

duoJalal

Repertoire



Dervishes; Pieces for Viola & Percussion;
by Inessa Zaretsky
(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 four pieces together. *Moderato* is a dialogue of emotions brewing, surfacing and sinking. *Scherzo* is a Bodhran improvisation on a seductive and through composed viola melody. The next piece *Lento* has a very free viola part with interjecting insistence of the percussion part. The suite ends in a gigue-like *Vivace*, a combination of fun and drive. *Dervishes* is one of Ms. Zaretsky's most collaborative works as Yousif improvised on the MiddleEastern drums used in much of the piece.



"Homage" for Frame Drums and Viola;
by Glen Velez
(Commissioned & Premiered in 2007)

Grammy Award winner Glen Velez is a percussionist, vocalist, and composer, specializing in frame drums from around the world. Of Mexican/Texan ancestry, Velez is largely responsible for the increasing popularity of frame drums in the United States and around the world. Velez favors in his work the Irish bodhrán, the Brazilian pandeiro, the Arabic riq, the North African bendir, and the Azerbaijani ghaval. *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. This piece 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.



Scenes for Viola and Percussion;
by John Patitucci
(Commissioned & Premiered in 2007)

New York born bassist & composer, John Patitucci is a jazz legend. In 1986, the National Academy of Recording Arts and Sciences voted Patitucci the MVP (Most Valuable Player) on acoustic bass. He has won three Grammy Awards (one for playing and two for composing). In addition, his first solo recording, *John Patitucci*, was number one on the Billboard Jazz charts. Amongst his many commissions, such as Turtle Island Quartet and the Italian chamber orchestra Suono e Oltre in Pescara, Patitucci wrote *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.



"Klezmer a La Bechet";
by David Krakauer
(Arranged for duoJalal by D. Krakauer & Premiered 2008)

Internationally acclaimed clarinetist DAVID KRAKAUER redefines the notion of a concert artist. 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". His best-selling classical

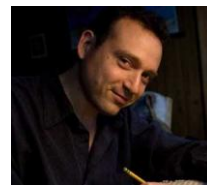
Kathryn Lockwood, Viola Yousif Sheronick, Percussion

and klezmer recordings further define his brilliant tone, virtuosity and imagination. As one of the foremost musicians of the vital new wave of klezmer, David Krakauer tours the globe with his celebrated Klezmer Madness! Ensemble. *Klezmer A La Bechet* was arranged by David Krakauer for duoJalal in Spring of 08. The piece honors the legendary clarinetist, Sidney La Bechet.



Duo for Viola & Percussion
by Philip Glass
(Adapted 2009 -Percussion part by Yousif Sheronick with permission of the composer)

"A Madrigal Opera" by Philip Glass is a chamber opera in four parts for six voices, violin and viola written in 1980. "Excerpt for Solo Viola" is one of the movements and was 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 Madrigal Opera was commissioned by the Holland Festival and premiered in 1980 at the Holland Festival. The work, written for the Dutch theater artist Rob Malasch, is conceived as an abstract music theater work which would then be "completed" by the various future directors. It is for this reason that though the work has a clear emotional shape, it has no specific theatrical content.



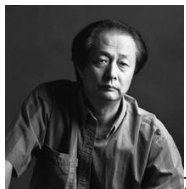
Thracian Sketches,
by Derek Bermel
(Adapted 2010. Percussion part by Yousif Sheronick with permission of the composer)

"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

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clarinet, at the suggestion of the composer, duoJalal adapted this piece for viola and percussion. In 2001, Mr. Bermel traveled to Plovdiv, Bulgaria, to study the Thracian folk style with clarinetist Nikola Iliev. Thracia is a region in Bulgaria which stretches over the Rodopi mountains and extends into Modern Greece. He spent several hours each day transcribing and memorizing the songs. In Thracian Sketches, Mr. Bermel began experimenting with phrases from several faster, instrumental songs -- Paydushko Xhoro (5/8), Mizhka Richenitza (7/8), Daychovo Xhoro (9/8), and Krivo Pazardzhishko Xhoro (11/16) -- once again, altering the modes. The piece begins in the lower register of the clarinet, and moves through the songs, increasing in velocity, range, and the complexity of rhythmic groupings as it progresses. He thought of "Thracian Sketches" as a minimalist form, and dedicated it to John Adams, who had conducted Bermel's clarinet concerto the previous year in Los Angeles.



Summer in the High Grassland by Zhao Jiping

Zhao Jiping is one of the most respected film composers in China; his work includes the score for *Farewell by Concubine*. Taking its inspiration from the music of Mongolia, the syncopated rhythms and wide melodic leaps in *Summer in the High Grassland* are characteristic of music from that region, while the percussion represents traditions from all along the Silk Road. 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, which was introduced to Yo-Yo Ma in 1999. Here he has transferred many of the techniques used

to play this instrument to one of its descendants, the cello.



Jubb Jannin, by Yousif Sheronick (Percussion: Bendir)

Known mostly for his "dazzling improvisations" and outstanding musicianship on percussion, Yousif Sheronick has also composed music for his solo CD titled "Silk Thread" which *Modern Drummer Magazine* calls "a testimony to his genius". *Jubb Jannin* is one of the songs from this CD, originally written for the Nay (middle eastern flute), it 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.



a different world, by Enzo Rao

Enzo Rao was born in Palermo Italy. He works as a composer, and plays Violin, Oud, saz, Jewish Harp, bass and other instruments. His heterogeneous musical background, allows him to play Rock, Jazz, Blues and a variety of Ethnic music styles. His true passion is Sicilian and Mediterranean ethnal music, which clearly comes through in this light and folksy song, *A different world*. Originally for violin and drums, it was performed & recorded by Rao who changes the time signature in the main statement between 7/4 and 8/4, giving the piece an easy but uneven gait. *A different world* includes a violin (now viola) solo and a percussion solo before it returns to the opening statement.

Kathryn Lockwood, Viola Yousif Sheronick, Percussion



Sonata for Viola and Percussion (1960), by Peter Sculthorpe

Sonata for Viola and Percussion and Viola is a rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer.



Lost & Found duoJalal commission (2010); by Kenji Bunch

My work on *Lost and Found* had a rocky start as I had difficulty in committing to a "sound" for this project due to the seemingly limitless potential the combination of viola and hand percussion offered. When I recognized this unique challenge, I began to embrace, rather than fight it. In this way, *Lost and Found* is an exploration of the diverse stylistic possibilities presented by this ensemble.

The first movement, "Lost in Time" evokes the music of the late Renaissance and early Baroque periods, combined with the *Dumbek*, the sound could seem at times both ancient and exotic. The second movement, "Found Objects," explores a 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 "Lost in Space." This title refers to the spacial, un-metered notation of this movement- one that relies heavily on the discretion of the performers to make basic decisions about pacing, duration, dynamics, articulation, and in the case of the percussion, even notes and choice of instruments. Lastly, the fourth movement, titled simply "Lost and Found" explores yet another language- the wonderful string music traditions of Scandinavia,

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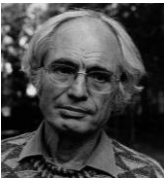
particular the Swedish *Nyckelharpa* and the Norwegian *Hardanger* fiddle. –KB



Mohammed Fairouz
(b. 1985)

A Commission based on
poetry of Rumi
*Percussion: Handdrums &
Vibraphone*

Mohammed Fairouz, one of the most frequently performed composers of his generation, has emerged as a force on the musical scene. Praised by the New York Times as "warmly sympathetic" and "brilliantly handled", his music has been received at venues such as Carnegie Hall, Boston's Symphony Hall, the Kennedy Center and internationally throughout the United States, Europe, the Middle East and Australia. His music has been championed by some of the foremost performers such as the Borromeo and Lydian String Quartets, the Imani Winds, members of the Boston Symphony Orchestra, the violinists Rachel Barton Pine and James Buswell, the clarinetist David Krakauer as well as the conductors Gunther Schuller, David Hoose, John Page and Yoon Jae Lee.



Tigran Mansurian (b.1939)

Three Medieval Taghs, for
viola and percussion,
1998–2004
*Percussion: Cymbal, gongs,
vibraphones.*

Tigran Mansurian is an Armenian composer of classical music and film scores. He was born in Beirut and educated in Yerevan, Armenia, where his family had moved in 1947



Arvo Part (b. 1935)

Spiegel im Spiegel
(1978)
*Percussion:
Vibraphones*

Arvo Part is an Estonian classical composer and one of the most prominent living composers of sacred music. Since the late 1970s, Pärt has worked in a minimalist style that employs his self-made compositional

technique, tintinnabuli. His music also finds its inspiration and influence from Gregorian chant. *Spiegel im Spiegel* (1978) written prior to his departure from Estonia 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".



Somei Satoh (b.1947)

Birds in Warped Time

Somei Satoh is a Japanese composer based in Tokyo. With a history of experimental mixed media compositions, Satoh is now, in the post-Takemitsu era, a composer of contemporary traditional music (*gendai hogaku*). "Birds in Warped Time II" was commissioned for Kishiko Suzumi and Harumi Hanafusa Duo Recital and was premiered in 1980 at the Toshio Center Hall.