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## What's Next?

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**February: *Bach of Ages, assorted suites and savory*** ~ on Friday and Sunday, February 25 & 27, 2 pm the Rawson Duo will present music of J. S. Bach at their Chimacum home.

Perhaps the most celebrated composer in history, considered by many the greatest of all time; room for an added voice? Study of Bach, his times, his all consuming mastery of counterpoint has been at the heart of the Rawson's training, and in this special presentation they depart from their usual research paths into the forgotten and plunge headlong into an afternoon exploration of this composer's vast musical landscape.

Included on the program will be the *Sonata in A Major* for violin and keyboard. Breaking away from Baroque basso continuo tradition, it is an example of a new path for instrumental composing that Bach initiated, treating the two instruments as equal duo partners for the first time and paving the way toward a rich world world of chamber music to follow ~ exquisitely written, touching the heart of all ages.

From his set of 6 Sonatas and Partitas for unaccompanied violin, Alan will present Bach's monumental *Partita No. 2 in D minor*, a work he's studied, analyzed, and taught over the past 35 years, but has never performed in its entirety. The famous chaconne movement, hypnotic and spellbinding, reaching a higher level, especially places this work among Bach's greatest. Other selections will include transcriptions from the *Well Tempered Clavier* and sacred organ works. And of course Sandy will complement their *suites and savories* with her culinary passion.



**March: *Piano Trios with cellist Zon Eastes*** ~ on Friday and Sunday, March 25 & 27, Zon Eastes joins the Rawson Duo from Vermont for another exciting afternoon concert of chamber music, featuring Gabriel Pierné's transcending masterpiece, his trio Op. 45 in Eb, glowing, rapturous and so French! Tickets for this event are \$25.

~ *I've been dying to play this piece since I first heard it 2 years ago* (the editor)

**Reservations:** Seating is limited and arranged through advanced paid reservation, \$22 (unless otherwise noted). Contact Alan or Sandy Rawson, email [rawsonduo@gmail.com](mailto: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](http://www.rawsonduo.com)

### Web Sites and items related to today's program

[www.spav.co.uk](http://www.spav.co.uk) ~ Schola Pietatis Antonio Vivaldi, an all-female ensemble of singers and players which aims to recreate the sound of Vivaldi's Figlie di Choro. Produced BBC Documentary, Vivaldi's Women

[www.youtube.com](http://www.youtube.com) ~ enter search terms "Vivaldi's Women" to view above BBC documentary, posted in 7 parts

[www.santacecilia.it](http://www.santacecilia.it) ~ Academia Nazionale di Santa Cecilia web site, world's oldest musical organization now located at Parco della Musica ([www.auditorium.com](http://www.auditorium.com)), perhaps the world's most futuristic performance center

[www.rodoni.ch/malipiero](http://www.rodoni.ch/malipiero) ~ starting with Malipiero, several interesting pages on the "Generation of 1880" composers on the Portale di Varia Cultura (Portal of Different Culture) Italian web site ([www.rodoni.ch](http://www.rodoni.ch)), some browsers will translate

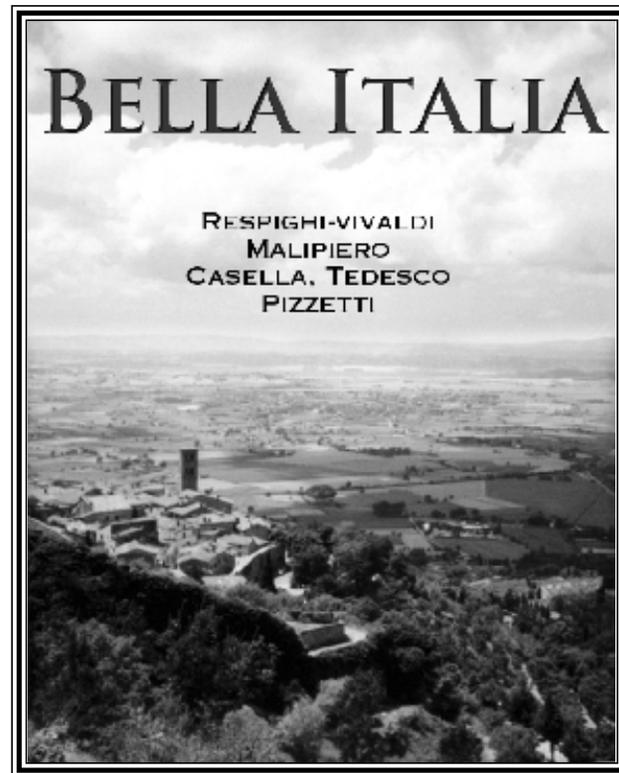


wandering the Italian countryside  
~ music research in style ~

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## Rawson Duo Concert Series, 2010-11

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At the home of Alan and Sandy Rawson  
10318 Rhody Drive, Chimacum WA

Friday, Sunday, and Tuesday, January 28 & 30, and February 1, 2 pm

## 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 Tchaikowsky, 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 Italian reception:

### ANTIPASTI E DOLCI

Peperoni Ripieni ~ sweet peppers stuffed with Italian sausage

Bruschetta Caponata ~ Sicilian eggplant salad on grilled Italian bread

Bruschetta Caprese Invernale ~ roasted tomatoes, pesto, cheese on grilled Italian bread

Biscotti di Cioccolato ~ chocolate biscotti

Mezzalune ~ half moon cookies filled with jam

Amaretti al Caffè ~ espresso-flavored almond cookies

Salame Dolce ~ chocolate "salami"

Crostata di Ricotta e Cigliegie ~ ricotta cherry tart

Fiorentine ~ lacy Florentine cookies

### Bella Italia

**Sonata in D Major**  
(ca. 1710 / 1920)

**Antonio Vivaldi** (1678-1741) /  
**Ottorino Respighi** (1879-1936)

*Moderato (a fantasia)*

*Allegro moderato*

*Largo*

*Vivace*

**Minuetto dalla "Scarlattiana"** (1927)

**Alfredo Casella**  
(1883-1947)

**Two short pieces**

**Gian Francesco Malipiero**  
(1882-1973)

*Canto Nell'Infinito* (song of infinity, 1922)

*Il canto della lontananza* (the song of the distant, 1920)

**Notturmo Adriatico** (1924)

**Mario Castelnuovo-Tedesco**  
(1895-1968)

**Two transcriptions**

**Jascha Heifetz / Tedesco**

*Ritmo di Tango* (from *Media Difficoltà*, 1932)

*Più o meno brasiliano*

*Sea Murmurs* (from *Shakespeare Songs*, "Arise" 1933) †

*Dolcemente mosso e ondulato*

~ *I' intervallo* ~

**Sonata in la** (1919)

**Ildebrando Pizzetti**  
(1880-1968)

*Tempestoso*

*Preghiera per gl'innocenti*

*Vivo e fresco*

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† *Hark, hark! the lark at heaven's gate sings, and Phoebus 'gins arise,  
His steeds to water at those springs on chalice flowers that lies;  
And winking Mary-buds begin to ope their golden eyes:  
With everything that pretty is, my lady sweet, arise.*

~ William Shakespeare, *Cymbeline*

An excerpt from a lengthy article, Ildebrando Pizzetti by Guido M. Gatti and Theodore Baker that appeared in *The Musical Quarterly*, January, 1923 describes the Sonata in la:

Its composition was begun in September, 1918, at a time when the flames of war were nearing extinction, and was finished during the winter of the following year, at the dawn of a period of calm and spiritual refreshment for our life and its joys; and in truth, his advance from the initial period to the close seems to conform to the march of these exterior events, in so far—let us hasten to add—as it does not attempt in any way to express musically the extrinsic phenomenon, but rather the most intimate drama of the musician’s soul-life as it passed through the crises of suffering and gained renewed confidence in company with that of all mankind. The drama concludes—and no one having knowledge of the Pizzettian ethos could imagine its concluding otherwise—in a renewed vision of serenity and tenderness wherein lies the profession of faith “that it is good to live.” In the first movement (tempestoso) the pianoforte creates, with an incisive theme that grows more and more inexorable, verging on an obsession, the agitated background of the world in tumult, while the violin laments, like some weak soul prostrated by the tempest, with a theme of agonized fear. These two themes proceed in parallel development and independently of the general tempo; and here we have one of the most individual characteristics of the Sonata, and especially of this first movement—the two themes are never taken up in alternation, now by one instrument and now by the other. After a more tranquil episode, wrought over a theme in Gregorian style, we are again in the full tide of the drama, which now urges tensely with hardly a breathing-space—able to curb and under whose humanity bends, so that one hears



The second movement is in (Preghiera). Here the tempest is faith, and clings to it with every which his fellow men are unable humbly implores of God; while the simplest, the most heartfelt childhood. In this movement the measure of his emotional speaks to us is quiet, indeed, but cannot remain unmoved. In this premeditation; the repetition of between successive sections, are not felt to be carefully considered and calculated, but the spontaneous result of the emotion itself in creating them out of its own unity and its peculiar possibilities of development and progression. This entire movement is an instrumental declamation in broad periods, with the grandest rhythmic freedom, and with the two instruments in alternate imitation. Castelnuovo-Tedesco rightly observes . . . that it is difficult, in this “prayer of the innocent,” to identify the several themes, because it is all theme. For the rest, the reader already knows what we have said in praise of the vocality of the Pizzettian themes—a theme in C major (a thing of horror for a “modernist”!) . . .

The third movement, in form much resembling a rondo, is borne onward upon a joyous theme in the style of a folk-melody, and retains this rustic character throughout its development (save in the yearning episode towards the end, like an echo of olden sorrow), closing the drama with a smile bright as a rainbow, and a vision of Nature refreshed. And it is ever thus in the works of Pizzetti; there is always a radiance behind the clouds, serenity after anguish, purification following on evil.

\*In Greek mythology, Ananke, was the personification of destiny, necessity and fate, depicted as holding a spindle. She marks the beginning of the cosmos, along with Chronos. She was seen as the most powerful dictator of all fate and circumstance which meant that mortals, as well as the Gods, respected her and paid homage.

forward to the end, rushing on like an ananke\* that no one is headlong assaults poor frail only its stifled sobs.

the form of a prayer stilled; man again finds his fibre of his being; that peace or unwilling to grant him, he from his lips fall the tenderest, words that he has spoken since Pizzetti gives us, in very truth, power. The tone in which he so vibrant with passion that we music there is no formal episodes, even the equilibrium

**About the Vivaldi—Respighi Sonata.** At the beginning of the 20th century Baroque music had been put on the back shelf and forgotten for over 150 years, and a period of rediscovery was starting to come about. Historians talk about a “neo” Baroque and Classical movement in the 1920s where composers scaled back and reconnected with the past. It contrasted with freshness the overblown and exhausted sounds of traditional Romantic styled music. Ottorino Respighi, already a national sensation with his orchestral music (such as *Fountains of Rome*, 1916 and *Ancient Airs and Dances*, 1917), produced a series of “edited” sonatas for violin and piano by Baroque masters, 3 works by Veracini, 1 by Porpora, and Vivaldi’s Sonata in D major.

These were pioneer editions in the world of historic musicology. 90 years later historians have thoroughly researched and rediscovered performance practices of the Baroque period in finite detail, and today we enjoy a wealth of dedicated performers and their recordings on authentically reconstructed instruments. Respighi set out in a new field at the time, and his edition of Vivaldi captures as much the spirit of this modern Italian as it does the master of 200 years earlier.



Here are two versions of the sonata. The first is an image of a page from the 1717, hand copied edition owned by the Dresden Court Orchestra. It, along with hundreds of similar works, can be viewed via the internet at the website of Saxon State and University Library in Dresden.

Notice that the original Edited solo part

“realized” continuo part

Allegro moderato

Alliegro moderato

The continuo part was like a modern melody “lead” sheet that jazz players use as an outline for their improvisations. Only instead of a melody lead, a continuo part is a bass-line harmony part that was read by two players, a bass melody instrument such as a cello and a keyboard harmonizing instrument such as a harpsichord or organ. The keyboard player who read off of this line was a true improviser, embellishing the part with harmony and tasteful counter melodies when appropriate.

The art of continuo playing was long forgotten when Respighi took on the task of producing a piano “realization.” Above is his result, the same passage (the opening of the 2nd movement). Can you see the resemblance? But the difference of 200 years merges seamlessly. AR

\*mostly hewen from the internet

The **Generazione dell'Ottanta** (Generation of 1880), including Alfredo Casella, Malipiero, Ildebrando Pizzetti, and Ottorino Respighi. All born around 1880, the post-Puccini generation usually concentrated on writing instrumental works, rather than the operas in which Puccini and his musical forebears had specialised. They were the dominant figures in Italian music after Puccini's death in 1924 and had their counterparts in Italian literature and painting.

**Ottorino Respighi** was born in Bologna, where his father was a piano teacher, and taught his son violin and piano. He continued studying violin with Federico Sarti at the Liceo Musicale in Bologna, and composition with Giuseppe Martucci and the early music scholar Luigi Torchi. In 1900, Respighi studied composition for five months with Rimsky-Korsakov in Russia, while he was employed as first violinist in the orchestra of the Russian Imperial Theatre in St Petersburg during its season of Italian opera. He also had composition lessons with Max Bruch in 1902 in Berlin. Until 1908 his principal activity was as first violin in the Mugellini Quintet, before turning his attention entirely to composition. Respighi lived in Rome from 1913 for the rest of his life, after being appointed a teacher of composition at the Conservatorio di Santa Cecilia there. From 1923 to 1926 he was director of the Conservatorio. He maintained an uneasy relationship with Mussolini's Fascist Party during his later years, vouching for more outspoken critics such as Arturo Toscanini which allowed them to work on under the regime. *Feste Romane*, the third part of his Roman trilogy, has been seen by many as a response to the regime's demands to glorify Italy under the Fascists. However as with much of the work of Shostakovich, the 'celebration' is ambiguous, if not satirical.



**Alfredo Casella** came from a musical family; his grandfather, a friend of Nicolo Paganini, was first cello in the San Carlo Theater in Lisbon and eventually was soloist in the Royal Chapel in Torino. Casella entered the Conservatoire de Paris in 1896 to study piano under Louis Diémer and composition under Gabriel Fauré, where George Enescu and Ravel were classmates. During his Parisian period, Debussy, DeFalla, and Igor Stravinsky were acquaintances, and he was in contact with Ferruccio Busoni, Gustav Mahler, and Richard Strauss as well. Casella developed an admiration for Debussy after hearing the *Prélude à l'après-midi d'un faune* in 1898, but pursued a more romantic vein stemming from Richard Strauss and G. Mahler in his own writing of this period, rather than turning to impressionism. His first symphony of 1905 is from this time, and it is with this work that Casella made his debut as a conductor when he led the symphony's premiere in Monte Carlo in 1908.

Back in Italy during World War I, he began teaching piano at the Accademia Nazionale di Santa Cecilia in Rome. Casella was one of the best-known Italian piano virtuosos of his generation, and together with Arturo Bonucci (cello) and Alberto Poltronieri (violin), he formed the Trio Italiano in 1930, which played to great acclaim in Europe and the USA. His stature as a pianist and his work with the Trio gave rise to some of his best known works, including *A Notte Alta*, the *Sonatina*, *Nove Pezzi*, and the *Six Studies*, Op. 70, for piano. Casella had his biggest success with the ballet *La Giara*, set to a scenario of Pirandello's; other notable works include *Italia*, the *Concerto Romano*, *Partita*, and *Scarlattiana* for Piano and Orchestra, the *Violin and Cello Concerti*, *Paganiniana*, and the *Concerto for Piano, Strings, Timpani and Percussion*.

In 1923, together with Gabriele D'Annunzio and Gian Francesco Malipiero from Venice, Alfredo Casella founded an association to promote the spread of modern Italian music, the **Società Nazionale di Musica**.

Born in Venice, the grandson of the opera composer Francesco Malipiero, **Gian Francesco Malipiero** was prevented by family troubles from pursuing his musical education



in a consistent manner. After stopping counterpoint lessons with Marco Enrico Bossi, Malipiero continued study on his own by copying out early Italian music of such composers as Claudio Monteverdi and Girolamo Frescobaldi, beginning a lifelong commitment to Italian music of that period. In 1904 he went to Bologna and sought out Bossi to continue his studies. After graduating, Malipiero became an assistant to the blind composer Antonio Smareglia. He first heard Igor Stravinsky's *Le Sacre du Printemps* in Paris in 1913 soon after meeting Alfredo Casella. At this time he won four composition prizes at the Accademia di Santa Cecilia by shady means, by entering five different compositions under five different pseudonyms.

Malipiero was on good terms with Mussolini until he set Pirandello's libretto *La favola del figlio cambiato*, earning the condemnation of the fascists. Malipiero dedicated his next opera, *Giulio Cesare*, to Mussolini, but this did not help him. After settling in the little town of Asolo for good in 1921, Malipiero began the editorial work for which he would become best known, a complete edition of all of Monteverdi's oeuvre, from 1926 to 1942, and after 1952, editing much of Antonio Vivaldi's concerti at the Istituto Italiano Antonio Vivaldi.

**Mario Castelnuovo-Tedesco** was born and brought up in the Italian province of Tuscany and began composing at the age of only nine. In 1915 he began study with Ildebrando Pizzetti, one of the most influential teachers in Italy at the time. He also came to the notice of pianist and composer Alfredo Casella, who was an early proponent of his music, programming it in his recitals and promoting it in his many writings on new music. Castelnuovo was a successful pianist, performing as soloist, accompanist and chamber musician, and was involved in the formation of the Società Nazionale di Musica. In 1938, Castelnuovo was forced by the rising tide of anti-Semitism in Italy to flee to America, where he soon found work as a composer of film music for MGM Studios. He contributed to over 200 films and at the same time somehow found time to write concert music, although he evidently found the experience of leaving his homeland shattering. In time, he became one of Los Angeles' most sought-after composition teachers, with pupils including John Williams, Henry Mancini and André Previn, the latter commenting that 'pupil of Castelnuovo-Tedesco' was virtually a requirement for young composers to be accepted at the studios.



Castelnuovo's catalogue extends to opus 208 or thereabouts, not to mention works without opus number, including operas (one on 'The Merchant of Venice', another, 'Saul'), concertos for various instruments (his second violin concerto, subtitled 'I Profeti', commissioned by Heifetz), chamber music for many different combinations of instruments, ballet scores, oratorios and cantatas, nearly 300 solo songs with piano plus many more with guitar.

**Ildebrando Pizzetti** was born in Parma, the son of Odoardo Pizzetti, a pianist and piano teacher who was Ildebrando's first teacher. At first Pizzetti seemed headed for a career as a playwright—he had written several plays, two of which had been produced—before he decided in 1895 on a career in music and entered the Conservatorium of Parma where gained the beginnings of his lifelong interest in the early music of Italy, reflected in his own music and his writings.

He taught at the Conservatory in Florence (director from 1917 to 1923), directed the Milan Conservatory from 1923, and was Respighi's successor at the Academy of St. Cecilia from 1936 to 1958) His students included Mario Castelnuovo-Tedesco, Olga Rudge and Franco Donatoni. Also a music critic, he wrote several books on the music of Italy and of Greece and co-founded a musical journal.



Casella by Fortuna Depero