

What's Next?

May: *The Final Touch ~ Viola by Chocolate* On Friday and Sunday, May 17 & 19 at 2 pm the Rawson Duo presents their season finale with the rich and deep-hued sounds of the viola and piano together with the art of chocolate and dessert wine.

Two brilliant and absorbing works form the centerpiece of the musical portion, Franz Schubert's transporting "Arpeggione" Sonata followed by one of the greatest of the viola-piano repertoire, Rebecca Clarke's 1921 Sonata tour de force inspired by Alfred de Musset's evocative poem, *La Nuit de Mai (The Night of May)*:

*Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu*

("Poet, take up thy lute; the wine of youth ferments this night in the veins of God")

David and Julie McCulloch of **Elevated Ice Cream Co.** and now **Elevated Candy Co.** will be offering samples of their newly developed and locally produced chocolates and truffles, complemented with Black Currant Dessert Wine by **Finnriver Farm • Cidery** of Chimacum. ~ in perfect harmony with Sandy's assorted pastries and savories.

A truly special afternoon is in store for all.

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:

www.rawsonduo.com

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)



collage extraordinaire (all new works created this past summer) ~ 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

Zee View of the Month ~ photography by Allan Bruce Zee

The Yellow Roses of Burano, Italy (cover)

"The lace-making island of Burano is a short boat-ride from Venice and boasts a fantastic array of colorful facades. We were told that the color of a family's home is like a coat of arms that is passed down through the generations and goes with the family if it moves on the island. While showing this piece to an architect, he astutely pointed out to me how the small square of soil sustaining the vine of roses was strategically placed to be watered by the downspout some 8 feet above it. Italian ingenuity."

www.allanbrucezee.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.



Rawson Duo Concert Series, 2012-13

SPRING FEVER



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, April 12 & 14, 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.



Spring Fever

Ragtime Classics **Scott Joplin (ca. 1867-1917)**
Paul Zukofsky, arr. (b. 1943)

Paragon Rag (Slow march time)
Pleasant Moments (Slow waltz time)

Song Arrangements and Originals **Victor Herbert (1859-1924)**

“Ah! Sweet Mystery of Life” from Naughty Marietta
Devotion
Indian Summer
“Kiss Me Again” from Mlle. Modiste

Romany Life Czardas **Gregory Stone (1900-1991)**

On a Theme by Victor Herbert

~ interval ~

Two Pieces **Arthur Benjamin (1893-1960)**
William Primrose, arr. (1904-1982)

From San Domingo
Jamaican Rumba

Transcriptions and Concert Paraphrases **Gregory Stone**

Night and Day (Porter)
Begin the Beguine (Porter)
L'Amour Toujours L'Amour (Friml)
Jealousy Tango (Gade)

Jazz Arrangements **Konstantin Dyubenko (b. 1958)**

“The Man I Love” (Gershwin)
San Francisco Bay (orig.)
“For Heaven's Sake” (Meyer)

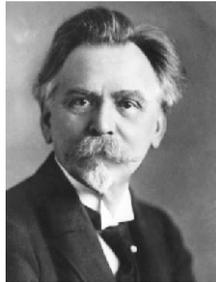
Scènes de la Csarda No. 5, Op. 33 **Jenő Hubay (1858-1937)**

Hullámzó Balaton
(Waves of Balaton)

Jeno Huber (when he was 21 years old he changed his surname to the more Hungarian-sounding HUBAY) was born on 15th September 1858 in Pest (now Budapest). He studied violin first with his father, Karoly Huber (1828-1885) leader and conductor of the orchestra at the National Theatre, and violin professor of the National Conservatorium. From the autumn of 1873 Hubay continued his studies in Berlin with the most distinguished violin teacher of the period, Joseph Joachim. In the spring of 1876 he completed his studies and returned to Hungary where he befriended Franz Liszt with whom he gave many performances of the 12th Hungarian Rhapsody and Beethoven's *Kreutzer* Sonata.

In May 1878 Hubay travelled to Paris on Liszt's advice and was soon to be a favourite guest in the musical salons of the city. In the next years he made successful concert tours in France, England, Belgium, the Netherlands and Hungary. Soon after he arrived in Paris he got to know Henri Vieuxtemps who saw in the young Hungarian the continuation of his own artistry. Vieuxtemps suggested Hubay as Professor of Violin at the Brussels Conservatoire (one of Europe's most important musical positions), a post which he himself and more recently Wieniawski had held, and in 1882 the Belgian King granted the appointment.

Hubay spent four and a half years there, returning in the summer of 1886 to Hungary at the request of the Minister of Education to take up the post as head of the violin school in the Budapest Academy of Music. He settled in Budapest, and exchanged his life as a travelling virtuoso for that of composer and leading personality in the musical life of Hungary. From 1919 to 1934 he was the Director of the Budapest Academy of Music where he created one of the world's leading violin schools.



Sandy's

— **Spring Fever Savories and Sweets** —

Salat iz Baklazhanov i Pertsov (*Russian Pepper and Eggplant Salad*)

Austro-Hungarian Shortbread

Csokoládékekszet (*Hungarian chocolate biscuits*)

Rugelach (*East European pastry*)

Gizzada (*Jamaican coconut tarts*)

Mandulas Szalami (*Hungarian chocolate marzipan "salami"*)

Kókuszgolyó (*Hungarian potato coconut balls*)

Obatzter (*Austrian cheese spread*) on Russian rye bread

Mandryk BBQ (*Ukrainian rolls with Kansas City barbecue ~ a la Scott Joplin*)

Kořeni Cookie (*Czech spice cookies*)



The bullies of Julliard.

While there is uncertainty regarding **Scott Joplin's** date of birth, considered to be in November 1868, there is less doubt as to his American birth-place: the developing border town Texarkana. This was situated in the north-eastern corner of Texas close to the state line that separated Texas from Arkansas. Born just six years after the abolition of slavery, Joplin's father had been a slave while his mother was free born. His parents had amateur musical interests enabling him to grow up within a musically sympathetic home and by the age of seven he began piano lessons with a neighbouring white teacher. This local musician nurtured Joplin's innate musical gifts and, as well as providing a rudimentary musical education, encouraged his life-long interest in music for the stage.

By the time he left school in Sedalia, Missouri, Joplin was sufficiently advanced to earn his living as a jobbing musician, playing the piano in bars and clubs, writing songs and performing in a dance band, playing piano, banjo and cornet. It was these early experiences that led him and other black musicians to ragtime, a style that had developed from his cultural environment and in particular the dance music of the black communities. In essence Ragtime was a fusion of African rhythms, derived from the black slave community, marching tunes and western European harmony emerging from native American composers such as Louis Gottschalk and Stephen Foster.



Victor Herbert was born in Dublin, Ireland, in 1859. His father died when Victor was an infant. His mother married a German physician, and the family moved to Stuttgart when Herbert was seven years old. In Stuttgart, he studied cello and entered the Stuttgart Conservatory in 1877 to study with Max Seifritz. He played in various orchestras, including the Viennese orchestra of Eduard Strauss, successor to his brother Johann. This early experience playing the light classical repertoire of the Strauss orchestra influenced his later interest in composing operettas. In 1881, while playing in the court orchestra in Stuttgart, he met his future wife, soprano Therese Foerster. In 1886, the newlyweds moved to America, where Therese sang the role of Aida in the American premiere of Verdi's opera at the Metropolitan Opera. Victor served as principal cellist in the Met's orchestra. He also played in the New York String Quartet, served as conductor of summer concerts and festivals, and joined the faculty of the National Conservatory of Music in 1889.



Herbert composed several works that gained recognition in serious-music circles. He began to find his unique niche, however, with the premiere of his first operetta, *Prince Ananias* (1894). He was enjoying great success in that genre when he accepted the post of conductor of the Pittsburgh Symphony Orchestra in 1898. Subsequently, he built the orchestra's reputation to rank alongside that of the Boston Symphony and the New York Philharmonic. After a disagreement with the Pittsburgh Orchestra's management in 1904, he resigned and formed the Victor Herbert orchestra. With that group he specialized in performing programs of light orchestral music. His rise to fame accelerated with the success of his operettas *Babes in Toyland* (1903), *Naughty Marietta* (1910), and *Sweethearts* (1913). Herbert composed one of his most enduring songs, "Ah, Sweet Mystery of Life," for *Naughty Marietta*. Though he composed two operas, *Natoma* (1911) and *Madeleine* (1914), his legacy remains his lighter works, concluding with the operetta *Eileen* (1917), based on a libretto dealing with the Irish rebellion of 1798.

Herbert championed composers' rights and was instrumental in advocating for the passage of the American copyright law of 1909. He co-founded, along with John Philip Sousa and Irving Berlin, the American Society of Composers, Authors, and Publishers in 1914. He served that landmark organization as a vice-president and director until his death in 1924. He was elected to the National Institute of Arts and Letters in 1908. In 1917, he won a suit in a case brought before the Supreme Court in which composers gained the right to receive fees for the performances of their works.

Gregory Stone was born in Odessa, Russia in 1900. He became a pianist and composer of note and appears to have migrated to the United States a few years after the 1917 Russian Revolution. He settled in New York where he created arrangements for Broadway shows and the T.B. Harms Publishing House. He toured as conductor of *The Ice Capades Orchestra*, a popular touring ice show of the 1940s and 1950s, where he met his wife, Ingebord who was a principal skater in the show at the time.



He is best known as a composer of film scores and stock music who entered American film with *Hollywood Boulevard* (1936) at Paramount where his notable credits include *The Big Broadcast of 1937* (also 1936), *Easy to Take* and *Souls at Sea* in 1937, and *Her Jungle Love*, *In Old Mexico*, and *Ride a Crooked Mile* in 1938. That year, Stone moved to Columbia Pictures with occasional work for other studios scoring *Girls School* (1938), *Blondie Brings up Baby* (1939), *Her First Romance* (1940), *The Boy from Stalingrad* (1943), *Carnegie Hall* (1947, songs), *Jivaro* (1954) and *The Benny Goodman Story* (1955) with the song "Let's

Dance." He was nominated for Music Scoring Awards, Best Score in 1938 with Morris Soloff for *Girls School*.

In addition to his film work, he published numerous arrangements and original works for solo piano and various instruments, performed by the leading soloists of his day. Most notable among his 16 publications for violin and piano is his complete transcription of Gershwin's *Rhapsody in Blue*.

Australian composer **Arthur Benjamin** wrote numerous 'serious' compositions, including several operas, orchestral works, a harmonica concerto (premiered by Larry Adler), vocal and chamber music, and also had a great commercial success with his *Jamaican Rumba* (1938). Born in Sydney in 1893, Arthur Benjamin grew up in Brisbane. He travelled to Britain in 1911 as the recipient of a scholarship to attend the Royal College of Music, where he studied with Charles Villiers Stanford until the outbreak of World War I in 1914. Benjamin enlisted to serve in the infantry, but later transferred to the airforce and became a gunner with the Royal Flying Corps. Shot down over Germany in July, 1918, he was taken prisoner and spent the rest of the war writing music in a German prison camp.



At the war's end Benjamin returned to Australia at the invitation of Henri Verbrugghen to take up a position as Professor of Pianoforte at the NSW State Conservatorium of Music. He remained in Australia for only two years, however, and in 1921 returned to England, where he concentrated on his performance career. He made his first concert appearance in London with Sir Henry Wood in 1925, having spent the previous four years practicing intensively. He was also composing during this period and in 1924 won the Carnegie Award for his Pastoral Fantasy for string quartet.

He accepted a position at the Royal College of Music in 1926, where his students of piano included Benjamin Britten, Peggy Glanville-Hicks and Miriam Hyde. In 1938, however, he resigned and moved to Vancouver, where in 1941 he was engaged to conduct the new Canadian Broadcasting Corporation Symphony Orchestra. In 1944-45 he also held the position of lecturer at Reed College, Portland, Oregon. Returning to Britain, he resumed his position at the RCM, where he remained until 1953.

Benjamin received a number of prizes for his compositions, including the British Arts Council Prize of 1951, the Festival of Britain Opera Competition Prize (1953) and the Cobbett Medal (1960). He wrote numerous 'serious' compositions, including several operas, orchestral works, a harmonica concerto (premiered by Larry Adler), vocal and chamber music, and also had a great commercial success with his *Jamaican Rumba* (1938). His notable film scores include Hitchcock's *The Man Who Knew Too Much* (1934 and 1956 productions), *The Scarlet Pimpernel* (1934), and *Above Us the Waves* (1955).

Konstantin Dyubenko was born in Leningrad in 1958. His father was a colonel of the Soviet Army and mother a teacher of literature. He is a graduate of the Glinka Choir School (1975) and the Rimsky-Korsakov Music Conservatory in Leningrad (1980). Dyubenko has performed in various bands including Leningrad Dixyland and has participated in various festivals (USA, England, Germany, Norway, India). He composes in a variety of styles with numerous piano works and jazz arrangements along with orchestral works including his Concerto for piano and string orchestra, Concerto for Violin and Orchestra, Symphony Suite, ballet, "The Adventures of a Hummingbird" (recently premiered in Russia and in Panama).

