

Ramzi Aburedwan & Dal'Ouna Ensemble featuring Moneim Adwan

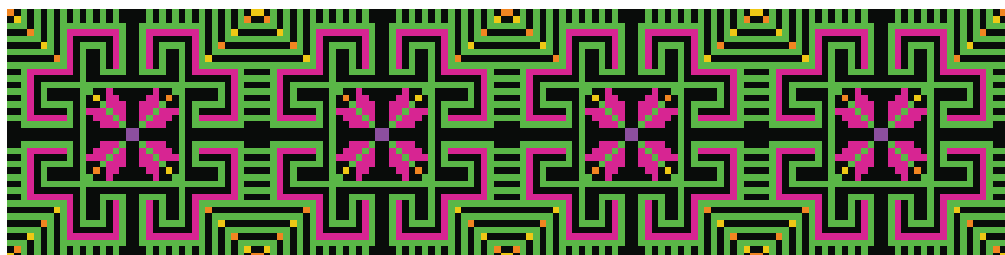
A DISCOVERY OF THE LEVANTINE MUSICAL
UNIVERSE, BETWEEN CREATION AND TRADITION

THURSDAY, OCTOBER 9, 2025 | 6:00 PM
BUDDY HOLLY HALL-CRICKETS THEATER



TEXAS TECH™

SCHOOL OF MUSIC
VERNACULAR MUSIC CENTER





Program

*A discovery of the Levantine musical universe,
between creation and tradition*

Ramzi Aburedwan and Dal'Ouna Ensemble

Featuring: Moneim Adwan

Mahinour
(Full Moon)

Ramzi Aburedwan

Jaljal 'Alay al-Rumman
(Pomegranate Song)

Traditional Iraqi

Waqfou es-soufouf

Moneim Adwan
text by Ibrahim Al Muzain

Sarai Brinker, narrator

Ya Teir Ya Ta'er
*A traditional folk song
symbolizing longing and messages
carried across distances*

Traditional Palestinian

Palestinian Wedding Suite
*selection of traditional songs
from Palestine and the Levant*

arr. Ramzi Aburedwan,
and Florent Pujaila

*Featuring students from MUSI 1300
Creating the Critical Listener*

Intermission

Adawi fi Saheel el-Kheil

Moneim Adwan
text by Khaled Jouma

Baraa'em el-Louz
(Almond Buds)
Algerian Traditional

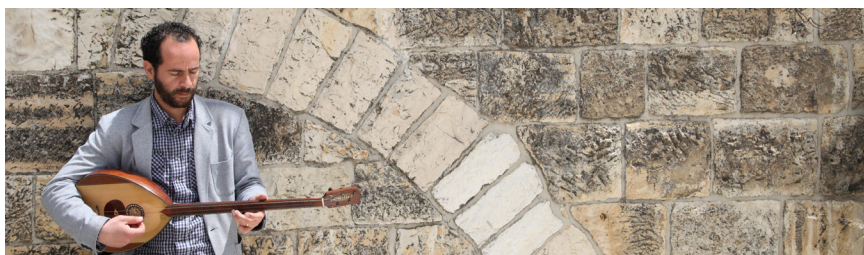
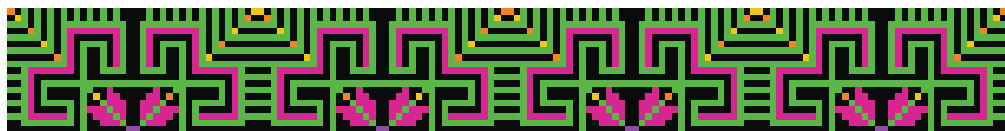
Ramzi Aburedwan
text by Hussein al-Barghouti

Salât
(Prayer)

Ramzi Aburedwan
text by Gibran Khalil Gibran

Dream Fragments
Levantine Traditional

Ramzi Aburedwan



Program Notes

Ever since I was small, these melodies have lived in my mind and fed my imagination. I heard them on the street, on the radio, on television, then, after I became a musician I heard them on stage, at the theatre.

As in a waking dream, they go on playing constantly in my mind, providing a source to a very strong sense of identity. So I questioned myself concerning their origins, my origins. Passed on from generation to generation, they are the sound and melodic inheritance from the Fertile Crescent, that geographical region the French call the Levant, meaning from where the sun “rises” for them (*‘se lever’*, in French), more commonly known nowadays as the Near-East.

Although each performer has made these melodies his own over the centuries, their common essence has not disappeared and they continue to carry a sense of belonging to this region now divided into several countries. The melancholy, the nostalgia I experience every time I hear these melodies seem imprinted into my genetic heritage.

I thus wish to pay tribute to my ancestors: the Natufians.

The term “Natufian” comes from the eponymous valley of Wadi el-Natuf, located in Ramallah’s high hill country. This is where, near the village of Shoqba in an underground shelter, were found identifiers of populations with a sedentary lifestyle. Following a long process of cultural transformations, Natufian populations began the transition from nomadic hunter- gatherers to that of an agro-pastoral economy. Found in a chronological window circumscribed by two glaciations - stretching from 12 300 BC to 9 600 BC – Natufian culture was first found in Palestine (central hills, Mount Carmel and Galilee) and in Jordan before spreading out, with regional variants, to the whole of the Levant, in a territory stretching from Anatolia to the Sinai, and from the Oriental shores of the Mediterranean to the Euphrates river.

With this new musical project, I would like to be in the present and in the past at the same time. Paying tribute to this nature that was such an integral part of my ancestors’ daily life, evoking unity. While respecting this heritage, I also wish to ground these melodies in my time period, by providing them with a slightly more contemporary frame, using instruments that make us journey through time. The bouzouk and Oriental percussions will provide the nomadic aspect of the repertoire, the oud will serve as mirror to the past and the accordion and synthesizer will bring us back to the present. My colleagues from the Dal’Ouna ensemble will also embody, in their own way, the contemporary arrangements to this Levantine heritage.

Ramzi Aburedwan



The Song Wqifo

This song was written by the Palestinian poet Ibrahim al-Mazyen and sung by Abdel Moneim Adwan. It honors Moussa Hanfi, a student at Birzeit University, born in Gaza, who was killed in the 1980s as he raised the Palestinian flag above the university roof.

His friends refused to let his body be taken. They devised a daring plan: they dressed him in a coat, dark glasses, and a hat, and sat him upright beside them in the car as if he were a living companion, blind and paralyzed.

In this way, they passed through military checkpoints and brought him home to Rafah, so his family could bury him with dignity.

This song is both a lament and a testament of loyalty, of courage, and of love.

THE MOTHER

She went to the kitchen,
to prepare her baby's bottle.
When she returned,
the bedroom was rubble —
shattered by a missile
meant for the neighbors.
She seized her child,
certain he was still breathing.
But the doctor told her:
life had left him.
The mother refused.
She would not believe it.
Love and tenderness, she thought,
could overcome death.
Her eyes flooded with tears.
She said to the doctor:
"Give him to me.
I know how to bring him back.
All he needs are my arms —
and he will breathe again."
I will heal him with the breath of horses.
I will heal him from the weight of silence.
I will hide him in the coffers of my night.
I will cradle him in eyes drowned in tears.
I will clothe him in clouds, in feathers...
Bring him to me — he will live again.
Bring him to me,
even if his body is a torn veil.
Bring him to me,
for his soul still hums a song.
Even if his voice has fallen silent,
even if he has leapt into the heart of nothingness —
I will clothe him in clouds, in feathers.
Bring him to me...
he will live again.

A TEAR AND A SMILE

Kahil Gibran

*That's how the nights go by, and we don't
care about them.
The days come to meet us,
But we fear days and nights.
We are close to the earth,
Yet we and the gods belong to one lineage.
We pass by the bread of life
And hunger consumes our strength.
How sweet life is with us,
And how far we are from life
In the spring, among the bees, the flowers
of the almond trees, the path of the ants
and the sun, I will learn to caress the lyre,
I will sit on the roof of our house, my gaze
will be lost in deep rivers, illuminated
by the moon, and flowering gardens...
And thus conclude another cycle of
eternal reincarnation.*

Personnel

RAMZI ABUREDWAN AND DAL'OUNA ENSEMBLE

Ramzi Aburedwan, bouzouk & backing vocals
Ziad Ben Youssef, oud & backing vocals
Bastien Anthoine, percussion
Moneim Adwan, lead vocals

FEATURED GUESTS

Andrew Stetson, trumpet
Jordan Langehennig, qanun

TEXAS TECH SCHOOL OF MUSIC STUDENTS

Many Texas Tech music majors, including students enrolled in MUSI 1300 (Creating the Critical Listener) were given the option of voluntarily joining the Dal'Ouna Ensemble on stage for a collaborative performance. Graduate student AJ Perry created special arrangements of *Palestinian Wedding Suite*. Students had only three days to rehearse.

Alan Lee Rice
Ava Daigle
Ben Wick
Bridget Fisher
Caleb Dent
Edgar Quintanilla
Ford Brehmer
Georgie Saenz
Jacob Fout
Jacob Garza
Jon Anaya
Jorge Castaño
Julian Sawe
Julianna Jackson

Kannon Ward
Lariezza Lerios
Matthew Williams
Maddi Rogers
Meirah Koenig
Mike Salter
Nathaniel Good
Reagan Frank
Sadie Sebastian
Scott O'Brien
Shawn Bryan
Stephen Pearson
Tris Swisher
Vaughan Hennen



About the Musicians

DAL'OUNA ENSEMBLE

DAL'OUNA ENSEMBLE is named after a festive Palestinian music genre. Through its music, the ensemble expresses the hopes of a people who love to laugh and sing and who seek peace and freedom. The ensemble's repertoire extends from Egypt to Andalusia, passing through various regions and traditions of the Middle East, and adding medieval and jazz accents to a musical confluence of East and West. On their musical journey, Ramzi Aburedwan and Dal'Ouna bring us into their world, their music, their poetry and traditions. They combine traditional Arab instruments including the bouzouk, the oud, and oriental percussion with viola and accordion. The repertoire ranges from instrumental to traditional poetic genres that focus on love, freedom, and nature. Dal'Ouna is a story of shared experiences, a refuge where borders don't apply, and a message of hope for its members and audiences.



RAMZI ABUREDWAN grew up in the Al Amari refugee camp in Ramallah, where his family took refuge after being driven out of their home in Palestine in 1948. The violence of the first Palestinian intifada (1987-1993) marked Ramzi's childhood and adolescence. At age 16, Ramzi participated in a musical workshop, which proved to be a life-changing experience. From 1996 to 1998 he studied at the Edward Said National Conservatory of Music in Ramallah. In 1998-2005, Ramzi received a scholarship to study viola at the National Regional Conservatory of Angers (France). Ramzi graduated

with a DEM in viola, and chamber music. At the French conservatory, Ramzi met up with other students with whom he created the Dal'Ouna Ensemble in 2000. Today, Ramzi splits his career amongst many projects. He has worked as a concert performer, bandleader of Dal'Ouna, musical director, composer and arranger for the Palestine National Arabic Music Ensemble, and viola soloist performing Western classical music with chamber music ensembles and orchestras throughout the Middle East and Europe. Ramzi's deep engagement with Palestinian youth led him to realize a lifelong dream in 2005: the creation of the Al Kamandjati Association. Al Kamandjati's mission is to bring musical education to Palestinian children and, in particular, to those who are most vulnerable – the children of the refugee camps. Al Kamandjati has provided music education to children living in refugee camps of Al Amari, Jalazon, Tulkarm and Qalandia, in the village of Deir Ghassana, and the cities of Ramallah, Jenin, Gaza City and Hebron in Palestine as well as in Lebanon, in the refugee camps of Bourj el Barajneh and Shatila.



ZIAD BEN YOUSSEF'S passion for the oud began in his native Tunisia, encouraged by some local masters who introduced him to the world of "Eastern Maqam", the main foundation of oriental music with roots in Arabic, Persian, Turkish, and Armenian traditions. His musical path was forged with the Bashir brothers, Ali Sriti, Farid Ghosn, Anouar Brahém, Saliha, Manolo Sanlúcar, Sabicas and many others. Ziad continues to pursue his goal of expanding the boundaries of this instrument vis à vis improvisation and exploration of diverse musical traditions, including Flamenco, Eastern

European, jazz and other contemporary music. Ziad has ventured into the world of theater and has participated in numerous projects such as "The Thousand and One Nights" with English director Tim Supple, poetry performances, and film soundtracks: "Happiness" (Alexander Medvidkine), "Kedaba" (ElHachmia Didi Alaoui), "ADN, Ame de la terre" (Thierry Obadia), and "Tomb of the Lovers," performed live at the Louvre Auditorium.

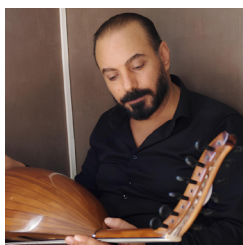


BASTIEN ANTHOINE An oriental percussionist, flautist, singer, and multi-instrumentalist, Bastien holds a degree in Ethnomusicology and a Diploma in Music Pedagogy.

He currently plays in various ensembles such as the Zeliye trio (contemporary Arabic music) and the Siqak trio (Greek-Turkish and Balkan festive music).

His various travels to Palestine and Kurdistan have inspired him to share the music of the Mediterranean with as many people as possible. He has created various educational projects

in partnership with the cities of Gennevilliers, Angers and La Courneuve, among others. He also participates in the creation of shows for young audiences with the Crock'Notes company. In 2025, he joined the Orchestre Arabo-Andalou d'Anjou



MONEIM ADWAN, born in Gaza in 1970, is a Palestinian composer, oud player, singer, and musicologist. He trained in classical Arabic music and musicology in Libya, blending traditional forms with contemporary and intercultural expression. Since moving to France in 2000, Adwan has composed extensively for opera, theater, and film, often drawing inspiration from the poetry of Mahmoud Darwish, Rumi, and Ibn Arabi.

He has collaborated with notable artists like Peter Sellars, Françoise Atlan, and Bernard Foccroulle, performing at

festivals such as Aix-en-Provence and La Monnaie. Adwan's work consistently explores themes of exile, identity, and dialogue through the rich lens of Palestinian musical heritage.



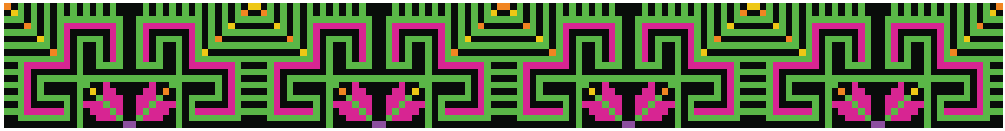
ANDREW STETSON As a performer, Andrew Stetson serves as Principal Trumpet of the Steamboat Springs Symphony Orchestra (CO) and has performed with numerous orchestras, including the Alabama Symphony, Albany Symphony (NY), Arkansas Symphony, Boston Philharmonic, Colorado Music Festival Orchestra, Houston Symphony, and Lubbock Symphony. He has also given solo recitals across the United States and appeared as a featured soloist with several Texas Tech University ensembles. Internationally, Andrew has been an invited soloist with the Orquestra Sinfônica do

Recife, Brazil's oldest and longest-running symphony orchestra. Prior to his appointment at Texas Tech, he placed in the International Trumpet Guild Solo Competition and performed in the live rounds of the National Trumpet Competition.



JORDAN LANGEHENNIG is an internationally-acclaimed multi-instrumentalist, linguist, and educator. A classically and traditionally-trained multi-instrumentalist, he specializes in wind, string, percussion, and electronic instruments of historical and global significance. His primary instrument is the Scottish great highland bagpipes, in addition to bagpipes from across the globe. His music is seasoned with flavours from Sephardic, baroque, and Scottish traditions, among other influences of traditional musics from across the globe - most recently, Georgia, Galicia, Turkey, and France.

Described by peers as “cosmopolitan, debonair, and witty”, and “a cultural fusion dynamo”, Jordan is an engaging performer who makes traditional music accessible to his audiences.



Letter of Gratitude

Thank you for joining us this evening to experience the music of Ramzi Aburedwan and Dal'Ouna Ensemble. It is with much gratitude that we welcome these artists back to Texas Tech for the third time.

I first learned about Ramzi and his work in 2017 by reading the non-fiction account of his life in the book *Children of the Stone*,* written by award-winning, critically acclaimed journalist and author Sandy Tolan.

Yo-Yo Ma had this to say about the book:

"In a world where so much popular fiction depicts life in a dystopian world, it is refreshing to have this non-fiction account that reflects one individual's belief in the power of music and culture to transform lives. Congratulations to Sandy Tolan for bringing us the story of Ramzi Aburedwan, his philosophy and his personal mission to make a difference. His story is proof of the famous words of Margaret Mead – 'Never doubt that a small group of thoughtful, committed citizens can change the world indeed, it's the only thing that ever has.'"

I couldn't agree more, which is why, after reading the book, I reached out to see if we could bring Dal'Ouna Ensemble to Texas Tech. One thing led to another, and pretty soon, Ramzi and the Dal'Ouna ensemble found themselves in West Texas, eating barbeque at Evie Mae's, jamming with orchestra students at Lubbock High School, and teaching Texas Tech students about Arabic folk music. In 2018, they performed on stage in a bare bones theater with no sound monitoring. It was amazing, and it changed the way my students thought of the Middle East.

We tried to bring the ensemble back sooner, but our plans were disrupted first by Covid and then by the war. Last year, we were overjoyed to finally host Dal'Ouna again after many years and in the newly renovated Hemmle Recital Hall.

This year, with support from an RCAA grant, the Vernacular Music Center, and the School of Music, we welcome the Dal'Ouna Ensemble once again, this time in Crickets Theater.

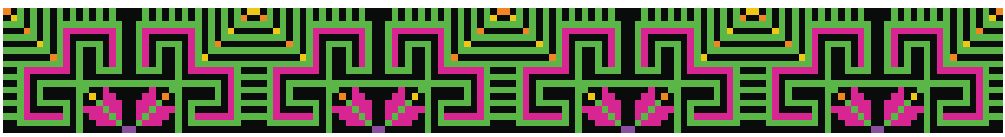
One thing you should know about my friend Ramzi is that, in addition to creating much of the beautiful music heard this evening, he founded the Al Kamandjāti Association. This organization works to strengthen appreciation for Palestinian culture and identity through music. He and his associates organize cultural events, raise funds, and collect musical instruments and teaching materials to provide music education and opportunities for Palestinian children. It takes a special person to take tragedy and respond with beauty, and that is what Ramzi has done with his music.

As you listen to the music on the program tonight, I encourage you to reflect on the transformative power of music in your own lives and communities. How can we build on Dal'Ouna's example and use music to tell our stories, build connection, and ultimately change the world?

As Ramzi says, each artist is a dreamer, or they should be.

Thank you once again for being here. May you leave more hopeful than you arrived.





Fun Facts



WHAT IS THE LEVANT?

The Levant is a historical and geographical term referring to a region in the Eastern Mediterranean. It includes countries such as Lebanon, Syria, Jordan, Palestine, Israel, and Turkey, and the island of Cyprus.

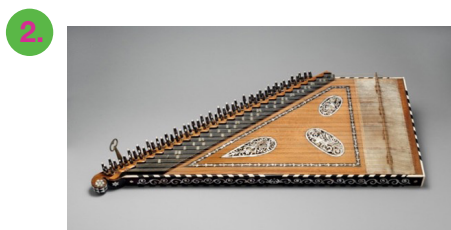
The term “Levant” comes from the French word for “rising,” referring to the direction of the rising sun (the east). The Levant has long been a center for trade and cultural exchange and development. Most people living in the region speak Arabic.

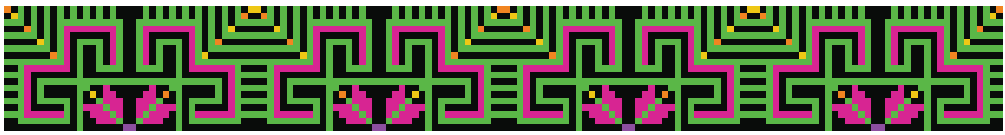
INSTRUMENTS YOU MAY SEE AND HEAR TONIGHT:

Arabic music features a variety of traditional instruments, many of which are commonly used across the Levant and wider Middle Eastern region.

These instruments are integral to music of the Levant, both in traditional and contemporary contexts.

1. **Oud:** A fretless string instrument with a pear-shaped body, similar to a lute. It is widely used in Palestinian and other Middle Eastern music and has a rich, deep sound.
2. **Qanun:** A zither-like string instrument with a trapezoidal shape, played on the lap or on a table.
3. **Darbuka:** A goblet-shaped drum played with the hands.
4. **Bouzuk:** A long-necked string instrument related to the oud but with a higher pitch. It is used in folk and classical music.
5. **Riqq:** A type of frame drum, similar to a tambourine.



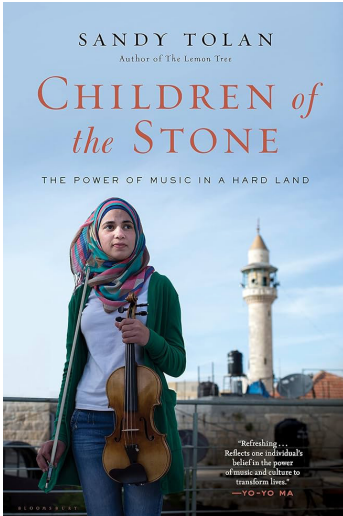


WHAT IS TATREEEZ?

You may notice beautiful embroidery on the clothes of some of the performers. These geometric designs are also featured elements in the borders of the program you are holding. These designs are called *tatreez*, a tradition that involves intricate and colorful stitching patterns, often used to adorn clothing. The motifs and designs in *tatreez* symbolize regions, traditions, cultural heritage, and elements of identity. There are motifs to represent different cities, industries, and stories. These are woven together by stitches, much like traditional melodies are connected by pitches associated with people and places. Like music, *tatreez* is a cultural tradition that can be used to preserve memories, stories, and meaning.



More Information



CHILDREN OF THE STONE

We have copies of *Children of the Stone* available in the lobby. Meet us in the Hemmle Recital Hall Foyer.

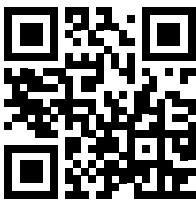
Children of the Stone tells the dramatic story of Ramzi Aburedwan's life growing up in an occupied Palestinian refugee camp and his transformation from a stone throwing youth of the first intifada, to a talented musician studying at the Edward Said Palestine National Academy of Music and a French Conservatory and his final return to Palestine to realize his life's dream of founding a music school, Al-Kamandjati that has centers in Gaza, the West Bank and Lebanon. He views Al-Kamandjati and related projects with international musicians as a combination of safe haven, creative response, and trauma therapy for the least fortunate Palestinian children, many living in refugee camps.



Scan here to visit www.ramziaburedwan.com



Scan here to visit www.alkamandjati.org



Scan here to help Gaza's musicians rebuild their lives in France.
<https://gofund.me/103989498>



UPCOMING EVENTS

Jazz Orchestra and Jazz Ensemble

Friday, October 10 | 6:00 pm
Hemmle Recital Hall

Symphonic Wind Ensemble

Sunday, October 12 | 4:00 pm
Hemmle Recital Hall

Octoboe Fest Double Reed

Chamber Music Concert

Wednesday, October 15 | 8:00 pm
Hemmle Recital Hall

Lubbock Chorale

50th Anniversary Celebration Concert

Saturday, October 18 | 7:30 pm
Hemmle Recital Hall

Sinfonietta

Sunday, October 19 | 2:00 pm
Hemmle Recital Hall

Amy Anderson Memorial Concert

Sunday, October 19 | 6:00 pm
Hemmle Recital Hall

Student Chamber Ensembles Recital

Sunday, October 19 | 8:00 pm
Hemmle Recital hall

Tech Folk Orchestra

Monday, October 20 | 8:00 pm
Hemmle Recital Hall

University Symphony Orchestra

Sunday, October 26 | 4:00 pm
Hemmle Recital Hall

Percussion Ensemble 2 & Samba Ensemble

Monday, October 27 | 8:00 pm
Hemmle Recital Hall

Tuba Euphonium Ensemble

Wednesday, October 29 | 8:00 pm
Hemmle Recital Hall

Concert Band and Symphonic Band

Thursday, October 30 | 7:30 pm
Hemmle Recital Hall

