
The Rawson Duo 2013-14 Season at a Glance

October 11 & 13, *Fauré and Cras Piano Trios with Fred Thompson*

November 8 & 10, *Autumn Colours: Elgar, McEwen, and Bax*

December 20 & 22, *Nordlys 2013: Peterson-Berger, Sinding, Sibelius*

January 24 & 26, *Kaleidoscope, 24 Morceaux by Cesar Cui*

March 7 & 9, *Kaleidoscope Part 2, Russia: Rachmaninoff, Medtner, Prokofiev, Shchedrin*

April 25 & 27, *Sweet Americana with Elevated Candy Co. of Port Townsend:
Dvorák, Still, Copland*

June 6 & 8, *Voyages d'été: Hahn, Rózsa, Vladigerov, Enescu*

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 2014-15 season.

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

The Palouse ~ The Palouse region of southeastern Washington, consists of some of the most fertile land in the States. Its sensuous rolling silt dunes were formed during the last ice age and provide over 200 feet of fertile soil to make the region a center for wheat and lentil farming. As seen here, the spring growth of these crops creates an Oz-like patina to the countryside. Plus, where the new green shoots combine with the brown of the soil, the eye reads the result as a purple color.



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: "Homage to O'Keeffe," photography by Allan Bruce Zee

Rawson Duo Concert Series, 2013-14

S E A S O N F I N A L E



V O Y A G E S D ' É T É

F R A N C E H U N G A R Y
B U L G A R I A R O M A N I A

At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, June 6 & 8, 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.

Sandy's VOYAGES D'ÉTÉ

FRANCE

Gougeres aux Tapenade ~ *Cheese puffs with olive spread*

Galettes aux Marrons ~ *Chestnut cookies*

Petits Gâteaux au Citron ~ *Lemon crisps*

HUNGARY

Körözött ~ *Paprika cheese spread* / **Csokoládékekszet** ~ *Chocolate biscuits*

BULGARIA

Banitsa ~ *Pastry with cheese and ham* / **Pulmeni Chushki** ~ *Stuffed peppers*

ROMANIA

Racituri ~ *Jellied meat* / **Prajitura Cu Caise** ~ *Apricot cake*

Pandispane Cu Visine ~ *Cherry cake*

VOYAGES D'ÉTÉ

(SUMMER TRAVELS)

Sonata in C Major (1926)

Reynaldo Hahn
(1874 - 1947)

Sans lenteur, tendrement

Veloce

Modéré, très à l'aise, au gré de l'interprète

~ interval ~

North Hungarian Folk Songs and Dances (1929)

Miklós Rózsa
(1907 - 1995)

Molto tranquillo

Allegro giusto

Andante sostenuto

Allegro giocoso

"Chant" from Suite Bulgare, Op. 21 No. 2 (1929)

Pancho Vladigerov
(1899 - 1978)

Romanian Rhapsody in A Major Op. 11 No. 1(1901)*

George Enescu
(1881 - 1955)

* arranged for violin and piano by Marcel Stern (1909 - 1989)



George Enescu is still considered the greatest of all Romanian composers. While he is widely known for just one famous opus, he was in reality a very imaginative, highly skilled composer of music possessing great depth and subtlety, as well as being one of the great concert violinists of his time. For appearances in the West he adapted his name to a form that would prompt the French to pronounce it correctly: Georges Enesco.



He was given a violin and lessons at the age of four, progressing very rapidly and beginning to compose a year later. Legend has it his first teacher was a Romany fiddler. He entered the conservatory of the Gesellschaft der Musikfreunde in Vienna in 1888. His primary violin teacher was Joseph Hellmesberger. He took piano from Ernst Ludwig and harmony, theory, and composition from Robert Fuchs. He made his violin debut in 1889 in Slanic, Moravia. He remained in the Conservatory until 1894, regarded as a fully formed virtuoso at the age of 13. Nevertheless, he went on to the Paris Conservatory for more violin studies, and took harmony, theory, and composition from Dubois, Gédalge, Massenet, and Fauré. This mixture of late Romantic German and French training helped give his music its distinctive quality.

In 1897 the Concerts Colonne gave a concert of his works. The work he decided to designate as his first mature piece, the *Poème Roumaine*, Op. 1, premiered in 1898. That same year he started conducting the Romanian Philharmonic Society in Bucharest.

Enescu quickly established one of the most important solo and chamber music careers of the time. His recital partner was the great French pianist Alfred Cortot, and he formed a piano trio with Louis Fournier and Alfredo Casella in 1902, and in 1904 the Enescu Quartet. He joined the faculties of the École Normal and the American Conservatory in Paris.

In the meantime, he took an active part in building a classical concert life in his native Romania. He formed a Philharmonic Orchestra in the town of Iasi, and a Composers' Society. He wrote his most famous works, the two *Romanian Rhapsodies*, Op. 11, for the Philharmonic. He also worked closely with the Conservatories in Bucharest and Iasi. In 1912 he funded a "George Enescu Prize" in composition, and played the world premieres of the winning works. He made his first appearances in the United States in 1923, as violinist and guest conductor with the Philadelphia Orchestra. The brilliant young American prodigy, Yehudi Menuhin, became his most famous pupil. Others were Gitlis, Grumiaux, and Ferras. Through the 1930s he continued work as a violinist, conductor, teacher, musicologist, and organizer, while as a composer he toiled on his powerful opera *Oedipus*.

When World War II broke out, he happened to be at his country estate in Romania and was more or less stuck there for the duration. After the war ended, he went to New York, where he watched a Soviet-backed government take over his country. He remained in New York, increasingly incapacitated by arthritis. He gave a farewell concert with Menuhin in 1950, then returned to Paris. He suffered a stroke in 1954. As a result of it, he spent ten months almost entirely paralyzed.

~ Joseph Stevenson, *allmusic.com*

French composer and violinist **Marcel Stern** (1909 – 1989) studied at the Conservatoire de Paris, winning the coveted Grand Prix de Rome in 1936 with his cantata, *Gisèle*. His *Divertissement*, composed during his stay at the Villa Medici in Rome, was performed by Orchestra National in Paris in 1939. The Second World War interrupted his performing career, but in this period he composed his "La Libération" symphony which was broadcast in 1945 and performed in 1948 by Concerts Colonne at the Théâtre du Châtelet under Paul Paray. Chief among his other works are *Deux pièces* for solo flute (*Bucolique* and *Iberica*, 1964) and his *Concerto pour piano et orchestre* (1968), along with several violin transcriptions of works by other composers including Enescu's First Romanian Rhapsody.



Reynaldo Hahn is often considered an archetypal French composer – a product of effective French music education coupled with the cosmopolitan atmosphere of Paris. The fact that Hahn was not actually French (he was born in Caracas, Venezuela) has never deterred this notion – even among the nationalistic French – since he made Paris his home for nearly his entire life. Today, as he was during his life, he is best known for his vocal works, ranging from serious opera and operetta to solo songs. His affinity for both the stage and the human voice eventually led to his appointment in 1945 as director of the Paris Opéra.



ca. 1909

Hahn's parents were of German and Venezuelan extraction; when he was three years old the family relocated to Paris, where Hahn entered the Paris Conservatoire in 1886. He studied harmony with Théodore Dubois, piano with Decombes and composition with Jules Massenet. Massenet's influence is clear in one of Hahn's earliest, and most famous, songs, "Si mes vers avaient des ailes" (If my verses had wings); written when the composer was only 13, it is a charming setting of verses by Victor Hugo. The combined forces of Massenet's advocacy on his behalf (enough to have his cycle of songs on the poetry of Paul Verlaine, *Chansons grises*, published in 1893) and Hahn's own fine singing voice (enabling him to accompany himself in salons and concert halls) helped to establish his reputation in the city.

Early in his career, Hahn made the acquaintance of Sarah Bernhardt and Marcel Proust; Proust, especially, would instill in Hahn a deep appreciation and understanding of poetry, which had a profound effect on Hahn's approach to vocal composition. Hahn once wrote, "The genuine beauty of singing consists in a perfect unison, an amalgam, a mysterious alloy of the singing and the speaking voice, or to put it better, the melody and the spoken word." Hahn found himself seduced by the poetry of Victor Hugo, Théophile Gautier, and Paul Verlaine; he put his efforts toward creating musical phrasing and rhythmic gestures that would allow the words to speak for themselves. Hahn believed that "only form can give a piece a chance of lasting." This perhaps explains his predilection for the older, repetitive formal structures evident in some of his songs, such as "L'automne" (Autumn), "Le printemps" (Spring), and "Quand je fus pris au pavillon" (When I was Lured to her Pavilion).

Hahn's first stage composition was incidental music for Daudet's *L'obstacle* in 1890; his first opera to reach the stage was the three-act *L'île du rêve*, performed in Paris at the Opéra-Comique in 1898; a more successful serious opera appeared in 1935 (*Le marchand de Venise*, in three acts, with a libretto by Zamacois, after Shakespeare). Notably, with *Le marchand de Venise*, Hahn deliberately returned to the "old-fashioned" division between musical numbers and recitatives and returned the orchestra to a purely accompanimental role. Hahn's most important ballet, *Le dieu bleu*, was composed in 1912 for Diaghilev's company (to a scenario by Cocteau and Madrazo). By far, Hahn's most successful theater piece is his operetta *Ciboulette*; it premiered to instant acclaim in Paris in 1923, and has received innumerable performances since.



ca. 1925

As a conductor and impresario at the Paris Opéra, Hahn favored the operas of Mozart; he found the earlier composer so fascinating, in fact, that he composed a musical comedy on his life (Mozart, 1925), in which he included pastiches of Mozart's own music.

~ John Palmer, *allmusic.com*

Miklós Rozsa already had a promising career as a composer in the concert hall when he started writing movie scores in the mid-1930s. By the end of that decade, he was working on the most expensive movie being made in England, and by the end of the decade that followed, he was under contract to the biggest studio in Hollywood.

Born into a well-to-do family in Budapest, Rozsa's musical sensibilities were shaped by his contact with the Magyar peasants who lived around his father's summer estate. As a boy he could read music before he could read words, and proved a natural musician, taking up the violin at age six. His earliest influences as a student were Béla Bartók and Zoltán Kodály, who were regarded as dangerous radicals at the time. After studying at the Leipzig Conservatory, Rozsa embarked on a career as a composer and saw early success with his *Variations On a Hungarian Peasant Song* and his *Theme, Variations and Finale* – the latter entered the repertory of several major conductors, including Bruno Walter, in the mid-1930s, and Rozsa received encouragement in his career from none other than Richard Strauss. He began writing music for films at the inspiration and suggestion of his friend Arthur Honegger – Rozsa needed the income, and he liked the idea of writing music that would get performed and recorded quickly. Rozsa established himself as a film composer at London Films, the British studio founded by his fellow Hungarian Alexander Korda, and after impressing Korda with his work on thrillers like *Knight Without Armor* (1937), the producer chose Rozsa as the composer for his Arabian Nights fantasy film *The Thief of Baghdad* (1940). The latter proved too ambitious and expensive to finish in England once the war broke out, and the production was moved to Hollywood, and Rozsa with it.

He spent the next eight years as a successful freelance composer, winning his first Oscar with his score for Alfred Hitchcock's *Spellbound* (1945), which broke new ground in movie music with its use of the electronic instrument the theremin (and also yielded a popular piece of light classical music with the *Spellbound Concerto*). He became known for his ability to score crime movies, particularly the category now known as film noir, psychologically oriented tales of personal and criminal disorder, including *The Killers* (1946) and *The Naked City* (1947). In 1948, after winning his second Oscar (for *A Double Life*), Rozsa joined MGM, then the biggest studio in Hollywood, where he earned a third Oscar (for *Ben-Hur*, 1959) and a brace of nominations; his music graced some of the biggest movies of the era, including epics like *Quo Vadis* (1949) and costume adventure yarns such as *Ivanhoe* (1952), and serious topical dramas like *The Red Danube* (1949).

Rozsa continued writing for the concert hall, although as a post-Romantic composer whose work was rooted in tonality, he found himself out of favor with the critics as early as 1943, when his *Theme, Variations and Finale* was performed by the New York Philharmonic. That didn't stop the performances or prevent commissions from coming in; he wrote his Violin Concerto for Jascha Heifetz, and into the 1960s and 1970s was writing concertos for piano, cello, and viola that were performed and recorded by such soloists as Leonard Pennario and Janos Starker. Rozsa remained active into the 1980s, composing music for a new generation of filmmakers, including Alain Resnais. At the time of his death in 1995, his concert and film music were in the process of being rediscovered and newly recorded.

~ Bruce Eder, *allmusic.com*

Pancho Vladigerov (there are several spelling variations: Wladigeroff, Vladigerov, Vladigueroff) is arguably the most influential Bulgarian composer of all time. He was one of the first to successfully combine the idioms of Bulgarian folk music with the Western European art music tradition.

Born in Zurich, he grew up in the relatively small city of Shumen in northeastern Bulgaria. His parents both held doctoral degrees from West European universities. Vladigerov's father Haralan was Bulgarian while his mother Eliza was a Russian Jew, and a close relative of the famous writer Boris Pasternak. Pancho had an identical twin named Lyuben. The brothers played piano and violin respectively since early age and were considered child prodigies in a country where the West European art music tradition was still in its infancy.



In 1908 Haralan Vladigerov died, and two years later the rest of the family moved to Sofia where Pancho started lessons in composition with Dobri Hristov, the most distinguished Bulgarian composer of that time. In 1912, after numerous formalities, the family managed to obtain state scholarship for the children to study in the famous Berlin Staatliche Akademische Hochschule für Musik. Vladigerov studied theory and composition with Paul Juon, and piano with H. Barth. Later on he continued his studies at the Academie der Künste under Friedrich Gernsheim and Georg Schumann. He twice won the Mendelssohn Prize of the Academy for his Concerto for Piano and Orchestra No. 1, as well as his *Three Impressions for Orchestra* Op. 9.

In 1920 Vladigerov started working as music director of Deutsches Theater in Berlin under the famous theater director Max Reinhardt. He gradually gained considerable fame as a composer especially in the German-speaking countries where a significant number of his works were published, performed, and recorded. However, in 1932, after much hesitation Vladigerov decided to return to Bulgaria; the reason being a combination of nostalgia and fear from the gradually increasing Nazi influence in German society.

In Sofia, Vladigerov was appointed professor of piano, chamber music and composition at the National Academy of Music, an institution which is now named after him. He was also among the founding members of the Society for Contemporary Music, an organization in a quest for creating a national Bulgarian compositional style based on the music language of the traditional peasant folk song. Vladigerov was a very influential pedagogue and, up to his retirement, taught practically all notable Bulgarian composers of the next generation.

Vladigerov constantly composed and the body of his works is really impressive. He wrote an opera, a ballet, music for fourteen different theatre plays, five piano concertos, two violin concertos, more than thirty works for orchestra, several chamber music works, dozens of songs, and numerous opuses of solo piano. Most of his piano works are relatively short with evocative titles and mostly organized into cycles of three to six.

His music has been admired by such diverse personalities as Richard Strauss, Dmitri Shostakovich, and Aram Khachaturian, and has been occasionally performed by famous artists such as Alexis Weissenberg, David Oistrach, Emil Gilels and, most recently, Marc-Andre Hamelin; however, he still remains largely unknown except in his home country. His most performed and emblematic work is unquestionably his *Vardar Rhapsody* (Bulgarian Rhapsody), originally written for violin and piano and later orchestrated and arranged for various instruments. A fiery patriotic work, it has become, in the words of an admiring critic "the Bulgarian equivalent of Chopin's Polonaise in A Major."

~ Dimiter Terziev, *pianosociety.com*