
What's Next?

December: Nordlys 2016 ~ On Friday and Sunday, December 16 and 18, 2 pm the Rawson Duo will present their tenth annual, Christmastime *Nordlys* (Northern Lights) concert showcasing works by Scandinavian composers.

Turn off the cell phones, the computers, the cable and satellite TV, take your mind back to the warm comforts of an elegant 1900s' parlor, and savor the rich melodies of northern lands in wintertime; enjoy this rare music in a setting of comfort and intimacy as no other!

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. 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

Zee View of the Month ~ photography by Allan Bruce Zee

Le Volet Bleu ~ "This charming window scene was photographed in Lourmarin in the Provence region of France. It is rated as one of the most beautiful villages in France and is known for two notable literary residents: Albert Camus and Peter Mayle (*A Year in Provence*)."

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: early morning moonset, homeward bound on the West Coast of Vancouver Island August, 2016

Rawson Duo Concert Series, 2016 - 17

season 10
premiere



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, October 21 & 23, 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 English Tea & Fancies

GUINNESS CHOCOLATE CAKE / APRICOT MUFFINS

HIGHLAND TOFFEE / ROSEMARY SHORTBREAD

TEA SANDWICHES: *Coronation Chicken Salad*

Carrot-Ginger / Salmon-Wasabi Rolls

MEAT PIES

season 10

premiere



Sonata No. 6 (1929)

*Sir John Blackwood McEwen
(1868 - 1948)*

to Elsie Owen

Allegro limpido-semplice

Andante mesto

Vivace ma non troppo

~ interval ~

Sonata No. 1 in D minor (1909)

*John Ireland
(1879 - 1962)*

to W. W. Cobbet

Allegro leggiardo

Romance: In tempo sostenuto quasi adagio

Rondo: Allegro sciolto



In thanks and fond memory,
we celebrate our friend
Bernard Samuel Super
1935 - 2016

Ireland, at length, settled in a picturesque converted windmill at Washington half way between Storrington and Steyning, in the shadow of Chanctonbury Ring. Here he spent the last decade of his life. Norah Kilby (Ireland's devoted companion of his latter years) remembered:

“He'd known Rock Mill, by sight, for nearly thirty years and coveted it; he really wanted to live there. One day, about the time of the [Queen Elizabeth] Coronation, when he was staying in Ashington, I came down to visit him and we went for a drive into Steyning to visit his favourite antique showrooms. On the way back, he noticed a board up at the end of the drive to Rock Mill.

We went to the agents straight away and met the lady owning the property and from then on things moved very quickly and the Mill became his . . .”



Rock Mill

Many of John Ireland's works have strong Sussex connections: *The Downland Suite*, *Equinox*, *Amberley Wild Brooks*, the *Cello Sonata* inspired by a place on the Downs known as the Devil's Jumps and, perhaps, most colourfully, *Legend for Piano and Orchestra*.

Harrow Hill is located high up on the Downs above and well to the south of Storrington. Access to Harrow Hill is by footpath - there is no public road. You are walking into a remote and mysterious region which one feels time has passed by. It was here that Ireland found the inspiration for *Legend for Piano and Orchestra*. It is based on two stories that were related by Mrs. Kirby:

“In the far distant past there had been a leper colony in a remote part of the Downs and there had been a steep path leading up to what was known as Friday's Church because the clergyman attended it on Fridays for a service for the benefit of the lepers who were allowed to participate through a squint so that they shouldn't contaminate the congregation. On one occasion John Ireland arose early, cut some sandwiches and chose Harrow Hill as the place for his picnic. Just as he was about to start eating, he noticed some children dancing around him in archaic clothing -very quiet, very silent, He was a little put out about having his peace invaded by children; he looked away for a moment, when he looked back they had disappeared. The incident made such an impression on him that he wrote about his experience to Arnold Machen whose books had greatly influenced much of his music. The reply he received was a postcard with the laconic message “So, you've seen them too!”

~ Bruce Phillips, *The John Ireland Charitable Trust* (musicweb-international.com)



John Blackwood McEwen was born in 1868 in Hawick in the Border Country, the son of a Presbyterian minister. Three years later his father became minister of Sydney Place Church in Glasgow where McEwen spent his formative years. It was a background that would instill an obsessive work ethic and sense of social responsibility into his psyche — ‘thoroughness’ was one of the key words people associated with him. Fortunately it was the powerful evocative topography of south west Scotland and the stirring history of the old Celtic Galloway which proved the enduring inspiration for so much of his music and forced it out of the well-trodden paths of academicism.



McEwen, R.A.M. Principal
ca. 1924

In 1888 McEwen graduated with an Arts degree from Glasgow University and worked for a time as an organist and choirmaster, until 1891 when he left for London, where two years later, with several compositions ‘up his sleeve’, including a symphony, he joined the Royal Academy of Music to study. Although McEwen claimed it was such fellow-students as Charles Macpherson, Herman Lahr and W. H. Bell (later his brother-in-law) who exerted the greatest influence on his style, undoubtedly Frederick Corder's passionate enthusiasm for Liszt and Wagner quickly infused McEwen's own aesthetic, as it did a later pupil, Arnold Bax. Performances of a *String Quartet in F major* and a *Scene from helles* (Shelley) in 1896, followed by *Overture to a Comedy*, first brought McEwen's name before the public. McEwen was fortunate at this time to be appointed as a lecturer in harmony at the Glasgow Athenaeum, but in 1898 he was enticed back to the Royal Academy as Professor of Harmony and Composition, where he remained for almost forty years.

In the first years of the new century McEwen went on to produce his most important scores: *The Ode on the Nativity*. a large-scale setting of the Milton for soli chorus and orchestra (1901-1905), the *Three Border Ballads* (1905-1908), a comic opera *The Royal Rebel* (1909). the *Solway Symphony* (1911), as well as several instrumental works and songs, in particular his settings of Verlaine. Although two of the *Border Ballads* were premiered successfully in Philharmonic Society concerts, by 1913 McEwen had to face the fact that *The Demon Lover*, the *A minor* and *Solway* symphonies and several other large-scale works remained in manuscript unperformed. As late as 1944 McEwen wrote a bitter testament on the manuscript of the 1898 *A minor Symphony* that must strike home to many creative artists, especially composers: “After I had finished this symphony in A minor I found that there was not the slightest chance of getting a performance of a work of this nature by an unknown composer without social influence and money.”

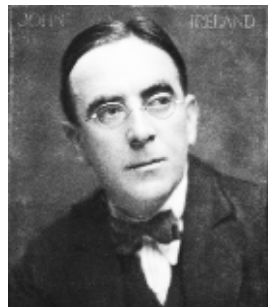
The pressure of these artistic frustrations, academic overwork, and hints of an unhappy marriage (it remained childless) resulted in persistent insomnia which caused a 'breakdown in health' in 1913, Released from the Royal Academy he retired to a fishing village in the Bay of Biscay. (It was here that McEwen completed his second violin sonata, noted on the score as Christmas, 1914).

After his return to England, McEwen never attempted another large-scale work for orchestra, and his creative reputation soon went into decline. Had he turned his back on the academic life the outcome may have been different, but a viable alternative strong enough to satisfy his rigorous Scots character never offered itself. Nonetheless McEwen remained at heart a true radical and his egalitarian views found apt expression in a series of unbridled political pamphlets such as *Total Democracy* and *Abolish Money*; "There will be no unemployment, no hopeless poverty. no avoidable malnutrition, much less disease, no rent, rates, and taxes. Social distinctions based on money will disappear. political life will become cleaner and more honest, the stock exchange will vanish . . ."

An ardent champion of new music and selfless in helping other composers, McEwen became one of the founders and the first Honorary Secretary of the Society of British Composers (1905). He published an influential series of musical text books, and on Mackenzie's retirement in 1924 succeeded him as Principal of the Royal Academy, a position he held for the next twelve years. Honors followed: Honorary Membership of the University of Helsingfors, Presidency of the ISM, a knighthood, and in 1933 he received an honorary L.L.D. from his Alma Mater, Glasgow, at the same ceremony as Albert Einstein.

*adapted program booklet notes by Bernard Benoiel from Chandos 9241 recording:
McEwen, Three Border Ballads performed by the London Symphony with Alisdair Mitchell.*

John Ireland was born in Bowdon, near Manchester, England on 13th August 1879. His parents were literary people and knew many writers of the day, including Emerson. Ireland entered the newly-established Royal College of Music in London at the age of fourteen, lost both his parents shortly after, and had to make his own way as an orphaned teenager, studying piano, organ and composition. The last was under Sir Charles Stanford, who taught many of the English composers who emerged at the end of the 19th century: Ralph Vaughan Williams, Gustav Holst, Frank Bridge (born in the same year as Ireland), Eugene Goossens, Arthur Bliss, Herbert Howells, George Butterworth, and many others.



Ireland destroyed almost all his student works and juvenilia (the beautiful *Sextet for Clarinet, Horn and String Quartet* being one of the few works which he permitted to be

published, and then only towards the end of his life) and emerged as a celebrated composer towards the end of World War I when his *Violin Sonata No.2 in A minor* brought him overnight fame. From then until his death in 1962 he led an outwardly uneventful life combining composition, composition teaching at the Royal College (where his pupils included Benjamin Britten and E. J. Moeran), and his position as organist and choirmaster at St. Luke's Church, Chelsea, in London.



Ireland's Studio, 1904-26
14 Gunter Grove, Chelsea

Ireland's music belongs to the school of 'English Impressionism'. Having been brought up on the German classics, notably Beethoven and Brahms, he was strongly influenced in his twenties and thirties by the music of Debussy, Ravel, and the early works of Stravinsky and Bartók. While many of his contemporaries, such as Vaughan Williams and Holst, developed a language strongly characterised by English folk song, Ireland evolved a more complex harmonic style closer to the French and Russian models. Like Fauré, he preferred the intimate forms of chamber music, song, and piano music to the larger orchestral and choral canvases. He wrote neither symphony (unlike his friend Arnold Bax who wrote seven) nor opera and only one cantata, *These Things Shall Be*, but his *Piano Concerto* is arguably the best to have been written by an Englishman, and is a work of intense emotion and nostalgic feeling.

Ireland was strongly influenced by English poetry. His settings of A. E. Housman, Thomas Hardy, Christina Rossetti, John Masefield and Rupert Brooke are among the best known of his works. He was also highly susceptible to the spirit of place. He lived for many years in London's Chelsea (*Chelsea Reach* for piano is a depiction in the form of a barcarole of that great sweep of the Thames as it passes along the Embankment to the west of the Houses of Parliament). He was also devoted to the Channel Islands of Guernsey and Jersey. Their location between England and France must have seemed appropriate to his musical orientation, but more importantly he found there traces of prehistoric pagan ritual to which he had originally been drawn through the writings of the Welsh writer Arthur Machen.

But perhaps his greatest love was for the English county of Sussex, a landscape of rolling downs and (in Ireland's day) isolated villages, including Amberley whose 'Wild Brooks' - streams coursing through fields - gave him the inspiration for one of the most brilliant of his piano pieces (*Amberly Wild Brooks*) . . .

He first came to Sussex in the early 1920s when he was in his early 40s. He took rooms in Ashington overlooking Chanctonbury Ring. He would make notes on walks and use them to work on compositions in his Chelsea studio . . .