
What's Next?

December: Nordlys, music of Scandinavian composers ~ On Friday and Sunday, December 20 and 22, 2 pm the Rawson Duo will present their seventh annual *Nordlys* (Northern Lights) concert showcasing works by Scandinavian composers.

Turn off the cell phones, the computers, the cable and satellite TV, take your mind back to the warm comforts of an elegant 1900s' parlor, and savor the rich melodies of northern lands in wintertime; enjoy this rare music in a setting of comfort and intimacy as no other!

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

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

Zee View of the Month ~ photography by Allan Bruce Zee

Ever since first entering its gates and following its paths after moving to Portland in 1979, Portland's Japanese Garden in Washington Park has been a valued source of inspiration for me. I feel a strong affinity to the philosophies and aesthetics of the East. The Japanese Garden is a living marriage of philosophy and art. Its emphasis on harmony with nature, symbolism, constant change, balancing elements, simplicity and serenity are aspects that inform much of my work.



www.allanbrucezee.com

A note about chairs ~ ***following the music***

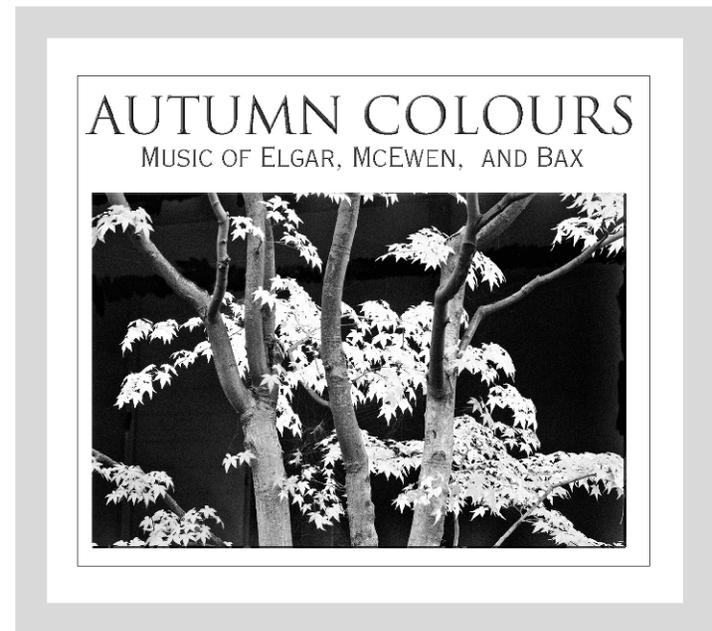
If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not standing on the slippery floor.



Cough drops are provided for your convenience.

Cover: "Autumn Sonata" by Allan Bruce Zee

Rawson Duo Concert Series, 2013-14



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, November 8 & 10, 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.



A U T U M N C O L O U R S

Sonata in E Minor, Op. 82 (1918)

*Edward Elgar
(1857-1934)*

Allegro

Romance

Allegro non troppo

~ *interval* ~

Prince Charlie, a Scottish Rhapsody *John Blackwood McEwen
(1868-1948)*

Third Sonata (1927)

*Arnold Bax
(1883-1953)*

Moderato

Allegro molto



A f t e r n o o n T e a a n d F a n c i e s

Brandied Fruitcake with Marzipan Icing

Lancashire Parkin

Curried Chutney Chicken Tea Sandwiches

Cranberry Ginger Tea Bread with Devon Cream

Sausage Rolls / Lemon Cakes

Potted Beef in Croustades with Parsley Sauce

Orange Marmalade Tart

Oaty Crumbles

performed in 1922, and followed by six more. The fifth is dedicated to Sibelius and the sixth contains a theme from Sibelius' tone poem *Tapiola*.

Bax did not take well to approaching old age. He became withdrawn and dependent on alcohol. In 1943, he wrote a bitterly nostalgic memoir of his earlier years, *Farewell My Youth*. In the previous year he was appointed Master of the Kings' Music and received a knighthood. His last work, written to celebrate Queen Elizabeth II's coronation in 1953, is a set of madrigals called "What is it like to be young and fair." He died while on holiday in Cork, Ireland.⁴

The Nationalist Spirit ~ a meeting with Patrick (Padraig) Pearse and the sympathetic spirit the two recognized in each other, from *Farewell My Youth*. Molly Colum was the wife of Padraic Colum, an Irish poet, novelist, dramatist, biographer, and playwright. Pearse was executed for his part in the Easter Uprising to whom Bax composed and dedicated his orchestral tone poem, *In Memoriam*, later that year.

Molly Colum was always eager for me to meet Padraig Pearse, the principal of St. Enda's College, Rathfarnham, where his curious aim was to teach Irish children to be Irish, to speak the native language, and to learn the true history of their own land. This school was doing very well up to 1916, and then . . . But we all know that "unpractical" visionary's end.

Molly had an admiration for him only little less than that she felt for W. B. Yeats.

"You must meet him, Arnold! Sure you would get on together like sworn brothers, but the trouble is he's a very difficult fish to land. He always refuses to go to any sort of party. However, I'll try." On one of my Wednesday evenings a week or two later Molly entered excitedly with that queer flame in her eyes that gave her the semblance of a woman of the other world. "Listen, Arnold," she cried, "I have made Pearse promise to come here this very evening. I may tell you I pitched it in strong about your charms, and it's a triumph for both you and me!"

Pearse arrived soon after, and scarcely had he shaken hands shyly and gravely with myself, my wife, and the few guests present than he sat down by the fire with his face in his hands and stared into the blaze as though absorbed in a private dream. His expression was gentle and even almost womanish, but his eyes were lit with the unwavering flame of the fanatic.

I began to talk to him of his native Connemara which I knew well, and he became quite animated when I spoke in lively detail of places on that ultimate seaboard that it is unlikely that anyone else in the room had ever heard of. Said Molly by my side, "My goodness, Mr. Pearse, would you ever have supposed that this fella' was an Englishman?" "Well," replied Pearse quietly, with the ghost of an ironic smile, "I'm half-English myself!"

Presently, his attention being engaged by someone else, Molly half-whispered, "Pearse wants to die for Ireland, you know. It has been the ideal of his whole life."

Indeed he did not have much longer to wait before his desire was granted.

As he was leaving that night he said to Molly, "I think your friend Arnold Bax may be one of us. I should like to see more of him." I was anxious to meet him again too, but somehow it chanced that I never did. I could not forget the impression that strange death aspiring dreamer made upon me, and when on Easter Tuesday 1916 I read by Windermere's shore of that wild, scatter-brained, but burningly idealist adventure in Dublin the day before, I murmured to myself, "I know that Pearse is in this!"

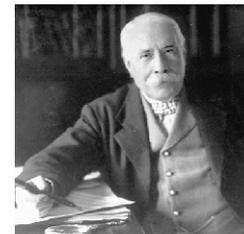


Patrick Pearse
1879-1916

It has been said: The Celt has ever worn himself out in mistaking dreams for reality, but I believe on the contrary that the Celt knows more clearly than the men of most races the difference between the two and deliberately chooses to follow the dream. There is certainly a tireless hunter of dreams in my own make-up.

~ Arnold Bax, *Farewell My Youth*

One of the pre-eminent musical figures of his time, **Edward Elgar** (1857-1934) bridged the nineteenth and twentieth centuries as the finest English composer since the days of Handel and Purcell. Elgar's father owned a music shop and was a church organist who taught his son piano, organ, and violin; apart from this instruction, Elgar was basically self-taught as a musician. At the age of 16, the composer became a freelance musician and for the remainder of his life never took a permanent job. He conducted locally, performed, taught, and composed, scraping by until his marriage to Caroline Alice Roberts, a published novelist of some wealth, in 1889.



Elgar had by this time achieved only limited recognition. He and his wife moved to London, where he scarcely fared better in advancing his career. The couple eventually retreated to Worcester, Elgar suffering from bitter self-doubt and depression. Alice stood by him the entire time, her unfailing confidence restoring his spirits. He was further buoyed by the success of his *Imperial March*, Op. 32, which earned him a publisher and a vital friendship with August Jaeger, his editor and confidant. In 1899, Elgar composed one of his best-known works, the *Enigma Variations*, Op. 36, which catapulted him to fame. The work is a cryptic tribute to Alice and to the many friends who stood behind the composer in the shaky early days of his career. German conductor Hans Richter proclaimed it a masterpiece, and his performances of the work in Britain and Germany established the composer's lasting success.

Elgar's most fruitful period was the first decade of the twentieth century, during which he wrote some of his noblest, most expressive music, including the Symphony No. 1 in A flat major, Op. 55 (1907-1908), and the Violin Concerto in B minor, Op. 61 (1909-1910). His best-known works from this period, however, are the first four of his *Pomp and Circumstance Marches* (1901-1907); the first of these, subtitled "Land of Hope and Glory," became an unofficial second national anthem for the British Empire.¹

These works belong to the same world as the poetry of Yeats and Rilke, the plays of Galsworthy and Shaw, the music of Strauss and Puccini. All of these artists created new works after 1914, but the world they came from, and which had nourished them, was gone.

The scale of the war was apocalyptic, and, before it happened, few people had thought such destruction were even possible. In Britain, for example, the public's notion of modern warfare had been formed by the Boer War, in which 22,000 British troops had died over a period of two-and-a-half years. In this new conflict, nearly that many British soldiers were killed on a single day: July 1, 1916, the first day of the Battle of the Somme. Over the course of four years, more than 900,000 people from Britain and the Empire countries lost their lives - not only men, but women, too, serving as nurses. Submarines and long-range artillery made no exceptions on grounds of gender. Even as the conflict raged, many people recognized that they were now living in a changed society. Writing in 1916, D.H. Lawrence felt that two thousand years of civilisation were collapsing before his eyes: "so much beauty and pathos of old things passing away and no new things coming: my God, it breaks my soul."

These were the circumstances when Edward Elgar checked into a London nursing home in March of 1918 to have his tonsils removed. Surgery on a sixty-year-old man was considered somewhat dangerous, but his doctors decided it was necessary. "He was in a great deal of pain for several days," the composer's daughter Carice wrote later. "There was not anything like the sedatives we have now, but nevertheless, he woke up one morning and asked for pencil and paper and wrote down the opening theme of the Cello Concerto." In the weeks to come, however, Elgar

made no attempt to put this new melody in 9/8 time to use. Appalled and disillusioned by the war, he had done little sustained composition since 1914, except for *The Spirit of England*, a setting of three wartime poems by Laurence Binyon. "I cannot do any real work with the awful shadow over us," Elgar wrote to his friend, art historian Sir Sidney Colvin.

Brinkwells ~ In May, Elgar, his wife Alice and daughter Carice went to live at Brinkwells, the thatched cottage in Sussex where the family had spent the previous summer. It was just north of the village of Fittleworth, near what is now the A283, with a view of the Arun River and the South Downs. Having been born in the small Worcestershire village of Broadheath, Elgar loved the countryside, and the rural surroundings helped ease his recovery. The springtime woods were carpeted with bluebells, and finches sang in the hedges. Yet even in leafy Sussex, the war made its presence felt: at night the family heard artillery rumbling across the Channel. As Summer came, Elgar took pleasure in watching local farmers at work and in doing some woodworking himself.

Then, in August, Elgar surprised his family by announcing that he wanted one of his pianos, an old Steinway upright, taken from storage and installed at Brinkwells. The day after the piano arrived, Elgar set to work on the Sonata for violin and piano, and Alice noticed at once that it was different from anything he had written before. She called it "wood magic . . . so delicate and elusive." Elgar completed the sonata within weeks, and during the next five months he developed this new style further in a piano quintet and a string quartet. In Adrian Boult's words, "a new note of fantasy, of freedom and of economy" had come into Elgar's music. All three chamber works were premiered in May of 1919.²



Caroline Alice Elgar
(1848-1920)



John Blackwood McEwen was, along with Sir Alexander Mackenzie and Hamish MacCunn, one-third of a great triumvirate of late nineteenth century Scottish composers. He was less the obvious nationalist in his work than MacCunn, though his orchestral works also tended to incorporate Scottish folk themes (as well as a recognizable French influence). McEwen's primary instrument was the organ and he distinguished himself as a virtuoso in Glasgow and Lanark during the late 1880s and the early 1890s, and in Greenock into the late 1890s.

McEwen was educated at Glasgow University and later at the Royal Academy of Music, from which he graduated in 1895. In 1898, after three years of teaching at the Athenaeum School in Glasgow, he joined the faculty of the Royal Academy of Music in London where he remained for 38 years, spending the last dozen years as its principal.

Though much of his energy was taken up by his academic work, McEwen was a fairly prolific composer until age 45. His career can be divided into two periods. From 1893 until 1913, he devoted most of his attention to orchestral works, including five symphonies, a rhapsody, and several dance suites; and choral pieces and part-songs, with a smattering of chamber works. After suffering a breakdown in 1913, however, McEwen devoted most of his energies to chamber works, including trios, quartets, and piano sonatas, along with 6 sonatas for violin and piano.

His major activity as a composer was rooted in the early years of the new century, during which he brought forth such orchestral compositions as the *Border Ballads* (1908) and the *Solway Symphony* (1911), and the choral piece *Hymn on the Morning of Christ's Nativity* (1905). The *Solway Symphony*, a slightly unusual piece for its time as a three-movement work, wasn't performed until 11 years after it was published, but its acceptance was such that it became the first symphony by a British composer to be recorded by the His Master's Voice label, and it received occasional broadcast performances in the decades after.

In 1905, he served as co-founder of the Society for British Composers and he was a tireless champion of the works of those composers who came up behind him in the decades after. In 1931, primarily in recognition of his work as an educator and his relative handful of successes as a composer, McEwen received a knighthood.³

With a rigorous Scots character, McEwen was at heart a true radical, and in later years his egalitarian views found apt expression in a series of unbridled political pamphlets such as "Total Democracy" and "Abolish Money," expressing such views: "There will be no unemployment, no hopeless poverty, no avoidable malnutrition, much less disease, no rent, rates, and taxes. Social distinctions based on money will disappear, political life will become cleaner and more honest, the stock exchange will vanish . . ."

Prince Charlie was composed in 1924 and dedicated to the violin virtuoso Peggy Cochrane, a student at R.A.M. who was admitted at the age of 12 and went on to become a multi-talented popular radio singer and pianist in the 1930s. McEwen's piece incorporates three traditional melodies celebrating the Scottish folk hero: "Charlie is My Darling," "Wae's me for Prince Charlie," and "Johnny Cope."



Bax in 1922

Born of cultured and wealthy parents, **Arnold Bax** was insulated from the loss of direction that many composers felt during, and immediately after, the First World War. For him the prewar world of Debussy, Ravel, and Stravinsky was still alive in all its myth and mystery. He described himself as "a brazen romantic," and in many respects could be considered the last of the European post-Romantic school of composers.

During his five years at the Royal Academy of Music, Bax was deeply impressed by the poetry of W.B. Yeats, founder of the Irish National Theater, an influence that led to a close association with Celtic culture and legend for the rest of his life. He wrote poetry under the pseudonym Dermot O'Byrne, and assisted his brother, the playwright and critic Clifford Bax, in editing a magazine called *Orpheus*, dedicated to the mystical arts.

His first mature work, *In the Fairy Hills*, is typical of the fantastic and exotic nature of his orchestral writing, chromatic and opulent, with a broad melodic sweep and luminous harmonies. *The Garden of Fand* (1916), an imaginative evocation of an ancient legend of sea gods and goddesses, is similarly impressionistic, though less naturalistic, than Debussy's *La Mer*. *Tintagel*, a tone poem inspired by traditional English stories of King Arthur and his Knights of the Round Table was composed in 1919 after a holiday in Cornwall and quickly became Bax's most frequently performed work.

Living in the shadow of composers of the stature of Elgar and Vaughan Williams, Bax received little public recognition until late in life. Up to the late 1930s, his songs, choral works, and chamber music were rarely heard, and had it not been for a broadening of his style and the championship of Sir Adrian Boult, conductor of the BBC Symphony Orchestra, Bax would probably be remembered, if at all, for his comparatively youthful works. Even in the 1960s the English music critic Burnett James was moved to call this neglect "myopic and moronic."

On a visit to Scandinavia in 1932, Bax met Sibelius and the two composers became friends; while Sibelius' influence is not obvious in Bax's symphonic style, he is clearly indebted to the Finnish master in *Winter Legends* and *The Tale the Pine Trees Knew*.

The symphony, a form to which he turned again and again between 1922 and 1939, provided an outlet for a more taut, structured and contrapuntal approach that nevertheless retains elements of fantasy and mysticism. Symphony No. 1, the only one recorded in his lifetime, was first