

EARLY MUSIC AND THE ORIENT

AN UPDATE AND A MINI-SYMPOSIUM, 2010



Rehearsing in Paris, Maison de la Radio, April 2007: Karim Nagi, Joel Cohen, Anne Azéma, and Boujema Razgui.

EAST MEETS WEST – OR DOES IT?

East meets West. World music. Medieval music and Arabic music. Black music in the New World. Symphonic music and Chinese music. Intercultural dialogue and collaboration. Silk roads and Crusader roads and Inca trails.

THERE'S A LOT OF THIS SORT of thing in the air just now; more and more concert stages are occupied by ensembles that mix Western-trained musicians with artists from non-European traditions. We are yearning for a jailbreak.

In the classical music field at large, there is an increasing desire to reach out, to escape from the fetters of established categories, to go beyond. Some of these experiments you may find wonderful; others may leave you skeptical, or even set your teeth on edge (Last week, I watched a nationally televised program

about a Chinese pípá virtuoso trying to play country and western music. Then there was that clip sent to me only yesterday by a friend on Facebook, of André Rieu leading his ensemble in “Hava Nagila.” Oy!). These projects – great, terrible, and everything in between – are out there, and in increasing numbers there are some pressing societal reasons for these developments....

Well, those recent, get-out-of-jail-free urges in the arts world at large are not so novel to those of us who, less mediated, perhaps, than the affable Mr. Rieu, have been involved for a while in the reconstruction of performance practice in the European Middle Ages. While the big world went about its business, we in our small world went about ours. And perhaps because precise information is so scarce regarding the music of those

A winner of EMA's Howard Mayer Brown Award for lifetime achievement seeks to go beyond the superficial application of Near Eastern musical techniques to find the human commonality at the roots of Western and Eastern musical traditions

Introduced and moderated by Joel Cohen

distant centuries, we Medievalists for some time have been seeking evidence and inspiration about performance techniques from neighboring musical cultures. Speculation and experimentation among contemporary Medieval performers have been going on for decades. Recently, however, our activities seem to be dovetailing with the preoccupations of society at large. How fascinating!

Which leads me to ask some questions: What's the current musical state in our corner? How has it been evolving and changing? And how did we get here? Let's start with the third of those questions.

IN THE BEGINNING

In the beginning was Tom. And Tom created the field.

Or so it still seems to this observer in late 2009, 40 years or so after Thomas Binkley and the Studio der Frühen Musik first began performing *Carmina Burana* and the music of troubadours, trouvères, and minnesingers with ouds, darbouks, Moroccan tambourines, and the other accoutrements of North African Arabic music.

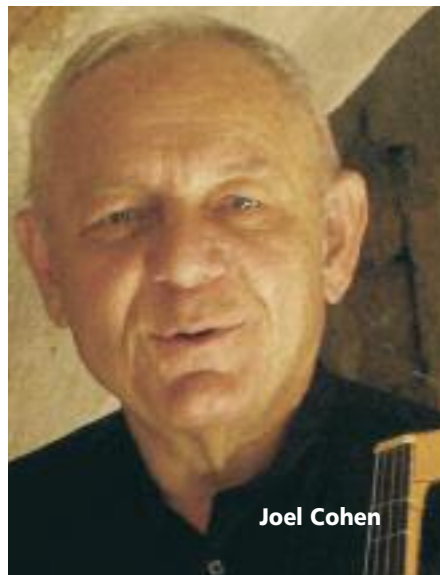
The late Tom Binkley, the son of a renowned historian, was cognizant of the scholarly speculation around Medieval lyric poetry: as he knew, starting in the late 19th and early 20th centuries, a number of scholars had pointed out the similarities among both the formal structure and the content of Medieval Arabic poetry, and the lyric songs of Provençal, Spanish, and Galician authors in the 12th and 13th centuries.

The shock waves were created when Binkley and his colleagues (singer Andrea von Ramm and instrumentalist Sterling Jones were the most central to this process) began applying some of these speculations to the actual performance of Medieval song. The effect was revelatory. Medieval music became exciting, appealing.

A flashback: for the increasingly small number of us who went through music history courses at American universities in the 1950s and '60s, I now evoke the unpleasant memory of what was out there before the Studio's experiments: creaky, cobwebby performances from

the Anthologie Sonore and other antiquated, required-listening recordings. We prepared for the inevitable test by enduring the most academic and boring imaginable waxworks-in-sound of Gregorian chant, troubadours, and what have you.... *Triste plaisir, et douloureuse joie*, as they say.

Imagine the shock when Tom, Andrea, Sterling, and fine singers like Nigel Rogers or Richard Levitt or Willard Cobb would let loose with vivid, complex musical events, including vivid, theatrical singing a hundred leagues removed from the world of opera and oratorio, complex instrumental ritornelli, polyrhythms, Oriental percussion, and other unanticipated instruments, and a general devil-may-care, in-your-face atti-



Joel Cohen

tude. It was all unimaginably refreshing, stimulating, challenging, and fun.

And the Studio's approach triggered an enormous amount of imitation and emulation, even if little of what followed was executed with the same level of flair, musicianship, and scholarship as the Binkley/Studio model. René Clemencic was an important popularizer of the Middle Eastern "gospel," and his Binkley-inspired, but primary-color and larger-than-life recordings of Medieval song were enormously influential among a younger generation, especially in Europe.

There was controversy. One critic observed that the Orientalist "fashion" in Medieval music performance had, too often, given birth to "weird *salades*

KAREEM ROUSTOM

WHAT IS "EARLY MUSIC"?

AN INTERCULTURAL PERSPECTIVE

As a composer and performer I've been fortunate to be involved with several East/West musical ventures. The most notable of these have been the CDs and concert series with the Boston Camerata, where exploring the repertoire of the Cantigas was a fascinating and eye-opening musical journey.

While the term "early music" has very clear implications when it comes to the Western musical canon, it can be very problematic when it comes to Arabic music, and specifically the music of the Near East (Syria, Lebanon, Jordan, Palestine, and Egypt). Whereas the Moroccan repertoire known as Andalusí is recognized as the oldest continually performed repertoire in the world, the origins of classical music of Syria and Egypt can be very difficult to date. For instance, the body of music from this region known as the Muwashshaat—strophic songs that use meters up to 48 beats per measure and highly ornate melodic lines—is based on Arab-Andalusian poetry of the same name. While the poetry, or at least the style of poetry, can be dated back to as early as the 10th century, the music to which these poems were set cannot. In some cases, these songs were written in the early 20th century and some can be traced back to the mid-19th century. When groups such as the highly respected and prodigious Aleppo-based Al-Kindi ensemble choose a repertoire to be performed in a "period" setting, they sometimes add works that were composed as late as the 1970s. In many ways, the Muwashshaat are like the many ancient buildings that can be found in the old quarter of Damascus. Built by Roman and even earlier cultures, some of these structures still support inhabited homes. Yet they are sometimes taken for granted as old stones and nothing more.

To one versed in Western "early music" this mixing of music from various periods seems like an anachronism. One realizes, however, that upon close inspection, pieces composed as late as the 20th century maintain an adherence to traditional forms that date back hundreds of years. In that spirit, tradition trumps historical provenance, thereby keeping alive, albeit in esoteric musical circles, old musical forms. While a newly composed motet, conductus, discant, or clausulae is quite rare in Western European music, the Sama'i form, whose Ottoman roots date back to the 14th

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Kareem Roustom

century, is still widely in use in the Arab Near East as a vehicle for new compositions.

As a composer of new or contemporary music, my work seeks to achieve a balanced synthesis between music of the Near East (both old and contemporary) and Western contemporary music. An example of this is a recent work called *Buhür* (2008), which is based on three of 16 classical Arabic poetic meters of the same name. These meters

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date back at least to the pre-Islamic era, if not before, and are still in use by contemporary poets throughout the Arab world. Scored for clarinet and string trio, *Buhür* has already been performed a dozen times in the Near East, where it has received very favorable response, and was played on the Philadelphia Orchestra Chamber Music series in January. In many ways, I see this composition as an extension of very old but living and vibrant traditions. My involvement with Western early music has encouraged me to find inspiration in things, like the ancient stones in the old quarter of Damascus, that have always been there but should not be taken for granted.

Syrian-American Kareem Roustom is both an oud player, steeped in the musical traditions of the Arab Near East, and an award-winning composer trained in Western music. He has composed music for film, television, the concert hall, and album projects and has collaborated with a wide variety of artists ranging from the Philadelphia Orchestra to pop artist Shakira.

KARIM NAGI
ADAPTING ARABIC PERCUSSION
TECHNIQUES TO THE CANTIGAS

When I first was assigned to play the *Cantigas de Santa María*, I discovered that there was no codified percussion technique directly related to the repertoire. [Note: As with all Medieval monody, the original *Cantigas* notation is melody-only, with no indication of instrumentation; illustrations of instrumental performance in one of the manuscripts do give many clues, however.] I listened to many early music recordings from several groups and consorts, attempting to discover an established approach. I found, however, that the role and system of percussion in today's performance of early music is under-developed.

In the example of the *Cantigas*, the complementary Arabic repertoire chosen by Joel Cohen for our performances gave me some clues. The Andalusí repertoire of Muwashahaat and Nawba from North Africa helped to provide some context. I was able to lean on the aesthetic of the Fez school and carry the feeling over to the other repertoire. Since the North African school is a sibling of the Eastern Arab Mashriq school, in which I am trained, my choice was clear.

The performance of Arab classical percussion is highly developed; there is a strong consensus on rhythmic repertoire and meticulously cultivated techniques for the frame drum, tambourine, and hand drum. These three percussive instruments are the most commonly utilized by early European music groups today. It therefore made sense for me to utilize the finger and hand techniques, as well as the rhythmic repertoire, of my Arabic training. That system was more developed and codified than anything I had observed or heard performed by early music percussionists.

The next step was to identify what rhythms should be assigned to the various *Cantigas* and songs that I was to perform. I analyzed the melodic notation and the syncopation of the melodies. I then chose from the vast Arabic rhythmic repertoire

("Iqaat") and applied these choices to the songs. I paid close attention to the instrumentation chosen by Joel Cohen, to balance out my inherent delivery with the aesthetic of the piece. Finally, after many rehearsals and the first two concerts of the first tour, I began to take on the traditional role of the Arab percussionist, helping to cue and manipulate ensemble tempo and dynamics.

The world of Arab percussion, I feel, is a strong complement to the performance of

The world of Arab percussion, I feel, is a strong complement to the performance of early European music.

early European music. The well-developed system of the Arab Mashriq school—the hand technique, the rhythms and the expressiveness of the the frame, tambourine, and goblet drums and their role in the ensemble—are very

compatible with early music performance. This system can help add a dynamism and propulsion to the music performances.

A native Egyptian, Karim Nagi specializes in traditional Arabic music and dance. He has authored instructional CDs and DVDs, including the first DVD resource on Riqq technique. Karim Nagi is a former faculty member of the New England Conservatory of Music. He leads the Sharq Arabic Music Ensemble, performing classical Arabic instrumental and vocal repertoire, and is currently the director of the Arab Dance Seminar, a travelling weekend of workshops for professional training in pan-Arab dance.



Karim Nagi

ANNE AZÉMA THE SINGER, THE CAMEL, AND THE NEEDLE'S EYE

The current fascination for East-meets-West musical exchanges is not new: over the span of ages, a mixture of awe and admiration, guilt, and well-intentioned tone-deafness has paved the way for many of these musical experiments in composition and performance practice. Some of these ventures are truly successful artistically, some are fabulously successful commercially; most reflect primarily upon who we are, or who we would like to appear to be, now. Some spring more from a desire for planetary brotherhood than from musical realities. At times, a camel does have trouble going through the eye of the needle!

It seems to me that what makes such experiments worthwhile—beyond the pure energizing aspect of having good musicians of any styles get together—is when we finally touch on plausible and intellectually satisfying “true” connections. I have never understood why it should be interesting to have an oud player in one type of scale/mode accompany a singer using a different one, when neither of these musicians understood each other’s grammar or musical language. Some deeper process of assimilation needs to take place.

I will share one anecdote regarding mutual acculturation: four singers, all from different cultures, were thrown together in this activity, all of us with different backgrounds, notions of voice production, and mother tongues. We all had to learn, by ear, a new (actually, old) piece in a foreign language, and each reacted with a somewhat different tactic, according to her upbringing:

1. “I will not learn anything new. I am who I am, and I do only my repertoire.”

2. “Please sing to me this new piece. Sing it to me over and over again, and I will learn it even though I do not speak your language.” And she did.

3. “Please sing it to me, over and over again, but may I write down the words?”

4. “Please sing it to me, over and over again.” (In an annoyed tone of voice: “Hasn’t anybody made a notated edition of this thing?”)

In these reactions were spelled out a part of our respective music histories. They forced me, as a Medievalist, to further reflect upon the many ways that the music that we call “Medieval” came down to us, in various degrees of transmission, (re)composition, interpretation. My work as a singer was then

placed within a larger context of receiving music and transmitting it, of becoming only an element in a long chain of exchanges and modifications. I might have understood that

When working on a subject like that of Alexander the Great, we swim in a wide river that has traversed, like Alexander himself, many a far country.

intellectually in a library; I did experience it with my colleagues from Morocco, Egypt, and Lebanon.

The fact that we eventually all sang this excerpt of an Arabo-Andalusian Nawba, together, was the prize. Its musical scale was understandable by all—the poem was a mirror composition of the Song of Songs, its



inherent structure a cousin to some early Medieval form. Learning it, each singer, with her own strategy, gave that piece its strength and vitality in performance, by demanding that we performers open our ears, minds, and hearts to how we best let the music speak its own language first.

Poetic exchanges, structural construction, organology, and many more elements are common to various repertoires from the shores of the Mediterranean: that sea has been the matrix of most of what we consider our culture. When working, for example, on a subject like that of Alexander the Great (the subject of the Spring 2010 collaboration between Boston Camerata and ΔΥΝΑ), we swim in a wide river that has traversed, like Alexander himself, many a far country. Our thread for such a project is primarily poetic and epic, Medieval French or early Turkish. We look forward to exploring common shores as they present themselves to us. Without pretending that we know them before departure, we anticipate the discoveries offered by the voyage.

French-born Anne Azéma is the recently named artistic director of the Boston Camerata. She is also the founder of Ensemble Aziman and a cofounder of Camerata Mediterranea. In the arena of East-West collaboration, she has performed and recorded with Ensemble Constantinople of Montréal. Besides her ensemble work, she has researched, produced, and performed a series of five CD programs of Medieval secular monody for the Erato, Warner Classics, and K617 labels. As a teacher, she is a regular invitee of European and American conservatories and universities.

Performing at the Camerata Mediterranea colloquium, Saint-Guilhem-le-Désert, France, June 2009: Mohamed Briouel, Anne Azéma, Equidad Barès, Mehmet Sanlikol, Aziz Alami.



MEHMET SANLIKOL

PERFORMING TURKISH MUSIC IN THE WEST

Even though my training has been in the fields of Western classical composition and jazz performance and composition (Berklee College of Music, 1997; New England Conservatory, 2000 and 2004), I have been leading various forms of Turkish music ensembles during the past six years. My principal instrument is piano but during the past nine years I have been singing professionally and performing on instruments such as the oud (short necked lute), saz (long necked lute), and the ney (end blown flute).

Even though I came to the U.S. 16 years ago in order to study various styles of Western music, about nine years ago I also developed a passion for a number of Ottoman/Turkish music traditions. As a result of my studying and performing Ottoman/Turkish music during this time, about five years ago, along with Robert Labaree, chair of the music history department at New England Conservatory, I established a non-profit organization named DÜNYA.

Based in Boston, DÜNYA's goal is to present a contemporary view of a wide range of Turkish traditions, alone and in interaction with other world traditions, through performance, recording, publication, and other educational activities. DÜNYA seeks to work with a wide range of cultural and religious organizations and musical groups, but we rely on no particular political, governmental, or religious affiliation for support of any kind. When I am putting together DÜNYA programs, I watch out for two major concepts: Renk ve Sohbet (Color and Conversation).

Renk (color): The many colors of music—popular and classical, secular and sacred, old and new—are displayed in adventurous programs that explore relationships among different styles. In the Turkish spectrum, examples of Arabesk (popular) and ayin (classical sufi music), Ottoman theater (karagöz) and Ottoman chamber music (ince saz), entertainment music (tango, kanto, fasıl), and marching band (mehter) find their way into a season or even into a

single concert, often in conversation with other world traditions.

Sohbet (conversation). In conversation, culture and individuality are enhanced, not threatened. Programing begins with the Ottoman-Turkish tradition, but Turkish music is just one voice among many. When carefully positioned next to other musics—Western classical music and jazz, religious music of many regions and creeds, popular music in its many forms—the colors of Turkish music become even more vivid than



Mehmet Sanlikol

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when alone. This is why so many DÜNYA programs involve collaborations that cross boundaries of style and tradition: "European Travelers and the Ottomans" (a tribute to Mozart, with Boston Camerata), "The

Psalms of Ali Ufki," "Armenian Composers of the Ottoman Period," "Let Us Repeat the Names of God" (with The Silver Leaf Gospel Singers), "Greek and Turkish Holy Days," "The Music of Cyprus," and "The Language of Birds." I try to make sure that all repertoires are presented

respectfully and explored for what they contribute to the whole. And almost every program includes improvisation and new composition, often in traditional forms.

Mehmet Ali Sanlikol has received a degree in jazz composition and film scoring from the Berklee College of Music, a master's degree in jazz composition from the New England Conservatory of Music, and a D.M.A. in composition from that same institution. With the Boston Camerata's Anne Azéma, he is preparing a new program built around the legend of Alexander the Great for performance in Spring 2010.

composées of Ravi Shankar and Bernard de Ventadorn." The Studio's own specific choices, reviewed with the benefit of hindsight, have not always aged well and have been subjected to criticism both on scholarly and (more rarely) aesthetic grounds. Radically, the English scholar-performer Christopher Page published some influential books and articles questioning the appropriateness of any instrumentation at all in the performance of Medieval monody. Many in the Medieval music community were taken down a notch – or 20.

A NEW GENERATION, AND A SEARCH FOR ROOTS

And yet, to quote a deeply anonymous troubadour, the beat goes on. Forty years later, the early music world, particularly the Medieval segment of it, still is the arena for plenty of East-meets-West performance activity. There is even, perhaps, a sense of increased urgency in these projects and experiments. There is the urging of research and the promise of musical pleasure. But to this mix we add another call, that of the whole human conundrum in the post-2001 world. We have become ever so painfully aware in recent years of the walls and barriers that separate civilizations, and a number of us feel that it is of great importance to rediscover common heritage and common ground, for the sake of music but also for the sake of people in general. Where then are these common roots to be found? Are they, can they be, discerned in the art of music and in its richly complex history? Can singers and oudists and darboukists chant and play and drum us out of our contemporary quandary?

Just in the 2009-10 concert calendar for my home region, Boston, I notice a discernable uptick in these kinds of crosscultural projects. A few weeks ago, I heard Mehmet Sanlikol give a lecture-recital, for a large synagogue audience, about Turkish-Jewish musical exchanges in the Ottoman Empire. As I write this report, mid-November, the Boston Camerata prepares its Mediterranean Christmas program for a national U.S. tour, assisted by the Sharq Arabic music ensemble. Then, in March, the

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same two ensembles travel together from Boston to France for a reprise of *The Sacred Bridge*. MENA Music brought the Orchestra of Tetouan (Morocco) on tour last year and introduces the Orchestra of Aleppo (Syria) in Washington, D.C., New York, and Boston in April. In the spring, the Boston Early Music Festival has invited Jordi Savall to present his Jerusalem program. And late in the season the Boston Camerata under Anne Azéma and Sanlikol's DÜNYA ensemble collaborate on a storytelling program around Alexander the Great, drawing on both European and Oriental sources.

I am convinced that there is something important going on here, reaching if you will beyond the immediate issues of music history and musical performance. We want these musical and personal stories about sharing and exchange and wider community. In a world full of rejection and animosity, we need such narratives to keep our sanity and our spiritual equilibrium.

The current wave of activity owes much to the pioneers of the 1960s, but much has changed in the performance world since then. On the scholarly/early music/"Western" side, we know something more about the evidences of musical notation and musical iconography than we did two generations ago, and our performance-practice experiments have, we hope, grown more knowing and insightful in the intervening years.

Most significant still, and here we approach the central point of this presentation, there is now a young generation of "Oriental" musicians who, like us in the Euramerican mold, have caught the "historically informed" virus. That's a very important development for non-Western musics, where historical perspective has been noticeably lacking until quite recently. These young musician-scholars from the "other" side, have eschewed the rampant Westernization so prevalent around the globe and are searching, as we do in the Western tradition, for the sound and substance of early roots. The arrival of such talented artists on the scene makes possible a

kind of substantive East-West dialogue, both musical and interpersonal, that would have been unthinkable just a few years ago. Our Mediterranean corner of the early music scene is currently abuzz and aglow with all kinds of fascinating interactions. It's a great place in which to hang out and to be active.

My current project and passion, Camerata Mediterranea (<http://medmusique.org>), has to do with bringing the current crop of cross-cultural performers and scholars together to learn from each other and to benefit from each others' unique gifts and insights. During Cam Med's first international colloquium, held at Saint-Guilhem-le-Désert, France, in June 2009, participants arrived from Spain, France, Morocco, Germany, Israel, and the United States to make their scholarly contributions and to make music together. Check out the web site! We plan more such events in 2010 and 2011, both in Europe and here in the U.S., and are looking for American partners and co-presenters (how about you?).

What I wish to focus on just now, however, is the current state-of-the-intercultural-art close to home. I want to get a reading of how people active in this arena view their mission and their activities. To this end I have asked four distinguished friends and colleagues, from the Arabic, Turkish, and early music worlds, to create with me a mini-symposium on these pages. Beyond a general charge/query – Where are you going? – I have left each individual free to respond in his or her voice, with his or her priorities. My choice of co-participants is, this time, unabashedly local and personal. Each one is a gifted artist living and working in or around Boston, and each has contributed essential elements to recent productions of The Boston Camerata and/or Camerata Mediterranea. I find it incredibly encouraging and exciting to see so much activity, reflection, and dialogue going on in this small geographical perimeter, and from people of diverse backgrounds and training. We're listening to each other, learning from and enjoying each others'

music, and working, when appropriate, on collaborative projects. I expect that there are other pockets of similarly intense activity still to be covered in other places. I suggest, therefore, that loud hosannas are in order.

And so I present, in these pages, Kareem Roustom, Karim Nagi, Anne Azéma, and Mehmet Sanlikol: Boston-based, good friends, terrific musicians, and stimulating thinkers all. May this modest harvest of ideas from these individuals, and from many others, contribute to the flowing, cresting stream of dialogue and interaction that will improve the quality of art and of life on our wonderful, needy planet! 🍷

Joel Cohen, artistic director of Camerata Mediterranea, led the Boston Camerata from 1969 to 2008. In recent seasons his energies with both companies have been centered on southern European and Mediterranean basin repertoires. Many of these projects have involved collaboration with Middle Eastern musicians. Cohen's recent productions have included a revised and expanded version of *The Sacred Bridge: Jews, Christians and Muslims in the European Middle Ages*; *Cantigas of Alfonso el Sabio* (Erato/Warner Classics, Edison Prize, 2000); *A Mediterranean Christmas* (Warner Classics); and *Alla Turca: A Mediterranean Dialogue*. He is currently planning the next international colloquium of Camerata Mediterranea, to take place in the Medieeval abbey of Saint-Guilhem-le-Désert, France.

FURTHER READING AND LISTENING

These articles and soundfiles may be found at the *EMAg* website: www.earlymusic.org/ema-magazine.

- On one hotly-debated topic, namely the use/appropriateness of musical instruments in Medieval monody, see an earlier contribution from Joel Cohen, "Peirol's Vielle: Instrumental Participation in the Troubadour Repertory," in *Historical Performance*, Vol. 3, No. 2, Fall 1990, pages 73-77.
- An extended interview with Joel Cohen on his "Cantigas" project, involving musicians from Europe, America, and Morocco, appeared in the Fall 2002 *EMAg*.
- Joel Cohen's article on Orientalism in early music performance practice, including his views on the appropriateness/historical relevance of employing Middle Eastern musicians in early music projects, appeared in the program book of the Utrecht Early Music Festival, August 2000 (English and Dutch versions).
- *Sound file*: A miracle narration from Medieval Spain, "Como somos per consello do demo," is performed by The Boston Camerata, assisted by the Sharq Arabic Music ensemble. Excerpted from the Warner Classics CD, *A Mediterranean Christmas*. You may also download the text and translation.
- *Sound file*: A recent work by composer Kareem Roustom, integrating early Arabic modes and meters into a contemporary chamber music context. The composer's own description is as follows: "From *Buhur*: clarinet & string trio. 2nd Movement, 'Al-Kamel' (The Complete), based on the poetic meter of the same name. Uses motifs from a Ud Taksim by Riyad Al-Sunbati and exhibits the use of complex counterpoint using a quarter scale (G, A $\frac{1}{2}\flat$, B \flat , C, D, E \flat and E $\frac{1}{2}\flat$, F, G, and other modulations). The melodic scheme and modulations are very traditional and old as the hills, but everything else is new, I suppose. Performed by the Damascus Festival Chamber Ensemble 2008."
- *Sound file*: A traditional riqq (Arabic tambourine) solo by Karim Nagi can be heard at www.turbotabla.com/cds/riqqsaba_karimnagi.mp3.
- *Sound file*: "Veysel'insonsiiri," performed by the DÜNYA ensemble. Mehmet Sanlikol's note: "It's from a recent concert. It's both getting back to roots (the track is directly inspired by the Turkish Asik-troubadour music/poetry) and being modern (by featuring a double vocal improvisation accompanied by other instruments)."



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