



## FOUR SEASONS IN MUSIC

Kathryn Lockwood, Artistic Director

### Only Breath: A Fall Musicale

October 23, 2020

Deborah Buck, Violin

Nurit Pacht, Violin

Kathryn Lockwood, Viola

Alexis Gerlach, Cello

Yousif Sheronick, Percussion

The concert's title is borrowed from the 13th century mystic poet Jalal al-Din Rumi; his poem, *Only Breath*, reminds us that all people - regardless of religion, gender, race, or nationality - share essential qualities that make us human.

#### Only Breath

Not Christian or Jew or Muslim, not Hindu  
Buddhist, Sufi, or Zen. Not any religion  
or cultural system. I am not from the East  
or the West, not out of the ocean or up  
from the ground, not natural or ethereal, not  
composed of elements at all. I do not exist,  
am not an entity in this world or in the next,  
did not descend from Adam and Eve or any  
origin story. My place is placeless, a trace  
of the traceless. Neither body or soul.  
I belong to the beloved, have seen the two  
worlds as one and that one call to and know,  
first, last, outer, inner, only that  
breath breathing human being.

The Autumn concert in the Four Seasons in Music series celebrates the transformative power of music, how it brings people together and cultivates joy. The program is a “drop the needle” collection of favorites from Bach and Beethoven; black American composers Trevor Weston and Daniel Bernard Roumain; and 19th century female composer Fanny Mendelssohn. We also honor the late Supreme Court Justice Ruth Bader Ginsburg - a brilliant catalyst for equal rights who, through her notorious ‘musicales,’ understood the galvanizing effect of music.

“Music is powerful in many ways – and bringing people together is, of course, its greatest power of all.”  
– Ruth Bader Ginsburg

## PROGRAM

Fugue in G minor, Sonata No. 1 BWV 1001 **J.S. Bach (1685-1750)**  
*Nurit Pacht, Violin*

“Joy” **Shirish Korde (b. 1945)**  
duoJalal: *Kathryn Lockwood, Viola & Yousif Sheronick, Percussion*

“Shapeshifter (The angry Bluesman)” **Trevor Weston (b. 1967)**  
*Alexis Gerlach, Cello*

String Quartet in Op. 18/6 I. Allegro con brio **Ludwig van Beethoven (1770-1827)**  
*Nurit Pacht & Deborah Buck, Violins; Kathryn Lockwood, Viola; Alexis Gerlach, Cello*

“Lost in Space” from Lost & Found **Kenji Bunch (b. 1973)**  
duoJalal: *Kathryn Lockwood, Viola & Yousif Sheronick, Percussion*

Sonata in d minor, Op. 27, No. 3, Ballade, 1923 **Eugène Ysaÿe (1858-1931)**  
*Deborah Buck, Violin*

“Dumbek Improvisation” **Yousif Sheronick (b.1967)**  
*Yousif Sheronick, Percussion (Dumbek)*

String Quartet in E-flat Major, I. Adagio ma non troppo (1834) **Fanny Mendelssohn-Hensel (1805-1847)**  
*Deborah Buck & Nurit Pacht, Violins; Kathryn Lockwood, Viola; Alexis Gerlach, Cello*

String Quartet No. 5 “Rosa Parks” III. Klap Ur Handz **Daniel Bernard Roumain (b. 1970)**  
*Deborah Buck & Nurit Pacht, Violins; Kathryn Lockwood, Viola; Alexis Gerlach, Cello; Yousif Sheronick, Percussion*

## 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 movement played on this concert is the Fuga. With the initial four entries of the subject, this fugue suggests as many as four independent voices (though at times the multiple-stops function more to fill-in the harmony). This G-minor fugue features a unique subdominant answer, the dominant being the usual key of a fugal answer.

**Joy** is based on and inspired by a composition by the great virtuoso jazz guitarist John McLaughlin and his Indian/Jazz fusion ensemble of the 1970's called Shakti. It is dedicated to John McLaughlin and the great Tabla maestro Zakir Hussein. Originally composed as the final movement of my violin concerto Svara-Yantra (2005), this version of **Joy** was created especially for duoJalal and is an extended "duet cadenza" marked by intricate rhythmic interplay between viola and percussion. The melodic material in the middle section of Joy is inspired by the many powerful performances of McLaughlin's Jazz solos. Although notated, Joy strives to re-create, in a chamber music setting, the sound world and aesthetic of Jazz Improvisation. – **Shirish Korde**

**Trevor Weston** composed **Shape Shifter** from the aesthetic vantage point of a machine. "My goal was to try to create a piece in what I imagined to be an inherent musical language created by machines. My guiding belief was that machines could not create subtle changes in expression like humans, so their expressivity would come from the juxtaposition of contrasting musical ideas. This approach resulted in non-linear musical expression containing sequences of seemingly unrelated musical events. Two ideas merged: blues-like performance practices, foot stomping (as if playing blues guitar or piano), along with music that seems to toggle between different ideas mechanically. The idea of a mythical *Shape Shifter*, a being that can change its form/shape rapidly, became an appropriate title for this piece. The abruptly changing "shapes" in this work stem from the same pitches or DNA. As I continued to write the piece, the melodic vocabulary increasingly included inflections of the blues, flatted thirds and fifths (hence the subtitle), along with mechanical rhythmic ideas. So, the two ideas merged: blues-like performance practices, foot stomping (as if playing blues guitar or piano), along with music that seems to toggle between different ideas mechanically. The *Shape Shifter* is an angry bluesman because most American Pop music still relies on the legacy of the blues although the contributions of the solitary itinerant Bluesman seem to have been forgotten." – Trevor Weston

The last of **Beethoven's Opus 18 Quartets**, number 6 seems especially to affirm his debt to Haydn. Like its companions, this quartet on the whole favors wit and surprise over melodiousness. Despite hewing faithfully to Classical forms (at least in the first three movements), the piece recalls the fondness of Haydn for sudden stops, changes of mood, rhythmic elegance, and economy of material.

The first movement **Allegro con brio** is extremely compact, a characteristic that is emphasized by the incredibly fast metronome mark added by Beethoven in later life. The piece explodes out of the gate with a brilliant, arpeggiated melody accompanied by a whirling accompaniment. The second theme may lack the kinetic energy of this opening idea, but makes up for it in terseness, as the whole quartet remains in rhythmic unison throughout its statement. The movement leaves the listener with a feeling that not one note more than necessary was used: no digressions, frills, or codas.

**Lost in Space** is the third movement from a four-movement work **Lost & Found** written for duoJalal in 2009 by composer **Kenji Bunch**. “The title **Lost in Space** refers to the spacial, un-metered notation of this movement – one that relies heavily on the discretion of the performers to make basic decisions about pacing, duration, dynamics, articulation, and in the case of the percussion, even notes and choice of instruments. My goal is for each performance of this movement to exist as a unique, ephemeral experience that can be vastly different from the performance preceding and following it.” – Kenji Bunch

Considered the greatest violinist of his time, **Ysaÿe** was born in Liège, Belgium in 1858. His incredible technical mastery of the instrument, combined with his unparalleled depth of expression, had an enormous impact on the repertoire in the early 20th century; the Belgian Ysaÿe Foundation lists over 200 works dedicated to him, including pieces by Debussy, Saint-Saëns, Chausson, and Franck. Ysaÿe’s six sonatas for solo violin are masterpieces of the genre. Written in 1924, each sonata is dedicated to a contemporary violinist, including several of the composer’s own students. Each sonata reflects the performance style of its dedicatee. Tonight’s **Ballade** was written for Romanian violinist and composer George Enescu, who later taught Yehudi Menuhin.

Unlike its predecessors in the set, the **Ballade** is only one movement. The movement contains two sections, a slow, recitative-like one and an Allegro in tempo giusto e con bravura. The Lento molto sostenuto section that opens the movement is both precise and emotional, with longing half-steps and daunting larger-than-octave leaps. An animated passage leads to the Allegro section where dotted rhythms move the music along. Rapid triplets and many passages of double-stops reoccur. Almost fugue-like, the Allegro then relaxes briefly before returning to virtuosic passages with repetitive figures and an exhausting number of notes. The ending builds first with single notes and then with climbing double stops.

“My interest in the Dumbek is thanks to a chance meeting, followed by an informal lesson with a man on Mohammad Ali Street in Cairo in 1999. Mohammad Ali Street is considered "music row" in Cairo, where all the musical instrument shops are located. The man “Ahmed” was generous with his time and went to his apartment to record onto cassette, several rhythms that he had shown me that day. I used that recording as a basis for most of my playing technique on the Dumbek. This **Dumbek Solo** stems from that chance meeting as well as my 25-year history of playing hand drums from around the globe.” – Yousif Sheronick

Older sister of her infinitely better-known brother Felix, **Fanny Mendelssohn-Hensel** was an extraordinarily gifted musician. She not only was Felix' perceptive confidant on all things musical, she had a personality considered by their friends and family as the more passionate of the two siblings, a trait that is readily apparent in her **String Quartet in E-flat Major**, her sole work in that genre. As a child, her family encouraged her involvement in music, not just as a performer but as a composer. As she matured into womanhood, her family led by her father let her know unequivocally that while undeniably able in music she would do best to accommodate herself to the profession of wife and mother. Felix had ambivalent feelings: on the one hand he had several of her songs published under his name, not to take credit for himself, but simply to get them into print. In a private audience with Queen Victoria the year before they both died within months of each other, the English Queen asked him to sing a favorite song, "Italian," after which Felix admitted that it was Fanny who actually composed the piece. But Felix, too, thought it unbecoming for Fanny to take on the career of composer. On the other hand, Fanny's husband, painter Wilhelm Hensel, supported her compositional efforts. Somewhat unusually, Fanny's Quartet opens with an **Adagio ma non troppo**. The implicitly serious, even dark tone of the initial phrases immediately establishes a mood of quiet anguish, reinforcing her intimates' characterization of her passionate nature. As the music progresses, sudden emphatic chords further darken the ambient mood, accentuated by single plucked notes from the cello. Throughout the movement the key of C minor remains the guiding harmonic force until near the closing section when she relocates into the official home key of E-flat Major, which shares with C minor the same three-flat key signature. Given the Mendelssohns' familiarity with and love for Mozart, one may ask whether Fanny knew the earlier composer's Sinfonia concertante for Violin, Viola and Orchestra, K. 364, also nominally in E-flat yet firmly entrenched in C minor for much of the time.

**Daniel Bernard Roumain's (DBR) String Quartet No. 5, Rosa Parks** is dedicated to civil rights pioneer Rosa Parks. The first movement, "I made up my mind not to move," suggests Parks' act of defiance not with ponderous dignity but with a strong ostinato that denotes grit, strength and confrontation. The second movement, "Isorhythmiclationalistic" (isorhythm refers to the use of repetitive rhythmic cells), evokes solitude, questioning and despair with the use of long, dissonant phrases that lack resolution. "Klap Ur Handz" asks the players to actually clap, a feature DBR says was inspired by hip-hop rhythms but dates back to the music of Cro-Magnon man. "There's something really communal about that," he says. He also gives the following insight into this Quartet: "As a Haitian-American composer, I was raised by immigrant parents from Haiti, who experienced American life both before and after the Civil Rights Act of 1964. Their views were informed by life on a free Island nation in Port-au-Prince, Haiti; life in the suburbs of Chicago, Illinois; and life in the complex diversity of Pompano Beach, Florida. They identified with Malcolm and Martin, Maya and Rosa, and the great Haitian warriors, Makandal and Toussaint. Civil rights, for our household, was global, local, and part of the very fabric of our lives and culture. I created Rosa Parks Quartet as a musical portrait of Rosa Parks' struggle, survival, and legacy. The music is a direct reflection of a dignified resistance. It's telling that this work may, in fact, be performed on stages that didn't allow the presence of so many, so often. I often refer to the stage as the last bastion of democracy, where all voices can and should be heard, where we are all equal, important, and necessary."

## MEET THE ARTISTS



**Kathryn Lockwood** 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](http://www.kathrynlockwood.com)



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](http://www.framedrumschool.org); [www.yousifsheronick.com](http://www.yousifsheronick.com)



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](http://www.deborahbuck.net)



Violinist **Nurit Pacht** was a top prize winner in international competitions including the Irving Klein International Music Competition in California and the Tibor Varga International Violin Competition in Switzerland. As a soloist she was featured in major world events such as the European conference for the inauguration of the Euro in Brussels and under the auspices of the European Commission and United Nations, she toured the former Yugoslavia during the cease-fire in 1996. She has collaborated

with stage director Robert Wilson, choreographers such as Bill T. Jones and has worked closely with many of today's celebrated composers. She has toured as soloist with orchestras around the world including the Houston Symphony, the Pacific Symphony, the Rhode Island Philharmonic and the Israel Chamber Orchestra. The Israeli Composer Noam Sheriff dedicated the violin concerto "Dibrot" to her and she performed it in Israel's main concert venues. As a baroque violinist, she has a master's degree from Juilliard's Historical Performance program and is frequently a guest leader for ensembles such as Chicago's Music of the Baroque and NY Baroque Inc. In 2015, she performed for Pope Francis on his visit to New York and gave a State Department funded recital tour of Ukraine. In 2017 she recorded for Toccata Classics as soloist with the English Symphony Orchestra and she has also recorded for Nimbus Records.  
[www.nuritpacht.com](http://www.nuritpacht.com)



Cellist **Alexis Pia Gerlach** has been lauded by the press for the "gripping emotion" and "powerful artistry" of her interpretations. She has appeared extensively across the United States, Europe, Asia, the Middle East, and South America, as a soloist with orchestras led by such conductors as Mstislav Rostropovich, James DePreist, and Peter Oundjian, and as the founding cellist of both Trio Solisti and the string sextet Concertante. She has performed at major music festivals including Marlboro, Aspen, Casals, La Musica di Asolo, and Caramoor, and she has appeared as guest artist with the Chamber Music Society of Lincoln Center. A frequent collaborator with dancers, she has performed with the Paul Taylor Dance Company and New York City Ballet's principal dancer, Damian Woetzel. Gerlach has commissioned and premiered new chamber works from



preeminent composers including Kevin Puts, Lowell Liebermann, Shulamit Ran, Richard Danielpour, Tigran Mansurian, and Paul Moravec. Her numerous chamber music recordings include the Franck and Rachmaninoff Sonatas in a collaboration with pianist Fabio Bidini for the Encore Performance label.



Racing along with our new global society, **duoJalal, Ensemble in Residence** 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

violinist 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, 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” (Jordan 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 at the Sands Point Preserve on Long Island, New York in 2019 and 2020. The duo collaborates 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.