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## What's Next?

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**Under Construction** ~ Friday and Sunday, March 10 & 12 at 2 pm. Italian or French? That and more are under consideration for our next weekend of music at the beginning of March and will be announced in the next few weeks.

**And 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](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. Harold's 2012 triptych, "The Big Picture," overlooks the piano, and "Paul's Mountain" (2011) hangs beside the woodstove. A 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



"The Red Drape" ~ Gaucin, Spain  
thinking of our snow birds . . .

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

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## H O U S E   N O T E S

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*Be sure to follow the firm wheel tracks, if you choose to exit via the lower driveway adjacent to the wetland. The opposing inner area of low grass is very soft and saturated.*

*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 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.**



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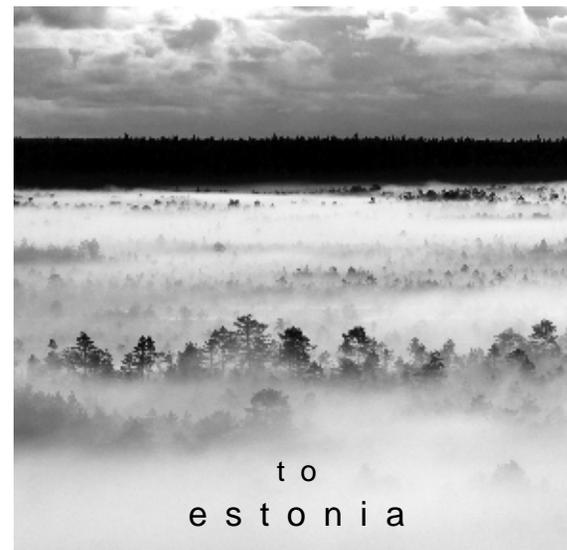
*cover image: early morning fog in Põhja-Kõrvemaa Nature Reserve, Harju County, Northern Estonia*

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## Rawson Duo Concert Series, 2016 - 17

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a b a l t i c   j o u r n e y



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At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA  
Friday and Sunday, January 27 & 29, 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.

## S a n d y ' s E s t o n i a n T a b l e

ROOSAMANNAVAHT ~ cranberry mousse

ALEKSANDRIKOOK ~ Alexander jam cake

SEENESALATI VOILEIVAD ~ mushroom salad sandwiches

KAPSAPIRUKAS ~ cabbage pie / PIRUKAD ~ meat pastries

RABARBERI-MAASIKAPIRUKAD ~ rhubarb-strawberry tart

KILUPALLID ~ spiced herring cheese balls

RUISKATUT KOOS KOHUPIIMAKOOK ~ rye cookies topped with cheesecake

KUGELIS ~ Lithuanian potato-bacon cakes

## t o E s t o n i a a B a l t i c J o u r n e y



*Sonata in D Major, Op. 84 (1860-70)* **César Antonovich Cui**  
(1835 - 1918)

*Allegro*

*Andante non troppo*

*Allegro*

*Pezzo elegiaco (1946), Andante* **Balys Dvarionas**  
(1904 - 1972)

~ interval ~

*Preliiud (1945), Andante sostenuto* **Eduard Tubin**  
(1905 - 1982)

*Capriccio No. 2 (1945), Allegretto moderato*

*“Cock’s Dance” from Ballet Kratt (“Goblin,” 1941 / 1958 arr.)*

*from Suite on Estonian Dance Pieces for solo violin (1979)*

*Sarvelugu (Horn Piece), Andante poco sostenuto*

*Kvikasukas (Serf’s Dance), Vivace*

*Suite on Estonian Dance Tunes (1943)*

*Vana valss (Old Waltz), Moderato*

*Külakarjase sarvelugu (Shepherd’s Horn Piece), Allegretto*

*Kanneldaja (Kantele Player), Rubato con fantasia*

*Sikusarve lood (Goatherd Pieces), Allegro energico*

*in memory of Hans Kask (1939 - 2013)*

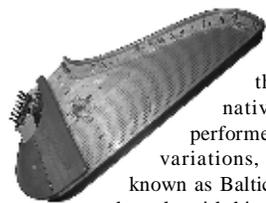
**Early Life** (excerpt from biographical page on Eduard Tubin ~ aviolinslife.org)

Tubin was born on June 18, 1905 in the village of Torila, Tartumaa County, Estonia, which was then a province of the Russian empire. He was the youngest child of Joosep Tubbin and Sohvi Tehvan. One sibling died in infancy, and his older brother, a schoolteacher, of tuberculosis at 22. The family first lived near the shores of Lake Peipus, one of the largest freshwater lakes of Europe, then moved a few miles inland, renting half of their teacher son's school and running its farm. Eduard's father was a fisherman and tailor, and soon a farmer. His hobby was playing trombone, sometimes trumpet and even tuba in the local orchestra. The composer's mother loved to sing both folk tunes and hymns.

After two years at his brother's school, Eduard began to board at the local Torila County elementary school some miles distant. There he also took part in the farm work of the village. His summer job was to herd the village pigs, for which he carried along the piccolo flute and scores that he had inherited from his brother. His son quotes the composer: "It's perhaps peculiar that I always carried my flute and scores with me when 'I worked' looking after the pigs. I had dance tunes, even violin concertos that I borrowed from the violinist in the orchestra. The pigs were grazing and the swineherd played technical passages by Viotti, Rode and other such masters as accompaniment." Tubin said that his first listeners, the pigs, were quite smart and seemed to enjoy the flute. All his life he retained a love of animals and nature.

He joined the Koosa village orchestra at age nine. His father encouraged his son's musical interests, although his mother remained unconvinced about the career prospects. When Eduard was 13, his father sold a calf in Tartu and bought a table piano, which Eduard taught himself to play. Soon he accompanied local and visiting fiddlers.

The Koosa Orchestra, named after a nearby village, around 1920. Tubin's father Joosep is in the middle row with his trombone, young flutist Eduard with striped jacket in the back row. Two uncles were also among the members. The orchestra played on all kinds of village gatherings.



**Kantele**, a traditional plucked string instrument of the dulcimer and zither family native to Finland and Karelia, performed throughout the Baltics, with variations, in the instrumental family known as Baltic psalteries. A man (right) plays a kantele with his fingers in 1930s Finland.



Lithuanian-born composer **César Cui** is the least well-known figure among the Russian Nationalists that critic Vladimir Serov dubbed "the Mighty Handful," a phrase often misrepresented in English as "The Mighty Five" or "Russian Five." Cui came from a distinguished military family -- his father was a French officer who had fought alongside Napoleon -- and early on studied with Stanislaw Moniuszko in his native Vilnius. Apart from that, Cui did not have formal training in music and, after moving to St. Petersburg in 1851, entered into the field of

\* mostly hewn from the internet

military engineering, being named a professor in 1879. Cui was an expert in the construction of military bases and buildings and was many times decorated for his professional achievements in this area as teacher and lecturer.

In 1856, Cui came in contact with Mily Balakirev and took an engrossing interest in Balakirev's notions about a distinctively Russian national style in music, which Cui supported both as a respected music critic and as composer. Cui began to write music criticism in 1864 and continued through about 1900, working for various newspapers and journals. Cui's witty, incisive and sometimes pointed criticism had more impact in its time than his compositions did, stirring up controversy and no small amount of bad blood among some of his colleagues in some instances.

As a composer, Cui produced 14 completed operas, many songs, and piano pieces; he was far less productive in orchestral and chamber music and never composed a large-scale orchestral work such as a symphony. He struggled lifelong with the fine details of instrumentation and scoring and Cui's first opera, *A Captive in the Caucasus* (1857-1883), had to be completely overhauled in order for the Mariinsky Theater to accept it for performance; nevertheless, Mussorgsky and others expressed their admiration for it. Cui's greatest opera is considered to be *William Radcliffe* (1869); also notable is *A Feast in the Time of the Plague* (1901) and five children's operas Cui produced late in life after he retired from writing criticism: *The Snow Hero* (1906), *The Captain's Daughter* (1911), *Little Red Riding-Hood* (1911), *Puss in Boots* (1913), and *Ivan the Little Fool* (1913). Cui's difficulties with scoring did not prevent him from finishing Dargomizhsky's *The Stone Guest* (1870) at its composer's request, or from producing the first practical performance edition of Mussorgsky's *Sorochintsī Fair* not long before his own death in 1918.

César Cui outlived all of his colleagues in the Mighty Handful to the ripe old age of 82 and was the only one to live to witness the chaos of the October Revolution. While many of Cui's works are considered lost, the losses are especially heavy among pieces written toward the end of his career and perhaps these perished owing to the instability of the times. Of his extensive worklist, only the "Orientale" from his violin and piano suite *Kaleidoscope*, Op. 50 (1893), caught on in the years following his death, and largely then in a piano arrangement. However, from the 1990s interest in Cui's music has begun to resurface, particularly among his piano works.

**Balys Dvarionas** (19 June 1904 in Liepāja — 23 August 1972 in Vilnius) was a Lithuanian composer, pianist, conductor and educationalist. Dvarionas displayed himself as a composer after World War II. His works are abundant with romanticism, and the pieces are based on folk songs.

Balys Dvarionas was born in a big family of an organist. Along with his ten sisters and brothers, Dvarionas was taught music from his very childhood. Later Dvarionas had private lessons from Alfreds Kalniņš, the famous Latvian composer. After completing the middle school of commerce, Dvarionas worked as an organist and a conductor of Youth Choir of Lithuanian Society in Liepāja. In 1920, Dvarionas went to Leipzig, where he studied piano at the Conservatory. After graduating from the Conservatory in 1924, Dvarionas came back to Kaunas, Lithuania where he performed his first recital, and afterwards studied piano in Berlin under Egon Petri, a famous German pianist.



Apart from his musical career, Balys Dvarionas made his debut as a teacher. He began teaching piano at Kaunas Music School (from 1933 — Conservatory) and in 1949 he started working at the Music Academy in Vilnius, where he continued teaching until the end of his life. Dvarionas was awarded a professor's title in 1947. Dvarionas's pupils: conductor Rimas Geniušas, pianists Liucija Drasutiene, Aleksandras Jurgelionis, Gražina Rucyte-Landsbergiene, Halina Znaidzilauskaite.

In 1930s, Dvarionas emerged as a conductor as well. He attended conductors' courses in Salzburg and in 1939 he passed his examinations as an external student at the Conservatory in Leipzig. From 1935 until 1938 Dvarionas was a conductor of Kaunas Radiophone Orchestra. In 1939 he established the Vilnius City Orchestra together with the well-known Lithuanian architect Vytautas Landsbergis-Žemkalnis, and worked as a conductor there until the Lithuanian Philharmonic Orchestra was established, where he occupied a position of head conductor in 1940-1941 and 1958-1964.

**Eduard Tubin** remained virtually unknown outside of his homeland for most of his life, despite having fled to Western Europe some 40 years before his death in 1982. It was only during the final years of the twentieth century that Western orchestras and soloists began to explore his rather sizeable, rewarding output. Tubin was born in Kallaste in June 1905. Childhood training at the keyboard earned him admission to Tartu College of Music at the age of 19, where he studied both organ and composition with professor Heino Heller. Within months of graduating from the College in 1930 Tubin was hired as conductor of the Tartu City Theater, a post he filled with distinction until 1944. During a trip to Budapest during 1938 Tubin had the opportunity to take some informal lessons from Zoltán Kodály, at whose suggestion he began to explore the riches of Estonian folk music. In 1940, Tubin was hired to teach at Tartu College, but his tenure was cut short when he was forced to flee to Sweden in 1944.



The fame Tubin had achieved in his homeland did little for him in his adopted country, and he was forced to prepare music (mostly the German classics) for the Drottningholm Palace Theater in Stockholm for most of his remaining years. Although he became a Swedish citizen in 1967, Tubin had very little contact with Swedish musical society, and it was only with the award of an Atterberg Fellowship in 1977 -- just five years before his death -- that his music began to earn recognition outside of the Soviet Union, where his operas and the ballet *Kratt* had remained in the musical repertoire.

Tubin, known during his lifetime as a composer for the stage, gained posthumous recognition for his orchestral music. His symphonic output is substantial, comprising ten complete symphonies and an incomplete 11th. Of these, the Fifth Symphony (1947), written shortly after his emigration to Sweden, has been the most frequently performed. This work, like most of Tubin's instrumental compositions, draws heavily on the Estonian folk music tradition, even incorporating an ancient Estonian hymn into the slow movement, while simultaneously adding a Slavic flavor which, however modified by the decades, clearly manifests its debt to the Dvorák tradition. Tubin's knowledge of folk dance tradition (acquired during a period of study at the Museum of Ethnography in Tartu during the Second World War) served him well during the creation of the lighthearted, entertaining *Estonian Dance Suite*.