



FOUR SEASONS IN MUSIC

Kathryn Lockwood, Artistic Director

Winter Dreams

January 16, 2021

Deborah Buck, Violin

Hyeyung Sol Yoon, Violin

Kathryn Lockwood, Viola

Gregory Beaver, Cello

Yousif Sheronick, Percussion

Jan Klier, Videography

Doron Schachter, Audio Recording



Program

Suite No. IV in E-Flat Major, BWV 1010 *Prelude* **J.S. Bach** (1685-1750)
Gregory Beaver, Cello

...to think again of dangerous and noble things **Andrew Waggoner** (b. 1960)
duoJalal: Kathryn Lockwood, Viola & Yousif Sheronick, Percussion

String Quartet in D Major, Op.18/3 I. *Allegro* **Ludwig van Beethoven** (1770-1827)
Deborah Buck & Hyeyung Sol Yoon, Violin; Kathryn Lockwood, Viola; Gregory Beaver, Cello

Anandham: A Homecoming (2020) IV. *Pratikriti: Rebellion* **Anjna Swaminathan** (b. 1992)
Hyeyung Sol Yoon, Violin

At the Purchaser's Option with variations (2016) **Rhiannon Giddens** (b. 1977) arr. Jacob Garchik
Hyeyung Sol Yoon & Deborah Buck, Violin; Kathryn Lockwood, Viola; Gregory Beaver, Cello;
Yousif Sheronick, Percussion

"Anu" **Yousif Sheronick** (b.1967)
Yousif Sheronick, Frame Drum

Rhapsody No. 1 **Jessie Montgomery** (b. 1981)
Deborah Buck, Violin

String Quartet in F major, Op. 96 *American IV. Finale* **Antonin Dvorak** (1841-1904)
Hyeyung Sol Yoon & Deborah Buck, Violin; Kathryn Lockwood, Viola; Gregory Beaver, Cello

Danzas de Panama II. Mejorana y Socavon & IV. Cumbia y Congo **William Grant Still** (1895-1978)
Deborah Buck & Hyeyung Sol Yoon, Violin; Kathryn Lockwood, Viola; Gregory Beaver, Cello;
Yousif Sheronick, Percussion



Dreams

by Langston Hughes

(1902-1967)

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Fragment

By Jalal al din Rumi

(1207-1273)

And don't think the garden
loses its ecstasy in winter.
It's quiet, but
the roots are down there
Riotous.

PROGRAM NOTES by Kathryn Lockwood

From the first two notes of **Bach's magnificent Prelude in E-Flat Major for solo cello**, we know that we're in for grand, rich, deep, and large-scale music. These two notes, both E-flats, are two octaves apart, and they set the tone for this organ-like movement, initially characterized by a continuous eighth note flow of arpeggiated chords. Contributing to the heroic feel of the movement, and the suite as a whole, is Bach's choice of key: E-flat major. A few decades after Bach composed this work, E-flat major became a favorite key for Ludwig van Beethoven, in his confident, heroic-sounding masterworks such as the "Eroica" symphony, the "Emperor" piano concerto, and the Op. 127 string quartet.

The entire first half of this prelude consists of a glorious and compelling chord progression, presented as flowing eighth note arpeggios and highlighting a clear sense of bass line movement as a kind of unifying element. At just about the halfway point, all motion stops as the music reaches a crossroads, where seemingly suddenly we encounter a low C-sharp with a fermata. Then we hear a very unexpected but exciting sixteenth note rhapsodic flourish to link us to our next section of eighth note arpeggios. The remainder of the movement alternates between flowing eighth note writing, a definitive chordal cadence briefly taking us to G -minor, sequential sixteenth note passages, and a return to our opening arpeggio material, followed by a short closing improvisatory-sounding sixteenth note passage taking us to a final 4-note E-flat major chord. A truly dramatic and exciting movement, and it sets an inviting and friendly tone for the movements that follow.

"I wrote **...to think again of dangerous and noble things** in November of 2017 for duoJalal. The specific challenges inherent in writing for viola and hand percussion, coupled with duoJalal's unique and stunning virtuosity, turned out to be generative in writing the piece; material seemed to me to pour out of the instruments and the colors they achieve in combination. The emotional frame was provided by Mary Oliver's rueful/joyful poem **Starlings in Winter**, and its poignant, defiant admission –

*I feel my heart
pumping hard. I want
to think again of dangerous and noble things.
I want to be light and frolicsome.
I want to be improbable beautiful and afraid of nothing,
as though I had wings.*

There's something ancient here, both in the poem and the instrumentation, that seems to come through in the sicilienne rhythm that drives most of the second half of the piece; it eventually explodes in an effort to send the viola soaring, like the starlings, like anyone who has ever wanted to fly. *...to think again...* is dedicated with love and admiration to Kathryn Lockwood and Yousif Sheronick, the duo of duoJalal."

– Andrew Waggoner

We are told that **Beethoven's Quartet in D major, opus 18 #3**, was actually composed first, before any of its opus 18 companions. That it did not retain pride of place when the group was published — ceding the first position to the more muscular and substantial F major quartet — may have to do with the young composer's desire to make a strong first impression. However, in hindsight, this quartet would have made for an extraordinary entrée in its own way, with its delicate and ethereal opening: the first violin plays a slow, two-note rising figure, leaving us briefly in doubt as to what key we are in, and even what tempo, before the other voices enter with smoothly supporting harmonies, and we are ushered into the main flow of the music. What a gentle and evocative first few steps to usher in this transformative cycle of sixteen string quartets, so central to the genre! Though no less brilliant than the other quartets in opus 18, this quartet may well qualify

as the airiest, the most weightless of the bunch. The first movement, after its still and lucid opening, eases forward into a quicksilver flow, rife with balletic gestures and unexpected changes of texture. It is, on the one hand, a full-fledged sonata movement, well-balanced and proportioned in all of its parts; on the other hand, like the slight and elusive opening gesture, it feels slight and elusive as a whole. Even the most unified, forceful passages are lean and athletic, evoking more a duel with rapiers than one with heavy swords.

“**Anu** will be performed on a single Frame Drum with two sets of cymbals. Frame Drums originated some 5000 years ago in Mesopotamia. Setting the scene, we travel back to the settlement of Uruk in Mesopotamia. This settlement was associated with the deity Anu, the chief deity of the Sumerians and “divine personification of the sky.” In the center of Uruk, the “White Temple” sat upon the Anu Ziggurat (stepped platform). The purpose of the imposing ziggurat is to raise the temple closer to the heavens and provide access from the ground via steps. The Mesopotamians believed that these pyramid temples connected heaven and earth. My thought for this solo is of a person approaching the ziggurat, perhaps with a sense of ritual, climbing the steps to reach the White Temple and experiencing its shining glory.”

– **Yousif Sheronick**

“**Rhapsody No. 1** is the first solo violin piece I wrote for myself. It draws on inspiration from the Eugène Ysaÿe solo violin works and is intended to serve as both an etude and a stand-alone work. This piece is intended to be part of a set of six solo violin works, each of which will be dedicated to a different contemporary violinist, and inspired by an historical composer. Music is my connection to the world. It guides me to understand my place in relation to others and challenges me to make clear the things I do not understand. I imagine that music is a meeting place at which all people can converse about their unique differences and common stories.”

— **Jessie Montgomery**

Rhiannon Giddens' At the Purchaser's Option with variations is an instrumental variation of a song from her album *Freedom Highway* (Nonesuch, 2017), arranged by Jacob Garchik. The quartet version was commissioned by the Kronos Quartet's for *50 for the Future: The Kronos Learning Repertoire, a string quartet commissioning, performance, education, and legacy project of unprecedented scope and potential impact*. The original song was written after finding in a book a 19th-century advertisement for a 22-year-old female slave whose 9-month-old baby was also for sale, but “at the purchaser's option.” This piece comes from that advertisement, and from thinking about what that woman's life might have been like. This is Giddens' first commission and is a marriage of her classical and folk musical life. In her words, “This represents the intersections of my life. Classical training and old style of learning (listen and play). I'm from the South and studied in the North. I'm Black and I'm White.” Singer-songwriter Rhiannon Giddens is the co-founder of the GRAMMY Award-winning string band Carolina Chocolate Drops, in which she also plays banjo and fiddle. She was recently appointed Artistic Director of the Silk Road Ensemble.

Anandham: A Homecoming by **Anjna Swaminathan** was given its premiere in November 2020. It was written for and premiered by violinist HyeYung Sol Yoon and commissioned by the Gabriela Lena Frank Creative Academy. In this concert, you will hear just one movement (**Pratikriti: Rebellion**) of a multi movement work that journeys with the violin through a story of immigration, colonization, and subversion. “*The borders of bioregions are not only impossible to define; they are permeable*” (Jenny Odell) offers a reflection on the meteorological phenomenon of “atmospheric rivers,” large bodies of water which collect in the atmosphere above the tropics and later rain down in a different place entirely. *Anandham: A Homecoming* considers the possibility that much like these bodies of celestial water, our homes, too, are not stationary, but exist in the very possibility of our migration. Informed by her training in western classical, Carnatic and Hindustani violin; her guru M.S. Gopalakrishnan's uncanny ability to mold into and in between all three; and the historic effects of British colonization on the oral traditions of India, this work expresses the shared migration story of music, communities, waters, activists, the violinist, and the composer herself.

Antonin Dvořák composed the **Quartet in F Major, Op. 96** during the summer of 1893 in the town of Spillville, Iowa, which was home to a Czech immigrant community. He felt very much at ease in Spillville and enjoyed the break immensely after a hectic year in New York as director of the National Conservatory. Dvořák sketched the quartet in three days and completed it in thirteen more days, proving to be a turning point in his chamber music output. The **Finale** of the “American” quartet immediately establishes a rhythmic pattern that may be an adaptation of native Indian drumming. The first violin dances its joyful tune with and around the continuing beat. Other melodies follow, all with the same high-spirited good humor. In the middle of the movement, the tempo slows, and Dvořák introduces a chorale, probably derived from one of the hymns that he enjoyed playing on the organ for services at Saint Wenceslas church in Spillville. Following the chorale is a shortened restatement of what came before, leading to a resolutely happy ending.

American composer-conductor **William Grant Still** was a man of many firsts, including making history as the first Black conductor to direct a major US orchestra when he conducted the LA Philharmonic in two of his own works at Hollywood Bowl in July 1936. Mr. Still has been dubbed the ‘Dean of Afro-American composers.’ **Danzas de Panama** is based on Panamanian dance themes collected by Elizabeth Waldo. Nothing like it was done before in the literature for strings. He departed from traditional practices by making an attempt to approximate the sounds of native instruments, giving the music an unusually interesting quality. There is a distinct unity and a touch of Caribbean color in the four dances. **Mejorana y Socavon** is of Spanish-Indian derivation, while **Cumbia y Congo** is African in origin, probably brought by the first slaves imported into Panama.

MEET THE ARTISTS



Kathryn Lockwood, Artistic Director & Viola

Kathryn has been hailed as a violist of exceptional talents in reviews around the country. The Cleveland Plain Dealer proclaimed, “...Lockwood played the vociferous viola cadenza with mahogany beauty and vivid character.” Kathryn is the violist of the internationally renowned Lark Quartet and the unique viola and percussion duo, duoJalal. She is the Artistic Director of the Four Seasons in Music concert series at the Sands Point Preserve, Long Island, NY, now in its second year.

She moved from her homeland of Australia to the United States in 1991 and captured some of the most sought-after awards in the country, including the Naumburg Chamber Music Award. As a member of Lark, she recently released two CDs on Bridge records: an *All Higdon* CD and *Composing America*. With duoJalal, she released *A Different World* on Innova Records of which the Toronto Star wrote: “Lockwood is all slow, sensuous allure with her bowing arm one moment, a tempest of notes the next.”

As an original member of Pacifica Quartet, Kathryn has performed at Carnegie Hall, Alice Tully Hall, Ravinia’s Bennett Gordon Hall, Corcoran Gallery, St. Lawrence Center, and University of Thessaloniki / Greece, and has been heard live on NPR’s Performance Today. She collaborated with violist Michael Tree on an all Dvorak CD and composer Easley Blackwood on recordings released by Cedille Records. In 2005, Kathryn released a solo

recital CD of Viola Music by Inessa Zaretsky, *Fireoptics*, about which Strad declared “Lockwood is absolutely inside the music’s idiom finding appropriate tonal shadings.”

Kathryn is currently on faculty at University of Massachusetts/Amherst and the John Cali School of Music at Montclair State University, previously serving 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, 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 titled “At The Corner Of The World”.

Always wanting to build bridges through music, Yousif has become a major force in bringing world percussion into contemporary/classical music. He has had the luxury of in-depth work with composers Evan Ziporyn, Derek Bermel, Kenji Bunch, Ljova and John Patitucci, all of whom were eager to compose for his exotic instruments. As a composer himself, Yousif’s compositions have been premiered and performed around the world at both the collegiate and professional level.

In demand as an educator, Yousif has conducted residencies and master classes at top universities including Juilliard, Manhattan School of Music, University of Michigan, University of Kentucky, the Queensland Conservatorium and National University in Australia. In 2018 Yousif established his online frame drum school www.framedrumschool.org.

Yousif has appeared throughout North and South America, Europe, Middle East, Asia and Australia. Prestigious venue performances include Carnegie Hall, Lincoln Center, Hollywood Bowl, Royal Festival Hall (London) and Wigmore Hall (London). Yousif holds degrees from Yale University and the University of Iowa. 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.

Their project *The Rumi Experience* was premiered at the Williams Center in Easton PA and continues to intrigue audiences with the coupling of poetry, multimedia and music. duoJalal released their first CD on Innova Recordings titled *A Different World*. Critics hail the CD as an “exhilarating sonic and somewhat mystical experience” (Jordon Times). And their second CD on Bridge Records titled *Shadow & Light*. The Toronto Star exclaimed, “If this is what the world music’s future holds, bring on the party.”

Always eager to collaborate, the duo embarks on a new venture as the ensemble in residence for the *Four Seasons in Music* concert series in Long Island in 2019 and 2020. The duo collaborate with the string quartet, voice, clarinet, and dancers.

Also known for their outstanding teaching skills, duoJalal offers masterclasses and clinics for string soloists and ensembles as well as world drumming to both children and adults. Recent masterclasses were held at Manhattan School of Music, New York University and the Percussive Arts Society’s International Convention.



Deborah Buck, Violin

Described by Strad Magazine as “Particularly impressive for her surpassing degree of imagination and vibrant sound,” violinist Deborah Buck has built a strong musical career as chamber musician, concertmaster, soloist, professor, and artistic leader. For seventeen years, Ms. Buck enjoyed concertizing, commissioning, and recording works by many of America’s most celebrated composers as a member of the Lark Quartet. In 2019, Ms. Buck was awarded a Music Faculty Incentive Research Grant by the SUNY Purchase College Conservatory that facilitated two commissions: one for solo violin by John Harbison called DeBut, and another for violin and piano called Fantasia on Beethoven’s Spring Sonata by Bruce Adolphe. Ms. Buck has held the position of Assistant Professor of Violin and Head of Chamber Music at SUNY Purchase College Conservatory of Music since 2013. Since 2017, Ms. Buck has led the Stamford Symphony (CT) as it’s Acting Concertmaster; she was the tenured Concertmaster of the Brooklyn Philharmonic from 2008-2013. Ms. Buck is the Co-Executive Director of the Kinhaven Music School in Vermont. She graduated from the Juilliard

School as a student of Dorothy DeLay and earned a Master’s Degree from the University of Southern California where she studied with Robert Lipsett. Ms. Buck performs on a violin by Vincenzo Postiglione, graciously on loan by the family of Ray and Marcia Corwin. www.deborahbuck.net



Hyeyung Sol Yoon, Violin

Hyeyung Sol Yoon was a member of the Chiara Quartet which celebrated its last season in 2018. They launched “Chamber Music in Any Chamber,” a project that brought the ensemble to over 50 clubs and bars across the U.S. and performed by heart including the Complete String Quartets of Béla Bartók at the Ravinia Festival in 2016. Discography includes recording of Jefferson Friedman’s String Quartets, which was nominated for Grammy Award in 2011, and Bartók by Heart, the Complete String Quartets of Béla Bartók, released in 2016. She recently traveled to South Korea in Spring 2019 to research folk practices called madang performances and is a co-founder of Open Space Music, an online live series that she and her husband, cellist Gregory Beaver launched in response to the pandemic in May 2020. It provides music and connection through live video calls and performers are paid through sale proceeds. Hyeyung is also the founder of Asian Musical Voices

of America, a platform created by and for Asian classical musicians.



Gregory Beaver, Cello

Cellist of the Chiara String Quartet for 18 years, Gregory Beaver performed over 500 concerts in concert halls on three continents, garnered a Grammy nomination, premiered 40 works, and recorded seven major albums. In 2016, the quartet presented all six of Béla Bartók's string quartets memorized in a two-day period at the Ravinia Festival and regularly performed concerts with the quartet by heart.

Gregory has composed several works for solo cello, duo, choir, and other ensembles. He is also a Senior Software Engineer and Manager at Citrine Informatics, where he helps create new sustainable materials with his software. He lives with his wife, violinist Hyeyung Yoon, two daughters and cat in Jersey City, NJ. He plays on a fine Roman cello made in 1725 by David Tecchler.