

What's Next?

November: Magyar Fantazia Pt. 2 – Bartok, a Microcosmos ~ On Friday and Sunday, November 14 & 16, 2 pm the Rawson Duo will present the second of their Hungarian landscapes, moving beyond the streets of Budapest with its looming figure of Franz Liszt to take in Bartok's awakening of an eastern identity in a sampling of his rural, folk-inspired miniatures along with Romanian Rhapsody No. 2 and one of his greatest chamber music masterpieces, the 1921 Sonata for violin and piano – powerfully brilliant in its color and effect, at times extroverted, intimate, and sensual to the extreme, one of their absolute favorite duos to play which has been kept under wraps for some time.

December: Nordlys, music of Scandinavian composers ~ On Friday and Sunday, December 19 and 21, 2 pm the Rawson Duo will present their eighth annual Nordlys (Northern Lights) concert showcasing works by Scandinavian composers. Grieg, anyone?

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

(check out Harold's brand new triptych overlooking the piano, "Blue Horizon")

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

The Maple Orchard, Sauvie Island, Oregon ~ "a favorite bicycling place of ours when we lived in Portland. It's basically flat with lots of opportunities for nice breaks: a terrific nursery, farms for u-pick and bird watching observation points, beaches, etc." – *and of course, beautiful fall views*

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: "Z x Z," Ford Pickup, photography by Allan Bruce Zee

Rawson Duo Concert Series, 2014-15

S E A S O N P R E M I E R E
Magyar Fantázia



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, October 10 & 12, 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.

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 M A G Y A R F A N T Á Z I A

Máros Kifli ~ *Poppy seed cookies*

Rigó Jansci ~ *Chocolate mousse cake*

Rákóczi Túrós ~ *Peach cheesecake*

Kávétorta ~ *Coffee cake*

Dobos Torta ~ *Layered cake with chocolate and caramel*

Lecsó ~ *Peppers with sausage*

Sonkás Kifli ~ *Ham crescents*

Gombagulyás Rétes ~ *Mushroom goulash strudel*



Magyar Fantázia (HUNGARIAN FANTASY)

Six Hungarian Poems, Op. 27 (1893)

HUBAY Jenő
(1858-1937)

Adagio

Allegro molto

Moderato

Allegro

Andantino

Allegro molto

Three pieces for violin and piano

VECSEY Ferenc
(1893-1935)

Conte passionné (1913)

Nuit du Nord (from *Préludes*, 1921)

Humoresque (from *3 Morceaux*, 1912)

~ interval ~

Violin Sonata in E minor, Sz.20 (1903)

BARTÓK Béla
(1881-1945)

Allegro moderato

Andante

Vivace



Bartók's ambitious **Violin Sonata in E minor** was composed in 1903 and premiered in January, 1904, with the young composer performing at the piano alongside the Academy's esteemed professor of violin, Janö Hubay. It was performed again with some revision in Vienna in February and the following year at a contest in Paris. However, his passionate interest in the native sounds of the surrounding countryside soon led him away from this and other early projects, and the piece remained forgotten and unpublished until long after his death, appearing in 1968.



High School Graduation
1899



In his study, around the time of the Violin Sonata



H-1064 Budapest, Vörösmarty utca 35

Royal National Hungarian Academy of Music

Location from 1875 to 1907 where the founding president and professor of the Academy, Franz Liszt who did not accept any salary for his teaching, had a service apartment he used whenever he stayed in Budapest until his death in 1886. The building is now the Liszt Ferenc Memorial Museum and Research Center, housing his instruments, furniture, library and memorabilia.

Replacing "the old Music Academy," the Academy moved into a building erected in 1907 at the corner of Király Street and Ferenc Liszt Square. It now serves as a center for higher education, music training, and concert hall. The Art Nouveau style building is one of the most well known in Budapest. It was designed by Flóris Korb and Kálmán Giergl at the request of Baron Gyula Wlassics, who was the Minister of Culture at that time. The façade is dominated by a statue of Liszt (sculpted by Alajos Stróbl). The inside of the building is decorated with frescoes, Zsolnay ceramics, and several statues (among them that of Béla Bartók and Frédéric Chopin). The Academy was renamed in honor of its founder, Franz Liszt, in 1925.



One of Hungary's most significant musical figures at the end of the nineteenth century and beginning of the twentieth, **Jenö Hubay** was a celebrated violin virtuoso, thought to be the heir to Henri Vieuxtemps; he was also a prolific composer, especially for his own instrument, and an important pedagogue responsible for training such outstanding violinists as Zoltán Székely, Szigeti, and Telmányi.

As a child, he studied with his father, a violin professor at the Budapest Conservatory and concertmaster at the Hungarian National Theater. (The family name was actually Huber; the young violinist adopted the more Hungarian-sounding Hubay when he began to tour.) After this, he spent three years studying with violinist Joseph Joachim in Germany. It may have been through Joachim that Hubay developed an affinity for the music of Johannes Brahms; in 1886, Hubay and cellist David Popper founded the Hubay Quartet, which would give the first performances in Hungary (including some world premieres) of many Brahms works, some with the composer playing the piano.



Once Hubay completed his studies under Joachim at the Berlin Hochschule für Musik, he returned to Budapest, and gave recitals with Franz Liszt. In 1878 he launched a tour of France, Belgium, and England, the first of many circuits he would make of Europe almost annually. It was in Paris that Hubay became friendly with Vieuxtemps, who considered the young Hungarian to be his artistic successor. In fact, Vieuxtemps made Hubay the executor of his will, had him orchestrate his Violin Concerto No. 7, and in 1882 got him a job as head of the violin department at the Brussels Conservatory. Hubay finally returned to Budapest in 1886 to take the equivalent position at the Royal National Hungarian Academy of Music (later renamed the Liszt Academy of Music), also teaching at the rival Budapest Conservatory. Hubay supervised the education of most of the next generation of leading Hungarian violinists. After World War I Hubay was named director of the Budapest Academy, where he continued teaching until 1936.

Somehow Hubay found time to write some 200 violin pieces, as well as more than 100 songs, two symphonies, four full-scale violin concertos, and several operas (one an adaptation of Anna Karenina). As a composer, he was deeply influenced by Vieuxtemps and Liszt (but not the late, harmonically daring Liszt works). He often employed Hungarian folk and popular melodies, and these are the pieces that tended to be occasionally dusted off by violinists in the decades following Hubay's death.

~ www.allmusic.com

Franz von Vecsey's career began in spectacular fashion and at a very young age, capturing the attention of no less than Joseph Joachim, who wrote in his album: 'God guard thee, thou wonderfully gifted child!' whilst Eugene Ysaÿe wrote: 'So small and yet so great! I desire for you the triumph of the artist, complete and full.' From such illustrious beginnings Vecsey's career petered out in a gradual nose-dive, described by Tully Potter as something of a diminuendo.

Vecsey, whose uncle was August Wilhelmj, the great German violinist, began lessons with his father but was soon to become Hubay's favourite pupil. Auer, at Joachim's suggestion, took him up shortly after his Berlin debut (where Joachim conducted him in Beethoven's

Violin Concerto). Vecsey enjoyed a friendly rivalry with Mischa Elman in Auer's St Petersburg class, a rivalry that persisted into adult life but nonetheless included good-humoured collaborations playing violin duets in their spare time. In many ways Elman overshadowed Vecsey, usurping his position after the former's Berlin debut in 1904 to such an extent that Vecsey's agent left him and began work for Elman. His relationship with Hubay endured, however. In 1908, at a London concert to commemorate Hubay's fiftieth birthday, the two played Bach's Double Violin Concerto together. Vecsey also played Hubay's Violin Concerto No. 3, of which he was the dedicatee. A more famous honour perhaps came in the form of Sibelius's Violin Concerto, which was rededicated to Vecsey after Willi Burmester withdrew before the first scheduled performance.

After serving in the Austrian army in World War I, Vecsey never entirely regained either his allure or his popularity. His experiences left him psychologically scarred, although he was physically unaffected, and this may explain his gradual fading from view. In the 1920s, however, he was still sufficiently popular in Berlin for his concerts to be held at the Scala Music Hall on account of the size of his audiences. He died at an unfortunately early age following an operation, although it seems unlikely that his career would have endured beyond World War II as the new modern school of violin playing was emerging into popularity.

Vecsey was a fairly prolific recording artist, recording a considerable amount of material in 1911 and again in 1935, with several discs (including an emotionally ambivalent Preludium and Allegro by Kreisler) in 1925. His 1904 recording of Hubay's Carmen Fantasia, in spite of its inevitably primitive sound reproduction, is a fascinating document, representing Vecsey's



playing as heard and appreciated by Joachim and others: it reveals an exemplary technical command of great brilliance, albeit with a rather distanced bearing. His 1911 recordings are remarkable for their close similarity to the style of his teacher, Jenő Hubay; in spite of his precocity he was perhaps still at this time overshadowed by his illustrious pedagogue. This is also suggested by a direct comparison of their respective recordings of the Bach–Wilhelmj Air 'on a G-string' and Hubay's own 'Violin Maker' Intermezzo. Vecsey's vibrato is similarly slow and wide and his portamenti, whilst a little more restrained than Hubay's, are similar in style, being voiced rather thickly and slowly. Most noticeable are the exaggerated fermatas at the end of both sections of the Bach, including the almost grotesquely distended trill at the very end, which also is found

in Hubay's recording (although these attributes—old-fashioned to modern ears—are somewhat toned down in a tidy if acidic reading in his 1935 performance of the work). The most major example of repertoire is a 1935 performance of Beethoven's Violin Sonata, Op. 12 No. 3, although this is rather dull and unexceptional, whilst Paganini's Caprice No. 13 seems almost disturbingly regular in rhythm. Throughout Vecsey's recordings, however, his intonation is found to be exceptionally pure. His recording of Debussy's 'En Bateau' from the Petite Suite is perhaps the most successful of his later recordings and captures the nostalgic mood very effectively. Here his evident emotional detachment works well in an understated reading.

Vecsey never really attained Elman's celebrity, and it seems that his war experiences damaged his ability to communicate musically: a sad fate for a violinist with so much early promise.

~ www.naxos.com

Béla Bartók was born in the Hungarian town of Nagyszentmiklós (now Sînnicolau Mare in Romania) on 25 March 1881, and received his first instruction in music from his mother, a very capable pianist; his father, the headmaster of a local school, was also musical. After his family moved to Pressburg (now Bratislava in Slovakia) in 1894, he took lessons from László Erkel, son of Ferenc Erkel, Hungary's first important operatic composer, and in 1899 he became a student at the Royal Academy of Music in Budapest, graduating in 1903. His teachers there were János Koessler, a friend of Brahms, for composition and István Thoman for piano. Bartók, who had given his first public concert at the age of eleven, now began to establish a reputation as a fine pianist that spread well beyond Hungary's borders, and he was soon drawn into teaching: in 1907 he replaced Thoman as professor of piano in the Academy.

Béla Bartók's earliest compositions offer a blend of late Romanticism and nationalist elements, formed under the influences of Wagner, Brahms, Liszt and Strauss, and resulting in works such as Kossuth, an expansive symphonic poem written when he was 23. Around 1905 his friend and fellow-composer Zoltán Kodály directed his attention to Hungarian folk music and, coupled with his discovery of the music of Debussy, Bartók's musical language changed dramatically: it acquired greater focus and purpose – though initially it remained very rich, as his opera Duke Bluebeard's Castle (1911) and ballet The Wooden Prince (1917) demonstrate. But as he absorbed more and more of the spirit of Hungarian folk songs and dances, his own music grew tighter, more concentrated, chromatic and dissonant – and although a sense of key is sometimes lost in individual passages, Bartók never espoused atonality as a compositional technique.



His interest in folk music was not merely passive: Bartók was an assiduous ethnomusicologist, his first systematic collecting trips in Hungary being undertaken with Kodály, and in 1906 they published a volume of the songs they had collected. Thereafter Bartók's involvement grew deeper and his scope wider, encompassing a number of ethnic traditions both near at hand and further afield: Transylvanian, Romanian, North African and others.

In the 1920s and '30s Bartók's international fame spread, and he toured widely, both as pianist (usually in his own works) and as a respected composer. Works like the Dance Suite for orchestra (1923), the Cantata profana (1934) and the Divertimento for strings (1939), commissioned by Paul Sacher, maintained his high profile; indeed, he earned some notoriety when the Nazis banned his ballet The Miraculous Mandarin (1918–19) because of its sexually explicit plot. He continued to teach at the Academy of Music until his resignation in 1934, devoting much of his free time thereafter to his ethnomusicological research.

With the outbreak of the Second World War, and despite his deep attachment to his homeland, life in Hungary became intolerable and Bartók and his second wife, Ditta Pásztory, emigrated to the United States. Here his material conditions worsened considerably, despite initial promise: although he obtained a post at Columbia University and was able to pursue his folk-music studies, his concert engagements became very much rarer, and he received few commissions. Koussevitzky's request for a Concerto for Orchestra (1943) was therefore particularly important, bringing him much-needed income. Bartók's health was now failing, but he was nonetheless able virtually to complete his Third Piano Concerto and sketch out a Viola Concerto before his death from polycythemia (a form of leukemia) on 26 September 1945.

~ www.boosey.com