
The Rawson Duo 2009-10 Season at a Glance

October 2 & 4, *Enesco: in the Popular Romanian Style* ~ music of George Enescu

November 6, 8 & 10, *A Rhapsody in Blue* ~ music of George Gershwin

December 18 & 20, *Nordlys: Music of Scandinavia* ~ Sjögren, Aulin, Palmgren and Sinding

January 22 & 24, *Poland, Myth and Romance* ~ Wieniawski, Chopin, Szymanowski, and Poldowski

February 19 & 21, *Violins, 2 for One* with guest violinist Mark Rush ~ Halvorsen, Milhaud, Mozskowski, and others

March 26, 28 & 30, *Dvorak and Piazzolla* with guest cellist Zon Eastes

April 23 & 25, *Rhapsodia Español* ~ Nin, Falla, Rodrigo

May 28 & 30 and June 1, *Chateau Ravel* ~ music of Maurice Ravel

Complete details of past programs along with event pictures and program links can be found on our web site, www.rawsonduo.com

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: rawsonduo@gmail.com or call 379-3449

We thank you for your support and interest in our music projects and look forward to seeing you again in the fall for the start of our 2010-11 season.

Web Sites related to today's program

www.maurice-ravel.net ~ provides a large network of links, each leading to a short article of interest related to Ravel's compositions, his friends, the artists and associates with whom he worked, and the places he lived. In a way, it's an exposé to a life and time of Paris.

en.wikipedia.org/wiki/Maurice_Ravel ~ well written, detailed biography

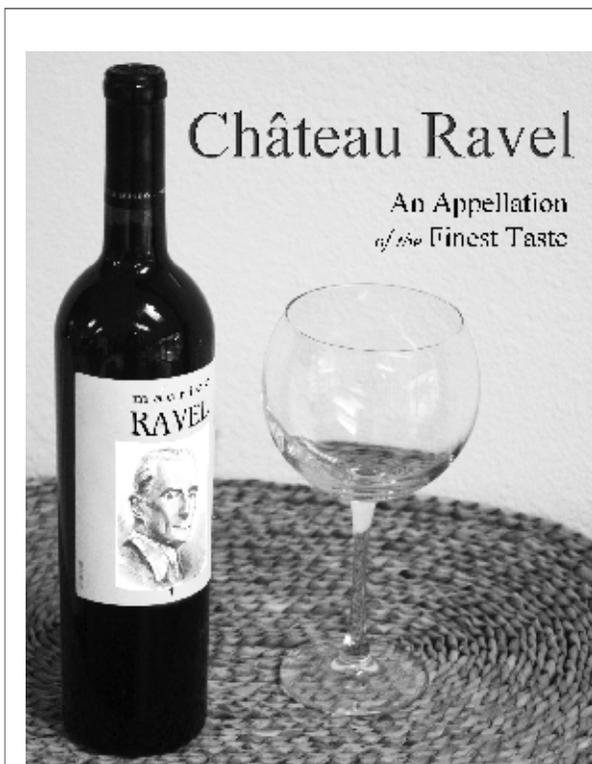
www.guardian.co.uk/education/2001/apr/25/arts.highereducation ~ article published in 2001 in the UK Guardian newspaper about royalties and Ravel's legacy; where did those millions go?

www.youtube.com (enter search terms: *Theremin, Rockmore, Ravel*) ~ stunning performance of *Pièce en forme de Habanera* by theremin virtuoso, Clara Rockmore

www.ville-montfort-l-amaury.fr (in French) ~ Montfort-l'Amaury village website with links to Musée Maurice Ravel

www.maps.google.com (enter location: *Musée Maurice Ravel*) ~ select street view (double click on the street picture) and walk the streets of picturesque Montfort-l'Amaury on rue Maurice-Ravel. On the first image, double click further up the street (you should be heading in the right direction, SSE). Then double click on subsequent images in the same way, and you will soon arrive at Ravel's doorstep.

Rawson Duo Concert Series, 2009-10



music of
Maurice Ravel

At the home of Alan and Sandy Rawson
10318 Rhody Drive, Chimaquam WA
Friday, Sunday, and Tuesday (May 28 & 30 and June 1), 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, freely making these 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 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, international cuisine has been a lifelong passion.

Sandy's amuse-bouche

Cake aux saucisses et pistaches ~ savory bread with sausage and pistachios

Clafoutis aux mûres ~ blackberry cake / *Tarte à la rhubarbe* ~ rhubarb tart

Tapenade d'artichaut et olives vertes ~ artichoke and green olive spread

Tapenade de figues et olives noires ~ fig and black olive spread

Croissants farcis de pâté de campagne ~ croissants filled with country pate

Éclairs au chocolat ~ chocolate éclairs / *Canêlles* ~ fluted cakes

Madeleines au miel de lavande ~ Madeleine cookies with lavender honey

Brioche aux gouttes de chocolat ~ brioche with chocolate chips

Château Ravel

induction, a journey through the imagination

Sonata Posthume (1897)

Rawson's Sonata Traveler's Time Table (subject to change)

00:00 Departure: Exposition (thru local thematic countryside)

03:35 Exposition, 2nd Call (for those not aboard the first time)

07:10 Development (to parts unknown)

11:45 Recapitulation (as the beginning ~ only different)

14:45 Expected Arrival

INTERVAL

novelties and curiosities

Valses Nobles et Sentimentales (1911)†

No. 6 ~ Vif / No. 7 ~ Moins vif

Berceuse sur le nom de Gabriel Fauré (1922)



Habanera from Rhapsodie Espagnole (1895, orig.)‡

the finished product

Violin Sonata (1923-27)

(to Hélène Jourdan-Morhange)

Allegretto

Blues

Perpetuum mobile

INTERVAL

bedazzled

Forlane from Le Tombeau de Couperin (1917)†

(in memory of Gabriel Deluc)

Jeux d'eau (1901)

(“à mon cher maître Gabriel Fauré”)

arranged by Mario Castelnuovo-Tedesco / Joseph Szigeti

Tzigane (1924)

Rhapsodie de Concert for violin and luthéal (or piano)

(to Jelly d'Aranyi)

† Jascha Heifetz, *arr.* / ‡ Fritz Kreisler, *arr.*

Château Ravel



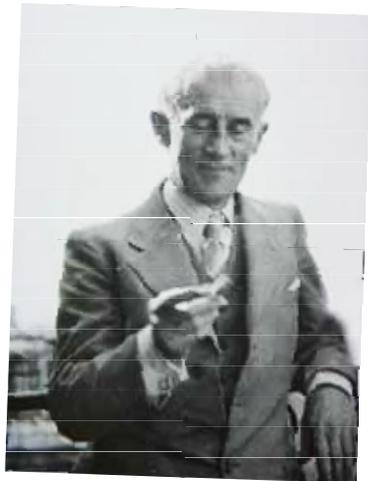
Le Belvédère 5
rue Maurice Ravel 78490
Montfort l'Amaury



1905



Ravel at the piano in, George Gershwin on right, 1928



ca. 1930

Maurice Ravel was born on March 7, 1875, at Ciboure, Basses-Pyrénées. From his Swiss father, a gifted engineer and inventor of a petroleum engine and combustion machine, he seems to have inherited that feeling for precision which dominates his scores and which once prompted Igor Stravinsky to characterize them (not unsympathetically) as the products of a "Swiss watchmaker." From his Basque mother Ravel learned to love the Basque and Spanish cultures. In later life there would be the summers spent in Saint-Jean-de-Luz (twin city of Ciboure). There would also be, spanning his entire creative life, works on Spanish themes: *Habañera* (1895) for piano, later orchestrated and incorporated in the *Rapsodie espagnole* (1907); *Pavane pour une infante défunte* (1899); *Alborada del gracioso* (1905); the opera *L'Heure espagnole* (1907); and *Boléro* (1928), virtually synonymous with the composer's name.

Although Ravel was continually attracted to cultures outside his immediate sphere of acquaintance as sources of musical inspiration—Greece (*Mémoires populaires grecques*, 1907), the Near East (*Schéhérazade*, 1903), Palestine (*Mémoires hébraïques*, 1914), Vienna (*Valses nobles et sentimentales*, 1911; *La Valse*, 1920), and Africa (*Chansons madécasses*, 1925)—the imprint of Spain in his work has special significance. The Spanish elements in his music, although they did not alter his natural style, are an inseparable part of it.

Ravel grew up in Paris, where his family moved 3 months after his birth. It was natural for a boy of his talents to enter the conservatory at age 14, less natural to emerge at age 30. That Ravel, already the author of *Jeux d'eau* (1901) and the String Quartet (1903), chose to remain in Gabriel Fauré's composition class is testimony to a certain humility. But there were political reasons as well: his enrollment at the conservatory qualified him for the coveted Prix de Rome. Ironically, the prize was never to be his. After three unsuccessful attempts (1901-1903) he was denied the right to compete in 1905.

In the next few years Ravel wrote many of the works for which he is best remembered: *Ma mère l'oye* (1908), *Gaspard de la nuit* (1908), *Daphnis et Chloë* (1912), and the Piano Trio (1914). During World War I he served as an ambulance driver at the front. The war, coupled with the loss of his mother in 1917, left him physically and spiritually debilitated.

In 1921, sensing the need for further isolation in the interests of his work, Ravel moved to the village of Montfort l'Amaury. At this point his music changed radically. Unlike Claude Debussy, for whom understatement was a natural language capable of expressing the most elemental thoughts, Ravel had been an impressionist in sound only, not in spirit. The seductive sonorities of impressionism were now abandoned for a sparer texture, of which the Duo for Violin and Cello (1922) and the Sonata for Violin and Piano (1927) are the most austere examples. In spite of their less appealing surface, these pieces continued

to enhance Ravel's reputation in France and abroad. His American tour of 1928 was a triumph, and that year Oxford awarded him an honorary doctorate.

In 1932 Ravel suffered a concussion in an automobile collision. After the accident he never finished another piece. The first symptoms of brain damage manifested themselves in his handwriting and then in his speech; the intelligence, unimpaired, continued to produce beautiful ideas, but the concentration necessary to put them together could not be sustained. In 1937 he consented to a brain operation; it was not successful, and he died on December 28.

The case of Ravel remains something of an enigma. His position as a composer of the first rank is unquestioned, yet his achievement, viewed historically, had little consequence. His formal procedures, however masterfully they were realized, were not very innovative.

From the esthetic standpoint, Ravel's work poses a number of paradoxes. In 1912 he stated, "My aim is technical perfection ... in my view, the artist should have no other goal." But in other places he spoke of the dependence of invention on instinct and sensibility and stressed the importance of emotionality over intellectuality in the creative process. In 1928 he wrote, "A composer ... should create musical beauty straight from the heart and feel intensely what he composes."



1912

Furthermore, according to Ravel a work of art exists in and of itself; the composer must take care not to write himself into it. However sincerely meant, this is something of a fallacy; an artistic creation is necessarily a reflection of its creator, if only in the sense that it owes its existence to him and is imbued with his esthetic intention. Ironically, Ravel may be present in his music much more than he would have wished--in the form of that "reticence" which was a determining factor in his emotional makeup. "People are always talking about my having no heart. It's not true. But I am a Basque and the Basques feel very deeply but seldom show it, and then only to a very few."

Opinion has traditionally refrained from conferring the epithet "great" on Ravel's total accomplishment. However, of the 60 works he wrote, perhaps not one is lacking in distinction. The works must finally speak for themselves: they continue, even the less famous ones, to be played; their powers of attraction seem not to have diminished over the years.