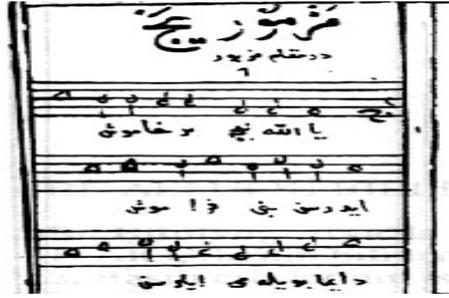


DÜNYA, in collaboration with *Stonehill College* present
Ali Ufki'nin Mezmurları / The Psalms of Ali Ufki
*An interfaith concert of sacred music exploring the shared traditions
of Turkish Sufism, Greek Orthodoxy and Protestant Christianity*



Psalms 13 from *The Genevan Psalter*, as notated in Ali Ufki's *Mezmurlar* (ca. 1665)

directed by **Mehmet Ali Sanlıkol** (*voice, ud, çura, ney*) and **Robert Labaree** (*voice, çeng, percussion*)

co-producer: **Noam Sender** (*voice, ney*)

Cem Mutlu (*voice, percussion*), **Beth Bahia Cohen** (*yalıl tanbur, violin*),
Michael Collver (*countertenor*), **Rassem EL Massih** (*voice*), **Michael Razouk** (*voice*)
Tom Zajac (*voice, santur, miskal, sackbut, recorder*), **Engin Günaydın** (*voice, percussion*)

Monday, March 19, 2007 / Stonehill College, Chapel of Mary

Ali Ufki, born Wojciech Bobowski in 1610, was a Polish Protestant who converted to Islam after his capture by the Ottoman Turks at the age of 18, becoming renowned as a musician and translator in the imperial court. Contemporary accounts say that he was fluent in as many as seventeen languages, including Latin, Greek, Hebrew, and Arabic, in addition to Polish and Turkish. He is revered by music specialists as the creator of a unique manuscript—the famous *Mecmua-i saz ü söz* of 1650—which preserved for modern times several hundred classical Ottoman songs and instrumental pieces, the first instance in which western staff notation was applied to Turkish music. However, he is better remembered internationally for a very different legacy: as the translator of the first Turkish version of the Bible (*Kitabı Mukkades*), the equivalent of the King James version (1611) so famous in the English-speaking world. Born a Protestant, Ali Ufki died a Muslim and is the author of a treatise in defense of Islam intended for a Christian audience, written in Latin.

Much less widely known are the poetry and music of Ali Ufki which serve as the starting point of tonight's concert, a musical exploration of the psalm tradition shared by the three monotheistic religions. His manuscript of 1665 entitled *Mezmurlar* (The Psalms) consists of rhymed Turkish translations of psalms 1-14 set to simple tunes preserved in western staff notation (see the excerpt above). While for years scholars assumed that these tunes were composed by Ali Ufki himself, a comparison with early European sources of the psalms reveals a startling fact: these 14 tunes are, note-for-note, identical to psalms 1-14 in the famous Genevan Psalter, assembled at the end of the 16th century under the watchful eye of one of the giants of Protestant Christianity, Jean Calvin, for use in the Reform congregations of Geneva, Switzerland. Among Muslims the psalms (*Mezmur* or *Davud*) are revered (along with *Tevrat*/Torah, *İncil*/Gospels, and *Kuran*) as one of "The Four Books" they consider the world's indispensable legacy of monotheism. But the psalms have never entered the mainstream of Muslim devotions as they have in Judaism and Christianity. As one who was raised a Christian and therefore steeped in the psalms as tools of worship, Ali Ufki, the recent Muslim convert, may have been attempting to bring into his new religious practice an aspect of worship which he missed. If this was his wish, it was not fulfilled. Instead, the more lasting impact of his *Mezmurlar* is the ecumenical impulse which they embody, a remnant of the cosmopolitan environment in which Ali Ufki lived at the eastern end of the Mediterranean in the 17th century, insulated from the religious wars which raged in Europe throughout his lifetime. The legacy of this brilliant but somewhat mysterious figure provides an appropriately ambiguous point of departure for a 21st century interfaith exploration.

PROGRAM

Prologue

The program begins where Ali Ufki began when he created his Turkish psalm settings: with the words and melodies of the psalms of Jean Calvin's *Genevan Psalter*. Psalm 13 is followed by the simple words of a Sufi singer-poet (*aşık*/ "lover") from the Turkish countryside which set the tone of open questioning which characterizes this collaborative concert.

Psalm 13 from the Genevan Psalter (1562)

words: Clément Marot / melody: Guillaume Franc

Jusques à quand as établi / Seigneur, de me mettre en oubli? / Est-ce à jamais? Par combien d'aage

How long Lord wilt thou me forget? / For evermore? and wilt thou let / My prayer be remember'd never?

Destourneras tu ton visage / De moy, las! d'angoisse rempli?...

Lord wilt thou hide thy face for ever / From me with woes and foes beset?...

Turkish sufi song (nefes): Bir Allah'ı tanıyalım

Aşık Ali İzzet (recorded ca. 1970)

Bir Allah'ı tanıyalım / Ayri gayri bu din nedir?

Senlik benliği nidelim? / Bu kanga doğuştadır?

İssiz dünyayı doldurdu / Kendini kula bildirdi?

Habil Kabil'i öldürdü / Orta yerde ki kan nedir?

Musa Tavrata Hak dedi / Firavun ash yok dedi.

İsa İncile bak dedi / Sonra gelen Kur'an nedir?

Bu garur Müslüman nedir?

Let us all believe in one God / What are all these separate religions?

What is all this 'yourself' and 'myself'? / How did this struggle begin?

God filled the empty world / He let himself be known to man.

Abel killed Cain / What is all this blood on the ground?

Moses said, 'The Torah is the Truth' / Pharaoh said, 'It's not true.'

Jesus said, 'Look to the Bible' / After that comes the Koran: what is it?

What is this 'non-believer' and 'believer'?

Part I. Shared Devotions

In this first part of the concert, the distinctness of the four participating traditions is emphasized. Selections in each tradition follow on each other with little direct interaction, displaying the unique qualities of their texts and musical practices.

Evloyiso ton Kyrion (Greek Orthodox, Psalm 33/34)

Evloyiso ton kyrion en panti kero dia pantos i enesis avtou en to stomati mou. Allilouia!

I will bless the LORD at all times: his praise shall continually be in my mouth. Alleluia!

En to kyrio epenesthsete i psychi mou akousatosan prais ke evphranthitosan. Allilouia!

My soul shall make her boast in the LORD: the humble shall hear thereof, and be glad. Alleluia!

Megalinate ton kyrion sin emi ke hipsomen to onoma avtou epi to avto. Allilouia!

O magnify the LORD with me, and let us exalt his name together. Alleluia!

Exezitisa ton kyrion ke epikousen mou ke ek pason ton parikion mou errisato me. Allilouia!

I sought the LORD, and he heard me, and delivered me from all my fears. Alleluia!

Proselthate pros avton ke photisthite ke ta prosopa imon ou mi kateschinthi. Allilouia!

They looked unto him, and were lightened: and their faces were not ashamed. Alleluia!

Outos o ptochos ekekraxen ke o kyrios eisikousen avtou ke ek pason ton thlipseon avtou esosen arton. Allilouia!

This poor man cried, and the LORD heard him, and saved him out of all his troubles. Alleluia!

Parembali angelos kyrion kyklo ton phovoumenon avton ke risete avtos. Allilouia!

The angel of the LORD encampeth round about them that fear him, and delivereth them. Alleluia!

Yevsasthe ke idete oti chistos o kyrios makarios anir os elpizi ep avton. Allilouia!

O taste and see that the LORD is good: blessed is the man that trusteth in him. Alleluia!

Phonithite ton kyrion i ayii avtou oti ouk estin histerima tis phovoumenis avton. Allilouia!

O fear the LORD, ye his saints: for there is no want to them that fear him. Alleluia!

Plousii evtochensan ke epinasan i dbe ekzhtountes ton kyrion ouk elattothisonte pantos agathou. Allilouia!

The young lions do lack, and suffer hunger: but they that seek the LORD shall not want any good thing. Alleluia!

Devte tekna akousate mon phovon kyrion didaxo imas. Allilouia!

Come, ye children, hearken unto me: I will teach you the fear of the LORD. Alleluia!

A Mighty Fortress is Our God ("Ein feste Burg ist unser Gott", based on Psalm 46)

words and music: Martin Luther (1529), trans. by Frederick Hedge (Cambridge, Massachusetts, 1853)

A mighty fortress is our God, a bulwark never failing

Our helper He, amid the flood of mortal ills prevailing:

For still our ancient foe doth seek to work us woe;

His craft and power are great, and, armed with cruel hate,

On earth is not his equal.

Ein feste Burg ist unser Gott, ein Gute Wehr und Waffen

Er hilft uns frei aus aller Not, die uns jetzt hat betroffen

Der alt böse Feind der ernst ers jetzt meint

Gross macht und viel List sein grausam Rüstung ist

Auf Erd ist nicht seins gleichen.

Noam's Niggun

Noam Sender

A *niggun* is an untexted melody used especially by Hasidic traditions of eastern Europe for the purpose of lifting the soul to higher dimensions of spiritual experience.

Modzitzer Niggun

An untexted melody thought to be from the tradition of the Modzitzer Hasidim.

Ilamata ya Rabou tan sai ni (in Arabic) Psalm 12/13

I la ma ta ya Ra bou tan sai ni A I lal a bad I la ma ta Tas Ri fou waj ha ka 'a ni ha li lou yi ya / I la ma ta Ah jou sou fi naf Si mouthi ran il ab za na fi Ka bi ma da la yam i la ma ta ya ta 'a la 'a dou vi 'a lay bA li lou yi ya / Oun thour i la ya is ta mi li A you ha Ra bou i lai hi A nir 'ay na ya li a la a na ma naw ma tal mant ha li lou yi ya

How long, Yahweh, will you forget me? For ever? How long will you turn away your face from me? How long must I nurse rebellion in my soul, sorrow in my heart day and night? How long is the enemy to domineer over me? Look down, answer me, Yahweh my God! Give light to my eyes or I shall fall into the sleep of death. Or my foe will boast, I have overpowered him, and my enemies have the joy of seeing me stumble. As for me, I trust in your faithful love, Yahweh. Let my heart delight in your saving help, let me sing to Yahweh for his generosity to me, let me sing to the name of Yahweh the Most High!

Nihavend Yürük Semai

Mehmet Ali Sanlıkol

(Turkish instrumental form in 6/8 used in the whirling ceremony of the Mevlevi Sufi order)

Part II. Synagogue, Tekke and Church: Jews, Sufis and Greeks in Istanbul

Synagogue, *tekke* (the meeting place of Muslim mystics, or Sufis) and Greek Orthodox church were three important venues of sacred music in Istanbul in the 20th century as well as in the time of Ali Ufki. The interaction among Sephardic Jewish congregations, Turkish Muslim mystical brotherhoods and Greek liturgical musicians in Istanbul is reflected in several of the pieces of Part II. The poetry of the first two pieces follow the tradition of the famous Rabbi and mystic Israel Najara (1555-1625), the legendary founder of the *Maftirim* choir tradition in the Ottoman empire, in which Hebrew poetry was sung to the melodies of secular Ottoman court music or Sufi devotional music.

Kha-desh ke-kedem, a piyut (liturgical poem) in Hebrew from the repertoire of the Edirne *Maftirim*.

Words: Rabbi Hayyim Bejerano, Chief Rabbi of Istanbul in the 1920s. Music: an unknown Turkish classical or Sufi composer (in *Hicaz makam*).

The performers first encountered this piece in a 1989 recording of Samuel Benaroya (b. 1908, Edirne, Turkey), member of the Edirne *Maftirim* chorus from 1920-34.

Kha-desh ke-kedem yab-meinu sbo-keben ze-vula / Lishkon ka-vod be-arts-einu na-vab te-bila / Yarum ve-nisab kar-neinu me-od nab-ab-la / Na-vo el me-nu-keba-teinu el ha-nab-ke-bala.

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.

Yeheme Levavi Biroti a piyut (liturgical poem) in Hebrew from the repertoire of the Edirne *Maftirim*. Text: Rabbi Israel Najara, (b. 1555, [Damascus](#)) poet, preacher, Biblical commentator, [kabbalist](#), and [rabbi](#) of [Gaza](#). Music: Based on a Turkish classical Segah Pesrev by Neyzen Yusuf Pasa (in Segah makam).

Yeheme levavi biroti, tsari yiltosh einav negdi / Shinav yakharok gam yisaar, lehafitz hamon gdudi / Khish aneni Noraot, Elobei ha'Tsvaot / Ad matai ketz plaot, esmakh yagel kvodi / Shama leshama samani, vegila avnei yesodi / Omar amar levala, eer nakhalat tzyvi hodi / Khaletz nah eved shadood, yartiakb kesir vadood / Tsur be'Kha arutz gdood, le'Kha azamer beodi.

My heart fills with terror, when my enemy stares at me. Gnashing teeth, working up a storm to scatter my companions. Lord of hosts, I beg, respond swiftly with your awesome miracles. How long must I wait for them? How long for that joy and glory? My enemy destroyed me, till the foundations were laid bare and will bring down the glorious city that I long for. I cry out for redemption, a tormented slave, burning in his pain You are my strength; with you I can defeat an army, My song is for you as long as I live.

Segah Ilahi (sufi devotional song): *Semi ruhuna* (14/8, 6/8)

Semi ruhuna cismimi pervane düsürdüm / Evrakı dili atesi düsürdüm

To the candle of your soul I have become a moth / On the fire of longing I place the layers of my heart

Dinle sözüümü sana derim öze edadız / Dervis olana lazzım olan askız budadız

Listen to what I'm saying, it is about another way / What a dervish needs is the love of God

Askızın nesi var ise masuka fedadız / Sema safı ana sifa ruba gıdadız

Whatever the lover possesses is sacrificed for the Beloved / The sema is joy, and it is good for body and soul

Breath zikir and memory.

In the Turkish Muslim tradition, *zikir* is understood as “remembering” (also in Arabic, *dhikr* and Hebrew, *zikaron*) 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. Here, listeners are invited to allow the breath *zikir* to evoke their own personal memories of religious tradition, triggered by a tapestry of musical sounds specific to Christian, Jewish or Muslim experience.

Kyrie Kekkaksa (Greek Orthodox, Psalm 140/141)

Kyrie ekekaksa pro se isakouson mou isakouson mou Kyrie / Kyrie ekekaksa pro se isakouson mou / prosbesti phoni tis theiseos mou / en to enkrayene me pros se isakouson mou Kyrie / Katertbinthito e prosethi mou os thymiama enopion sou Eparis tou cheirou ma thusia esperini eisakouson mou Kyrie.

Lord, I have cried out to thee, hear me, O Lord / Hear me, O Lord, when I cry unto thee / Attend to the voice of my supplication / When I cry unto thee, O Lord / Let my prayer arise as incense before you / and the lifting of my hands as a sacrifice / Hear me, O Lord.

Auditui meo dabis by Orlando Lassus (1532-1594) - two voiced motet on a text from Psalm 50

Auditui meo dabis gaudium et laetitiam, et exultabunt ossa humiliata.

To my hearing thou shalt give joy and gladness: and the bones that have been humbled shall rejoice

Urbs beata Jerusalem by Guillaume Du Fay (1397-1474) - three voiced setting of the hymn

Urbs beata Jerusalem, dicta pacis visio, quae construitur in caelis vivis ex lapidibus, et angelis coronata, ut sponsata comite.

Blessed city, Jerusalem, vision of peace and love, that, built of living stones, is the joy of heaven above, and, with angels circled around, as a bride to earth does move.

Part III. From Geneva to Istanbul and beyond: The Journey of Ali Ufki's Psalms

The 14 psalm settings in Ali Ufki's *Mezmurlar*, written in Istanbul, originated in Geneva, Switzerland, in the Psalm books of French-speaking Protestants. As the bloody conflicts between Roman Catholics and Protestants raged in Europe, Ali Ufki continued to correspond regularly with leaders of the Christian Reform movement in Europe from his new home in the Ottoman capitol. This final section of the concert begins with the Genevan version of Psalm 13 in French, followed by Hebrew, Greek, and Turkish versions of the same psalm and tune, adapted to the performance practices of each of these communities.

Psalm 13 in Four Traditions

To the chief musician. A psalm of David. 1 How long will you forget me, O Lord? for ever? how long wilt you hide your face from me? / 2 How long shall I take counsel in my soul, having sorrow in my heart daily? how long will my enemy be exalted over me? / 3 Consider and hear me, O Lord my God: lighten my eyes, lest I sleep the sleep of death; / 4 Lest my enemy say, I have prevailed against him; and those that trouble me rejoice when I am moved. / 5 But I have trusted in your mercy; my heart will rejoice in your salvation. / 6 I will sing to the Lord, because he has dealt bountifully with me.

PROTESTANT VERSION

From *The Genevan Psalter* (1562) sung in French and English

Rhyming text in French by Clément Marot, melody by Guillaume Franc.

Four part setting from *Les cent cinquante psaumes de David* by Claude Le Jeune (1601)

Jusques à quand as établi / Seigneur, de me mettre en oubli? / Est-ce à jamais? Par combien d'aage / Destourneras tu ton visage / De moy, las! d'angoisse rempli?...

JEWISH VERSION

The *Genevan Psalter* melody (1562) sung in Hebrew

*Abd ab-nah Adonai tish-kakheni netz-akh abd ana tas-tir ebt pah-neb-kba mi-meh-ni
Vab-ani be-kbas-deb-kba vah-takb-ti yah-gel li-bi biyeh-sboo-atekha ab-shira lab-Adonai ki gab-mal ab-lai*

GREEK ORTHODOX VERSION (Psalm 12 in the Greek tradition)

The *Genevan Psalter* melody (1562) sung in Greek

Eos pote Kyrie epilipsimou is telos Eos pote apostrepsis to prosoposou apemou...

TURKISH SUFI VERSION

The *Genevan Psalter* melody (1562) as it was notated with rhyming Turkish text in the *Mezmurlar* of Ali Ufki (Istanbul, 1665).

*Ya Allah nice bu hamuş / İdersin beni feramuş / Daima böyle mi eylersin .
Nice dek benden yüzün güzlersin / Sana ümitvar kalmuş ber tümüş...*

Zikir: A musical conversation on the psalms

The concert ends with a final *zikir*. Repeated phrases in different languages and musical idioms provide a framework for the three traditions to interact in a shared musical devotion. Over these *zikir* patterns soloists from each group improvise melodically on texts they have chosen in their own language.

chorus: repeated phrases in Arabic, Hebrew, Greek and Latin

Arabic: *La ilaha ilallah* (**There is no god but God**)

Hebrew: *Adonai hu bah-Elohim* (**The Lord is God**)

Greek: *Kyrie eleison* (**Lord have mercy**)

Latin: *Alleluia*

soloists: selected sacred texts in Turkish, Hebrew , Greek and Latin

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Program notes by Robert Labaree and Noam Sender

Beginning in the fall of 2005, DÜNYA is taking the *Ali Ufki Sacred Music Project* to schools, universities and religious groups in the New England area, offering a combination of performance and open discussion of interfaith issues built on the materials in tonight's concert. For further information, contact DÜNYA at www.dunyainc.org

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The Musicians

Mehmet Ali Sanlikol (*voice, ud, cura, ney*) is a composer and jazz pianist and president of DÜNYA, **Robert Labaree** (*çeng, voice, percussion*) is on the Music History faculty of New England Conservatory. **Noam Sender** (*voice, ney*) performs with a variety of ensembles in the Boston area and is a member of the Board of Dunya. **Cem Mutlu** (*voice, percussion*) plays jazz and a variety of world musics with groups in the Boston area. **Beth Bahia Cohen** (*bowed tanbur, violin*) plays and teaches bowed strings from Eastern Europe and the Middle East and performs with *Ziyâ* and *Orkestra Keyif*. **Michael Collver** (*countertenor*), has recorded and performed with Project Ars Nova, Sequentia, the Empire Brass Quintet, Boston Baroque and the Boston Camerata. He is a member of the faculty at the Longy School of Music. **Tom Zajac** (*voice, santur, miskal, sackbut, recorder*) is an early music specialist and is a faculty member at the Wellesley College. **Rassem EL Massih** (*voice*) is a singer and student at the Holy Cross/Hellenic College. **Michael Razouk** (*voice*) is a singer and student at the Holy Cross/Hellenic College. **Engin Günaydın** (*voice, percussion*) is a drum set player, a percussionist and a student at Berklee College of Music.

موسیقی
دانشموزید

یا الله یحییٰ و یا الله
ایزدین بی تو! مومن
دایما بویله ی ایوان

The image shows a handwritten musical score on a single staff. The title at the top is 'موسیقی' (Music) and 'دانشموزید' (Dankshomozid). The lyrics are written in Persian script below the staff. The first line of lyrics is 'یا الله یحییٰ و یا الله' (Ya Allah, revive and Ya Allah). The second line is 'ایزدین بی تو! مومن' (Our Lord without you! O believers). The third line is 'دایما بویله ی ایوان' (Always by the door of the courtyard).