



# **FOUR SEASONS IN MUSIC**

**Kathryn Lockwood, Artistic Director**

## **Be Like Water – A Summer Dance**

### **duoJalal & Pilobolus**

July 3, 2021

Kathryn Lockwood, Viola

Yousif Sheronick, Percussion

Casey Howes, Dancer

Jacob Michael Warren, Dance Captain

Renée Jaworski, Pilobolus Artistic Director

Frank Apollonio, Director of Photography

Doron Schächter, Recording Engineer



# PROGRAM

## PART 1

Suite No. 5 in C minor, BWV 1011      **J.S. Bach** (1685-1750)  
V. Gavottes 1 & 2  
*Kathryn Lockwood, Viola*

Lost & Found for viola and percussion      **Kenji Bunch** (b. 1973)  
I. Lost in Time  
II. Found Objects  
*duoJalal: Kathryn Lockwood, Viola & Yousif Sheronick, Percussion*

Being 7 for Solo Percussion and Live Loops      Yousif Sheronick (b. 1967)  
*Yousif Sheronick, Percussion*

Viola Suite No. 2 in D Major      **Max Reger** (1873-1916)  
II. Andante  
III. Allegretto  
*Kathryn Lockwood, Viola*

## PART 2

“Be Like Water” \*World Premiere      **Eve Beglarian** (b. 1958)  
*duoJalal: Kathryn Lockwood, Viola & Yousif Sheronick, Percussion*

In Nomine - all’ongherese “Damjanich emlekko”      **György Kurtág** (b. 1926)  
*Casey Howes, Dancer*  
*Kathryn Lockwood, Viola*

Improv for Drum and Dancer “Broken Bodhran”  
*Jacob Michael Warren, Dancer*  
*Yousif Sheronick, Bodhran & Riq*

Dervishes for Viola and Percussion      **Inessa Zaretsky** (b. 1964)  
IV. Lento  
V. Vivace  
*Casey Howes, Dancer*  
*Jacob Michael Warren, Dancer*  
*Kathryn Lockwood, Viola*  
*Yousif Sheronick, Dayereh & Bells*

# Water

by Evan Warren

mine are a wild people  
poured into a myriad excitation  
they did not choose

this is what it means to adapt  
to be without form

to dance a more perfect union  
beneath the wisteria of being  
anything at all

moon cut into shifting  
fragments by the rapids  
made true

this is what it means to shake  
the demi-divine cacophony  
of everything into everything

to be everywhere and nowhere  
and love the little death  
until life lives in it

to be water become  
what contains you without losing  
yourself

to swing madly  
from this tangled plume of meaning

part as whole  
body as an ephemeral piece  
of an otherwise unending thing

body as speaker  
as confluence  
of meaning and physicality

drink and revel in  
the transmudane somatic

be water my friend be water  
find the rhythm in our shared dissonance

# PROGRAM NOTES

By Kathryn Lockwood

## PART 1

300 years ago, **J.S. Bach** created some of the most sublime and celebrated music known today. The *Fifth Suite* is especially distinct from the other five in its character and timbre. With this suite, Bach wanted to obtain certain effects of sonority which are impossible to achieve on a normally tuned cello or viola. Scordatura is used here, tuning the A string down to a G. The two strings tuned in the octave G produce, by sympathetic vibration, an amplitude of sound and a particularly rich and colored quality. The movement in this program is the pair of Gavottes, which were rustic and unsophisticated dances at court that represented French society's fascination with pastoral life.

duoJalal commissioned **Kenji Bunch** in 2009 and received a four movement work, "Lost and Found." This concert features the first two movements. The first, "Lost in Time," evokes the music of the late Renaissance and early Baroque periods, in particular, the solo string writing of Heinrich Biber with the solemn viola part played scordatura. Combined with the Dumbek, the sound seems ancient and exotic. The second movement, "Found Objects," explores a very different sonority with the viola used as a guitar-like instrument, plucked and strummed with a pick. The instrument is retuned, creating the illusion of an exotic folk instrument, similar, perhaps, to the Kora from West Africa. The Djembe supports this image, providing a pulse that draws connections between the world of rock and the wonderfully rich West African traditions that influenced it.

**Yousif Sheronick:** *Being 7* is a piece for solo percussionist and loop machine. With this device the player is able to play a groove, record it live into a machine, and have it play back on an infinite loop through the speakers. The player can then layer loops to create a composition live on stage. *Being 7* involves playing various cycles in 7; slow, medium and fast. Or, in Western terms, 7/4, 7/8, and 7/16. Building the groove this way gives me the freedom to choose which 7 to improvise over on Dumbek. Playing in different speeds of 7 can be intense, but I also wanted it to be fun and lively... like a kid playing with his new toy loop machine. Thus the title, *Being 7*.

**Max Reger** had a remarkably open attitude to music – detesting, as he put it, all forms of musical prejudice. He had a special affection for Bach's music, and, in his own lifetime, he was already known as the "second Bach." In a career that only lasted 20 years, Reger wrote a prodigious amount of music in virtually every genre except opera and the symphony. He was a staunch German political nationalist (like Schoenberg, a cultural chauvinist), composer, conductor, and organist. He was known for his abstract compositions that followed Baroque and Classical compositional techniques like the fugue, dance suites, and continuo, and composed for less popular instruments such as the viola. Composed during the last year of his life, the *Three Suites for Solo Viola* premiered in 1916 and was dedicated to Dr. H. Walther, one of the composer's dear friends.

**Eve Beglarian:** *Aussi l'iaue (Be Like Water)* is the ninth piece in a series called *Machaut in the Machine Age* that I've been working on since the 1980s responding to the music and poetry of 14th century composer/poet, Guillaume de Machaut. The piece was commissioned by duoJalal and originally is imagined for viola and percussion.

My piece is a response to section four of *Le lai de la fonteinne*, which having compared the beloved to Mary, and Mary somehow to the Trinity, is now talking about water, which being a fountain, a stream, and a source while remaining water is, like the trinity, three things in one. The descending three note motif in a three-part canon at the unison is text-painting of such simultaneous simplicity and cunning that I had to explore it in this trio between viola, percussion, and pre-recorded track, setting up the piece so that those three become one in yet another way:

There are 21 tracks (3 times 7), each of which can be assigned flexibly to either of the two live players (played acoustically or as triggered samples) or as pre-recorded tracks, so that without seeing a live performance, you can't tell which of the three is doing what.

The piece can also easily be presented as a multiply overdubbed piece, which may be particularly appropriate during pandemic times, as was the case when Machaut wrote the *Lai* (during the Black Death), and when I wrote this piece (during COVID-19).

It's all water. Be like water.

## **PART 2**

**We Were Apart** – A set of three pieces sewn together to create a story

*Two musicians awaken the spirits of two long-dead lovers. Lost, separated, and bound to roam the halls of an ancient mansion, the lovers are reunited through the acoustic power of the musicians, and ascend together into the next realm.*

*In Nomine – all 'ongherese* by **György Kurtág** is one of 28 short pieces in a collection titled *Signs, Games and Messages*. Each of the three words refers to an essential factor in Kurtág's music. *Signs* ties to the composer's study year in Paris as a young man, when he could not compose but merely put graphic signs on the paper. *Games* links with his nine-volume series for the piano with that title. *Messages* conveys the very personal content of these works in that these short pieces are actually diary-notes and missives to musicians and friends important to Kurtág. *In Nomine –all 'ongherese* was composed in 2001, inspired by the consort music of English composers such as Taverner and Dowland. While the source may be remote, the spirit of the title is more clearly reflected in gestures and fragments that have the unmistakable stamp of the Hungarian folk music that is so central to Kurtág's musical makeup, as it had been for Bartók.

**Yousif Sheronik:** I created *Improvisation for Drum and Dancer “Broken Bodhran”* through structured Improv in rehearsals along with Jake “the spirit.” I initially wake the spirit by droning on the Bodhran. From there we joust back and forth down the hallway. As the spirit is left reeling, I switch to Riq for jousting Round 2. Everything comes to an end as the spirit tries to overtake the drummer carrying his mighty Bodhran. Although the spirit “thinks” he conquered the drummer by smashing his Bodhran, he finally relents and is left helpless as the drummer engineers his final blows.

To let you in on the secret, Jake accidentally hurled his leg into Yousif’s Bodhran and broke the crossbar during one of the final takes. Not deterred, Yousif ultimately won the battle.

*Dervishes* by **Inessa Zaretsky** was the first piece written for duoJalal and is a musical portrait of them. There are originally five pieces in this suite (only two are being performed on this concert), and they are a blend of Western and Middle Eastern music, composed to represent both of Kathryn and Yousif’s heritages. There is a short three-note motivic element threading the pieces together. *Lento* has a very free viola part with interjecting insistence of the percussion part. The suite ends in a gigue-like *Vivace*, a combination of fun and drive. *Dervishes* is one of Ms. Zaretsky’s most collaborative works as Yousif improvised on the Middle Eastern drums used in much of the piece.

## ENCORE

*A Day at the Park* grew out of duoJalal's Residency Fellowship at the Center for Ballet and the Arts at New York University. The original project description was titled “Symbiosis – The Interwoven Connection Between Musician and Dancer” and focused on the study of communication through sound and movement. Two musicians and two dancers engaged in a creative process that led to this truly organic work. During the residency, and, coincidentally, the COVID-19 lockdown, the two couples could not meet in person. Instead they exchanged videos. For *A Day in the Park*, dancers Jake and Casey presented Kathryn and Yousif with a dance improvisation they created on a picnic bench at a park in Brooklyn. duoJalal then created music to accompany their dance. That was the germ of the idea which evolved through rehearsals at Hempstead House. *A Day at the Park* embraces the experience of walking through a park and a chance meeting.

## ABOUT THE ARTISTS

**KATHRYN LOCKWOOD.** Originally from Down Under, Kathryn leads an active career as Musician, Educator, and Artistic Director. She initially traveled to the US to study for one year in Los Angeles at USC... that was 30 years ago, and she is still here! Kathryn first moved to Chicago and then to New York, which is now her home. Her childhood dreams to be a chamber musician came true first as the violist of Pacifica Quartet, then the Lark Quartet. And now: duoJalal, the very unique viola and percussion duo with her husband, Yousif Sheronick. For the last three years Kathryn has been keeping busy as artistic director of the Four Seasons in Music concert series at the Sands Point Preserve, Long Island, NY, where duoJalal is in residence.



**YOUSIF SHERONICK** grew up in Iowa in a Lebanese family. After graduating from Yale, he rediscovered the intoxicating sound of world music and frame drums. Now a master, Yousif travels the world sharing his passion and knowledge performing 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 most recent endeavor is his online frame drum school, [www.framedrumschool.org](http://www.framedrumschool.org), boasting over 600 students from 50 countries.

**DUOJALAL** formed in 2005 when composer and friend Inessa Zaretsky offered to write a piece of music for Kathryn and Yousif. The piece, along with the combination of viola and percussion, were a hit. Eleven years, countless commissions and arrangements later, the duo's music represents an organic amalgam of cultural traditions and musical styles. Always eager to collaborate, duoJalal has a special treat for this concert working alongside Pilobolus dancers, Casey Howes and Jake Warren.





**JACOB MICHAEL WARREN** hails from New York City, where he spends most of his time trying to be a ninja. He can't decide if he's a musician, an actor, or a dancer, and as a result, he has been blessed with a wonderfully diverse career. When he's not dancing with Pilobolus, he's most likely playing funk/soul hits with his band The Harmonica Lewinskies, eating, or trying to prove that gravity is a myth.

**CASEY HOWES** is a Brooklyn-based dancer and choreographer. Born and raised in Los Angeles, Casey has been dancing her entire life, catalyzing her training at The Colburn School under Leslie Carothers and Glenn Edgerton. She received her BFA from SUNY Purchase Conservatory of Dance, where she performed works by Alvin Ailey, Martha Graham, Vim Vigor, and Batsheva. In 2017, while designing bridal gowns in New York, Casey put down the needle and thread and joined Pilobolus Dance Theater. Casey is an accomplished surf-bum, and makes a mean Lemon Square.

**CASEY & JAKE** met while working with Pilobolus in 2017. After it became clear that they were inseparable, the two began creating their own work together. With sensibilities and partnering technique deeply rooted in the Pilobolus tradition, the two began expanding their horizons, exploring new material, and forging a choreographic language that was uniquely their own. In early 2020, amidst the pandemic-fueled industry-wide shutdown, the duo seized the opportunity to continue working in isolation, sharpening their partnering language. They began to use digital spaces to show their work. Numerous dance-films and digital-collaborations later, Jake and Casey continue their journey into the world of choreography and film, and are thrilled to be working alongside the prestigious duoJalal.