

# duoJalal

“exhilarating sonic and somewhat mystical experience” – Jordan Times

Racing along with our new global society, duoJalal entralls the chamber music world with their stunning artistry and diverse programming. Classically trained violist Kathryn Lockwood ignites her instrument with passion - one minute embodying a gypsy violinist, the next a Middle Eastern reed flutist. Yousif Sheronick dazzles as he manipulates sound by simply snapping his fingers at the edge of an Egyptian frame drum or dragging his foot across the Peruvian cajon. With commissions and composer driven arrangements from Philip Glass, Evan Ziporyn, Kenji Bunch, David Krakauer and John Patitucci, duoJalal invites all communities to a stimulating inter-cultural experience.



[www.duojalal.org](http://www.duojalal.org)

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# duoJalal

Kathryn Lockwood, Viola  
Yousif Sheronick, Percussion

*"If this is what the world music's future holds, bring on the party." The Star (Toronto)*

## Biography

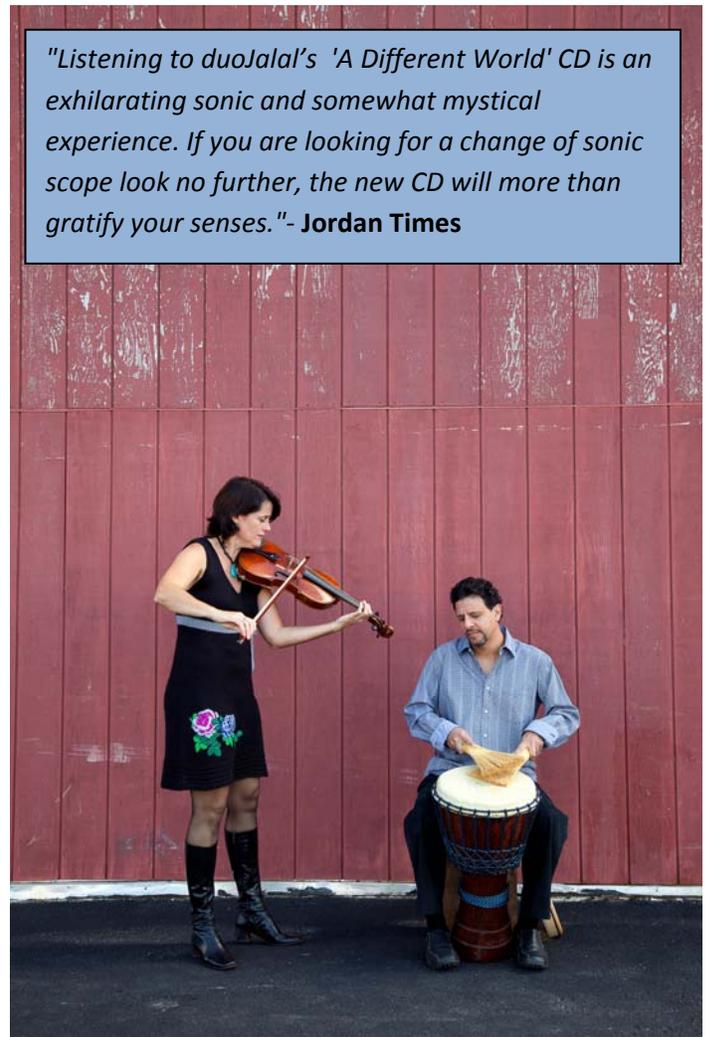
Racing along with our new global society, duoJalal surprises the music world with their diverse and stunning artistry. duoJalal "are fearless seekers and synthesizers of disparate instruments and cultures" raves the Toronto Star. Like the marriage between Kathryn Lockwood and Yousif Sheronick, their music represents an organic amalgam of cultural traditions and musical styles. Audiences are enthralled as a classically trained violist from Australia ignites her instrument with passion - one minute embodying a gypsy violinist, the next a Middle Eastern reed flutist. Yousif, of Lebanese descent, dazzles as he manipulates sound by simply snapping his fingers at the edge of an Egyptian frame drum or dragging his foot across the Peruvian cajon. From their chamber music foundation, duoJalal moves from Classical to Klezmer, Middle Eastern to Jazz, with a skillful confluence that is natural, exploratory and passionate. Inspired by their namesake, 13th century poet Jalal a din Rumi, whose visions and words brought together people of different religions, cultures and races, duoJalal opens their doors to all communities for a diverse and stimulating inter-cultural experience.

For the past five years duoJalal has performed throughout the United States, Australia and Brazil regularly performing world premiers of works composed or arranged for the group by Philip Glass, Derek Bermel, Kenji Bunch, David Krakauer and Giovanni Sollima. Their latest project "The Rumi Experience" was premiered at the Williams Center in Easton PA. The premier included a new work composed for the "Experience" by Evan Ziporyn and coupled spoken Rumi poetry with each work. duoJalal released their first CD on Innova Recordings titled "A Different World". Critics hail the CD as an "exhilarating sonic and somewhat mystical experience" (Jordan Times). The Toronto Star exclaims "If this is what the world music's future holds, bring on the party." Always eager to collaborate, the duo also offers two additional programs, one with piano trio and another with

dancers. The duo premiered a new work with piano trio in San Antonio TX by composer Jack Stamps and also created a wonderful program with two dancers at UMASS/Amherst.

Also known for their outstanding teaching skills, duoJalal offers masterclasses and clinics for string soloists and ensembles as well as world drumming to both children and adults. Recent masterclasses were held at Manhattan School of Music, New York University and the Percussive Arts Society's International Convention.

*"Listening to duoJalal's 'A Different World' CD is an exhilarating sonic and somewhat mystical experience. If you are looking for a change of sonic scope look no further, the new CD will more than gratify your senses." - Jordan Times*



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Yousif Sheronick, Percussion



## Kathryn Lockwood, Viola

Kathryn Lockwood has been hailed as a violist of exceptional talents in reviews around the country. The Cleveland Plain Dealer proclaimed, "...Lockwood played the vociferous viola cadenza with mahogany beauty and vivid character." Ms. Lockwood is the violist of the internationally renowned Lark Quartet+ and performs with numerous other prestigious groups including Jupiter Chamber Players, Trio Solisti, Triple Helix, and Orpheus Chamber Orchestra.

Kathryn moved from her homeland of Australia to the United States in 1991 only to capture some of the most sought-after awards in the country including the Naumburg Chamber Music Award, Grand Prize at the Coleman Chamber Music Competition, Concert Artists Guild Management Award, and awards at solo competitions such as the Primrose Competition, Washington International Competition, and the Pasadena Instrumental Competition. As an original member of Pacifica Quartet, Ms. Lockwood has performed at Carnegie Hall, Alice Tully Hall, Ravinia's Bennett Gordon Hall, Corcoran Gallery, St. Lawrence Center, and University of Thessaloniki / Greece, and has been heard live on NPR's *Performance Today*. Ms. Lockwood collaborated with violist Michael Tree on an all Dvorak CD and composer Easley Blackwood on recordings released by Cedille Records. In 2005 Kathryn released a solo recital CD of Viola Music by Inessa Zaretsky, "Fireoptics", about which Strad declared "Lockwood is absolutely inside the music's idiom finding appropriate tonal shadings".

Ms. Lockwood is Currently on faculty at University of Massachusetts/Amherst, previously serving on the faculty at Rutgers University in NJ, Northwestern University, University of Chicago, Music Institute of Chicago, and National Music Camp in Australia. Ms. Lockwood earned her Master's Degree with Donald McInnes at the University of Southern California, and her Bachelor of Music Degree from the Queensland Conservatorium of Music with Elizabeth Morgan.

[www.kathrynlockwood.com](http://www.kathrynlockwood.com)



## Yousif Sheronick, Percussion

Hailed by the New York Times for his "dazzling improvisations" Yousif Sheronick appears internationally as a soloist and chamber musician with world-renowned groups and artists such as Philip Glass, Ethos Percussion Group, Glen Velez, Foday Musa Suso, Simon Shaheen, Henry Threadgill, Lark Quartet and Paul Winter Consort. Sheronick's unique style encompasses traditions and instruments from the Middle East, North and West Africa, Brazil, India, and Europe. His ability to work in such diverse genres is due to his training in contemporary classical, jazz, world and rock music, which he seamlessly fuses into his playing. Critics say Yousif "is capable of creating hypnotic atmospheres" (Mundoclasico) where he "transports the listener to another dimension." (Ritmic). Sheronick has performed at Prestigious venues such as Carnegie Hall, Lincoln Center, Royal Festival Hall (London) and Wigmore Hall (London), and has collaborated with Distinguished musicians, including Yo-Yo Ma, Branford Marsalis, Pandit Samir Chatterjee, Marcel Khalife, Sonny Fortune and Cindy Blackman. Mr. Sheronick recently released his critically acclaimed solo CD titled "Silk Thread" which Modern Drummer Magazine calls "a testimony to his genius". He also released a Riq Instructional DVD which Rhythm Magazine (UK) says "is a must to uncover the mysteries of this ancient instrument." He has appeared throughout the US, Europe, Middle East, Asia and Australia with festival appearances including the JVC and Newport Jazz Festivals, Jazztel (Madrid), Renaissance Festival (Rethymno, Greece) Early Music Festival (Regensburg, Germany) and Jerusalem Festival (Palestine). He has performed live on NPR's "Performance Today" and John Schaffer's "New Sounds." An active clinician, Mr. Sheronick teaches master classes at home in the US and abroad. Mr. Sheronick is artist in residence with Ethos Percussion Group at Lehman College (Bronx, NY) and holds degrees from Yale University and the University of Iowa.

[www.yousifsheronick.com](http://www.yousifsheronick.com)

# duo Jalal

## Reviews

Kathryn Lockwood, Viola  
Yousif Sheronick, Percussion



"We might live in a global village, but it has produced few transnational musical pairings like Australian-born violist Kathryn Lockwood and her husband, Lebanese-born percussionist Yousif Sheronick. Based in the New York City area, the musicians and their composer friends (including Philip Glass) are fearless seekers and synthesizers of disparate instruments and cultures. My favourite track here is the sneakily seductive 'Klezmer à la Bechet,' a 1997 piece that composer David Krakauer adapted for this duo a couple of years ago. But there are plenty of other treats. Sheronick applies impeccable technique to a wide range of percussion tools, from the bodhran in the opening piece to a goat-hoof shaker in Glass's 'Duo for Solo Viola and Percussion.' Lockwood is all slow, sensuous allure with her bowing arm one moment, a tempest of notes the next. If this is what world music's future holds, bring on the party." *By John Terauds*

## THE JORDAN TIMES

"Lockwood and Sheronick play with extraordinary technical skills and artistic talent. Their sound is some of the most musical one can hear. The warm tone of the viola is perfectly used by the artist to generate long, melancholic phrases. As for Sheronick, whether he is playing the Arabic durbakeh or the Irish bodhran drum, he makes all percussions sing and come alive.

Listening to 'A Different World' is an exhilarating sonic and somewhat mystical experience. If you are looking for a change of sonic scope look no further, the new CD will more than gratify your senses." *-Jean-Claude Elias*



"Kathryn Lockwood and Yousif Sheronick in life husband and wife, compose an original duo, devoted to a repertoire decreased in time, then - as they say - *cross*, although ethnic flavors are exquisitely twisted an *aplomb* performance (at least in the viola ) to represent the keystone of this beautiful work, pages powered by various composers.

The oriental accent that hovers over the entire work becomes especially palpable, with its soft charm in "Jubb Jannin," while the Sicilian Camemi ascends to a greater

charm in the possession of the body. The three "scenes" composed by Patitucci, calibrated as formally impeccable harmony with the bow / drum stretched to its maximum levels. Sure: the suggestions are quite unique, but the class of the two performers is unquestionable."

*-Albert Bazzurro*

## TheaterJones

San Antonio's *Musical Bridges Around the World* presented one of the most exciting and memorable musical events you could imagine. The concert featured a Galician bagpiper, two percussionists, a viola virtuoso and an accordionist. While this may sound like the list for a musicologist's scavenger hunt, it made for a wonderfully varied concert. . . . DuoJalal, an exotic duo, played traditionally composed pieces commissioned and arranged for them. Yousif Sheronick, of Lebanese descent, is another creative percussionist. He created sound by snapping his fingers at the edge of an Egyptian frame drum and dragging his foot across the Peruvian *cajon*. Kathryn Lockwood played a standard viola, but the results are anything but standard. (When is the last time you heard a viola soloist anyway?) She imitated a Japanese shakuhachi in one piece and an Electric guitar the next - she freely used non-traditional harmonies and quartertones. Their program was a fascinating collection of selections that are far from the usual music. At the end of this highly unusual concert the two groups collaborated on a wild improvisation, which brought the audience to its feet. Few of us had ever attended a concert that was so unusual and so thoroughly enjoyable. **Gregory Sullivan Isaacs**

## gapplegate music review

"Kathryn Lockwood combines classical technique, a ravishing tone, and a most definite feel for the mideastern musical mode. Yousif Sheronik adds his mastery of traditional mideastern and south Asian hand drumming (frame drum, tumbek, etc.). Both artists show excellence in stylistic grasp and nuanced execution. Duo Jalal breathes a freshet of new wind into the sails of a form of music that goes back countless centuries ... The music we hear transcends those borders, sometimes. Duo Jalal does just that with a very memorable album. Very much recommended." *-Greg Edwards*

# duoJalal

## Programs

### PROGRAM A "RUMI EXPERIENCE"

A project that centers around the work of 13th century poet and mystic Jalal a-din Rumi. Coupled with spoken poetry of Rumi, duoJalal performs works by today's leading composers including works commissioned for the project by Evan Ziporyn and Lev Zhurbin. In the spirit of "sama", a deep listening to music and poetry, the audience will experience the true spirit of Rumi.

### PROGRAM B "THE OTHER WORLD"

If any program sets duoJalal apart from other ensembles it is "The Other World". Dedicated to various international cultures, "The Other World" is a fascinating aural and visual trip to Lebanon, Israel, Mongolia, Italy and South India. This program features an impressive display of virtuosity, with Yousif's world percussion expertise on the South Indian Kanjira, Peruvian Cajon, Moroccan Bendir, Irish Bodhran and Egyptian Tar, and Kathryn's unique ability to bend the viola to produce sounds akin to the Mongolian Horse Headed Fiddle, Klezmer Clarinet and Gypsy Violin. Whether the duo is chanting South Indian vocalizations, or paying tribute to Lebanese folk songs, "The Other World" offers its audience an exceptional look at world music.

### PROGRAM C "NEW YORK MIX"

"New York Mix" is a stunning testament to the vibrant multicultural fabric of New York City. Featuring music that both crosses the globe and bends genres, this program presents works commissioned and arranged for the duo by their New York based friends and colleagues Philip Glass, Derek Bermel, John Patitucci, Kenji Bunch and

*"Lockwood's tone on the viola is varied and rich, occasionally even sounding like a wind instrument ... Stunning, gorgeous! Another winner from Innova/American Composers."*

KFJC 89.7 (Los Altos Hills, CA)

Kathryn Lockwood, Viola  
Yousif Sheronick, Percussion

Mohammed Fairouz. From Bermel's Thracian dance forms, to Bunch's exploration of rock and roll through the West African kora, Patitucci's mixing of Bach and Jazz, Fairouz's musical journey to Egypt and Glass' signature, meditative minimalism - "New York Mix" presents standard Classical, Rock, Middle Eastern and Jazz music in a whole new light.

### PROGRAM D "duoJalal Dances"

In this wonderful collaboration between duoJalal and dancers featuring compositions by Vieuxtemps (1883) and Sollima (2003), the joy of musicians and dancers working together tickle the aural and visual senses. The two duos with musician and dancer, redefine the duet form as musician and dancer intertwine on the dance floor. In the grand finale the quartet (duoJalal and the two dancers) takes the audience on a conceptually and physically rigorous wild ride and is sure to get the audience to its feet.

### PROGRAM E "duoJalal plus piano trio"

In this open ended program of possibilities between duoJalal and piano trio, the listener can enjoy traditional and newly composed works. Perhaps the piano trio performs Dvorak or Brahms, and duoJalal performs any number of their specialized works? Then comes the grand finale of all five musicians in a brand new work by composer Jack Stamps. Written for duoJalal and piano trio in 2010, "Strange Frenzy" is a work of reconciliation. Of Eastern and Western cultures meeting. Stamps' new piece channels one of his favorite works, Stravinsky's *Agon*—also a set of dances. Other elements in the composition include Middle Eastern scales and rhythmic patterns. Channeled through the movements are the solo guitar work of Frank Zappa and lyric material from an early pop song written by Stamps, containing the words of the 13th c. Persian poet, Rumi.

*"There is a strange frenzy in my head,  
of birds flying,  
each particle circulating on its own.  
Is the one I love everywhere?"*  
-- Rumi, 13th c. Persian poet

# 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.



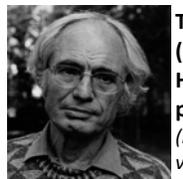
**DAVID KRAKAUER (b.  
1956): "Klezmer a La  
Bechet";** (Arranged for  
duoJalal by D. Krakauer &  
Premiered 2008)  
(Percussion: *Bodhran*)

*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.

# duoJalal Repertoire



**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 ABCDBEB 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.

# Kathryn Lockwood, Viola Yousif Sheronick, Percussion



**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