
What's Next?

December: Nordlys 2014, Music of Scandinavian Composers ~ On Friday and Sunday, December 19 and 21, 2 pm Alan and Sandy of the Rawson Duo will present their eighth annual Nordlys (Northern Lights) concert showcasing classical violin and piano works by Scandinavian composers, this year featuring the music of Edvard Grieg, followed by a delightful sweet and savory Norwegian reception researched and prepared by Sandy.

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

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

Zee View of the Month ~ photography by Allan Bruce Zee

The Red Door, Marvau, Portugal ~ "Marvau is a fortified hilltop medieval village in Portugal where all the doors are painted red. They vary from weathered doors where the red has aged to more of muted pink to this newly painted beauty that is virtually edible in its redness. I think it is the most striking red I've ever witnessed. I once read an interview with a well-known photographer who was known primarily for his black and white images. He said he wouldn't photograph a door just because it was red. I would."

www.allanbrucezee.com



A note about chairs ~ following the music

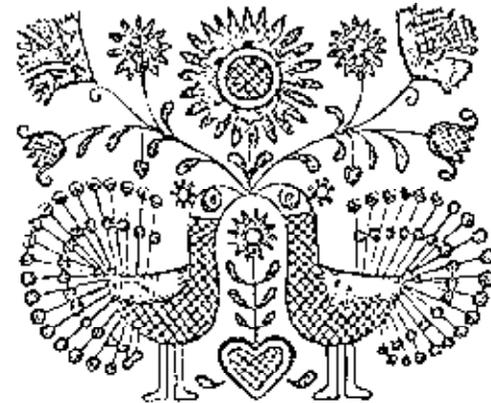
If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not standing on the slippery floor.



Cough drops are provided for your convenience.

Rawson Duo Concert Series, 2014-15

B A R T Ó K
a m i c r o c o s m o s



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, November 14 & 16, 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.

Folk Music Research Journeys

HUNGARY: Töltött Tojás (Stuffed eggs)

SLOVAKIA: Velkonocna Hlávka (Meat bread)

CROATIA: Bajadera (Chocolate torte) / Stonska Torta (Pasta cake)

ROMANIA: Placinta Moldoveneasca (Moldavian cheese pie)

ALGERIA: Braj (Date pastry)

TURKEY: Lahmacum (Lamb pies) / Baklava / Apricot Sweetmeats



BARTÓK

a microcosmos

Hungarian Folksongs (from *For Children*, 1909)
transcribed by Tivadar Országh (1901-1963)

I

Andante (No. 34, *Evening Kiss*)

Allegretto (No. 36, *Absent is my Sweetheart*)

Lento, ma nontropo (No. 17, *The Young Bride*)

Allegro (No. 31, *I Remember Mama*)

II

Lento, poco rubato (No. 16, *Almost Innocent*)

Allegretto (No. 14, *To Cook a Goose*)

Allegretto scherzando (No. 19, *At the Doboz Inn*)

Sostenuto (No. 8, *My Gift to You*)

Allegro robusto (No. 21, *Vigorouso*)

Evening in Transylvania (from *10 Easy Pieces*, 1908)
arranged by Tibor Fülep (b. 1923)

Romanian Folk Dances (1915)
transcribed by Zoltan Székely (1903-2001)

Joc Cu Bâta

Brâul

Pe Loc

Buciumeana

Poargâ Româneasca

Mâruntel

~ interval ~

Violin Sonata No. 1 (1921, for Jelly d'Aranyi)

Allegro appassionato

Adagio

Allegro



was obviously seeking, she decided to limit their association to rehearsals. Thus she was able to avoid a possibly awkward situation that might have affected their performance. As her letter to her father, dated 22 April, reports:

“Last Saturday I had about the most exciting musical event in my life. Bartók and I played his sonata at a concert, and all the greatest living composers came to hear it: that was in the afternoon. and in the evening they all came to a soireé to hear it once more – Ravel. Stravinsky, Szymanowsky and many other less important ones. . . Bartók is going tomorrow – we are glad, as he is a little difficult to be with – I must say he was a very great success both here and in London.”



Jelly Béla Adila
d'Aranyi Bartók Fachiri

~ *Béla Bartók: Life and Work, by Benjamin Suchoff*

Incorporation of Folk Music into Art Music (Bartok, 1931)

“The question is, what are the ways in which peasant music is taken over and becomes transmuted into modern music? We may, for instance, take over a peasant melody unchanged or only slightly varied, write an accompaniment to it and possibly some opening and concluding phrases. This kind of work would show a certain analogy with Bach's treatment of chorales. ... Another method ... is the following: the composer does not make use of a real peasant melody but invents his own imitation of such melodies. There is no true difference between this method and the one described above. ... There is yet a third way ... Neither peasant melodies nor imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music. In this case we may say, he has completely absorbed the idiom of peasant music which has become his musical mother tongue.”

~ *wikipedia.com*

Romanian Folk Dances (1915)

Based on seven Romanian tunes from Transylvania, originally played on fiddle or shepherd's flute. The original title for the solo piano edition was *Romanian Folk Dances from Hungary* which was later changed in 1918 by Bartók when Transylvania separated from Hungary and joined Romania following the first world war.

Joc Cu Bâta – Dance With Sticks – or a game played with a stick, from Mezőszabad district of Maros-Torda, in Transylvania. Merry and energetic with a gaily syncopated melody.

Brâul – Waistband Dance. The word actually means: a cloth belt worn by men or women. From Egres, district of Torontal. now a part of Yugoslavia. Gay and quick in duple measure.

Pe Loc – Stamping Dance. Translation is: “on the spot,” undoubtedly a dance in which participants do not move from a certain location, from Egres. Rather slow with a steady step and a melody notable for small intervals. Like bagpipe music.

Buciumeana – Hornpipe Dance – Dance from Butschum, the district of Torda-Aranyos in Transylvania. Graceful, in three-quarter measure with a haunting melody.

Poargă Româneasca – Rumanian Polka – Rumanian Children's Dance. Poarca is a game played by the country children, from Belényes district of Bihar on the border between Hungary and Transylvania. Quick and lively with a broken-chord melody marked into groups of three beats, three beats, two beats.

Mâruntel – Quick Dance. A fast dance using very small steps and movements with two different tunes performed without a break. The first comes from Belényes (Beius in Romanian) and the second comes from Nyagra in the Romanian commune of Lunca Bradului.

Teacher, ethnomusicologist, and pianist, Béla Bartók has come to be regarded as one of the most influential Modern composers of the twentieth century, along with Claude Debussy, Arnold Schoenberg, Igor Stravinsky, Paul Hindemith, and Anton Webern. His influence crossed borders, especially strong in postwar Eastern Europe, where the most talented of the new composers followed him, in France where his disciples included Olivier Messiaën and André Jolivet, and in South and Latin Americas. Schoenberg once confided to his student Oscar Levant that Bartók was the second greatest living composer.



Born in what is now Hungary, Bartók studied piano with Thomán, a Franz Liszt pupil, and composition with Hans Koessler, who in turn had studied with Josef Gabriel Rheinberger. These men also taught Ernő Dohnányi, with whom Bartók later took advanced study in piano. Dohnányi was the fair-haired boy in modern Hungarian music circles, and Bartók had an ambivalent relationship with the older man's music.

As a composer, Bartók began as a late Romantic, influenced by Liszt and Richard Strauss. His two major works of this period – the symphonic poem *Kossuth* and the highly Romantic (and dramatic) *Piano Quintet*. Neither sounds anything like mature Bartók. Indeed, it took the composer years to find his characteristic voice, although even his early catalogue contains masterpieces.

Bartók quickly became dissatisfied with the late Romantic idiom. Indeed, he had to be persuaded not to destroy his Piano Quintet, which for many years counted as his most popular work. He began to develop an interest in Hungarian folk music and to incorporate elements into his compositions – for example, the finale to the Second Suite, Op. 4 (1907). About this time he also met fellow composer Zoltán Kodály, who had more ethnological expertise and had actually conducted research in the field. One cannot overestimate the importance of this friendship. Although the two men had their own styles, they became each other's greatest cheerleader and most trusted critic. They submitted their compositions to one another for serious criticism. Kodály not only encouraged research collaborations with Bartók, but also introduced him in a serious way to the music of Debussy, a progressive step for conservative Budapest. The great expression of Debussy's sway over Bartók is probably the opera *Bluebeard's Castle* (1911), which owes much to Debussy's 1902 *Pelléas et Mélisande*.

The folk influence on Bartók was cemented in 1907, when the composer traveled to Transylvania. Up to this time, he had concentrated on arrangements of tunes. His journey convinced him that he could base his original music on folk elements. This is reflected in his first violin concerto, unfinished, the first movement of which he recycled into his Two Portraits (1907). The movement is based on a theme, known as the "Geyer" motif, written as homage to a serious girlfriend, who dumped him – hence, the difficulty completing the concerto. Nevertheless, Bartók continued to love the theme, which shows up in much of his piano music of the time and most notably in the *First String Quartet* (1909). For me, this is Bartók's first unequivocal masterpiece. It's one of the few quartets that can bear up to Beethoven's. Indeed, Bartók's entire cycle of six quartets stands among the best ever written, and they take his compositional concerns at the time of creation to the height of expression. In other words, Bartók's quartets sound like his other works of the time, only more so.

After World War I, Bartók underwent a period of “barbarous,” Expressionist gigantism, probably influenced ultimately by Stravinsky's *Rite of Spring*. He wasn't alone, as one can see in roughly contemporary works by such composers as Prokofiev and Honegger. His major works of this time include the ballet *The Miraculous Mandarin* (1919; orch. 1924), *3 Studies for Piano* (1918), *Improvisations on Hungarian Peasant Songs* (1922), and the two violin sonatas (1921-22). This most radical phase of his output lasted until 1926.

A fundamental change then took place in Bartók's music. As he himself analyzed it, he turned from Beethoven to Bach. The Stravinsky piano concerto decisively pushed him in this direction. Bartók's works became even leaner and formally tighter. This begins his real maturity. Most of the masterpieces we know him for start here: the *Piano Sonata* (1926), the *First Piano Concerto* (1926), still tinged with Expressionism, the darkly powerful *Cantata profana* (1930), the glittering *Second Piano Concerto* (1931), *Mikrokosmos* (1931-39), String Quartet No. 5 (1934), *Music for Strings, Percussion, and Celesta* (1936), *Sonata for Two Pianos and Percussion* (1937), the *Second Violin Concerto* (1938), considered in some circles his finest composition, and String Quartet No. 6 (1939).

In 1940, Bartók fled Europe for, ultimately, the United States. By then, he was a sick man (it turned out to be leukemia) and knew it. Furthermore, he had trouble earning a living. His concerts were not in demand. He refused to teach composition, insisting that it couldn't be taught. He hoped for academic appointments in ethnomusicology and actually had offers, which he never acted on. Columbia University appointed him to a one-year research position in 1941. From 1940 to 1942, he composed almost nothing – his longest fallow period, and considering the stress he suffered for himself and his family, not surprising – but he came back with a roar, writing two of his best-loved works: *Concerto for Orchestra* (1944) and the *Third Piano Concerto* (1945). In both, one hears a less austere, warmer Bartók, one who wants to sing as beautifully as he can. Of course, those who suspect popularity give him grief for these two works, seeing them somewhat as sellouts. I doubt it, myself. Not only were Bartók's attempts to sell out somewhat laughable (he arranged his *Sonata for Two Pianos and Percussion* as a concerto for two pianos and orchestra), the scores themselves contain the same architectural rigor as his thornier pieces. Some scholars believe that a renewed interest in the works of Edvard Grieg sparked a new accessibility. In addition, he composed a *Sonata for Solo Violin*, his final chamber masterpiece, influenced by the C-major solo sonata by Bach, in which he returns to his thorny old self. Besides, he composed light works throughout his career. Finally, Bartók began but did not live to finish a viola concerto. His countryman Tibor Serly realized the only authorized completion of the work, but it has many problems, chief among them the incompatibility of Bartók's and Serly's idioms. Far better and far closer to Bartók is the completion by violist Csaba Erdélyi, but through legal maneuvering, Bartók's publishers have kept it from gaining any currency.

Both the *Concerto for Orchestra* and the *Third Piano Concerto* received successful premieres and almost-immediate repertory status, among the last works of the Modern era to do so, but it's still early days yet. Performers continue eagerly to play his music, and companies haven't been shy about recording it. Unlike Schoenberg and Stravinsky, he established no compositional "school" and taught composition only when he couldn't avoid it, but his music seems to have helped composers of many different aesthetic orientations to find their individual voices. His work inspires all on its own.

~ Steve Schwartz, www.classical.net



London, Onslow Square near the South Kensington underground station: the fourth statue of Béla Bartók by the celebrated Hungarian sculptor, Imre Varga, commissioned by the Peter Warlock Society, and unveiled and dedicated in 2008. It followed his statues of Bartók in Budapest, Brussels, and Paris where the square has been renamed after the composer.

Image by Harold Nelson, 2014

A Violinist of Interest and Sonata No. 1

Violinist **Jelly d'Arányi** was born in 1895 in Budapest and died in Florence, Italy in 1966. Known for her performances of contemporary music, Béla Bartók's two sonatas for violin and piano were written for her, in addition to Maurice Ravel's *Tzigane* for Violin and Orchestra and Ralph Vaughan Williams' Violin Concerto.



The grandniece of the celebrated violinist Joseph Joachim, she made her debut in Vienna in 1909 and settled in London in 1913. Her playing was considered fiery and temperamental, and she was esteemed as a performer of Romantic music. Arányi frequently gave joint recitals with pianist Dame Myra Hess. She was also known for performances, with her sister Adila Fachiri (1888–1962), of Bach's double concertos.

First Performance in London

Béla Bartók had actively sought out the d'Aranyi family when he was a young man in Budapest, at least partially because of the link to Joseph Joachim, who represented for him, a rigour and discipline in Hungarian music making to which he clearly aspired. Jelly's address in London was 18 Elm Park Gardens, Chelsea in the 1920's-Bartok visited here for the first time in March 1922. Her equally talented sister, Adila was living at 10 Netherton Grove Chelsea in 1922 and 1923 when Bartók visited. Janáček rehearsed his Sonata with her there in 1926. Gustav Holst would write his Double Concerto for the sisters.

On 14th March, Béla Bartók and Jelly gave a private performance of the 1st Violin Sonata at 18 Hyde Park Terrace. Stravinsky was in the audience. He was not inspired to write a new work for Jelly; however, a few weeks later, Ravel attended a private performance that they gave of the work in Paris. The result was his own 'Hungarian Rhapsody' (his words), a dramatic portrayal of Jelly's playing, *Tzigane-Rhapsodie de Concert*.

It is clear that Bartók's rhapsodically astringent music created lively conversations and controversy amongst those who heard it in London on that first visit. Edwin Evans (writer for London's *Musical News and Herald*) recreates the essence of these discussions which one can imagine raging after one of Jelly and Bella's performances in 1922:

"We now reach the most controversial aspect of Bartók's chamber music, that revealed by the two violin sonatas composed for Miss Jelly d'Aranyi. Here such an explanation as could find place in a dictionary is mostly pure expressionism, not of understanding, but of sensibility. For that reason, all argument is futile. One hearer receives the impression; another does not, and therefore probably denies its presence, as is the usual practice. Neither can convince the other, and there the matter must rest. But those whose perceptions are receptive to this music find in it emotional simplicity, alternating with elemental simplicity. It is, at the same time, near to nature, and expressed in a remote idiom, just as some forms of art among ancient races delight in an elaboration which does not in the least disguise the simplicity of the artistic impulse that initiates them."

~ peter-sheppard-skerved.com

A Second Performance in Paris

Following his London stay, on 3 April (1922) Bartók and Jelly were in Paris at the Hotel Majestic, where they began preparations for their concert on the 5th. At that time Jelly was in her late twenties, unmarried, and totally committed to her brilliant career. Since Bartók was apparently unable to comprehend that her appreciation of his gifts as composer and pianist, and that her enthusiasm and delight in their music making did not carry over to the personal relationship he