Magic Triangle presents:

Go: Organic Orchestra & Brooklyn Raga Massive

RAGMALA (A Garland of Ragas)

Composed and spontaneously conducted by Adam Rudolph

Thursday, April 21, 2022 at 7:30 p.m.
Bowker Auditorium
Land acknowledgement

In a year-long consultative and deeply collaborative process with respected advisors from local Tribal Nations, the UMass Native Advisory Council co-developed this campus Land Acknowledgement. This Acknowledgement affirms our campus connection and relationship to the land the campus is built upon and our continued connection to the Nations who were the original inhabitants and caretakers of this land. The University of Massachusetts Amherst acknowledges that it was founded and built on the unceded homelands of the Pocumtuc Nation on the land of the Norrwutuck community.

We begin with gratitude for nearby waters and lands, including the Kwinitekw -- the southern portion of what’s now called the Connecticut River. We recognize these lands and waters as important Relations with which we are all interconnected and depend on to sustain life and wellbeing.

The Norrwutuck community was one of many Pocumtuc Indian towns, including the Tribal seat at Pocumtuc (in present day Deerfield), Agawam (Springfield), and Woronoco (Westfield) to name just a few. The Pocumtuc, who had connections with these lands for millennia, are part of a vast expanse of Algonquian relations. Over 400 years of colonization, Pocumtuc Peoples were displaced. Many joined their Algonquian relatives to the east, south, west and north — extant communities of Wampanoag, including Aquinnah, Herring Pond, and Mashpee, Massachusetts; the Nipmuc with a reservation at Grafton/Hassanamisco, Massachusetts; the Narragansett in Kingstown, Rhode Island; Schaghticoke, Mohegan and Pequot Peoples in Connecticut; the Abenaki and other Nations of the Wabanaki Confederacy extending northward into Canada; and the Stockbridge Munsee Mohican of New York and Massachusetts, who were removed to Wisconsin in the 19th century. Over hundreds of years of removal, members of Southern New England Tribes would make the journey home to tend important places and renew their connections to their ancestral lands. Such care and connection to land and waters continues to the present day.

Today, Indigenous Nations in southern New England continue to employ diverse strategies to resist ongoing colonization, genocide, and erasure begun by the English, French, Dutch, Portuguese and other European Nations, and that continued when Tribal homelands became part of the United States. Native Americans from Tribal Nations across the U.S. and Indigenous peoples from around the world also travel into these Pocumtuc homelands to live and work. This land has always been and always will be, Native Land.

We also acknowledge that the University of Massachusetts Amherst is a Land Grant University. As part of the Morrill Land Grant Act of 1862, Tribal lands from 84 Native Nations west of the Mississippi were sold to provide the resources to found and build this university.

This Land Acknowledgement is the first step in the university’s commitment to practice intellectual humility whilst working with Tribal Nations toward a better shared future on Turtle Island. We aim to foster understanding, deep respect, and honor for sovereign Tribal Nations; to develop relationships of reciprocity; and to be inclusive of Native perspectives and thriving Native Nations far into the future. Members of Massachusetts-based Tribal Nations who are kin to the historic Pocumtuc contributed their insights in composing this acknowledgement -- namely Tribal representatives from Mashpee, Aquinnah, and Stockbridge Munsee. As an active first step toward decolonization, we encourage you to learn more about the Indigenous peoples on whose homelands UMass Amherst now resides on and the Indigenous homelands on which you live and work.
Brooklyn Raga Massive Performing Artists

Jay Gandhi – bansuri
Arun Ramamurthy – violin
Trina Basu – violin
Samarth Nagarkar – vocal
Neel Murgai – rhythm sitar, overtone singing
Sameer Gupta – tabla

Go: Organic Orchestra Performing Artists

Michel Gentile – c flute
Sylvain Leroux – tambin, c flute,
Ze Luis – c and alto flute
Avram Fefer – tenor saxophone, bass clarinet
Sara Schoenbeck – bassoon
Ivan Barenboim – b flat and alto clarinets
Stephen Haynes – cornet, flugelhorn, didgeridoo, conch, kudu horn
Julianne Carney-Chung – violin
Sana Nagano – violin
Gwen Laster – viola
Richard Carr – violin
Stephanie Griffin – viola
Jake Charkey – cello
Leco Reis – contrabass
Mia Theodoratus – harp
Marco Cappelli – acoustic guitar
Kenny Wessel – el guitar
Alexis Marcelo – keyboards
Damon Banks – electric bass
Harris Eisenstadt – bata (iya, itotele, okonkolo), percussion
Rogerio Boccato – caxixi, mineiro, temple blocks, bells, wood box surdo, percussion
Tripp Dudley – cajon, dumbek, frame drums, percussion
**About Go: Organic Orchestra**

**Go: Organic Orchestra** is a twenty-first century vision of a “future orchestra.” Artistic Director Adam Rudolph’s prototypical approach to composing and spontaneous conducting embraces music forms and cosmologies from around the world.

Since 1999 Rudolph has taught and conducted hundreds of musicians in the Go: Organic Orchestra concept throughout North America and Europe. His Go: Organic Orchestra ensembles in New York, Los Angeles, Austin, Naples, Palermo and Istanbul have performed on multiple occasions. The multicultural dynamic of Go: Organic Orchestra itself expresses a creative vision of our shared humanity. It is a realization of creative community in a world without boundaries, of culture as the vessel for understanding, empathy, and sharing.

Using a non-linear score of intervallic materials along with his unique approach to rhythm as the seed material, Rudolph’s spontaneous conducting invites the music to unfold ever fresh into the moment. The conducting creates both form and spontaneous orchestrations which serve as both context and inspiration for musical dialogue. The score consists of three pages of what Rudolph describes as «de-composed» essence of music elements. These elements serve as a kind of musical DNA from which the improvisations and orchestrations are spontaneously created. These include several Matrices and Cosmograms, each based on different interval systems and several Ostinatos of Circularity. These provide the musical link between the interval patterns and Rudolph’s rhythm concept of “Cyclic Verticalism.”

**About the music**

Rudolph writes, “The philosophical basis holds (seeming) opposites: the score and conducting serve to generate as much aesthetic and functional focus as possible in the music while at the same time providing context and inspiration for the greatest expressive freedom to the performers. In concert, I conduct the musicians in a spontaneous way seeking to generate unusual relationships of sound against sound, form against form, and rhythm against rhythm in a nonlinear, ever shifting kaleidoscope of music images: weaving what I call an “audio syncretic music fabric.”

The music is “organic” in the sense that the compositions and conducting serve as inspiration and context for the musicians to express themselves in the moment by using their instruments as an amplifier for their inner voice. Through listening and imagination the conductor and performers inspire one another to create emotional colorations of sound. Rather than the score being a set of instructions of what, how, and when to play, the non-linear semiotic (symbols) of the written music are an invitation to discover the potentialities of what can happen when transformed into syntax, as expressed through the hands and breath of a group of virtuosic, imaginative, and soulful improvisers.
About Brooklyn Raga Massive (BRM)

BRM is an artist collective dedicated to creating cross-cultural understanding through the lens of Indian classical and raga-inspired music. It comprises forward-thinking musicians rooted in both traditional Indian and South Asian classical music, as well as cross-cultural raga-inspired music. Hailed as “Leaders of the Raga Renaissance” by the New Yorker, BRM creates original composed music by BRM member musicians and represented ensembles, presents more than seventy concerts annually with an ongoing weekly concert and raga jam session series and specialty concerts, and co-presents an annual 24 Ragas Live Festival. In particular, the culturally inclusive nature of BRM not only has built a strong community, but has become an incubator of new music collaborations with sounds indigenous to Brooklyn.

For the past four decades composer and percussionist Adam Rudolph has performed extensively throughout North America, South America, Europe, Africa, and Asia. He has released more than thirty recordings under his own name, featuring his compositions and percussion work. Rudolph composes for his ensembles Moving Pictures, Hu Vibrational, and Go: Organic Orchestra, a thirty-piece group for which he has developed an original music notation and conducting system. He has taught and conducted hundreds of musicians worldwide in his Go: Organic Orchestra concept. Rudolph has performed with Don Cherry, Jon HasselL, Sam Rivers, Pharaoh Sanders, Muhal Richard Abrams, Shankar, Dave Liebman, Wadada Leo Smith, Philip Glass, and Fred Anderson, among others. He toured extensively and recorded fifteen albums with Yusef Lateef, including duets and their large ensemble compositional collaborations. His compositions have been performed by the Momenta String Quartet, The Oberlin Percussion Group, Figura new music group, and the Odense Percussion ensemble, among others.

Rudolph is known as one the early innovators of what is now called world music. In 1978 he co-founded, with Foday Musa Suso, the Mandingo Griot Society, one of the first groups to combine African and American music and in 1988 he recorded the first fusion of American and Moroccan Gnawa music with sintir player Hassan Hakmoun. Rudolph has received numerous grants and awards for his work. His rhythm methodology book Pure Rhythm was published in 2006 and has been used by composers, performers, students and music institutions around the world. His new book, Sonic Elements, will be available in summer 2022.

This performance of Ragmala is made possible in part through the generous support of: The Universal Enlightenment & Flourishing. www.uef.org.
Join us for the 33rd Fine Arts Center Gala & Auction and be inspired by the magic of the arts.

Celebrate the arts and the magic they bring to our lives. Come in festive best or dress as art that has inspired you. Be creative. Have fun. And support the Fine Arts Center!

For more information on all Fine Arts Center events and for tickets please visit: 

fineartscenter.com