
What's Next?

Season Finale: *Rapsódia Sul-Americana* (South American Rhapsody) ~ On Friday and Sunday, June 15 & 17, 2 pm the Rawson Duo concludes their 2011-12 season with music of Peru, Brazil, and Argentina featuring Andrés Sás *Cantos del Peru*, based on Inca melodies and indigenous sounds of the Andes, along with works by Heitor Villa-Lobos, contemporary samba music of Celso Machado, *Histoire du Tango* by Astor Pizzolla, and concluding with Alberto Ginastera's brilliant and rustic essay of the Argentinian grasslands, *Pampaena No. 1*.

Reservations: Seating is limited and arranged through advanced paid reservation, \$22 (unless otherwise noted). 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:

www.rawsonduo.com

~ fire up your Kindle or read on the computer ~

ePub books available from Archive.org related to today's program

note, these books, along with a myriad others, are now available free on the internet and can be downloaded in either .pdf form or ePub version for electronic readers. The Firefox browser has a free add-on ePub reader (search words: Mozilla, epub reader) which will search out, organize, and store your personal library—it's hard to keep up with this stuff, but exciting!

Edouard Remenyi; Musician, Litterateur, and Man
by Gwendolyn Dunlevy Kelly and George P. Upton, 1906

Hungary and Transylvania by John Paget, 1850

Hungary and the Hungarians by W.B Forster Bovill, 1908

Joseph Joachim by J.A. Fuller-Maitland, 1905

Johannes Brahms; the Herzogenberg Correspondence, 1909 (English translation)

The Life of Johannes Brahms by Florence May, 1905

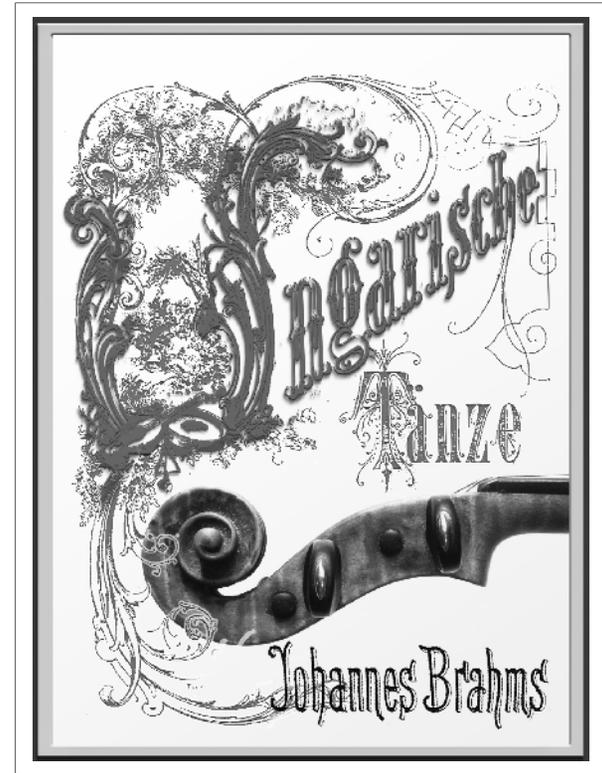
HANGING OUT AT THE RAWSONS (take a look around)



Harold Nelson has had a lifelong passion for art, particularly photo images and collage. It sustained him through years of working in the federal bureaucracy with his last sixteen in Washington DC. He started using his current collage technique in 2004, two years before retirement from his first career and his move from Virginia to Port Townsend. His art is shown frequently on the Peninsula, and he is currently showing at Northwind Arts Center and the Northwind Showcase gallery.

www.hnelsonart.com

Rawson Duo Concert Series, 2011-12



At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday, Sunday, and Tuesday, May 4, 6, & 8, 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, making these freely 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. Today's Hungarian Dances reception:

Büféhez és Édességek (hors d'oeuvres and sweets)

Pörkölt Rétes ~ paprika meat strudel

Gombás Rétes ~ mushroom strudel

Sajtos Pogácsa ~ cheese pastries

Flódni ~ apple, walnut, poppy seed pastry

Rebarbara Pite ~ rhubarb cake

Czokoládés Csemege umosmeggyel ~
chocolate mignon (dainty) with rum cherry

Kávécseszege ~ coffee mignon

Mandulás Szalámi ~ almond roulade

Kosárcák ~ little baskets

Ungarische Tänze

(Hungarian Dances, WoO 1)
Johannes Brahms (1833-1897)

arranged for violin and piano by
Joseph Joachim (1831-1907)

First Set, 1868

Book 1

- No. 1 in G minor, Allegro molto
- No. 2 in D minor, Allegro non assai
- No. 3 in F major, Allegretto
- No. 4 in B minor, Poco sostenuto (original in F minor)
- No. 5 in G minor, Allegro (original in F# minor)

Book 2

- No. 6 in Bb major, Vivace (original in Db major)
- No. 7 in A major, Allegretto
- No. 8 in A minor, Presto
- No. 9 in E minor, Allegro non troppo
- No. 10 in G major, Presto (original in E major)

intermission

Second Set, 1880

Book 3

- No. 11 in D minor, Poco Andante
- No. 12 in D minor, Presto
- No. 13 in D major, Andantino grazioso
- No. 14 in D minor, Un poco Andante
- No. 15 in A major, Allegretto grazioso
- No. 16 in G minor, Con moto

Book 4

- No. 17 in F# minor, Andantino
- No. 18 in D major, Molto vivace
- No. 19 in A minor, Allegretto
- No. 20 in D minor, Poco allegretto
- No. 21 in E minor, Vivace

THE HUNGARIAN CONNECTION

Edouard Remenyi was one of the 19th century's most famous violin virtuosos, "a master of masters" who was so technically proficient that he was pronounced "the Liszt of the fiddle." Liszt himself proclaimed Remenyi to be "the sole surviving possessor of the esoteric spirit of gypsy music ... his heart is with the Hungarian melodies, which he plays with deep feeling."

from *The International Year Book: a compendium of the world's progress during the year 1898-1902*: REMENYI, Edouard, Hungarian violinist, died at a theatre in San Francisco, California, May 15, 1898. He was born about 1830 (the actual year was 1828) at Morcolc, Hungary; studied at the Vienna Conservatoire under Joseph Bohm, the instructor also of Joseph Joachim. Remenyi took an active part in the Hungarian uprising of 1848, being an aid to General Gorgey, and this resulted in his expulsion from the country. At Weimar he made the acquaintance of Franz Liszt, who became his friend and musical advisor; in 1854 he went to London, where he was appointed solo violinist to the Queen, and, obtaining an amnesty in 1860 and returning to his own country he received a similar honor from the Austrian Emperor. Remenyi traveled and became famous in almost all the civilized countries of the world, including Australia and India; he was a well-known figure in New York. He was noted for his rendering of Hungarian melodies.; his technique was good and his interpretation poetic, while his repertoire comprised the most eminent composers. He was not, however, in the foremost rank of violinists and was not remarkable as a composer, though his *Hymn to Mount Shasta* gained much popularity in the United States. In his later years he lost his former prestige, his faults increasing without any compensatory advance in his merits, and a year or so before his death he played in some of the cheaper music halls and continuous performance theatres.



Remenyi in Denver, 1880

excerpts from *Edouard Remenyi, Musician, Litterateur, and Man, 1906*
REMENYI AS A PATRIOT (by Morris Cukor)

During the Hungarian Revolution of 1848 and 1849 Remenyi played a prominent part. Though he did not actually fight, he was present at the most important battles. During the engagements, and also after a day's fighting was over, he encouraged the patriots to action by playing patriotic battle airs and hymns in his inimitable style. So stirring, indeed, was the effect of his activities that special efforts were made by the Austrians and Russians to capture him, for they considered him as important a factor as some of the leaders. After the surrender at Vilagos, in 1849, Remenyi fled from Hungary with other patriots.

During the '50's, he returned and found that Hungary was almost like a graveyard; the Magyar people were suffering in silence from the tyranny of their Austrian oppressors. It was then that, going from city to city and from village to village, Remenyi, playing the soul-stirring "Racokzy March," infused new blood into the people, called them to action, and animated the patriots. The effect was so tremendous that it alarmed the government. An official edict was issued forbidding Remenyi, under the penalty of death, to play with this purpose in view. Undaunted by this edict, he continued, and eluded his pursuers for a time, but at last was again compelled to flee from the country. After the agreement between Hungary and Austria was consummated, in 1867, and general amnesty declared, Remenyi returned to his native land.

His best friend and comrade was Alexander Petofi, the soldier poet and the popular idol of the Magyar people, who not only helped them in their struggle for liberty with the pen but also with the sword, and fell at the battle of Segevar, in 1849. In order to manifest the patriotic gratitude of the people to this great leader, it was resolved to erect a monument to him at Budapest, and Remenyi, on a concert tour throughout Hungary, raised thirty thousand florins for that purpose declaring that while he had no more than was absolutely necessary to live on, he would not keep a dollar for himself from the earnings of these concerts until he had raised a

if he were the actual composer. Now, the fact is that the ten compositions have the following origin:

"The first, in G minor, is called in Hungary the 'Divine Czardas,' and was published early in 1850 by the music firm, Rozsavolgyi, of Pesth, as you may see. The second, in D minor, is a popular czardas known all over Hungary from time immemorial. The third is in F minor, and the first part of it is my own. The second part is No. 5 of the 'Tolnai Lakodalmas (wedding)' czardas, by Riszner. No. 4 is not a Hungarian air at all, but a bad imitation of Schubert's world-renowned serenade, travestied into a czardas. No. 5, the first part in F sharp minor, is a popular czardas by an unknown author. The second part is in F sharp major; it is not at all Hungarian, but a Slavonic dancing-air of olden time. No. 6 is a favorite czardas which became very popular in Hungary in the year 1861, and was, I believe, composed by Nittinger. Hungarian popular composers are very careless about their authorship and their copyrights, and I hope they will be sharper hereafter. No. 7, in F, is entirely my own and very generally played. No. 8, in A minor, is a popular czardas composed by Szabady-Frank, and has been known during the last twenty-five years in Hungary by the name of 'Louisa Czardas.' It has a singular resemblance to a duetto in 'Lucia di Lammermoor.' No. 9, in E minor, is an air by some unknown Hungarian warbler or troubadour. It is very fine, and it was given to Brahms by me in 1853 during our peregrinations. No. 10, is, again, taken from the very popular 'Tolnai Lakodalmas' czardas, by Riszner, the music published by Wagner, and printed in Pesth about the year 1840. One or two are Hungarian dances composed by Kéler Béla, but which I do not know precisely.

"You see, therefore, why I am averse to the performance of these so-called 'Brahms' dances.' I have been asked to play them many times, but have uniformly answered 'no,' for I knew them long before they ever appeared with the name of Brahms as their figurehead."

"But if some of these are your own compositions, why don't you play them?"

"For the simple reason that the public may think I am not playing them in the right way, inasmuch as they have been accustomed to hearing them given in a style totally different from my own, although I think you will concede that I ought to be the best judge of the manner in which my own compositions should be performed."

from a letter to Brahms, July 1880, *Elizabet Herzogenberg* (former piano student and lifelong personal friend) gives her impressions of newly published, 2nd set of *Dances* (11-21):

"And now the 'Hungarians!' I can well believe that they amuse you. Delicious as the earlier ones were, I hardly think you hit off the indescribable and unique character of a Hungarian band so miraculously then as now. This medley of twirls and grace-notes, this jingling, whistling, gurgling slatter, is all reproduced in such a way that the piano ceases to be a piano, and one is carried right away into the midst of the fiddlers. What a splendid selection you borrowed from them this time, and how much more you give back than you take! For instance, it is impossible to imagine—though I may be mistaken—that a melody like that E minor, No. 20, could ever have taken on such a perfect form, particularly in the second part, but for you. Your touch was the magic which gave life and freedom to so many of these melodies. What impresses me most of all in your performance, though, is that you are able out of these more or less hidden elements of beauty to make an artistic whole, and raise it to the highest level, without diminishing its primitive wildness and vigour. What was originally just noise is refined into a beautiful fortissimo, without ever degenerating into a civilized fortissimo either. The various rhythmical combinations at the end, which seem to have come to you so apropos, would only fit just there, and are amazingly effective—as, for example, the delightful basses in tumultuous Number 15. That one would be my favourite, anyway, if it were not for Nos. 20, 19, 18—oh, and the short, sweet No. 14! If I were to try and tell you all we have to say about these dances, I should have to quote passage after passage, until I had copied out nearly the whole of the 'Hungarians.' I am longing to hear you play them."

~ note, *Dance Nos. 11, 14, and 16 use original melodies by Brahms. The rest are based on popular Hungarian melodies of various origin.*

sufficient amount for the erection of the monument. This he accomplished, and the Petofi statue at Budapest to-day is one of the grandest testimonials to the unselfish patriotism of Remenyi.

I well remember, on one occasion about four years before his death, calling upon him with a delegation for the purpose of getting him to play at a charitable affair. He received us in his bedchamber.

We found him sitting on his bed in picturesque negligee, tuning and cleaning his favorite Stradivarius, which he hugged very close to his breast. He said to us that the Strad was his inseparable companion and bedfellow, and that he could not sleep peacefully unless he knew it was lying close by him. Then, taking up the inanimate piece of wood, he suddenly, with his characteristic quickness, played one of his favorite serenades as if inspired by some superhuman spirit, and while we were standing around spellbound he broke into a fiery czardas.

On another occasion early in the Spring of 1898, at a reception tendered to him by the New York Hungarian Literary Society, on the eve of his departure for the West, his last earthly journey, he said to me:

"My dear Cukor, this piece of wood and its predecessor were my truest, my closest companions through life. When I wept, they sobbed, and when I rejoiced, they laughed; they shared my sorrows and my joys. I know and I feel that I shall die in harness; that I shall go on my last earthly tour with these precious companions of mine, interpreting the very depths of my soul and giving expression to my tenderest and deepest inspirations. Yes, my dear boy, I shall die fiddling."

How true that prophecy was, is shown by his untimely death at San Francisco while he was actually performing on his favorite Stradivarius.

REMENYI, LISZT, AND BRAHMS (orig. from the New York Herald, 1879) Remenyi's first meeting with Brahms

"I was in Hamburg toward the end of the year 1852, a kind of enfant gâté, a spoiled child of the élite of the city. There was scarcely a concert or soirée where my presence and assistance were not required. Probably much of this kindness and attention were due to the fact that I was then a Hungarian exile. During the concerts, it was, of course, necessary for me to employ the services of an accompanist. In January, 1853, a fashionable musical entertainment was announced at the house of one of the great merchant princes of Hamburg, a Mr. Helmrich. On the very day that the soirée was to take place I received a letter from my regular accompanist stating that he would be unable to be present that evening, owing to illness. I went across the street from my hotel, to the music establishment of Mr.

Auguste Bohm, to ascertain where I could find a substitute. In answer to my inquiries, that gentleman remarked, in a nonchalant manner, that little Johannes would perhaps be satisfactory. I asked what sort of Johannes he was. He replied, 'He is a poor piano-teacher, whose name is Johannes Brahms. He is a worthy young man, a good musician, and very devoted to his family.' 'All right,' I said; 'send him to the hotel in the afternoon, and I will see him.'

"About five o'clock of the same day, while practicing in my room, somebody knocked at the door, and in came a youth with a very high soprano voice, but whose features, owing to the dusk of the evening, I could not well discern. I lighted a candle, and then saw standing before me a young man who appeared to be about sixteen or seventeen years of age. Both of us at that time were mere boys, and probably looked younger than we were in reality. He observed in a modest way, 'My name is Johannes Brahms. I have been sent here by Mr. Bohm to accompany you and shall be very happy if I can satisfy you as an assistant.' We began to



Petofi Statue, Budapest

rehearse at once, but he had scarcely touched the piano before I found that he was a far better musician than my previous accompanist, and I became interested at once in my new-made friend. I don't know why, but at that very instant a sort of aureole (circle of radiance) seemed to linger around his face, it lighted up so beautifully, and I distinctly remember soliloquizing to myself: 'There is a genius here. This is no ordinary pianist. Fate has laid her fingers on my friend.' I addressed to him question after question concerning his career, and learned its most important details, among other things that he made compositions of his own. We ceased rehearsing, and when he began to play one of his sonatas, violin soirée engagements and everything were forgotten in the intense enthusiasm that was engendered by the occasion. I was electrified and sat in mute amazement. I could not help making the involuntary remark, 'My dear Brahms, you are a genius!' He smiled in a melancholy sort of way — in fact, his face at that time always wore a sad and thoughtful expression — and replied, 'Well, if I am a genius, I am certainly not much recognized in this good city of Hamburg.' 'But they will recognize you,' I said, 'and I shall henceforth tell everybody I meet that I have discovered in you a rare musical gem.' You may imagine the character of that interview when I tell you we did not separate until four o'clock in the morning.

"The people at Mr. Helmrich's were, of course, disappointed and very angry at my non-appearance, but I was a mere boy and cared little for consequences at that time. The result was that I lost many similar opportunities and became a sort of laughing-stock among the citizens of Hamburg. Some of them sneeringly said, 'As you don't want us, we don't want you. Since you have found a genius, go and help yourselves.' I took up the gauntlet.

"Not to be too long with you," Remenyi said, "I have only to say that all of my engagements ceased, but I clung to my Johannes through thick and thin, feeling that all I said about him must and would prove true. I had against me even Marxsen, his teacher of counterpoint, a very dignified man, who told me plainly, 'Well, well, I am very sorry for your judgment. Johannes Brahms may have some talent, but he is certainly not the genius you stamp him.' My reply was uniformly the same. His own father, who was a musician, likewise failed to discover the peculiar qualities possessed by his gifted son, and I believe my judgment of him was recognized and appreciated only by his mother, who, with the instinctive nature of her sex, saw when it was pointed out to her that Johannes had before him the future of a great musician."

Brahms (?) Hungarian Dances

"Now, let me ask you another question. Why is it you never play Brahms's 'Hungarian Dances,' being a Hungarian yourself, and a natural lover of your own national music?"

At this question Remenyi's face became suddenly clouded: in fact, it was covered with a shadow of pain. He replied after a moment, laying down the above-mentioned daguerreotype. (picture of Brahms and Remenyi together)

"Ah! there is another point of history. You will remember that I told you we travelled from village to village, earning a few dollars by the wayside. In the hotels at night, for the purpose of killing time, it was my habit to compose Hungarian melodies. Some of these I showed to him. To several, for the purpose of making an innocent deception, I gave the name of national airs, without saying by whom they were written, and my pleasure was always boundless when I heard him describe them as good, knowing that he was an impartial judge and appreciated that which was excellent in our art. One day, in 1868, after I had received my amnesty and was permitted to return to Hungary and travel unrestrainedly elsewhere, I happened to be in Vienna, and by accident went into a music store for the purpose of learning what new publications had appeared. Among the pieces that were handed me were a series of Hungarian dances, which the proprietor of the establishment said were making a sensation all over the civilized world. I overlooked them feverishly and discovered at once the origin of every one of the ten numbers. It is true that in the first editions made by Simrock, the title-page contained the words, 'Hungarian Dances,' followed, in very small letters, by the words, 'transcribed by (gesetzt),' and then the words, in large letters, 'Johannes Brahms'; but since that time new editions have appeared as the compositions of Brahms himself, and he must be aware of the fact. Indeed [turning to a file of music], you can see here that his name is boldly attached to these dances, as



Brahms and Remenyi, 1853