
The Rawson Duo 2012-13 Season at a Glance

October 5 & 7, *Dvorák Early Piano Trios with Fred Thompson*

November 9 & 11, *Of an Autumn Day, Thou Hast Thy Muisc Too* ~ McEwen, Vaughan Williams, Arnold Bax

December 21 & 23, *Nordlys: Music of Sweden* ~ Röntgen-Maier, Sjögren, Sigurd von Koch

February 1 & 3, *Rapsodia Española* ~ Eduardo Toldrà, Joaquín Turina

March 8 & 10, *Dans la montagne* ~ Cras, Pierné, Canteloube

April 12 & 14 ~ *Spring Fever* ~ Joplin, Herbert, Stone, Benjamin, Dyubenko, Hubay

May 17 & 19 ~ *The Final Touch, Viola by Chocolate* ~ Schubert, Clarke

Complete details of these concerts and previous seasons with event pictures and program links can be found on our web site, www.rawsonduo.com ~ 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. Contact: rawsonduo@gmail.com or call 379-3449

We thank you for your support and interest in our music projects and look forward to seeing you again in the fall for the start of our 2013-14 season.



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 Din of Dejeuner" (cover)

"It was late morning in the Marais neighborhood, Arrondissement #4 of Paris. The sun was casting onto the menu in the window a shadow of the d-i-n of diner and dejeuner that were etched on the café window. Hence the title."

www.allanbrucezee.com

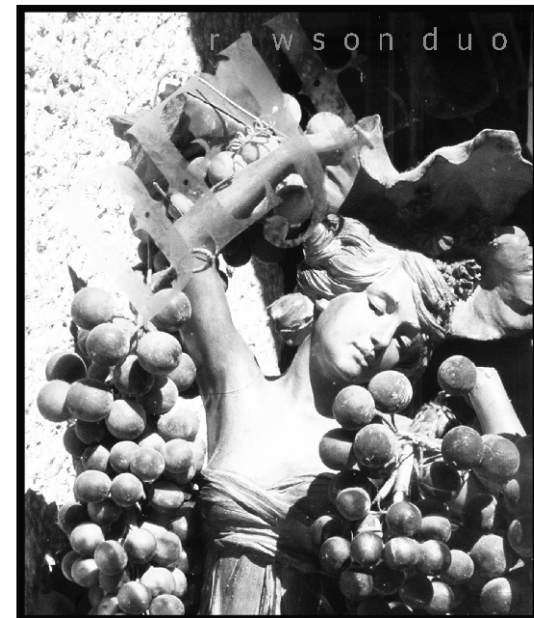
A note about chairs ~ following the music if you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not standing on the slippery floor.

Cough drops are provided for your convenience.



Rawson Duo Concert Series, 2012-13

THE FINAL TOUCH VIOLA BY CHOCOLATE



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, May 17 & 19, 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.



Viola by Chocolate

Sonata in A minor, "Arpeggione" (1824)

*Franz Schubert
(1797-1828)*

Allegro moderato

Adagio

Allegretto

~ *interval* ~

Sonata for viola and piano (1919)

*Rebecca Clarke
(1886-1979)*

Impetuoso: Poco agitato

Vivace

Adagio - agitato

Poète, prends ton luth; le vin de la jeunesse

*Fermente cette nuit dans les veines de Dieu**

Alfred de Musset, "La Nuit de Mai"



* Poet, take up thy lute; the wine of youth
Ferments this night in the veins of God

The Chocolate of “Viola by Chocolate”

Elevated Candy Company is a new addition to the culinary offerings of Port Townsend. David and Julie McCulloch started Elevated Ice Cream Co. in 1977, making all of their ice creams on the premises. They are now making handmade chocolates as well, having purchased the chocolates company they had done business with for over 30 years with recipes developed in 1929 by the founder of The Baker Candy Co. of Lake City, north of Seattle.

Their chocolates are made with the finest ingredients in the tradition of the chocolate making arts of the mid-nineteen hundreds, a tradition they carry on with pride adding their own finesse and variety to the original recipe collection.

New this year is the **Black Currant Liqueur Truffle**. Developed to bring a flavor well known to the European palate to their chocolates, this truffle is matched specifically to another locally made product, **Finnriver Black Currant Dessert Wine**. Crystie and Keith Kisler of **Finnriver Farm • Cidery** in the Chimacum valley make a fine selection of fruit based dessert wines using berries and fruits which grow well in our region. We are pleased to include their Black Currant Dessert Wine in today's sampling. www.finnriver.com



Julie and David McCulloch
www.elevatedcandy.com

Sandy's

Viola by Chocolate ~ Sweets and Savories

VIENNESE (Schubert)

Zwetschkenfleck ~ plum cake

Bretzl'n ~ pretzels stuffed with ham and cheese

Linzer Sablés ~ Linzer cookies with blackberry jam

Vanillekipfel ~ vanilla almond crescents

ENGLISH (Clarke)

Tea sandwiches with artichoke and cheese filling

Orange marmalade scones topped with lemon curd

Franz Peter Schubert was among the first of the Romantics, and the composer who, more than any other, brought the art song (lied) to artistic maturity. During his short but prolific career, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. Schubert began his earliest musical training studying with his father and brothers. Having passed an audition, Schubert enrolled at the Convict school that



Franz Schubert

trained young vocalists to eventually sing at the chapel of The Imperial Court. Schubert began to explore composition and wrote a song that came to the attention of the institution's director, Antonio Salieri, who along with the school's professor of harmony, hailed young Schubert as a genius.

In 1813, after Schubert's voice broke, he returned to live with his father, who directed him to follow in his footsteps and become a schoolteacher. Schubert begrudgingly complied and worked miserably in that capacity by day, while composing prolifically by night.

He had written more than 100 songs as well as numerous symphonic, operatic, and chamber music scores, before he reached the age of 20.

Schubert finally left his teaching position to dedicate himself completely to musical pursuits. During the summer of 1818, the young composer worked as a private music teacher to the aristocratic Esterházy family. When he left that post in the fall, Schubert lived a somewhat bohemian lifestyle, composing and spending time with a group of friends that acted as his personal support system. In 1820, Schubert was commissioned by two opera houses, the Karthnerthor Theatre and Theatre-an-der-Wein, to compose a pair of operas. He wrote *Zwillingbruden*, and *Zauberharfe*, both of which were unenthusiastically received. Schubert failed to secure a contract with a publisher, as none were willing to take a chance on a relatively unknown composer who wrote (harmonically) untraditional music. Schubert, along with the support of his artistic friends, published his own work for a collection of roughly 100 subscribers. These efforts, however, were financially unrewarding, and Schubert struggled to sustain himself. His work garnered little attention and contemporary composers dismissed his music as presumptuous and immature.

In 1823, Schubert was elected to the Musikverein of Graz, as an honorary member. Though this brought no financial reward and was an inconsequential appointment, Schubert relished its slight recognition, and to show his gratitude, composed his famous *Unfinished Symphony*. Five years later, Schubert's music was featured at a concert at Vienna's Musikverein. His work was received quite enthusiastically, and to much critical acclaim. This marked the only time during the composer's life that he enjoyed such success. This seemed to provide Schubert with a renewed sense of optimism, and despite illness, the composer continued to produce at an incredible rate. He began to organize a scheme to increase his artistic popularity, by continuing to evaluate his work and progress as a musician, perhaps even planning to study harmony privately. Schubert's health did not improve, and he soon found himself at death's door. During the composer's last moments, he instructed his brother Ferdinand to ensure that he would be buried alongside Ludwig van Beethoven's grave. Schubert revered the legendary composer, and was grateful to him, as Beethoven had praised his work after hearing a selection of songs. Schubert also highly regarded the work of both Franz Joseph Haydn and Wolfgang Amadeus Mozart. Franz Schubert died of syphilis.

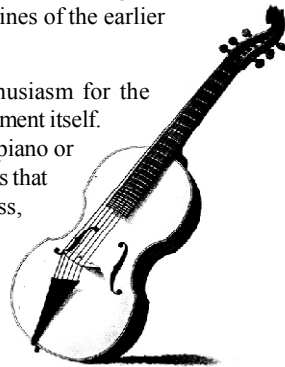
Despite his short life, Schubert produced a wealth of symphonies, operas, masses, chamber music pieces, and piano sonatas, most of which are considered standard repertoire. He is known primarily for composing hundreds of songs including *Gretchen am Spinnrade*, and *Erlkönig*. He pioneered the song cycle with such works as *Die Schöne Müllerin*, and *Die Winterreise*, and greatly affected the vocal writing of both Robert Schumann and Gustav Mahler.

~ allmusic.com

The Sonata in A minor for Arpeggione and Piano, D. 821, was written by Schubert in Vienna in November 1824 and is the only substantial, historic composition for the arpeggione (also referred to as the Guitare-Violoncells or Guitar-Cello). It belongs to the same period as *Death and the Maiden* string quartet, when Schubert was suffering from the advanced stages of syphilis and lapsing into increasingly frequent episodes of depression.

The piece is thought to have been commissioned by Schubert's friend Vincenz Schuster, a virtuoso of the arpeggione which had been invented only the previous year. Schuster's study book published in 1825, *Anleitung zur Erlernung des von Hr. Georg Staufer neu erfundenen Guitare-Violoncells* (Guide to learning the newly invented Guitar-cello by Mr. Georg Staufer), describes the instrument in detail. A fretted bowed instrument sharing the same strings and tuning as today's classical guitar, it was built along the lines of the earlier viola de gamba. The illustration comes from Schuster's book.

By the time the sonata was published posthumously in 1871, enthusiasm for the arpeggione and its novelty had long since vanished, together with the instrument itself. Today, the piece is heard almost exclusively in transcriptions for cello and piano or viola and piano arranged after the posthumous publication, although versions that substitute other instruments for the arpeggione, including the double bass, flute, and clarinet are also performed, and the guitar has occasionally been performed in substitution for piano part. Transcribers have attempted to address the problems posed by the smaller playing range of these alternative instruments, in comparison with the arpeggione, as well as the attendant modifications in articulation (4 versus 6 strings).



Born and raised in England, with a German mother and an American father, **Rebecca Clarke** spent much of her adulthood in the United States and she claimed both English and American nationality. Her late-Victorian childhood and her father's cruelty, in particular, are described in her memoir written in 1969-73. But it is also clear that her family was artistically inclined and her musical studies were encouraged. Clarke enrolled at the Royal Academy of Music (RAM) in 1903, where she studied the violin. She was abruptly withdrawn from the institution in 1905, when her harmony teacher, Percy Miles, proposed marriage. In 1907 she began a composition course at the Royal College of Music (RCM) where she was Stanford's first female student. At Stanford's urging she shifted her focus from the violin to the viola, just as the latter was coming to be seen as a legitimate solo instrument, and studied with Lionel Tertis (considered by some the greatest violist of the day). Again, she was unable to finish her studies, as her father suddenly banished her from the family home.

To support herself, Clarke embarked on an active performing career as a violist, and in 1912 she became one of the first female musicians in a fully professional when Henry Wood admitted her to the Queen's Hall orchestra. In 1916 she began a US residency that included extensive travel, concertizing, and visits with her two brothers. With cellist May Mukle, she performed extensively in Hawaii in 1918-1919 and on a round-the-world tour of the British colonies in 1923.

During these years Clarke achieved fame as a composer with her Viola Sonata (1919) and Piano Trio (1921), both runners up in competitions that were part of the Berkshire (Mass.)

Festival of Chamber Music, sponsored by the American patron Elizabeth Sprague Coolidge. Coolidge commissioned the *Rhapsody for Cello and Piano* in 1923, making Clarke the only woman composer the famous patron supported.



Clarke settled in London in 1924, where she performed as a soloist and ensemble player with musicians including Myra Hess, Adila Fachiri, André Mangeot, Gordon Bryan, Adolphe Hallis, Guilhermina Suggia and Mukle. In 1927 the English Ensemble was formed, a piano quartet made up of Clarke, Marjorie Hayward, Kathleen Long and Mukle. Clarke also performed as a soloist and ensemble musician in BBC broadcasts, and made several recordings. The quantity of her compositional output decreased in the late 1920s and 30s, possibly because of the discouragement she faced as a composer.

With the onset of World War II, Clarke found herself again in the United States where she lived alternately with her two brothers and their families. During this period she returned to composing. Her productivity ended, however, when she accepted a position as a nanny in 1942. In a note preserved in a scrapbook of the 1942 International Society for Contemporary Music (ICSM) conference in Berkeley, CA, Clarke describes the *Prelude, Allegro and Pastorale* she had written for the festival, and also mentions her modest circumstances of employment. She was particularly proud that her work was included as she was one of only three British composers represented and, as she and others noted, the only woman. In the early 1940s Clarke became reacquainted with James Friskin, a member of the piano department at the Juilliard School, whom she had first known as a student at the RCM; the couple married in 1944. Her last compositional projects include *God Made a Tree* (1954), an arrangement of her song *Down by the Salley Gardens* and, around her 90th birthday, revisions of earlier scores including *Cortège* and *The Tiger*.

~ www.rebeccaclarke.org

“And when I had that one little whiff of success that I've had in my life, with the Viola Sonata, the rumour went around, I hear, that I hadn't written the stuff myself, that somebody had done it for me. And I even got one or two little bits of press clippings saying that it was impossible, that I couldn't have written it myself. And the funniest of all was that I had a clipping once which said that I didn't exist, there wasn't any such person as Rebecca Clarke, that it was a pseudonym for Ernest Bloch!”

This was Rebecca Clarke speaking in a 1976 interview about her 1919 Sonata for Viola and Piano. Clarke had composed the work for the competition sponsored by Elizabeth Sprague Coolidge, as part of her annual chamber music festival held in Pittsfield, Massachusetts. The competition was organized with anonymous submissions, and 73 composers submitted entries for viola and piano, the instrumentation chosen for that year.

In an infamous moment, the six judges deadlocked between the two finalists, with Mrs. Coolidge herself breaking the tie and naming Bloch's Suite for Viola as the winner and Clarke's sonata as the runner-up. The sonata was performed at the Festival and subsequently published, but in the decades following this 'whiff of success', Clarke and her music were completely forgotten. The 1976 radio broadcast celebrating Clarke's ninetieth birthday sparked the rediscovery. Since then, her Viola Sonata has become perhaps the most frequently performed major work for viola and piano, with over a dozen CD recordings, and it has recently been arranged for viola and orchestra.

~ www.naxos.com

from an article by Megan Claflin

Chocolate in Port Townsend: Forging fine confections

Port Townsend Leader, February 13, 2013

Like good steel, chocolate is in its prime condition when tempered, said Rachel Katz, chocolatier and production manager at Elevated Candy Co. By heating and cooling milk chocolate and dark chocolate, she is able to produce quality candies that are the perfect consistency, shape, size, color, texture and taste.

“It’s pretty magical to see simple, shapeless ingredients transformed into beautiful candies,” said Katz. “It’s truly art you can eat.”

A sweet deal

Elevated Ice Cream Co. and Candy Shop owners David and Julie McCulloch pene the new manufacturing facility in the Port Townsend Business Park in August 2012, after purchasing Snohomish-based Baker Candy Co. earlier in the year.

Since 1978, Baker has produced high-quality chocolates for Elevated, so when the McCullochs learned that the signature sweets factory was for sale, it was a “no-brainer” to relocate its vintage candy-making equipment to Port Townsend, said Julie.

“It was quite an undertaking and a lot of work, but now that we are settled, we’ve been able to get down to the fun part – chocolate making,” she said.

Focused on wholesale production, the new business added six jobs (two full-time) to the local economy as well as a new, locally made commodity.

“We received a lot of interest from the community; people are very excited about having a candy factory in their own backyard,” Julie said. “We look forward to giving Port Townsend one more thing to be known for.”

It took about three weeks to move the classic confectionery equipment, but only 24 days to get the machines in working order, said David. Much of the equipment is no longer manufactured, he noted, including the antique chocolate melters, capable of holding 200 pounds of chocolate (one of which is from the 1940s); the candy-pulling and chocolate-enrobing machines; and the massive copper kettles, which date to the 1920s.

Renting a 1,200-square-foot garage in the Port Townsend Business Park from Olympic Community Action Programs in July 2012, the McCullochs spent about six weeks renovating the interior, dividing the space into candy-cooking and candy-making areas, along with areas for packaging, shipping and administration. Because confections (especially chocolate) are sensitive to ambient temperature and humidity, the space was designed around “controllable zones.”

“Cooking requires high heat and high humidity, while the candy making needs low humidity and cooler temperatures,” Julie said. “We have internal controls that we monitor several times a day, but the weather outside, and the changing of the seasons, can have a noticeable effect.”

A sensual experience

A medium with a mind of its own, chocolate requires a “hands-on” approach. So, before getting to work in Elevated’s new facility, Katz and candy chef Bill Bonyun each took time to hone their craft.

A PT resident for more than 26 years, Katz is a longtime customer of Elevated who expressed an interest early on to learn more about the business’s chocolaty offerings. In the right place at the right time, she had the opportunity to meet with one of the McCullochs’ Italian colleagues, who introduced her to a whole new way of experiencing chocolate and confections. Katz pursued an online degree from Ecole Chocolat and finished her training with a trip to France to learn about and taste chocolate at the finest Parisian shops.

“It was an amazing experience and intense training that introduced me to the world of fine confections, many principles of which I apply at Elevated,” Katz said. “The only difference in our approach is that we are more geared toward ‘old-fashioned’ candies, which are simpler but just as delicious.”

Selecting a tray of freshly made, hand-cut caramel pieces, Katz and her assistants feed the cubed confections one by one into the enrobing machine – which generously coats each piece in rich, smooth chocolate. The candies then travel on a conveyor belt through a cooling tunnel before each is carefully wrapped, packaged and readied for shipment.

Throughout the process, Katz and Bonyun are in constant communication. An experienced line cook with an affinity for pastries and desserts, Bonyun spent weeks training with chefs at the Baker Candy Co. (prior to its closing) to learn the intricacies of each recipe. Part science and part art, Bonyun said, making candy can be a process of trial and error as he focuses on each recipe and technique.

“My mentor at Baker said, ‘The best chef is the one who can fix any mistake,’ so it’s really about knowing what to do when something isn’t quite right,” he said.

By tasting each candy component at different steps in the process, and by observing the look and feel of each, Katz and Bonyun ensure that each mouthwatering morsel is of the highest quality.

“We want each and every piece to give the customer that special experience that only chocolate can give,” Katz said.



Rachel Katz, chocolatier and production manager at Elevated Candy Co., uses a hand grinder to apply sea salt to the top of dark chocolate caramels. A medium with a mind of its own, chocolate requires a “hands-on” approach.

~ photo by Al McCleese
