

albums. He has worked extensively with top African musicians, playing major venues such as Lincoln Center Outdoor Festival, Symphony Space and festivals around the country. Moving freely in many different genres, Balla has also played with Ben Harper, Susan McKeown and Toumani Diabaté and is featured on Yo-Yo Ma's CD, *Songs of Joy and Peace*, Angeliqe Kidjo's CD, *Oyo* and Vusi Mahlasela's *Say Africa*. He has also worked with jazz musician, Roswell Rudd's MALIcool ensemble. Balla played with Sidiki Condé at Carnegie Hall for a month long residency for children, and has been engaged by many African artists to tour in the United States, including Sekouba Bambino Diabaté, Mah Kouyaté, Kerfala Kanté, Babani Koné and Oumou Dioubaté. While playing with Ursel Schlicht's Ex Tempore, he felt the need to expand the tonal possibilities of the balafon and created a chromatic instrument, allowing him to play any genre of music in any key. Balla was awarded the 2010 Massachusetts Cultural Council's Artist Fellowship for the Traditional Arts and performed at the Kennedy Center for the Performing Arts. His music has been recorded and archived at the Library of Congress in DC. In 2012 he received an Apprenticeship grant to begin teaching his son the Djeli repertoire on the balafon.

Boujemaa Razgui was born in Marrakech, a city known for its percussive musical culture. Since 1975, he has been performing internationally with different groups and in numerous festivals across the United States, Canada, Morocco and Europe. His proficiency of many different instruments makes him a musician appreciated for his versatility. Boujemaa has often been called to perform using the ney (a middle eastern bamboo flute), oud, kamanja, and a variety of flutes, percussion, singing voice and more. His vast knowledge of oriental, african, and Andalusian music, and his considerable experience led him to work with groups like Boston Camerata, Al-Andalus, the Sharq Ensemble, and Atlas Soul. Boujemaa was also called for various recording sessions, including a collaboration with Cirque du Soleil, the song *Beautiful Liar* by Beyoncé and Shakira and appearances on major channels like Fox News, Radio-Canada, and Boston NPR.

The members of Cultural Constructions wish to express our deepest gratitude to Professor David Locke for supporting such a vibrant music series, and placing a lot of effort in successfully making and keeping the music department a place of musical diversity. Marty Granoff for which this concert would not be possible if not for his great philanthropic spirit. A great bow to Peter Atkinson who spent long hours with us honing the sound. Not enough "thank yous" can go to Anna Griffis, Jeffery Rawitch and Dean Joe Auner for their patience, ears and always good sense of humor. A hat is tipped to everyone on the tech and house crew who make everything run smoothly. Finally, but most importantly, we thank Boujemaa, Balla, Darsono and Burcu for agreeing to take part in this concert and sharing their stellar artistry.

--M. McLaughlin

Members of Cultural Constructions' curatorial committee are Michael McLaughlin, Ken Field, Ellen Band, John Bechard, Chris Florio, Akil Hashim, and Jeff Song. Past members include Tom Hall, Ed Hazell, Jonathon LaMaster and Dennis Warren.



Department of Music Presents



Saturday, October 28, 2017 at 8:00 p.m.
Distler Performance Hall

*Perry & Marty Granoff Music Center
20 Talbot Avenue, Tufts University
Medford, Massachusetts*

Cultural Constructions: Diverse Voices of Islam II featuring Burcu Güleç, Balla Kouyaté, Darsono Hadiraharjo, and Boujemaa Razgui

Saturday, October 28, 2017 at 8:00 p.m.

Distler Performance Hall

Granoff Music Center, Tufts University

PROGRAM

Cultural Constructions began as a series of biannual workshops and concerts presented from 2003 to 2006, at the Tremont Theater and the Institute of Contemporary Art in Boston. Its mission continues to be to bridge diverse musical cultures through the sharing of musical methods, ideas, and repertoire; to create an environment that fosters a meaningful cultural exchange between musical communities; and to present a challenging, yet rewarding concert experience for audience members.

In June of 2005 we presented *Diverse Voices of Islam*, in partial response to the American public's misconceptions of the Muslim religion. Our goal was to shine a light on the range of cultures that fall under Islam's umbrella by showcasing the cultural diversity of its music. Our participating artists were Malian guitarist and singer Boubacar Diabate; Pakistani-Canadian Ghazal singer Tanya Mohammad Jacobs; Lebanese oud player and singer Abdul-Wahab Kayy-ali; and American free jazz saxophonist Raqib Hassan.

Twelve years later America once again finds itself struggling in its relationship with Islam - perhaps this struggle has never gone away. Through negative representation in the media, movies, and television, to a tool to spark hate on radio and TV talk shows, to harmful travel bans, the misrepresentation of Islam has become tool to create fear and control, with Islamic people marginalized and held accountable for the horrible actions of a few. Islam's culture is as rich and diverse as Christianity's and Judaism's, from the ancient architectural landmarks of the Taj Mahal and the Alhambra to the contemporary award winning visual artworks by such prestigious artists as Iranian film maker Shirin Neshat and Indonesia's A.D. Pirous.

Tonight we reprise that 2005 concert with four new voices: Burcu Güleç from Turkey, Balla Kouyaté from Mali, Darsono Hadiraharjo from Indonesia, and Boujemaa Razgui from Morocco. Together the four will present music from their own individual Islamic cultures, and then come together as a quartet to perform stunning music resulting from a month of joint rehearsals. Additional performers include Melissa Lund with Burcu, and Barry Drummond with Darsono. All works will be announced from the stage.

Burcu Güleç was born in Ankara, Turkey. She has performed internationally, including several appearances under Turkish National Radio Television (TRT), broadcasting to Europe and the U.S.A. After graduating from Berklee College of Music, where she focused on music therapy, education and performance, she continued her education at the New England Conservatory where she received her Masters Degree in Contemporary Improvisation. While there, she expanded on her performance career and experimental voice works as well as worked on performance art. During her studies she has been taking part in a number of live concerts in various cities across the United States, has performed with renowned musicians and recorded albums internationally in several genres, ranging from jazz to world music.

Darsono Hadiraharjo comes from a prominent family of music and theatre traditions in Central Java. He grew up in a small village outside of a court city, Surakarta, which has been known as one of the major hubs for performing arts in Indonesia. Darsono studied *karamitan*, a genre of music played with gamelan ensemble from Central Java. He has also learned the art of manipulation of shadow puppets mainly from his father and relatives, until he continued to study performing arts at Institute Seni Indonesia, a national conservatory of Indonesian arts. Today, he is one of the most prominent musicians inside and outside of the city of Surakarta. At the royal court of Mangkunegaran, Surakarta, he is witnessed as the main drummer for dances performed at the court. In the surrounding villages, he is regularly featured as an accompanying musician at shadow puppet theatre performances. At his alma mater, he teaches and inspires many young generations of musicians, who are mesmerized by his improvisational practices on several gamelan instruments.

Darsono's first opportunity to perform abroad was when he joined the original troop for Robert Wilson's *I La Galico*, a musical theatre work based on a mythology from Sulawesi, Indonesia. Ever since, he has traveled widely as a teacher and performer of music as well as a puppet master in Europe, the US, as well as in Asia. In the US, he has been appointed as an artist in residence at several institutions, such as Wesleyan University, Smith College, Tufts University and Bates College. During his residencies, he has traveled and performed music with a number of university and community groups in the US. Darsono is proud to find the traditional arts of his culture, which has been the trade of his family for generations, become a bridge that has allowed him to travel far, experience various cultures and interact with people from all over the world. Within the domain of performing arts, Darsono believes that there is some mysterious property that allows people from various backgrounds to naturally come together. In today's collaborative project, he looks forward to share his experience living in and performing arts of Indonesia, a nation with the highest number of Muslim population in the world.

Balla Kouyaté is considered a balafon virtuoso. Born in Mali, he was raised in the Djeli tradition with his father teaching him from the age of six. Balla was given the name of his ancestor, Balla Fasseké Kouyaté, the first Djeli of the Mande Empire and owner of the very, first balafon. He performed for the first time in Bamako, Mali at Palais de la Culture with Malian singer Sanignai Kouyaté. In 1994, he was a member of the renowned Ensemble Nationale du Mali. By 1997 he was granted the opportunity to play with singer Ami Koïta at the O.I.A. conference, which brought together 27 African presidents. Balla has been called on to play with many artists touring in the United States and has been featured on at least 45