

SANDS POINT PRESERVE CONSERVANCY



FOUR SEASONS IN MUSIC
THE SHAPE OF RESTLESSNESS

March 13, 2022
Mille Fleurs

SANDS POINT PRESERVE CONSERVANCY

Presents

FOUR SEASONS IN MUSIC

Kathryn Lockwood, Artistic Director

THE SHAPE OF RESTLESSNESS

March 13, 2022

YouTube Premiere: March 20 at 8:15 pm

Deborah Buck, Violin

Rebecca Fischer, Violin

Kathryn Lockwood, Viola

Gregory Beaver, Cello

Yousif Sheronick, Percussion

The Four Seasons in Music Series is generously sponsored
by Vincent and Anne Mai.



PROGRAM

“Flowers by the Sea” William Carlos Williams

Prelude and Fugue in C minor from Well-Tempered Clavier,
Book 1 BWV 847.....J.S.Bach (1685-1750)
arr. Nicholas Kitchen

*Rebecca Fischer & Deborah Buck, Violins
Kathryn Lockwood, Viola & Gregory Beaver, Cello*

“Shadow & Light” Rumi

“Shadow & Light” IV. Allegro..... Lev “Ljova” Zhurbin (b.1978)
duoJalal: Kathryn Lockwood, Viola & Yousif Sheronick, Percussion

String Quartet No. 18 III. A Dying Land Peter Sculthorpe (1929-2014)
*Deborah Buck & Rebecca Fischer, Violins
Kathryn Lockwood, Viola & Gregory Beaver, Cello*

String Quartet in G minor (1893) II. Assez vif et bien rythmé Claude Debussy (1862-1918)
*Deborah Buck & Rebecca Fischer, Violins
Kathryn Lockwood, Viola & Gregory Beaver, Cello*

“Ocean to Ocean” for solo Ocean Drum Yousif Sheronick (b.1967)
Yousif Sheronick, Percussion

“Suite Mestiza” VII. Luciérnagas (Fireflies) Gabriela Frank (b.1972)
Rebecca Fischer, Violin

String Quartet No. 15 in A minor, Op. 132 III. Adagio Ludwig van Beethoven (1770-1827)
*Deborah Buck & Rebecca Fischer, Violins
Kathryn Lockwood, Viola & Gregory Beaver, Cello*

“Ascending Bird” for string quartet & percussion..... Colin Jacobson (b.1978)
*Rebecca Fischer & Deborah Buck, Violins
Kathryn Lockwood, Viola; Gregory Beaver, Cello
Yousif Sheronick, Percussion*

SHADOW AND LIGHT SOURCE BOTH

By Jalaluddin Rumi

How does a part of the world leave the world?
How does wetness leave water?

Don't try to put out fire
by throwing on more fire.
Do not wash a wound with blood.

No matter how fast you run,
your shadow more than keeps up.
Sometimes it's in front!

Only full, overhead sun
diminishes your shadow.

But that shadow has been serving you.
What hurts you blesses you.

Darkness is your candle.
Your boundaries are your quest.

I can explain this,
but it will break the glass cover on your heart,
and there's no fixing that.

You must have shadow and light source both.
Listen, and lay your head under the tree of awe.

When from that tree, feathers and wings sprout
on you, be quieter than a dove.
Don't even open your mouth for even a coo.

FLOWERS BY THE SEA

By William Carlos Williams

When over the flowery, sharp pasture's
edge, unseen, the salt ocean

lifts its form—chicory and daisies
tied, released, seem hardly flowers alone

but color and the movement—or the shape
perhaps—of restlessness, where seas

the sea is circled and sways
peacefully upon its plantlike stem

PROGRAM NOTES

By Kathryn Lockwood

Bach created two books of 24 Preludes and Fugues in 1722 and 1742 for the Well-Tempered Clavier. Like Mozart, who transcribed Fugues of Bach for strings for musical soirees in his day, violinist Nicholas Kitchen took to the task of transcribing Book 1 and performed and recorded them with his quartet, "The Borromeo Quartet." As we celebrate Book 1's 300th anniversary this year, I'm excited to present the C Minor Prelude and Fugue in a string quartet version. The Prelude introduces and establishes the key, enveloping the listener in the key of C minor. This is followed by the Fugue - the latest and most mature form of imitative counterpoint, developed during the 17th Century and brought to perfection by J.S. Bach.

duoJalal commissioned **Ljova** to write a new work in 2014 as part of their Rumi Project. Each commission was to be inspired by a Rumi poem, and Ljova chose the poem "Shadow & Light." According to Rumi, "You must have shadow and light source both. Listen, and lay your head under the tree of awe." I have programmed the fourth movement for today's concert. It is more light than shadow with virtuosity at its core. "Your boundaries are your quest." (*Rumi*)

Australian composer **Peter Sculthorpe** devoted his last string quartet String Quartet No. 18 (2010) to climate change. "A Dying Land" is the third movement, and the music relates closely to the unique social and physical characteristics of Australia and to the cultures of its' Pacific Basin neighbors. The premiere of this quartet was on his 81st birthday and includes evocations of birdsong and abstract natural phenomena.

French composer **Claude Debussy** wrote his only string quartet in 1893. The scherzo movement #2 features many new versions

of this theme: one playful and jaunty, which becomes an ostinato background; a more seductive, drawn-out version; plus a bravura, declamatory version on the lowest string of the first violin. This last, somewhat unexpected, version is perhaps a tip of the hat to Eugene Ysaÿe, the great Belgian violinist whose eponymous quartet premiered the work. Besides partaking, with its pizzicati and repeated ostinato patterns, of the flavor of the Javanese gamelan, this movement also has a somewhat Iberian character, with rhythms and guitar-strums suggestive of Flamenco.

The Ocean Drum is a two headed frame drum with steel shot on the inside. You can tip the drum to emulate ocean sounds or play it upright like a standard frame drum. The idea behind **Sheronick's** solo, Ocean to Ocean, is that it starts and ends in the ocean. There may be a trip on-land for an adventure before returning to the sea. Or it may stay at sea the entire time with crazy adventures on the water. What happens in between is up to the listener's imagination. Enjoy and see if it evokes any past memories or future adventures!

Gabriela Frank writes, "There's usually a story line behind my music; a scenario or character." **Luciérnagas (Fireflies)** is the seventh movement of a "Suite Mestiza" for solo violin and is inspired by the virtuoso and fleet character of fireflies that are encountered everywhere in Perú. Gabriela drew directly on sights and sounds from trips to Perú taken with her mother. The Suite is also inspired by her friend and colleague, Movses Pogossian, a musician of infinite skill and humanity for whom the piece was written.



THE ARTISTS

For **Beethoven** composition was an act of giving, and the last years of his life saw the birth of a remarkable set of works, which are indeed a gift. Opus 132 was written during his late period and the five epic string quartets from this period offer hope of transcendence through penetrating insight into the nature of suffering and difficulty. Certainly one of the most expansive of Beethoven's slow movements, the third movement of Op. 132 is entitled "Song of Thanksgiving to God for Recovery from an Illness, in the Lydian Mode." This is a profound and deeply personal utterance, rooted certainly in biographical fact, but perhaps in metaphysical metaphor as well. Hymn-like sections alternate with sections marked "feeling new strength." In this quicker, far more ornate music, there is the sense of a vibration of the soul as it aspires upward toward heaven, of illumination born of a struggle with darkness. At each return of the hymn-like music it becomes more sensitive, more vulnerable. At its third and final appearance Beethoven writes in the score above the material, which weaves through the intoned hymn melody "with the most intimate feeling." The movement builds to a climax of nearly unthinkable intensity, filled with love and recognition of the sublime. Its denouement leads to an almost complete stillness, with only the merest suggestion of a vibration within, a sense of peace. The last moments perhaps relate to something Beethoven had copied into one of his notebooks of this period, from an Indian religious text, "for God, time absolutely does not exist." This movement must be counted among the greatest of Beethoven's creations.

After traveling to Iran and studying traditional Persian architecture, calligraphy, arts and crafts and music, Colin **Jacobson** wrote the final piece on tonight's program "Ascending Bird." He was inspired by listening to field recordings of folk musicians represented by the different regions

of Iran, recorded by colleague and friend Siamak Aghaei. Jacobson was particularly captivated by the sound of an incredibly potent and piercing instrument, which Siamak told him was made out of the fused bones of a bird and measured little more than two inches in length. The music encoded a popular mythical story of a bird attempting to fly to the sun. It failed on the first two attempts, and, on the third try, the bird loses its physical body in the radiant embrace of the sun, a metaphor for spiritual transcendence. What emerged from this experience was "Ascending Bird," comprised of the traditional tune joined with original introduction material.



KATHRYN LOCKWOOD, ARTISTIC DIRECTOR AND 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 twelve 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, multi media 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



REBECCA FISCHER, VIOLIN

Praised for her “beautiful tone and nuanced phrasing (Boston Musical Intelligencer),” violinist Rebecca Fischer was the first-violinist of the Chiara String Quartet for 18 years until the group’s final season in 2018. With the quartet she held residencies at Harvard University and the Metropolitan Museum of Art, performed world-wide, and recorded the complete string quartets of Brahms and Bartók and a Grammy-nominated album of Jefferson Friedman’s Quartets. One half of the multidisciplinary duo The Afield (voice, violin, video and other media), Ms. Fischer has premiered works for solo violin and singing violinist by Lisa Bielawa, Nico Muhly, Augusta Read Thomas, Byron Au Yong and others. A graduate of Columbia University and The Juilliard School, Ms. Fischer is a devoted violin teacher, chamber music coach and arts advocate, and currently teaches at the Mannes School of Music. Follow her writing on creativity in Strings Magazine and on her website: www.rebeccafischerviolin.com



GREGORY BEAVER, CELLO

Cellist of the Chiara String Quartet for 19 years, Gregory Beaver performed over 500 concerts in concert halls on 3 continents, garnered a Grammy nomination, premiered 40 works, and recorded 7 major albums. In 2016, the quartet presented all 6 of Béla Bartók’s string quartets memorized in a 2 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, 2 daughters and cat in Jersey City, NJ. He plays on a fine Roman cello made in 1725 by David Tecchler.



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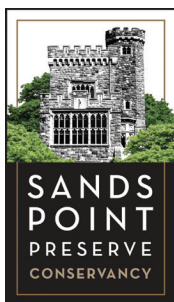
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