

## What's Next?

**April 25 & 27: A Springtime Confection?** ~ we haven't decided on a program yet, but we've set aside Friday and Sunday, April 25 & 27 for the dates and will be joined once again by **Julie and David McCulloch** of Port Townsend's **Elevated Candy Co.** who will be on hand to offer samples of their latest creations. — *hmmm . . . something for spring.*

Stay tuned, details will be out in a few weeks.

**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](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)

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

**Zee View of the Month** ~ *photography by Allan Bruce Zee*

**Rainbow Eucalyptus Tree Bark**, Keanae Arboretum, Maui, Hawaii. I am unfailingly drawn to two aspects of the visual world: color and texture. Mother Nature brings that to us in her indomitable style in these two beautiful treebarks - the rainbow eucalyptus from Maui and the madrone from the Pacific Northwest. The new green bark is revealed as the older barks change color and shed. It's a visual drink of the life span of the bark in one gulp. Add a dash of abstraction and one can just bask in the play of color and texture.



[www.allanbrucezee.com](http://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.*



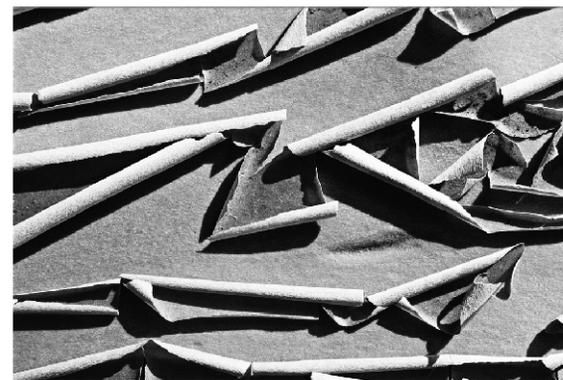
**Cough drops are provided for your convenience.**

**Cover image:** *Madrone Bark, Vancouver Island, B.C., Allan Zee photographer*

## Rawson Duo Concert Series, 2013-14

K A L E I D O S C O P E  
P A R T 2

калейдоскоп  
часть вторая



R U S S I A

At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA  
Friday and Sunday, March 7 & 9 , 2 pm

## The Rawson Duo

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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.

## КАЛЕЙДОСКОП ( K A L E I D O S C O P E ) P A R T 2

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### – 2 Салонные пьесы –

- 2 Morceaux de salon, Op. 6 (1893) Sergei Rachmaninoff  
(1873 - 1943)
- Romance  
Hungarian Dance

### – Две канцоны с танцами –

- 2 Canzonas with Dances, Op. 43 (1924) Nikolai Medtner  
(1880 - 1951)
1. Canzona – Andante con moto  
Danza – Allegro non troppo e capriccioso
  2. Canzona – Andante cantabile  
Danza – Allegro

### — антракт (intermission) —

### – Соната для скрипки и фортепиано № 1 –

- Sonata for Violin and Piano No. 1, Op. 80 (1938-46) Sergei Prokofiev  
(1891 - 1953)
- Andante assai  
Allegro brusco  
Andante  
Allegrissimo

### – В подражание Альбенису –

- In Imitation of Albeniz (1957) Rodion Shchedrin (b. 1932)  
D. Ziganov, arr.

Quartet No.2, the opera *War and Peace*, and the ballet *Cinderella*. In 1948, with the resolution that criticized almost all Soviet composers, several of Prokofiev's works were banned from performance. His health declined and he became more insecure.

The composer's last creative efforts were directed largely toward the production of "patriotic" and "national" works, typified by the cantata *Flourish, Mighty Homeland* (1947), and yet Prokofiev also continued to produce worthy if lesser-known works like the underrated ballet *The Stone Flower* (1943). In a rather bitter coincidence, Prokofiev died on March 5, 1953, the same day as Joseph Stalin

~ [www.allmusic.com](http://www.allmusic.com)

**Rodion Shchedrin** began his musical career as a singer at the Moscow Choral School, in his native city. He studied composition at the Moscow Conservatory with Yuri Shaporin and piano with Yakov Flier. For over a decade he was Chairman of the Russian Composers' Union as the successor to Dmitri Shostakovich. Today he lives alternately in Munich and Moscow. His more recent works are published by Schott Music Publishers.

Shchedrin's extensive production reflects his constant search for new possibilities of artistic expression. Elements of folklore and traditional stylistic means are combined with modern compositional methods such as collage and aleatoric techniques in his compositions, which are often related to those of the great Russian classics like Dmitri Kabalevsky and Dmitri Shostakovich. From Sergei Prokofiev, who also strongly influenced Shchedrin's way of composing, the latter has inherited the tendency towards marked rhythms and constructive, accessible linguistic gestures. The play with timbres, constantly changing lyrical and dramatic sections, as well as broadly spacious melodic lines, result in energetic power and multifaceted richness.



~ [www.sikorski.de](http://www.sikorski.de)

**Sergey Vasilyevich Rachmaninoff**, born in Semyonovo, Russia, on April 1, 1873, is today remembered as one of the most formidable pianists of all time and the last truly great composer in the Russian Romantic tradition. Rachmaninoff came from a music-loving, land-owning family; young Sergey's mother fostered the boy's innate talent by giving him his first piano lessons. After a decline in the family fortunes, the Rachmaninoffs moved to St. Petersburg, where Sergey studied with Vladimir Delyansky at the Conservatory. As his star continued to rise, Sergey went to the Moscow Conservatory, where he received a sound musical training: piano lessons from the strict disciplinarian Nikolay Zverev and Alexander Siloti (Rachmaninoff's cousin), counterpoint with Taneyev, and harmony with Arensky. During his time at the Conservatory, Rachmaninoff boarded with Zverev, whose weekly musical Sundays provided the young musician the valuable opportunity to make important contacts and to hear a wide variety of music.



Rachmaninoff in 1893

As Rachmaninoff's conservatory studies continued, his burgeoning talent came into full flower; he received the personal encouragement of Tchaikovsky, and, a year after earning a degree in piano, took the Conservatory's gold medal in composition for his opera *Aleko* (1892). Early setbacks in his compositional career – particularly, the dismal reception of his Symphony No. 1 (1895) – led to an extended period of depression and self-doubt, which he overcame with the aid of hypnosis. With the resounding success of his Piano Concerto No. 2 (1900-1901), however, his lasting fame as a composer was assured. The first decade of the twentieth century proved a productive and happy one for Rachmaninoff, who during that time produced such masterpieces as the Symphony No. 2 (1907), the tone poem *Isle of the Dead* (1907), and the Piano Concerto No. 3 (1909). On May 12, 1902, the composer married his cousin, Natalya Satina.

By the end of the decade, Rachmaninoff had embarked on his first American tour, which cemented his fame and popularity in the United States. He continued to make his home in Russia but left permanently following the Revolution in 1917; he thereafter lived in Switzerland and the United States between extensive European and American tours. While his tours included conducting engagements (he was twice offered, and twice refused, leadership of the Boston Symphony Orchestra), it was his astounding pianistic abilities which won him his greatest glory. Rachmaninoff was possessed of a keyboard technique marked by precision, clarity, and a singular legato sense. Indeed, the pianist's hands became the stuff of legend. He had an enormous span – he could, with his left hand, play the chord C-E flat-G-C-G – and his playing had a characteristic power, which pianists have described as "cosmic" and "overwhelming." He is, for example, credited with the uncanny ability to discern, and articulate profound, mysterious movements in a musical composition which usually remain undetected by the superficial perception of rhythmic structures.

Fortunately for posterity, Rachmaninoff recorded much of his own music, including the four piano concerti and what is perhaps his most beloved work, the *Rhapsody on a Theme of Paganini* (1934). He became an American citizen a few weeks before his death in Beverly Hills, CA, on March 28, 1943.

Закуски от Сэнди  
(Zakusky by Sandy)

Kukuruzniy Khlebs Brinzoy с Baklazhannaia Ikra –  
*Moldavian corn and feta cheese bread with eggplant caviar*

Vertuta Kotmis Satsivi –  
*Moldavian strudel filled with Georgian chicken-walnut sauce*

Buterbrody s Rediskoi – *Radish sandwiches*

Buterbrody s Gribnaia Ikra – *Mushroom caviar sandwiches*

Kulich с Paskha – *Easter sweet bread and cheese*

Rogaliki – *Walnut-filled pastries*

Biskvitnyi Abrikosovyi Tort – *Apricot torte*

Tort Polet – *"Flight" (meringue) cake*

Pechivo Troyandiy – *Ukrainian rose cookies*



**Nikolai Karlovich Medtner** (or Metner) was born to parents of German descent who had lived in Russia for several generations. The family background was musical; his mother's brother was Fedor Gedike (Theodore Goedicke), a minor Romantic composer and professional pianist. He received early piano lessons from his mother and was entered into the Moscow Conservatory's junior classes at the age of twelve, winning a gold medal when he completed his keyboard training in 1900. He studied privately with Sergei Taneyev, but largely taught himself composition. Taneyev encouraged him to consider composition as a career.

Nevertheless he went on tour as a pianist and received the Rubinstein Medal in Vienna. He gradually devoted more time to composition, but still performed, and in 1909 he was invited to join the conservatory faculty as a piano professor. A quiet person, he did not enjoy teaching, and resigned after a year, partly for that reason and partly to have more time for composition. In 1910, the wealthy conductor Sergei Koussevitzky invited Medtner to join the editorial board of his new music publishing firm, Editions Russe. He also made the acquaintance of Sergei Rachmaninoff the same year. The two composer-pianists became close friends.

Medtner moved to Germany, but was repatriated when World War I broke out, with Russia and Germany on opposite sides. He felt it necessary to accept another teaching post in Moscow. In 1919 he married Anna Medtner (née Bratenshi), who had been the wife of his brother; the two of them suffered during the civil war and repression that followed the Bolshevik coup of 1917. In 1921 they were granted permission to tour abroad. They landed in Germany; aside from a 1927 tour they would never see Russia again. After a tour of the United States in 1925, they settled in Paris, which had the most important Russian emigré colony in Europe.

Medtner's music was harmonically adventurous, but had a Romantic aesthetic that was out of fashion in trendy Paris. Other locales welcomed his music more readily: he was acclaimed in the United States and Canada, and especially in England. His 1935 book *The Muse and the Fashion*, published by Rachmaninoff in Paris, expressed his disillusionment with modern music. The same year, Medtner moved to England. Failing health compelled him to give up concertizing in 1944, but he was able to make some classic recordings of his piano music through an arrangement set up by a newly formed Medtner Society, supported by the Maharajah of Mysore. These are outstanding examples of his superb playing technique and of his compositional intentions. He also made recordings of his songs, accompanying soprano Elisabeth Schwarzkopf. Medtner died at the end of a series of the heart attacks that gradually incapacitated him.

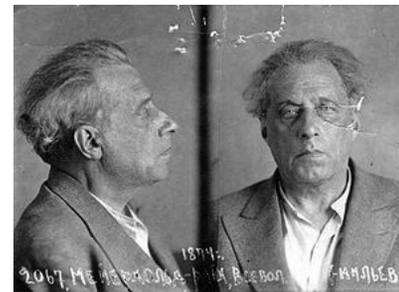
His output includes a few pieces of chamber music, over a hundred songs, and a large quantity of piano music, including a "Concert-Piece" and three concertos for piano and orchestra, his only works with orchestra. While there is a Russian flavor to his music, it really falls into the line of Schumann and Brahms, and he adopted the latter's interest in thematic unity. His canons and other contrapuntal works were well-planned, with inventive rhythms distinguishing the different lines. His harmonies tend to be low in the keyboard, giving his music a dark, brooding quality. He had strong opinions about the role of art, assigning it an almost religious role, and there is perhaps a spiritual purity to his music. Medtner was largely overlooked during the largely anti-Romantic twentieth century, but his music has recently enjoyed a sudden resurgence of interest.

In breathing new life into the symphony, sonata, and concerto, **Sergey Prokofiev** emerged as one of the truly original musical voices of the twentieth century. Bridging the worlds of pre-revolutionary Russia and the Stalinist Soviet Union, Prokofiev enjoyed a successful worldwide career as composer and pianist. As in the case of most other Soviet-era composers, his creative life and his music came to suffer under the duress of official Party strictures. Still, despite the detrimental personal and professional effects of such outside influences, Prokofiev continued until the end of his career to produce music marked by a singular skill, inventiveness, and élan.

As an only child (his sisters had died in infancy), Prokofiev lived a comfortable, privileged life, which gave him a heightened sense of self-worth and an indifference to criticism, an attitude that would change as he matured. His mother taught him piano, and he began composing around the age of five. He eventually took piano, theory, and composition lessons from Reinhold Glière, then enrolled at the St. Petersburg Conservatory when he was 13. He took theory with Lyadov, orchestration with Rimsky-Korsakov, and became lifelong friends with Nicolai Myaskovsky. After graduating, he began performing in St. Petersburg and in Moscow, then in Western Europe, all the while writing more and more music. Prokofiev's earliest renown, therefore, came as a result of both his formidable pianistic technique and the works he wrote to exploit it. He sprang onto the Russian musical scene with works like the *Sarcasms*, Op. 17 (1912-1914), and *Visions fugitives*, Op. 22 (1915-1917), and his first few piano sonatas. He also wrote orchestral works, concertos, and operas, and met with Diaghilev about producing ballets. The years immediately after the Revolution were spent in the U.S., where Prokofiev tried to follow Rachmaninov's lead and make his way as a pianist/composer. His commission for *The Love for Three Oranges* came from the Chicago Opera in 1919, but overall Prokofiev was disappointed by his American reception, and he returned to Europe in 1922.



He married singer Lina Llubera in 1923, and the couple moved to Paris. He continued to compose on commission, meeting with mixed success from both critics and the public. He had maintained contact with the Soviet Union, even toured there in 1927. *The Love for Three Oranges* was part of the repertory there, and the government commissioned the music for the film *Lieutenant Kijé* and other pieces from him. In 1936, he decided to return to the Soviet Union with his wife and two sons. Most of his compositions from just after his return, including many for children, were written with the political atmosphere in mind. One work which wasn't, was the 1936 ballet *Romeo and Juliet*, which became an international success. He attempted another opera in 1939, *Semyon Kotko*, but was met with hostility from cultural ideologues. During World War II, Prokofiev and other artists were evacuated from Moscow. He spent the time in various places within the U.S.S.R. and produced propaganda music, but also violin sonatas, his "War Sonatas" for piano, the String



Vsevolod Meyerhold, born 1874, Soviet theater director, actor, producer, collaborated with Prokofiev toward cancelled premier of *Semyon Kotko*, arrested 1939, tortured, executed February, 1940.