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## The Rawson Duo 2015-16 Season at a Glance

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October 23 & 25, *Brahms in Autumn (viola and piano sonatas)*

December 18 & 20, *Nordlys 2015 with Fred Thompson, cello: Andrée, Lange-Müller*

January 22 & 24, *Rebecca Clarke works for viola and piano*

March 4 & 6, *Viola by Chocolate, English Style with Elevated Candy Co. of Port Townsend: Bowen, Bantock*

April 15 & 17, *Music of Armenia with Fred Thompson, cello and Camaraderie Cellars of Port Angeles: Chebotaryn, Baghdasaryan, Spendiaryan, Komitas Vardapet, Khachaturian, Babajanian*

June 3 & 5, *Sonidos de España: Turina, Granados, Falla, Rodrigo*

Complete details of these concerts and previous seasons with event pictures and program links can be found on our web site, [www.rawsonduo.com](http://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](mailto: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 2015-16 season.

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. Harold's 2012 triptych, "The Big Picture," overlooks the piano, and "Paul's Mountain" (2011) hangs beside the woodstove. A recent copy of *Gourmet* magazine made its way through the shredder to be reworked by Harold's hand into the triangular piece adorning the kitchen.

[www.hnelsonart.com](http://www.hnelsonart.com)

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

**"Barri Gotic" Barcelona, Spain** ~ Barcelona is a city containing some of the most splendid architecture anywhere on this globe. Like an onion, it has integuments of different eras growing out from its classical and splendid Gothic Quarter which itself is built over its Roman antecedents. The serpentine narrow streets are filled with beautiful old balconied buildings like this one. Here the tilework has come to life or, perhaps the vines have become frozen in the tiles.



[www.allanbrucezee.com](http://www.allanbrucezee.com)

**Please, no food or drink near the piano and performing area. No photography during performance, and be sure to turn off all electronics, cell phones, etc.**

**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. Any extras may be placed in the nearby closet or remain setup for use out in the room. Thanks  
**Cough drops are provided for your convenience.**



cover image: "Fan Dance" Barcelona, Spain ~ photography by Allan Bruce Zee

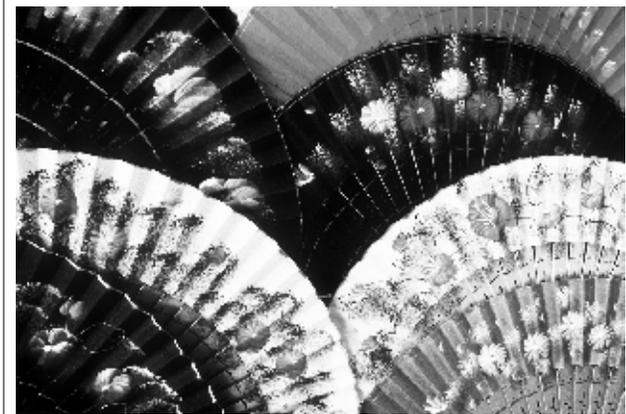
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## Rawson Duo Concert Series, 2015 - 16

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s e a s o n   f i n a l e

Sonidos de España  
en el calor del verano



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At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA  
Friday and Sunday, June 3 & 5, 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.

### sabores de España — Tapas y Postres

Empanadillas ~ *turnovers filled with beef and peppers*

Croquetas de Jamón ~ *ham croquettes*

Rollos de Chorizo ~ *filo filled with chorizo and goat cheese*

Pan de Higos ~ *fig cakes* / Tarta de Santiago ~ *almond-cinnamon tart*

Piqueños pastels de chocolate vino tinto ~ *mini chocolate red wine cakes*

Almendrados ~ *almond cookies* / Rosquillas de vino ~ *wine ring cookies*

Tapenade fig ~ *fig and olive tapenade*

## Sonidos de España

en el calor del verano



*Sonata No. 1 (1929)*

*Joaquin Turina*  
(1882-1949)

*Lento: allegro molto*

*Aria: lento*

*Rondeau: allegretto*

*Movimento di Sonata (ca. 1910)*

*Enrique Granados*  
(1867-1916)

~ interval ~

*Suite Populaire Espagnole (1914)*

*Manuel de Falla*  
(1876-1946)

*arranged by Paul Kochanski (1887-1935)*

*El Paño Moruno*

*Nana*

*Canción*

*Polo*

*Asturiana*

*Jota*

*Aranjuez Mon Amour\**

*Joaquin Rdrigo*  
(1901-1999)

*Rumaniana (1943)*

*Sonata Pimpante (1966)*

*Allegro*

*Adagio*

*Allegro molto*

\*Second movement theme from *Concerto de Aranjuez*, for guitar and orchestra (1939)

**Joaquín Rodrigo** was born in Sagunto, Valencia in 1901, and almost completely lost his sight at the age of three after contracting diphtheria. He began to study solfège, piano and violin at the age of eight, and harmony and composition at sixteen. Although distinguished by having raised the Spanish guitar to dignity as a universal concert instrument and best known for his guitar music, he never mastered the instrument himself. He wrote his compositions in braille, which were transcribed for publication.

Rodrigo studied music under Francisco Antich in Valencia and under Paul Dukas at the École Normale de Musique in Paris. After briefly returning to Spain, he went to Paris again to study musicology, first under Maurice Emmanuel and then under André Pirro. His first published compositions date from 1940. In 1943 he received Spain's National Prize for Orchestra for *Cinco piezas infantiles* ("Five Children's Pieces"), based on his earlier composition of the same piece for two pianos, premiered by Ricardo Viñes. From 1947 Rodrigo was a professor of music history, holding the Manuel de Falla Chair of Music in the Faculty of Philosophy and Letters, at Complutense University of Madrid.

His most famous work, *Concierto de Aranjuez* for guitar and orchestra, was composed in 1939 in Paris, and in later life he and his wife declared that it was written as a response to the miscarriage of their first child. The central adagio movement is one of the most recognizable in 20th century classical music, featuring the interplay of guitar with English horn. This movement was later adapted by the conductor Gil Evans for Miles Davis' 1960 album *Sketches of Spain*. *Concierto de Aranjuez* was adapted by the composer himself for harp and orchestra and dedicated to Nicanor Zabaleta.

The success of this concerto led to commissions from a number of prominent soloists, including the flautist James Galway and the cellist Julian Lloyd Webber. In 1954 Rodrigo composed *Fantasia para un gentilhombre* at the request of Andrés Segovia. His *Concierto Andaluz*, for four guitars and orchestra, was commissioned by Celedonio Romero for himself and his three sons.



In 1991, Rodrigo was raised to the nobility by King Juan Carlos and he was given the title Marqués de los Jardines de Aranjuez. He received the prestigious Prince of Asturias Award—Spain's highest civilian honor—in 1996. He was named Commander of the Order of Arts and Letters by the French government in 1998.

He married Victoria Kamhi, a Turkish-born pianist whom he had met in Paris, on 19 January 1933, in Valencia. Their daughter, Cecilia, was born 27 January 1941 and married violinist León Ara for whom Rodrigo composed his *Sonata Pimpante* in 1966. Rodrigo died in 1999 in Madrid at the age of 97. He and his wife Victoria are buried at the cemetery at Aranjuez.

~ adapted from [Wikipedia.org](http://Wikipedia.org)



Josefina Salvador (1920-2006), Valencian violinist and dedicatee of *Rumaniana* in 1943

**Joaquín Turina Pérez** was born in Sevilla in 1882 into a well-to-do middle class family. He grew up in a musically stimulating environment, and already at the age of 4 he surprised everyone by his natural facility on an accordion he had been given. In 1894 he began his studies of harmony and counterpoint in Sevilla, and began composing short pieces soon after. He made his debut as a pianist in 1897 with a performance of Thalberg's *Fantasy on a theme from Rossini's Moses*.

In 1902, Turina moved to Madrid where he soon became involved in the musical scene. In 1905 he went to Paris, as most Spanish composers of the time did, to study at the Schola Cantorum. He studied theory with August Serieyx and Vincent d'Indy, and briefly piano with Moritz Moszkowsky. In Paris, he met Ravel and Debussy, and became good friends with Isaac Albéniz and Manuel de Falla. It was Albéniz who encouraged Turina to find his inspiration in the popular music of Spain, and paid for the publication of Turina's Quartet op.1 out of his own pocket. His Quintet was premiered in Paris and received much acclaim. It marked a lasting change in Turina's style – previously influenced by Franck and d'Indy, he would from now on be inspired by the music of Andalucía and Sevilla.



In 1914 Turina returned to Madrid, together with Falla, and worked as a performer, composer, teacher and critic. From 1931 onwards, he was professor of composition at the Madrid Royal Conservatory, and from 1943 on, he held the highest musical post in the Ministry of National Education. In 1945 he wrote a treatise called "Las nueve musas" (The nine Muses) in which he demonstrated various methods of composing. Joaquín Turina died in Madrid on the 14th of January, 1949.

A prolific composer, he equally well at home in large and small forms. He produced music in nearly all musical genres, always colourful, well-crafted, and infused with native Spanish atmosphere. Among his large-scale works we mention his two operas, *Margot* (1914) and *Jardín de Oriente* (1923), the zarzuela *La Sulamita*, the *Rapsodia Sinfónica* for piano and orchestra, the *Canto a Sevilla* for soprano and orchestra, and the popular *Procesión del Rocío* (1913), vividly depicting the tumult of the yearly Maria procession in Sevilla. His chamber music works include two piano trios, a quartet, a quintet, and two sonatas for violin and piano. He also composed songs, some works for guitar, and a large body of piano works.

Turina's facility in composing often produced pretty picture-postcard miniatures, but his more ambitious piano works have real substance. Among these, we mention the suite *Sevilla* (1909), the *3 Danses Andalouses* (1912), the "sonata pintoresca" *Sanlúcar de Barrameda* (1922), the two sets of *Mujeres Españolas* (Women of Spain) from 1917 and 1932, and the *Danzas fantásticas* (1920) which are perhaps better known in their orchestral version. Somewhat lesser in stature, but surpassing them all in popularity, are the two sets of *Danses Gitanes* of 1930 and 1934.

~ [allmusic.com](http://allmusic.com)

One of the most colorful turn-of-the-century Spanish musicians, composer and pianist **Enrique Granados** is best remembered for his evocative solo piano works; his output also includes a great deal of orchestral music and six operas (only the last of which has gained any fame). Born in 1867 to an officer in the Spanish army, Granados received his first musical instruction from an army bandmaster. Further studies in Barcelona with Jurnet (piano) and



Pedrell (composition) prepared the young musician for a brief but highly influential stay in Paris (1887-1889), during which Granados worked under well-known Parisian pianist and teacher Charles de Bériot (son of the famous violinist of the same name). Granados' earliest mature work, the *Valses poéticos* of

1887, was completed around this time.

After returning to Barcelona in 1890 Granados spent the next decade building a dual career as pianist and composer, forming a successful piano trio with Belgian violinist Crickboom and the young Pablo Casals. His first opera, *Maria del Carmen*, was well received at its premiere in 1898, after which the Order of Carlos III (a Spanish knighthood) was bestowed upon Granados by a supportive government. Granados was quick to follow up on this success, and two more operas were produced in the next five years.

For the 1900 season Granados founded the Society of Classical Concerts (Sociedad de Conciertos Clásicos) in Barcelona, which, although short-lived, gave him the confidence to create his own piano school the following year (known as the Granados School, or Academia Granados). The school was a success, and Granados maintained his involvement with it until his death.

Granados was one of the great pianists of the late nineteenth and early twentieth centuries. Virtually all his music relies heavily on the Catalan and Spanish folk idiom (e.g. *Twelve Spanish Pieces*, or *Six Pieces on Spanish Popular Songs*), which, along with fellow Spaniard Isaac Albéniz, Granados was instrumental in bringing to the attention of the contemporary European musical establishment. *Goyescas*, begun in 1902 but not finished until 1911, is perhaps his mightiest achievement. (Granados also produced an opera by the same name – both the pianistic and operatic incarnations of the work take the striking visuals of Goya as their inspiration.)

In 1916, while returning from the U.S.A. (where the opera *Goyescas* had received a New York premiere on January 26, 1916, and where Granados had performed in the White House for President Wilson), the liner *Sussex* was torpedoed by a German U-boat. Among the casualties were Granados and Amparo, his wife of 24 years.



~ allmusic.com

**Manuel de Falla** was born in Cádiz. His first lessons in music were with his mother, and at age 9 he was introduced to his first piano professor. Little is known of that period of his life, but his relationship with his teacher was likely conflicted. From the late 1890s he studied music in Madrid, piano with José Tragó and composition with Felipe Pedrell. In 1899 by unanimous vote he was awarded the first prize at the piano competition at his school of music, and around that year he started to use de with his first surname, making Manuel de Falla the name he became known as from that time on. When only the surname is used, however, the de is omitted.

It was from Pedrell, during the Madrid period, that Falla became interested in native Spanish music, particularly Andalusian flamenco (specifically *cante jondo*), the influence of which can be strongly felt in many of his works. Among his early pieces are a number of zarzuelas, but his first important work was the one-act opera *La vida breve* (Life is Short, or The Brief Life, written in 1905, though revised before its premiere in 1913).

Falla spent the years 1907 to 1914 in Paris, where he met a number of composers who had an influence on his style, including the impressionists Maurice Ravel, Claude Debussy and Paul Dukas. He wrote little more music, however, until his return to Madrid at the beginning of World War I. While at no stage was he a prolific composer, it was then that he entered into his mature creative period.

In Madrid he composed several of his best known pieces, including *Nocturne* for piano and orchestra, *Noches en los jardines de España* (Nights in the Gardens of Spain, 1916), the

ballet *El amor brujo*, the ballet *The Magistrate and the Miller's Wife* (El corregidor y la molinera) which, after revision, became *The Three-Cornered Hat* (El sombrero de tres picos, 1917) and was produced by the Ballet Russe directed by Serge Diaghilev with set design and costumes by Pablo Picasso.

From 1921 to 1939 Falla lived in Granada, where he organized the Concurso de Cante Jondo in 1922. In Granada he wrote the puppet opera *El retablo de maese Pedro* (Master Peter's Puppet Show, 1923) and a concerto for harpsichord and chamber ensemble (1926).

Also in Granada, Falla began work on the large-scale orchestral cantata *Atlántida* (Atlantis), based on the Catalan text *L'Atlàntida* by Jacint Verdaguer. Falla considered *Atlántida* to be the most important of all his works, based on a mythological account of how the submersion of *Atlantis* created the Atlantic ocean, thus separating Spain and Latin America, and how later the Spanish discovery of America reunited what had always belonged together.



Falla moved to Argentina in 1939, following Francisco Franco's victory in the Spanish Civil War. He never married, had no children, and died in Alta Gracia, in the Argentine province of Córdoba. In 1947 his remains were brought back to Spain and entombed in the cathedral at Cádiz. One of the lasting honors to his memory is the Manuel de Falla Chair of Music in the Faculty of Philosophy and Letters at Complutense University of Madrid. His image appeared on Spanish currency notes for some years.

~ wikipedia.org

— SUITE POPULAIRE ESPAGNOLE \* —

Written in Paris for voice and piano, Falla's original *Siete Canciones populares Espanolas* (Seven Popular Spanish Songs) received their premiere in Madrid, after the Great War forced the Spanish composer to end his seven-year sojourn in France. Falla sold the rights to a Paris publisher, the legend goes, for less than the price of a bottle of champagne. The songs quickly became the most performed of all Spanish songs and were arranged by various hands for different instruments. Falla's aim was to create a sequence of songs that would represent the different regions and idioms of Spain. Although the songs are based on various printed sources, Falla said, "In popular song, the spirit is more important than the letter."

Six of the original seven songs are reordered and included in the Polish violinist Paul Kochanski's 1925 instrumental version, under the title *Suite Populaire Espagnole*. While Falla's piano part remains unaltered and in its original keys, the vocal part is adapted with the use of several inventive violin techniques including artificial and natural harmonics, multiple string chords, guitar-like strummed pizzicato (plucking), and various bowing and tone color effects Kochanski was renowned for.

"El Paño Moruno" (The Moorish Cloth), whose accompaniment was inspired by the steely brilliance of the guitar, comes from Murcia in southeastern Spain. "Nana" is an Andalusian lullaby. "Canción" (Song) exhibits the pattern of mixed rhythmic stresses that characterizes much of Spain's indigenous music. "Polo," Andalusian in origin, evokes the Gypsy world of flamenco. "Asturiana" is a lament from the northern region of Asturias. The Jota, mainly associated with the central province of Aragon, is one of the most familiar of Spanish dance forms. "For Falla," wrote music historian Gilbert Chase, "a folk song is not a simple tune to be arbitrarily adorned. Each folk song, he believes, conceals a deep musical meaning, a latent wealth of expression, that the arranger should endeavor to fathom and extract. Complex and difficult as are some of his accompaniments, they represent the re-creation on an artistic plane of the inherent melos of each song. Such a feat can only be accomplished when a great artist and a profound folklorist are found in the same person."

(\*adapted in part from notes by Dr. Richard E. Rodda, The Chamber Music Society of Lincoln Center)

# s u i t e   p o p u l a i r e   e s p a ñ o l e

From the song cycle *Siete Canciones Populares Espanolas*, a setting of traditional Spanish melodies and texts by Manuel de Falla (note: one song is omitted in Kochanski's violin and piano adaptation, and the six others are reordered to end the set with "Jota"). Abridged song translations follow with tempo indications and notes.

1. **El Paño Moruno** (The Moorish Cloth) — Allegretto Vivace

On the fine cloth in the store a stain has fallen;  
It sells at a lesser price, because it has lost its value. Alas!

2. **Nana** (Lullaby) — Calmo e sostenuto

Sleep, my child. Sleep my soul.  
Sleep little star of the morning.

3. **Canción** (song) — Allegretto

Because your eyes are traitors, I will hide from them.  
You don't know how painful it is to look at them.  
"Mother I feel worthless, Mother"

They say they don't love me,  
and yet once they did love me.  
"Love has been lost in the air.  
Mother all is lost; it is lost Mother"

4. **Polo** — Vivo (song from the south in flamenco style)

Ay! I have a pain in my heart,  
But I will not tell of it to anyone.  
Damnation to love and to the one who gave me love.

5. **Asturiana** — Andante tranquillo (popular song from Asturias, a province on the northern coast)

To see whether it would console me, I drew near a green pine.  
Seeing me weep, it wept; and the pine, being green, seeing me weep, wept.

6. **Jota** — Allegro vivo (a courtship dance in northern Spain and also a genre of folk song that precedes and accompanies the dance. In the dance, couples hold their arms high and click castanets as they execute lively, bouncing steps to guitar music and singing. The singing consists of improvised verses of satire, love, or piety.)

They say we don't love each other because they never see us talking,  
But they only have to ask both your heart and mine.

Now I bid you farewell, your house and your window too,  
And even ... your mother.  
Farewell, my sweetheart until tomorrow.