became a miserable man in this world

A coward cannot be a believer
Someone who talks too much cannot be a Saint
And if I say so it won't right
So, I am amazed at this

You gave me Pir Sultan's love
You gave me fire but not water
Since you imprisoned me
why not allow me to talk about it?

Derviş Mehmet Ali asks
where is peace?
there is both right and wrong
there is no cure for this sorrow

PART I

On the 52nd day of Tom Zajac's passing...

Our concerts with Tom Zajac always involved a conversation between early European music and Turkish music. The pieces in this set of devotional songs resemble those of modern Turkish Sufi orders such as the Bektaşî, Mevlevî and Halvetî, but they are from the final portion of a program which was entitled "Between two worlds/İki cihan arasında", based exclusively on the 17th century notation collection of Ali Ufki, the famous *Mecmua-ı saz ü söz*. It was one of Dünya's last collaborations with Tom. Born Albert Bobowski, a Polish Protestant, Ali Ufki was captured in battle and sold as a slave to the Ottomans. He converted to Islam and rose to a high position as director of the palace orchestra in Istanbul. Tom Zajac and Albert Bobowski also shared a common Polish heritage.

Çeng Taksim

Acem Varsağı: “Ya İlahi”

*Ya İlahi senden uddet
Bize vir islahı müddet
Mevt yetişmedin ba-şiddet
Ya mühmil bid-derecat*

Text: Ali Ufki Music: (possibly) Ali Ufki
O God have us be frightened of you
Give us time to correct ourselves
Before violent death draw upon us,
and the examples of neglect

Hüseyini İlahi: “Bahr-i umman”

*Bahr-i umman dürriyem yerim mekanım Andadır
Bunda sora sora geldim dü-cihanım Andadır
Bunda geldim Eşrefoğlu Rumi didiler bana
Bunda özge dahi benim ad-u sanım Andadır*

Text: Eşrefoğlu Rumi (d. 1484) Music: anonymous
I am a teardrop of oceans, my place is with Him
I came here wondering, my two worlds are with Him
I came here, they called me Eşrefoğlu Rumi
I too am a stranger here, my name and reputation are with Him

Uşşak Türki: “Bağdad’ı Basra’yı seyran eylesem”

A devotional song by a poet associated with the janissaries, the elite Ottoman military corps for whom the Bektaşî Sufi order served as spiritual advisors for three centuries.

*Bağdad’ı, Basra’yı seyran eylesem
Aceb derviş olsam Yarı bulam mı?
Aşkıñ ile beni hayran eylesen
Aceb derviş olsam Yarı bulam mı?
Yohsa hasretiñle ölem, kalam mı?*

Text: Ahmedi (17th c.) Music: anonymous
If I was to go see Baghdad and Basra
Or become a dervish, could I find the Beloved?
If you were to amaze me with Your love
If I became a dervish, could I find the Beloved?
Or shall I die with your longing?

Türki beray-ı aşıkân-ı Hüda (“a song for those in Love with God”)

*Bizi bilmeyenler bilsün, añlasun
Nerden gelmişiz, nerede gezeriz
Sözümüzü añlamayan añlasun
Akıl irmez biz bir karda gezeriz*

Text: Şahin (17th c.) Music: anonymous
Those who don’t know us should know and understand us
Where we come from, where we wander
Those who don’t understand what we say should understand
We do things that do not make sense

*Dostuñ mahabbeti gizlü candadır
Mahabbet kandese gönül andadır
Yurdumuzu kimse bilmez, kandedir
İzimiz belürmez, karda gezeriz*

Friendship of the Friend is hidden inside the soul
Wherever that Friendship is we desire that place
No one knows where our home is
Our tracks don’t appear, on snow we wander

*Biz gayrılar gibi de şair değiliz
Zahirde uçmağa kadir değiliz
Şahiniz mekanda hazır değiliz
Manide nice bir yerde gezeriz*

We’re not poets like those others
We’re not capable of flying in this world
We’re falcons, we’re not really here
Somewhere in the spiritual world we wander

PART II

On the 40th day of my father’s passing...

Recognized as a classic of Turkish literature, *Vesilet’ün Necat*, or more commonly known as the *Mevlid-i Şerif* is a long poem commemorating the Prophet Muhammed written in Turkish in 1409 by Süleyman Çelebi (1351-1422) in Bursa. It is often chanted on special occasions such as a commemoration of the dead or as the birth of a child. Musically, mevlid is a solo form, improvised and unaccompanied, usually performed in conjunction with Koranic chant and informal group singing of devotional songs (ilahi). The mevlid was translated into other languages of the Ottoman Empire, especially in the Balkans where the translations became just as popular. Tonight in order to honor my father’s bicultural upbringing in Cyprus one section (*bahir*) of the mevlid will be chanted in Greek and another section will be chanted in Turkish. Before and in between the sections DÜNYA musicians will sing Sufi devotional songs in both languages.

The Koran, The Exordium

Uşşak ilahi (devotional song)

*Murşidi mou Theoti ke Rehberi Muhammeti
Pou tha me kseberdepsete apu to Kiyameti
Murşidi mou Theoti ke anikse to hirka sou
Ke dose mou ti chera sou ke pare me konda sou*

anonymous
My teacher in the way of God, my guide Muhammed
You’re the one who will save me on the judgment day
My teacher in the way of God, open your coat
Give me your hand and take me with you

Excerpt from the Greek adaptation of *Allah Adın Bahri of the Mevlid-i Şerif* *

Greek adaptation most likely made in Ioannina (Tr. Yanya) during late 18th c.

*Tu Piiti mas t' onoma ine i prepumada
O pasa sklavos na to ipi stis d'lias tu tin protada*

The name of our Creator is a fitting beginning
Every slave of His should call it when beginning to work

*Tu Piiti mas t' onoma opoios proto to vani
Tin pasa d'lia tu aftunu o Theos kolay tin kani*

The name of our Creator whenever one places first
Every work of his God makes easy

*Stin pasa anasa t' onoma tu Theu pes to, aderfia
Me dikrallahi yenete i d'lia sosti ke vevia*

At every breath say the name of God, brothers
By repeating God's name your work becomes correct

*Ela m'olo tin kardia Allah Allah na leme
Me derti na 'nastenazume me dakria na kleme*

Come, from the bottom of your hearts say Allah Allah
With passion to sigh, with tears to cry

The Koran, Surah al-Kahf

Rast ilahi

anonymous

*Gül yüzünü rüyamızda görelim ya Resul Allah
Gül bahçene dünyamızda girelim ya Resul Allah*

O messenger of God let us see your beautiful face in our dreams
Allow us to enter your garden of roses in this world

Rast ilahi

anonymous

*Erler demine destur alalım
Pervaneye bak ibret alalım
Aşkın ateşine gel bir yanalım
Devrana girip seyran edelim
Eyyah demeden Allah diyelim*

Let us get permission to become knowledgeable men
Let us look at the moth and learn from it
Let us burn with the fire of Love
And whirl and dream
Before calling out for mercy let's say Allah

Excerpt from the *Viladet Bahri of the Mevlid-i Şerif* *

Süleyman Çelebi (1351-1422)

*Amine hatun Muhammed anesi
Ol sadeften doğdu ol dür danesi*

Amine hatun is Muhammed's mother
From this oyster was born that rare pearl

*Çünkü Abdullah'dan oldu hamile
Vakt erişti hefte vü eyyam ile*

Since she conceived from Abdullah
Drew near the time (of birth) with weeks and days

*Hem Muhammed gelmesi oldu yakin
Çok alametler belürdi gelmedin*

As Muhammed's coming became certain
Many signs appeared before he came

*Ol Rebi'ül evvel ayı nicesi
Onikinci gece isneyn gicesi*

Of the days of the month of Rebi'ül evvel
On the twelfth night, a Monday night

*We preferred giving the Greek texts in transliteration since they originated from *aljamiado* (the use of Arabic script for the writing of a non-Arab language) literature. Our translations here are based on the ones provided in the thesis by Yorgos Dedes. Additional translations by Mehmet Ali Sanlıkol and Panayotis League.

PART III

For all those who departed...

Since this is such a proper occasion to remember others who departed that are dear to all the musicians on stage tonight, I suggested our special guest Coşkun Karademir to assemble a number of pieces from the Bektaşî dervishes as well as Aşık Veysel Şatıroğlu, the renowned blind Alevi singer-poet of the 20th century.

Hicaz Müşterek Taksim (collective improvisation)

Hicaz Nefes

Hilmi Dede (1842-1907)

*Zümre-i nacileriz bende olup Haydere
Şir-i huda murteza saf şiken-u safdere*

Hicazi Uşşak Nefes

words: Pir Sultan Abdal (1480-1550)

*Önüme bir cebel düştü bir ucu şehir içinde
Benim şahım dükkan açmış ne ararsan var içinde*

Hüseyini Müşterek Taksim

Ben Melamet hırkasını

anonymous

*Ben melamet hırkasını kendim giydim eynime
Ar ü namus şişesini taşa çaldım kime ne*

I've worn the cloak of *melamet* [a Sufi path] myself
I smashed the bottle of virtue and decency, it's no one's business

Ah Haydar Haydar taşa çaldım kime ne

O Haydar [second name of Ali], I smashed it myself

*Kah giderim medreseye ders okurum Hak için
Kah giderim meyhaneye dem çekerim Aşk için*

I both go to the religious school and study for God
and go to the tavern to drink for Love

Uzun ince bir yoldayım

Aşık Veysel Şatıroğlu (1894-1973)

*Uzun ince bir yoldayım
Gidiyorum gündüz gece
Bilmiyorum ne haldeyim
Gidiyorum gündüz gece*

I'm on a long narrow road
I walk day and night
I don't know what state I'm in
I walk day and night

*Dünyaya geldiğim anda
Yürüdüm aynı zamanda
İki kapılı bir handa
Gidiyorum gündüz gece*

From the moment I came into the world
I began to walk
In a mansion with two doors
I walk day and night

*Şaşar Veysel işbu hale
Gah ağlaya gahi güle
Yetişmek için menzile
Gidiyorum gündüz gece*

Veysel is amazed at this
Sometimes laughing, sometimes crying
To reach the journey's end
I walk day and night

Kara Toprak

Aşık Veysel Şatıroğlu

*Dost dost diye nicesine sarıldım
Benim sadık yarım kara topraktır
Beyhude dolandım boşa yoruldum
Benim sadık yarım kara topraktır kara topraktır*

I have embraced many, calling them friends
My true beloved is the black soil
I've been wandering in vain, I've grown weary for nothing
My faithful beloved is the black soil

EPILOGUE

What better way to end this program with the music of one movement of a Mevlevi whirling ceremony (*ayin*), a setting by an 18th century Sufi composer of the poetry of Mevlana Celalludin Rumi? As this program started, it will end, with a composition of mine that is in the style of the instrumental postlude which traditionally end the Mevlevi whirling ritual.

Kanun Taksim

Nihavend Mevlevi Ayini, 1. Selam

Text: Mevlana Celaleddin Rumi (1207-1273)

Music: Tanburi Musahip Seyyid Ahmed Ağa (d. 1794)

*Duş-i ber dergah-ı izzet kus-i sultani zedem
Hayme ber bala-i dar-ül milk-i rabbani zedem...*

I am addicted to dreaming of the glorious sultan
I am addicted to the grounds of the divine home...

(Translation by Mehmet Ali Sanlıkol)

Son Yürük Semai (instrumental postlude)

Music: Mehmet Ali Sanlıkol

* * *

Those who departed that are dear to our hearts

Lara Tanrıkuşu Berkmen (7/19/1999 – 8/15/2013), Gülcan Yılmaz (7/5/1971 – 12/16/2010), Seher Koral (5/1/1926 – 3/15/2015), Giorgos Savvidis (1924 – 2010), Benjamin Labaree (1909 – 2009), Jean Ridgley Labaree (1917 – 2013) and Ziya Mutlu (1943 – 2008).

* * *

Acknowledgements

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The Musicians

Şehvar Beşiroğlu is the deputy director of the Turkish Music State Conservatory and director of its Musicology Department, and performs regularly with a number of internationally acknowledged ensembles, including *Kantemir Topluluğu*. • **Robert Labaree** is chair of the NEC Music History Department and co-founder and Vice President of *DÜNYA*. • **Coşkun Karademir** has been performing as a bağlama player for the Turkish Ministry of Culture and Tourism, Istanbul State Turkish Folk Music Ensemble and has made numerous recordings featuring Alevi devotional music for KALAN label. • **George Lernis** specializes in a number of world percussion instruments and holds degrees from Berklee College of Music and the Longy School of Music. **Cem Mutlu** plays jazz and a variety of world musics with groups in the Boston area and is a founding member of *DÜNYA*. • **Mehmet Ali Sanlıkol** is a composer, jazz pianist, Turkish music performer and teacher with a doctorate in composition from NEC, and is co-founder and president of *DÜNYA*. • **Hatice Doğan Sevinç** is currently on the instrument faculty of The Turkish Music State Conservatory in Istanbul and has performed with numerous ensembles in Turkey, both as a singer and as an instrumentalist.

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***DÜNYA** (the Turkish, Arabic, Persian, Greek word for "world") is a non-profit, tax exempt educational organization located in Boston. Its goal is to present a contemporary view of a wide range of Turkish traditions, alone and in interaction with other world traditions, through performance, recording, publication and other educational activities.*

***DÜNYA** seeks to work with a wide range of cultural and religious organizations and musical groups, but relies on no particular political, governmental or religious affiliation or support of any kind.*

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