

DÜNYA
in collaboration with
The Suffolk University Centennial Partnership Series
presents

European Travelers and the Ottomans

A concert dedicated to W. A. Mozart in the 250th year of his birth
featuring *The Boston Camerata*, Joel Cohen, director



Dünya and The New England Drum and Winds Mehterhane
Mehmet Ali Sanlıkol, director, *zurna, ney, saz, voice*

Eylem Basaldı, *violin, kemençe* / **Engin Günaydın**, *davul, bendir, voice*
Kei-chi Hashimoto, *trumpet, boru* / **Robert Labaree**, *çeng, zil, bendir*
Panayiotis League, *davul, kemençe* / **Jerry Leake**, *nakkare*
Bertram Lehmann, *nakkare* / **Cem Mutlu**, *kos, bendir, voice*
Dan Nissenbaum, *trumpet, boru* / **Kareem Roustom**, *ud, guitar*
Noam Sender, *zurna, voice* / **Bill Shaltis**, *cymbals*

The Boston Camerata

Joel Cohen, director, baritone, lute

Anne Azéma, voice / **Hazel Brooks**, *vielle, violin*
Michael Collver, voice, cornetto / **Carol Lewis**, *vielle, viola da gamba*
Stephen Lundahl, recorders, sackbut, slide trumpet

Suffolk University, C. Walsh Theatre, Friday, October 27, 8:00 pm

A dialogue between the music of Europe from the 15th to the 18th centuries and Ottoman Turkish music of the same period, inspired by the notations and accounts of early European travelers. The concert culminates in the music of Mozart himself, the most famous of the “alla turca” composers.

Honoring Mozart!

Since this is the 250th year of W. A. Mozart's birth, we have decided to join with the rest of the world in honoring him in DÜNYA's Fall 2006 season. Although it is not clear how much direct contact Mozart himself had with Turkish music or musicians, what is clear is that a long tradition of incorporating imitations of Turkish ceremonial music (*mehterhane*) into European opera and instrumental music extended at least a century before Mozart and at least a generation after him. During Mozart's lifetime so-called "Janissary Bands"—complete with the (to Europeans) novel combination of drums, cymbals and winds—were employed by European royalty. Popular versions of these same ensembles, sometimes called "bando turca" made up of Italians, Germans, Hungarians and Roma rather than Turks, could be heard frequently on the street corners and stages of European cities. The term commonly applied to this popular "Turkish" style—"alla Turca"—was an invention of Mozart's generation. To the European public, these noisy percussion and wind ensembles endured as the principal musical symbol of Europe's "exotic" and at times threatening eastern competitor until the 20th century. The thrill and novelty it provided Europeans for two centuries, and its staying power as a symbol of what lay beyond the borders of "Christendom," was in part due to the sheer noise and persistent rhythm of the style which seemed to capture the popular Western view of the barbarity and violence of the East.

European Travelers and the Ottomans

Between the 13th and 18th centuries, a steady but modest stream of travelers—most of them focused on commercial, ambassadorial, military or religious pursuits—found their way to the lands east of Vienna. As exposure to music of the Balkans and Middle East gradually expanded (for at least a few Europeans) beyond the noisy public music of the *mehterhane*, the dairies, letters and consular reports of these travelers began to include accounts of more intimate and nuanced repertoires presented to them by their Ottoman hosts. Some of these accounts—ranging from casual references to scientific treatises—also include observations of *sema* (Sufi devotional music) and *ince saz* (courtly chamber music) which incorporated vocal music, delicate improvisations, religious devotions and classical poetry, played indoors before relatively small gatherings. In an attempt to portray the complex interactions of Europeans and Ottomans in this period, tonight's program puts together an array of materials which approximate the mixture of fact, tradition, fantasy, misinformation, paranoia and curiosity which characterized the relationship between the two regions: excerpts from European travelers's accounts; a dialogue from an opera libretto; an Ottoman Janissary prayer; the music of *mehterhane*; popular, courtly and religious music from both sides; Ottoman music as transcribed by European observers; and finally, an arrangement of Mozart's most famous piece in the *alla Turca* style.

To the best of our knowledge, *The New England Mehterhane* is the only Ottoman Janissary band in the world outside of Turkey. To those of you who are familiar with the music of *mehterhane*, a warning: do not expect to see here tonight a mehter ensemble of flags, bright costumes, handlebar moustaches and swords, marching with modern trumpets in formation. Nor should you expect to hear the familiar mehter marches popularized in the early 20th century and performed daily at tourist locations in Istanbul. Since the 1960s, much has been learned about the sounds of the bands performing in the heyday of *mehterhane* from the 15th to the early 19th centuries, though most of these older pieces have yet to be heard by modern audiences. It is this early repertoire, instrumentation and style which we present tonight.

Dr. Mehmet Ali Sanlıkol, President, DÜNYA

Dr. Robert Labaree, Vice President, DÜNYA

Prologue

The New England Drum and Winds Mehterhane (Ottoman Janissary Band)

“...What made everything tremble and shake was the thunder of 4 tymbales, larger than I have ever seen or heard, carried on camels. There was no one who was not only stunned by it, but whose whole body stirred inside and out.” (Antoine Galland, 1672)

Gülbank (Janissary prayer) and **Çeng-i Harbi** (Ottoman military music) Anonymous (16th c.)
transcribed by Salomon Schweigger (1551-1622), arranged by Mehmet Ali Sanlıkol

Çeng-i Harbi Anonymous (17th c.)
transcribed by Ali Ufki (1610-1675)

I. Sacred Sounds

DÜNYA and *The Boston Camerata*

“...The Alchoran [Qur’an] expressly forbids all devotion and service of God with Musick, but only with the natural and living voice; and that is the reason why in calling their people to prayers they use no bells, but only the voice of a man.” (Paul Rycaut, 1700)

Salat-ı Ümmiye text: traditional music: Buhurizade Mustafa Itri (1630-1711)
Oh God! Give peace to the Prophet Muhammad and his companions and disciples.

Salve regina Gregorian
Hail holy queen, mother of mercy, to you do we cry poor banished children of Eve, to you do we send up our sighs in this valley of tears. Turn then, your eyes of mercy toward us. O clement, O loving, O sweet Virgin Mary.

In tua memoria Arnold de Lantins (d. 1432?)
To your memory, Virgin, be the glory. Hail full of grace, free of sin, consecrated bride.

II. Pomp and Circumstance

DÜNYA and *The Boston Camerata*

“...Turkish music has fixed principles and learned rules, on which everything rests and is worked out; hence one might truly call it theoretical. On this is based the work of Cantemir.”
(Giambatista Toderini, 1787)

Bestenigar Peşrev (classical Ottoman instrumental prelude) Dimitri Cantemir (1673-1723)

O felix templum Johannes Ciconia (c. 1340-1412)
Rejoice, happy temple, and shout ye clerks as lord Stephen [the bishop of Padua in 1402] is our new shepherd. We beseech you Father to be clement and merciful. And look with favor upon me, the unworthy Ciconia. Amen.

III. The Heroic Gesture

DÜNYA and *The Boston Camerata*

“...The musick of Turkey is worth consideration; thro all those vast dominions there runs one tune, and for ought I heard, no more...but he knows not to what tune, nor can play the same twice over.”
(Henry Blount, 1634)

Kiziroğlu (traditional Turkish epic song) Anonymous
Kiziroğlu Mustafa Bey is not afraid of any bey or pasha! But who are your pasha, your father, and your love? Who, who? Behold, Kiziroğlu Mustafa Bey is the son of a bold ruler!

From **Orlando Furioso**

text: Ludovico Ariosto (1474-1533)

music: Il Ruggiero (Anonymous, Italian)

Of ladies, knights, and arms, and love do I sing, and of brave deeds – of how in the old days the Moors came from Africa and ravaged France. I sing of Charlamagne, and Roland, and his strange madness. Accept, generous seed of Hercules, what I offer, and scorn not my gifts!

Io dico e dissi e dirò (instrumental)

Francesco Corteccia (1502-1571)

IV. Victory and defeat

The Boston Camerata and The New England Drum and Winds Mehterhane

“...The Turks, designing to make a furious Assault, caused all their warlike Musick, such as Flutes, Cymbals, and brass Trumpets...to encourage their Soldiers to make the Onset.” (Paul Rycaut, 1700)

L'Homme Armé

Anonymous (15th c.)

The armed man is much to be feared! Everywhere it is cried out, that one must take up arms.

L'Homme Armé

Robert Morton (c. 1440-1476)

Viva el gran Re Don Fernando

*Long live the great Fernando, and the Queen Isabella, long live Spain and Castille!
The mighty city of Granada has been liberated from the pagans.*

Estergon Kal'ası (Turkish folk song often played by mehterhane)

Anonymous

While I am marching to the castle of Estergon my heart is torn apart because I have left my love behind...

Genç Osman (traditional mehterhane piece)

Kayıkcı Kul Mustafa (17th c.)

There was a lion by the name of Osman! He cried "Allah Allah" and fought in the battle of Baghdad.

Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae

G. Dufay (1400-1474)

(The Eastern Church speaks): Fountain of mercy, Father of the Son whom I have lamented, I come to mourn at your sovereign court for the human condition, which has suffered such a terrible blow. Only to you, sole God, and to no mortal, can I speak of my sorrow.

V. That's Amore

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“...And in the meantime, they sing several pretty Songs in the Turkish and Persian Languages, but on most nasty subjects, being full of foul obscenities” (Monsieur de Thevenot, 1686)

Il bon nochier

Anonymous (ca. 1510)

A good navigator talks of winds, a soldier of arms, an astrologer of the stars, an architect of theatres, a magician of spirits, a miser of gold – and I of love, because love kills me.

Amed Nesim-i Subh-u Dem (classical Ottoman song)

Abdülkadir Meragi (c. 1360-1435)

Feeling the morning breeze, I am afraid that it will awaken my beloved...

Bus ederdim

Anonymous (17th c.)

transcribed by Giovanni Battista Donado (1620-1691)

I would like you to kiss me and I would like to fall in love with you but I am afraid of the sorrows of love.

Quasi sempre avanti di

Bartolomeo Tromboncino (c. 1470-1535)

Every day just before dawn cock crows “Cock-a-doodle-doo”, and my sweetheart and I return to our favorite sport...

VI. Istanbul: The Venetian Quarter ca. 1750

DÜNYA and The Boston Camerata

“...From this it may be said that French Music is simple, noble, and natural; Italian Music lively, animated, and attractive; and Turkish or Oriental Music soft and luxurious”

(Charles Henri de Blainville, 1767)

Concerto Turco nominato izia samaisi

Ottoman instrumental piece transcribed by Giambatista Toderini (1728-1799)

Hicaz son yürük semai

Anonymous (18th c.)

(traditional Turkish instrumental piece which resembles Toderini's transcription)

Epilogue

The New England Drum and Winds Mehterhane (Ottoman Janissary Band),

DÜNYA and The Boston Camerata

“...One must beware of mistaking for genuine Turkish military music that Janissary music...for which new pieces from German pens appear daily. The difference between both is endlessly great. Our German-Turkish military music cannot even boast the same instruments, much less the same taste.”

(Franz Joseph Sulzer, 1781)

Marche des Janissaries A Mehterhane piece transcribed by Charles-Henry de Blainville (1711-1771)

A scene from *The Abduction from the Seraglio* by W. A. Mozart, libretto by Gottlieb Stephanie

An 18th century dialogue on women's rights between Osmin and Blöndchen.

Blöndchen: *Really, I am sick of fighting about this! Osmin, you can't get your way with me with those tactics.*

Do you take me for some kind of Turkish slave? With European girls, you simply have to take a different approach: try tenderness, try flattery.

Osmin: *Ah, what female foolishness! Tenderness...flattery. Blondchen, do I look like the tender type? What the devil put that into your head? We are in Turkey now, and things run differently here. I am the master; you, my slave. I instruct, you obey...*

Rondo Alla Turca (Piano Sonata No. 11 in A major, K. 331) W. A. Mozart, Arranged by Joel Cohen

Program conceived by Mehmet Ali Sanlıkol in collaboration with Joel Cohen

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SPECIAL THANKS to Joel Cohen and The Boston Camerata, Prof. John Berg, Jim Kaufman and the officers of DÜNYA. If it wasn't for their help we could never have produced this wonderful concert. I would like to thank my dear wife Serap Kantarcı Sanlıkol who was the person that introduced DÜNYA to Suffolk University.

This concert is made possible through the generous support of the Office of the Dean of the College of Arts and Sciences, Government Department, College of Arts and Sciences Cultural Events Committee, Office of Public Affairs, Humanities and Modern Languages Department, Center for International Education, and Theatre Department.



DÜNYA's main sponsor for the Fall 2006 season

Please, no food and beverages in the Theatre and no smoking in Suffolk University premises

The Performers

DÜNYA is a non-profit, 501 (c) 3-tax exempt educational organization located in Boston, MA, USA. **DÜNYA** (“world” in Arabic and Turkish) 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. 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, publication and other educational activities. The **Dünya İnce Saz Ensemble** and **The New England Drum and Winds Mehterhane** are two of the performing groups supported by the Dünya organization, along with the **Dünya Fasil Ensemble** and the **Dünya Tango Ensemble**, directed by Dr. Mehmet Ali Sanlıkol.

Mehmet Ali Sanlıkol, President, Music Director

Mehmet Sanlıkol came to Boston from his native Turkey in 1993 when he won a scholarship to Berklee College of Music. In 1997 he received Berklee's Clare Fischer Award and completed his degree in Jazz Composition and Film Scoring. He has recorded two CD's since 1998 with his jazz ensemble *AudioFact*, “Black Spot” and “Asitane”. He holds a Master's Degree in Jazz Composition and a Doctoral degree in Composition from New England Conservatory and has taught in the conservatory's theory and music history departments. The premiere of his *Ergenekon*, commissioned by the PALS children's chorus for voices, Turkish instruments and chamber orchestra was reviewed in 2002 by Boston Globe's Richard Dyer: “The music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world”, “...and he (Sanlıkol) is another who could play decisive role in music's future in the world.” Mr. Sanlıkol has performed and toured with AudioFact, and Jazz stars such as Tiger Okoshi and Horacio “El Negro” Hernandez at International Music Festivals, and jazz clubs including the Blue Note in New York and Ryles in Boston. He is currently writing a book about the organization and the music of the Ottoman Janissary Bands.

The Boston Camerata preserves and reawakens human memory as expressed through the art of music. It accomplishes this mission through live, historically informed, professional performances of European and American music of the Medieval, Renaissance and Baroque eras; through study and research into musical sources of the past; through sound recordings and media projects; and through community outreach and musical education.

Joel Cohen, Music Director

Joel Cohen is a leading authority in the field of medieval and Renaissance musical performance. He has received widespread acclaim as performer, conductor, and writer/commentator in his chosen field, and his unique style of program building has made the Boston Camerata ensemble famous on five continents. Mr. Cohen studied composition at Harvard University. Awarded a Danforth Fellowship, he spent the next two years in Paris as a student of Nadia Boulanger. He has taught and lectured at many East Coast universities, including Harvard, Yale, Brandeis, and Amherst. Abroad, he has given seminars and workshops at the Schola Cantorum in Basel, at the Royal Opera of Brussels, in Spain, Singapore, and Japan. With soprano Anne Azéma, he co-directs an annual workshop in medieval song in Coaraze, France. His professional honors include membership in Phi Beta Kappa, the Erwin Bodky award in early music, the Signet Society medal from Harvard, the Goerges Longy Award, and the Howard Mayer Brown Award for lifetime achievement in early music. He is an Officier of the Ordre des Arts et des Lettres of the French Republic.

As lutenist, Mr. Cohen has appeared with numerous European ensembles. He frequently accompanied the distinguished tenor Hugues Cuénod. More recently, his duo recitals with soprano Anne Azéma have taken him to many parts of Europe, Africa, and Asia. His conducting appearances include two seasons at the Brussels opera, as well as invitations to the Aix-en-Provence Festival (1989) and the Tanglewood Festival (1992, 1994, 1995). He was appointed Artist in Residence in the Netherlands during 2000, the first American musician to be so honored.

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Suffolk University Good Neighbor Policy

As a courtesy to our Temple Street neighbors, please deposit trash in appropriate receptacles and refrain from making excessive noise on Temple Street. We appreciate your sensitivity to the needs of our neighbors. Please direct questions about the C. Walsh Theatre to Nora Long at 617-973-5359.