



# FOUR SEASONS IN MUSIC

Kathryn Lockwood, Artistic Director

## Spring Renewal

May 8, 2021

Deborah Buck, Violin

Min-Young Kim, Violin

Kathryn Lockwood, Viola

Raman Ramakrishnan, Cello

Yousif Sheronick, Percussion

Rob Davidson, Videography

Doron Schachter, Audio Recording



# Program

Violin Partita No. 2 in D minor, BWV 1004    **J.S. Bach** (1685-1750)  
I. Allemande II. Corrente  
*Min-Young Kim, Violin*

Homage for Frame Drums and Viola    **Glen Velez** (b. 1949)  
Commissioned by duoJalal in 2006  
I. Moderato  
II. Anime  
*duoJalal: Kathryn Lockwood, Viola; Yousif Sheronick, Percussion*

String Quartet in B-flat major, Op. 130    **Ludwig van Beethoven** (1770-1827)  
III. Andante con moto ma non troppo  
*Min-Young Kim and Deborah Buck, Violins;  
Kathryn Lockwood, Viola; Raman Ramakrishnan, Cello*

Sonata for Solo Cello    **György Ligeti** (1923-2006)  
II. Capriccio – Presto con slancio  
*Raman Ramakrishnan, Cello*

String Quartet in A Minor, Op. 41 No. 1    **Robert Schumann** (1810-1856)  
III. Adagio  
*Deborah Buck and Min-Young Kim, Violins;  
Kathryn Lockwood, Viola; Raman Ramakrishnan, Cello*

Until Next Time    **Kenji Bunch** (b. 1973)  
*Kathryn Lockwood, Viola*

Par.ti.ta for Solo Violin    **Lera Auerbach** (b. 1973)  
1. Adagio-Libero (Preludio)  
3. Andantino  
4. Serioso  
*Deborah Buck, Violin*

Songs My Mother Taught Me, arr. String quartet    **Antonin Dvořák** (1841-1904)  
**arr. Jason Slayden**  
*Min-Young Kim and Deborah Buck Violins;  
Kathryn Lockwood, Viola; Raman Ramakrishnan, Cello*

“Waves” for string quartet and percussion    **Giovanni Sollima** (b. 1962)  
*Deborah Buck and Min-Young Kim, Violins;  
Kathryn Lockwood, Viola; Raman Ramakrishnan, Cello;  
Yousif Sheronick, Percussion*

## PROGRAM NOTES by Kathryn Lockwood

**Bach's Partita in D minor for solo violin** was written between 1717 and 1720. It is a part of his compositional cycle called Sonatas and Partitas for Solo Violin. The movements correspond to the dances of the time, and they are frequently listed by their French names: Allemande, Courante, Sarabande, Gigue, and Chaconne. The final movement is written in the form of variations, and lasts approximately as long as the first four movements combined. Professor Helga Thoene suggests that this partita, and especially its last movement, was a tombeau written in memory of Bach's first wife, Maria Barbara Bach, who died in 1720, though this theory is controversial.

***Homage** for frame drum and viola was inspired by the idea of the drum as a melodic instrument. The drummer uses vocalizations to bring out the hidden melodies, which the viola can elaborate and comment on. The two instruments converse in a circular banter of rhythmic and melodic motifs. The combination of stringed instrument and drum recalls the ancient sound of a pre-electronic era. This piece endeavors to invoke the mood of old Roman times, when the familiar sounds of the rich toned frame drums were used in rituals and celebrations. – Glen Velez*

The sublime six movement string quartet in B-flat Major by **Beethoven** was written during his late period. The *Andante con moto, ma non troppo, poco scherzoso* movement blends together a tender, somewhat amorous Andante with a witty mechanical evocation of a clock (a popular musical trope of the period). For good measure, he throws in a somewhat portentous figure, heard at the very opening, which shares the figuration of the amoroso theme – a sort of musical pun. Throughout, it becomes difficult to know whether the music is heartfelt or silly; it is as if the movement is a precarious emulsion of oil and vinegar, able to stay together only for as long as it takes to hear it, a sleight-of-hand.

**Ligeti** was nearing the end of his schooling in 1948 and composed a solo cello piece **Dialogo**, for a female cellist and fellow student at the Budapest Music Academy with whom he was secretly in love. Unaware of the reason behind Ligeti's generosity; the cellist merely thanked him and never played it. Several years later, in 1953, Ligeti met Vera Dénes, an older and more celebrated cellist, who asked him for a piece of music. Having written only one unperformed cello work to date, Ligeti offered to expand the Dialogo into a "two-movement short sonata," adding a virtuosic *Capriccio* movement heard in this program. The sonata lived in obscurity until 1979 when the popularity of the Sonata grew, and in 2005 became a qualifying test for the Rostropovich Cello Competition in Paris.

Dedicated to his dear friend and colleague Felix Mendelssohn, **Robert Schumann's String Quartet in A minor, Op. 41 No. 1** was composed in the space of a few weeks during the summer of 1842. In that so-called chamber music year of 1842, alongside the three quartets of Op. 41, he also wrote a piano quintet, a piano quartet, and a set of Fantasy Pieces for Piano Trio. The divine **Adagio** alone justifies Schumann's mighty efforts of 1842. Here again the ghost of Beethoven hovers close at hand as well as a sense of textural color and dramatic declamation recalling Schubert's more romantic angst. The part writing is supple and devastating. And it is within the nearly holy folds of this elegantly undulating melancholy that the rootless wanderlust of Wagner, Brahms, and Schoenberg remarkably, if fleetingly, appear.

*I wrote **Until Next Time** for violinist Cornelius Dufallo, an old friend from school with whom I had worked with in many different contexts over the years. He invited me to write a short solo work for a recording project of his, and I obliged with this piece. I experimented with some alternate tunings and arrived at this one (F# -C#-F#-C# on violin), then improvised in this tuning until I came up with the melody. It struck me as reminiscent of an old Scottish ballad. I left an open cadenza in the middle because I wanted to create a space for something unique to occur in every performance of the piece. In this sense, the title suggests the piece will exist in a slightly different way until the next time it is played. A year later, I realized it worked really nicely a fifth lower on the viola, and it has since become one of the solo pieces I perform the most frequently.*

*An unintended and rather funny development has been that, due to the nostalgic feel of the music and its Celtic influences, several people have asked me over the years about the significance of my dedication of "For Neil," as if there must be some weighty, emotional story there - when in reality, it was just something I wrote for my friend Neil.*

– Kenji Bunch

**Lera Auerbach's *Par.ti.ta for solo violin*** is one of the results of a long-term collaboration with Vadim Gluzman, and, as the work's dedicatee said, "this is an incredible work, projecting Lera's lifelong fascination with Bach." There are traces and echoes of Bach throughout the piece, with a relationship more on a subconscious level than in direct quotes, though identifiable moments can be found. Exploring the outer extremes of the violin's range and the performer's technique, this is much more than a flamboyant showpiece, with masses of intriguing material, the technical effects always in place to serve an expressive point. Bach's more jocular side is less commonly apparent, though the lighter *Andantino scherzando* earlier on does balance things a little.

**Dvorak** is well-known for working with folk music in classical compositions. Composed in 1880 within a set of songs called the "Gypsy Songs," his **Songs My Mother Taught Me** is one of the most famous and beloved songs of the set. Its memorable melody is both sad and optimistic. Based on the poem of the same name by Czech poet Adolf Heyduk, Fritz Kreisler later transcribed it for violin.

*Songs my mother taught me, In the days long vanished;  
Seldom from her eyelids were the teardrops banished.  
Now I teach my children, each melodious measure.  
Oft the tears are flowing, oft they flow from my memory's treasure.*

**Waves by Sollima** was commissioned by the Lark Quartet in 2007 and was originally for eight musicians. It was dedicated to the Lark Quartet and to Ethos Percussion Group. For this concert, percussionist Yousif Sheronick arranged the four percussion parts for single percussion with permission from the composer. Sollima writes about Waves:

*I think many times of waves after sleeping, more than swimming or sailing or I don't know what else... I think of waves during and after dreaming. Also, I think of REM phenomenon (rapid eyes movement) and the association with dreaming. The piece is in one movement and in two parts, and I think of it as a paradoxical sleeping phase dominated by brain waves. And maybe water too...*

*I am also inspired by Emily Dickinson words:*

*Each Life converges to some Centre,  
Are We Almost There?*

*No dreaming can compare with reality, for Reality itself is a dream from which but a portion of Mankind have yet waked  
and part of us is a not familiar Peninsula... – Giovanni Sollima*



## 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](http://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](http://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](http://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](http://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.