
What's Next?

February: *Violins, 2 for One* ~ On February 19 and 21, 2 pm University of Arizona in Tucson violin professor, **Mark Rush** travels to Washington to join the Rawson Duo in a program of chamber works for two violins and piano. Professor Rush, a former



classmate of Alan's at CU Boulder, has performed in major concert halls throughout the United States, Canada and Europe, including Carnegie Hall, the Kennedy Center, the Corcoran Gallery, the Phillips Collection, the Gardner Museum and the National Gallery of Art. His



festival appearances include the Bath Festival in England, the Banff Centre for the Arts, and Bang-on-a-Can in New York among others. Mr. Rush is a graduate of the Yale School of Music. Seating is by advanced paid reservation, \$25.

March: *Chamber Works for Piano Trio* ~ On March 26 and 28, professional recording studio cellist, freelance performer and teacher from Los Angeles, **Kevan Torfeh** travels to Washington to join the Rawson Duo in a program of works by Joachin Turina, Rebecca Clarke, and Antonin Dvorak. A graduate of USC, L'Accademia Chigiana in Siena, Italy, and the Hochschule Mozartium in Salzburg, Mr. Torfeh served as principal and solo cellist for the L.A. Mozart Orchestra from 1978-1992 and toured with Temianka Virtuosi under Columbia Artists Management. Seating is by advanced paid reservation, \$25.



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

Rhapsodia Español: Joachin Nin and Joachin Rodrigo
Americana; Through the Arranger's Eye, popular song and genre from the 1900s
Chateau Ravel: music of Maurice Ravel

Reservations: 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 their **new web site: www.rawsonduo.com**

Web Sites related to today's program

www.culture.pl/en/culture ~ the Adam Mickiewicz Institute promoting Polish culture through the world, indepth articles on Chopin, Wieniawski, and Szymanowski, and much more

www.books.google.com ~ search Musical Quarterly 1922 Vol.8 for extensive article on Karol Szymanowski as considered at the time (pp. 23-37)

www.wikipedia.org/wiki/Poldowski ~ article on Irene Wieniawska from Groves Dictionary of Music and Musicians, 1954 ed.

Cover: John Williams Waterhouse, *Echo and Narcissus* (1903)

Rawson Duo Concert Series, 2009-10

POLAND

Myth and Romance



At the home of Alan and Sandy Rawson
10318 Rhody Drive, Chimacum WA
Friday, and Sunday (January 22 and 24), 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.

Traditional Polish Favorites

prepared for today's program by Sandy

Paszteciki z Kielbasą lub Grzybami ~ pastries with sausage or mushrooms
 / **Tort Orzechowy** ~ walnut cake with coffee icing / **Mazurek Czekoladowy** ~ chocolate mazurka bars / **Migdalowe Ciastka** ~ almond squares / **Białystok Kucken** ~ rolls with onion and poppy seeds / **Babka** ~ small coffee cakes / **Kolaczki** ~ cookies filled with jam / **Placek ze Śliwkami** ~ plum tart / **Kanapki** ~ mushroom canapes with Polish sourdough rye bread

PROGRAM

Légende, Op. 17 (1859)



Henryk Wieniawski
(1835-1880)

2 Nocturnes

Op. 27, No. 2, (1835, August Wilhelmj, *arr.*)

Op. P 1, No. 16, (1830, Nathan Milstein, *arr.*)



Frédéric Chopin
(1810-1849)

Polonaise de Concert, Op. 4 (1852)

Wieniawski

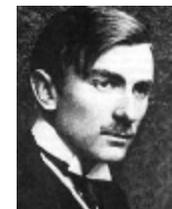
PRZERWA

Mythes, Op. 30 (1915)

La Fontaine d'Arethusa

Narcisse

Dryades et Pan



Karol Szymanowski
(1882-1937)

PRZERWA

2 Pieces (1923)

(dedicated to Paweł Kochański)

Phryné

Tango



Poldowski
(Irena Regina Wieniawska, 1879-1932)

Notturmo e Tarantella, Op. 28 (1915)

Szymanowski

“The technique of these works (for violin and piano) opens up new paths in this field of composition. Well acquainted with a famous violin virtuoso near whom he lived (Paweł Kochański), Szymanowski picked up all the secrets of technique, often the result of an improvised exercise, of an involuntary movement of the fingers or of an unintentioned gliding of the bow. These factors Szymanowski elaborated into a marvelous system, incomparably richer than the whole school of virtuosity, as we knew it hitherto. The most brilliant effects in Paganini’s concertos and caprices are left far behind. We can say of this Szymanowski technique, in itself an evidence of creative genius, that it transcends by far the dreams of the best violin virtuosos of our times. Its effects are founded on the most fantastic harmonics, an inexhaustible variety of spiccatos, of chords and double stoppings, a truly resplendent palette of color.”

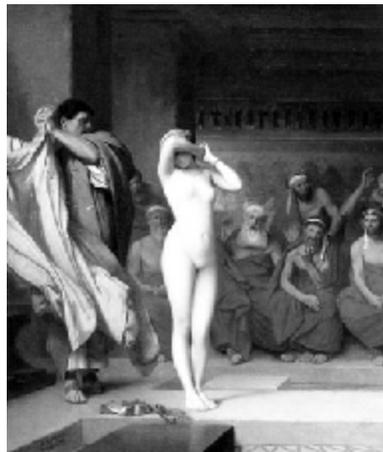
KAROL SZYMANOWSKI by Zdzisław Jachimecki, *The Musical Quarterly*, 1922, Vol. 8

from *Encyclopædia Britannica*, 11th Edition, 1911

Phryne, Greek courtesan, lived in the 4th century B.C. Her real name was Mnesarete, but owing to her complexion she was called Phryne (toad), a name given to other courtesans. She was born at Thespie in Boeotia, but seems to have lived at Athens. She acquired so much wealth by her extraordinary beauty that she offered to rebuild the walls of Thebes, which had been destroyed by Alexander the Great (336), on condition that the words “Destroyed by Alexander, restored by Phryne the courtesan,” were inscribed upon them.

On the occasion of a festival of Poseidon at Eleusis she laid aside her garments, let down her hair, and stepped into the sea in the sight of the people, thus suggesting to the painter Apelles his great picture of Aphrodite Anadyomene, for which Phryne sat as model. She was also (according to some) the model for the statue of the Cnidian Aphrodite by Praxiteles.

When accused of profaning the Eleusinian mysteries, she was defended by the orator Hypereides, one of her lovers. When it seemed as if the verdict would be unfavorable, he rent her robe and displayed her lovely bosom, which so moved her judges that they acquitted her. According to others, she herself thus displayed her charms. She is said to have made an attempt on the virtue of the philosopher Xenocrates. A statue of Phryne, the work of Praxiteles, was placed in a temple at Thespie by the side of a statue of Aphrodite by the same artist.



Detail: *Phryne before the Areopagus*,
Jean-Léon Gérôme, 1861



Detail: *Day Break*, Maxfield Parrish, 1922

MYTHES . . . three poems for violin and piano Op. 30 is Szymanowski’s most popular composition, and also the quintessence of his own original concept of impressionism, one of the first fruits of his collaboration with Paweł Kochański. The composer said on more than one occasion that together with the great violinist, he had created a new violin style. This is in fact true. Szymanowski’s compositions for violin were studied in depth by Bartok, and they initially also made a great impression on Prokofiev, who listened to the “Myths” and immediately asked Kochański for consultation on his own first violin concerto. During their frequent meetings in Zarudzie in Ukraine, Szymanowski and Kochanski came to understand that the violin offered not only expression and virtuosity in the Romantic sense, but also extraordinary and still untapped possibilities of tone colour. Extensive sound mixtures, frequent and imaginatively incorporated flageolets, tremolandos, sul ponticello bowing, simultaneous bowed and pizzicato tones, and even quarter-tones, are effects no avant-garde sonorist from the second half of the 20th century would be ashamed of. All these means, which Szymanowski used as early as 1915, are not an external ornament. Penetrating deep into the sound matter of the composition, they dictate the form of the triptych’s individual parts. Liberating the composer’s imagination from classical patterns, they create a new world of free, poetic fantasy of sound.

“This is not meant to be a drama, unfolding in scenes one after another, (each) of which has anecdotic significance - this is rather a complex musical expression of the inspiring beauty of the Myth. The main ‘key’ of the ‘flowing water’ in Arethusa, the ‘stagnant water’ in Narcissus, the still and clear surface of the water in which the beauty of the ephebe, Narcissus is reflected, - these are the main lines of the piece ...

“In the Dryads one can imagine the content in an anecdotic sense. Hence the murmuring of the forest on a hot summer’s night, thousands of mysterious voices, all overlapping in the darkness, the fun and dancing of the Dryads. Suddenly the sound of Pan’s pipe. Silence and anxiety. An atmospheric, dreamy melody. The appearance of Pan, the Dryads’ amorous [word illegible], their ambiguously expressed fear - Pan skips away - the dance begins anew - then everything calms down in the freshness and silence of the breaking dawn. In all, a musical expression of the dreamy tension of a summer night. ...”

(Karol Szymanowski in a letter to American violinist Robert Imandt written in mid-November 1923)

from www.culture.pl, comments by Piotr Deptuch, 2002

from **Edith Hamilton, *Mythology***. Boston: Little, Brown and Co., 1942

In Ortygia, an island which formed part of Syracuse, the greatest city of Sicily, there is a sacred spring called **Arethusa**. Once, however, Arethusa was not water or even a water nymph, but a fair young huntress and a follower of Artemis. Like her mistress she would have nothing to do with men; like her she loved hunting and the freedom of the forest.

One day, tired and hot from the chase, she came up on a crystal-clear river deeply shaded by silvery willows. No more delightful place for a bath could be imagined. Arethusa undressed and slipped into the cool delicious water. For a while she swam idly to and fro in utter peace; then she seemed to feel something stir in the depths beneath her. Frightened, she sprang to the bank — and as she did so she heard a voice: “Why such haste, fairest maiden?” Without looking back she fled away from the stream to the woods and ran with all the speed her fear gave her. She was hotly pursued and by one stronger if not swifter than she. The unknown called to her to stop. He told her he was the god of the river, Alpheus, and that he was following her only because he loved her. But she wanted none of him; she had but one thought, to escape. It was a long race, but the issue was never in doubt; he could keep on running longer than she. Worn out at last, Arethusa called to her goddess, and not in vain. Artemis changed her into a spring of water, and cleft the earth so that a tunnel was made under the sea from Greece to Sicily. Arethusa plunged down and emerged in Ortygia, where the place in which her spring bubbles up is holy ground, sacred to Artemis



Fonte Arethusa Statue, on the Island of Ortygia, Siracuse, Italy

But it is said that even so she was not free of Alpheus. The story is that the god, changing back into a river, followed her through the tunnel and that now his water mingles with hers in the fountain. They say that often Greek flowers are seen coming up from the bottom, and that if a wooden cup is thrown into the Alpheus in Greece, it will reappear in Arethusa's well in Sicily.

... **Narcissus**. His beauty was so great, all the girls who saw him longed to be his, but he would have none of them. He would pass the loveliest carelessly by, no matter how much she tried to make him look at her. Heartbroken maidens were nothing to him. Even the sad case of the fairest of the nymphs, Echo, did not move him. She was a favorite of Artemis, the goddess of woods and wild creatures, but she came under the displeasure of a still mightier goddess, Hera herself, who was at her usual occupation of trying to discover what Zeus was about. She suspected that he was in love with one of the nymphs and she went to look them over to try to discover which. However, she was immediately diverted from her investigation by Echo's gay chatter. As she listened amused, the others silently stole away and Hera could come to no conclusion as to where Zeus's wandering fancy had alighted. With her usual injustice she turned against Echo. That nymph became another unhappy whom Hera punished. The goddess condemned her never to use her tongue again

except to repeat what was said to her. “You will always have the last word,” Hera said, “but no power to speak first.”

This was very hard, but hardest of all when Echo, too, with all the other lovelorn maidens, loved Narcissus. She could follow him, but she could not speak to him. How then could she make a youth who never looked at a girl pay attention to her? One day, however, it seemed her chance had come. He was calling to his companions, “Is anyone here?” and she called back in rapture, “Here — Here.” She was still hidden by the trees so that he did not see her, and he shouted, “Come!” — just what she longed to say to him. She answered joyfully, “Come!” and stepped forth from the woods with her arms outstretched. But he turned away in angry disgust. “Not so,” he said; “I will die before I give you power over me.” All she could say was, humbly, entreatingly, “I give you power over me,” but he was gone. She hid her blushes and her shame in a lonely cave, and never could be comforted. Still she lives in places like that, and they say she has so wasted away with longing that only her voice now is left to her.

So Narcissus went on his cruel way, a scorner of love. But at last one of those he wounded prayed a prayer and it was answered by the gods: “May he who loves not others love himself.” The great goddess Nemesis, which means righteous anger, undertook to bring this about. As Narcissus bent over a clear pool for a drink and saw there his own reflection, on the moment he fell in love with it. “Now I know,” he cried, “what others have suffered from me, for I burn with love of my own self — and yet how can I reach that loveliness I see mirrored in the water? But I cannot leave it. Only death can set me free.” And so it happened. He pined away, leaning perpetually over the pool, fixed in one long gaze. Echo was near him, but she could do nothing; only when, dying, he called to his image, “Farewell — farewell,” she could repeat the words as a last good-by to him.

Pan . . . was Hermes' son; a noisy, merry god, the Homeric Hymn in his honor calls him; but he was part animal too, with a goat's horns, and goat's hoofs instead of feet. He was the goatherds' god, and the shepherds' god, and also the gay companion of the woodland nymphs (**Dryads**) when they danced. All wild places were his home, thickets and forests and mountains, but best of all he loved Arcady, where he was born. He was a wonderful musician. Upon his pipes of reed he played melodies as sweet as the nightingale's song. He was always in love with one nymph or another, but always rejected because of his ugliness.



Illustration by Lord Leighton, Cornhill Magazine, 1860

Sounds heard in a wilderness at night by the trembling traveler were supposed to be made by him, so that it is easy to see how the expression “panic” fear arose.