

---

## What's Next?

---

**December: Nordlys, music of Scandinavian composers** ~ On Friday, December 18 and Sunday December 20, 2 pm the Rawson Duo at their Chimacum home will present their third annual Nordlys (Northern Lights) concert showcasing works by Scandinavian composers.

This year the Rawsons add four seldom heard, captivating and masterfully accomplished composers to their repertoire, Swedish composers Emil Sjörgren and Tor Aulin, Norwegian Christian Sinding, and Selim Palmgren from Finland. 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.

Seating is by advanced paid reservation, \$22. Contact Alan or Sandy Rawson via email or phone, information given below.

**Ideas Rattling Around for January and Beyond** (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 and other items of interest related to today's program**

[www.dipity.com/timeline/George-Gershwin/list](http://www.dipity.com/timeline/George-Gershwin/list) ~ an interview with Paul Whiteman discussing Gershwin and Rhapsody premiere

[www.youtube.com/tch?v=BFNGQiV9Yk](http://www.youtube.com/tch?v=BFNGQiV9Yk) ~ rare radio interview with Ferde Grofe (be patient with the colorful introduction)

[www.juilliard.edu/alumni/spot\\_0503.html](http://www.juilliard.edu/alumni/spot_0503.html) ~ interesting article about Kay Smith

[www.kayswift.com](http://www.kayswift.com) ~ Kay Smith web site, composer and song writer, had long romantic and influential association with Gershwin

[www.wsj.com](http://www.wsj.com) ~ (Wall Street Journal) enter search words "rhapsody imbued" to find interesting article and book review by Joseph Epstein

*George Gershwin, An Intimate Portrait* by Walter Rimler, University of Illinois, 204 pages. Chapter 8 excerpt can be found at [wjs.com](http://wjs.com) (enter search words: "gershwin rimler")

---

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

---

## Rawson Duo Concert Series, 2009-10

---

# A Rhapsody in Blue

a violin and piano tribute  
to George



---

At the home of Alan and Sandy Rawson  
10318 Rhody Drive, Chimacum WA  
Friday, Sunday, and Tuesday (November 6, 8, and 10), 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 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, 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 and piano accompanist for Peninsula Chamber Singers.

Sandy's love of music is equaled by her love for cooking. A professionally trained chef, having lived several years in Europe and Japan, she has a lifelong passion for international cuisine.

### Sandy's New York Deli

(from Gershwin's Neighborhood)

Pastrami on Rye

Bagel

~ (with lox and cream cheese) ~

Knishes

~ (dumpling stuffed with) ~

Potato / Chopped Liver

New York Cheesecake

Rugelach

~ (pastry rolled with chocolate) ~

Kugel

~ (noodle pudding) ~

Blintzes

~ (crepes with cheese and fruit) ~

Prelude No. 1, arranged by **Jascha Heifetz** (1901-1987)

Short Story, arranged by **Samuel Dushkin** (1891-1976)

Selections from *Porgy and Bess*  
transcriptions by **Jascha Heifetz**

*Summertime / A Woman is a Sometime Thing*

*My Man's Gone Now*

*Bess, You Is My Woman Now*

*It Ain't Necessarily So*

*Tempo di Blues\**

~ interval ~

*Gershwiniana*, a song meddling by the Rawsons

*Stairway to Paradise / Nice Work if You Can Get It*

*Let's Call the Whole Thing Off / Embraceable You*

*A Foggy Day / Fascinating Rhythm*

2 Concert Paraphrases by **Michel Guisakoff** (1893-1978)

*The Man I Love / I Got Rhythm*

~ interval ~

*Rhapsody in Blue*

Transcribed for violin and piano by  
**Gregory Stone** (1900-?)

---

\*based on *Picnics Is Alright* and  
*There's a Boat Dat's Leavin' Soon for New York*

Gershwiniana, a song meddled by the Rawsons  
lyric excerpts by Ira Gershwin,  
B.G. De Sylva and Arthur Francis (Stairway to Paradise)

All you preachers  
Who delight in panning the dancing teachers,  
Let me tell you there are a lot of features  
Of the dance that carry you through  
The gates of Hea-ven.

It's madness  
To be always sitting around in sadness,  
When you could be learning the steps of gladness.  
You'll be happy when you can do  
Just six or seven;

Begin to day!  
You'll find it nice,  
The quickest way to paradise.  
When you practise,  
Here's the thing to know,  
Simply say as you go . . .

(Chorus) **I'll build a stairway to Paradise**  
With a new step ev'ry day!  
I'm gonna get there at any price;  
Stand aside, I'm on my way!  
I've got the blues  
And up above it's so fair.  
Shoes! Go on and carry me there!  
I'll build a stairway to Paradise  
With a new step ev'ry day.

Holding hands at midnight  
'Neath a starry sky. . .  
oh that is **nice work if you can get it**  
And you can get it — if you try.

Strolling with the one girl  
Sighing sigh after sigh . . .  
Oh nice work if you can get it.  
And you can get it — if you try.

Just imagine someone  
Waiting at the cottage door.  
Where two hearts become one . . .  
Who could ask for anything more?

Loving one who loves you,  
And then taking that vow . . .  
Nice work if you can get it,  
And if you get it —

Won't you tell me how?

You say ee-ther and I say eye-ther,  
You say nee-ther and I say ny-ther;  
Ee-ther, eye-ther, nee-ther, ny-ther —  
**Let's call the whole thing off!**

You like po-tay-to and I like po-tah-to,  
You like to-may-to and I like to-mah-to;  
Po-tay-to, po-tah-to, to-may-to, to-mah-to —  
Let's call the whole thing off!

But oh, if we call the whole thing off,  
Then we must part.  
And oh, if we ever part,  
Then that might break my heart.

So, if you like pa-jay-mas and I like pa-jah-mas,  
I'll wear pa-jay-mas and give up pa-jah-mas.  
For we know we need each other, so we  
Better call the calling off off.  
Let's call the whole thing off!

Embrace me, my sweet **embraceable you**  
Embrace me, you irreplaceable you  
just one look at you my heart grew tipsy in me  
You and you alone bring out the gypsy in me

I love all the many charms about you  
above all i want my arms about  
Don't be a naughty baby...  
come to papa come to papa do

My sweet embraceable you . . .

**A foggy day in London town**

Had me low had me down.  
I viewed the morning with alarm;  
The British museum had lost its charm.  
How long, I wondered, could this thing last?  
But the age of miracles hadn't passed,  
For suddenly I saw you there  
And through foggy London town  
The sun was shining ev'rywhere.

**Fascinatin' rhythm**, you've got me on the go;  
Fascinatin' rhythm, I'm all a-quiver.

What a mess you're making, the neighbors want to know  
Why I'm always shaking, just like a flivver.

Each morning I get up with the sun,  
Start a-hopping, never stopping.  
To find, that night, no work has been done.

I know that once it didn't matter,  
But now you're doing wrong  
When you start to patter, I'm so unhappy;

Won't you take a day off, decide to run along  
Somewhere far away off, and make it snappy?

Oh, how I long to be the girl I used to be —  
Fascinatin' rhythm,  
Oh, won't you stop picking on me?



George Gershwin  
(1898-1937)

# Time Magazine

Monday, Jul. 20, 1925

Music: Gershwin Bros

Maneuvering around two grand pianos which took up most of the available floor space of a small Manhattan apartment, a young Jew last week went about the business of packing a suitcase. Old newspapers—the inseparable, useless adjuncts of this operation—lay here and there in crumpled disorder, but two, each containing an item which had been circled with a pencil mark, reposed on a table. The first item related how Composer George Gershwin, famed jazzbo, had recently returned from Europe; the second stated that this Gershwin, when he had finished the piano concerto which Dr. Walter Damrosch has commissioned him to write for the New York Symphony Orchestra (TIME, May 4), will compose the score of a new musical comedy for the producers of *Lady, Be Good*. Soprano excitement abruptly galvanized the telephone at the young man's elbow: he began to address its black aperture. "Yes," he said, "this is Gershwin. . . . No, no, it's too hot. . . . I'm going away for the weekend. . . . I can't see anyone" Smiling, he hung up the receiver, tossed a last striped shirt into his bag. It was sometimes a nuisance, but he could not honestly pretend that it bored him, this growing public interest in his movements, his past, his plans.

George Gershwin, 27, was born in Brooklyn. At an early age, he contributed to the music of a rickety, rollicking, tenement street, at first with infantile muling, later with a stout, pubescent chirrup. He skinned his knees in the gutters of this street; he nourished himself smearily with its bananas; he broke its dirty windows and eluded its brass-and-blue clothed curator. When he was 13, his mother purchased a piano.

It was not that Mrs. Gershwin detected any seeds of musical talent in her grubby young son. She bought the piano because her sister-in-law had one. There it stood, big and shiny; it had cost a lot of money, and no one in the Gershwin family—not even Ira, the oldest, who was certainly a smart boy—could make music on it. George would have to learn. For some time the neighbors suffered; then they advised him to study in Europe. His first teacher died when he was still torturing Chopin's preludes. Max Rosen, famed violinist, told him he would never be a musician. When he was 15, he tried to write a song. It began decently in F, but ran off into G, where it hid behind the black keys, twiddling its fingers at Gershwin. Discouraged, he went to work as a song-plugger for a music publisher.

He plugged songs on tin-pan pianos— those renegade instruments that stay up late, every night, in the back rooms of cafes, in the smoky corners of third-string night clubs, till their keys are yellow, and their tone is as hard as peroxidized hair. Gershwin's fingers found a curious music in them. He made it hump along with a twang and a shuffle, hunch its shoulders and lick its lips. Diners applauded. "What's the name of that tune, honey?" asked a lady of Gershwin one night.

"No name," said Gershwin. "It has no name."

The ditty in question, afterward entitled *I Was So Young, and You Were So Beautiful*, became Gershwin's first hit. Within a few years, he had written *Swanee*, *I'll Build a Stairway to Paradise*, *Yankee Doodle Bines*, *The Nashville Nightingale*, *Do It Again*, *I Won't Say I Will*, *Somebody Loves Me*, *Lady, Be Good*, *Fascinating Rhythm*. Last year, he composed his famed *Rhapsody in Blue*, a jazz concerto constructed after Liszt.

It took him three weeks to write it. He played it through twice with Conductor Paul Whiteman's celebrated jazz band. It was acclaimed in Carnegie Hall by a huge audience, hailed by daring critics as "the finest piece of music ever written in the U. S." Conductor Willem Van Hoogstraten asked Gershwin to arrange it for a Symphony Orchestra. Next season he will play his concerto with the New York Symphony in Manhattan, Baltimore, Washington, Philadelphia. It is to be more serious than the *Rhapsody*, unconventional but in strict form. In the winter, he expects to write still another musical

comedy, in collaboration with his brother. Ira Gershwin writes the words to George's songs. Quieter than his more brilliant brother, he once tried to be an author. He spent two days polishing a poem, submitted it to a magazine. It was accepted. Ira Gershwin received a check for \$1.00, abandoned literature, took to composing words for George.

**PAUL WHITEMAN**  
AND HIS  
**PALAIS ROYAL ORCHESTRA**

WILL OFFER  
**An Experiment  
in Modern Music**

ASSISTED BY  
**ZEZ CONFREY and  
GEORGE GERSHWIN**

Five Fugally American Compositions by VICTOR  
BERGOT, ARTHUR BRADLEY and GEORGE  
GERSHWIN and by plays for the first time

**AEOLIAN CONCERT HALL**  
ENTRANCE AND BOX OFFICE 14 WEST 11th STREET

**Tuesday, February 12, 1924**

Ladies' Night, at 7 P. M. Tickets on Sale Now! From 55c to \$2.20

Victrol Records Exclusively  
Clicking Pianos Buscher Band Instruments