
What's Next?

April: *Rhapsodia Español* ~ Friday and Sunday, April 23 & 25, 2 pm Join Alan and Sandy Rawson at their Chimacum home for an afternoon breathing the fire and passion of Spain, distilled through the works of three leading nationalist voices of the twentieth century.

Joaquin Rodrigo, catapulted to world fame through his enormously successful guitar concerto, blind from the age of three and setting his works in braille, his compositions speak the Valencian spirit of centuries. Three works on this program cast his spell, *Dos Esbosos* (*Two Sketches*, 1923), *Rumaniana* (1943), *Sonata Pimante* (1966)—and if the music can be delivered in time, we will include a taste of his rapturous *Aranjuez*, *Mon Amour*.

Joaquin Nin, Cuban born of Spanish parents, trained in Paris, member of the Spanish Academy and French Legion of Honor, he celebrates Spain's native earth and its many distinctive regions in two captivating works for violin and piano on this program, his *Suite Española* and *Rhapsodia Ibérica*.

Manuel de Falla, flamenco inspired composer of immortal ballet scores from the early nineteen hundreds, he'll be brought to life through virtuosic arrangements from *El Sombrero de Tres Picos* (*Three Cornered Hat*) and *El Amor Brujo* (*The Love Sorcerer*), including his ever popular *Ritual Fire Dance*.

To complete this afternoon of fine music, Sandy will again apply her love of gourmet preparations for a splendid Spanish inspired reception to follow. Come and enjoy this great music in a setting of comfort and intimacy as it was truly intended! Seating is by advanced paid reservation, \$22.

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

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**



Rawson Duo Concert Series, 2009-10



Dvořák and Piazzolla

Alan Rawson, *violin*
Zon Eastes, *cello*
Sandy Rawson, *piano*

National Favorites prepared for today's program by Sandy

Czechoslovakia

Makovnik a Orechovnik ~ poppyseed and nut rolls

Cukrovi ~ almond and apricot bars

Argentina:

Empanadas ~ turnovers filled with spiced beef

Churrasco with Chimichurri ~ grilled steak with Argentine herb sauce

Alfajores ~ cookies filled with dulce de leche (caramel cream)

Chocolina Cake ~ many layers of chocolate, dulce leche, and whipped cream

Buenos Aires Brownies ~ swirls of chocolate and caramel

At the home of Alan and Sandy Rawson
10318 Rhody Drive, Chimacum WA
Friday, Sunday, and Tuesday (March 26, 28, & 30), 2 pm

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** 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. 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.

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.

about our guest

Cellist **Zon Eastes** has performed regularly with the New England Bach Festival Orchestra and Arcadia Players Baroque Orchestra. As an active freelance musician, he has performed concerts throughout the northeast, in Europe, and China. He has performed with the Vermont Symphony Orchestra, the Bella Rosa String Quartet, and participated in such festivals as Boston Early Music, Waterloo, Aix-en-Provence (France), and Lameque International Music (Canada). He has taught cello and coached chamber music at Dartmouth, Amherst, and Keene State colleges, as well as at the Music School of the Brattleboro Music Center, the Putney School, and Northfield Mt. Hermon School. For over twenty years, he served as Music Director of the Windham Orchestra.



This is Zon's second performance with the Rawson Duo. Last year, he and his wife, Peggy, joined the Rawsons for a series of performances of Brahms and Dvořák piano quartets at the Rawson home and on Bainbridge Island. This past summer the couple returned to their home in rural Vermont after Zon completed his tenure with the Bainbridge Arts Council, serving as their executive director for three years

PROGRAM

Introduction

Trio in F Minor, Op. 65

Antonín Dvořák
(1841-1904)

Allegro ma non troppo
Allegretto grazioso
Poco adagio
Allegro con brio

— *Interval*

Cuarto Estaciones Porteñas (4 Seasons)

Astor Piazzolla
(1921-1992)

Primavera Porteña
Verano Porteño
Otoño Porteño
Invierno Porteño

arranged for piano trio by José Bragato (b. 1915)

Reprise

Oblivion, Piazzolla ~ Dimitry Varelas, arr. (b. 1978)
Slavonic Dance No. 7, Dvořák ~ Gaston Borch, arr. (1871-1926)

to music. In 1967, Piazzolla struck a deal with poet Horacio Ferrer to collaborate exclusively with each other, resulting in the groundbreaking so-called “operita” *Maria de Buenos Aires*, which was premiered by singer Amelita Baltar in 1968 (she would later become Piazzolla’s second wife). Piazzolla and Ferrer next collaborated on a series of “tango-canciones” (tango songs) which produced his first genuine commercial hit, *Balada Para un Loco (Ballad of a Madman)*. In addition to composing songs and more elaborate pieces for orchestra (such as 1970’s *El Pueblo Joven*), Piazzolla also flexed his muscles scoring numerous films of the period.

The ’70s started out well for Piazzolla, as an acclaimed European tour brought the opportunity to form a nine-piece group to play his music in especially lush fashion. However, all was not well. Argentina’s government was taken over by a conservative military faction, and everything that Piazzolla symbolized — modern refinement, an ostensible lack of respect for tradition — suddenly became politically unwelcome. In 1973, Piazzolla suffered a heart attack, and after recovering, he decided that, with sentiments running high against him, it would be wiser for him to live in Italy. There he formed a group called the *Conjunto Electronico*, which placed bandoneon at the forefront of what was essentially, instrumentation-wise, an electric jazz ensemble; this period also produced one of his most celebrated compositions, *Libertango*. In 1974, Piazzolla cut an album with jazz baritone saxophonist Gerry Mulligan called *Summit*, with backing by Italian musicians; the following year, he found a new favorite vocal interpreter in Jose Angel Trelles. 1976 brought a major concert back in Buenos Aires, with the *Conjunto Electronico* premiering the piece *500 Motivaciones*.

Tiring of electric music, Piazzolla formed a new quintet in 1978 and toured extensively all over the world, also composing new chamber and symphonic works in the meantime. His reputation grew steadily, making him a prime candidate for exposure in the U.S. during the world-music craze of the latter half of the ’80s. In 1986, Piazzolla entered the studio with his quintet and American producer Kip Hanrahan and recorded what he considered the finest album of his career, *Tango: Zero Hour*. The same year, he played the Montreux Jazz Festival with vibraphonist Gary Burton, resulting in the live set *Suite for Vibraphone and New Tango Quintet*. The official follow-up to *Tango: Zero Hour*, *The Rough Dancer and the Cyclical Night*, won equally glowing reviews, and Piazzolla staged a major homecoming concert in New York’s Central Park in 1987.

Unfortunately, at the height of his international fame (and belated celebration at home), Piazzolla’s health began to fail. He underwent quadruple bypass surgery in 1988, but recovered well enough to mount an international tour in 1989, including what would be his final concert in Argentina. *La Camorra*, another excellent recording, was released in 1989, the same year Piazzolla formed a new sextet with an unheard-of two bandoneons. In 1990, he recorded a short album with modern-classical iconoclasts the *Kronos Quartet*, titled *Five Tango Sensations*. Sadly, not long afterward, Piazzolla suffered a stroke that left him unable to perform or compose. Almost two years later, on July 4, 1992, he died in his beloved Buenos Aires due to the lingering after-effects, leaving behind a monumental legacy as one of South America’s greatest musical figures ever, and a major composer of the 20th century.

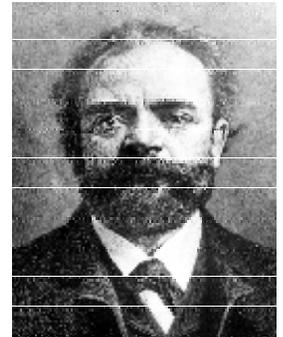


Steve Huey
www.allmusic.com

Antonín Dvořák was born on September 8, 1841 in the Bohemian village of Nelahozeves, near Prague (then part of Bohemia in the Austrian Empire, now in the Czech Republic), where he spent most of his life. He was baptized as a Roman Catholic in the church of St. Andrew in the village. Dvořák’s years in Nelahozeves nurtured the strong Christian faith and love for his Bohemian heritage which so strongly influenced his music. His father František Dvořák (1814-1894) was an innkeeper, professional player of the zither, and a butcher. Although his father wanted him to be a butcher as well, Dvořák went on to pursue a future in music. He received his earliest musical education at the village school which he entered in 1847, age six. From 1857 to 1859 he studied music in Prague’s only organ school, and gradually developed into an accomplished player of the violin and the viola. He wrote his first String Quartet when he was twenty years old, two years after graduating.

Throughout the 1860s he played viola in the Bohemian Provisional Theater Orchestra, which from 1866 was conducted by Bedrich Smetana. By the time he was eighteen years old, Dvořák claimed his livelihood as a full-time musician. The constant need to supplement his income pushed him to teach piano lessons. Through these piano lessons he met his future wife. He originally fell in love with his pupil Josefina Cemáková, for whom he composed *Cypress Trees*. Unfortunately for Dvořák, she never returned his love. Dvořák turned his attentions toward Josefina’s younger sister, Anna. They married in 1873 and ultimately had nine children together.

After his wedding, he left the National Theatre Orchestra, in which he had been playing for eleven years. He secured the job of organist at St. Adalbert’s Church in Prague, which provided reasonable financial security, a higher state in social status, and enough free time to focus on composition. Dvořák penned his second string quintet in 1875, the same year that his first son was born. It was also during this year that he produced a multitude of works, including his Fifth Symphony, String Quintet No. 2, Piano Trio No. 1 and *Serenade for Strings in E*.



In 1877, the critic Eduard Hanslick informed Dvořák that his music had attracted the attention of the famous Johannes Brahms. Dvořák admired Brahms immensely, and Brahms had a huge influence over the younger Dvořák, especially as the two later became friends. On Dvořák’s behalf, Brahms contacted the musical publisher Simrock, one of the major European publishers. Simrock agreed to publish some of Dvořák’s compositions, all of which were immediate successes. One, *Stabat Mater* (1880), was performed abroad, and because of a successful performance in 1883, Dvořák was invited to visit England. He appeared in London to great acclaim in 1884. His *Symphony No. 7* was written for London audiences. It premiered there in 1885. Dvořák visited England nine times in total; he often conducted his own works there.

In 1890, influenced by Pyotr Ilyich Tchaikovsky, Dvořák also visited Russia, and conducted the orchestras in Moscow and in St. Petersburg. In 1891, Dvořák was offered a position at the Prague Conservatory as professor of composition and instrumentation. After an initial refusal, he later accepted the offer. Some believe that he changed his mind after quarrelling with his publisher, Simrock, over payment for his Eighth Symphony.

From 1892 to 1895, Dvořák served as the director of the National Conservatory of Music in New York City. The Conservatory had been founded by a wealthy and

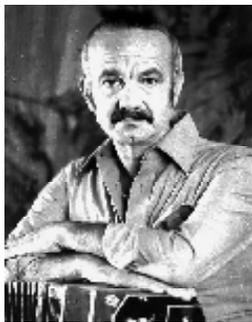
philanthropic socialite, Jeannette Thurber. Dvořák's primary goal while in America was to discover an "American Music" and utilize it, as he had Czech nationalist elements in much of his own music. Shortly after his arrival in America in 1892, Dvořák wrote a series of newspaper articles reflecting on the state of American music. He supported the concept that African American and Native American music should be recognized as a strong foundation for the development of a truly American music. Dvořák had opportunity to meet with Harry Burleigh, an African-American composer, who became his pupil. It was Burleigh who first introduced Dvořák to traditional American Spirituals.

In the winter and spring of 1893, while in New York, Dvořák wrote Symphony No.9, *From the New World*. He then spent the summer with his family in the Czech community of Spillville, Iowa, where some of his cousins had earlier immigrated. While there he composed the String Quartet in F (the *American*), and the String Quintet in E flat, as well as a Sonatina for violin and piano.

In 1895, Dvořák wrote his Cello Concerto in B minor. Concerns about his salary arose between Dvořák and Mrs. Thurber. Increasing recognition in Europe—he had been made an honorary member of the Gesellschaft der Musikfreunde in Vienna—and a remarkable amount of homesickness convinced Dvořák to return to Bohemia. He informed Mrs. Thurber, who still owed him his salary, of his decision and Dvořák left with his wife, before the end of the spring term, with no intention of returning.

During his final years, Dvořák concentrated on composing opera and chamber music. In 1896 he visited London for the last time to hear the premiere of his Cello Concerto. In 1897 his daughter married his pupil, the composer Josef Suk. Dvořák was appointed a member of the jury for the Viennese Artist's Stipendium, and later was honored by the city with a medal. His 60th birthday (September, 1901) was celebrated as a national event, with concerts and a state banquet in his honor. Dvořák succeeded Antonín Bennewitz as director of the Prague Conservatory in November 1901, and served until his death. He died from heart failure after a brief illness on May 1, 1904. His funeral was on May 5. He is buried in the Vyšehrad cemetery in Prague.

adapted from WIKIPEDIA



It's not hyperbole to say that *Astor Piazzolla* is the single most important figure in the history of tango, a towering giant whose shadow looms large over everything that preceded and followed him. Piazzolla's place in Argentina's greatest cultural export is roughly equivalent to that of Duke Ellington in jazz — the genius composer who took an earthy, sensual, even disreputable folk music and elevated it into a sophisticated form of high art. But even more than Ellington, Piazzolla was also a virtuosic performer with a near-unparalleled mastery of his chosen instrument, the bandoneon, a large button accordion noted for its unwieldy size and difficult fingering system. In Piazzolla's hands, tango was no longer strictly a dance music; his compositions borrowed from jazz and classical forms, creating a whole new harmonic and rhythmic vocabulary made for the concert hall more than the ballroom (which was dubbed "nuevo tango"). Some of his devices could be downright experimental — he wasn't afraid of dissonance or abrupt

shifts in tempo and meter, and he often composed segmented pieces with hugely contrasting moods that interrupted the normal flow and demanded the audience's concentration. The complexity and ambition of Piazzolla's oeuvre brought him enormous international acclaim, particularly in Europe and Latin America, but it also earned him the lasting enmity of many tango purists, who attacked him mercilessly for his supposed abandonment of tradition (and even helped drive him out of the country for several years). But Piazzolla always stuck to his guns, and remained tango's foremost emissary to the world at large up until his death in 1992.

Piazzolla was born in Mar del Plata, Argentina, on March 11, 1921. His parents were poor Italian immigrants who moved to New York City in 1924, affording the young Piazzolla extensive exposure to jazz artists like Duke Ellington and Cab Calloway. His father also played tango records by the early masters, especially the legendary vocalist/composer Carlos Gardel, and gave Astor a bandoneon for his ninth birthday. In addition to lessons on that instrument (which encompassed American music, like Gershwin, as well as tango), Piazzolla also studied with classical pianist Bela Wilda in 1933, becoming an ardent fan of Bach and Rachmaninoff. Around the same time, the budding prodigy met and played with Carlos Gardel, appearing as a newspaper boy in Gardel's watershed tango film *El Dia que Me Quieras*. The teenaged Piazzolla turned down an offer to tour South America with Gardel in 1935, a fortuitous decision that kept him out of the tragic plane crash that claimed Gardel's life.

In 1936, Piazzolla's family returned to Mar del Plata, and his passion for tango music was fired anew by violinist Elvino Vardaro's sextet. The still-teenaged Piazzolla moved to Buenos Aires in 1938, seeking work as a musician. After about a year of dues-paying, he caught on with the widely renowned Anibal Troilo orchestra, where he spent several high-profile years. In the meantime, he continued his study of piano and music theory, counting future classical composer Alberto Ginastera (1941) and pianist Raul Spivak (1943) as his teachers. He began composing for Troilo during this period, although his more ambitious, classically influenced pieces were often edited for accessibility's sake. In 1944, Piazzolla left Troilo's group to become the orchestra leader behind singer Francisco Fiorentino; two years later, he formed his own group, playing mostly traditional tangos, yet already with hints of modernism. This group broke up in 1949, and Piazzolla, unsure of his musical direction, sought a way to leave tango behind for more refined pursuits. He studied Ravel, Bartók, and Stravinsky, also immersing himself in American jazz, and worked mostly on his compositional skills for a few years. His 1953 piece *Buenos Aires* caused a stir for its use of bandoneon in a classical orchestral setting.

In 1954, Piazzolla won a scholarship to study in Paris with the hugely influential Nadia Boulanger, who also taught Aaron Copland, Philip Glass, and Quincy Jones, among many others. Boulanger encouraged Piazzolla not to ignore tango, but to reinvigorate the form with his jazz and classical training. Piazzolla returned home in 1955 and immediately set the tango world on its ear, forming an octet that played tango as self-contained chamber music, rather than accompaniment for vocalists or dancers. The howls of protest from traditionalists continued unabated until 1958, when Piazzolla disbanded the group and went to New York City; there he worked as an arranger and experimented with a fusion of jazz and tango, also composing the famed *Adios Nonino*, a lovely ode to his recently departed father.

Returning to Buenos Aires in 1960, Piazzolla formed his first quintet, the Quinteto Tango Nuevo, which would become the primary vehicle for his forward-looking vision. Over the course of the '60s, Piazzolla would refine and experiment heavily, pushing the formal structure of tango to its breaking point. In 1965, he made a record of his concert at New York's Philharmonic Hall, and also cut an album of poems by Jorge Luis Borges set