

## What's Next?

**November: *This England*** ~ Join the Rawson Duo at their Chimacum home on Friday and Sunday, November 11 and 13 at 2 pm for an afternoon bathed in the autumn colors of England in harvest with music from a golden age of early-twentieth century modernists.

The program opens with John Ireland's Sonata No. 1, written in 1909. A frequent visitor to the Channel Islands, Ireland seems possessed of the sea, its ebb and flow, serenity offset by turbulence, eloquently captured in this powerful, late-Romantic work.

Lyrical, melodic, melancholic, and nostalgic—these words describe the characteristically English sound of Ralph Vaughan Williams. On the program will be his *Six Studies in English Folk Song* along with his haunting and mystical *Lark Ascending*, inspired by the George Meredith poem of 1895. ("like water-dimples down a tide, where ripple ripple overcurls, and eddy into eddy whirls")

Ernest John Moeran's Sonata of 1923 will conclude the program. At times dark and driven by a post war world, its underlying soul remains bound to landscapes of Norfolk and Ireland, and Moeran's love of song.

Sandy's English inspired reception will complete the afternoon.

**December: *Nordlys, music of Scandinavian composers*** ~ On Friday and Sunday, December 16 and 18, 2 pm the Rawson Duo at their Chimacum home will present their fifth annual *Nordlys* (Northern Lights) concert showcasing works by Scandinavian composers.

**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:

[www.rawsonduo.com](http://www.rawsonduo.com)

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

[www.mikes.railhistory.railfan.net](http://www.mikes.railhistory.railfan.net) ~ a site for European rail enthusiasts. Find the search page and look up "Orient Express" for the story of this service.

[www.virtualromania.org](http://www.virtualromania.org) ~ lots of interesting items about Romania

[www.youtube.com](http://www.youtube.com) ~ for a few of our research highlights, enter search terms:

"Ciprian Porumbescu Ballade" to view an 8 minute excerpt of a 1972 Romanian film about the composer with touching rendition of Balada.

"Ataturk son Balo" for a stylish Turkish short film recreating the last ball that Ataturk attended and his Zeybeck dance in 1938.

"Zeybeck - Al yazmam" for a costumed demonstration of the Turkish Zeybeck dance and its individual steps; wear your dancing sneakers.

### HANGING OUT AT THE RAWSONS (take a look around)



**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](http://www.hnelsonart.com)

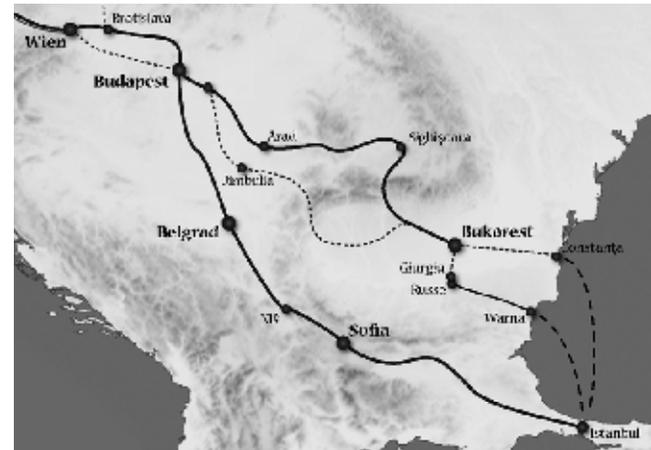
We wish to express our thanks to Erich and Lisa of the Kitsap Regional Library Department of Interlibrary Loan along with Earl and Rena Murman of Port Townsend (and Peggy Udden at MIT) for their generous help in securing rare scores for this program.

## Rawson Duo Concert Series, 2011-12

### Orient Express, Eastern Portion



Vienna, Budapest, Bucharest, Sofia, Istanbul



At the home of Alan and Sandy Rawson  
10318 Rhody Drive, Chimacum WA  
Friday and Sunday, October 7 & 9, 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 *Orient Express* reception:

Viennese Opera Cake (Austrian)

Mákos Beigli ~ *poppyseed roll* (Hungarian)

Turta Dulce ~ *honey cookies* (Romanian)

Liutenitsa ~ *pepper relish*

Banitsa ~ *savory cheese pastry*  
(Bulgarian)

Cerkez Tavugu ~ *chicken with walnuts*

Halvah ~ *sesame candy* / Assorted Baklava  
(Turkish)



# Orient Express, Eastern Portion

**Rosenkavalier Walzer**

**Richard Strauss (1864-1949)**

*arranged by Váňa Prihoda (1900-1960)*

**Három Magyar Népi Tánc**

**WEINER Leo (1885-1960)**

*Three Hungarian Folk Dances,  
arranged by NEY Tibor (1906-1981)*

**Rókatánc (Fox Dance)**

**Marosszéki Keringös (Round Dance of Marosszék)**

**Csüördögölo (Peasants Dance)**

**Balada**

**Ciprian Porumbescu (1853-1883)**

~ *interval* ~

**Suite, Op. 33 (1955)**

**Ahmed Adnan Saygun (1907-1991)**

**Prelude**

**Horon**

**Zeybeck**

**Kastamonian Dance**

~ *interval* ~

**Im Volkston**

**Pancho Vladigerov (1899-1978)**

*"In the Folk Style" from Two Improvisations, Op. 7, No. 2*

**Chant (Song) from Suite Bulgare, Op. 21, No. 2**

**Bulgarian Rhapsody (Vardar)**

gained considerable fame as a composer especially in the German-speaking countries where a significant number of his works were published, performed, and recorded. However, in 1932, after much hesitation Vladigerov decided to return to Bulgaria; the reason being a combination of nostalgia and fear from the gradually increasing Nazi influence in German society.

In Sofia, Vladigerov was appointed professor of piano, chamber music and composition at the National Academy of Music, an institution which is now named after him. He was also among the founding members of the Society for Contemporary Music, an organization in a quest for creating a national Bulgarian compositional style based on the music language of the traditional peasant folk song. Vladigerov was a very influential pedagogue and, up to his retirement, taught practically all notable Bulgarian composers of the next generation.

Vladigerov constantly composed and the body of his works is really impressive. He wrote an opera, a ballet, music for fourteen different theatre plays, five piano concertos, two violin concertos, more than thirty works for orchestra, several chamber music works, dozens of songs, and numerous opuses of solo piano. Most of his piano works are relatively short with evocative titles and mostly organized into cycles of three to six.

His music has been admired by such diverse personalities as Richard Strauss, Dmitri Shostakovich, and Aram Khachaturian, and has been occasionally performed by famous artists such as Alexis Weissenberg, David Oistrach, Emil Gilels and, most recently, Marc-Andre Hamelin; however, he still remains largely unknown except in his home country. His most performed and emblematic work is unquestionably his *Vardar Rhapsody* (Bulgarian Rhapsody), originally written for violin and piano and later orchestrated and arranged for various instruments. A fiery patriotic work, it has become, in the words of an admiring critic “the Bulgarian equivalent of Chopin’s *Polonaise in A Major*.”



“Mustapha Kemal Pasha (Atatürk) has disproved the adage, "Where is a Turk his own master?" by substituting the answer, "In Turkey!" for the usual retort, "In hell." These words sum up the fundamental characteristics of Kemal's policy. He stands today as the Emancipator of Turkey. He has lifted the people out of the slough of servile submission to alien authority, brought them to a realization of their inherent qualities and to an independence of thought and action . . .”

Time Magazine, Foreign News: THE NEAR EAST,  
Saturday, Mar. 24, 1923



Atatürk dancing the Zaybeck in 1938



**Richard Strauss** (1864 – 1949), a leading German composer of the late Romantic and early modern eras, is known for his operas, his Lieder, especially his Four Last Songs, and his tone poems and orchestral works, such as *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Also sprach Zarathustra*, *An Alpine Symphony*, and *Metamorphosen*. Strauss was also a prominent conductor throughout Germany and Austria, and his music, along with Gustav Mahler, represents the late flowering of German Romanticism after Richard Wagner, in which pioneering subtleties of orchestration are combined with an advanced harmonic style.

His comic opera, *Der Rosenkavalier* (The Knight of the Rose) in three acts, is set to an original German libretto by Hugo von Hofmannsthal, loosely adapted from the novel *Les amours du chevalier de Faublas* by Louvet de Couvrai and Molière's comedy *Monsieur de Pourceaugnac*. It was first performed at the Königliches Opernhaus in Dresden on 26 January 1911 under the direction of Max Reinhardt, and the reaction was nothing short of triumphant. The opera was a complete success with the public and was a great financial boon for the house; it is reported that at the time of the première, tickets were sold out almost immediately. The response from music critics was overall very positive, although some responded negatively to Strauss's use of waltzes, a music form out of fashion at that present moment. Despite this, the opera became one of the composer's most popular works during his lifetime and the opera remains a part of the standard repertory today.

Today's arrangement of popular waltz segments from the opera was produced in 1943 by the brilliant Czech violinist, **Váňa Příhoda** (1900-1960), well known on the European concert stage.



**Leó Weiner** (1885–1960) was a native of Budapest and would spend virtually his entire career in the city. He remained a much-respected national figure in Hungary, but after a brief period before and after the First World War he never established the same level of international recognition as Bartók and Kodály. This was in part, perhaps, because he continued to develop the verbunkos or pseudo-gypsy style—which had evolved in the nineteenth century from courtship dances and the dance-music played at army recruitment ceremonies and had been taken up by Liszt and Brahms in many of their ‘Hungarian’-inspired works—rather than drawing the more radical conclusions that Bartók and Kodály took from their folk-song researches among the Hungarian peasantry.



Weiner received his first lessons in music from his elder brother, before he entered the Franz Liszt Academy in Budapest in 1901; for the next five years he was a composition pupil of Hans (János) Koessler, the German-born but Budapest-domiciled composer who also taught Bartók, Kodály and Dohnányi. (Koessler was a cousin of

Max Reger.) Graduating in 1906, Weiner worked for a while as a répétiteur with the Budapest Comic Opera and then won an Imperial prize which allowed him to study in Munich, Vienna, Berlin and Paris. But he returned to Budapest in 1908 and, on Koessler's recommendation, was awarded a position at the Academy as teacher of music theory.

As a composer, the Romantics from Beethoven through Mendelssohn most strongly affected Weiner's musical approach. His sense of orchestral color seems to relate to those French composers who were not notably affected by Wagner, especially to that of Bizet. This solid and conservative Romantic approach served the basis for his style which later was influenced by elements of Hungarian folk music. However, he did not conduct research in the area of folk music, as his contemporaries Bartók and Kodály did, but simply shared an interest in the subject and employed some elements of folk music without affecting his established harmonic language.

*Három magyar népi tánc* ('Three Hungarian folk dances') was originally composed for piano solo—the lively Rókatánc ('Fox dance') is a familiar encore piece for Eastern European pianists—and also for piano duet; the transcription for violin and piano is by Tibor Ney. The Marosszéki keringős ('Ronde from Marossék'), as its name implies, is a tune from the Marosszék region of Transylvania, which is particularly rich in folk-dance music, both sung and played, much of which Hungarian ethnomusicologists consider to derive from a more remote past than the music of other regions. (Kodály made it famous in his popular *Dances from Marosszék*.) The vivacious Csürdöngölő ('Peasants' dance') is a type of fast Csárdás, requiring to be played with apparent abandon while actually paying close attention to rhythmic precision.

**Ciprian Porumbescu** was born into the family of Iraclie Porumbescu, an ethnic Romanian writer and Orthodox priest of possible Polish origins. The name Porumbescu was changed to Golembiovski when Ciprian was at school in Suceava. He studied music in Suceava and Cernăuți, then continued at the Konservatorium für Musik und darstellende Kunst in Vienna from 1879 to 1881 under Anton Bruckner and Franz Krenn. His artistic career as a composer, conductor, violinist, and pianist started in Cernăuți, and continued in Vienna, and later in Braşov where he taught vocal music at Romanian schools.



nostalgia, with light and shade, a mixture of "doina", old dance and song, everything in the environment of serene melancholy.

Porumbescu wrote poetry, lyrics and press articles, and actively participated in the public cultural life. He helped the rise of the Romanian music school during an age of enthusiasm generated by Romania's independence. Some of the most remarkable musical pages of the composer were inspired by national heroes and great army leaders, such as Stephen III of Moldavia and Dragoş Vodă.

Ciprian Porumbescu left a legacy of more than 250 works, bringing him fame and popularity through his short life. He died at the age of 29 in the village of Stupca, which was renamed Ciprian Porumbescu in his honor.

Balada (originally for violin and orchestra) was completed on October 21, 1880 and soon became the composer's best known work and a reference work in Romanian classical music of the 19th century. In seclusion at Stupca, the composer meditated, drafted and then finished the piece, full of poetry and bitter

Turkish composer, musicologist, and teacher, **Ahmed Adnan Saygun** was born in Izmir on September 7, 1907. He began his formal musical studies at 14 but was largely self-taught. Having established himself with music teaching in Izmir for a short period, the Turkish state funded his composition studies at the Schola Cantorum in Paris with Vincent d'Indy. Three years later, with an award for and a performance of his first large orchestral work, *Divertimento*, he returned to Turkey and taught at a new music teacher training college founded by Kemal Atatürk, first president of the Republic of Turkey.



In 1934 he was appointed conductor of the Presidential Symphony Orchestra, and was approached by Atatürk to write the first Turkish opera, *Özsoy*, about the history of Turkey after World War I. Following the work's success, Saygun wrote a second opera, *Tasbebek*.

Recognized as Turkey's most celebrated composer, he moved to Istanbul to teach at the State Conservatory of Music. During this time, Bela Bartók visited Turkey to collect and research the folk music, and the two composers became friends and traveled together.

Saygun soon formed his own organization to promote Western classical music in Turkey, and in 1946 his oratorio Yunus Emre put him on the international map, with a performance in New York under Leopold Stokowski. Three more operas were to follow, along with two symphonies, a piano concerto and a number of chamber works. Following his retirement in 1972, he continued to teach composition and musicology at Istanbul's State Conservatory until his death in Istanbul on January 6, 1991.

**Pancho Vladigerov** (there are several spelling variations: Wladigeroff, Vladiguerov, Vladigueroff) is arguably the most influential Bulgarian composer of all time. He was one of the first to successfully combine the idioms of Bulgarian folk music with the Western European art music tradition.

Born in Zurich, he grew up in the relatively small city of Shumen in northeastern Bulgaria. His parents both held doctoral degrees from West European universities. Vladigerov's father Haralan was Bulgarian while his mother Eliza was a Russian Jew, and a close relative of the famous writer Boris Pasternak. Pancho had an identical twin named Lyuben. The brothers played piano and violin respectively since early age and were considered child prodigies in a country where the West European art music tradition was still in its infancy.

In 1908 Haralan Vladigerov died, and two years later the rest of the family moved to Sofia where Pancho started lessons in composition with Dobri Hristov, the most distinguished Bulgarian composer of that time. In 1912, after numerous formalities, the family managed to obtain state scholarship for the children to study in the famous Berlin Staatliche Akademische Hochschule für Musik. Vladigerov studied theory and composition with P. Juon, and piano with H. Barth. Later on he continued his studies at the Academie der Künste under Friedrich Gernsheim and Georg Schumann. He twice won the Mendelssohn Prize of the Academy for his *Concerto for Piano and Orchestra No. 1*, as well as his *Three Impressions for Orchestra Op. 9*.

In 1920 Vladigerov started working as music director of Deutsches Theater in Berlin under the famous theater director Max Reinhardt. He gradually

