

UMassAmherst

Fine Arts Center

¡Guitarra!

William Kanengiser: *Diaspora*



Old Chapel, Great Hall
Saturday, February 25, 8 p.m.

Concert and master class underwritten by Ronna Erickson
Sponsored by Daily Hampshire Gazette,
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Campus 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 Massachusettsbased 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.

PROGRAM

<i>Fantasia Sevillana</i>	Joaquin Turina (1882 -1949)
<i>The Bootlegger's Tale</i>	Bryan Johanson (b. 1951)
<i>Lost Land</i>	Golfam Khayam (b. 1983)
<i>Afro-Cuban Lullaby</i> <i>Danza Carecterística</i>	Léo Brouwer (b. 1939)
<i>Reflections on the Dranyen</i>	Andrea Clearfield (b. 1960)
<i>3 African Sketches</i>	Dušan Bogdanović (b. 1955)
<i>Brookland Boogie</i>	Brian Head (b. 1964)

jGuitarra! is a community-based program of the UMass Fine Arts Center, designed to engage audiences with the rich harmonic beauty of the Western classical guitar.

PROGRAM NOTES

By William Kanengiser

The guitar can be regarded as one of the world's most universal instruments. Nearly every musical culture has some plucked-string relative of the guitar, and it has the capacity to evoke the music of its cousins around the globe. In this spirit, tonight's program explores music inspired by a wide variety of folk music traditions, finding the unique features of each while weaving a thread of continuity among them. It is especially dedicated to those peoples and cultures who left their ancestral homelands to settle in unfamiliar places. The focus on these tales of migration, ancient and contemporary, led to William Kanengiser's *The Diaspora Project* of commissioning new works (see below), three of which are featured tonight.

Joaquin Turina (1882-1949) is regarded as one of the most important Spanish composers of the early twentieth century. His long collaboration with Andrés Segovia yielded a rich repertoire of solo guitar works. In his formative years, Turina studied in Paris and immersed himself in the impressionist style. But Turina was encouraged by his friend Maurice Ravel to embrace the music of his homeland. Turina returned to Spain to develop a personal style that deftly synthesized the two elements. ***Fantasia Sevillana***, the first work he composed for the guitar, is a prime example of this hybrid style. Based on the fundamental dance-form of the sevillanas, the piece opens with flamenco-inspired strummed patterns and trumpet-like fanfares reminiscent of the famous bullfighting rings of Seville. The piece then morphs into an episodic fantasia, with lyrical melodies over sonorous chords, evincing the non-traditional harmonies championed by the impressionist school. A slowly building ostinato culminates in a return to the furious strummed chords of the opening section.

Bryan Johanson (b. 1951) was professor of guitar and composition at Portland State University until his recent retirement. He devotes himself full time to his two favorite activities: writing music and beekeeping. An astonishingly prolific and eclectic composer, Johanson has written hundreds of works for solo guitar and guitar in chamber settings, as well as complete string quartet cycles, concertos and symphonies. Commissioned for *The Diaspora Project*, ***The Bootlegger's Tale*** carries these colorful comments by the composer:

“My mother's family immigrated from Ireland and settled in Ashville, North Carolina. The family business was making grain alcohol, which would then be sold to whiskey distillers for casking and aging. The ratification of the Eighteenth Amendment in 1919, made the production or consumption of all forms of alcohol a federal offense. The family business suddenly became both highly profitable and highly illegal. My grandfather and his brothers, along with my great grandfather and a handful of his brothers, briefly became bootleggers, moving their operation

from state to state. My grandfather and his brothers were all great story tellers and hard drinkers. Their tall tales of making and selling illegal whiskey while staying a step or two ahead of the law became lawn swing lore by the time they trickled down to me. The four episodes of *The Bootlegger's Tale* are laid out like one of Geoffrey Chaucer's *Canterbury Tales*, with the narrator describing to his fellow travelers the life of a bootlegger. The opening movement "Lament for a Broken Still" follows the narrator through his trials and tribulations of constantly moving the delicate still while struggling to keep it operational. The second, "Ode to Whiskey, with a couple of doubles", extols the virtues of the actual product, alcohol."

Golfam Khayam (b. 1983) is a brilliant young guitarist, chamber musician, improviser and composer from Tehran, Iran. She specializes in fusing traditional Persian music forms with contemporary elements. I commissioned Golfam to contribute a new work to *The Diaspora Project*, an assemblage of seven new pieces focusing on issues of migration and assimilation. Khayam crafted this evocative and ethereal piece, ***Lost Land***, that attempts to capture her personal experience of having left Iran for years (to study in the US and Switzerland), and upon returning, finding her homeland to be almost unrecognizable. Most telling is the tempo indication she chose, *adagio disorientato*. Using florid ornaments on a simple monody, the piece takes unsuspecting twists and turns in tonal centers, as if one is lost in a labyrinth of twisting alleyways. Adding to the open sonority of the cross-string ornaments. Khayam asks that the sixth string be tuned down a fifth to low A, providing a rich and deep resonance to the work.

Léo Brouwer (b. 1939) might be considered the most important guitar composer living today. From his humble roots in his native Cuba, he has established himself as the guitar's preeminent voice, with a stylistic range that incorporates minimalism, avant-garde techniques, Latin and Caribbean elements, jazz, etc., while developing a unique and identifiable compositional voice. He crafted the two folk song arrangements presented here very early in his career, and they show his natural affinity for the resonance of the guitar and its potential for rhythmic groove. ***Afro-Cuban Lullaby***, also known as "Canción de Cuna" (cradle-song) is a setting of the popular Cuban song "Drume Negrita". Pizzicato basses depict a mother tip-toeing into a nursery as she sings the plaintive melody to lull her daughter to sleep. "Sleep, little one, sleep, even though the carnával is going outside," she sings, until she tip-toes back out. ***Danza Carecterística*** is a setting of the popular *carnával* song "Quítate de la acera" ("Get off the sidewalk!"). Usually attributed to the street-sweepers who clean up after the bacchanalian festivities, there are other possible interpretations of the narrative that might be considered.

Andrea Clearfield (b. 1960) is an award-winning American composer of music for opera, orchestra, chorus, chamber ensembles, dance, and multimedia

collaborations. *Reflections on the Dranyen*, commissioned for *The Diaspora Project*, is one of a series of works inspired by Tibetan music fieldwork that Clearfield conducted in a northern Himalayan region of Nepal to help preserve the region's musical heritage. One particular song she documented was *Dranyen Tsering Wangmo*, a *Tro-glu* or "festive song" praising the dranyen, a three-stringed plucked instrument central to Tibetan music. Clearfield uses this simple melody as a starting point for an evocative reflection of her travels to the Himalayas, reworking it into her own evocative and lyrical style. Beginning with an introduction replete with note-bends, open trills and glissandi, it moves into a fast, rhythmic section with the dranyen's signature *dum-da, dum-da* pattern. Building to a vigorous strummed climax, the opening material returns, ending with the faint heartbeat of a cultural heritage that struggles to survive.

Dušan Bogdanović (b. 1955) is one of the most inventive and idiosyncratic composers writing for guitar today. With a distinct and individual compositional voice rooted in Balkan modes and sixteenth century polyphony, he has written pieces in a wide variety of styles, including East Indian, Japanese, jazz, neo-Renaissance, and many others. But he has a particular affinity for African music, due to its common use of his favorite musical constructs, polyrhythm and polymeter. Bogdanović's *3 African Sketches* explores these elements, finding multiple ways to dissect and devolve a steady 12/8 groove. The outer movements, both marked *allegro ritmico*, also utilize a preparation of small staples on the treble strings, giving a wonderfully idiophonic rattle that evokes the *kora*, a traditional African harp. The middle movement is in three distinct and overlapping parts: an ostinato of gently rising and falling fourths, a bass melody derived from an existing African lullaby, and an obbligato descant that floats above the texture, each revolving in its own rhythmic and harmonic sphere.

Brian Head (b. 1964) is a professor of guitar and composition at the USC Thornton School of Music, and also serves as the artistic director of the Guitar Foundation of America. Head's music draws on contemporary forms as well as typically American sources such as plainchant, spirituals, and other folk idioms. His "Sketches for Friends" is an early work, written as a set of remembrances of singular moments with important friends from his youth. The final movement, *Brookland Boogie*, is a memory of Brian's trips from his Baltimore home to his jazz guitar lessons in Washington, DC, where he would take the train to the Brookland Metro station and "boogie" to his lesson. Written in jazz-infused style, it begins with a groove reminiscent of an up-tempo version of Miles Davis' "So What", and moves to a middle section featuring a walking bassline and quasi-improvised jazz licks.

William Kanengiser: The *Diaspora Project*

Throughout human history, people have been uprooted from their homelands, either by force or by choice. A common thread of this experience is the prejudice, if not outright persecution, that they frequently encounter in their adopted countries.

After fleeing to unfamiliar lands and societies, immigrants have often used their indigenous music as a vital means of retaining some measure of cultural identity. Music can then be viewed as an important marker for defining one's sense of "home". For displaced people, it can serve as a visceral connection to an ancestral source even as they attempt to assimilate. Thus, it is the ideal means of expressing the untethered feeling of being "neither here nor there." With the current urgent focus on refugees and migrants across the globe, these issues of musical identity are especially poignant.

As a way of encouraging focus on the historical and contemporary issues surrounding the immigrant experience, I undertook a project to curate a collection of new works for guitar that reflect this theme, with generous support from the Augustine Foundation.

The centerpiece of the project is Sergio Assad's *The Walls*, for solo guitar and guitar orchestra, conjuring up images of infamous historical barriers to migration and cultural assimilation. The work presents musical representations of four of the most recognizable walls in human history: The Great Wall of China, Hadrian's Wall, the Berlin Wall, and contemporary walls in the Middle East. And an epilogue, "No More Walls," comments on the current debate about the existential need for such physical barriers.

Six other composers contributed solo works that address their perspective on the Diaspora theme. Bryan Johanson composed *The Bootlegger's Tale*, relating his grandfather's experience as an Irish-American keeping one step ahead of the law during Prohibition.

Dusan Bogdanovic wrote *The Castle in Cloudland*, a set of Balkan blues variations on a melody from his childhood in Serbia. Iranian composer Golfam Khayam used her expertise in ancient Persian modes and ornamentation in the monodic meditation *Lost Land*.

Rounding out the project, Ian Krouse adapted the ancient Armenian melody *I nənjaned arqayakan* ("Arise from your Royal Slumber"), Matt Dunne captured the perilous overseas journey endured by many migrants in *Beyond the Horizon*, and Tibetan music expert Andrea Clearfield used the Tibetan court music theme "*Dranyen Tsering Wangmo*" in *Reflections on the Dranyen*.

The Diaspora Project has been made possible with the generous support of the Augustine Foundation, and with additional support from Soka University of America.



BIOGRAPHY

William Kanengiser has forged a career that expands the possibilities of the classical guitar. A prize-winner in major competitions (1987 Concert Artists Guild International Competition, Toronto Guitar '81) he has toured throughout North America, Asia, and Europe with his innovative programs and expressive musicianship. He recorded four CD's for the GSP label, playing music as diverse as Caribbean, Eastern European, and jazz. A member of the guitar faculty at the USC Thornton School of Music since 1983, he has given master classes around the world and produced two instructional videos. Most recently, he performed the U.S. premiere of "Folk Concerto" by Clarice Assad, with fellow Los Angeles Guitar Quartet member Scott Tennant, and the Albany Symphony conducted by David Allan Miller.

An active proponent of new music, he recently received a grant from the Augustine Foundation for his *Diaspora Project*, commissioning seven new works focusing on issues of migration and assimilation. It includes new pieces by Sergio Assad, Dusan Bogdanovic, Golfam Khayam, and others. An advocate for musicians' wellness, he serves as chair of the Thornton Musician's Wellness Committee, curating their Wellness Initiative with health screenings and a lecture series, as well as creating a Musician's Wellness course.

A prolific arranger, he has created dozens of transcriptions for solo guitar and guitar quartet, and composed a number of works for four guitars. In 2009 he created the stage production *The Illustrious Gentleman Don Quixote* for narrator and guitar quartet, writing the stage script and adapting music from the Spanish Renaissance. It was premiered with Monty Python member John Cleese, and extensively toured with Firesign Theater founder Phil Proctor.

As a founding member of the Los Angeles Guitar Quartet, Kanengiser has given hundreds of recitals and concerto appearances around the world, and has recorded more than a dozen releases. The LAGQ's Telarc release *LAGQ Latin* was nominated for a Grammy®, and their Telarc title *LAGQ'S Guitar Heroes* won a Grammy® in 2005 as the best classical crossover recording. Most recently, their recording of the title work on Pat Metheny's *Road to the Sun* hit #1 on the Apple Music Classical chart.

SUPPORT ¡GUITARRA!

The ¡Guitarra! concert series was created in 2014 to bring the wonderful sound of the classical guitar to as broad an audience as possible. In order to keep ticket prices reasonable and bring top quality performers to Amherst for your enjoyment, the concerts have been underwritten by a local supporter.

As we continue our mission, we are pleased to announce the ¡Guitarra! Classical Guitar Concert Series Endowment Fund.

If you share our passion for the music showcased in this series, we invite you to join us and make a tax-deductible contribution to the fund.

Contributions accepted online at <http://www.Fineartscenter.com/GiveGuitarra>

For more information contact Anna Robbins, 413-545-3671
or anna.robbins@umass.edu.

This program is made possible by the Fine Arts Center and the ¡Guitarra! Classical Guitar Concert Series Endowment.

Thank you for your attendance this evening. Enjoy the music.

UPCOMING EVENTS

Gina Chavez

Wednesday, April 19, 2023

7:30 p.m.

Bowker Auditorium

Austin-based singer-songwriter Gina Chavez blends the sounds of the Americas with tension and grace. Only the second Austinite and the third Latina born in the continental U.S. to receive a Latin Grammy nomination in the history of the awards, this queer, bilingual, genre-bending musician is a force to be reckoned with.



Codemakers: Vijay Iyer and Hyeyung Sol Yoon

Sunday, April 23, 2023

3:30 p.m.

Bowker Auditorium

Featuring world premieres!

Presented by FAC's Asian and Asian American Arts and Culture Program in collaboration with the UMass Bach Festival



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