
What's Next?

March 7 & 9 Under Construction ~ we haven't decided on a program yet, but we've set aside Friday and Sunday, March 7 & 9 for the dates. A Russian sequel is under consideration with "maxi-atures," in contrast to today's miniatures, by Nicolai Medtner, Sergei Rachmaninoff, and Sergei Prokofiev — but one never knows. Stay tuned, details coming soon.

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

HANGING OUT AT THE RAWSONS (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

"Cadillactica," (detail of a rusting 1946 Cadillac, Vashon Island, Washington 2001) from "Rustscapes," a group of abstract, close-up photographs of "maturing" vehicles; rust patterns, peeling and sanded paint, and the reflection of light off of beat up cars and trucks. I first began this series of in 1976 when I became enthralled with the hood of a yellow '55 Thunderbird in an auto salvage yard I came across in Center Conway, New Hampshire. "Rustscapes" have since become a friendly obsession for me, like looking at cloud formations and seeing one animal after another in them, or watching a landscape watercolorist who, with just a few brush strokes, can make us see detailed trees, water and mountains.



www.allanbrucezee.com

A note about chairs ~ following the music

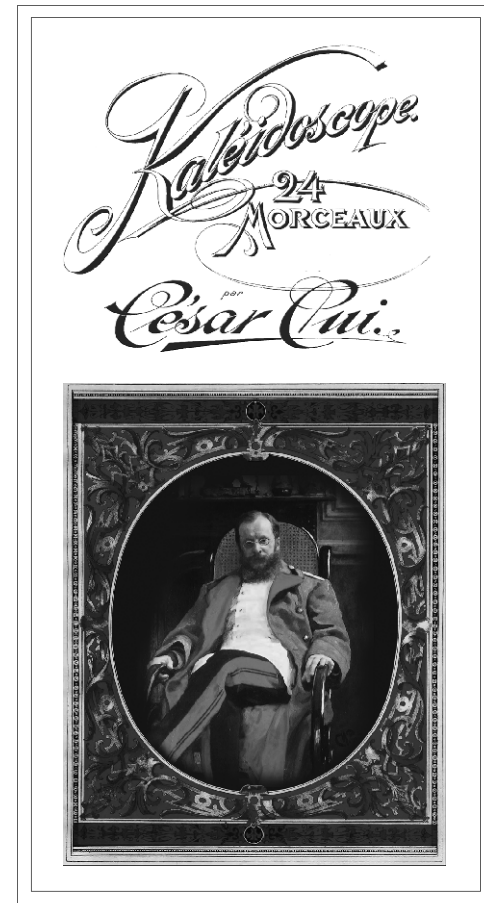
If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not standing on the slippery floor.



Cough drops are provided for your convenience.

Cover: image: border detail from M.P. Belaieff edition of Cui (ca. 1886), center portrait from painting of the composer by Ilya Repin (1890)

Rawson Duo Concert Series, 2013-14



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, January 24 & 26, 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.

KALEIDOSCOPE

24 Morceaux, Opus 50

César Antonovich Cui (1835 -1918)

No. 1 ~ Moment intime

No. 2 ~ Dans la brume (in the mist)

No. 3 ~ Musette (small bagpipe)

No. 4 ~ Simple chanson

No. 5 ~ Berceuse

No. 6 ~ Notturino

No. 7 ~ Intermezzo

No. 8 ~ Cantabile

No. 9 ~ Orientale

No. 10 ~ Questions et réponses

No. 11 ~ Arioso

No. 12 ~ Perpetuum mobile



No. 13 ~ Badinage (frivolous banter)

No. 14 ~ Appassionato

No. 15 ~ Danse rustique

No. 16 ~ Barcarola (gondolier's song)

No. 17 ~ Prélude

No. 18 ~ Mazurka

No. 19 ~ Valse

No. 20 ~ Novelette

No. 21 ~ Lettre d'amour

No. 22 ~ Scherzetto

No. 23 ~ Petite caprice

No. 24 ~ Allegro scherzoso

We wish to express our sincere gratitude to Peter Sheppard Skærved, London-based violinist and internationally celebrated recording artist, for his invaluable help in obtaining scores for Nos. 14 and 19 which Alan has since prepared and uploaded to IMSLP.org. The complete set of all 24 is now available for free download worldwide for the first time ever. A recording of Kaleidoscope with Scottish-based pianist Aaron Shorr, along with samples of Mr. Skærved's numerous projects, can be heard on: www.peter-sheppard-skaerved.com ~ Also a big thank you goes to Alice Sachs of Portland who has been hot on the virtual trail with her international network of friends. It's been a team effort.

KALEIDOSCOPE

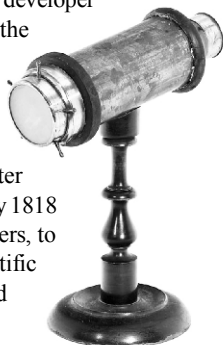
From the Ancient Greek: *kalos* – beautiful, beauty; *eidōs* – that which is seen, form, shape; and *skopeō* – to look to, to examine; Hence:

observation of beautiful forms

The term was coined in 1817 by Scottish inventor Sir David Brewster who began work leading towards its invention in 1815 when conducting experiments on light polarization. His initial design was a tube with pairs of mirrors at one end, pairs of translucent disks at the other, and beads between the two. Brewster chose renowned achromatic lens developer



Philip Carpenter as the sole manufacturer of the kaleidoscope in 1817. It proved to be a massive success with two hundred thousand kaleidoscopes sold in London and Paris in just three months. Realising that the company could not meet this level of demand, Brewster requested permission from Carpenter on 17 May 1818 for the device to be made by other manufacturers, to which he agreed. Initially intended as a scientific



1860s Kaleidoscope
a popular parlour item

tool, the kaleidoscope was later copied as a toy. Brewster later believed he would make money from this popular amusement. However, a fault in his patent application allowed others to copy his invention. In its simplest form, the Kaleidoscope is actually a Taleidoscope or mirrored Kaleidoscope. In a Taleidoscope, three mirrors are taped together. The mirrors form a hollow triangle and are placed in a long tube. One end of the tube is open and the other end is covered with a hole in its center. By looking through the hole at the end of the tube and rotating it, you could see beautiful changing patterns.



Закуски От пользователя Сэнди (Zakusky by Sandy)



Блины с копченым и лососевой икрой
(Bliny s kopchenym lososevoy i ikroy) ~ Blini with smoked salmon and caviar

Мясо и капуста пирог (Myaso i kapusta pirog) ~ Meat and cabbage pie

Свекла салат канapé (Svekla salat kanape) ~ Beet salad canapes

пряничный (Pryanik) ~ Gingerbread

Российские чай торты (Rossiyskiye chay torty) ~ Russian tea cakes

Чернослив и грецкий орех торт
(Chernosliv i gretskiy orekh tort) ~ Prune and walnut cake

Маковый торт (Makovyuy tort) ~ Poppy seed torte

Яблочный пирог с шоколадной глазурью
(Yablochnyy pirog s shokoladnoy glazur'yu) ~ Apple cake with chocolate glaze

Пахлава (Pachlava) ~ Baklava

a few Bits of Interest*



Lithuanian-born composer César Cui is the least well-known figure among the Russian Nationalists that critic Vladimir Serov dubbed "the Mighty Handful," a phrase often misrepresented in English as "The Mighty Five" or "Russian Five." Cui came from a distinguished military family -- his father was a French officer who had fought alongside Napoleon -- and early on studied with Stanislaw Moniuszko in his native Vilnius. Apart from that, Cui did not have formal training in music and, after moving to St. Petersburg in 1851, entered into the field of military engineering,

being named a professor in 1879. Cui was an expert in the construction of military bases and buildings and was many times decorated for his professional achievements in this area as teacher and lecturer.

In 1856, Cui came in contact with Mily Balakirev and took an engrossing interest in Balakirev's notions about a distinctively Russian national style in music, which Cui supported both as a respected music critic and as composer. Cui began to write music criticism in 1864 and continued through about 1900, working for various newspapers and journals. Cui's witty, incisive and sometimes pointed criticism had more impact in its time than his compositions did, stirring up controversy and no small amount of bad blood among some of his colleagues in some instances.

As a composer, Cui produced 14 completed operas, many songs, and piano pieces; he was far less productive in orchestral and chamber music and never composed a large-scale orchestral work such as a symphony. He struggled lifelong with the fine details of instrumentation and scoring and Cui's first opera, *A Captive in the Caucasus* (1857-1883), had to be completely overhauled in order for the Mariinsky Theater to accept it for performance; nevertheless, Mussorgsky and others expressed their admiration for it. Cui's greatest opera is considered to be *William Radcliffe* (1869); also notable is *A Feast in the Time of the Plague* (1901) and five children's operas Cui produced late in life after he retired from writing criticism: *The Snow Hero* (1906), *The Captain's Daughter* (1911), *Little Red Riding-Hood* (1911), *Puss in Boots* (1913), and *Ivan the Little Fool* (1913). Cui's difficulties with scoring did not prevent him from finishing Dargomizhsky's *The Stone Guest* (1870) at its composer's request, or from producing the first practical performance edition of Mussorgsky's *Sorochints'i Fair* not long before his own death in 1918.

César Cui outlived all of his colleagues in the Mighty Handful to the ripe old age of 82 and was the only one to live to witness the chaos of the October Revolution. While many of Cui's works are considered lost, the losses are especially heavy among pieces written toward the end of his career and perhaps these perished owing to the instability of the times. Of his extensive worklist, only the "Orientale" from his violin and piano suite *Kaleidoscope*, Op. 50 (1893), caught on in the years following his death, and largely then in a piano arrangement. However, from the 1990s interest in Cui's music has begun to resurface, particularly among his piano works.

* mostly hewn from the internet

You've never heard of Cui?

A Western View at the Time ~ An Ill-fated Legacy

From the paper "National Opera in Russia," written and read by Rosa Newmarch on February 10, 1903 and later published in *Proceedings of the Royal Musical Association, Volume 29 (1903)*.

"In almost every respect Cui offers a complete contrast to Borodin. True, he shares with the latter the lyrical rather than the declamatory tendency, but whereas Borodin is a follower of Glinka as regards national style, there is in Cui a strong blend of foreign influences. In Cui's music we never quite lose sight of his French descent; just as in that of Tchaikovsky we discern from first to last some souvenir of his earliest love in music—the Italian opera. Cui's position as a composer strikes me as paradoxical. The first disciple of Balakirev and an almost fanatical supporter of the New Russian School, we might expect some strong progressive and national tendency in his music. We might suppose that he would assume the virtue of nationality even if he had it not. But this is not the case. The French element, curiously combined with Schumann's influence, is everywhere predominant. Nevertheless, Cui has been a distinct force in the evolution of the Russian School; for to him is generally attributed the origin of that "second generation" with whom inspiration comes second to the cult of form, and "the idea" to its elaborate treatment. This later tendency is represented by Glazounov in his early work, but more completely by Liadov and one or two composers for the pianoforte.

"Cui was born at Vilna, in Poland, in 1835. His father had served in Napoleon's army, and was left behind during the retreat from Moscow in 1812. He married a Lithuanian lady and settled down as teacher of French in the Vilna High School. Here Cui received his early education. He showed a precocious musical talent and, besides learning the pianoforte, picked up some theoretical knowledge from Moniuszko; but he never—as is sometimes stated—received regular instruction from the Polish composer. Except for what he owed in later life to Balakirev's guidance, Cui is actually that *rara avis* (an unusual, uncommon, or exceptional person), a self-taught composer.

"From the time he entered the School of Military Engineering in 1850, until he passed out with honours in 1857, Cui had no time to devote to his favourite pursuit. On obtaining officer's rank he was appointed sub-professor of fortification, and lecturer on the same subject at the Staff College and School of Artillery. Among his pupils he reckoned the present Emperor Nicholas II. Cui has now risen to be a Lieut.-General of Engineers, and is also President of the Imperial Musical Society. At first these appointments barely sufficed to keep him, and when he married—early in life—he and his wife were obliged to add to their income by keeping a preparatory school for boys intended eventually for the School of Engineering. Here Cui taught all day, when not lecturing in the military schools, and his nights were largely devoted to the study of harmony, and afterwards to composition and musical criticism. Very few of the Russian composers, with their dual occupations to fulfill, have known the luxury of an eight hours' day. . . . (a lengthy summary of Cui's operas follows, omitted here) . . .

"In summing up Cui's position as a composer, I must return to my conviction that it is paradoxical. First, we may conclude from the preponderance of operatic music and songs that Cui is more gifted as a vocal than as an instrumental composer. He needs a text to bring

out his powers of psychological analysis. But when we come to examine his music, the methods—and even the mannerisms—of such instrumental composers as Chopin and Schumann are reflected in all directions. A style founded obviously on Schumann will necessarily lack the qualities which we are accustomed to regard as essential to a great operatic style. Cui has not the luminous breadth and powerful flow of simple and effective melody which we find in the older type of opera, nor the pre-eminent skill in declamation which is indispensable to the newer forms of music-drama. His continuous use of *arioso* becomes monotonous and ineffective, because with him the clear edges of melody and recitative seem perpetually blurred. This arises partly from the fact that Cui's melody, though delicate and refined, is not strongly individual. He is not a plagiarist in the criminal sense of the word, but the influences which a stronger composer would have cast off at maturity seem with Cui to obtain a stronger hold as time goes on. His talent reminds me of those complex recipes for pot-pourri which we find in our great grandmothers' day-books. It is compounded of many more or less delightful ingredients: French predilections, Schumannesque mannerisms, some essence distilled from the grace and passion of Chopin, a dash of Russian sincerity - a number of fragrant and insidious aromas, in which the original element of individuality is smothered in the rose leaves and lavender winnowed from other people's gardens. Then there is a second perplexing consideration which follows the study of Cui's music. Possessed of this fragrant but not robust talent, Cui elects to apply it to themes of the ultraromantic type with all their grisly accompaniments of moonlight heaths, blood-stained daggers, vows of vengeance, poison-cups, and the rest. It is as though a Herrick were posing as a John Webster. Surely in these curious discrepancies between the artist's temperament and his choice of subject and methods of treatment we find the reason why of all Cui's operas not one has taken a firm hold on the public taste in Russia or abroad. And this in spite of their lyrical charm and graceful workmanship."

"He is not a plagiarist in the criminal sense of the word, but . . ."

– *well, that was certainly a generous concession!* (Chimacum editor's note)



Rosa Newmarch (1857-1940) was an English musicologist and music critic whose research interests were related to Russian and Slavic music. Beginning in 1897 she did a great deal of research on Russian music, making many visits to Russia and working at the Imperial Public Library of Saint Petersburg under the supervision of Vladimir Stassov. She became one of the first English critics to champion Russian music. After 1915 she performed a similar service for Slovak music.

From 1908 until 1920 she wrote program notes for the New Queen's Hall Orchestra, and for Prom concerts. From 1919 she was assisted in respect of new works to the repertoire by Eric Blom, then in the early stages of his writing career. Newmarch's existing notes for established works continued to appear in the programs. Newmarch and Blom continued to write in tandem until 1927, when the BBC took over the concerts. Newmarch died in Worthing in 1940, aged 82. Her views and critiques influenced generations to come.