



FOUR SEASONS IN MUSIC

Kathryn Lockwood, Artistic Director

Golden Rule: A Summer Playlist

July 12, 2020

Todd Reynolds, Violin
Kathryn Lockwood, Viola
Gregg August, Bass
Yousif Sheronick, Percussion

FOUR SEASONS IN MUSIC Summer Concert 2020 celebrates the seasons with an exotic mix of short pieces and folk songs from around the world. The program titled "Golden Rule" references an ethic of respect and reciprocity – treat others as you want to be treated. In support of racial equality and social justice, this concert features black American Poets and a new commission for duoJalal by composer Allison Loggins-Hull.

We welcome back Todd Reynolds, a celebrated innovator and violin rebel, and a new artist to the series, bassist and composer Gregg August. Together they bring their expertise and fabulous energy to join duoJalal's Kathryn Lockwood and Yousif Sheronick, to a special online concert exploring the boundaries of emotion in a turbulent time.

PROGRAM

“Adagio” in G minor, Sonata No. 1 BWV 1001 **J.S. Bach (1685-1750)**
Todd Reynolds, Violin

"To the Swimmer" (1918) **Countee Cullen (1903-1946)**
Todd Reynolds, Poetry

“Changes” (2020) **Allison Loggins-Hull *WORLD PREMIERE**
duoJalal; Kathryn Lockwood, Viola & Yousif Sheronick, Percussion

“Los Trés Golpes” for Violin & Bass **Ignacio Cervantes (1847-1905), arr. Gregg August**
Todd Reynolds, Violin & Gregg August, Bass

“Shaker Talk” (2020) for Shakers **Yousif Sheronick (b.1967)**
Yousif Sheronick, Percussion

Peacock Feather (1922) **Effie Lee Newsome (1885-1978)**
Todd Reynolds, Poetry

“Karakurenai” (Crimson) **Andy Akiho (b.1979)**
*Todd Reynolds, Violin; Kathryn Lockwood, Viola; Gregg August, Bass
& Yousif Sheronick, Percussion*

44 Duos for Violin & Viola, Sz. 98, BB 104 (1931) **Béla Bartók (1881-1945)**
I. No. 17 Hungarian March No. 1 *Tempo di marcia, allegramente*
II. No. 18 Hungarian March No. 2 *Tempo di marcia*
III. No. 28 Sadness Lento, *poco rubato*
IV. No. 43 Pizzicato Allegretto
V. No. 32 Dancing Song *Allegro giocoso*
Todd Reynolds, Violin & Kathryn Lockwood, Viola

“In Summer” (1912) **Laurence Dunbar (1872-1906)**
Todd Reynolds, Poetry

“Summer in the High Grassland” **Zhao Jiping (b.1945)**
duoJalal; Kathryn Lockwood, Viola & Yousif Sheronick, Percussion

“Golden Rule” **Improv.**
Todd Reynolds, Violin, Gregg August, Bass & Yousif Sheronick, Percussion

“Your Only Child from A Wreath for Emmett Till” **Marilyn Nelson (b. 1946)**
Gregg August, Poetry

"Your Only Child" **Gregg August**
Todd Reynolds, Violin; Kathryn Lockwood, Viola; Gregg August, Bass

“Zeina & Longa” – Middle Eastern Medley **Mohamed Abdul Wahab & Riad El-Soumbati**
*Todd Reynolds, Violin; Kathryn Lockwood, Viola; Gregg August, Bass
& Yousif Sheronick, Percussion*

POETRY

"To the Swimmer" (1918)

by Countee Cullen (1903-1946)

Now as I watch you, strong of arm and endurance, battling and struggling
With the waves that rush against you, ever with invincible strength returning
Into my heart, grown each day more tranquil and peaceful, comes a fierce longing
Of mind and soul that will not be appeased until, like you, I breast yon deep and
boundless expanse of blue.

With an outward stroke of power intense your mighty arm goes forth,
Cleaving its way through waters that rise and roll, ever a ceaseless vigil keeping
Over the treasures beneath.

My heart goes out to you of dauntless courage and spirit indomitable,
And though my lips would speak, my spirit forbids me to ask,
"Is your heart as true as your arm?"

Peacock Feather (1922)

by Effie Lee Newsome (1885-1978)

Heav'n's deepest blue,
Earth's richest green,
Minted dust of stars,
Molten sunset sheen,
Are blent together
On this lithe brown feather,
In a disc of light—
Lithe, light!

In Summer (1912)

by Paul Laurence Dunbar (1872-1906)

Oh, summer has clothed the earth
In a cloak from the loom of the sun!
And a mantle, too, of the skies' soft blue,
And a belt where the rivers run.

And now for the kiss of the wind,
And the touch of the air's soft hands,
With the rest from strife and the heat of life,
With the freedom of lakes and lands.

I envy the farmer's boy
Who sings as he follows the plow;
While the shining green of the young blades lean
To the breezes that cool his brow.

He sings to the dewy morn,
No thought of another's ear;
But the song he sings is a chant for kings
And the whole wide world to hear.

He sings of the joys of life,
Of the pleasures of work and rest,
From an o'erfull heart, without aim or art;
'T is a song of the merriest.

O ye who toil in the town,
And ye who moil in the mart,
Hear the artless song, and your faith made strong
Shall renew your joy of heart.

Oh, poor were the worth of the world
If never a song were heard,—
If the sting of grief had no relief,
And never a heart were stirred.

So, long as the streams run down,
And as long as the robins trill,
Let us taunt old Care with a merry air,
And sing in the face of ill.

**“Your only child” from “A Wreath for Emmett Till”
by Marilyn Nelson (b. 1946)**

Your only child, a body thrown to bloat,
mother of sorrows, of justice denied.
Surely you must have thought of suicide,
seeing his gray flesh, chains around his throat.
Surely you didn't know you would devote
the rest of your changed life to dignified
public remembrance of how Emmett died,
innocence slaughtered by the hands of hate.
If sudden loving light proclaimed you blest
would you bow your head in humility,
your healed heart overflow with gratitude?
Would you say yes, like the mother of Christ?
Or would you say no to your destiny,
mother of a boy martyr, if you could?

PROGRAM NOTES by Kathryn Lockwood

Sei Solo (You are Alone) was the title of **Johann Sebastian Bach's** Six Solo works for violin written in 1717. He titled the works after he returned from a three-month trip with his patron, only to find that his wife, Maria Barbara, had died due to illness. Because of the lack of communication in the 1720s, by the time that Bach had returned, his wife of 13 years had already been buried. The correct title should have been *Sei Soli* and speculation is that he intended this grammar error as he mourned. The opening movement of his sonata No. 1 in G Minor, (a key signifying discontent and worry) begins seriously with a four-note G-minor chord, the two lower strings ringing freely. The melody is elaborate, weaving long lines between harmonic pillars. Interestingly, Bela Bartok modeled his own solo sonata after this opening, which also begins with a G-minor chord, a most resonant chord on the violin, reinforcing the instrument as a lone orator.

Changes by **Allison Loggins-Hull** for viola & percussion and written for duoJalal, is given its world premiere tonight. It was written in June 2020, during the global pandemic era of COVID-19 and a period that saw massive protests in the United States against systemic racism. The call for change, on a multitude of levels, was cried by millions all over the world. Like the birth of a child, change can be beautiful and reflect what is good about humanity, but it is also laborious, messy, uncertain, and potentially life threatening. *Changes* journeys through these complexities in an attempt to underscore the necessary work that many must do. **Allison Loggins-Hull**, flutist, composer, and educator, maintains an active career performing and creating music of multiple genres. Praised for being able "to redefine the instrument..." (The Wall Street Journal), Allison has garnered a reputation for successfully navigating an array of musical worlds and appealing to varied audiences. She is also co-founder of the critically acclaimed urban art pop ensemble, **Flutronix**, known for "redefining the flute and modernizing its sound by hauling it squarely into the world of popular music." (MTV Iggy)

Los Tres Golpes was composed in 1899 by the Cuban composer **Ignacio Cervantes** originally as part of a set of pieces for piano. Cervantes, one of the pioneers of native Cuban music, was also influential in the creolization of Cuban music. The arranger, **Gregg August** first came across *Los Tres Golpes* (The Three Beats) on a recording by legendary bassist Israel Cachao Lopez, where he performs the classic Cuban dance with clarinetist Paquito D'Rivera. In deciding to arrange it for bass and violin, he also wanted to extend the form and add some original material. In the Cuban genre known as *Son*, there's often a section known as the *Montuno*, which can be defined as a repeated pattern of notes or chords with syncopated moving inner voices. Gregg added a somewhat demented Montuno (11/8 time signature) in between the outer statements of the melody to make reference to Cuban Son as well as achieve an overall balance of the piece.

Yousif Sheronick talks about his composition ***Shaker Talk***: "I've been fascinated by shakers ever since I took a trip to Brazil in graduate school. Only being aware of shakers played rock band style, I was taken by the Brazilian's ability to take simple basket shakers called Caxixi and, by way of creativity, create so many textures and grooves. Then hearing maraca players from Venezuela, well, my interest was taken to a whole new level. The shakers I'm using in this solo were made in Brazil, Venezuela, Japan and the US. The idea is that the shakers in my left and right hand are different people that have brief interactions with each other and then go on their way. It's meant to be silly, tongue-in-cheek, and just a brief distraction from whatever is going on in one's life."

Karakurenai (Japanese for “foreign crimson”) by **Andy Akiho** was originally written for solo prepared steel pan in June 2007 as part of the Synesthesia Suite where each movement is based on a color. Andy first started associating pitch with color in 2002 when he was in Trinidad rehearsing in a steel pan band with 100 members. He literally sees crimson or red with the pitch A. However, the original steel pan version is prepared with cylindrical magnets placed on four pitches (C, G, D, & A) and these preparations cause the four notes to drop a semitone and produce a muted timbre (for example, using these preparations, C, the lowest note of the instrument, sounds like a muted B, one half-step below the original). Since we don’t have steel pan tonight you will hear everything based on G# instead of A - a semitone lower. The performers are also instructed that the piece can be performed on any combination of instruments.

Béla Bartók did not intend the **44 Duos for Two Violins** to be played in performances, but rather to be useful as a work for young students. The work was commissioned by Erich Doflein, a German violinist and teacher, who asked Bartók if he would arrange some of the pieces from the *For Children* series. He composed other works in this period that were meant to be pedagogical, such as *Mikrokosmos*. This intention for educative works was exploited by the fact that he was a teacher, himself, then he chose to write works for his pupils to play. Nevertheless, all songs and dances included in this series are based on folk music from many Eastern Europe countries, but harmonic and rhythmic freedom is evident throughout the whole piece. Tonight’s performance will include just five of the 44 duos.

Zhao Jiping is a prominent and well-known composer in China. He took inspiration from the music of Mongolia for **Summer in the High Grassland**. The syncopated rhythms and wide melodic leaps in the viola are characteristic of music from that region, while the percussion represents traditions from all along the Silk Road. Zhao wrote *Summer* as part of the Silk Road Suite for Yo-Yo Ma and the Silk Road Ensemble in 2004. He used the inspiration of the morin khuur (horsehead fiddle), a traditional two-stringed instrument from Mongolia, which was introduced to Yo-Yo Ma in 1999. He has transferred many of the techniques used to play this instrument to one of its descendants, the cello.

Your Only Child is part of an extended work titled **Dialogues on Race** by **Gregg August**. It is inspired by a collection of poems that discusses the lynching of a 14-year-old black boy in Mississippi. In this particular poem **A Wreath for Emmett Till** by **Marilyn Nelson**, the poet compares the pain of the boy’s mother to that of Mary, the mother of Jesus. Mary was “proclaimed blest” by the angel who came to her at the Annunciation. Mamie Till Mobley (the mother of Emmett Till) insisted that her son lie in an open casket so the world could see how savagely he had been murdered. She remained an activist for civil rights for the rest of her life. The melodic content comes directly from the text.

Zeina & Longa make up the Middle Eastern medley that concludes the evening’s concert. The two tunes were written by **Mohamed Abdul Wahab** and **Riad El-Soumbati**, respectively. **Zeina** (“Delightfully Pleasant Lady”) was written for the world famous dancer Amya Gamal, who rose to fame in films, and is a traditional piece in Baladi (Bellydance) rhythm. **Longa** is a dance form of Turkish/Eastern European origin that has been incorporated into Arabic music. Usually in a two-beat meter, similar to a foxtrot, a Longa has a rondo-like form or verse structure. Verses (khanat) alternate with a recurring refrain passage (taslim). In the case of Longa Riad, the final taslim shifts into the 6/8 Samai Darij meter. The mode (maqam) of this piece is Farahfaza, which is roughly equivalent to the Western G minor scale.