



CMP CD 3012

FOR A FREE CATALOGUE PLEASE WRITE TO:

CMP RECORDS • P.O. BOX 1129 • 52368 KREUZAU • GERMANY
 CMP RECORDS INC. • 530 NORTH THIRD ST. • MINNEAPOLIS, MN 55401 • USA

G A Z E L

Classical Sufi Music Of The Ottoman Empire

Performed by Yusuf Bilgin, Fevzi Misir & Aziz Bahriyeli & The Kudsi Erguner Ensemble



T U R K E Y

CMP

G A Z E L

Classical Sufi Music Of The Ottoman Empire

Performed by Yusuf Bilgin, Fevzi Misir & Aziz Bahriyeli & The Kudsi Erguner Ensemble

1. **Esin var âşîyanın var** 4:41
[You have friends and you have company]
Poems of Mehmet Akif, sung by Yusuf Bilgin
in the Makam Rast

2. **Efendimsin** 6:27
[You are my master]
Poems of Seyh Gâlib, sung by Fevzi Misir
in the Makam Huzzam

3. **Halk için müteber** 7:25
[Precious within the people]
Poems of Kanuni Sultan Süleyman Han,
sung by Aziz Bahriyeli in the Makam Segah

4. **Ey gönül yârî iste** 8:09
[Oh, my heart, asked to be loved]
Poems of Fuzulî, sung by Yusuf Bilgin
in the Makam Sabâ

5. **Ey bülbül-i seyda** 8:17
[Oh, crying nightingale]
Poems of Niyaziî Misri,
sung by Fevzi Misir,
in the Makam Ussak

6. **Rûzi seb** 6:26
[Day and night]
Poems of Sultan Selim III,
sung by Aziz Bahriyeli
in the Makam Hicaz

7. **Ol lezzeti vehhale** 4:29
[Instant joy]
Poems of Nâbî,
sung by Yusuf Bilgin
in the Makam Hicaz

8. **Sabreyile gönül** 8:38
[Oh, heart be patient]
Poems of Hoca Dehdânî,
sung by Aziz Bahriyeli
in the Makam Sabâ

9. **Zahmî sinemden** 4:42
[The wound of my chest]
Poems of Bâkî,
sung by Yusuf Bilgin,
in the Makam Ussak

Yusuf Bilgin: Voice • **Fevzi Misir:** Voice • **Aziz Bahriyeli:** Voice • **Kudsi Erguner:** Ney
Süleyman Erguner: Ney • **Hasan Esen:** Kemence • **Mehmet Emin Bîlmez:** Ud
Husnu Anıl: Kanun

Recorded by Walter Quintus in Istanbul, Turkey, May 1991 • Produced by Kurt Renker & Walter Quintus
Kudsi Erguner, Musical Consultant • Art Direction & Design for **CMP** by Ulf von Kanitz • Digital Recording

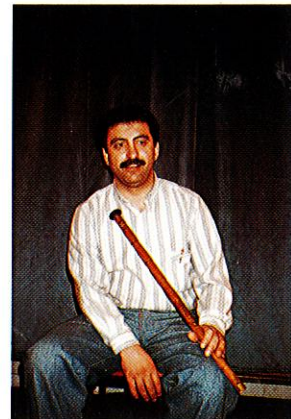
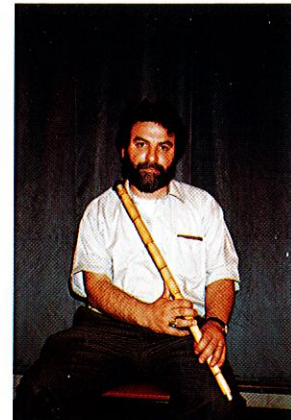
HISTORY AND DEVELOPMENT:

The Ottoman Empire was founded in 1231 by Sultan Osman, the first ruler of a 38-generation dynasty that dominated Istanbul without interruption until 1923. At its peak, the Empire covered a vast expanse of territory stretching from Algeria to the Caspian Sea and from Crimea to Yemen, bringing Turks, Arabs, Jews, Greeks, Armenians, Berbers, Slavs and many other peoples together under one government.

Each of these distinct cultures contributed to the development and dissemination of Ottoman civilization, and Istanbul, as the Empire's capital, became a major center of the arts. Many of the sultans themselves were artists, and patrons, as well, so the city attracted the finest artists and artisans. In fact, the enormous repertoire of Turkish classical music and poetry was composed almost entirely by Ottoman sultans or artists they supported. They were principally, of course, statesmen and warriors, but the sultans of the Ottoman Empire also considered themselves humble disciples of diverse Sufi orders. The mystical offshoot of Islam, one of the most significant movements developing in that religion in the century after the death of its prophet Mohammed, Sufism is the main inspiration for all fine arts in Turkey and the most important source of musical literature within the entire Islamic world.

Although a distinct school of thought, Sufism comprises several distinct traditions; they vary according to the specific teachings of masters who, due to the purity of their faiths, modest ways of life, and deep religious convictions, emerged as the spiritual leaders of specific groups of believers. Each Sufi tradition, movement or sect is named for a master—the Mevlevi Sufis being disciples of Mevlana Djelaleddin Rumi, for instance, and the Kadiri Sufis disciples of Abdoukader Guilani.

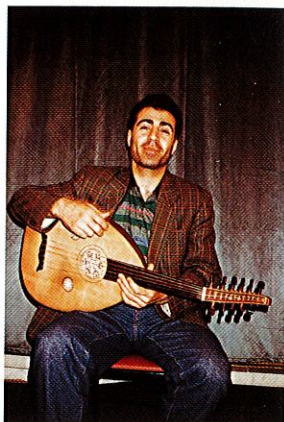
Starting in the 10th century, when the Turks converted to Islam, Turkish was enriched by Farsi words from Persia and words from Arabic, the language of *The Koran*, Islam's most sacred book. The pronunciation of Turkish words, particularly those adapted to the Arabic meters used in poetry, also underwent a transformation. By the 13th century Turkish had become Ottoman—a new, complex, more melodic language—and poets found a huge lexicon available to their inspiration.



Among the most refined results of this linguistic evolution was Divan, a classical poetic form combining Farsi, Arabic and Turkish words written in the Arabic meter *Aruz*, based on the structure of vowels and consonants in a given syllable. More elegant than Turkish popular poetry and folk literature of the era, Divan are actually suites of poems constructed, like their Persian and Arabic predecessors, of different verses and meters.

Kaside is a form of Divan, and Gazel is a type of Kaside. Arabs originally used the Gazel form to sing of their love for wine, women and the joys of spring. Sufis adapted the Gazel form to more profound and religious subjects, using the same vocabulary to evoke rather abstract and spiritual love. So when speaking of wine in a Divan, the Sufi poets were paraphrasing their masters, and when celebrating images of spring, they were expressing their belief in reincarnation.

Although most Gazel are composed, they may also be improvised in the same manner as the classical instrumental improvisations called *Taksim*. Turkish classical music is built on a modal system which uses untempered intervals. To evoke all its subtleties, 53 microtones are ascribed to an octave within this modal system called *Makam*. By the end of the 19th century, 952 different *Makam* were in use and recognizable by their makeup, including a variety of rhythmic cycles consisting of two to 120 beats. Once a musician has learned these by ear, he is free to express his own understanding of the *Makam* through its improvised form called *Taksim*.



THE POETS:

The Ottoman Empire became the largest state in the world during the reign of **Kanuni Sultan Suleyman II** (1495-1568), at 46 years longest of any of the Ottoman Sultans. Known to Europeans as Suleyman the Magnificent, he was a highly cultured intellectual, musician, and subtle poet (under the name *Muhibbi*, "The Lover") as well as an excellent soldier. Sultan Suleyman II sought peace and solitude in his writing, expressing a serenity in sharp contrast with his position as Emperor of a world power.

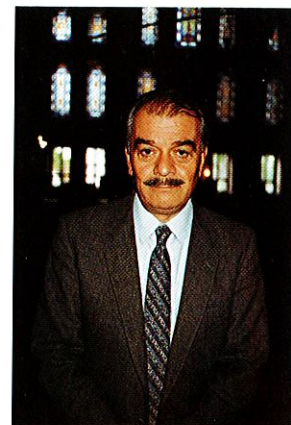
Sultan Selim III (1761-1808), a Sufi, personified a warrior-artist. His reign coincided with The Tulip Age, the onset of European influence and decline of the Ottoman Empire; his armies were being defeated in the field. However, cultural life in Istanbul flourished as the Sultan wrote poetry under the name *Ilhami*, composed prolifically and practiced his virtuosity on the ney. He was assassinated by revolutionaries disenchanted with his reforms.

Baki (Eternal) was Muhmud Abdulbaki's pen name; the most famous poet during the reign of Suleyman the Magnificent, he was also known as Sultan of Poets. His Divan, and particularly his *Mersiye*, elegies on Suleyman II's death, are considered poetic monuments of a glorious epoch. Many calligraphers became wealthy by transcribing his words.

Fuzuli (?-1556), another Sufi, lived in Baghdad; his poems were discovered by Suleyman the Magnificent during a military expedition to the Arabic capitol, and spread throughout the Empire. Fuzuli composed in three languages: Turkish-Azerbaijani, Arabic and Persian. His poems of love in the story of *Layla* and *Mecnun* are still appreciated today.

Hoca Dehhani was active in the 14th century, and is the earliest known poet of Turkish Ottoman literature. Originally from Khorassan-currently, Afghanistan-he moved to Konya, capital of the Seljukide Empire. The Gazel sung here is the most popular of his Divan.

Seyh Galib (1757-1799) was a Sufi disciple of Rumi, and at age 30 was named a master "seyh" to the biggest center of Whirling Dervishes in Istanbul. He was a musician as well as a poet, and an influence upon Sultan Selim III. His Divan here is considered a masterpiece.



Niyazi Misri (1617-1694) was born in Turkey, but lived in Egypt until he was 30-Misri means Egyptian. When he moved to Istanbul he became an intimate and disciple of Sufi Aziz Mahmud Hudai, and later became a Sufi master himself. His poems are used to accompany Sufi ceremonies.

Mehmet Akif (1873-1936) was the last poet to express the classical elegance during the era of Europeanization and the breakup of the Divan tradition. His celebrity is based on his Kasside "Bulbul" (nightingale).

Nabi (1640-1712) was born in Urfa, and journeyed to Istanbul at age 25. There he met the poet Naili, who introduced him to the court of Sultan Mehmet IV. Nabi is appreciated for the wisdom of his poems, in which each line could be a proverb. He composed Divan in both Turkish and Persian.

THE SINGERS:

Yusuf Bilgin, born in 1937, taught himself to sing and recite texts from the Koran as a child. An Iman of the large Istanbul Uskudar Mosque, his beautiful voice and rich ornamentations have earned him high regard at Islamic religious ceremonies.

Fevzi Misir, born in 1941, memorized the entire Koran while he was quite young, and also learned the entire Makam repertoire directly from masters of the art. He has been Iman of Istanbul's Suleymaniye Mosque, which was built by Suleyman the Magnificent and is the Islam's largest mosque after Mecca.

The beautiful voice of **Azia Bahriyeli**, born in Istanbul in 1934, won him acclaim very early on, and allowed him to study with some of the finest musicians of his time. He learned religious music for both mosque and Sufi ceremonies, and has been an Iman at several mosques.



Born in Istanbul in 1952, **Kudsi Erguner** descends from a long line of ney players and Sufis. Ulvi Erguner, Kudsi's father, is a renowned ney master and former Music Director of Radio Istanbul; he was instrumental in preserving traditional Turkish music during the cultural upheaval at the end of the Ottoman Empire, reviving significant compositions dating back to the 14th and 15th centuries. He introduced his son to Mevlevi Sufi traditions while playing ney in Dervish ceremonies.

Kudsi broadened his experience working at Radio Istanbul. Moving to Paris in 1975, he studied architecture and musicology, then opened a school devoted to traditional Turkish music. In 1988 Erguner created the Fasl ensemble, in which master musicians who've adapted themselves and their traditions to the requirements of the conservatory and state radio assemble to reassert their roots. Besides remaining active in Istanbul and throughout Turkey, Kudsi Erguner has performed throughout Europe and the U.S., has improvised with the American conductor Lawrence "Butch" Morris's international ensemble, contributed scores to plays and films (including Brooks' *Mahabharata*), and has recorded frequently. He's featured on *Sufi Music of Turkey* (CMP CD 3005).

Notes by Kudsi Erguner

Edited by Mitchell Feldman and Howard Mandel



MEDIATHEQUE MOB



E378438

G A Z E L
Classical Sufi Music Of The Ottoman Empire



1. **Esin var âsiyanın var** (Poems of Mehmet Akif) **4:41**
2. **Efendimsin** (Poems of Seyh Gâlib) **6:27**
3. **Halk için müteber** (Poems of Kanuni Sultan Süleyman Han) **7:25**
4. **Ey gönül yâri iste** (Poems of Fuzulî) **8:09**
5. **Ey bülbül-i seydâ** (Poems of Niyazi'î Misrî) **8:17**
6. **Rûzi seb** (Poems of Sultan Selim III) **6:26**
7. **Ol lezzeti vehhale** (Poems of Nâbî) **4:29**
8. **Sabreyle gönül** (Poems of Hoca Dehhânî) **8:38**
9. **Zahmî sinemden** (Poems of Bâkî) **4:42**

Yusuf Bilgin: Voice
Fevzi Misir: Voice
Aziz Bahriyeli: Voice
Kudsi Erguner: Ney
Süleyman Erguner: Ney
Hasan Esen: Kemence
Mehmet Emin Bitmez: Ud
Husnu Anil: Kanun

Recorded by Walter Quintus in Istanbul, Turkey, May 1991
Produced by Kurt Renker & Walter Quintus
Kudsi Erguner, Musical Consultant
Art Direction & Design for **CMP** Ulf von Kanitz
Digital Recording

EFA 03012 - 2



0 44351 30122 5



® & © CMP RECORDS 1991

IQ6053

CMP RECORDS
P.O. BOX 11129 • 52368 KREUZAU • GERMANY