

gamelan, which reinforced this more western approach to harmony. For me, the end result was a greater sense of journey than I experience in Javanese gamelan. (This is not a judgement, but rather an observation). The patetan that serves as a coda for the piece is a compressed harmonic summation of the whole last movement. It is also, for me, a concise expression of that journey. The instrumentation is a mixture of western and Indonesian instruments. They include glockenspiel, vibraphone, marimba, piano, sampled marimba, Javanese rebab, violin, cello, string bass, alto and soprano saxophones, sampled siter (Javanese zither), trap set, kendhang (Javanese and Sundanese hand drums), sampled gongs and handclaps. The music itself reflects the integration of these western and eastern instruments. The tuning system employed throughout is the 12-tone western tuning, but the structure and aesthetic of much of the music is Javanese in nature.

Gendhing For a Spirit Rising was written in memory of my father Allan Lopato. He died suddenly of heart failure 50 years ago at the all too young age of 52. He loved music and was gifted, but never had the opportunity to pursue it. It is a source of sadness for me that he was not able to witness where my musical journeys have taken me. It is a source of joy that I'm able to honor him this way. Perhaps he has indeed heard the music.



Disc 2

Beboppin' With Bella also reflects Indonesian influences, but in this instance, they include music of the tiny (and for most westerners, more famous) island of Bali, just miles off the coast of East Java. It is basically a jazz piece, but the introduction and main melody are inspired by kotekan, the striking weave of complex interlocking patterns played by pairs of musicians in Balinese musical forms such as Gong Kebyar. The rhythm of these patterns starts out in "straight 8's", but morphs into swing 8's as the introduction segues into the body of the piece. The main inspiration, however, is my beloved 10-year-old, still prancing poodle, Bella.

Jakshi is a modally based composition that also blends genres. The rhythm is Middle Eastern in nature, the melody South Indian and the harmonic progression during the solo improvisations jazz-based. The long coda, with its continuous ostinato figure in the piano is for me a musical meditation of sorts.

Suite 911 was written in response to the World Trade Center attacks. It has three rather distinct sections which correspond to my remembrance of the tragedy as experienced over time. I and my family live less than a mile up the street from what came to be known as Ground Zero, and I experienced the shifting physical and emotional landscape with an ongoing immediacy that was as thought-provoking and ultimately transformational as it was horrifying. The first section tries to capture the feeling of ambush, the second, chaotic aftermath and the third, entitled *Peace March*, an attempt to transcend the mindset of retaliation and embrace a more non-violent and hopeful one.

I believe there's a wealth of possibilities for new music through the intermingling of musics from around the globe. These pieces explore some of those possibilities. The fact that one can hear (and see) almost all of the world's music nowadays without having to get up from one's chair can only serve to promote such explorations, which is a great thing.