A copy of tonight's program and notes can also be found online at cmeme.arts.cornell.edu

**Fasl Nahawand** is a family of Maqamat evoking drama and emotion extremes. In Western music, it is frequently used to evoke sadness. The Turkish spelling is Nihavent while its Persian *dastgâh* is named Navâ. Its basic form is essentially equivalent to the Western classical harmonic minor mode. A gentler form of Nahawand is Farahfazah, equivalent to the Western natural minor mode – also known as Aeolian – and the descending version of the Western melodic minor mode. While Western culture associates these sounds with sadness, anger, and pain, Middle Easterners find Nahawand expresses excitement, joy, and contentment. Some might say Nahawand encapsulates the joy of being out for a night on the town.

Tonight's Fasl Nahawand will begin in Ajem and move first through Bayyati before settling down in Nahawand. We hope you enjoy the journey!

**Yalli Boodek** was first recorded by the Tunisian singer Saliha (1914-1958), and is of unclear origin. It is a sweet love song about the things a woman admires about her beloved. Appropriately, it starts in Maqam Ajem, which in Arabic philosophy might be said to evoke masculine sexuality as well as nationalism. The lyrics of Yalli Boodek invoke the traditional Arabic love song themes of the heart, laughter, birdsong, flowers, and the fire. As we will see in the rest of the program, these images are almost a constant in this evening's love songs.

The funny thing about **Kizim Seni Ali'ye Vereyim Mi** is that it seems to run counter to all Turkish social norms. The song is a conversation between a father trying to convince his daughter to marry and the wise daughter who knows all the flaws of her potential suitors. Her father asks her one-by-one: Ali? He's crazy. Ömer? Domestic abuser. Bahri? Unbearably honorable. She turns them all down saying: “İstemem babaciğim isterem; I don't want him, Daddy dear, I don't want him.” Out of his own desperation he asks if she's into Şarhoş (Al Coholic), and she surprises him by replying: “İsterim, babaciğim! isterim! I want him, Daddy dear! I want him!” Censored versions replace Şarhoş with Engin, who is *zengin* (wealthy). Both Kizim Seni Ali’ye Vereyim Mi are in Maqam Bayyati, which we will explore later in the evening. For now, they help us transition from Maqam Ajem into Nahawand.
Anar, Anar is a Persian folksong which compares the beauty of a woman to a pomegranate and a drop of cold water, among other metaphors. We invite the audience to sing the refrain with us!

Refrain: Anar, Anar, biya beh balinam
          Shabnam, golenaar, biya beh balinam

Refrain: O pomegranate, pomegranate,
          Come sit beside me,
          Drop of cold water, flower of fire.
          Come sit beside me,

Every person has his partner.
In the home of love, he has a sweetheart.
O green friend,
Come sit beside me,
Drop of cold water, flower of fire.

Refrain

I stay at home because of my sorrow.
Of black bile, unhearable, hopeless.
O green friend,
Come sit beside me,
Drop of cold water, flower of fire.

Refrain

Perhaps the best-known composition in all of Egyptian classical music is the Umm Kulthum (1904?-1975) masterwork Alf Layla Wa Layla, a Thousand Nights and a Night, or as we call it, “A Thousand and One (Arabian) Nights”. The signature opening of this composition is known throughout the Arabic-speaking nations of the Middle East as well as the first eight notes of Beethoven's 5th Symphony are known in Europe and the Americas. Tonight we are only performing the opening movement, a four-section instrumental work in a form derived from the Turkish peşrev. Umm Kulthum was a remarkable lady for any culture, but happened to be born Egyptian. She showed incredible intellect, and was taught to recite Quran at a very early age, reportedly memorising it in its entirety. Her voice was so strong and with such a broad range that she would perform dressed as a boy, until her gender was no longer a thing that could be hidden. She moved to Cairo as an

Our thanks...

to Professor Emeritus Dr. Marty Hatch who founded the Ensemble, for continuing to support our activities, for sending new students and teachers our way, and for continuing to connect us to the right people to keep us going

to Dr. Gail Holst-Warhaft for helping us with all of our Greek translations and pronunciations, for securing the funding to make tonight's performance a reality through a grant from the Cornell Institute for European Studies, and for continuing to believe in and support our Ensemble and its mission

to the Ithaca Coalition for Unity and Cooperation in the Middle East (ICU-CME) for a generous donation to provide replacement cases for Cornell's Middle Eastern instruments thereby facilitating instrumental studies by Cornell students who want to learn qanoun and oud, and for standing alongside CUMEME in our mission of understanding and peace through musical and cultural exchange

to Dr. Kim Haines-Eitzen for the pleasure of performing for the BSANA Conference this year, for being the inspiration behind our look at the music of St Kassiani, and for her support and Near Eastern Studies' interest in bringing back CUMEME as a course at Cornell

to Bob Alexander for donating his oud to Cornell so that more Cornell students can study the instrument and join our ensemble!
Our dancers...

Teszia Belly Dance Troupe
Teszia was started at Cornell University in 1996 to provide an outlet for troupe members to join together in celebration of their collective interest in the art of bellydance. Teszia seeks to empower women and promote good self esteem and a healthy body image through the different styles of belly dance. For more information, look up Teszia on Facebook.

June Seaney – Moonlight Dancer
June is a longtime professional bellydancer and dance instructor. She has taught bellydance at Cornell University in the Physical Education Department and owns the Moonlight Dancer Studio of Middle Eastern Dance in Ithaca. She teaches Turkish & Egyptian styles of dance as well as the Romani dances. June directs Chandani Belly Dance Troupe and the troupe Danza Romani. You can keep up with her at moonlightdancer.com.

Selenya
Selenya started bellydancing in 2013, after many years of wanting to learn but with too many other activities on her plate. She started her studies at Ithaca's Community School of Music and Arts (CSMA) with Zajal (Katharyn Howard Machan). Her style is primarily Egyptian, and her favorite bellydance music comes from Egypt, Lebanon and Syria. She performs with the Mirage Belly Dance Troupe, and has also performed at the New York State Fair and the Rakkasah East Middle Eastern festival. Selenya began teaching bellydance at the CSMA in Spring 2016.

Alicia Free
Alicia started dancing with June Seaney at Cornell in 2000, joined Teszia Belly Dance Troupe as an undergraduate, and has been playing percussion in CUMEME since starting graduate school in 2011. She studied further under Jill Parker, the innovator behind the tribal fusion style, and with Tessa Myers, a master bellydancer from our own neck of the woods. Learn more about Alicia's online dance project at www.Healthy Gypsy Soul.com.

adult, but avoided the high life, earning the undying respect of millions of devout Muslims. Her career spanned from the 1920's until the 1970's, in which time she helped boost the reputation of many of the composers, performers, and singers who worked with her, people who are considered the foundation of the contemporary classical Egyptian tradition.

Much like Kızım Seni Ali'ye Vereyim Mi, Snošti Si Rada tells another sad story of a young woman pressured into marriage. In this song, she elopes with her lover but regrets leaving her family, so she sends the doves to see how her parents are doing. In Greek and Turkish music, the traditional short fiddles (known as lyra, lira, kemence, and Karadeniz kemence) are often associated with birds, particularly doves. Trills in parallel fourths – which are far easier on a small-scale fiddle – are often thought of as the warbling of doves nesting or mating, even though the Turkic fiddles originally evoked the sound of the horse in the deserts and steppes of Asia. The Bulgarian gadulka, which won't be performed tonight, is a sister to these instruments with the added bonus of sympathetic strings to help the doves sound even more ethereal.

The Saltarello & Trotto are an interesting artefact from the dawn of European music history. Of the less than 50 surviving European instrumental dance compositions from before the Renaissance, 8 exist in this kind of a pair, which is probably the predecessor of symphonic form in Europe. The first dance in this pair is labelled as “saltarello” indicating a dance that used jumps. It is a slower dance that sits quite comfortably on the Karadeniz kemence. The second dance of the pair is called a “trotto”, literally meaning to trot like a horse. The trotto copies the form and general melodic arc of the saltarello, which conforms almost explicitly to al-Farabi's rules for maqam. Not surprisingly, several of the licks in this composition popped up in Snošti Si Rada and will be found again in the next two pieces, from Turkey and Bulgaria. The manuscript where this dance pair is found is called Additional (folio) 29987 and is housed at the British Library in London. Early in its existence, it was owned by the de Medici family of Florence, though it was probably compiled under another noble family. Musicologist Kurt von Fischer used several pieces of circumstantial evidence to link the manuscript to the Visconti family of
Milan, but most experts agree it comes from Northern Italy at some time before 1400. In addition to this anonymous work, the manuscript contains a total of 15 dance compositions and another 104 works, including the music of the great composer Francesco Landini and the theorist Jacopo da Bologna who was famous for using the joints of his hand to memorise music theory information. It is not known what instruments originally played this dance, and it is difficult to know what the rhythms of these dances might have been; but it is not difficult to imagine a “horse trot” dance being accompanied by a fiddle which certain Eastern noble persons thought evoked the sounds of the horse. The Medieval concept of a dance pair was most likely of Middle Eastern origin. For example, we already paired Kızım Seni Ali’ye Vereyim Mi with Anar, Anar so that a dancer might dance a classical pair, while our upcoming performance Alashkerti Kochari is a dance pair in living tradition.

Atlama Sıksara is a Karadeniz fiddle tune from Trabzon, in northeastern Turkey. The Black Sea (Karadeniz) coast of Turkey was majority Greek right up until World War I, when Turkey sent to Greece all those who would not convert to Islam. This tune was learned from the performances of üstad Kemani Ilyas Parlak. His kemence teacher İsmail Kırcı built the instrument performing the piece tonight. This tune uses the same open and closed cadence formulae as the medieval Italian dance pair that precedes it, and one of its sections is almost note-for-note the same as the Bulgarian tune coming up next.

Without stopping, the entire Ensemble will join in as the Turkish tune becomes the Bulgarian tune Bučimiš. Balkan dancers love the lopsided feel of this 15/8 tune, which feels like four steps where the third step is a little faster than the rest. Typically played by gaida (bagpipe) and gadulka (fiddle), this tune also sits well on the Karadeniz kemence, and shares a big chunk of its licks with the last few tunes from Turkey and Medieval Europe.
Contrasting the exhilaration of Nahawand, **Fasl Saba** expresses deep sadness and pain. Unlike most other Maqamat, the name Saba is shared between Arabic, Farsi, and Turkish. Saba is linked with the Fasl Hijaz-kar, which is used to evoke the loneliness of the desert and the wisdom of the mystic. The related theme of loneliness or separation is mirrored in Saba’s expressions of painful longing.

**Saba Samir** is an ancient sharqi from Egypt, used to help musicians grow in understanding of Maqam Saba. This sharqi is not attributable to any composer, but it is found in differing versions throughout the Middle East, regardless of

**Aksaray’ın Taşları** is a haunting song from the Roma of Istanbul, and comes to us from the playing of Kemani Cemal. Although several censored versions of the song exist, the harsh words the Roma of what the Ottoman police do to young unwed lovers who are poor. The woman is raped, the man’s fiddle is taken or broken and he goes insane. The woman maintains what is left of her pride and warns other young lovers so they can also avoid cops, including how to properly bribe them. We invite you all to sing the refrain’s warning with us:

Refrain: *Hani ya Balat*
*Balat uğramaz*
*Doğru Fener*
*On paraya*
*Nane şeker*

**Refrain: Where is Balat?**
*Don’t go to Balat*
*Go directly to Fener*
*Ten para*
*Mint candy*

1. Aksaray’s road [I] turned off.
Three or five cops tied my arms.

2. Aksaray’s package, a package of stone.
The fiddle is dead, him half of eyebrows.

3. Give me clothes I wear.
[I will] put [them] on, to Ortakoy I go.
**Aman, Doktor** is a folksong with versions in both Turkish and Greek. This melody embodies the essence of Saba in both the separation of lovers and the pain of rejection.

Ah! Tell me where’s that doctor  
who cures wounds  
so he can cure mine  
that make you weep  
when you count them, alas doctor!

Alas, my wounds are great  
and have no cure,  
and have no cure.  
My love denied me  
and doesn’t remember me any more, alas doctor.

Alas doctor, tell me what to do.  
I don’t feel well, alas doctor  
I don’t feel well.  
Take money, as much as you want  
to cure my heart, alas doctor.

**Ayva Çiçek Açmış** is a love song from the Turkish performer Zekeriya Bozdağ, from Ankara. The imagery and song evoke inner Anatolia. The poet makes a pun out of fire and burning, turning the traditional meaning of “gamze” and turning it on its head into a religious metaphor. The remainder of the lyrics reference more obscure Turkish idiom with their imagery, leaving a lot of intriguing possibilities to the imagination.

1. Quince flower bloomed. Is summer coming?  
Is your heart going to change its mind?  
Will your attention to me become less?  

Refrain:  
I burned, God, do not burn me.  
Do not waken me from my deep sleep.  
Do not deceive me by saying I love you.

Refrain:  
Yandım, Allah, yandım, yandırma beni.  
Derin uykulardan kaldırma beni.  
Seviyorum diyerek kandırma beni.

2. By the roads of Ayaş I passed and I arrived.  
I measured your neck to mine and arrived.  
I took what was beautiful and arrived.

3. On the roads of Ayaş, is there a caravan there?  
Is there an order out to kill me?  
Is there a remedy for my tears and pain?

**Alashkerti Kochari** is an Armenian circle dance. A kochari is a type of Armenian dance that is shared between many cultures of the region, including the Kurds, Azeris, Pontic Greeks, Assyrians, and Turks. In traditional fashion, we will increase the tempo until the starting rhythm collapses into Yürük Semai, the fastest dance beat in Persian, Kurdish, and Azeri culture. That makes Alashkerti Kochari the third dance pair of our concert.
We have had the most fun this semester learning the Greek sea chanty *I Trata Mas I Kourelou*. While we don’t know too much about this tune’s origins, our very own Dr. Gail Holst-Warhaft is looking forward to spending some time in the Cyclades learning more about island songs like this. The tune likely started out as a capstan chanty to help sailors coordinate their efforts to turn the capstans, either to tie a ship to the dock or to raise/lower the anchor, as is indicated by the antiphonal chorus. There are many divergent versions of this song, owing to its simplicity and the appear of its story to the hardworking fishermen of the Agean Sea. The song follows the somewhat pathetic but not entirely tragic story of a small fishing trawler as it travels the entire Agean in search of catch, from Leros in the Southeast to Thessalonica in the Northwest, only to find squid and an octopus. Curiously, the second part of the refrain is mostly in Arabic. Please sing with us.

Refrain: Ωρέ η βάρκα μας – γιόσα
Transliteration: Ore i varka mas – giosa
Translation: Yeah! Our boat! – “Old Cow”

η κουρέλο– γιόσα
I kourelou – giosa
The scrapheap – “Old Cow”

ωρε και πότε εδώ – γιόσα
ore kai pote edo – giosa
Yeah! When they are here – “Old Cow”

και πότε αλλού – γιόσα
kai pote allou – giosa
And when they are elsewhere – “Old Cow”

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Γιαλέλι, γιαλέλι, γιαλέλι για σα λά
Yaleli, yaleli, yaleli ya salah
The night, the night, the night is peace

ωρε γιαλέλι, γιαλέλι, γιαλέλι για σα χαρά σας βρε παιδία
ore yaleli, yaleli, yia xara sas vre pedhia!
Yeah! the night, the night – for pleasure, my boys!

Fasl Bayyati is a family of Maqamat that is said to evoke joy and vitality. It is also used to evoke feminine sexuality, especially for dancers. Compositions in Bayyati tend to be relatively light in mood and optimistic, though a handful of compositions tend be slow and stately in deep expression of love. Maqam Bayyati is known as Dastgah Šur in Persian classical music, and known as Makâm Uşşak in Turkish classical music. Like the major mode of Western classical music, Bayyati is the most commonly-used Maqam in the Middle East, and makes up the entire second half of our concert.

Al Albi Yashaq Kul Gamil was written by the Egyptian composer Ryad al-Sunbati (1906-1981), known primarily his long working relationship with the great Umm Kulthum, composing some music for her and performing on oud in many of her great recordings. Tonight’s performance is only the opening sharqi of our suite, a simple melodic form which we use to deepen our understanding of the spirit of Maqam Bayyati. In its original form this melody opens a much longer composition. The title means “The Heart Loves All Beauty”.

Gamzedeyim Deva Bulman is perhaps the best-known composition of the late Ottoman composer Kemani Tatçois Ensericiyân Effendi (1858-1913). The singer describes the experience of “gamze”, being aflame with love, a theme throughout our evening.

I burn in love, cannot find remedy.
I am a stranger, cannot make a home.
I always accepted my destiny,
[But] I cannot find peace inside.

Pain does not leave me;
Cessation it does not give
Forever after.
In fact, a lifetime is not enough.
**Augustos Monarchisantos** holds the distinction of being one of the first musical works known to have been composed by a European woman. St Kassiani (~810-before 865) was an incredible woman in her day, much like Umm Kulthum. After the best Byzantine upbringing money could by, she lost the marriage suit of Emperor Theophilos through a too-Christian reply which emotionally wounded the young man, so he chose Theodora instead. Kassiani went to live a simple life in a convent that she founded to the west of Constantinople. According to legend, the Emperor visited her to apologise for his youthful behaviour, but she hid in her closet. He saw her poetry at work on the desk and added a line of his own before respecting her intentions and walking away, never to see her again. As with all the Byzantine era music, we cannot be certain what rhythms would have been used by religious singers, so tonight's reconstruction is according to the rules of al-Farabi. Strong syllables and central tones are placed on the strongest beats, with the rest strung between. In modern liturgical usage, St Kassiani's chants are typically sung without rhythm and are accompanied by chanted drones. While our use of percussion may have been perfectly acceptable in some ancient Christian churches, the usage of instruments would have been rejected. Also, the vibrant Orthodox tradition has caused the melodies to drift away from St Kassiani's originals. Luckily, a manuscript (Athens MS 883) survives to inform our performance this evening.

The Turkish folk ballad Çanakkale İçinde was written by Turkish folk musician, bağlama player, and musicologist Muzaffer Sarısozen with lyrics by İhsan Özanoğlu. The poem commemorates the Turkish sacrifice in the Battle of Gallipoli, also known as the Battle of Çanakkale, during World War I. For eight straight months in 1915-1916, Ottoman soldiers repulsed an Allied amphibious assault of the Gallipoli (Gelibolu) peninsula. The beginning of the invasion was April 25th, which is observed as a national holiday in Australia and New Zealand, two British territories that took part in the assault as royal subjects, and is thought of Down Under as a more important WWI holiday than November 11th. The Turkish military success contrasted with a crumbling political system means that Çanakkale is a reminder of national unity. The song’s first three verses reference mothers, fathers, and fiancées left behind, while the remaining verses speak of the horrors of war. The seventh verse is an almost eerie echo of the English poet Wilfred Owen describing the inhumanity of gas attacks: “Çigerlerim çürüdü kan kusa kusa, of, gençliğim eyvah!” “My lungs corroded vomiting blood. Oh, my boy, alas!” Throughout the last two years, this piece has enjoyed considerable popularity in Turkey as Turkish people reflect on the last 100 years and how little has changed while so much is new. The song in its entirety has 10 verses, but tonight we will only perform four.

**Armenitsa** is a folk melody from the rebetika tradition, the ethnic Greeks who were forcibly removed from the former Ottoman Empire with the establishment of the Turkish Republic. In exile, they found themselves rejected by mainland Greeks and had difficulty finding work. Written by Kostas Karipes, we take our version tonight from the rebetika singer Rita Abatzi born in Smyrna (now Izmir, Turkey) and forced to migrate to Greece. Among the exiled singers, she was exceeded in popularity only by Roza Eskenazi. That this song is in Uşşak rather than Hicaz or Saba is an indication that the singer (written as male) is only allowing himself to remember the happy times as he slowly lets the ouzo burn away the memory of his bygone love. It is a credit to Abatzi’s ability and vision that she could so convincingly sing a man’s song with a woman’s voice but still capture his tragic character so perfectly.

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