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## What's Next?

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**January 24 & 26 ~ under construction.** We haven't decided on a program yet, but we've set aside Friday and Sunday, January 24 & 26 for the dates. Russian composers of St. Petersburg maybe? Works by Cesar Cui and Sergei Prokofiev have been rolling around in the back of our minds. We're also on the trail of a recent Estonian discovery and will see where that leads. All will become clear as the new year sets in.

Details will be out shortly. (the editor)

*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*

"The Divining Rod" (detail of a rusting Plymouth) 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](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: Time of Solstice, heading north across the Canadian border just south of Brandon, Manitoba, -20 degrees in full sun*

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## Rawson Duo Concert Series, 2013-14

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*Solstice with the Rawson Duo*

NORDLYS 2013



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At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA  
Friday and Sunday, December 20 & 22, 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.

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## N o r d l y s 2 0 1 3

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*Suite, Op. 15 (1897)*

*Olof Wilhelm Peterson-Berger  
(1867-1942)*

*Tillegnan (Devotion)  
Serenata (Serenade)  
Slummersång (Lullaby)  
Fackeldans (Fire Dance)*

*Cantus Dolores, Op. 78 (1906)*

*Christian Sinding  
(1856-1941)*

———— PAUS ————

*Sonatina, Op. 80 (1915)*

*Jean Sibelius  
(1865-1957)*

*Lento; allegro  
Andantino  
Lento; allegretto*

*Five Pieces, Op. 81 (1915-17)*

*Mazurka  
Rondino  
Valse  
Aubade  
Menuetto*



*Novelette, Op. 102 (1922)*

for the avant-garde to demean the music. The late work exhibits a fascinating variety of mood and form. Major works include the concert aria *Luonnotar* (1913), the heroic Fifth Symphony (1915-1919), the Sixth (1923), the Seventh (1924), and *Tapiola* (1926).

After this, Sibelius seemed to shut down creatively. There was a thirty-year “silence of *Ainola*” (Sibelius's home since 1904), although the silence was never complete. Minor work trickled out. He worked for decades on an eighth symphony but never completed it, finally burning his sketches sometime in the Forties. The composer's personality had been troubled for a long time. He began drinking heavily at the death of his mother. Much of the money he earned went to his binges, sometimes to the destitution of his family, despite a small stipend from the Finnish government. The hat was passed several times for him among the Finnish art-loving public. It seems that the anxieties of composition triggered such binges. After he destroyed his eighth, his wife, Aino, reported that he became much happier. (*classical.net*)

The music of Jean Sibelius has had a unique and profound impact on Finnish culture and the image of Finland, to which it opened up entirely new vistas. The earliest works of the composer were produced at a time when Finland needed powerful achievements and stirring feelings for its emergent culture. Sibelius drew on folk music and the folk poetry heritage for the subjects and stylistic materials that were transformed in his fruitful imagination into a highly personal form of artistic expression. While approaching the European symphonic tradition, he incorporated his own solutions of form and a strident tonal language. The seven symphonies form the monumental core of Sibelius' works, which orchestras and conductors have continually researched and re-interpreted to find new performance dimensions. These interpreters have also been encouraged by orchestral conducting competitions held every five years, in which young conductors show their skills with the Sibelius symphonies, and at the violin competitions arranged at similar intervals, in which the Sibelius violin concerto holds pride of place. (*ainola.fi*)



Ainola, the Sibelius home built 1913 in Järvenpää (near Helsinki) named after his wife, Aino

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S k a n d i n a v i s k s m å r e t t e n e a v S a n d y

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Smørrebrød: Rullepølse (*spiced lamb roll*) and Rosolje (*beet salad*)

Lohipasteijat ~ *Finnish salmon pasties*

Rökt Fisk Paj ~ *Norwegian smoked fish tarts*

Fin Potetkake ~ *Norwegian potato torte*

Fødselsdagskringle ~ *Norwegian birthday kringle*

Mazarintårta ~ *Swedish almond tart*

Lusikkaleivät ~ *Finnish teaspoon cookies*

Rosenmunnar ~ *Swedish almond-cardamom cookies with lingonberries*

Kanelkakor ~ *Swedish cinnamon cookies*

Sjokoladekuler ~ *chocolate balls with goat cheese, cardamom and almonds*

**Wilhelm Peterson-Berger** was born in 1867 in Ullånger on the Ångermanland coast in northern Sweden, and spent his school years north of there on the Västerbotten coast. He inherited his musicality from his mother, his first musical experience coming as a seven-year old, while listening enraptured to his mother playing Beethoven's *Moonlight Sonata* one evening. Thus was born his passion for sitting at the piano, improvising and composing.



Later it would be another part of northern Sweden that he was especially drawn to: Jämtland, with its mountains bordering Norway to the west. It was there, from the house in the rustic manner he had built on the island of Frösö, that he claimed to have the world's most beautiful view, looking out over the waters of Lake Storsjön. Completed in 1914, he called his little part of paradise *Sommarhagen* ('Summer Refuge') and in 1930 it became his permanent home. The countryside of northern Sweden remained his most important source of inspiration.

Peterson-Berger made the first, decisive, visit to Jämtland in the late summer of 1889. In the following years he spent several weeks each summer hiking in the mountains with other young outdoor-enthusiast friends, always carrying a notebook and some manuscript paper with him. He rehearsed several of his newly composed songs with these friends, thus giving their first performances in the mountain sunshine under an open sky.

In autumn 1895 Peterson-Berger moved to Stockholm and was employed on the leading Swedish daily *Dagens Nyheter*. Through his honest but often biting music reviews he became one of the most read journalists on *Dagens Nyheter*, arousing, however, much hostility and jealousy in the process. This in turn led to difficulties for him as a composer. He wanted to be known as a composer of large-scale works, but out of his five symphonies only No. 3, *Same Átnam* ('Lapland'), and of his six larger music dramas only *Arnljot*, were accepted by the Swedish music establishment. Peterson-Berger had to remain in the shadow of his contemporaries Hugo Alfvén and Vilhelm Stenhammar.

It was above all through a number of smaller piano pieces, romanser ('the Nordic equivalent of *Lieder*') and choral pieces that Peterson-Berger came to be cherished by the Swedish public. Even fifty years after his death he can still be regarded as the most popular of all Swedish classical composers. His breakthrough came in 1896 with the publication of *Eight Melodies for Piano*, entitled *Frösöblomster* ('Flowers of Frösö'). Certainly it was clear that Grieg's *Lyrical Pieces* had served as a model and one can glimpse other, even older composers in the background, especially Schumann. But already Peterson-Berger's style is clearly defined, his melodies expressive, his harmonies fresh, often idiosyncratic and his rhythms lithe.

There were to be no more *Frösöblomster*. Peterson-Berger died in Östersund Hospital at the beginning of December 1942. From the window next to his sickbed he could look out over the sound to far shore and see Frösö. (*naxos.com*)

**Christian Sinding** (1856-1941) is often regarded as Grieg's heir. With respect to compositional style, however, this view is incorrect. Although one certainly can find traces of Grieg's earlier style in Sinding's music, the principal influence was German Romanticism. That most of Sinding's music later was left in neglect may be owing in large measure to the general reaction against Romanticism but also, perhaps, to the fact that during his lifetime he was somewhat overrated. The Grieg legacy could only be passed in to another Norwegian

composer of similar international stature, and Sinding was expected to fill this role even though he probably was not equal to the task. Nonetheless, in his best works he displayed fine compositional skill.

Sinding was born into an artistically gifted family in Kongsberg, a small city near Oslo. His brother Otto was a painter, his brother Stephan a sculptor, and Christian's musical talent was recognized at an early age. He first planned to become a professional violinist, taking violin lessons from Gudbrand Böhn and instruction in music theory from L.M. Lindeman while still a schoolboy. In 1887 he went to the Leipzig conservatory, where his teachers included Henry Schradiek in violin, and Carl Reinecke and Salomon Jadassohn in theory and composition.



He soon realized that his greater talent lay in composition, and he began to emphasize this aspect of his education. Except for a few brief interruptions he remained in Leipzig for about four years. His studies did not lead to immediate success as a composer, however.

Sinding's first successful work was his Piano Quintet in E minor (Op. 5), which was premiered in 1885. This was followed by his Variations in E-flat minor for two pianos (Op. 2), which was premiered in 1886, the Piano Concerto in D-flat major (Op. 6), which appeared in 1889, and his Symphony No. 1 in D minor (Op. 21), a work in progress for many years before it was premiered in 1890. These works won for Sinding a central role in the music life of Norway, and they were played frequently on the continent as well. He reached full artistic maturity, therefore, in the latter half of the 1880s after a lengthy period of development. Thereafter he became a highly productive composer, eventually completing 132 works.

From 1880 onward Sinding received grants on a fairly regular basis from the Norwegian government. These grants, in addition to his income from C.F. Peters of Leipzig, the editorial firm that published his works, gave him some degree of financial stability. In 1910 he was awarded an annual government stipend, and in 1924 he was given Henrik Wergeland's home, Grotten, as an honorary residence (in Oslo). In 1921 he also received a special cash award from the government. That year he became professor of composition at the Eastman School of Music in Rochester, New York, but he remained in this position for just a few months.

Sinding spent almost forty years in long periods of residence in Germany and was closely tied to German music and German cultural circles in general. This undoubtedly explains in large part why, at the age of eighty-four (1940), he allowed himself to be exploited by the Nazis in the political propaganda that attended the German occupation of Norway. He died in Oslo on December 3rd 1941. (*MIC Norsk musikkinformasjon ~ mic.no*)

**Jean Sibelius** (December 8, 1865 - September 20, 1957), very largely created himself as the musical emblem of Finland, even down to the level of his name. Finland, after all, was less a country than an ethnic enclave. Up until the early 19th century, it was first a part of Sweden and then, from 1809, a grand duchy of Russia. Sibelius himself came from Swedes (family name Sibbe) and was christened Johan Christian Julius. At age 20, he took "Jean" as his "music-name." Sibelius to a great extent taught himself the rudiments of composition. Meant by his family to become a lawyer, he switched to music in his twenties, mainly to become a violin virtuoso, but found himself increasingly drawn to composition.

During his final years as a student, Sibelius became friendly with the pianist-composer Ferruccio Busoni, at that time a professor of piano at the Helsinki Music Institute, and, more importantly, the Järnefelt family, important figures in the rise of Finnish-language culture. At

this time Sibelius, whose native language was Swedish, began to learn Finnish and to become interested in Finnish folk poetry. He never was particularly comfortable in the language. He continued to set Swedish song texts throughout his career, for example, to write his letters in Swedish, and to listen to Swedish-language news broadcasts. Nevertheless, Finnish folklore fired him.

In 1889, having graduated from the Institute, Sibelius won a state grant to study music in Berlin. His professor deemed the young man's works incompetent and set him to studying strict counterpoint for the rest of his stay. Sibelius pretty much stopped producing original work during this time. On the whole, Berlin proved a rather crushing disappointment. However, in 1890, with another state grant in his pocket, he traveled to Vienna, where he studied with Karl Goldmark and Robert Fuchs. Here, his musical horizons broadened. He fell under the spell of Bruckner and Wagner, leaving the Brahmsian classicism that had marked his music heretofore. He also began to read the *Kalevala*, the Finnish national epic. This was to provide him with a good deal of his artistic inspiration. He began his first major work, a huge choral symphony based on Finnish legends, *Kullervo* (1892) and also married Aino Järnefelt. One of his most powerful scores, the symphony shows Sibelius in the midst of throwing off Bruckner and Wagner and trying to find a personal language. Despite *Kullervo's* success, it doesn't satisfy him, and he withholds it from publication (it appeared, finally, in the Sixties). He seems to have sensed within himself two contradictory impulses: an attraction to "primitive," even "barbaric" subject matter and a rage for symphonic order. His search throughout the 1890s results finally in such works as *En Saga*, *4 Legends from The Kalevala* (1897), *Finlandia* (1899), and culminating in the Symphony No. 1 (1899).

The symphony marked the beginning of the composer's artistic maturity. What we tend to see are references to classical procedures while using basic material of a distinctly non-classical cast. Musical ideas seem to end jaggedly or "incompletely," which immediately sets a listener's expectation for the next idea. It's an ingenious reconciliation of his primitivism and his need for coherence.

The early 1900s saw the Symphony No. 2 (1902) and the Violin Concerto (1904). Around the middle of the decade, the music took a decided turn toward early Modernism with the tone poem Pohjola's Daughter (1906), the Symphony No. 3 (1907), Night Ride and Sunrise (1908), and the tightly-concentrated Symphony No. 4 (1911). Sibelius becomes less dependent on traditional symphonic procedures and looked for his own. He himself compared his method to mosaic, arranging constituent pieces in different patterns until he found what he wanted. This method also fed a penchant for revision. Many of his major scores went through more than one version, some even after publication. Increasingly, however, the composer felt estranged from the new currents of modern music. He wasn't particularly sympathetic to even early Stravinsky, since he felt closest to the German symphonic tradition. Yet although he admired them, the fevered compositions of Schoenberg were alien to him as much in their temperament as in their dissolution of tonality. Nevertheless, Sibelius was first and foremost a Modern, but – like Vaughan Williams, for example – one who created his own brand. Conservative critics probably did him a disservice by elevating him to Protector of the Eternal Verities of Art, since it only made it easier



Sibelius at his desk in Ainola, 1915