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## What's Next?

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**November: *A Rhapsody in Blue*, music of George Gershwin** ~ On Friday, November 6 and Sunday, November 8, 2 pm the Rawson Duo at their Chimacum home will present works by beloved American jazz great, George Gershwin, with violin and piano arrangements drawn from some of his most celebrated works, including *Porgy and Bess*, *Girl Crazy*, *Strike up the Band*, as well as some of his popular songs and endeavors into the world of classical composition. A recently discovered arrangement of his all time favorite, *Rhapsody in Blue* will conclude the program. Seating is by advanced paid reservation, \$22. Contact Alan or Sandy Rawson via email or phone, information given below.

**December: *Nordlys*, music of Scandinavian composers** ~ Friday, December 18 and Sunday December 20, 2 pm performing works of Selim Palmgren, Tor Aulin, and Jean Sibelius.

**Ideas Rattling Around for Spring** (TBA ~ watch this space)

***Music of Poland:*** Chopin, Wieniawski, Szymanowski, Kochanski and more

***Rhapsodia Español:*** Joachin Nin and Joachin Rodrigo

***Americana; Through the Arranger's Eye***, a potpourri of popular song and genre from the 1900s

***Chateau Ravel:*** music of Maurice Ravel

### Web Sites of interest related to today's program

[www.fiddlingaround.co.uk/hungary](http://www.fiddlingaround.co.uk/hungary) ~ fascinating discussion of gypsy music and its evolution in Europe

[www.fuguemasters.com/enescu](http://www.fuguemasters.com/enescu) ~ excellent program notes on Enesco 3rd Violin Sonata

[www.geocities.com/enesco\\_georges](http://www.geocities.com/enesco_georges) ~ biographical information on the composer and extensive photo gallery of Enesco's life

[www.enescumuseum.blogspot.com](http://www.enescumuseum.blogspot.com) ~ the site gives information about the George Enesco National Museum, located in the Cantacuzino Palace, one of the most beautiful buildings of Bucharest. It offers stunning photographs of the palace and museum displays. Click on images for high resolution views

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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: [rawson@waypoint.com](mailto:rawson@waypoint.com) or call 379-3449

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## Rawson Duo Concert Series, 2009-10

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# ENESCO



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At the home of Alan and Sandy Rawson  
10318 Rhody Drive, Chimacum WA  
Friday, October 2 and Sunday, October 4  
2 pm

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**The Rawson Duo**, specializing in Romantic and early twentieth-century works, has given numerous recitals on college campuses and community performing arts series across the United States and Canada. The Rawsons now reside in Chamacum where they have founded Olympic Youth Strings, a nonprofit organization dedicated to promoting string orchestral and chamber music on the Olympic Peninsula.

**Violinist Alan Rawson** 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. Since moving to the Northwest in 2004, the Rawsons have become active performers and organizers of music projects and workshops for students and adults through their non-profit organization OYStrs, Olympic Youth Strings.

A native of Fargo, North Dakota, **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 and piano accompanist for Peninsula Chamber Singers.

*Traditional Romanian Favorites*  
prepared for today's program by Sandy

*Mititei*  
spicy sausages

*Brynxa de Braila Frecata*  
goat cheese and herb spread on black bread

*Salata de Vinete*  
eggplant spread on feta and herb bread

*Alivanca*  
Moldavian cheese pie

*Galuste cu Prune*  
plum dumplings

*Fursecuri cu ciocolata*  
chocolate fancy cakes

*Turta Dulce*  
honey cakes

*Prajitura cu Visine*  
sour cherry cake

*Ciocolata de casa*  
chocolate candy



The tree alley from Tescani

*George Enescu*  
(Georges Enesco)  
1881-1955

*To go from my native village  
in large the city where my road end,  
I took a dusty path,  
bordered with trees that go,  
go towards the infinite.*

*It was long, undoubtedly, this road.  
How short it appeared to me. . .*

*Balada* (1895), dedicated to Eva Rolland

*Impromptu Concertante* (1903)

~ interval ~

*Sonata No. 3* for violin and piano, Op. 25 (1926)  
(in the popular Romanian style):

Moderato malinconico  
Andante sostenuto e misterioso  
Allegro con brio, ma non troppo mosso

~ interval ~

*Romanian Rhapsody* in A Major, Op. 11 No. 1(1901)  
*arranged by Marcel Stern*

“Our house was almost hidden in a copse of acacias and hazel bushes. It was one-storied, with an old shingled roof and white washed walls. Along the front ran a veranda, painted blue; ropes of onions hung there to dry. I am a son of the soil, born in a land of legends. My whole life has been spent under my childhood deities.”

So wrote Enesco. His childhood deities sent him traveling far from his soil, but he never lost contact with it.

Yehudi Menuhin, *Unfinished Journey* (New York: Alfred A. Knopf, 1976)



cover: Romanian gypsy musicians  
detail of photo by Anthony Suau,  
from Yehudi Menuhin, *The Violin* (New York: Flammarion, 1996)

## Excerpted Program Notes on Enescu Sonata No. 3

by Joseph Way

[www.fuguemasters.com/enescu](http://www.fuguemasters.com/enescu)

Georges Enescu (you'll also see the name spelled Enesco, as well as Romania spelled Rumania) was by all accounts a remarkable musician: called by cellist Pablo Casals "the greatest musical phenomenon since Mozart", he was a violin virtuoso, but was equally at home on piano and cello, as well as at the conductor's podium. His performances of Bach's violin works were especially noteworthy. As a teacher his most famous pupils were violinists Yehudi Menuhin and Arthur Grumiaux.

His best-known compositions were, and probably still are, his two colorful Romanian Rhapsodies. This distressed him somewhat, as it left what he felt were his more substantial compositions in the shadows. As a composer, he was quite cosmopolitan in outlook. His works range in style from Brahmsian Romanticism, to his own idiosyncratic brand of "neo-classicism", undoubtedly influenced by Bach's Suites and predating neo-classic works by Stravinsky and Hindemith. He was not averse to occasional forays into ultra chromaticism verging on atonality. The music of the East also held a fascination for him, which brings us to the work to be heard today.

In the classic L.P. collaboration between Yehudi Menuhin, and Indian sitarist Ravi Shankar, Menuhin, accompanied by his sister Hepzibah Menuhin performed Enescu's A minor Violin Sonata. In the liner notes he wrote, "I have chosen as the Western contribution to this recording the remarkable and haunting "Sonata in the Popular Rumanian Style" by Georges Enesco. Although it is a Western composition in the purest sonata form, the piece exudes the rhapsodic and improvisatory atmosphere characteristic of the Rumanian Gypsy violinist playing with the cimbalum and it is thus a rare and authentic example of improvised folk music giving birth to a composition in an evolved Western form." (Menuhin dislikes commas as much as I like semi-colons.)

"Coming from a people who inhabit the very borderline between West and East, Enesco developed a deep interest in Oriental music and Ravi Shankar recalls how, in the early thirties, he often used to listen to him and his brother Uday Shankar rehearsing with their musicians. At the same period, it was Enesco who took me to the extraordinary Colonial Exhibition in Paris where he introduced me to the Gamelan Orchestra from Indonesia. The Sonata on this record could only have come from the mind and heart of one born and bred of a union between the intuitive world of the East and the crystalized and consolidated world of the West."

The improvisatory quality of the music is an illusion. Enesco went to great pains to accurately notate in the score the quartertones, bent notes, slides, elaborate ornamentation, rubato and rhythmic complexity of the violin part. The piano part suggests, as Menuhin points out, a cimbalom, or hammered dulcimer used in East European Folk Music. In the second movement, the violin seems to evoke the sound of one of the many types of flute found in Romanian folk music. This "Popular Romanian Style" (The score is actually marked 'dans le caractère populaire roumain'), actually evokes

Romania's urban folk music, but without actually quoting any folk tunes. With the revival of interest of Klezmer music in the past two decades, not to mention the vogue some years ago for Georgy Zamphir's panpipes, this Romanian style lives and is being heard again.

Central to Romanian folk traditions is the Doina, or lament. Ann Breigleb, Director of UCLA's Ethnomusicology Archives writes, "the term doina, or long song as Bartók named it, is a specific Romanian musical form characterized by free rhythm and indefinite form (named parlando-rubato), and the improvisatory skills of each performer, who lengthens or shortens the notes, speeding or slowing down the performance according to his individual artistic mastery. The doina is not connected to any special custom or rite and yet occupies a prominent place in the folk music repertory, both vocal and instrumental. Performance is always soloistic because of its improvisatory nature. As Yehudi Menuhin pointed out, Enescu was able to adapt rules of sonata form to this music of "indefinite form". Also to be heard in this work is the dotted rhythm characteristic of the Hora, an ancient slow choral dance.

Finally, we hit pay dirt in another book by David Ewen; Ewen's Musical Masterworks-The Encyclopedia of Musical Masterworks (Ewen clearly had a predilection for grandiose titles) in which Enescu himself provided the following notes to this sonata.

"First Movement: The cries and complaints of unhappy Rumanian refugees (in the days of their tribulation as an oppressed people) in their mountain retreats...anguished lamentations of those who lost their homes and fertile valleys. In the relative peace of their mountain refuge where the enemy could not reach, they stretch out their arms with hope and prayer to the distant horizon, awaiting a miracle to happen for their salvation and deliverance. In vain do they pray; their misery deepens and grows until it reaches desperation.

"Second Movement: Mysterious voices and strange cries out of the deep and dark night, sinister omens, oriental, distant sounds shrouded in the shadows of pessimism.

"Third Movement: Among the unhappy folk is one who, in a fit of drunkenness, finds his consolation in a sort of deliberate philosophical and abstract indifference, and thus reaches sublime serenity and splendid isolation, a state of 'Nirvana' in the midst of the unhappy world around him."

I suspect that sometimes it's better not to know.