



FOUR SEASONS IN MUSIC

Spring: "Honey from Alast"

A Musical Journey of Hope & Resilience

Artistic Director – Kathryn Lockwood

Special performance by duoJalal

Kathryn Lockwood, Viola

Yousif Sheronick, Percussion

Program

"Prelude in C Major" for Solo Viola, BWV 1009 by J.S. Bach (1685-1750)

"Danza del Fuego" by John T. La Barbera (b. 1950)

Percussion: Dumbek

"Birds in Warped Time II" (1983) by Somei Satoh (b. 1947)

Percussion: Vibraphone

"Doubtful Sound" for Solo Frame Drum (2018) by Yousif Sheronick (b. 1967)

Percussion: Bodhran

"Hope is the Thing with Feathers" by Emily Dickinson (1830-1890)

"Capriccio" Op.55 for Solo Viola (1875) by Henri Vieuxtemps (1820-1881)

"Honey from Alast" by Jalal al-Din Rumi (1207-1273)

"Honey from Alast" by Evan Ziporyn (b.1959)

Part I - Percussion: Vibraphone

Part II – Riq, Bodhran, and Cajon

"Jubb Jannin" by Yousif Sheronick (b. 1967)

Percussion: Bendir - Moroccan Frame Drum

"To My Mother" by Edgar Allan Poe (1809-1849)

"a different world" by Enzo Rao Camemi (b. 1957)

Percussion: Cajon - Peruvian Box Drum

POETRY

Hope is the Thing with Feathers

by Emily Dickinson

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Honey from Alast

by Jalal al din Rumi

Welcome, melody—you are that melody
which has brought a sign from the spiritual
world.

Pass by the ear and strike upon our souls,
for you are the life of this dead world.

Ravish the soul and go aloft into that world
where you have carried the heart.

Your laughing moon bears evidence that
you have quaffed that heavenly wine.

Your sweet soul gives a sign that you were
nourished in honey from Alast.

Blades have begun to sprout from the earth
to show the sowings that you have made.

To My Mother

by Edgar Allan Poe

Because I feel that, in the Heavens above,
The angels, whispering to one another,
Can find, among their burning terms of love,
None so devotional as that of "Mother,"
Therefore by that dear name I long have called you—
You who are more than mother unto me,
And fill my heart of hearts, where Death installed you
In setting my Virginia's spirit free.
My mother—my own mother, who died early,
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the mother I knew
By that infinity with which my wife
Was dearer to my soul than its soul-life.

The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Program Notes

By Kathryn Lockwood

300 years ago, **J.S. Bach** wrote some of the best solo repertoire for the relatively new instrument, the modern cello. The "Six Suites for the Solo Cello" - played on viola for this concert - are among the best known and most sublime music ever written. The opening movement entitled **Prelude in C Major** from his third suite, exploits the rich scales and arpeggios of the instrument's middle and low registers, taking full advantage of the glorious resonance of the viola included. The **C Major Suite** was chosen because the key is associated with complete purity and simplicity.

Danza del Fuego Duo (Dance of Fire) by **John T. La Barbera** showcases the composer's expertise in Italian traditional and pan-Mediterranean music. John is recognized as a pioneer in reviving Southern Italian folk music, on which he has published two books with Mel Bay Publications. *Danza del Fuego* was first recorded on the CD "In The Labyrinth" with John performing on guitar and Yousif Sheronick on percussion. Kathryn Lockwood transcribed the guitar part and adapted it to the viola.

Japanese composer **Somei Satoh** originally composed **Birds in Warped Time** for the Japanese flute (shakuhachi) and the Japanese harp (koto). The composer made his own transcription of the piece for violin and piano, (**Birds in Warped Time II**), and today you will hear the third version of this piece for viola and vibraphone (**Birds in Warped Time III**). The long, undulating tones of the viola clearly mimic the pitch variations characteristic of the shakuhachi with slow gliding between pitches and the use of varying widths and speed of the left hand vibrato. The rhythmic patterning in the vibraphone creates a simultaneous feeling of movement and stillness clearly representing Satoh's origins as a minimalist composer of the 1970's.

Doubtful Sound by **Yousif Sheronick** was inspired by a trip to New Zealand for his 50th birthday. A journey through Doubtful Sound, a fiord in the far south west of New Zealand, was utterly spectacular and jaw dropping. From the seal colony at the mouth of the sound, the rough and jagged razor-backed mountains, and its serene inner passages, this piece seeks to capture and recreate a journey from the sea inward. *Doubtful Sound* was commissioned and premiered by Mark Suter.

Showing resilience, Belgian composer **Henri Vieuxtemps** turned his focus to composing after suffering from a stroke at age 53, which affected his right arm and effectively ended his performing career. **Capriccio** for Solo Viola is subtitled 'homage to Paganini' and is a fine example of Vieuxtemps' inventiveness when it comes to melodic expression and form. Virtuosity is never entirely absent, with plenty of chords and double-stopping, but this is always in the service of the quality of the material.

Honey from Alast by American composer **Evan Ziporyn** is based on the words of 13th Century poet Rumi and was written for duo Jalal's *The Rumi Experience*. Music in the poem is described as spiritual and material, a 'sign from the spiritual world' but also a physical object that 'passes by the ear and strikes our souls' - as intoxicant, sustenance, but also as a generative force. To experience the true spirit of Rumi, there are elements of Middle Eastern modes, Indian rhythms & Balkan meters, African ideas about cycle, and Indonesian timbres. To celebrate spring: *Blades have begun to sprout from the earth to show the sowings that you have made.*

Jubb Jannin is the village where **Yousif**'s mother grew up in Lebanon, a country with overwhelming beauty and heart. This piece is inspired by Yousif's earliest musical memories of his mother singing over a drone, usually the vacuum or their 1967 Buick (which had a nice hum in the backseat). Jubb Jannin was originally written for the Nay (Middle Eastern flute), and the solo section has been adapted from Bassam Saba's original Nay improvisation. Having just celebrated Mother's Day, we wanted to play this beautiful piece today in honor of Mariam Sheronick who passed away last November.

A Different World by **Enzo Rao Camemi** was originally written for violin and frame drums. It was performed and recorded by Camemi, who changes the time signature in the main statement between 7/4 and 8/4, giving the piece an easy but uneven gait. The piece includes a violin (now viola) solo and a percussion solo before it returns to the opening statement. With the pandemic keeping us all home, we are currently living in a new normal and a very different world.

"without rush, without engines; we would all be together in a sudden strangeness." - Pablo Neruda

About the Artists

Kathryn Lockwood, Viola and Artistic Director

Kathryn Lockwood has been hailed as a violist of exceptional talents in reviews around the country and abroad for her performances as a chamber musician and soloist. Kathryn was a founding member of the Pacifica Quartet and was the violist in the Lark Quartet from 2003-19. She currently performs in duoJalal with percussionist and husband Yousif Sheronick, and teaches at both the University of Massachusetts/Amherst and at the John Cali School of Music at Montclair State University. Kathryn is the Artistic Director of an innovative concert series: "Four Seasons in Music" at the beautiful estate Sands Point Preserve on Long Island, and for "Music@MoMA" a series held in a private home, bringing chamber music back to the intimacy of a salon style setting.

Kathryn has premiered, commissioned, and recorded solo and chamber works for duoJalal, Lark Quartet and Pacifica Quartet on Cedille, Bribie, Innova, Arabesque, and Bridge Records. Kathryn plays on an unknown Italian viola from the 18th Century Brescian School and performs during the summer for the Broyhill Chamber Ensemble in NC, Elm City ChamberFest in CT and at the Telluride ChamberFest in CO.

Kathryn moved from her homeland of Australia to the United States in 1991 only to capture some of the most sought-after awards in the country including the Naumburg Chamber Music Award. She previously served on the faculty at Rutgers University in NJ, Northwestern University, University of Chicago, Music Institute of Chicago, and National Music Camp in Australia. She earned her Master's Degree with Donald McInnes at the University of Southern California, and her Bachelor of Music Degree from the Queensland Conservatorium of Music with Elizabeth Morgan.

www.kathrynlockwood.com

Yousif Sheronick, Percussion

Hailed by the New York Times for his “dazzling improvisations” and his “wizardry on a range of humble frame drums” Yousif Sheronick enjoys an active career as percussionist, composer, producer and educator. Having studied classical percussion through a Masters degree at Yale, Yousif went on to study music from Brazil, India, Africa and the Middle East which he seamlessly incorporates into his playing. Yousif’s unique skills in both World and Classical music have led him to perform with a diverse range of ensembles and musicians including Philip Glass, Yo-Yo Ma, Laurie Anderson, Ethos Percussion Group, Lark Quartet, Silk Road Ensemble, Branford Marsalis, Sonny Fortune, Cindy Blackman Santana, Glen Velez and Paul Winter. His many musical influences are highlighted in duoJalal, his venture with violist and wife Kathryn Lockwood. A feature article in Drum! Magazine highlighted Yousif’s versatility in an article entitled, “At the Corner of the World.” www.yousifsheronick.com

duoJalal, Ensemble in Residence

Racing along with our new global society, duoJalal surprises the music world with their diverse and stunning artistry. duoJalal *“are fearless seekers and synthesizers of disparate instruments and cultures”* raves the Toronto Star. Like the marriage between Kathryn Lockwood and Yousif Sheronick, their music represents an organic amalgam of cultural traditions and musical styles. Audiences are enthralled as a classically trained violist from Australia ignites her instrument with passion - one minute embodying a medieval rebec, the next a Shakuhachi (Japanese flute). Yousif, of Lebanese descent, dazzles as he manipulates sound by simply snapping his fingers at the edge of an Egyptian frame drum or dragging his foot across the Peruvian cajon. From their chamber music foundation, duoJalal moves from Classical to Klezmer, Middle Eastern to Jazz, with a skillful confluence that is natural, exploratory and passionate. Inspired by their namesake, 13th century poet Jalal a din Rumi, whose visions and words brought together people of different religions, cultures and races, duoJalal opens their doors to all communities for a diverse and stimulating inter-cultural experience. For the past eleven years duoJalal has performed throughout the United States, Australia and Brazil regularly performing world premiers of works composed or arranged for the group by Philip Glass, Andrew Waggoner, Derek Bermel, Kenji Bunch, Evan Ziporyn and Giovanni Sollima. www.duojalal.org