

What's Next?

November: *Of an Autumn Day, thou hast thy music too* ~ On Friday and Sunday, November 9 and 11 of Remembrance Day (Veteran's Day) weekend at 2 pm the Rawson Duo presents an afternoon of early-twentieth century art music by British composers in search of a spirit and inner peace of times past. They begin with Scottish born, John Blackwood McEwen's Sonata No. 2, a fourteen minute essay crafted with poignancy and virility, followed by Vaughan Williams' recently re-discovered and newly published poetic pair of movements, *Romance and Pastorale*, reminiscent of his famous *Lark Ascending*. The broad landscape of Arnold Bax's Sonata No. 1 will be the main feature, inspired by his love of Celtic lore and romantic literature.



Where are the songs of Spring? Ay, where are they?

Think not of them, thou hast thy music too

(Keats, *To Autumn*)

Sandy's Tea and Fancies will complete the afternoon.

December: *Nordlys, music of Scandinavian composers* ~ On Friday and Sunday, December 21 and 23, 2 pm the Rawson Duo will present their sixth annual *Nordlys* (Northern Lights) concert showcasing works by Scandinavian composers.

Beyond that? . . . *as the fancy strikes* (check those emails and website)

Reservations: Seating is limited and arranged through advanced paid reservation, \$25 (unless otherwise noted). 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:

www.rawsonduo.com

Předkrmy a Moučníky *appetizers and desserts*

Klobasnek ~ *sausage pastry* / Cholodec ~ *jellied beef on rye*

Cukrovi ~ *strawberry almond bars* / Tresnova Bublanina ~ *cherry cake*

Tvarohové Rezy ~ *farmers cheese cake* / Vřnoční Cukrovi ~ *holiday cookies*

Dulkové Kolacky ~ *jam-filled cookies* / Orechova Torta ~ *walnut cakes*

Borůvkový Koláč ~ *blueberry-poppy seed squares*

H A N G I N G O U T A T T H E R A W S O N S (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 at the Northwind Arts Center and other local venues.

www.hnelsonart.com

A note about chairs ~ *following the music*
If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not standing on the slippery floor.



Cough drops are provided for your convenience.

Cover: Crossing the Czech frontier, the Rawson Duo on the road, 1995

Rawson Duo Concert Series, 2012-13



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, October 5 & 7, 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.

about our guest performer

A native of Minnesota, guest cellist **Fred Thompson** began studying cello at age seven. He attended Interlochen National Music Camp (MI) and performed with the Eau Claire (WI) symphony after winning a concerto competition. At Concordia College in Moorhead, Minnesota and then at the University of Utah he studied English and music. After teaching in central Utah, he took a position in English and Humanities at Peninsula College. Later, the Thompsons lived in London, England where Fred studied English literature at the University of London. He also attended a chamber music workshop in Orvieto, Italy. His second sabbatical focused on the poetry of John Keats and the music of Beethoven. While at Peninsula College Dr. Thompson led five study abroad tours. Besides being a long-time player in the Port Angeles Symphony Orchestra in which he was principal cello, Fred was active as an area recitalist and chamber musician. Fred and his wife Jean now live in Portland, Oregon.



Antonin Dvořák

Early Piano Trios

Trio in Bb, Op. 21

Allegro molto
Adagio molto e mesto
Allegretto scherzando
Allegro vivo

Completed May, 1875

First performance February 1877 Prague

Revised and first published by Robert Lienau in Berlin, 1880

~ interval ~

Trio in G minor, Op. 26

Allegro moderato
Largo
Scherzo
Allegro non tanto

Completed January, 1876

First performance June, 1879 with the composer at the piano

First published by Bote & Boch in Berlin, 1879



In memory
Etta Cauthers McCulloch
March 23, 1915 ~ July 24, 2012



Antonin Dvořák was born on September 8, 1841 in the Bohemian village of Nelahozeves, near Prague (then part of Bohemia in the Austrian Empire, now in the Czech Republic), where he spent most of his life. He was baptized as a Roman Catholic in the church of St. Andrew in the village. Dvořák's years in Nelahozeves nurtured the strong Christian faith and love for his Bohemian heritage which so strongly influenced his music. His father František Dvořák (1814-1894) was an innkeeper, professional player of the zither, and a butcher. Although his father wanted him to be a butcher as well, Dvořák went on to pursue a future in music. He received his earliest musical education at the village school which he entered in 1847, age six. From 1857 to 1859 he studied music in Prague's only organ school, and gradually developed into an accomplished player of the violin and the viola. He wrote his first String Quartet when he was twenty years old, two years after graduating.

Throughout the 1860s he played viola in the Bohemian Provisional Theater Orchestra, which from 1866 was conducted by Bedrich Smetana. By the time he was eighteen years old, Dvořák claimed his livelihood as a full-time musician. The constant need to supplement his income pushed him to teach piano lessons. Through these piano lessons he met his future wife. He originally fell in love with his pupil Josefina Cermáková, for whom he composed Cypress Trees. Unfortunately for Dvořák, she never returned his love. Dvořák turned his attentions toward Josefina's younger sister, Anna. They married in 1873 and ultimately had nine children together.

After his wedding, he left the National Theatre Orchestra, in which he had been playing for eleven years. He secured the job of organist at St. Adalbert's Church in Prague, which provided reasonable financial security, a higher state in social status, and enough free time to focus on composition. Dvořák penned his second string quintet in 1875, the same year that his first son was born. It was also during this year that he produced a multitude of works, including his Fifth Symphony, String Quintet No. 2, Piano Trio No. 1 (Op. 21) and Serenade for Strings in E. Piano Trio No. 2 (Op. 26) was completed at the beginning of the following year.

In 1877, the critic Eduard Hanslick informed Dvořák that his music had attracted the attention of the famous Johannes Brahms. Dvořák admired Brahms immensely, and Brahms had a huge influence over the younger Dvořák, especially as the two later became friends. On Dvořák's behalf, Brahms contacted the musical publisher Simrock, one of the major European publishers. Simrock agreed to publish some of Dvořák's compositions, all of which were immediate successes. One, Stabat Mater (1880), was performed abroad, and because of a successful performance in 1883, Dvořák was invited to visit England. He appeared in London to great acclaim in 1884. His Symphony No. 7 was written for London audiences. It premiered there in 1885. Dvořák visited England nine times in total; he often conducted his own works there.

In 1890, influenced by Pyotr Ilyich Tchaikovsky, Dvořák also visited Russia, and conducted the orchestras in Moscow and in St. Petersburg. In 1891, Dvořák was offered a position at the Prague Conservatory as professor of composition and instrumentation. After an initial refusal, he later accepted the offer. Some believe that he changed his mind after quarrelling with his publisher, Simrock, over payment for his Eighth Symphony.

From 1892 to 1895, Dvořák served as the director of the National Conservatory of Music in New York City. The Conservatory had been founded by a wealthy and philanthropic socialite, Jeannette Thurber. Dvořák's primary goal while in America was to discover an "American Music" and utilize it, as he had Czech nationalist elements in much of his own music. Shortly after his arrival in America in 1892, Dvořák wrote a series of newspaper articles reflecting on the state of American music. He supported the concept that African American and Native American music



should be recognized as a strong foundation for the development of a truly American music. Dvořák had opportunity to meet with Harry Burleigh, an African-American composer, who became his pupil. It was Burleigh who first introduced Dvořák to traditional American Spirituals.

In the winter and spring of 1893, while in New York, Dvořák wrote Symphony No.9, "From the New World". He then spent the summer with his family in the Czech community of Spillville, Iowa, where some of his cousins had earlier immigrated. While there he composed the String Quartet in F (the "American"), and the String Quintet in E flat, as well as a Sonatina for violin and piano.

In 1895, Dvořák wrote his Cello Concerto in B minor. Concerns about his salary arose between Dvořák and Mrs. Thurber. Increasing recognition in Europe—he had been made an honorary member of the Gesellschaft der Musikfreunde in Vienna—and a remarkable amount of homesickness convinced Dvořák to return to Bohemia. He informed Mrs. Thurber, who still owed him his salary, of his decision and Dvořák left with his wife, before the end of the spring term, with no intention of returning.

During his final years, Dvořák concentrated on composing opera and chamber music. In 1896 he visited London for the last time to hear the premiere of his Cello Concerto. In 1897 his daughter married his pupil, the composer Josef Suk. Dvořák was appointed a member of the jury for the Viennese Artist's Stipendium, and later

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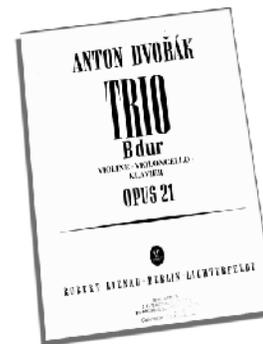
THE MUSIC OF ANTON DVORÁK

BY JOSEPH BENNETT.

IN considering the music of the Bohemian composer who, at forty years, has just come down to the footlights of the world's stage from the background of Prague, it is advisable to begin by separating the material into two grand divisions. Dvořák is eminently a national composer, and in the mass his utterances are couched in the national dialect. The reasons for this are not obscure. Till Brahms introduced him to cosmopolitan society in Vienna, he was in art as in blood a Czech. To his own countrymen he looked for such support as he seemed likely to get, and to them he appealed by means of Czech operas, arrangements of popular melodies, and the employment of national themes in the higher forms of his art. Independently of this, however, there is no room to doubt that Dvořák has much love for the characteristic music of his people and the diversified races bordering on the part of Europe in which they dwell. He may think—and, if so, he is not far wrong—that the melodic element in his art needs to recruit itself more and more by going to the source from which even its most cultured forms originally sprang. But whether he hold this opinion or not, the result of his work must be to strengthen the movement which is now so eagerly drawing thematic material from folk-music, and to enrich the common musical language of all countries with new, diversified, and precious resources.

was honored by the city with a medal. His 60th birthday (September, 1901) was celebrated as a national event, with concerts and a state banquet in his honor. Dvořák succeeded Antonín Bennewitz as director of the Prague Conservatory in November 1901, and served until his death. He died from heart failure after a brief illness on May 1, 1904 and is buried in the Vyšehrad cemetery in Prague.

adapted from WIKIPEDIA



original edition cover pages