

# duoJalal Repertoire



**DEREK BERMELE (b. 1967):  
Thracian Sketches (2003)**  
(Adapted 2010-percussion part  
by Yousif Sheronick)  
(Percussion: *Frame Drum &  
Dumbek*)

"Thracian Sketches", by clarinetist-composer Derek Bermel, uses complex and irregular rhythms, drawing a connection between Bulgarian folk music and a cosmopolitan, modern sensibility. Originally for solo clarinet, at the suggestion of the composer, duoJalal adapted this piece for viola and percussion.



**KENJI BUNCH (b.1973):  
"Lost & Found" duoJalal  
commission (2010)**  
(Percussion: *Dumbek, Djembe,  
Toys, Cajon*)

*Lost and Found* is an exploration of the seemingly limitless diverse stylistic possibilities presented by this ensemble. The four movements vary enormously, one evoking the music of the late Renaissance and early Baroque periods, and the next exploring of very different sonority, with the viola used as a guitar-like instrument, plucked and strummed with a pick. A drastic departure from this groove comes next with un-metered notation and choice of instruments quickly contrasted by the next with the wonderful string music traditions of Scandinavia.



**HENRY COWELL (b.  
1897-1965): Homage  
to Iran (1963)**  
(Percussion: *Dayereh*)

Henry Cowell was one of the remarkable figures in American music. After an extended stay in Iran, where Cowell helped develop radio programming and a visit to the Madras Music Festival, the greatest annual showcase for Indian classical music, Cowell wrote *Homage to Iran*. Although Cowell rooted the works in Persian culture, he composed not as if he were Persian, but as an American visitor striving for music comprehensible to both societies.



**PHILIP GLASS (b. 1937):  
Duo for Viola & Percussion**  
(Adapted with permission of  
the composer -Percussion part  
by Yousif Sheronick)  
(Percussion: *Frame Drum,  
Cymbals, Caxixi & toys*)

Duo for viola and percussion is a one movement work offered to duoJalal by Mr. Glass to adapt for viola and percussion. At Mr. Glass' suggestion, the percussion part was arranged by Yousif Sheronick who toured extensively with Glass in 2001. The

movement was written in 1980 and has the distinct sound of Glass with a touch of Yousif!



**ZHAO JIPING  
(b.1945): Summer in  
the High Grassland**  
(Percussion: *Kanjira &  
shaker*)

Zhao Jiping is one of the most respected film composers in China; Zhao wrote "Summer" as part of the Silk Road Suite for Yo-Yo Ma and the Silk Road Ensemble in 2004. He used the inspiration of the morin khuur (horsehead fiddle), a traditional two-stringed instrument from Mongolia.



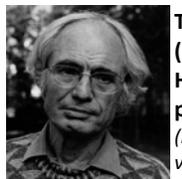
**DAVID KRAKAUER (b.  
1956): "Klezmer a La  
Bechet";** (Arranged for  
duoJalal by D. Krakauer &  
Premiered 2008)  
(Percussion: *Bodhran*)

*Klezmer A La Bechet* was arranged by David Krakauer for duoJalal in Spring of 08. The piece honors the legendary clarinetist, Sidney La Bechet. Known for his mastery of myriad styles including classical chamber music, Eastern European Jewish klezmer music, and avant-garde improvisation, Krakauer lies way beyond "cross-over".



**SHIRISH KORDE  
(b.1945):  
Joy for Viola & Udu**  
(Percussion: *Udu*)

"Joy" is based on and inspired by a composition by the great virtuoso jazz guitarist, John McLaughlin and his Indian/Jazz fusion ensemble of the 1970's called Shakti. It is dedicated to John McLaughlin and the the great Tabla maestro Zakir Hussein. Originally composed as the final movement of my violin concerto Svara-Yantra (2005), this version of Joy was created especially for Duo Jalal and is an extended "duet cadenza" marked by intricate rhythmic interplay between viola and percussion



**TIBRAN MANSURIAN  
(b.1939): Three Medieval  
HTaghS, for viola and  
percussion, 1998-2004**  
(Percussion: *Cymbal, gongs,  
vibraphone, marimba*)

Tigran Mansurian's collaboration of more than 10 years with the violist Kim Kashkashian and her duo partner Robyn Schulkowsky (percussion) resulted in these compositions. In them, he used the unusual combination of viola and percussion to create musical spaces in which Armenian traditions and Western European modernism meet - in a

# Kathryn Lockwood, Viola Yousif Sheronick, Percussion

stylistically exciting manner, from brittle austerity to sweeping melody and sound mysticism.



**HAFEZ NAZERI (b. 1979):  
Eternal Return**  
(Percussion: *Djembe, Dayereh,  
Cymbals, Kanjira*)  
an adaption for duoJalal

*Eternal Return* was written as part of a collection of works for the Iranian Sounds of Peace Program for the Rumi Ensemble in 2000. Originally written for a larger ensemble, it was featured as an East/West "musical dialogue" new chapter in integrating musical cultures. Nazeri describes the concept and philosophy behind the work as "a musical discourse to promote world peace."



**ARVO PART: (b. 1935)  
Spiegel im Spiegel (1978)**  
Percussion: *Vibraphones*

*Spiegel im Spiegel* (1978) is a well-known example of tintinnabuli which has been used in many films. The music is characterised by simple harmonies, often single unadorned notes, or triads, which form the basis of Western harmony. These are reminiscent of ringing bells. Tintinnabuli works are rhythmically simple and do not change tempo. "Spiegel im Spiegel" in German literally can mean both "mirror in the mirror" as well as "mirrors in the mirror".



**JOHN PATITUCCI (b.1959):  
Scenes for Viola and  
Percussion (Commissioned  
2007)** (Percussion: *Djembe,  
Ocean Drum, Shakers, Toys*)

New York born bassist & composer, John Patitucci is a jazz legend. In *Scenes for Viola and Percussion*, he's given the viola an exotic sound harmonically, matching moods with the exotic hand percussion. The viola part has an improvisatory spirit and the percussion part with unspecified instruments, has intensity and groove.



**ENZO RAO  
(b.1957): a  
different world**  
(Percussion: *Cajon*)

*A different world.* is originally for violin and drums and was performed & recorded by Rao and Velez. It embodies his true passion to play Sicilian and Mediterranean ethnic music which clearly comes through in this light and folksy song.

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**GLEN VELEZ (b.1949):**  
"Homage" for Frame  
Drums and Viola  
(duoJalal Commission  
2007)

Homage was inspired by the idea of the drum as a melodic instrument. The drummer uses vocalizations to bring out the hidden melodies, which the viola can elaborate and comment on. The two instruments converse in a circular banter of rhythmic and melodic motifs. The combination of stringed instrument and drum recalls the ancient sound of a pre-electronic era and endeavors to invoke the mood of old Roman times, when the familiar sounds of the rich toned frame drums were used in rituals and celebrations.



**SOMEI SATOH (b.1947):**  
Birds in Warped Time II  
(Percussion: Vibraphones)

"Birds in Warped Time" was commissioned for Kishiko Suzumi (shakuhachi) and Harumi Hanafusa (koto). In this version, the long, undulating tones of the viola clearly mimic the pitch variations characteristic of the shakuhachi with slow gliding between pitches and the use of varying widths and speed of the left hand vibrato. The rhythmic patterning in the vibraphone creates a simultaneous feeling of movement and stillness clearly representing Satoh's origins as a minimalist composer of the 1970's.



**PETER SCULTHORPE**  
(b. 1929) Sonata for  
Viola & Percussion  
(1960) Percussion:  
*Djembe, snare drum,*  
*chinese symbol, conga*

This is probably the earliest work written for this unusual combination of Viola and Percussion and was written "with feelings of longing for Australia" when Sculthorpe was living in London. Like much of his music, this twelve-minute Sonata is a double-set of variations, somewhat free, its structure foreshadowing that of many later works. A Mahlerian melody is counterposed against a more forceful rhythmic figure. These two ideas alternate with each other, showing no tendency to coalesce.



**YOUSIF SHERONICK**  
(b.1967): *Jubb*  
*Jannin*  
(Percussion: Bendir)

*Jubb Jannin* is originally written for the Nay (middle eastern flute) and has been transposed here for the viola. *Jubb Jannin* was inspired by the melodies that Yousif remembers from his childhood and hearing his mother sing over the drone of the vacuum. *Jubb Jannin* is his mother's village in Lebanon...a country with overwhelming beauty and heart.



**GIOVANNI SOLLIMA (b. 1962):** *Lamentatio*  
originally for viola solo;  
(percussion part created by  
Yousif Sheronick, *Cajon, Ocean*  
*Drum, Caxixi*)

Giovanni Sollima Italian composer and cellist. Ever since his youth, Sollima has been captivated by every kind of music and has sought to create new blends among the most diverse genres by combining elements of classical, rock and jazz music, as well as of ethnic music - characteristic of Sicily and of others Mediterranean lands such as North Africa, Israel, the Middle East, the Balkan States, Turkey, Andalusia...



**MOHAMED ABDUL WAHAB:** *Zeina RIAD*  
*EL-SOUMBATI: Longa Riad*  
(Percussion: *Dumbek & Riq*)

*Zeina* ("Delightfully pleasant Lady") was written for the world famous dancer Amya Gamal who rose to fame in films. *Zeina* is a traditional piece in Baladi (Bellydance) rhythm. *Longa Riad*: The *Longa* is a ABCBDBEB dance form of Turkish/Eastern European origin that has been incorporated into Arabic music. The mode (maqam) of this piece is *Farahfaza*, which is roughly equivalent to the Western g minor scale.



**INESSA ZARETSKY**  
(b.1964): *Dervishes, 5*  
*Pieces for Viola &*  
*Percussion* (Commissioned  
and Premiered in 2004)

Russian born pianist and composer Inessa Zaretsky's *Dervishes* was the first piece written for duoJalal and is a musical portrait of them. There are five pieces in this suite which are a blend of Western and MiddleEastern music, composed to represent both of their heritages. There is a short three note motivic element threading the pieces together.

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**LEV "LJOVA" ZHURBIN**  
(b.1978) : *Shadow & Light*  
duoJalal commission based on  
poetry by Rumi  
(Percussion: *Kalimba,*  
*Pitchpipe, Framedrums,*  
*Tibetan Bowl*)

"Shadow and Light" was inspired by a Rumi poem, as interpreted by Coleman Barks. The piece is in four movements, each one shining a different thickness of light into a space. LJOVA (Lev Zhurbin) was born in 1978 in Moscow, Russia, and moved to New York with his parents, composer Alexander Zhurbin and writer Irena Ginzburg, in 1990. He divides his time between composing for the concert stage, contemporary dance & film, leading his own ensemble LJOVA AND THE KONTRABAND



**EVAN ZIPORYN (b. 1959)**  
*Honey from Alast*  
duoJalal commission  
based on Rumi Poetry  
(Percussion: *Vibraphone*  
*& Frame Drum*)

Music here is described as spiritual and material, a 'sign from the spiritual world' but also a physical object that 'passes by the ear and strikes our souls'; as intoxicant, sustenance, but also as a generative force. The combination of a single string player and a percussionist is found in a plethora of musical cultures - India, the middle East, central Europe, Africa, and Indonesia - and these also served as a departure points for me. There are elements of middle eastern modes, Indian rhythms & Balkan meters, African ideas about cycle and Indonesian timbres, filtered through my own personal lens, evoked and recombined into what I hope is a piece worthy of these sources. - Evan Ziporyn