

# EUROPE IN TURMOIL

THE 31ST NORRIS AND MARGERY BENDETSON  
EPIIC INTERNATIONAL SYMPOSIUM

## EVENING OF CULTURE

**Tufts**  
UNIVERSITY



THE INSTITUTE FOR  
GLOBAL  
LEADERSHIP

WEDNESDAY, FEBRUARY 17  
COHEN AUDITORIUM



## PROGRAM

- 700 Welcome
- 710 Poetry by Czesław Miłosz  
*The reading of "Child of Europe," a poem by Polish Poet Czesław Miłosz, a life migrant who won the Nobel Prize in Literature in 1980. The "Child of Europe" is a satirical poem in which Miłosz reflects deeply upon events of the world and the future of Europe.*  
  
Reading by Paulina Jedrzejowski, EPIIC Colloquium (A'19)
- 720 "Beethoven and the Future of Europe"  
  
George Mathew, Founder and Artistic Director of Music for Life International  
and  
John McDonald, Chair and Professor of Music, Tufts University  
  
*A piano performance of Beethoven's Egmont Overture and excerpts from his Ninth Symphony*  
  
*Professor McDonald will also play a tribute in memory of Professor Stanley Hoffmann, "Deep, Reasoned Voices" and a piece celebrating IGL Founding Director Sherman Teichman, "Let Me Wear the Day Well"*
- 810 A Performance of Roma Music  
  
Tomas Kaco, a pianist, vocalist, and composer of traditional and contemporary Roma music, he will be accompanied by Cajori Romani (solo) and Sukar Jakha (solo)  
Cajori Romani (solo)  
Sukar Jakha (solo)  
Marus pre ma  
Beethoven 5th
- 840 Uncertain Journey  
  
Ron Haviv, Photojournalist; Co-Founder, VII Photo Agency  
Gary Knight, Photojournalist; Co-Founder, VII Photo Agency; Director, Program for Narrative and Documentary Practice, Institute for Global Leadership, Tufts University  
  
*from the Bosnia War (Blood and Honey), Kosovo (Evidence) and the current European refugee crisis (Exodus)*
- 900 A Performance of Ladino Music  
  
Sarah Aroeste, Vocalist  
  
Scalerica de Oro  
Chika Morena  
El Leon Ferido  
Arvoles  
Ensuenyo te vi
- 930 A Performance of RAI Music  
  
Anwar Maghreb, World Music Artist, Singer and Songwriter  
  
Shno  
Gypsy Wind  
Mahmouma  
Ya Rayah  
Home  
  
Lionel Girardeau (Bass) France || Michael Prentky (Trombone) USA || Rick Landwehr (Drums) USA || Boujemaa Razgui (Flute/Violin/Percussion) Morocco || Aksel Allouch (Trumpet/Guitar) Morocco || Rafik Chaib (Guitar) Algeria || Cherif Mourab (percussion) Algeria

## PARTICIPANTS

### GEORGE MATHEW



Singaporean-born Indian conductor, George Mathew, founder and Artistic Director of Music for Life International and Ubuntu-Shruti Orchestra, has emerged as one of the leading forces in the classical music world bringing symphonic music to focus on global humanitarian issues and crises at the beginning of the 21st Century. In recent seasons, he has made appearances in the US, India, Panama, Morocco, and South Africa as conductor and ambassador for transformative action through music. Shostakovich for the Children of Syria is Mr. Mathew's fifth global humanitarian concert at Carnegie Hall since 2006, when he made his Carnegie Hall debut as Artistic Director and Conductor of Beethoven's Ninth for South Asia. He also appeared at Carnegie, leading the Requiem for Darfur in 2007 and Mahler for the Children Of AIDS in 2009. Mr. Mathew returned to Carnegie Hall in January 2011, as Artistic Director and Conductor of Beethoven for the Indus Valley. The concerts have brought together global leaders from the musical, philanthropic, business, academic, governmental and diplomatic communities and distinguished musicians from major

international orchestras and other ensembles including the New York Philharmonic, Berlin Philharmonic, MET Orchestra, Cleveland Orchestra, The Philadelphia Orchestra, Boston Symphony, Minnesota Orchestra, Brooklyn Philharmonic, St. Louis Symphony, San Francisco Symphony and other orchestras as well as artists from the Emerson, Mendelssohn, American, Guarneri String Quartets, the Metropolitan Opera and many others.

### JOHN McDONALD



John McDonald is Music Department Chair and Professor of Music at Tufts University, where he served as Director of Graduate Music Studies from 2000 to 2010 and previously as Department Chair from 2000 to 2003. He is a composer who tries to play the piano and a pianist who tries to compose. McDonald was named the 2007 MTNA—Shepherd Distinguished Composer of the Year by the Music Teachers National Association, and received the 2009 Lillian and Joseph Leibner Award for Distinguished Teaching and Advising from Tufts University. In 2010, he received the Waring Prize from Western Reserve Academy, the highest award given to alumni of that school. His recordings appear on the Albany, Archetype, Boston, Bridge, Capstone, Neuma, New Ariel, and New World labels, and he has concertized widely as composer, pianist, and collaborative performer. New releases include pianist Andrew Rangell's performance of McDonald's *Meditation Before A Sonata: Dew Cloth, Dream Drapery*, on Bridge Records. McDonald is a member of The Mockingbird Trio, directs the Tufts Composers Concert Series, and serves on the boards of several performance organizations in New England.

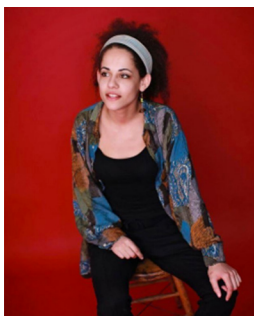
### TOMÁŠ KAČO

Tomáš Kačo is a young pianist, music arranger, composer and vocalist. Kačo was first exposed to music at age five by his father. At the beginning, Kačo often listened to gypsy music, as it was part of his culture. He learned by ear, playing melodies and then adding harmonic accompaniment. Kačo arranged and recorded gypsy songs for the Chamber Philharmonic Orchestra in Pardubice, arranged an entire program for the Philharmonic Orchestra in Hradec Kralove, performed in the distinguished Wieneseball, and composed songs for a theater performance, Purimspiel, in Linz, Austria. As a pianist, he has performed in New York City, Washington, D.C, Belgium, Hungary, Israel, and Germany. Together with Ida Kellarová and the Škampa Quartet, he recorded a CD of Roma ballads, for which Kačo arranged string quartet parts, played piano, and sang. In January 2015, he began studying at Berklee College of Music in Boston, majoring in Contemporary Writing and Production.



### JASMINE KAYSER

Jasmine Kayser is currently studying Contemporary Writing and Production at Berklee College of Music. She began playing drums at 9 years old in her home country, England. She went to Wells Cathedral School as a specialist musician studying Drum Kit, Jazz Piano and Classical Percussion. She then joined the Purcell School in 2012 and currently studies Jazz Drum Kit with Clark Tracey, Jazz Piano with Simon Colam and Percussion with Daniella Ganeva and Kevin Hathway. She is a member of the National Youth Jazz Collective, National Youth Jazz Orchestra and Julian Joseph Jazz Academy. She has performed at various venues e.g. Wigmore Hall, 606 Jazz Club, and Queen Elizabeth Hall. She has recently been a contestant in the semi-finals of BBC Young Jazz Musician 2014.



## RON HAVIV

Ron Haviv is an Emmy nominated, award-winning photojournalist and co-founder of the photo agency VII, dedicated to documenting conflict and raising awareness about human rights issues around the globe. In the last three decades, Haviv has covered more than twenty-five conflicts and worked in over one hundred countries. He has published three critically acclaimed collections of photography, and his work has been featured in numerous museums and galleries, including the Louvre, the United Nations, and the Council on Foreign Relations. Haviv's photographs are in the collections at The Houston Museum of Fine Arts and George Eastman House amongst others as well as numerous private collections. Haviv has produced an unflinching record of the injustices of war and his photography has had singular impact. His work in the Balkans, which spanned over a decade of conflict, was used as evidence to indict and convict war criminals at the International Tribunal in The Hague. President George H.W. Bush cited Haviv's chilling photographs documenting paramilitary violence in Panama as one of the reasons for the 1989 American intervention. His film work has appeared on PBS's *Need to Know* and *Frontline* as well as NBC *Nightly News* and ABC *World News Tonight*. He has directed short films for ESPN, *People Magazine*, *Doctors Without Borders*, *Asia Society* and *American Photography*. His first photography book, *Blood and Honey: A Balkan War Journal*, was called "One of the best non-fiction books of the year," by *The Los Angeles Times* and "A chilling but vastly important record of a people's suffering," by *Newsweek*.



## GARY KNIGHT



Gary Knight is founder and principle architect of the VII Photo Agency; founder of the Program for Narrative & Documentary Practice at the Institute for Global Leadership at Tufts University where he teaches a course in non-fiction storytelling and the cofounder of The GroundTruth Project a 501C3 media foundation at WGBH in Boston. Knight was a Nieman Fellow at Harvard University and an INSPIRE Fellow at Tufts University. He is a member of the Board of Trustees of the Frontline Club, London; twice Chair and President of the World Press Photo Award; a Fellow of the Royal Geographical Society and a distinguished and highly awarded photographer. Knight's photography career began in Southeast Asia in 1988. Since then he has worked for many of the world's leading print media during a 27 year career as a journalist and photographer in over 90 countries on every continent. He was a contract photographer for *Newsweek Magazine* from 1999 until 2009 and covered many important news stories including the wars in Cambodia, Burma, Kashmir, Afghanistan, Iraq, Bosnia, Congo and Israel-Palestine. Since 2008 he has worked on documentary and anthropological storytelling projects, principally in the Himalayan Plateau of South and South-East Asia in collaboration with scholars and academics from his studio at Tufts University. Knight has won many international peer reviewed awards and honors for his work which is in private and institutional collections worldwide and has been exhibited many times, including at the Museum of Fine Arts, Houston; The International Center of Photography, New York; Le

Louvre, Paris and Scavi Scaligieri, Verona.

## SARAH AROESTE

With ancestral roots from Greece and Macedonia (via Medieval Spain), American-born Sarah Aroeste works to reinvent Ladino (Judeo-Spanish) music for a new audience. Her style combines traditional Mediterranean Sephardic sounds with contemporary influences such as rock, pop, and jazz. One of few Ladino artists today who writes her own music, Aroeste performs songs of such universal themes as family dynamics, unrequited love, loss, searching for home, going off to war, and much more. In the last 15 years, Aroeste has toured internationally and amassed a loyal following across the globe. She has released three recordings, *A la Una: In the Beginning* (2003), *Puertas* (2007), and *Gracia* (2012). Her fourth album, "Ora de Despertar," an all-original Ladino children's album, will be released in March 2016. Aroeste comes to Tufts with her longtime collaborator and pianist, acclaimed Israeli musician Shai Bachar. Bringing a fresh and inspiring modern sound to Ladino music, Bachar and Aroeste have helped transform and revitalize a tradition.





## SHAI BACHAR

Shai Bachar is a classically trained pianist and composer. Born in Jerusalem's cultural melting pot, his sound is informed by his immersion in jazz, middle-eastern and electronic music. After studying at the Jerusalem Academy of Music, Bachar moved to New York in 1998, when he began producing, performing and creating new material with musicians from around the world, including MOWG (Korea), Ishtar Alabina (France), Dudu Fisher (Israel), Oz Noy (USA) and Samuel Torres (Columbia). His career has included performances at Carnegie Hall, Lincoln Center, Merkin Concert Hall and Joe's Pub in New York City, as well as the Broward Center in Florida, Boston's Symphony Space, and the Kremlin in Moscow.

## ANWAR MAGHREB



Anwar Maghreb is a world music artist (singer and songwriter) based in Boston, MA, USA. Originally, he is from North Africa, Morocco "The Maghreb". He began his music career at the age of six as a chorister in a Sofi spiritual assembly that also performed classical and traditional Arabic, Maghrebian and Andalusian songs. By the early 1990's, he took a new road towards a new musical genre that became very popular at the time "RAI Music" which is a form of music that combines Arabic vocal styles with various elements of modern western pop. He recorded his first album in 1998 at the legendary Moroccan artist Younes Megri's studio "Soleil Du Maghreb" in the capital Rabat. He moved to the United States in 2001 to study music technology at Northwest College in Powell, Wyoming where he joined a band called Gone South and went on a tour introducing Rai to many other states singing about Love, Beauty, Life, Nostalgia and Peace. Anwar has been nominated for and has won many music awards in the USA under World Music Category including the Boston Music Awards, the

Independent Music Awards and Music for Peace Act with his own songs: Home, Gypsy Wind and Mahmouda as the lead singer of the band Atlas Soul. His main goal now as a Solo Artist is to unite his musical background with the influences of Rock/Funk/Jazz/Reggae and Hip Hop creating his own American Rai Style.

# CHILD OF EUROPE

## BY CZEŚŁAW MIŁOŚZ

We, whose lungs fill with the sweetness of day.  
Who in May admire trees flowering  
Are better than those who perished.

We, who taste of exotic dishes,  
And enjoy fully the delights of love,  
Are better than those who were buried.

We, from the fiery furnaces, from behind barbed wires  
On which the winds of endless autumns howled,  
We, who remember battles where the wounded air roared in  
paroxysms of pain.  
We, saved by our own cunning and knowledge.

By sending others to the more exposed positions  
Urging them loudly to fight on  
Ourselves withdrawing in certainty of the cause lost.

Having the choice of our own death and that of a friend  
We chose his, coldly thinking: Let it be done quickly.

We sealed gas chamber doors, stole bread  
Knowing the next day would be harder to bear than the day before.

As befits human beings, we explored good and evil.  
Our malignant wisdom has no like on this planet.

Accept it as proven that we are better than they,  
The gullible, hot-blooded weaklings, careless with their lives.

2  
Treasure your legacy of skills, child of Europe.  
Inheritor of Gothic cathedrals, of baroque churches.  
Of synagogues filled with the wailing of a wronged people.  
Successor of Descartes, Spinoza, inheritor of the word 'honor',  
Posthumous child of Leonidas  
Treasure the skills acquired in the hour of terror.

You have a clever mind which sees instantly  
The good and bad of any situation.  
You have an elegant, skeptical mind which enjoys pleasures  
Quite unknown to primitive races.

Guided by this mind you cannot fail to see  
The soundness of the advice we give you:  
Let the sweetness of day fill your lungs  
For this we have strict but wise rules.

3  
There can be no question of force triumphant  
We live in the age of victorious justice.

Do not mention force, or you will be accused  
Of upholding fallen doctrines in secret.

He who has power, has it by historical logic.  
Respectfully bow to that logic.

Let your lips, proposing a hypothesis  
Not know about the hand faking the experiment.

Let your hand, faking the experiment  
Not know about the lips proposing a hypothesis.

Learn to predict a fire with unerring precision  
Then burn the house down to fulfill the prediction.

4  
Grow your tree of falsehood from a single grain of truth.  
Do not follow those who lie in contempt of reality.

Let your lie be even more logical than the truth itself  
So the weary travelers may find repose in the lie.

After the Day of the Lie gather in select circles  
Shaking with laughter when our real deeds are mentioned.

Dispensing flattery called: perspicacious thinking.  
Dispensing flattery called: a great talent.

We, the last who can still draw joy from cynicism.  
We, whose cunning is not unlike despair.

A new, humorless generation is now arising  
It takes in deadly earnest all we received with laughter.

5  
Let your words speak not through their meanings  
But through them against whom they are used.

Fashion your weapon from ambiguous words.  
Consign clear words to lexical limbo.

Judge no words before the clerks have checked  
In their card index by whom they were spoken.

6  
Love no country: countries soon disappear  
Love no city: cities are soon rubble.

Throw away keepsakes, or from your desk  
A choking, poisonous fume will exude.

Do not love people: people soon perish.  
Or they are wronged and call for your help.

Do not gaze into the pools of the past.  
Their corroded surface will mirror  
A face different from the one you expected.

7  
He who invokes history is always secure.  
The dead will not rise to witness against him.

You can accuse them of any deeds you like.  
Their reply will always be silence.

Their empty faces swim out of the deep dark.  
You can fill them with any feature desired.

Proud of dominion over people long vanished,  
Change the past into your own, better likeness.

8  
The laughter born of the love of truth  
Is now the laughter of the enemies of the people.

Gone is the age of satire. We no longer need mock.  
The sensible monarch with false courtly phrases.

Stern as befits the servants of a cause,  
We will permit ourselves sycophantic humor.

Tight-lipped, guided by reasons only  
Cautiously let us step into the era of the unchained fire.

### **Czesław Miłosz**

Czesław Miłosz ranks among the most respected figures in twentieth-century Polish literature, as well as one of the most respected contemporary poets in the world: he was awarded the Nobel Prize for Literature in 1980. Born in Lithuania, where his parents moved temporarily to escape the political upheaval in their native Poland, as an adult, he left Poland due to the oppressive Communist regime that came to power following World War II and lived in the United States from 1960 until his death in 2004. Miłosz's poems, novels, essays, and other works are written in his native Polish and translated by the author and others into English. Having lived under the two great totalitarian systems of modern history, national socialism and communism, Miłosz wrote of the past in a tragic, ironic style that nonetheless affirmed the value of human life. While the faith of his Roman Catholic upbringing was severely tested, it remained intact. Terrence Des Pres, writing in the *Nation*, stated that "political catastrophe has defined the nature of our.. [age], and the result—the collision of personal and public realms—has produced a new kind of writer. Czesław Miłosz is the perfect example. In exile from a world which no longer exists, a witness to the Nazi devastation of Poland and the Soviet takeover of Eastern Europe, Miłosz deals in his poetry with the central issues of our time: the impact of history upon moral being, the search for ways to survive spiritual ruin in a ruined world." (poetryfoundation.org)

### **Beethoven's *Egmont* Overture and *Ninth* Symphony**

As the musicologist Paul Mies has remarked, heroism was close to Beethoven's own personality and it was a major concern of his times. It is not surprising then, that in his comparatively rare forays into music for the theater Beethoven proved most attracted to protagonists who dared much against repressive forces. *Egmont* would certainly be a case in point. In 1809 Beethoven was commissioned to compose incidental for the belated Vienna premiere of the play by Johann Wolfgang von Goethe (1754-1832). This was Goethe's free interpretation of the titular Count Egmont's 16th-century struggle for Dutch liberty against the autocratic imperial rule of Spain. Egmont is imprisoned and sentenced to death, and when Klärchen, his mistress, fails to free him, she commits suicide. Before his own death, Egmont delivers a rousing speech and his execution becomes a victorious martyrdom in a fight against oppression. (Los Angeles Philharmonic)

Beethoven's *Ninth Symphony* has always been a masterwork that simultaneously creates a chasm—through the nature of its wide range of summative styles and form—and bridges its own gap. It pushed the instruments of its generation to the limit, and has, for nearly two centuries, elicited highly personalized readings and interpretations. Beethoven's *Ninth Symphony* is often described as a work which broke free of "Classical" style. (americanbach.org)

### **Ladino Music**

Ladino music is the Judeo-Spanish dialect that originated by Spanish Jews after their expulsion from Spain in 1492. Those who left Spain carried the medieval language with them. In time, Ladino came to absorb bits and pieces of languages all along the Mediterranean coast, including some Greek, Turkish, Portuguese, French, Italian, Hebrew, and more.

### **Rai Music**

Rai is a popular music style that originated in Algeria in the 1930s, combining traditional Algerian folk music with Spanish, French, African and Arabic musical forms. Regional, secular, and religious drum patterns, melodies, and instruments were blended with Western electric instrumentation. Rai music today incorporates hip hop, reggae, funk, blues and with North African beats and rhythms.

***Join us for the rest of the symposium, Europe in Turmoil***

***Thursday, February 18***

- The End of History? The Changing Nature of European Identity, 7:00pm

***Friday, February 19***

- Transatlantic Power Dynamics and the Russian Question, 12:30pm
- Europe and the Migration Crisis, 2:30pm
- Welcome and Keynote Address in honor of Professor Stanley Hoffmann, 6:30pm
- The Future of Europe, 8:00pm

***Saturday, February 20***

- Integrating the "Other", 9:30am
- Expert-led, Small-group Discussions, 11:30am
- Europe's Dividing Lines, 2:30pm
- Expert-led, Small-group Discussions, 4:30pm
- Islam in Europe, 8:00pm

***Sunday, February 21***

- Challenges to Foreign Policy Integration, 1:00pm
- Europe in the Global Order, 3:00pm

*All panels will be held in ASEAN Auditorium of the Cabot Intercultural Center (Fletcher School)*



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