
What's Next?

Brahms to Chocolate ~ Friday and Sunday, April 21 & 23 at 2 pm, the 21 **Hungarian Dances of Johannes Brahms**, brilliantly arranged for violin and piano by Joseph Joachim, followed with a sampling of the latest creations by **Elevated Candy Co.**, locally produced by Julie and David McCulloch of Port Townsend, along with Sandy's masterful reception.

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

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



Images of France: *Outside In* (left) ~ Moustier-Ste-Marie, a charming hillside town, perched at the western entrance to the Gorges du Verdon, the French counterpart to the Grand Canyon. This photograph was taken in the late afternoon looking west from the east side with the reflection in the shadowed façade, alit in the appearance that we are actually looking through the window rather than at a reflection.

The Guardians (right) ~ Bonnieux, in the Provence-Alpes-Côte d'Azur region in southeastern France.



www.allanbrucezee.com

H O U S E N O T E S

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.



cover image: In the valley of the river Guil, above the village of L' Echalp in the Queyras mountain range, one of the oldest of the French Hautes-Alpes

Rawson Duo Concert Series, 2016-17

Dans la montagne



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, March 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

A M U S E - B O U C H E S

Pounti Auvergnat — *Meat cakes from Auvergne*

Pissaladière — *Onion and anchovy tarts*

Canelé au chorizo — *Savory fluted pastries*

Tapenade d'artichaut — *Artichoke tapenade*

Éclairs au chocolat — *Chocolate éclairs*

Pithiviers aux Cerises — *Cherry almond torte*

Sablé au chocolat — *Chocolate shortbread*

Madeleines glacées à l'orange — *Orange glazed madeleines*

Dans la montagne

In the Mountains

Suite en duo (1927)

*Jean Cras
(1879-1932)*

Préambule

Modéré

Assez lent

Danse à onze temps (dance in eleven time)

from 3 Pièces Formant Suite de Concert, Op.40 *Gabriel Pierné
(1863-1937)*

No. 2, Nocturne en Forme de Valse (1903)

(originally for piano, arranged by the composer ca. 1910)

~ interval ~

Dans la montagne (1904-6, rev. 1933) *Joseph Canteloube
(1879-1957)*

to Vincent D'Indy

1. En plein vent (in the wind)

2. Le soir (evening)

3. Jour de fête (festival day)

4. Dans les bois au printemps (in the woods in spring)

. . . Vers l'absente (to the absent)

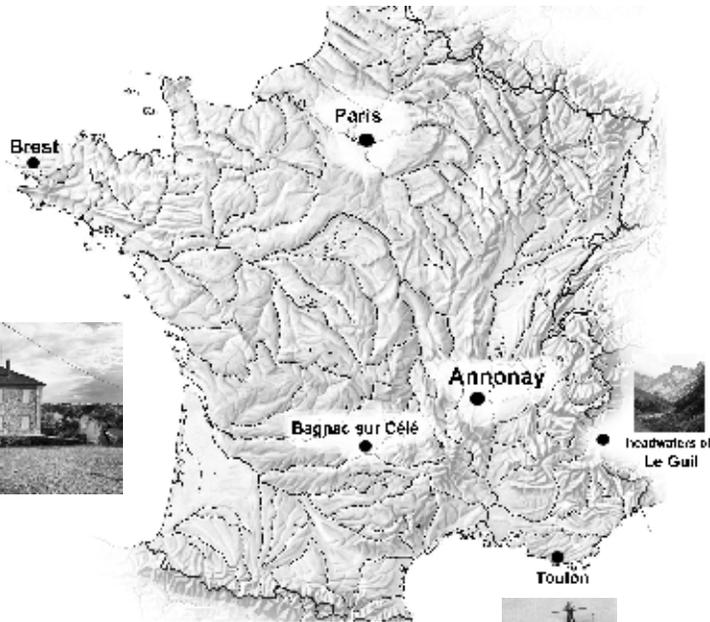
An Unlikely Day Job

and *L'Hymne des Gaules* based on a poem by Philius Lebesque. He also participated in the creation of the Bardic College of Gaul.

In 1941, he joined the government in Vichy France during the Nazi occupation, and wrote in the monarchist newspaper *Action Française*. He participated in numerous radio broadcasts of French folklore with his "Songs of France" with the tenor Christian Selva. The radio was an ideal vehicle for disseminating regional popular music.

Alongside his career as a composer, Canteloube worked as a musicologist, collecting traditional French folksongs, which were published by Didier and Heugel. He also wrote biographies of Vincent d'Indy (1949) and of his friend Déodat de Séverac (1950).

Canteloube took more than thirty years (1924 to 1955) to complete the compilation of his most admired and famous collection of songs, *Chants d'Auvergne*. Passionate, sometimes to excess, the songs reflect the landscapes of the Auvergne in lush orchestral colors and have enabled French folklore and rustic melodies to become better known. Canteloube died in Grigny, Essonne, in 1957, aged 78.



CHÂTEAU DE MALARET,
Bagnac sur Célé
from postcard image, ca. 1970 (left),
and recent street view image (above left)

Jean Cras was truly a remarkable person, whose musical output, while not in large volume, is substantial, beautifully crafted, and could rank with the best of the early-twentieth century. Surprisingly, this was a product of his spare time, his artistic escape from a demanding and celebrated naval career which rose to the rank of admiral and full command of the battle fleet stationed in the Mediterranean port of Toulon.



At each stage, in every cabin he occupied, cramped or spacious, Cras found space for his upright piano and time to set his musical imaginings to manuscript. He also had a scientific mind and is credited with innovations and navigational tools of his own invention. The "Cras Navigation Plotter" became a standard item in the French Navy.



The side image was from about the time (1900) when he was a junior officer posted to the flagship *Brennus* which was involved in a terrible, peacetime accident while on fleet maneuvers one night. The ill-fated destroyer *Fremée* accidentally turned, crossing into the battleship's path, and was instantly capsized with the loss of 47 lives. The story made world press, and Cras wrote an account which can be read online along with others.

Later, during World War I, he commanded the *Commandant Bory*, a 250' destroyer credited with the sinking of a German submarine. Cras also distinguished himself in 1916 in an incident involving with a mine thought to be inactive. While being hoisted out of the sea, it touched the hull and exploded causing the death of a master mechanic and injuring several near the stem.



Commandant Bory

Cras himself was thrown into the sea, and when he regained consciousness, saw a sailor sinking in a panic. He reached the spot, dove under and saved the man for which he was awarded a medal, the one he was most proud of among all the decorations of his career.

In his individual style, one hears the sounds of his native Brittany, along with an Oriental influence, perhaps from his world-sea voyaging. A self-taught composer, wrapped in his naval duties, he remained apart from the socialite world of Paris. However, the music world took notice, and his 1921 opera *Polyphème* found its way to center stage with the renowned Paris Opera.



Battleship *Provence*, from where Cras' *Suite en duo* was composed. The ship was scuttled in port in 1942 to prevent it falling into German hands.

The city of his birth and death has not forgotten this important naval figure, and a monument stands in his honor near the historic harbor fortress in Brest.

Jean Cras was a gifted composer largely known for his chamber works and opera *Polyphème* (1912-1918). He might well have achieved greater fame had he not maintained a highly successful lifelong career in the French navy. Indeed, Cras reached the rank of rear-admiral and was decorated several times in World War I, achieving particular distinction for his valor in the Adriatic campaign. Musically, he typically garnered far less notice. For one thing, his education was modest, though ultimately adequate: he received no formal advanced training in composition, though he studied privately with Henri Duparc, who would become a lifelong friend and mentor. Cras remained a relatively obscure figure on the musical scene in France except for the final decade or so of his life. Stylistically, Cras was an Impressionist, but a freewheeling one, investing his music with occasional exotic influences inspired by his naval travels, and with Celtic and sacred elements. His later works divulged a more caustic expressive language, but without ever reaching much beyond the style of Bartók. Cras was versatile, turning out works in most genres, including opera, orchestral, chamber, choral, and song.

Jean Cras was born into a musical family in Brest, France, on May 22, 1879. His father was a brilliant naval surgeon whose example led young Jean in 1896 to enroll at the naval academy. In 1900 he relocated to Paris where he studied for three months with his newfound friend Henri Duparc.

Prior to World War I Cras was productive particularly in the realms of chamber, choral, and solo piano music. In 1921 *Polyphème*, not yet officially premiered, received first prize in the Concours musical de la Ville de Paris. It was premiered the following year by the Opéra-Comique in Paris with great success, and thereafter Cras was a much-in-demand composer in France. Cras now began turning more often to larger forms. Cras' brilliant pianist daughter, Collette (wife of Polish émigré composer Alexandre Tansman), premiered Cras' 1931 Piano Concerto with great success. After his death in 1932 Cras was widely eulogized in France as one of the leading figures in French music. But his fame quickly evaporated and he was largely forgotten until the last decade or so of the 20th century.

Gabriel Pierné has been called the most complete French musician of the late Romantic/early twentieth century era. In his own music Pierné blended a seriousness of purpose with a lighter, more popular flavor; his dedication to the music of his contemporary French composers earned him a reputation as a conductor of deep integrity.

Pierné was born in 1863 in the town of Metz. He displayed great musical promise as a child, and by 1871 he had entered the Paris Conservatoire to study composition with Massenet and organ with Franck. Through the years he won top prizes in organ, composition, and piano, as well as (in 1882) the coveted Prix de Rome.

In 1890 Pierné succeeded his teacher, Franck, as organist at St. Clotilde cathedral, a distinct honor for a young man of 27. In the late 1890s he abandoned his career as an organist and in 1903 made his debut as assistant conductor of the Concerts Colonne (serving as principal conductor from 1910 to 1934, devoting a great deal of rehearsal time to the preparation of new works). In addition to his activities on the podium, Pierné served on the

administration of the Paris Conservatoire and composed for the Ballet Russes (three successful ballets produced between 1923 and 1934). In the years prior to his death in 1937 he was elected to the Académie des Beaux Arts and made a Chevalier of the Légion d'honneur.

Pierné's output as a composer, while by no means as vast as some of his Parisian colleagues (one thinks in particular of Saint-Saëns), includes entries in most of the standard genres; in typically French style, he avoided symphonic form in favor of orchestral poems and character pieces. While Pierné's large-scale works, such as the 1897 oratorio *L'an mil* and the opera *Vendée* from the same year, showcase a solid grasp of musical architecture, the smaller chamber works (sonatas for both violin and cello and a String Quintet, among other pieces), are more indicative of his exceptional facility.



Joseph Canteloube was born in Annonay, Ardèche, into a family with deep roots in the Auvergne region of France. He studied piano from the age of four with Amélie Daetzer, a friend of Frédéric Chopin. After earning his baccalauréat, he worked at a bank in Bordeaux. He returned to his family home in Malaret (Annonay) due to an illness, but when his health was restored, he decided to make a career in music in Paris. He entered the Schola Cantorum in 1901 and was a student of Vincent d'Indy and Charles Bordes, soon becoming friends with Déodat de Séverac, Isaac Albéniz, and Albert Roussel.

In 1904-6, he composed *Dans la montagne* for piano and violin in four movements that was played at the Société Nationale. Other significant works followed, including *Colloque sentimental* for voice and string quartet (1908); *Eglogue d'Automne* for orchestra (1910); *Vers la Princesse lointaine*, a symphonic poem (1912); *Àu printemps* for voice and orchestra; and *L'Arada* (The Earth), a song cycle of six mélodies (1922).

Canteloube composed his first opera, *Le mas* (*The Farmstead* in Occitan language), to his own libretto from 1910 to 1913. The three act work won the Prix Heugel in 1925, and was awarded the prize of 100,000 Francs. However, the reaction to this composition by the leaders of the Opéra-Comique in Paris was far less enthusiastic than the jury. After pressure from the publisher, it finally premiered on 3 April 1929, but it was never revived. *Vercingétorix*, his second opera, in four acts, was inspired by a libretto by Étienne Clémentel, mayor of Riom (Puy-de-Dôme) and *Hervé Louwyck* on the Gauls' defeat by Julius Caesar. The Paris Opéra gave the first performance on 22 June 1933, but it was accused of lacking theatricality.

In 1925, Canteloube founded a group called La Bourrée with several young Auvergnats in Paris who were eager to publicize the folklore and the beauty of their home region. Canteloube himself believed that "peasant songs often rise to the level of purest art in terms of feeling and expression, if not in form" ("les chants paysans s'élèvent bien souvent au niveau de l'art le plus pur, par le sentiment et l'expression, sinon par la forme"). He composed several song collections, which include *Chants de Haute-Auvergne*, albums of songs of Rouergue, Limousin, and Quercy, regional religious songs (*Chants religieux d'Auvergne*),