
What's Next?

Season Finale ~ Friday and Sunday, June 2 & 4, 2 pm ~ It may be a jazzy French program with a Bohemian edge that's been rattling in the back of the mind for a while, or something else might pop up. But one thing is for certain, we never go out without a bang! Soon to be announced. Stake your claim and see what comes. Reservations are now being accepted.

Reservations: Seating is limited and arranged through advanced paid reservation, \$25 (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

H A N G I N G O U T A T T H E R A W S O N S (take a look around)



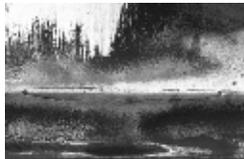
Harold Nelson has had a lifelong passion for art, particularly photo images and collage. It sustained him through years of working in the federal bureaucracy with his last sixteen in Washington DC. He started using his current collage technique in 2004, two years before retirement from his first career and his move from Virginia to Port Townsend. His art is shown frequently at the Northwind Arts Center and other local venues. Harold's 2012 triptych, "The Big Picture," overlooks the piano, and "Paul's Mountain" (2011) hangs beside the woodstove. A copy of *Gourmet* magazine made its way through the shredder to be reworked by Harold's hand into the triangular piece adorning the kitchen.

www.hnelsonart.com

Z e e V i e w o f t h e M o n t h ~ photography by Allan Bruce Zee



Rustscapes ~ these images, which look like abstract paintings, are actually close-up photographs of rusting vehicles, from the series called rustscapes. *Black Magic*, (left) was taken from a Datsun pick-up, and *Thoreau's World* (right), a Chevy pickup, both discovered in rustic retirement in Bandon, Oregon.



www.allanbrucezee.com

H O U S E N O T E S

Be sure to follow the firm wheel tracks, if you choose to exit via the lower driveway adjacent to the wetland. The opposing inner area of low grass is very soft and saturated.

Please, no food or drink near the piano and performing area. No photography during performance, and be sure to turn off all electronics, cell phones, etc.

A note about chairs ~ following the music

If you would like to move your chair out of the way for the reception (optional), please lean them against the wall on the carpet remnant next to the wood stove and not on the slippery floor. Any extras may be placed in the nearby closet or remain setup for use out in the room. Thanks!

Cough drops are provided for your convenience.



Rawson Duo Concert Series, 2016-17

B r a h m s t o C h o c o l a t e



w i t h E l e v a t e d C a n d y
o f P o r t T o w n s e n d

At the home of Alan and Sandy Rawson, 10318 Rhody Drive, Chimacum WA
Friday and Sunday, April 21 & 23, 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.

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.

Büféhez és Édességek (hors d'oeuvres and sweets)

Mákos Beigli ~ Poppy seed roll

Diós Kosárka ~ Walnut tarts

Hókifli ~ Snow cookies

Körözött ~ Paprika cheese spread

Paprikás Csirke Rétes ~ Paprikash strudel

Budapester Salat ~ Wurst and pepper salad

Sajtos Pogácsa ~ Cheese pastry

Ungarische Tänze

(Hungarian Dances, WoO 1, originally for piano 4 hands)
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

Elevated Candy Co.

Elevated Candy Co. is a recent addition to the culinary offerings of Port Townsend. Julie and David McCulloch started Elevated Ice Cream Co. in 1977, making all of their ice creams on the premises. They are now making handmade chocolates as well, having purchased the chocolates company they had done business with for over 30 years with recipes developed in 1929 by the founder of The Baker Candy Co. of Lake City, north of Seattle.

With another year of experience to their credit, Elevated Candy Co.'s Chocolatiers and Candy Cook continue to refine and improve on traditional recipes as well as introducing new products into their offerings, using locally sourced ingredients ever more. Elevated Candy products can be found at the Elevated Ice Cream Candy Shop, as well as locally at the Quimper Mercantile, Chimacum Corner Farmstand, and Finnriver Farm. On Bainbridge Island, ask for their chocolates at Bon-Bon Candy shop.



Julie and David McCulloch
www.elevatedicecream.com

Brahms to Chocolate — Elevated Candy Co is featuring three special confections for the Rawson Duo's "Brahms to Chocolate" this year (plus a few others which will be surprises):

Finnriver Raspberry Wine Truffle — our newest truffle, made with Finnriver Raspberry "Liqueur." Finnriver Cidery has been making this lovely dessert wine, technically a "fruit brandywine," for a few years now, and we're delighted to add it to our offerings of liqueur infused truffles.

"ABC Squares" (Almond Butter Crunch) — a traditional candy made for many years by various candy makers in the Pacific Northwest, each using their own special recipe, with a distinguishing toffee center, enrobed in milk chocolate and coated in roasted diced almonds.

Misty Mint Trufflet (Alan's favorite!) — a repeat, but worthy of return to the Rawson's table. This lovely little bite of mint infused chocolate has a special quality which is perhaps why Alan finds it so energizing while eating only a few before he performs! In addition to the cocoa butter which occurs naturally in the cacao bean, we make our trufflets with the addition of a high quality organic coconut oil. Coconut oil has been an occasional component in American candy tradition, usually made into products called "meltaways." The good news is that Coconut oil is a rich source of Omega 3 fatty acids and is known to be beneficial for promoting brain function. Another small indulgence with health benefits!



a few Bits of Interest *

The stature of **Johannes Brahms** among classical composers is well illustrated by his inclusion among the "Three Bs" triumvirate of Bach, Beethoven, and Brahms. Of all the major composers of the late Romantic era, Brahms was the one most attached to the Classical ideal as manifested in the music of Haydn, Mozart, and especially Beethoven; indeed, Hans von Bülow once characterized Brahms' Symphony No. 1 (1855-1876) as "Beethoven's Tenth." As a youth, Brahms was championed by Robert Schumann as music's greatest hope for the future; as a mature composer, Brahms became for conservative musical journalists the most potent symbol of musical tradition, a stalwart against the "degeneration" represented by the music of Wagner and his school. Brahms' symphonies, choral and vocal works, chamber music, and piano pieces are imbued with strong emotional feeling, yet take shape according to a thoroughly considered structural plan.



Before (about age 19) and **After** (well aged)

The son of a double bassist in the Hamburg Philharmonic Society, Brahms demonstrated great promise from the beginning. He began his musical career as a pianist, contributing to the family coffers as a teenager by playing in restaurants, taverns, and even brothels. Though by his early twenties he enjoyed associations with luminaries like violinists Eduard Reményi and Joseph Joachim, the friend and mentor who was most instrumental in advancing his career was Schumann, who all but adopted him and became his most ardent partisan, and their esteem was mutual. Following Schumann's death in 1856, Brahms became the closest confidant and lifelong friend of the composer's widow, pianist and composer Clara Wieck Schumann. After a life of spectacular musical triumphs and failed loves (the composer was involved in several romantic entanglements but never wed), Brahms died of liver cancer on April 3, 1897.

In every genre in which he composed, Brahms produced works that have become staples of the repertory. His most ambitious work, the German Requiem (1863-1867), is the composer's singular reinterpretation of an age-old form. The four symphonies -- lushly scored, grand in scope, and deeply expressive -- are cornerstones of the symphonic literature. Brahms' concertos are, similarly, in a monumental, quasi-symphonic vein: the two piano concertos (1856-1859 and 1881) and the Violin Concerto (1878) call for soloists with both considerable technical skill and stamina. His chamber music is among the most sophisticated and exquisitely crafted of the Romantic era; for but a single example, his works that incorporate the clarinet (e.g., the Trio in A minor, Op. 114 and the two Sonatas, Op. 120), an instrument largely overlooked by his contemporaries, remain unsurpassed. Though the piano sonata never held for Brahms the same appeal it had for Beethoven (Brahms wrote three to Beethoven's 32), he produced a voluminous body of music for the piano. He showed a particular affinity for variations -- notably, on themes of Schumann (1854), Handel (1861), and Paganini (1862-1863) -- and likewise produced a passel of national dances and character pieces such as ballades, intermezzi, and rhapsodies. Collectively, these constitute one of the essential bodies of work in the realm of nineteenth century keyboard music.

~ Rovi Staff, allmusic.com

* mostly hewn from the internet

A 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 Morcol, 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.

the resident population bore the impress of many cultures, from ancient Celts and Romans to modern Magyars, Slovaks, Germans, Roma, Turks, and Jews. Scarcely a third of the population spoke Hungarian — the common language of the upper classes was Latin. In this confusion of ethnicities, Joachim made no distinction between "Hungarian" and Gypsy vernacular music. Like other classically-trained musicians, he associated the undifferentiated "Hungarian" style with an exotic, uninhibited, and proudly semi-civilized folk. This is apparent in a November 1854 letter from Joachim, at that time concertmaster in Hanover, to his countryman Liszt: "I was in the homeland," he writes. "To me, the heavens appeared more musical there than in Hanover. [...] The Danube by Pest is beautiful, and the Gypsies still play enthusiastically. The sound goes from heart to heart — that you know. There is more rhythm and soul in their bows than in all north German orchestra players ("Kapellisten") combined, the Hanover musicians not excepted." [2] Writing a half-century later, William Henry Hadow could still describe Hungarian café musicians as "rhapsodists of musical art, drawing for inspiration upon the rich store of national ballad, and trusting for method to a free tradition, or an impulse of the moment. [...] The whole character of their music is direct, natural, spontaneous, giving voice to a feeling that speaks because it cannot keep silence."

~ from "Joachim's "Hungarian" Concerto, op. 11— a Note,"
Robert W. Eshbach, josephjoachim.com

Elizabet Herzogenberg, in a letter to Brahms, July 1880

A former piano student and lifelong personal friend responds with her impressions of the newly published, 2nd set of Dances (11–21) — the "Hungarians," as Brahms had nicknamed in a previous letter.

"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."



peregrinations. No. 10, is, again, taken from the very popular ‘Tolnai Lakadalmas’ 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.”

Joseph Joachim (born June 28, 1831, Kittsee, near Pressburg, Austria-Hungary—died Aug. 15, 1907, Berlin, Ger.), Hungarian violinist known for his masterful technique and his interpretations of works of Bach, Mozart, and Beethoven.

Joachim first studied at Budapest, and at age seven he appeared with his teacher S. Serwaczynski. In 1844 he visited London, where he was sponsored by Mendelssohn and achieved an outstanding success. In 1849 he led the orchestra at Weimar, and in 1853, the orchestra at Hannover. In 1868 he became director of the Hochschule für Ausübende Tonkunst (Berlin), where he acquired a reputation as a fine teacher, attracting pupils from all of Europe. In 1869 he founded the Joachim Quartet, which became renowned for its performances of the late string quartets of Beethoven.



Joachim with Clara Schumann, 1854

In his playing, Joachim subordinated technical virtuosity to aesthetic values, and he thus brought about a reform in program making that turned away from the spectacular. His close friend Johannes Brahms consulted with him on his violin concerto and dedicated it to him, and Schumann’s Phantasy for Violin and Orchestra was written for him. Joachim’s own compositions, influenced by Brahms and Schumann, comprise chiefly works for the violin, notably the Hungarian Concerto in D Minor.

~ Britannica.com

Style Hongrois — the Hungarian Style — has a long history in Classical music going back to Haydn, if not before. Its characteristic moods and gestures were adapted by 19th-century composers as dissimilar as Liszt and Brahms, who reveled in the freedom, nostalgic melancholy, and passionate abandon native to the style. Joachim was, of course, Hungarian by birth, though like Liszt, he was taken from his native soil at an early age. He spoke little Hungarian, and he regarded the whole of Magyar culture with a wistful, romantic gaze. The Hungary of Joachim’s birth was still a land untouched by progress. Under Habsburg rule since the defeat of the Turks, it was poor, virtually without infrastructure, industry, banking or trade — a puzzle of secluded villages and feudal demesnes.* From earliest times, the plains of Hungary had been swept by successive waves of invasion and immigration, and

His best friend and comrade was Alexander Petöfi, 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 sufficient amount for the erection of the monument. This he accomplished, and the Petöfi statue at Budapest to-day is one of the grandest testimonials to the unselfish patriotism of Remenyi.



Petöfi Statue, Budapest

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’s first meeting with Brahms

(orig. from the New York Herald, 1879)

“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

* demesnes (pron. da-main), the lands of an estate (*had to look that one up – the editor*)

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 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



Brahms and Remenyi, 1853

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 soir e 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? (a tale of sour grapes)

"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 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