

Divane Aşık Gibi
Like A Reckless Lover

with *The Dünya Ensemble*

and special guests

Erkan Oğur/kopuz, voice and **İsmail H. Demircioğlu**/saz, voice

Friday, October 10, 8:30pm, Harvard University, Paine Hall

directed by **Mehmet Ali Sanlıkol**



The Dünya Ensemble

Engin Günaydın/percussion, voice **Robert Labaree**/çeng, percussion, voice
Cem Mutlu/percussion **Mehmet Ali Sanlıkol**/voice, ud, saz, duduks

The focus of this program is Turkish folk music, with an emphasis on the traditional song form *deyiş*. The program will feature the widely-renowned duo Erkan Oğur and İsmail Hakkı Demircioğlu who, over the past ten years, have created a new contemporary standard for the performance of this repertoire, bringing the distinctive music of the ethno-religious group from Anatolia known as *Alevi* and the music of the Turkish folk singer-poets known as *aşık* to a wider audience outside of Turkey. The Dünya Ensemble will supplement the duo's unique sound in an interactive musical dialogue. The concert culminates in a combined performance.

I. *Divane aşık gibi* /Like a reckless lover

At the heart of this concert is the complex character of the Anatolian troubadour called *aşık*, a Turkish word with at least two meanings: “one who is in love” and “singer-poet”. In each of the sections of the program a particular aspect of the *aşık* is featured. This first set begins with an energetic instrumental introduction followed by a love song which gives its name to the title of this concert.

Karabağ (instrumental)

from Artvin

Divane Aşık Gibi

from Trabzon-Maçka

*Divane aşık gibi da dolaşurum yollarda
Kız senun sebebune kaldum İstanbullarda...*

Like a reckless lover I wander
Girl, because of you I ended up in Istanbul ...

II. *İnsan ol cihanda bu dünya fani*

Be a decent man in this life, this world is only temporary

The religion practiced by the majority of Turks migrating from Central Asia between the 10th and 12th centuries was a heterodox form of Sunni Islam. During the 16th century, this heterodoxy deepened under Shiite influence from Iran, giving rise to the Alevi/Bektaşî traditions in the heart of Anatolia. Today in Turkey, the Alevi are considered to be a distinct but prominent minority group, defined both by an ethnicity rooted in central Asia and by religious practice. As the songs in this set demonstrate, a good number of the Turkish singer-poets, or *aşık*s, have been identified with the Alevi. In the first song, the Alevi approval of wine puts the group in direct opposition to the “*zahit*” or ascetic Muslim: “We drink, and there is no sin in it for us”.

Ey zahit şaraba eyle ihtiram

Text: Harabi

*Ey zahit şaraba eyle ihtiram
İnsan ol cihanda bu dünya fani
Ehliye helâldir, naehle haram
Biz içeriz bize yoktur vebalı*

Oh you ascetic, show respect for wine
Be a decent man in this life, this world is only temporary
For the capable it is lawful, but for the incapable, it is forbidden
We drink, and there is no sin in it for us

Bir kız ile bir gelin

from Fethiye

Bir kız ile bir gelinin bahsı var...

There is talk about a girl and a bride...

Bugün ben bir güzel gördüm

from Tokat

*Bugün ben bir güzel gördüm
Bakar cennet sarayından
Kamastı gözümün nuru
Onun hüsnü cemalinden*

I saw a beauty today
Looking at us from a heavenly palace
I cannot even open my eyes
because of its beauty

III. *İçerim yanıyor dışarım serin* /I may appear to be cool, but inside I am burning

*Aşık*s are well known for performing secular love songs which are also laden with religious symbolism. Several times in the concert, the nightingale is offered as a symbol of the singer’s passionate longing for a distant beloved, which is understood to be both worldly and unworldly. This set features two such examples, followed by traditional folk songs performed instrumentally.

Zeynep

from Sivas-Kangal

*Zeynep bu güzellik var mı soyunda
Elvan elvan güller biter başında
Arife gününde bayram ayında*

Zeynep is this beauty apparent in your ancestors as well?
All kinds of roses blossom on your head
On the day before the Holy days and during the Holy days

Ne ötersin

from Samsun-Havza

*Ne ötersin dertli dertli
Dayanamam zara bülbül
Hem dertliyim hem firkatlı
Yakma beni nara bülbül*

What do you sing so sorrowfully?
I can’t bear the bitterness, nightingale
I’m in pain and separated from her
Don’t consume me with your cries, nightingale

Atabarı (instrumental)

from Artvin

Seherde bir bülbül (instrumental)

from Şenkaya

IV. Gören bizi sanır deli / People who see us think we're mad

The traditions of another Turkish group, the Bektaşî, are similar to those of the Alevî, and in modern times the two groups are often even represented as one: Alevî-Bektaşî. But their histories are quite distinct. After 1826, following the official suppression of the Bektaşî (a religious, rather than ethnic group), the order was forced to go underground. The Bektaşî that survived this period eventually evolved closer to the Alevî and today they display more of the characteristics of the Alevî than of the pre-1826 Bektaşî Sufî order. Not surprisingly, the Alevî-Bektaşî link also finds its way into the songs of the aşık. This set opens with an Alevî *deyiş*, followed by two *nefes*—songs characteristic of the Bektaşî sufi orders of pre-1826. The songs all share a common reverence for the figure of Ali, son-in-law of the Prophet Mohammed, aligning them more closely with Shi'a rather than mainstream Sunni Islam.

Haydar

*Dediler zi-keramet kanı Haydar
Dayanılmaz derdin dermanı Haydar...*

They say Haydar (Ali) is from the lineage of wonder
Haydar (Ali) is the answer to unbearable pain...

Text: Yemini

Şah-ı merdan

*Nerde Pir Sultan'ım nerde
Canım feda olsun merde
Yemenden öte bir yerde
Hala Düldül savaştadı...*

Where is he, my Pir Sultan, where?
That brave one who deserves my life?
In a place beyond Yemen
“Duldul” [Hz. Ali's horse] is still at war...

Text: Pir Sultan Abdal

Zahid bizi tan eyleme

*Zahid bizi tan eyleme
Hak ismin okur dilimiz
Sakın efsane söyleme
Hazret'e varır yolumuz...*

You rigid believer don't criticize us
Our tongues recite the name of God
Don't talk of myths
Our path leads to the Lord...

Text: Muhyi

V. Vakıtsız açılmış güllere döndüm / I became a flower untimely bloomed

It's not unusual to find the aşık performing the ritual songs of the Alevî, the music for the sacred dances often referred to as *semah*. This set features some of the best known examples of songs used in the *semah*.

Zülfü kaküllerin (güzelleme)

Zülfü kaküllerin amber misali...

The lock of hair is like the ambergris...

from Pertek

Siyah perçemlerin

*Siyah perçemlerin gonca yüzlerin
Garip bülbül gibi zar eyler beni...*

Your black locks and face like a rosebud
Have turned me into a miserable nightingale...

from Pertek

Ötme bülbül

*Ötme bülbül ötme, şen değil bağım
Dost senin derdinden ben yana yana
Tükendi fitilim eridi yağım
Dost senin derdinden ben yana yana...*

Do not sing, nightingale, my garden is not a cheerful place
I'm burning from the pain you have caused me, O Friend
My wick is exhausted, my oil is spent
I'm burning from the pain you have caused me, O Friend...

Text: Pir Sultan Abdal

VI. Ötme bülbül yarım haste / Do not Sing nightingale, my love is ill

In this final set both ensembles join forces on two songs meditating on the loss of a loved one.

Mamoş

*Pencereden bir taş geldi
Ben sandım ki Mamoş geldi
Uyan Mamoş Mamoş uyan
Başımıza ne iş geldi...*

A stone came through the window
I thought that Mamoş had come
Wake up Mamoş, wake up
See what trouble has come upon us...

from Elazığ

Bulbulum altın kafeste

*Bülbülüm altın kafeste
Öter aheste aheste
Ötme bülbül yarım haste...*

My nightingale is in a golden cage
He sings gently
Do not sing, nightingale, my love is ill...

from Selanik

The Musicians

İsmail H. Demircioğlu (*voice, saz*) is a graduate of ITU Turkish music State Conservatory. He has worked in such groups like the Ruhi Ayangil Turkish Music Orchestra and the Ruhi Su Dostlar Korosu. Mr. Demircioğlu has been working with Erkan Oğur throughout the past ten years. **Engin Günaydın** (*voice, percussion*) has a degree in classical percussion from Bilkent University in Turkey, and is studying at Berklee. **Robert Labaree** (*çeng, voice, percussion*) is chair of the Music History Department of New England Conservatory and Vice President of *DÜNYA*. **Cem Mutlu** (*voice, percussion*), a member of the *DÜNYA* board, plays jazz and a variety of world musics with groups in the Boston area. **Erkan Oğur** (*voice, kopuz*) has performed with the likes of Mazhar Fuat Ozkan, Bülent Ortaçgil and Djivan Gasparian. He has given his unique and unmistakable sound to such unforgettable tracks as "Gullerin icinden" and "Bir Omurluk Misafir". He invented the fretless classical guitar and introduced the world the beauty of this unique sound. **Mehmet Ali Sanlıkol** (*voice, ud, saz, duduk*), completed his doctorate in composition at New England Conservatory in 2004, is a composer and jazz pianist and president of *DÜNYA*.

DÜNYA (the Turkish, Arabic, Persian, Greek word for "world") is a non-profit, tax exempt educational organization founded in Boston in 2004. 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.

Mehmet Ali Sanlıkol, *President* Robert Labaree, *Vice president*

www.dunyainc.org

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