



The Office of Special Programs presents

Aşk
Music, Love, and Mysticism in the Ottoman World

Sponsored by the Office of Special Programs and the departments of Music, Environmental Studies and Sciences, Religious Studies, Political Science, and History. Presented under the auspices of Skidmore College's Jacob Perlow Series with funding provided by endowments established by Jacob Perlow and by Beatrice Troupin.

Saturday, November 16th, 2024, 7:30PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

Joseph Alpar, *voice, santouri, percussion*
Brenda Alpar, *piano*
Surabhee Arjunwadkar, *voice*
Ethan Kelley, *clarinet*
John Kirk, *violin, guitar, octave mandolin*
Rijad Muslic, *flute*
Tommy Paquet, *voice*
Nathaniel Parke, *cello*
Michael Wimberly, *percussion*

Nihavent Peşrev

Tanburi Osman Bey
(1816-1885)

Dawn's Manes

Antonis Dalgas
(1892-1945)

Hariklaki/Esmerim

Turkish folk song/
Panayotis Toundas
(1886-1942)

Rast Oyun Havası

Haydar Tatlıyay
(1890-1963)

Mendilimin Ucuna

Folk song from İzmir

La Vuelta del Marido

Medieval Ladino romanza

La Comida La Mañana

Sephardic folk song

Kâtibim (Üsküdar’a Gideriken)

Folk song from Istanbul

El Encalador

Sephardic folk song

Tres Klavinas

Sephardic folk song

Sufi Music

Şol Cennetin Irmakları

Münir Nurettin Selçuk
(1900-1981)

Devran İlahisi

Anonymous

Gazel (improvisation)

Server-i Ser Bülendimiz

Anonymous

Nihavent Longa

Kemani Kevser Hanım
(1887-1963)

Biz Heybeli’de Her Gece Mehtaba
Çıkardık

Yesari Asım Arsoy
(1900-1992)

Artists

Joseph Alpar is an ethnomusicologist, performer, and educator whose research centers on musical and religious practices in Turkey and former Ottoman territories. He earned his Ph.D. in ethnomusicology from The Graduate Center, City University of New York in May 2020, having completed a dissertation titled, “Music and Jewish Practice in Contemporary Istanbul: Preserving Heritage, Bending Tradition.” In addition to his academic work, Alpar is an accomplished and active professional multi-instrumentalist and singer of Middle Eastern and Western art music. His primary instruments are the santouri, a hammered dulcimer from Greece and Turkey, and the darbuka, a Middle Eastern hand drum. He is the director of David’s Harp, an acclaimed Philadelphia-based ensemble specializing in the music of Turkey, Greece, and North Africa. He has been a member of the Bennington College music faculty since 2019, teaching courses on music and culture, global music practices, music history, and several ensembles focusing on Middle Eastern, Balkan, Klezmer, Rebetiko, Psychedelic Turkish Rock, and other genres.

Brenda Alpar received a B.A. at Bennington College and an M.S. in musical composition at the Juilliard School where she studied under Vincent Persichetti. She taught music at the Walden School in Manhattan where she was also director of the after-school creative enrichment program, one of the first of its kind in the country. In addition to her career in teaching music, Brenda was a nationally respected Middle Eastern dancer and musician. She founded and directed the Alpar Mid-East Arts Center in Manhattan where she taught oriental as well as Greek and Turkish folk dancing. She was the music, art, and drama teacher at the Perelman Jewish Day School in Philadelphia for thirty-one years before retiring in 2015. In 1994 she received a National Endowment of the Arts grant to travel to Turkey to research the music and history of Istanbul’s Jewish community. For her project, she created a collection of songs for children about Jewish figures of the Ottoman Empire and the Republic of Turkey. Brenda is also an established painter whose work

hangs in many private collections. She continues to compose original music for children which includes hundreds of songs, musicals, and eight children's operas with Jewish themes.

Surabhee Arjunwadkar is an interdisciplinary performance artist, singer/vocalist, musician, dancer from Pune, India. She is currently pursuing her Bachelor's degree in Music and Dance at Bennington College, VT. She is in love with music. She is interested in the sensuous and erotic nature of human existence. She is intrigued by interactions and happenings. She adores languages. She cannot remain still.

Ethan Kelley is a clarinetist and saxophonist from Santa Fe, New Mexico. He is primarily focused on music performance and musical improvisation, and is currently pursuing a degree in applied chemistry and music performance at Bennington College in Vermont.

John Kirk is a nationally recognized singer, multi-instrumentalist, recording artist, dance caller, and educator. Artists that have recorded his songs include The Dixie Chicks, Walt Michael & Company, and his own group, Quickstep. Kirk has performed and recorded with the Susquehanna String Band, Pete Seeger, Jay Ungar and Molly Mason, Joseph Bruchac, John McCutcheon, John Sebastian, Tom Chapin, Artie Traum, Mac Benford, the Burns Sisters, and the Vanaver Caravan. In concert, he has premiered works on mandolin, banjo, and fiddle by Lou Harrison, David Harvey, Carlton Clay, Henry Brandt, and Jay Ungar. He is also heard extensively on the soundtrack of Ken Burns' documentary, *The West*, as well as on numerous television, film, and theater projects. He has been an artist-in-residence at the Crane School of Music in Potsdam, New York, the Academy of Culture in St. Petersburg, Russia, Texas State University, and Alfred University in Alfred, New York. Kirk has served on the music faculty at Bennington College since 1998 and also teaches instrumental lessons at Skidmore College.

Rijad Muslic is a flutist and saxophonist from Zenica, Bosnia Herzegovina. A versatile musician, he performs in a range of styles and genres, including classical, jazz, Balkan and more. He is currently pursuing a dual degree in music and physics at Bennington College.

Tommy LeBlanc Paquet is a French-Canadian artist. He has self-released an album along with several singles in the past, but his current focus is on playing covers and multilingual music. He enjoys singing in French, Spanish, Portuguese, and Turkish. Tommy is currently a full-time student at Bennington College in VT, pursuing a BA in literature. His previous musical endeavors involve having been in multiple ensembles including jazz, Balkan, Klezmer, rebetiko, and traditional music of both North American and Irish origins.

Nathaniel Parke is a free-lance cellist based in Bennington, Vermont. He has been a member of the Boston Composers String Quartet and the Bennington String Quartet. He teaches privately and is currently an Instructor of Cello at Bennington College. He is recently retired from Williams College as Artist Associate in Cello where he taught cello, was principal cello of the Berkshire Symphony and was a member of the Williams Chamber Players since 1994. He has served as cello faculty member and chamber music coach at the Longy School of Music, Skidmore College, SUNY Albany, Manchester Music Festival, Taconic Music, Point Counterpoint and the Chamber Music Conference.

Cleveland-born **Michael Wimberly** studied the rhythms of West Africa and 20th century contemporary music at Baldwin Wallace University and then, during his graduate years at Manhattan School of Music, Wimberly broadened his musical palette studying electronic and improvised music. These explorations connected him with master musicians from Africa, Asia, the Caribbean, South America, and Europe. He has performed with artists as varied as George Clinton, Dionne Warwick, Charles Gayle, Berlin's Rundfunk Symphony, Vienna's Tonkuntsler Symphony, and Steve Coleman. His compositions have been performed by dance companies all over the

world. His film scores include *As an Act of Protest* by Dennis Leroy Moore, and *Atlantic City Lights* by Brent Owens for HBO and he has produced sound design for several major theatre companies. For decades, Wimberly has been a cornerstone of the improvised music landscape. An anchor of the downtown New York avant-garde jazz scene, he's performed alongside figures ranging from Wilco's Nels Cline, saxophonist Charles Gayle, and pianist Thollem. His latest album, *Afrofuturism*, can be accessed on all major streaming sources. Wimberly joined the Bennington faculty in Fall 2012, where the revolutionary spirit continues in his courses on black music by Sun Ra, Bill Dixon, and Milford Graves, and regenerates through courses on Funk, Improvisation, Composition for Dance, and global rhythms.

Lyrics

Dawn's Manes

T' ástro pou vyaini tin avyí kai to
phengári móno

The star that rises at dawn and the
moon alone

aftá ta dío gnorízoune ton edikó
mou póno

These two know my own pain

Hariklaki/Esmerim

Htes to vrádhi Khariklákí
íkhēs páli t' organáki
kai glendóuses m'én' aláni
káto sto Pasalimáni

Last night, Hariklaki
You were playing the organ again
And were having fun with a bum
Down at Pasalimani

Filákia, nazákia, Ah vre Hariklaki
pos me yélasēs;
Áyde yía sou, mou tin éskases

Kisses, coyness Ah, Hariklaki!
How could you lead me on like
this?
Cheers to you. You tricked me!

Mes stin bíra ótan bíkes
akh manóúla mou ti glíkes
me fonógrafo kai plákes
dalgadhákia me tous mánges

Zilevo kai klaigo.
Ah vre Hariklaki pos me yélasses
Áyde yia sou, mou tin éskases

Darıldın mı gülüm bana
Hiç bakmıyor sunbu yana
Darıldıysan barışalım
Kumru gibi koklaşalım

Esmerim güzelim
Tuti dilim ben yanıyorum
Aman Allah! Çok seviyorum

When you got into the beer
Oh how sweet
With a phonograph and jokes
Heartaches with the hotshots

I'm jealous and crying. Ah,
Hariklaki!
How could you lead me on like
this?
Cheers to you. You tricked me!

Are you mad at me, my dear?
You never look my way
If you're mad, let's make peace
Let's kiss like turtle doves

My brunette, my beautiful
My sweet tongued, I'm on fire
Have mercy, God! I'm so in love

Mendilimin Ucuna (The Corner of my Handkerchief)

Mendilimin ucuna sakız bağladım
sakız
Doğru söyle sevgilim sever misin
başka kız
Ninno yarım ayrılık mı var yallah
Güzel yarım ayrılık mı var

İn dereye çık düze şimdi kızlar
beşyüze
Beşyüzü sayan alır saymayan bekar
kalır
Ninno yarım ayrılık mı var yallah
Güzel yarım ayrılık mı var

I tied a piece of mastic to the
corner of my handkerchief
Tell me truly, do you love another
girl?
My sweetheart, are we separating?
My best beloved, are you upset
about something?

Go down the river and out on the
fields
All the girls are face to face
If you can catch their eye, you can
have one. If not, you'll stay single.

İn dereye dereye toplayalım taşları
Senin yarla benim yar mahle
arkadaşları
Ninno yarım ayrılık mı var yallah
Güzel yarım ayrılık mı var

Go into the river and let's gather
stones/pebbles.
Your sweetheart and my sweetheart
are from the same neighborhood.

La Vuelta del Marido (The Return of the Husband)

Lavaba la blanca niña, lavaba y
españía
Con lágrimas la lavaba, con
sopiros la españía

The fair girl was washing, hanging
clothes out to dry
Washing them with tears, hanging
them with sighs

Por ahi paso un caballero, un copo
de agua le demandó;
de lágrimas de sus ojos siete
cantaricas le hinchó.

A knight came by and asked for a
cup of water
With tears from her eyes, she filled
seven jugs

¿Por que llorax, mi señora? Por que
llorax, que tenías?
Todos vienen de la guerra y al
qu'espero non hay venir.

"Why are you crying my lady?
What's wrong?"
"All have come back from the war
except for the one I wait for"

Dame sinal, mi señora, señal del
vuestro marido.
Alto, alto es como el pino, derecho
como es la flecha

"Give me a sign, my lady, a sign of
your husband"
"He is tall, tall like a pine, straight
as an arrow.

Alto, alto es como el pino, derecho
como es la flecha
Una barbica rubis tiene empezando
a despuntar.

He is tall, tall like a pine, straight
as an arrow.
He has a yellow beard which has
just started to grow."

Ya lo vide, mi señora, a la guerra
matado 'stá
Dos cucilladas hay dado en collar
de su jaqueta.

"I saw him, my lady. He was killed
in the war.
Two wounds from a sword stained
the collar of his jacket.

Tres palabricas me habló una hora
antes que muriera:
Mujerica hermosa tengo, hicos
como la estrella.
La otra es, mi siñora, que me case
yo con ella.

Siete años lo asperí, siete, mas qu
mujer de pacencia,
si a los siete non veniera, bivda ella
quedaría.

Yo era el vuestro marido, el que
atornó de la guerra.
Si tu eras mi marido, señal de mi
puerpo tenías.

En tu pecho, el derecho, un larico
tenías.
Se tomaron, se abesaron, y a echar
se irían.

He said three words to me an hour
before he died:
I have a beautiful wife and
children, each a star.
And he also said, my lady, that I
should marry her."

"I have waited for him for 7 years,
more patiently than other wives; if
he doesn't return after 7 years, I
will live as a widow."

"I am your husband and have come
back from the war."
"If you are my husband, give me a
sign of my body."

"On your breast, on the right, you
have a birthmark."
They embraced, they kissed, and
they went to lie down.

Comida La Mañana (The Morning Meal)

La comida la manyana,
la tarde la traigo atrás.
Que lo sepa la mi madre
que yo quero t'espozar.

Una hora en la ventana
la otra hora en el balcón.
Que lo sepa la mi madre
Que yo tengo muncho amor.

No se burle la mi madre,
no se burle del amor.
Ella cuando era moza
hizo amor con mi senyor.

The morning meal
I'm late bringing it to you
For my mother knows
I want to marry you

One hour at the window,
the next hour on the balcony.
My mother, my darling,
understands that I'm in love.

Don't make fun of me mother
Don't make fun of love
You made love with my father
When you were young

Yo lo hize la mi hija,
yo lo hize con amor.
No son como las de agora
que deshan con la dolor.

Yes I did my daughter
But I did it with love
I am not like the young women of
today
Who are forsaken and left to grieve
this predicament

El Encalador (The White Washer)

Con la cuya y la furcha
va pregonando "encalador"
Salió una madám.

With the bucket and the spoon
A whitewasher was hawking
As a woman came out of her house.

"Encalador, me quieres encalarme
La cuzina y la oda Osman Aga"

White washer, do you want to
whitewash me?
In the kitchen and in the bedroom

"Quiero que tu me le des dos
manos"
"Por adelante y por atrás Osmán
Agá.
Por adelante y por otrás,
yo te la vo encalar."

I want you to give me two hands
"From the front and from the back
I'll whitewash it for you."

Vamos de detras de la cuzina
Antes que venga el balabay
y mos tope en este hal

Let's go to the back of the kitchen
Before the master of the house
returns
And we get stuck in this
predicament

Üsküdar'a Gideriken - Kâtibim (On the way to Üsküdar - My Clerk)

Üsküdar'a gider iken
Aldı da bir yağmur

When we were going to Üsküdar
It started to rain.

Kâtibimin setresi uzun
Eteği çamur

My clerk's coat is long
His heels are covered in mud.

Kâtip uykudan uyanmış
Gözleri mahmur
Kâtip benim ben katibin, el ne
karışır Kâtibime kolalı da gömlek
ne güzel yaraşır

The clerk has woken up
His eyes are cloudy.
The clerk is mine, and I am his; no
stranger can interfere.
A starched shirt looks good on him.

Tres Klavinas (Three Carnations)

Tres davinas en un tiesto, una
blanca y una rose
La d'en medio's colorada, empesijo
del amor

Three carnations in a basket, one
white, one pink the middle one is
red, the beginning of my love

Refrain:
Aman minush, minush Yavrum
minush, minush

Oh minush, minush, My love
minush, minush

A la mar yo me va echar, un
pishcado ve'aferar siete novias vo
quitar, yo a ti te va tomar.

I will throw myself into the sea and
catch a fish
I'll take seven maidens, but I'll
choose-only you.

A los cielos va souvir, a la siete
tabaka
flecha d'oro vo'a echar, ande
caye'l mi masal

I will climb up to the heavens, to
the seventh level
I'll shoot a golden arrow, wherever
it lands will be my destiny.

Şol Cennetin Irmakları (Those Crystal Streams of Paradise)

Şol cennetin ırmakları
Akar Allah deyu deyu
Çıkmış İslam bülbülleri

Those crystal streams of Paradise
Flow, the name of God repeating
The nightingales of Islam

Öter Allah deyu deyu

Sing the name of God repeating

Aydan aydındır yüzleri
Şekerden tatlı sözleri
Cennette huri kızları
Gezer Allah deyu deyu

Clearer than any moon each face
Their every word a perfumed thing
The blessed maids of Paradise
Stroll, the name of God repeating

Yunus Emre var yarına
Koma bugünü yarına
Yarın Hakk'ın divanına
Varam Allah deyu deyu

Go, poor Yunus, to your True Love
Make not today's, tomorrow's task
Tomorrow before God shall all
Stand, the name of God repeating

Biz Heybeli'de Her Gece Mehtaba Çıkardık

(We would go walking in the moonlight every night in Heybeli)

Biz Heybeli'de her gece
Sandallarımız neşe dolar zevke
daldık

Every night on Heybeli
Our boats were joyful
We would dive into pleasure

Saz seslerinin sahile
Aksettiği demler

The sounds of instruments echoing
on the shore

Etrafı bütün
Şarkı gazellerle yakardık

We ignited our surroundings
With songs and ghazals

Upcoming Events

Sustain Film Series:
John Cage: Journeys in Sound
Sunday, November 17, 2:30pm

Skidmania '74
Friday, November 22, 8:00pm &
Saturday November 23, 8:00pm

Skidmore in Concert:
Brass & Woodwind Ensembles
Saturday, November 23, 5:00pm

Skidmore in Concert: Chorus
Thursday, December 5, 7:00pm

Skidmore in Concert: Orchestra
Friday, December 6, 7:00pm

Skidmore in Concert:
Global Music Showcase
Saturday, December 7, 4:00pm

Skidmore in Concert:
Concert Band
Sunday, December 8, 1:00pm

Skidmore in Concert:
Small Jazz Ensembles + Guitar
Sunday, December 8, 4:00pm

Skidmore in Concert:
String Ensembles
Monday, December 9, 7:00pm

Skidmore in Concert:
Guitar Ensemble
Tuesday, December 10, 7:00pm

Skidmore in Concert: Big Band +
Cuban Music Ensemble
Wednesday, December 11, 7:00pm