



“Metanoia – a Universalist Mass” is a new sacred jazz work by Bay Area Composer Daniel Zwickel ben Avram. While based on the roman Catholic liturgy, it embraces many faith traditions, and is a clarion call for tolerance, understanding, compassion and forgiveness. In a time of great turmoil and strife, it is a call for *metanoia* – radical transformation – and for healing.

Though classical in structure, it is jazz in execution, with a great deal of a *capella*, and with instrumentation from trio to chamber ensemble. There are elements of folk, latin and pop, eclectic as well as ecumenical. Yet with all these disparate forms there emerges a signature sound, particularly in the unaccompanied vocals, but also in the harmonic esthetics of the instrumentation.

Obviously, it is rich in text, not just in tradition, but from personal experience and concern for social justice. The Catholic form is infused with Jewish tradition, as Daniel’s “Shechecheyanu” theme is prevalent throughout the work, including the Eucharist and the Ave Maria.

Yet one need not listen to “Metanoia” with a technically or theologically critical ear. One can just experience it, in its mystery, its whimsy, from its coolness to its joyful exuberance, and, above all, in its sublime beauty.

It is a work that reveals itself over time, both musically and textually, bearing repeated hearings. It is not a slick production number, but, rather, an organic and honest work, of love and of respect for the form and tradition.

“Metanoia – a Universalist Mass” invites you to experience *metanoia*, and the healing power of sacred jazz.