
What's Next?

Piano Trios with Zon Eastes ~ Friday, Sunday, and Tuesday, March 25, 27, & 29 ~

Vermont Cellist Zon Eastes joins the Rawson Duo in a program of chamber works for piano, violin, and cello at their Chimacum home featuring Gabriel Pierné's transcending chamber music masterpiece, his Trio in Eb, Op. 45, glowing, rapturous, and so French! Composed in 1915, this epic work continues the path of his mentor and teacher, César Franck, and journeys to a spellbinding land of light and color.

The return to Earth will be courtesy of Paul Schoenfield's Café Music, an electrifying and infectious mix up from Ragtime, Viennese schmaltz, Broadway, gypsy, to Hassidic folk music, the composer describes "... a kind of high-class dinner music—music which could be played at a restaurant, but might also (just barely) find its way into a concert hall." Commissioned by the St. Paul Chamber Orchestra Chamber Series in 1986, it has taken the classical world by storm and will knock your socks off!

Zon Eastes travels to join the Rawsons bringing a full and distinguished career of professional performance and teaching in the New England states, with a long list of prestigious ensemble activity to his credit. This will be his third performance with the Rawson Duo. Last year, Zon joined the Rawsons for a trio program of Dvorák and Piazzolla and the previous year he and his wife Peggy joined the Rawsons for a series of performances of Brahms and Dvorák piano quartets. In 2009, the couple returned to their home in rural Vermont after Zon completed his tenure with the Bainbridge Arts Council, serving as their executive director for three years.

To complete this afternoon of fine music, Sandy will again apply her love of gourmet preparations for a splendid reception to follow. Come and enjoy this great music in a setting of comfort and intimacy as it was truly intended.

Reservations: Seating is limited and arranged through advanced paid reservation, \$25. Contact Alan or Sandy Rawson, email rawsonduo@gmail.com or call 379-3449. Notice of event details, dates and times when scheduled will be sent via email or ground mail upon request. Be sure to be on the Rawsons' mailing list. For more information, visit their web site:

www.rawsonduo.com

Web Sites and items related to today's program

www.jsbach.org ~ the **J. S. Bach Home Page**, an excellent web starting point for Bach research put together by Jan Hanford and Jan Koster, very thorough, lots of links, great for those planning a trip of places connected with the composer

www.imslp.org ~ **International Music Score Library Project** posting the complete 46 volumes of the Bach Gesellschaft along with hundreds of other performing editions.

www.streetswing.com ~ Sonny Watson's ballroom dancing site, a surprising place to find excellent detail on historic dances, origins and steps

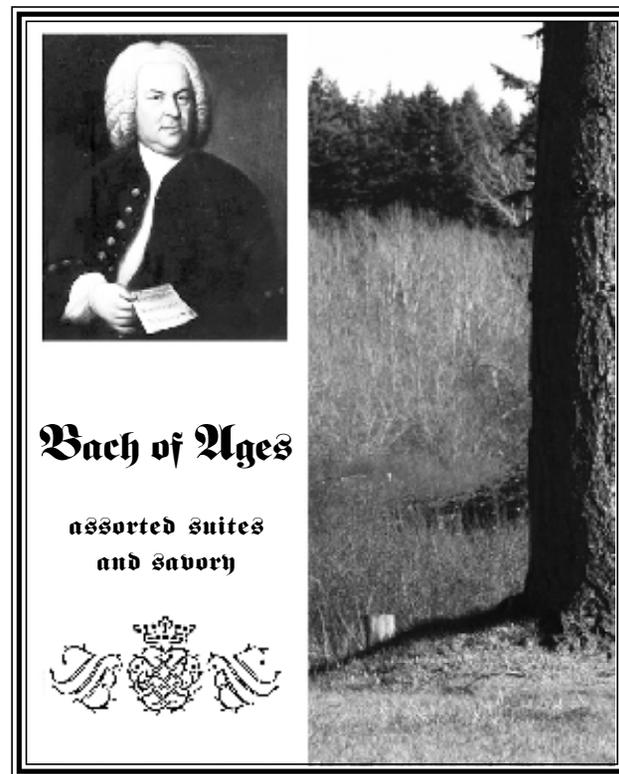
www.youtube.com ~ enter search terms "**Happymakers Koethen Song**" ~ you gotta love those chamber of commerce projects, a song to promote the city of Köthen. Also enter search terms "**Stations of Bach**" for 10 part mini-course (120 minutes) about Bach's life and the places he lived and worked

www.solomonsmusic.net/bachacon.htm ~ a complete analysis of the Bach Chaconne, for those interested to see how music is dissected

www.radioopensource.org/bachs-chaconne ~ a one hour NPR interview with Arnold Steinhard of the Guarneri String Quartet on the Chaconne

www.spiritsound.com ~ David Gordon's web site, vocal coach and director of education for the Carmel Bach Festival, interesting notes and facts on Bach

Rawson Duo Concert Series, 2010-11



February 27 & March 4, 2 pm
At the home of Alan and Sandy Rawson
10318 Rhody Drive, Chimacum WA

The Rawson Duo

Specializing in Romantic and early twentieth-century works, the **Rawson Duo** has given numerous recitals on college campuses and community performing arts series across the United States and Canada. The Rawsons now reside in Chimacum where they perform throughout the year in the intimate setting of their home located on 7.5 acres, bringing to life rarely heard works celebrated with warm hospitality.

Violinist **Alan Rawson** first pursued his music interests in his junior year in high school as a self-taught folk guitarist, recorder player, and madrigal singer. Classical Violin studies were begun at Cañada Junior College in Redwood City California, since their program did not include Country and Western fiddling. He received his Bachelor of Music and Master of Arts degrees from San Francisco State University and completed his doctorate degree at the University of Colorado in Boulder in violin performance studying with Oswald Lehnert while developing a passionate interest in Rocky Mountain cycling and cross country skiing. He has served on the music faculties of Concordia College in Moorhead, Minnesota and the University of Idaho in Moscow, and has recently retired from Minnesota State University Moorhead where he directed the University Orchestra and taught upper strings. He was concertmaster of the Fargo-Moorhead Symphony for twenty years and appeared as a featured orchestral soloist several times performing works by Tchaikovsky, Mozart, Sibelius, and Bruch, among others.

Alan has a passionate interest in exploring the music of past great composers, now all but lost to obscurity, and he is actively researching, locating and scanning public domain scores, making these freely available to the internet community worldwide.

A native of Fargo, ND, **Sandy Rawson** (pianist, organist, harpsichordist) completed her Bachelor of Music degree in piano performance at the University of Minnesota and continued her studies at the Musik Akademie in Vienna, Austria. During her long tenure in the Fargo Moorhead area, she was a highly active accompanist and large ensemble pianist performing with all the major organizations including opera, symphony, choral, ballet, universities and public schools. She frequently appeared on faculty and guest artist recitals at the three local universities, NDSU, MSUM, and Concordia College. An active church organist from the age of 14, she held the post of organist at the First Congregational Church in Fargo for 25 years. She currently is the organist for Sequim Community Church and piano accompanist for Peninsula Chamber Singers.

Sandy's love of music is equaled by her love for cooking. A professionally trained chef, having lived several years in Europe and Japan, international cuisine has been a lifelong passion. Today's *assorted suites and savory* reception:

Mundbissen und Süßigkeiten

Schinkentaschen ~ *ham pastry pockets*

Krautstrudel ~ *cabbage strudel*

Brombeerkuchen ~ *blackberry cake*

Nussecken ~ *hazelnut bars*

Schwarzwälderkirchentorte ~ *Black Forest cherry cake*

Hamantaschen ~ *three-corner hat cookies with prune filling*

Apfeltorte ~ *apple cake*

Bach of Ages

Prelude

Camille Saint-Saëns, arr.
(1835-1921)

Original Preludio from Partita No. 3 for unaccompanied violin (1720)
with arrangement of orchestra accompaniment from Cantata 29, Sinfonia (1730)

Sonata for Violin and Keyboard in A Major (BWV 1015)

Dolce

Allegro assai

Andante un poco

Presto

2 Preludes from The Well-Tempered Clavier *Otto Singer II, arr.* (1865-1931)

Prelude in E minor, Vol. 1 No. 10 (BWV 854, 1722)

Prelude in D major, Vol. 2 No. 6 (BWV 874, 1740)

~ *interval* ~

Partita No. 2 in D minor for unaccompanied violin (BWV 1004, 1720)

Chaconne

~ *interval* ~

French Suite No. 5 (BWV 816, 1722) *Singer, arr.*

Allemande

Courante

Sarabande

Gavotte

Bourrée

Loure

Gigue

Chorale Prelude, Wachet auf, ruft uns die Stimme (BWV 645, 1748)

in memory of

Stephen Gottlieb Lewis, December 14, 1941 - February 11, 2011

... with a tot of Nelson's Blood

Quotations below are from two important eighteenth-century sources, the *Musikalisches Lexicon* (Leipzig, 1732) by Johann Gottfried Walther (1684-1748 and Johann Mattheson (1681-1764) in his *Der Vollkommene Capellmeister* (Hamburg, 1739).

Allemande (from the French word for *German*), one of the most popular instrumental dance forms in Baroque music, commonly used as the first movement of a suite. Originally, the allemande formed the first movement of the suite, before the courante, but, later, it was often preceded by an introductory movement, such as a prelude. A slow dance in quadruple meter, its features include an upbeat of one or occasionally three sixteenth notes, the absence of syncopation, its combination of short motivic scraps into larger units, and its tonal and motivic contrasts. It was traditionally regarded as a rather serious dance. Walther wrote that the allemande “must be composed and likewise danced in a grave and ceremonious manner.” Likewise, Mattheson described the allemande as “a serious and well-composed harmoniousness in arpeggiated style, expressing satisfaction or amusement, and delighting in order and calm.”

Courante, the most commonly used dance in the baroque period, having two common forms, French and Italian. The French type is usually notated in 3/2 or 6/4, occasionally alternating between the two meters, and the Italian type, on the other hand, is a significantly faster dance. According to Walther, the rhythm of the courante is “absolutely the most serious one can find,” whereas to Mattheson “the motion of a courante is chiefly characterized by the passion or mood of sweet expectation. For there is something heartfelt, something longing and also gratifying, in this melody: clearly music on which hopes are built.”

Sarabande, commonly in a slow triple meter with the second and third beats of each measure often tied, giving the dance a distinctive rhythm of quarter notes and eighth notes in alternation. The quarters are said to corresponded with dragging steps in the dance. The sarabande is “a grave, . . . somewhat short melody,” (according to Walther) that “expresses no passion other than ambition” (Mattheson).

Gavotte, originated as a French folk dance, taking its name from the Gavot people of the Pays de Gap region of Dauphiné, where the dance originated. It is notated in 4/4 or 2/2 time and is of moderate tempo. The distinctive rhythmic feature of the 18th-century French court gavotte is that phrases begin in the middle of the bar; that is, in either 4/4 or 2/2 time, the phrases begin on the third quarter note of the bar, creating a half-measure upbeat, anacrusis (think anapest: short, short, long ~ look up poetic meter). It became popular in the court of Louis XIV where Jean-Baptiste Lully was the leading court composer. Consequently several other composers of the Baroque period incorporated the dance as one of many optional additions to the standard instrumental suite of the era.

Bourrée (boo-ré), a dance of French origin common in Auvergne, and Biscay in Spain in the 17th century. It is danced in quick double time, somewhat resembling the gavotte. The main difference between the two is the anacrusis, or upbeat; a bourrée starts on the last beat of a bar, creating a quarter-bar anacrusis, whereas a gavotte has a half-bar anacrusis. It often has a dactylic rhythm (long, short, short). Mattheson wrote of the bourrée, “its distinguishing feature resides in contentment and a pleasant demeanor, at the same time it is somewhat carefree and relaxed, a little indolent and easygoing, though not disagreeable.”

Loure (loor), a French dance, probably originating in Normandy and named after the sound of the instrument of the same name (a type of musette). The dance is slow to moderate and in triple or compound meter (6/8, 3/4, or 6/4) with the weight on beat 1, further strengthened by the preceding anacrusis that begins the traditional loure. Walther wrote that the loure “is slow and ceremonious; the first note of each half-measure is dotted which should be well observed.”

Gigue (zheeg), a lively baroque dance originating from the British jig, imported into France in the mid-17th century and usually appears at the end of a suite. It is usually in contrapuntal texture with triplet beats, such as 3/8 or in one of its compound derivatives, 6/8, 6/4, 9/8 or 12/16, and often with accents on secondary beats (i.e. 2 and 4 in 4 beat pattern) making the gigue a lively folk dance.

Johann Sebastian Bach (b. Eisenach, 1685; d. Leipzig, 1750) was Born into a musical family and received his earliest instruction from his father. After his father’s death in 1695, Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. He also received an education at schools in Eisenach, Ohrdruf, and Lüneburg. Bach’s first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed taught, and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist, and after 1714, as concertmaster. During this period, he composed many of his best organ compositions; in his capacity as concertmaster, he was also expected to produce a cantata each month. In Weimar, Bach’s style was influenced by his study of numerous Italian compositions (especially Vivaldi concertos).

Bach’s next position, as Music Director for the Prince Leopold of Köthen (1717-1723), involved entirely different activities. Since the court chapel was Calvinist, there was no need for church compositions; Bach probably used the Köthen organs only for teaching and practice. His new works were primarily for instrumental solo or ensemble, to be used as court entertainment or for instruction. Among the important compositions at Köthen were the *Brandenburg Concertos*, the first volume of *Das Wohltempierte Clavier* (The Well-Tempered Clavier), the *French and English Suites* for harpsichord (although the *English Suites* may be from the Weimar period), and most of the sonatas and suites for other instruments. Bach also composed a few cantatas for special occasions (birthdays and New Years).

In 1723, Bach was appointed cantor at the St. Thomas Church and School, and Director of Music for Leipzig, positions which he retained for the rest of his career. His official duties included the responsibility of overseeing the music in the four principal churches of the city, and organizing other musical events sponsored by the municipal council. For these performances, he used pupils from the St. Thomas School, the city’s professional musicians, and university students. Bach divided his singers into four choirs (one for each of the four main churches); he personally conducted the first choir, which sang on alternate Sundays at St. Thomas and St. Nicholas. His usual performing group consisted of around sixteen singers and eighteen instrumentalists, although these numbers could be augmented for special occasions. During his first six years in Leipzig (1723-1729), Bach’s most impressive compositions were his sacred cantatas (four yearly cycles), and the *St. John* and *St. Matthew Passions*. Bach apparently gave virtuoso organ recitals in Leipzig and on various tours, although he had no official position as organist in Leipzig.

After 1729 Bach no longer concentrated so completely on composing sacred vocal music. For services, he re-used his own substantial repertory of cantatas, and turned increasingly to the music of his contemporaries. In 1729-1737 and 1739-1741, he was director of the Leipzig Collegium Musicum, an organization which had been founded by Telemann in 1704. This group of professional musicians and university students performed weekly concerts (out-of-doors in the summer, and at Zimmerman’s Coffee House in the winter). Although no specific programs for these concerts have survived, Bach apparently revived many of his instrumental compositions from Köthen, wrote new works (e.g., secular cantatas), and conducted pieces by other composers. During the 1730s, Bach renewed his interest in keyboard compositions, and prepared the first three volumes of his *Clavier-Übung* (Keyboard Practice) for publication (1731, 1735, 1739); the fourth volume appeared in 1741-1742. In the 1730s, he also showed considerable interest in the royal court at Dresden, and was named “Hofkomponist” (court-composer) in Dresden in 1736.

During Bach’s last decade (the 1740s), he completed or revised several large-scale projects which he had started earlier. *The Well-Tempered Clavier*, Vol. II; a manuscript collection of chorale preludes (known as the Leipzig 18, comprising revisions of Weimar pieces), and the B minor Mass. Other new works showed an increased interest in fugal and canonic writing: *Musikalische Opfer* (Musical Offering); the canonic variations for organ on “Vom Himmel hoch”; and *Die Kunst der Fuge* (The Art

of Fugue). In the 1740s, Bach made various journeys, most notably to the court of Frederick the Great in 1747. He continued a lively interest in the building of organs, and kept informed about the latest developments in the construction of harpsichords and pianofortes.

~ www.bachcentral.com

Chaconne

The Chaconne (a.k.a. Passacaglia, Chacona and Ciacone), is considered a Spanish Folk dance but originally came from Italy, created by F. Alfonso Ciacone (ca. 1560), a blind Italian composer. From there it went on to Guatemala, Mexico via Simon Agudo which was then introduced to the public in Tampico, Mexico in 1599 at the wedding for the King of Spain, Phillip III. A few years later it became very popular in Barcelona, Spain, and by 1618 it arrived by mail from the West Indies to Seville. In the nineteenth century it was still being danced in Corpus Christi and Friela as the “dansa mourisca,” which they called the Chacona. France improved on it, boasting of an air with variations like the Chaconne, and it was often given as the finale to a ball. A courtly dance, in slow triple meter (3/4), the bars continually repeating themselves.

When society was tired of it, it found a place upon the stage and was often introduced in the ballet. The music of the sixteenth century owed much to dancing, and, vice versa, the rhythmic movement of the dance inspired many fine compositions. Cervantes despised it, declaring in “Don Quixote” that it was a mulatto dance for negroes and negresses, imported from the time of Philip II. The dance was considered highly sensual, wild and exotic (even more so than its sister dance the Sarabanda) in nature, with undulations of the body, massive hip movements, flirtations, and indecent song lyrics at the time with women using castanets and men tambourines (gypsy sounding). Costume gowns consisted of white overdresses with revers and gold trimming on neck, sleeves, and puffs, gold girdles about the hips.

The Chaconne of 1600s France was developed by Jean Baptiste Lully (1632-1687), and in the days of Louis XIV, it was a ceremonial dance of a stately character, light and graceful, in which two or three people can participate. The time is strongly marked, and it can be danced to Purcell’s music (1658-1695) from the “Fairy Queen” which has six variations.

~ www.streetswing.com



Chaconne opening written in Anna Magdelana’s hand, ca.1730

Bach’s Chaconne, the concluding movement of his Partita in D minor for unaccompanied violin, lasts some 15 minutes, surpassing the duration of the previous movements combined. The theme is presented in the first four measures in typical triple meter, chaconne rhythm with a chord progression based on the repeated bass note pattern D – C# – D – Bb – G – A – D. The rest of the movement follows in a series of variations for a total of 64, 4 measure cycles. The overall form is a triptych with the middle section in major mode. It is considered a pinnacle of the solo violin repertoire in that it covers every aspect of violin-playing known during Bach’s time and thus it is among the most difficult pieces to play for that instrument.

Since Bach’s time, several transcriptions of the piece have been made for other instruments, particularly for the piano by Ferruccio Busoni and Alexander Siloti and piano/left-hand by Brahms, and for full orchestra by Leopold Stokowski and Joachim Raff, as well as for the guitar, first transcribed by Spanish guitarist and composer Andres Segovia. At least three transcriptions have been published for organ solo, along with more recent versions for flute, bassoon, marimba, and other instruments. Johannes Brahms, in a letter to Clara Schumann, said of the Chaconne:

On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.

mmmm . . . how Suite it is

~ www.WikiPedia.org

In music, a suite is an ordered set of instrumental or orchestral pieces normally performed in a concert setting rather than as an accompaniment. They may be extracts from an opera, ballet, (*Nutcracker Suite*) or incidental music to a play (*L’Arlésienne Suites*) or film (*Lieutenant Kije Suite*), or they may be entirely original movements (*Holberg Suite*, *The Planets*). During the Baroque era the suite was more precisely defined with the dance movements unified by key, and consisting of dances usually preceded by a prelude or overture. The suite was also known as Suite de danses, Ordre (the term favored by François Couperin) or Partita. In the eighteenth century, the term overture or overture may refer to the entire suite, as it does with the Orchestral Suites of Bach. (Estienne du Tertre published *Suyttes de Bransles* in 1557, giving the first general use of the term *suite* (suyttes) in music.)

The standard baroque suite first consisted of 4 popular dance movements, **allemande, courante, sarabande, and gigue**, in that order, and developed during the 17th century in France. Johann Jakob Froberger (1616-1667) is usually credited with establishing the baroque suite through his compositions in this form, which were widely published and copied, although this was largely due to his publishers standardizing the order. Froberger’s original manuscripts have many different orderings of the movements, e.g. the gigue preceding the sarabande. The publisher’s standardized order was, however, highly influential especially on the works of Bach. Many later suites included other movements placed between sarabande and gigue. These optional movements were known as galanteries: common examples are the minuet, gavotte, passepied, and bourree. Often there would be two contrasting galanteries with the same name, e.g. Minuet I and II, to be played alternatim, meaning that the first dance is played again after the second, thus I, II, I. The later addition of an overture to make up an “overture-suite” was extremely popular with German composers; Telemann claimed to have written over 200 overture-suites, J.S. Bach had his four orchestral suites along with other suites, and George Frideric Handel put his *Water Music* and *Music for the Royal Fireworks* in this form. Handel wrote 22 keyboard suites. Bach produced multiple suites for lute, cello, violin, flute, and other instruments, as well as *English Suites*, *French Suites* and *Partitas* for keyboard. François Couperin’s later suites often dispensed entirely with the standard dances and consisted entirely of character pieces with fanciful names.

By the 1750s, the suite had come to be seen as old-fashioned, superseded by the symphony and concerto, and few composers were still writing suites during that time, but since the 19th century composers have frequently arranged ballets, operas and other works into suites for concert performance. Arrangement into a suite can make the music more accessible and available to a wider audience, and has greatly helped popularize the music itself, such as in Tchaikovsky’s suite from *The Nutcracker*, or Aaron Copland’s suite from *Appalachian Spring*.