

N|E|C

New England  
Conservatory

# Concert Program

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# Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to be "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn  
President

A Faculty Recital by

Mehmet Ali Sanlıkol

with the

DÜNYA Ensemble

*Seyahat*

Wednesday, March 26, 2025

7:30 p.m.

NEC's Jordan Hall

Tonight's program presents a number of musical styles I regularly perform as a composer/performer fluent in a variety of Western and Ottoman/Turkish music traditions. We will first perform examples of classical Ottoman/Turkish music from the 17th century, but then we will move on to later classical Ottoman/Turkish music as well as some of my original compositions presenting polyphonic settings of the Turkish makam (mode), Turkish Psychedelic Rock influenced tunes and Turkish music influenced jazz as well as concert music.

Tonight I will also be featuring two instruments which I have designed: in sets IV and V, I will play an electric oud as well as my very own 3D printed digital microtonal keyboard, the SANLIKOL *Renaissance 17* (R17). I first had the idea for the R17 back in 1999 when NEC professor and celebrated composer Daniel Pinkham demonstrated unequal temperaments that were used during the Renaissance and early Baroque Europe on an organ to our class. Until that moment I did not realize that not only such historical unequal temperaments resembled the classical Turkish music tuning system but also keyboard instruments with split keys were utilized especially in Italy in order to accommodate what we would now consider microtonal flavors. Right there and then I remember thinking "why not create a digital instrument that can switch between a variety of temperaments/tuning systems easily while utilizing all kinds of possible instrument sounds via high quality sample libraries?" Here I am, more than 25 years later, playing not only a keyboard I dreamt of building for so many years but also fully utilizing technology by using a version that is 3D printed.

Most of the pieces in the first set were transcribed and compiled by Ali Ufki (also known as Wojciech or Albert Bobowski) in the 17th century. Ali Ufki, a Polish Protestant who converted to Islam after being taken prisoner by the Crimean Tartars and sold to the court of Ottoman Sultan Mehmed IV (1642–1693), soon found a place in the palace ensemble.

The second set, on the other hand, is compiled mostly from classical Turkish music from the 18th through 20th centuries. As a result, unlike the previous set, these compositions would be well known amongst the practitioners of this tradition currently and performed on the spot with lots of improvised ornamentations. However, the two *şarki* (classical songs) in the set come from *Euterpe* (1830), a collection which included classical Turkish vocal music written in Byzantine neumes. The *Euterpe* versions of these pieces are different from the way they survived in the oral tradition, and our interpretation is strictly based on my transcriptions from *Euterpe* about which I published a book in 2023. Also, what concludes the set is a piece I wrote in the style of 20th century classical Turkish music.

*Songs of the Conjuror* was commissioned by Kenneth Radnofsky and the Gunther Schuller Society. Especially starting during the mid to late 19th century (a period during which the saxophone as an instrument became better known), the most famous conjurers (Tur. "hokkabaz") of the period in Turkey were almost always

exclusively Ottoman-Jews. They would perform a number of magic tricks (the most famous one being cups and balls) as well as some acrobatics, jokes, and similar forms of entertainment. It is my understanding that during the first half of the 20th century this profession gradually fell out of fashion -- while the term "hokkabaz" is still well-known, the profession no longer exists. What really attracted me to compose about the Ottoman Jewish conjurers was essentially the kind of emotional paradox that is often associated with the familiar 'sad clown' trope, as I sense a similar kind of melancholia in their story due to their profession declining and them slowly being seen as lower-class/out of fashion entertainers. The three movements represent their golden age, the melancholia which emerges in early 20th century, and the decline...

The fourth set puts emphasis on both spirituality and contrapuntal compositions and arrangements based on *makam* (main modal concept in the Near and the Middle East) – incidentally, tonight is the Night of Power which is believed to be the night when the Quran was first revealed to Prophet Muhammad. The piece which closes out the set, ΕΣ 7/4, will slowly evolve and start incorporating a groove oriented collective jazz improvisation during which the R17 will be featured along with other soloists.

While the final set begins with a jazz ballad from my Grammy nominated composition *A Gentleman of Istanbul*, the four pieces which follow will mainly feature the R17 and the electric oud. We will end the entire concert with a Turkish pop song I wrote in the spirit of the Anatolian Rock/Pop genre popular in Turkey during the 1970s.

– Mehmet Ali Sanlıkol

## EARLY OTTOMAN MUSIC

**Anonymous**

*Pişrev-i Se Darb* "Tozkoparan"  
(instrumental prelude)

**Anonymous**

*Murabba* (classical song)

*Halimi ta aşık-ı zar olmayınca bilmedin*  
*Derdimi derde giriftar olmayınca bilmedin.*

You could not understand me until you  
became a desperate lover  
You could not understand my sorrow until  
you were in sorrow

**Anonymous**

*Nakış Semai* (classical song in 6 beats)

*Ey İsa vü Meryem hakkı ruhbane söyleñ söylesün*  
*Yusufla Yakub firak iken ane söyleñ söylesün*  
*Yar zağına o lalden беру can-u gönülden mayil*  
*Çektiğim arz iştiyakı canana söyleñ söylesün*

Someone tell the priests in the name of Jesus  
and Mary  
Someone tell Joseph and Jacob during their  
separation  
Since tasting your lips I have been eager for  
your coyness  
Someone tell the beloved the longing I bear

**Anonymous**

transcr. Giovanni Battista Donado  
(1620–1681)

*Semai* "Bus ederdim"

*Bus ederdim alini, zülf-i dütdadan korkaram*  
*Aşık olmak isterem emma cefadan korkaram*

I would like to kiss you but I am afraid of the  
lock of your hair  
I would like to fall in love but I am afraid of  
the sorrows of love

**Anonymous**

*Nakış Semai*

*Lezzet arttırır tatlu diliñ sükkere cana*  
*Kıymet arttırır lal-i lebiñ gevhere cana*

Your sweet tongue adds flavor to sugar and to  
my soul  
Your lips add value to jewels and to my soul

## CLASSICAL TURKISH MUSIC

**Refik Fersan**  
(1893-1965)

*Nihavend Peşrev* (instrumental prelude)

**Anonymous**

*Nihavend Şarkı* (classical song)

*Yitirdim gül-i ranamı el aman  
Başıma dar olmuştur şimdi cihan*

I have lost my rose-like beauty  
I cannot bear this life anymore

**Kemençeci Usta Yanni**  
(19<sup>th</sup> c.)

*Mahur Şarkı*

*Müptelayım hayli demdir bi-vefaye  
Ateş-i aşkınla düştü gönül sevdaye*

I've been addicted to an unfaithful  
Their love has been burning in my heart for  
sometime

**Refik Talat Alpman**  
(1894-1947)

*Mahur Saz Semai*

**Mehmet Ali Sanlıkol**  
(b. 1974)

*Mahur Semai*

## CONCERT MUSIC

**Mehmet Ali Sanlıkol**

*Songs of the Conjuror*  
Longa "1850"  
Şarkı "1900"  
Bolero "1950"

## SACRED MUSIC

*All music composed and arranged by Mehmet Ali Sanlıkol*

**Mehmet Ali Sanlıkol**

***Ben bir acep ile geldim***

*Ben bir acep ile geldim  
Kimse halim bilmez benim  
Ben söylerem, ben dinlerem  
Kimse dilim bilmez benim...*

I came wandering  
No one can understand how I feel  
I speak and I alone listen  
No one can understand what I speak...

Yunus Emre (1238-1328)

***Another Dream in Nihavend***

**ΕΣϛ☀**

*Olmayanlar kaşif-i esrar-ı ders-i men a' ref  
Anlamaz can vermeyi uğrunda ey Şah-ı Necef  
Kainata nur-ı şemsindir veren şan ve şeref  
Neyzen Tevfik Kolaylı (1879-1953)*

Those who have not become the discoverers  
of the mystery of the forbidden lessons  
Cannot understand to perish in your honor  
o King of Najaf  
It's the illumination of the sun that you are  
gives glory and honor to the universe

## JAZZ AND POP

*All music composed and arranged by Mehmet Ali Sanlıkol except "Hüseyini Jam",  
an anonymous folk song, arranged by Mehmet Ali Sanlıkol.*

**Mehmet Ali Sanlıkol**

***Death of Kaya Sultan***  
from *A Gentleman of Istanbul*

***The Funky R17 & Hüseyini Jam***



*Talk about a Turkish Blues & Segah Shuffle*  
from *A Gentleman of Istanbul*

*Gel gönül gurbete gitme*

*Gel gönül gurbete gitme*  
*Ya gelinir ya gelinmez*  
*Ya gelinir ya gelinmez*  
*Ya gelinir ya gelinmez*

Come, let's not go far from home  
One may come back, or not  
Don't flirt with all of the beautiful girls  
You may love, or not

Text adapted by Mehmet Ali Sanlıkol from the variants of a poem attributed to Erzurumlu Emrah and Karacaoğlan from Turkey as well as Turkmenistan.

DÜNYA

Beth Bahia Cohen, rebab, bowed tanbur, violin

Süeda Çatakoğlu, voice, piano, percussion

Vladyslav Dovhan, alto saxophone

Heiraza, voice, percussion

James Heazlewood-Dale, bass

George Lernis, drums, percussion, voice

Dan Meyers, sackbut, percussion, voice

Tareq Rantisi, percussion, voice

Mehmet Ali Sanlıkol, oud, electric oud, Renaissance 17, piano, duduk, ney, voice

Mark Tipton, trumpet, cornet, flugelhorn

Alice Chenyang Xu, piano

SPECIAL THANKS to Ted Sirota and Sage Radachowsky for continuing to work with me on the Renaissance 17. I would also like to thank my dear wife, Serap Kantarcı Sanlıkol, for continuing to support me while playing a crucial role as DÜNYA's chief development officer.

**Beth Bahia Cohen** has been playing with Dünya since its inception in 2004 and has been performing Turkish, Greek, and Hungarian music for many years throughout the U.S., Canada, and Europe. She specializes in bowed string instruments from various cultures and is on the faculty of Berklee College of Music and Tufts University.

**Süeda Çatakoğlu** recently released her debut album *Süeda Sings Sezen* under the Ahenk Müzik record label. Her artistry weaves from classical piano with modern jazz, her vocals echoing the Cabaret, Rock, and Broadway. Her solo graduation recital at the Pierre Boulez Saal, one of Europe's leading concert halls, attracted the attention

of music authorities in Berlin and was praised in the German press.

**Vladyslav Dovhan** is a Ukrainian saxophone player and conductor, performing and conducting a broad range of repertoire. Vladyslav holds both bachelor's and master's degrees with distinction from the Lviv National Academy of Music. He also graduated from the Master of Music program at the New England Conservatory on a full merit scholarship. He is the recipient of the Friedlander Family Presidential Scholarship Award (2022), and the Boston Woodwind Society's Saxophone Merit Award (2022).

**Heiraza** completed a bachelor's degree in child development as well as a master's degree from New England Conservatory in contemporary improvisation. As a performer and educator, she works in several genres, including Jazz, Turkish, and Balkan musics.

**James Heazlewood-Dale** has performed with some of the world's most prominent jazz musicians including Maria Schneider, Terrence Blanchard, George Garzone, Ernie Watts, James Morrison and Will Vincent. He is currently at Brandeis pursuing his PHD in Musicology.

Born and raised in Nicosia, Cyprus **George Lernis** is a drummer and world percussionist. George holds a bachelor's degree from Berklee College of Music in Jazz Performance and two master's degrees from Longy Conservatory and the Global Jazz Institute at Berklee. George has performed in venues such as the Carnegie Hall and Lincoln Center.

A versatile multi-instrumentalist, **Dan Meyers** is a flexible and engaging performer of both classical and folk music; his credits range from premieres of contemporary chamber music, to headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway for Shakespeare's Globe Theatre Company.

**Tareq Rantisi** is a Grammy-nominated world percussionist, composer, and educator. Initially self-taught, Tareq's musical journey began in Palestinian refugee camps and community centers in the West Bank and Jerusalem, where he performed and taught music. In 2011, he co-founded the Edward Said Conservatory in Gaza, furthering his commitment to using music as a tool for social change. Tareq holds a B.A. in Performance and a master's degree from the Berklee Global Jazz Institute.

Grammy nominated composer **Mehmet Ali Sanlıkol** (DÜNYA, president) holds a master's degree in Jazz Composition and a doctoral degree in Composition from New England Conservatory. He is currently a full-time faculty member at New England Conservatory and is the recipient of a number of awards including the Live Arts Boston Grant from The Boston Foundation, The Aaron Copland Fund for Music

Grant as well as a South Arts Jazz Road Creative Residency Grant.

Trumpeter **Mark Tipton** is currently a 3rd year DMA student at NEC, and holds degrees from Oberlin and Mannes. He received the 2023 Presser Graduate Studies Award, is an NEC Teaching Fellow, and has studied with Jason Palmer, John McNeil, Jerry Bergonzi, Billy Hart, and Joe Morris. He teaches through NEC, NEC Prep, and the University of Maine at Augusta and Orono.

**Alice Chenyang Xu** has performed as a soloist and chamber musician in Germany, the US, Canada, and throughout China. Notable concerts include performances at Chicago's Orchestra Hall, the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center, Chicago Auditorium Theatre, Corbett Auditorium in Cincinnati, Hochschule Musik Hall in Leipzig, Germany, and Jordan Hall in Boston.

**DÜNYA** (the Turkish, Arabic, Persian, Greek word for “world”), a musicians' collective and a record label, is a non-profit, tax-exempt educational organization located in Boston, Massachusetts. Its goal is to explore a cosmopolitan view of the world through the lens of a wide range of Turkish traditions, alone and in conversation with the musics of the formerly Ottoman peoples—Greeks, Jews, Armenians, Arabs, Kurds, mystics—as well as with western and other world traditions. The DÜNYA collective includes specialists in Ottoman music, early European music, Middle Eastern Christian and Jewish music, ethnomusicology, jazz, contemporary composition and popular music. In DÜNYA projects, research and translation combine with original composition, improvisation and musical experimentation to create lively presentations, recordings and publications aimed at engaging contemporary audiences. DÜNYA seeks to work with a wide range of cultural and religious organizations and relies on no particular political, governmental or religious affiliation or support of any kind.

## **Upcoming Concerts at NEC**

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**NEC Composers' Series**, Lingbo Ma '25 DMA, curator

"Echoes Through Time: A Tapestry of Voices", MM and DMA composers showcase  
*Thursday, March 27, 2025 at 7:30 p.m., Jordan Hall*

**Connections Chamber Music**, Max Levinson, director

Music of Kuhlau and Dvořák

*Thursday, March 27, 2025 at 8:00 p.m., Burnes Hall*

**NEC Saxophone Ensemble**, Kenneth Radnofsky, director

Works by Maslanka, Ravel, Glazounov, Lauba, and Tchaikovsky

*Thursday, March 27, 2025 at 8:00 p.m., Pierce Hall*

**Undergraduate Opera Studio**, Michael Meraw, director

Purcell *Dido and Aeneas*

*Friday & Saturday, March 28 & 29, 2025 at 7:30 p.m.*

*Plimpton Shattuck Black Box Theatre*

**Josie Larsen**, *soprano* (AD)

Student of Bradley Williams

*Sunday, March 30, 2025 at 8:00 p.m., Jordan Hall*

**NEC Honors Ensemble: Petra** (CMA)

*Monday, March 31, 2025 at 7:30 p.m., Jordan Hall*

**NEC Wind Ensemble and Symphonic Winds**

Kevin Holzman, guest conductor and William Drury, conductor

*Simon Go down, Moses; Maslanka Symphony No. 4; Rivello As Time Bends the Path;*

*Richardson Sun Compass; Minakakis Vykinon*

*Tuesday, April 1, 2025 at 7:30 p.m., Jordan Hall*

**NEC Baroque Orchestra**, Guy Fishman, director

NEC's Baroque Orchestra is part of The Pratt Early Music Program at New England Conservatory established by Harold I. Pratt and Frances G. Pratt

*Wednesday, April 2, 2025 at 7:30 p.m., Jordan Hall*

**NEC Honors Ensemble: Hear Your Story** (Jazz)

*Thursday, April 3, 2025 at 7:30 p.m., Jordan Hall*

**NEC Brass Bash**, James Markey, director

Andrew McCandless, trumpet, guest artist

*Sunday, April 6, 2025 at 7:30 p.m., Jordan Hall*

## **Upcoming Concerts at NEC**

*—continued*

**First Monday at Jordan Hall**, Laurence Lesser, artistic director - 40<sup>th</sup> season  
Works by Kreisler, Schubert, and Shostakovich  
*Monday, April 7, 2025 at 7:30 p.m., Jordan Hall*

**NEC Honors Ensemble: Elisa String Quartet**  
*Tuesday, April 8, 2025 at 7:30 p.m., Jordan Hall*

**Tuesday Night New Music**  
New music by NEC student composers, performed by their peers  
*Tuesday, April 8, 2025 at 8:00 p.m., Williams Hall*

**NEC Chamber Orchestra**, Donald Palma, artistic director  
Say *Chamber Symphony*, op. 62: Haydn *Cello Concerto in C Major*, Hob VIII:1  
Claire Park, cello; Honegger *Symphony No. 2*  
*Wednesday, April 9, 2025 at 7:30 p.m., Jordan Hall*

**Sonata Night 56**, Pei-Shan Lee, director  
*Thursday, April 10, 2025 at 6:30 p.m., Burnes Hall*

**[nec]shivaree**, Stephen Drury, director  
*Thursday, April 10, 2025 at 8:00 p.m., Williams Hall*

**Song and Verse 3**, JJ Penna, director  
*Friday, April 11, 2025 at 6:00 pm., Burnes Hall*

**NEC Honors Ensemble: Alira String Quartet**  
*Saturday, April 12, 2025 at 7:30 p.m., Jordan Hall*

**Marion Rubin Berman '31 Piano Honors Concert**  
Music of Ravel  
*Sunday, April 13, 2025 at 7:30 p.m., Jordan Hall*

**NEC Honors Ensemble: Calandra Quartet**  
*Monday, April 14, 2025 at 7:30 p.m., Jordan Hall*

**Faculty Recital: Joseph Bozich**  
*Tuesday, April 15, 2025 at 7:30 p.m., Jordan Hall*

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