
What's Next?

Mother's Day Weekend: Sir John Blackwood McEwen ~ Join the Rawson Duo at their Chimacum home on Friday and Sunday of Mother's Day Weekend (May 6 & 8) for a special presentation of music by Scottish classical composer, Sir John Blackwood McEwen, the best kept secret of the British Isles.

McEwen, born in Hawick in 1868, had his initial training in Glasgow, advancing to the Royal Academy of Music in London. After returning to Scotland where he was a choirmaster and teacher at Greenock and Glasgow, he was invited to return to the Royal Academy to become Professor of Harmony and Composition from 1898 until 1924, and was appointed Principal from 1924 to 1936. McEwen cofounded the *Society of British Composers* in 1905, was knighted in 1931, and died in 1948 in London at the age of 80. The music and spirit of his native Galloway remained with him throughout his life.

In this special presentation the Rawsons bring to life several compositions recently obtained from the University of Glasgow with the generous help of his brother and sister in law, and their neighbor, Peter, from the village of Muesdale on the remote, Kintyre Peninsula of western Scotland.

Those with Scots blood will be thinking of their clans and colorful plaids, and all will be transported with this stirring art music to a land of legend. McEwen's original violin and piano compositions on this program will include his 5th Violin Sonata (as beautiful and moving as any of those by the best known composers of the south), along with selections from his *Six Highland Dances*, and *Provincial Improvisations* (so poetic—an absolutely amazing find), and concluding with *Prince Charlie*, a *Scottish Rhapsody*.

Traditional Caledonian fare of Sandy's hand will be the talk of the town. Come and enjoy this one-of-a-kind presentation in a setting of comfort and intimacy as no other. Seating is by advanced paid reservation, \$22.

Reservations: 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 related to today's program

www.parisbyphoto.com ~ an interesting collection of Paris photos and information about Parisian sights; Hidden Paris section has information about Square Gabriel Pierné

www.findagrave.com ~ worldwide database with photos and biographical information

www.milkenarchive.org ~ Milken Archive of Jewish Music, the American Experience

www.berkey.com ~ web site of Jackson and Almeda Berkey, SDG Press, and SDG Records



ON DISPLAY: Harold Nelson has had a lifelong passion for art, particularly photo images and collage. It sustained him through years of working in the federal bureaucracy with his last sixteen in Washington DC. He started using his current collage technique in 2004, two years before retirement from his first career and his move from Virginia to Port Townsend. His art is shown frequently on the Peninsula, and he is currently showing at Northwind Arts Center and the Northwind Showcase gallery. www.hnelsonart.com

cover: detail from *Driving to the Big City*, 30" x 30" collage (2010)

Rawson Duo Concert Series, 2010-11

COLLAGE



Alan Rawson, *violin*
Zon Eastes, *cello*
Sandy Rawson, *piano*

At the home of Alan and Sandy Rawson
10318 Rhody Drive, Chimacum WA
Friday, Sunday, and Tuesday (March 25, 27, & 29), 2 pm

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.

about our guest

Cellist **Zon Eastes** has performed regularly with the New England Bach Festival Orchestra and Arcadia Players Baroque Orchestra. As an active freelance musician, he has performed concerts throughout the northeast, in Europe, and China. He has performed with the Vermont Symphony Orchestra, the Bella Rosa String Quartet, and participated in such festivals as Boston Early Music, Waterloo, Aix-en-Provence (France), and Lameque International Music (Canada). He has taught cello and coached chamber music at Dartmouth, Amherst, and Keene State colleges, as well as at the Music School of the Brattleboro Music Center, and the Putney School. For over twenty years, he served as Music Director of the Windham Orchestra (VT). He has appeared as guest conductor with Orchestra Seattle/Seattle Chamber Singers, the Windham Orchestra, Rose City Chamber Orchestra (OR), and Raylunmor Opera (NH).



This is Zon's third performance with the Rawson Duo. Last year, Zon joined the Rawsons for a trio program of Dvořák and Piazzolla and the previous year he and his wife Peggy joined the Rawsons for a series of performances of Brahms and Dvořák 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.

PROGRAM

Introduction

Trio in C minor, Op. 45 (1922)

Gabriel Pierné
(1867-1934)

Agité de mouvement et de sentiment
Allegretto scherzando
Moderément lent; variations

— *Interval*

Homage to Emily Dickinson (world premier)

Jackson Berkey
(b. 1942)

*I never saw a moor, I never saw the sea;
Yet know I how the heather looks, And what a wave must be.
I never spoke with God, Nor visited in heaven;
But certain am I of the spot As if the chart were given.*

Emily Dickinson (1830-1866)

Café Music (1987)

Paul Schoenfield
(b. 1947)

Allegro
Andante Moderato
Presto



soloist and with groups including Music from Marlboro. Among his recordings are the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels.

~ www.music.umich.edu

In 1994 Paul Schoenfield won the Cleveland Arts Prize in Music, in celebration of which Klaus George Roy wrote:

“What he communicates to us is marked by exuberant humor and spontaneous freshness, however arduous the process of composition may actually have been. His work rises from and returns to those fundamental wellsprings of song and dance, of lyricism and physical motion, and often of worshipful joy, that have always been the hallmarks of genuine musical creativity.”
~ www.milkenarchive.org

Writing about the same award, Dennis J. Dooley adds:

“... the result is a rhythmic, melodic, often exuberant music that disarms-then captivates-audiences and is fun for classical musicians to play... Like the music of Gershwin, to which it has been compared, Schoenfield’s sparkles with wit and energy and draws deeply on the composer’s Jewish roots.”
~ www.clevelandartsprize.org

About the trio, the Sierra Chamber Society’s 2003-4 season program notes gives us:

According to the composer, in his liner notes to the CD *Café Music*, he was inspired to write *Café Music* after sitting in for the pianist of the trio that regularly performs at a restaurant in Minneapolis called Murray’s. “My intention was to write 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.”

The most striking thing about *Café Music* is its blend and juxtaposition of many musical styles; from Ragtime, Viennese schmaltz, Broadway, gypsy, to the Hassidic folk music which he incorporates into many of his works. The second movement of *Café Music* incorporates one such lovely Hassidic melody. While Schoenfield, somewhat slyly, claims not to regard himself as an art-music [serious music] composer, yet this good-humored, enjoyable work represents a trend by some contemporary composers to synthesize the musics and styles of the last century, if not millenium into something new, yet free from the preaching, teaching, scolding, shocking qualities that 20th century artists in all media felt incumbent to display in order to be taken seriously. *Café Music* was commissioned by the St. Paul Chamber Orchestra, and was premiered during a chamber concert in January 1987.

~ www.sierrachamber.com

Sandy’s

Muhtayavonim veh mamtakim (Israeli) / **Amuse-bouche** (French)

Bureka ~ *pastry stuffed with eggplant and cheese*

Bastilla ~ *phyllo with a savory-sweet chicken, almond and saffron filling*

Oogat Soomsoom ~ *chewy sesame bars*

Ugat Tapouz ~ *orange and walnut cake*

Bolles de Choc-Rhum ~ *chocolate rum balls*

Macarons aux Amandes ~ *almond macaroons*

Choux à la Crème Pâtissière aux Fraises ~ *strawberry cream puffs*

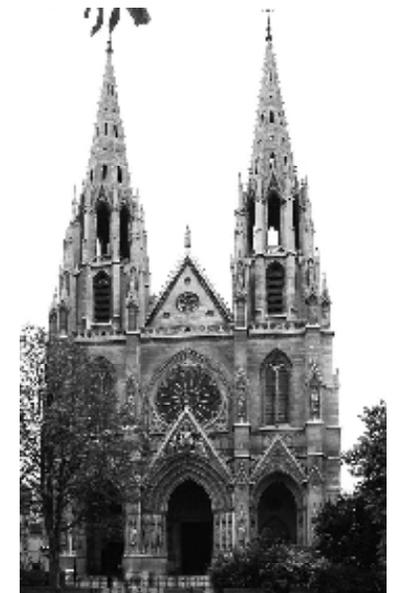
French composer and conductor **Gabriel Pierné** (1863-1937) forged a very personal language, classical in form and modern in spirit, balancing technique and individuality, discipline and instinct. His parents were musicians: his father, a baritone, introduced him to singing. His mother led him to the piano. While a student at the Paris Conservatoire, he won *premiers prix* for organ (as a student of Marmontel), harmony, counterpoint, and second *prix* for organ (as a student of Cesar Franck). He also studied in Jules Massenet’s composition class, and at 19 he won the *Prix de Rome* for his cantata *Edith*. After three years in Rome at the Villa Medici, he returned to Paris, to teach at his parents’ private school of piano and singing. One of his pupils for piano, Louise Bergon, became his wife in 1890, the year he also succeeded Franck as organist at Ste Clotilde, a post he held for eight years.



In 1903 Pierné became deputy conductor of the Concerts Colonne. When Edouard Colonne died in 1910 Pierné was appointed principal conductor, and remained president and director of the orchestra until 1933. At the Concerts Colonne he conducted the standard symphonic repertory and he celebrated the works of his fellow countrymen, especially his teacher, Cesar Franck. He conducted premiers of works by contemporary French composers, notably Debussy (*Ibéria, Images, Jeux, and Chansons de Bilitis*), Ravel (*Tzigane*, and the first suite from *Daphnis et Chloé*) and Roussel (*Pour une fête de printemps*). He also premiered Stravinsky’s *Firebird* for Diaghilev’s Ballets Russes. During a typical season, Pierné conducted nearly 50 different orchestral programs per year.

He was able to focus on composition during the summer months, which he spent with his wife and three children in Brittany. Like a number of other composers, Pierné’s compositional activity falls into three distinct periods. The first was dominated by piano works, melodies, incidental music, and the light early operas. During the first decade of the 20th century he created vocal-orchestral frescos, a triptych of oratorios and the Piano Quintet. The final period, 1916–36, was dominated by the chamber music, the best of the ballet scores (above all *Cydalise et le chèvre-pied*), and the comic opera *Fragonard* and *Divertissements sur un thème pastoral* for orchestra.

From Massenet, Pierné learned the art of melody, and a lightness of touch evident in the operatic comedy *On ne badine pas avec l’amour*. From Franck, Pierné discovered the high consciousness of art, the sense of vast



Basilica of St. Clotilde

* mostly hewn from the internet

architectural structures, and the taste for religiously inspired music, which yielded not only the oratorios, but also certain instrumental works. He was also open to the style of his contemporaries and was attracted to the exoticism that was much in vogue at the time: oriental scales, pentatonic modes, and Spanish-Basque rhythms (for instance, in the second movement of the Piano Trio). His later style owed something to Debussy's harmonies, to Ravel's luxuriant orchestration, and to Roussel's dynamism. His long tenure at the Concerts Colonne served as an observation post from which he surveyed contemporaneous musical trends, absorbing many of them into his own personal style. That style can be characterized as pure and refined, incorporating gentle humour and palpable charm, mixed with intermittent gravity and mystical depth. In terms of form, Pierné shared a preference for cyclical structure and chromatic development.

Pierné was elected a member of the Académie des Beaux-Arts in 1925 and was also made a Commandeur of the Légion d'Honneur in 1935.

~ www.oxfordmusiconline.com



Square Gabriel Pierné, Paris



Jackson Berkey's published catalog (ASCAP) offers over 400 titles encompassing choral, solo vocal and instrumental, chamber ensemble, band and orchestral works, as well as concerti and major works for chorus and orchestra. Premières of commissions have taken place in America and abroad on university campuses and concert stages by professional musicians and massed choirs in all voicings. He's also had five choral/orchestral premières at New York's Carnegie Hall. Other recent premières include his *Organ Concerto*, *Conversations for Harp and Chamber Orchestra*, and *Suite for Two Pianos*. Awards include First Prize in the New Music for Young Ensembles Composition Contest in New York City, First Prize at the Alienor Harpsichord Competition in Hilton Head (NC), and award-winning video scores. He has received ASCAP awards annually for the past 13 years.



Best-known nationally as a pianist and recording artist, Jackson celebrates 39 years in 2011 as featured keyboardist with Mannheim Steamroller. In the classical world, his recordings for American Gramophone and SDG Records continue to elicit rave reviews, to the extent that late in 2009 Mr. Berkey was named to the International Roster of Steinway Artists.

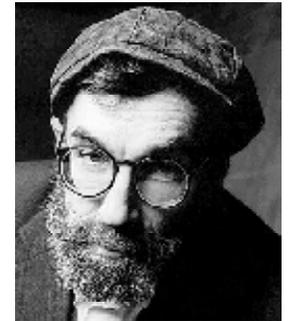
Jackson is currently composing *24 Nocturnes*, one in each major and minor key. His work shows great respect and intentional connections to Stravinsky, Rachmaninoff, Debussy, Barber, Ginastera, Prokofiev, and Copland. As a "21st Century Romantic" Jackson has developed his own writing style with beautifully soaring melodies, exciting and driving rhythms, and lush vertical sonorities. His newest piano works reveal his deep maturity as pianist and consummate composer. At this writing, he is just completing his first *Piano Sonata*.

Jackson and his wife, professional vocalist, Almeda Berkey work through their recording and publishing company, Soli Deo Gloria (SDG) Press and Records based in Omaha, Nebraska. During the summers, they spend time at their summer home on the Hood Canal near Brinnon, Washington.

Berkey's *Homage to Emily Dickinson* for Piano Trio was inspired by *Certain Am I*, originally composed for mixed chorus and piano in a setting of Emily Dickinson's poem, "I never saw a moor." Although few of Dickinson's poems were printed before her death in 1886, "I never saw a moor" appeared among the first posthumous volumes a few years later. Little of her poetry was conventionally published during her lifetime, but she apparently "published" many in letters of correspondence.

~ www.berkey.com

Paul Schoenfield, a man whose music is widely performed and continues to draw an ever-expanding group of devoted fans, is among those all-too-rare composers whose work combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience, popular styles both American and foreign, vernacular and folk traditions, and the 'normal' historical traditions of cultivated music making, often treated with sly twists. Like certain other 20th-21st century composers, he looks for his inspiration in the national spirit, which in his case he describes specifically as that of the Jewish American. The spirit is, however, multifaceted: like Charles Ives, he enjoys the mixing of ideas that grew up in entirely different worlds, making them converse, so to speak, and delighting in the surprises that their interaction evokes. Above all, he has achieved the rare fusion of an extremely complex and rigorous compositional mind with an instinct for accessibility and a reveling in sound that sometimes borders on the manic.



A native of Detroit born in 1947, Paul Schoenfield began musical training at the age of six, eventually studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin. He holds a degree from Carnegie-Mellon University, as well as a Doctor of Music Arts degree from the University of Arizona. A man of broad interests, he is also an avid student of mathematics and the Talmud. He held his first teaching post in Toledo, Ohio, lived on a kibbutz in Israel, was a free-lance composer and pianist in the Minneapolis-St. Paul area, and ultimately moved to Cleveland and then to Israel. He and his family currently have homes in Israel and the United States.

Mr. Schoenfield has received commissions and grants from the NEA, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School, the Cleveland Orchestra, the Seattle Symphony, and many other organizations. Although he now rarely performs publicly, he was formerly an active pianist, touring the United States, Europe, and South America as a