
What's Next?

January: *A Baltic Journey* ~ On Friday and Sunday, January 27 & 29, 2 pm the Rawson Duo will explore music of the eastern Baltics, Saint Petersburg to Tartu and beyond, with works by Cesar Cui of Imperial Russia, Lithuania's Balys Dvarionas, and an in-depth feature of Estonian Eduard Tubin.

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



Twin Lakes, Oregon



Lake Tahoe, California

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

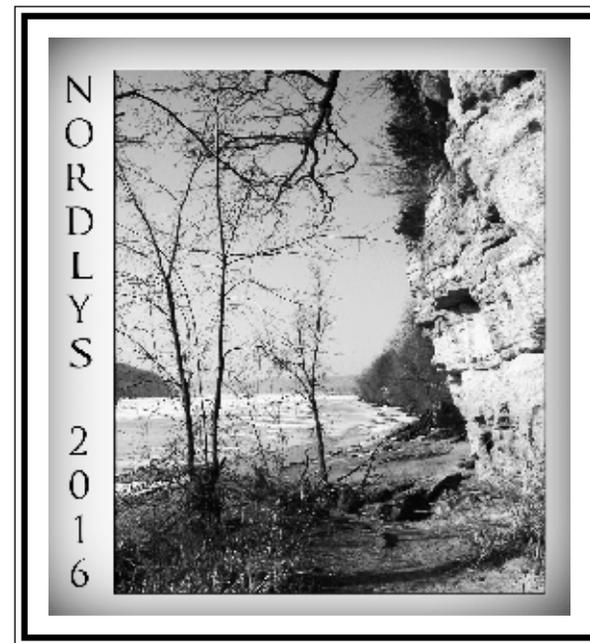
If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not on the slippery floor. Any extras may be placed in the nearby closet or remain setup for use out in the room. Thanks!

Cough drops are provided for your convenience.



cover image: A January day along the Saint Croix River near Stillwater, on the Minnesota-Wisconsin border, in brilliant sky and minus 20 degrees fahrenheit (2002, AR)

Rawson Duo Concert Series, 2016 - 17



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, December 16 & 18, 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.

Skandinavisk smårettene av Sandy

RUNEBERGINTORTTUJA ~ *Spice cakes from Finland*

KVELDENS DRONNING ~ *Norwegian chocolate cakes*

LUSIKKALEIVÄT ~ *Teaspoon cookies*

SKOGSBAERDRØM ~ *Wild berry cookies*

MANDEL BARER ~ *Almond bars*

ROSOLJE ~ *Estonian beet and herring salad*

SMØRREBRØD:

Smoked salmon tartare / Leverpostej ~ *liver paté*

Gjetost salat ~ *golden cheese salad*

nordlys

2016



Fyra Aqvareller, Op. 15 (4 Watercolors, 1899)

Tor Aulin

(1866 - 1914)

Idyll ~ Andante

Humoresk ~ Allegretto scherzando

Vaggsång (Lullaby) ~ Poco Lento

Polska ~ Allegretto

Ballaad (1938)

Eduard Tubin

(1905 - 1982)

~ interval ~

Sonatina, Op. 80 (1915)

Jean Sibelius

(1865-1957)

Lento; allegro

Andantino

Lento; allegretto

Four Pieces, Op. 115 (1929)

On the Heath ~ Andantino

Ballade ~ Allegro moderato

Humoresque ~ Tranquillo

The Bells ~ Presto

Cantique, "Laetare anima mea," Op. 77 No. 1

(Rejoice, O my soul, 1914)

Novelette, Op. 102 (1922)

scores went through more than one version, some even after publication. Increasingly, however, the composer felt estranged from the new currents of modern music. He wasn't particularly sympathetic to even early Stravinsky, since he felt closest to the German symphonic tradition. Yet although he admired them, the fevered compositions of Schoenberg were alien to him as much in their temperament as in their dissolution of tonality. Nevertheless, Sibelius was first and foremost a Modern, but – like Vaughan Williams, for example – one who created his own brand. Conservative critics probably did him a disservice by elevating him to Protector of the Eternal Verities of Art, since it only made it easier for the avant-garde to demean the music. The late work exhibits a fascinating variety of mood and form. Major works include the concert aria *Luonnotar* (1913), the heroic Fifth Symphony (1915-1919), the Sixth (1923), the Seventh (1924), and *Tapiola* (1926).

After this, Sibelius seemed to shut down creatively. There was a thirty-year “silence of Ainola” (Sibelius's home since 1904), although the silence was never complete. Minor work trickled out. He worked for decades on an eighth symphony but never completed it, finally burning his sketches sometime in the Forties. The composer's personality had been troubled for a long time. He began drinking heavily at the death of his mother. Much of the money he earned went to his binges, sometimes to the destitution of his family, despite a small stipend from the Finnish government. The hat was passed several times for him among the Finnish art-loving public. It seems that the anxieties of composition triggered such binges. After he destroyed his eighth, his wife, Aino, reported that he became much happier.

~ *classical.net*

The music of Jean Sibelius has had a unique and profound impact on Finnish culture and the image of Finland, to which it opened up entirely new vistas. The earliest works of the composer were produced at a time when Finland needed powerful achievements and stirring feelings for its emergent culture. Sibelius drew on folk music and the folk poetry heritage for the subjects and stylistic materials that were transformed in his fruitful imagination into a highly personal form of artistic expression. While approaching the European symphonic tradition, he incorporated his own solutions of form and a strident tonal language. The seven symphonies form the monumental core of Sibelius' works, which orchestras and conductors have continually researched and re-interpreted to find new performance dimensions. These interpreters have also been encouraged by orchestral conducting competitions held every five years, in which young conductors show their skills with the Sibelius symphonies, and at the violin competitions arranged at similar intervals, in which the Sibelius violin concerto holds pride of place.



~ *ainola.fi*

Detail of Sibelius Monument, located at Sibelius Park, northwest of the city center in Helsinki

Tor Aulin was one of the most important Swedish musicians at the turn of the 19th/20th centuries, and his name has perhaps mostly been remembered for his work as a quartet player and conductor. Despite the undeniable qualities that they possess, his own compositions have fallen into oblivion. In their time they attracted international attention and were issued by continental publishers; many of the finest violinists of the era made recordings of them.

Aulin grew up in a musical family, in which chamber music was nurtured in particular. His father, who died when Tor was only three, was a lecturer in Greek and a devoted violinist, whilst his mother was a fine pianist who had in her youth entertained ambitions of becoming a singer. One of his uncles was also a keen quartet player, an aunt was a piano teacher, and his sister Valborg, six years his senior, was to become an eminent pianist and composer. Tor began to take violin lessons when he was seven, and at the age of 11 was admitted to the Stockholm Conservatory, where he was taught by Johan Lindgren. Aulin made his first public appearance in the summer of 1880, together with his sister at a concert in Soderkoping. The following year he became a member of Bernhard Fexer's orchestra, which was responsible for the musical entr'actes at Stockholm's Royal Dramatic Theatre during the winter seasons and at the Djurgarden Theatre in the summers, and he also started to turn to chamber music. He had the opportunity to perform for the renowned French violinist Emile Saurer, who made a guest appearance in Stockholm in 1883, and this led to Aulin becoming Saurer's pupil in Berlin (1884-86). While in Berlin, he also studied composition under Philipp Scharwenka. After returning to Sweden, Aulin enjoyed success as a soloist in the Concerto in E minor by Vieuxtemps. In 1887 he founded his own string quartet — the first permanent string quartet in Sweden, and an ensemble which was soon to achieve distinction — and in 1889 he became the leader of the Royal Court Orchestra (Kungl. hovkapellet), having previously held a similar position in Andreas Hallen's orchestra in the so-called Svea Hall (Sveasalen).



For some decades the Aulin Quartet was to be the foremost Swedish ensemble of its kind, and in 1894 it began an important collaboration with the pianist Wilhelm Stenhammar. They safeguarded and nurtured both classical and modern chamber music — not least the music of Beethoven and Stenhammar — not just in Stockholm but also on extended tours throughout Sweden and internationally.

Around the turn of the century — in part because his career as a soloist was damaged by over-exertion — Aulin turned increasingly to conducting. In 1900 he founded the Swedish Musical Society Orchestra (Svenska Musikerforeningens orkester) in Stockholm and, two years later (when he also left the Royal Court Orchestra) he established the Stockholm Concert Society (Stockholms Konsertforening) which, in its original form, had to be wound up in 1909. In addition, Aulin was conductor at the Royal Dramatic Theatre (1907-09) and directed the Southern Sweden Philharmonic Orchestra (Sydsvenska filharmonin) in Malmo (1907-08) before becoming Stenhammar's co-conductor at the Gothenburg Orchestral Society (Goteborgs orkesterforening) in 1909 — a post he held until 1912, when ill health increasingly forced him to reduce his musical commitments. His major contributions to Swedish music — not least as a conductor of works by such composers as Berwald and Norman — also deserve mention: it is well-known that he conducted the first performance of Berwald's *Sinfonie singuliere* in 1905 (sixty years after it was written!). As a violinist he was the foremost interpreter of Emil Sjogren's sonatas; indeed, Sjogren's famous Sonata in E minor is dedicated to Aulin.

* mostly hewn from the internet

Aulin's versatility as a performing musician — he was also a very talented pianist — has, as we have seen, overshadowed his work as a composer, even though at least two of his works, the Violin Concerto No. 3 in C minor (1906) and the *Fyra Aqvareller* (4 Watercolors), for violin and piano, belong to the standard repertoire in Sweden. It is thus difficult to follow his career as a composer chronologically on the basis of newspaper articles and musical dictionaries; even if his works often bear opus numbers, many of them do not indicate the year of composition; sometimes we do not even know the year of publication. Apart from three violin concertos, Aulin's oeuvre includes some other works for violin and orchestra, *Gotlandska danser* (Dances from Gotland) and *Svenska danser* (Swedish Dances) for orchestra, many pieces for violin and piano, among them a Sonata in D minor (1892), music for Strindberg's Master Olof (1908, for the inauguration of the new Dramatic Theatre), a string quartet (Serenata, Op. 1 [1887]), piano pieces and songs. He also published a violin tutor (1903).

~ excerpt from CD liner notes by Lennart Hedwall, *Swedish Romantics series*
 “Tor Aulin,” *orchestral works and violin solo with orchestra, Gävle Symphony Orchestra*
 (Niklas Willén) with Tobias Ringborg, violin ~ Sterling CDS-1050-2

Estonian-born composer **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*.

~ allmusic.com

Jean Sibelius (December 8, 1865 - September 20, 1957), very largely created himself as the musical emblem of Finland, even down to the level of his name. Finland, after all, was less a country than an ethnic enclave. Up until the early 19th century, it was first a part of Sweden and then, from 1809, a grand duchy of Russia. Sibelius himself came from Swedes (family name Sibbe) and was christened Johan Christian Julius. At age 20, he took “Jean” as his “music-name.” Sibelius to a great extent taught himself the rudiments of composition. Meant by his family to become a lawyer, he switched to music in his twenties, mainly to become a violin virtuoso, but found himself increasingly drawn to composition.

During his final years as a student, Sibelius became friendly with the pianist-composer Ferruccio Busoni, at that time a professor of piano at the Helsinki Music Institute, and, more importantly, the Järnefelt family, important figures in the rise of Finnish-language culture. At this time Sibelius, whose native language was Swedish, began to learn Finnish and to become interested in Finnish folk poetry. He never was particularly comfortable in the language. He continued to set Swedish song texts throughout his career, for example, to write his letters in Swedish, and to listen to Swedish-language news broadcasts. Nevertheless, Finnish folklore fired him.

In 1889, having graduated from the Institute, Sibelius won a state grant to study music in Berlin. His professor deemed the young man's works incompetent and set him to studying strict counterpoint for the rest of his stay. Sibelius pretty much stopped producing original work during this time. On the whole, Berlin proved a rather crushing disappointment. However, in 1890, with another state grant in his pocket, he traveled to Vienna, where he studied with Karl Goldmark and Robert Fuchs. Here, his musical horizons broadened. He fell under the spell of Bruckner and Wagner, leaving the Brahmsian classicism that had marked his music heretofore. He also began to read the *Kalevala*, the Finnish national epic. This was to provide him with a good deal of his artistic inspiration. He began his first major work, a huge choral symphony based on Finnish legends, *Kullervo* (1892) and also married Aino Järnefelt. One of his most powerful scores, the symphony shows Sibelius in the midst of throwing off Bruckner and Wagner and trying to find a personal language. Despite *Kullervo's* success, it doesn't satisfy him, and he withholds it from publication (it appeared, finally, in the Sixties). He seems to have sensed within himself two contradictory impulses: an attraction to “primitive,” even “barbaric” subject matter and a rage for symphonic order. His search throughout the 1890s results finally in such works as *En Saga*, *4 Legends from The Kalevala* (1897), *Finlandia* (1899), and culminating in the *Symphony No. 1* (1899).

The symphony marked the beginning of the composer's artistic maturity. What we tend to see are references to classical procedures while using basic material of a distinctly non-classical cast. Musical ideas seem to end jaggedly or “incompletely,” which immediately sets a listener's expectation for the next idea. It's an ingenious reconciliation of his primitivism and his need for coherence.

The early 1900s saw the *Symphony No. 2* (1902) and the *Violin Concerto* (1904). Around the middle of the decade, the music took a decided turn toward early Modernism with the tone poem *Pohjola's Daughter* (1906), the *Symphony No. 3* (1907), *Night Ride and Sunrise* (1908), and the tightly-concentrated *Symphony No. 4* (1911). Sibelius becomes less dependent on traditional symphonic procedures and looked for his own. He himself compared his method to mosaic, arranging constituent pieces in different patterns until he found what he wanted. This method also fed a penchant for revision. Many of his major



Sibelius at his desk in Ainola, 1915