EUGEN D'ALBERT (1864–1932) AND HIS PIANO SONATA, OP. 10:
ITS USE OF UNIFYING DEVICES AND FORMAL STRUCTURE

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BY
LUKE TYLER
DISSERTATION ADVISORS:
LINDA POHLY
JAMES HELTON

BALL STATE UNIVERSITY
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To the memory of my late grandmother, Florence Elizabeth Collier (1928–2014)
CONTENTS

FIGURES ......................................................................................................................... vi

TABLES ............................................................................................................................. viii

ACKNOWLEDGEMENTS ................................................................................................. ix

CHAPTER 1: INTRODUCTION .................................................................................. 1
   Essential Terms ........................................................................................................... 4
   Literature Review ...................................................................................................... 7
   Methodology ............................................................................................................... 13
   Organization of the Dissertation ............................................................................. 14

CHAPTER 2: EUGEN D’ALBERT, “EIN WUNDERPIANIST” ..................................... 17
   Early Life of Eugen ................................................................................................... 18
   D’Albert’s Formal Training ...................................................................................... 20
   D’Albert and Hans Richter ...................................................................................... 25
   D’Albert: A Student of Franz Liszt ......................................................................... 29
   D’Albert: The Wunderpianist .................................................................................. 32
   D’Albert’s First Trip to America and Mature Works ................................................ 36
   D’Albert and Teresa Carreño .................................................................................... 39
   D’Albert: Kapellmeister of Weimar ........................................................................ 42
   D’Albert’s Late Musical Activity ............................................................................. 45

CHAPTER 3: INTRODUCTION TO SONATA, OP. 10, AND MOVEMENT I ............ 50
   Overview .................................................................................................................... 50
      Relationship to Brahms’s Sonata in F-sharp Minor, Op. 2 ............................... 51
      Stylistic Considerations ....................................................................................... 53
   Movement I: Mässig, aber leidenschaftlich bewegt .............................................. 55
      References to the Past .......................................................................................... 55
      Form and Proportions ......................................................................................... 56
      Thematic Organization ......................................................................................... 61
      Convergence of the Analyses ............................................................................. 71

CHAPTER 4: MOVEMENTS II AND III: THEMATIC UNIFICATION IN CLASSICAL
   AND BAROQUE FORMS ....................................................................................... 73
   Movement II: Langsam ............................................................................................ 73
      Overview ................................................................................................................ 73
      Thematic Material ............................................................................................... 77
      Other Formal Considerations ............................................................................. 80
      Implications of the Analysis .............................................................................. 81
   Movement III: Einleitung und Fuge ...................................................................... 82
      The Triple Fugue ................................................................................................. 82
      Stylistic Considerations and the Introduction ................................................... 84
      D’Albert’s Triple Fugue ....................................................................................... 85
      Implications of d’Albert’s Triple Fugue ............................................................... 94
CHAPTER 5: UNIFIED CONSTRUCTION ACROSS MOVEMENTS THROUGH INTERRELATION OF THEMES ......................................................... 96
  Opening and Closing Gesture................................................................. 97
  Motivic Basic Ideas .................................................................................. 100
  Other Unifying Devices ........................................................................... 107
  Implications of the Analysis .................................................................... 109

CHAPTER 6: CONCLUSIONS REGARDING EUGEN D’ALBERT ......................... 111
  Suggestions for Further Research .......................................................... 113
  Conclusions Regarding the Analysis of the Sonata, Op. 10 ..................... 114

APPENDIX A: CATALOGUE OF WORKS BY EUGEN D’ALBERT .................... 117

APPENDIX B: SUPPLEMENTAL TABLES FOR SONATA, OP. 10, ANALYSES ....... 125

APPENDIX C: PERSONAL REFLECTION AND SUGGESTED PROGRAM NOTES .... 132

BIBLIOGRAPHY ............................................................................................ 135
FIGURES

2.1: Simple Texture and Harmony in d’Albert’s “Cosy Waltz,” mm. 62–68......................47


3.3: Musical References to Liszt and Chopin in d’Albert Sonata, Op. 10, I.................56

3.4: Tri-modal Block Exposition (TMB) in d’Albert Op. 10, I..................................59

3.5: Derivation of the Recurring Motives from the Opening of the Right Hand...........62

3.6: Comparison of Motives A and C and Concurrent Appearance...............................62

3.7: Occurrences and Transformations of Recurring Motive A....................................64

3.8: Model of Motives B1 and B2................................................................................65

3.9: Occurrences and Transformations of Recurring Motive B1...................................66

3.10: Occurrences and Transformations of Recurring Motive B2...............................67

3.11: Occurrences and Transformations of Recurring Motive C in the Exposition ....69

3.12: Derivation of Development Theme from Second Theme (TM1).........................70

3.13: TM2 in Imitation with Descending Scale in Inner Voices in I............................71

4.1: Comparison of the Opening of d’Albert’s Op. 10 (II) and Beethoven’s Op. 110 (I) and Op. 109 (III)..........................................................74

4.2: D’Albert Op. 10, II: Improvisation and Imitation in Variation 1, mm. 22–25 ......75

4.3: D’Albert Op. 10, II: Themes X and Y..................................................................77

4.4: D’Albert Op. 10, II: Variation 3, with a New Theme and Accompanimental Texture, mm. 63–64..........................................................78

4.5: D’Albert Op. 10, II: Variations on the Falling-Chord Motive..............................79

4.6: D’Albert Op. 10, III: Derivation of Fugue Subjects from Slow Introduction .........86

4.7: D’Albert Op. 10, III: Descending Scale Motive Found in Fugue 1 Subject and Sequence 1 and 2 of the Fugal Development........................................88

4.9: Interrupted Stretto Effect in Fugue 2, mm. 94–96

4.10: D’Albert Op. 10, III: mm. 99–100: Entry of Fugue 1 Subject during Fugue 2


5.1: D’Albert Op. 10: Interrelation of Opening Movements

5.2: Similarities of the Final Cadences of I and the Introduction and Close of III

5.3: Model of the Recurring Motives A, B1, B2, and C in II and III

5.4: Comparison of A and A’ in Movements I and III

5.5: Occurrences and Transformations of Recurring Motive A’ in II and III

5.6: Occurrences and Transformations of Recurring Motive C in II and III

5.7: Occurrence of Falling Motive (Motive F) in d’Albert Op. 10: II and III

5.8: Bass Octaves in I and III
TABLES

3.1: Formal Sections in d’Albert Op. 10, I .................................................................58
3.2: Glossary of Sonata Theory Terms ...........................................................................58
4.1: D’Albert Op. 10, II: Elements of Each Variation .......................................................76
4.2: Themes and Forms in d’Albert’s Op. 10, II ................................................................81
4.3: The “German” Triple Fugue in Bach’s St. Anne Fugue and d’Albert’s Op. 10, III ........................................................................................................84
B.1: Recurrences of Motive A in I ....................................................................................125
B.2: Recurrences of Motive B1 in I ..................................................................................126
B.3: Isolated Recurrences of Motive B2 in I ....................................................................127
B.4: Recurrences of Motive C in I ..................................................................................128
B.5: Recurrences of Motive A’ in II and III ....................................................................129
B.6: Recurrences of Motives B1 and B2 in II and III .......................................................130
B.7: Recurrences of Motive C in II and III .................................................................131
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Chapter 1

Introduction

This paper explores the piano music of German composer Eugen d’Albert, focusing on an analysis of his Piano Sonata, Op. 10, especially with regard to its traditional forms and unifying musical gestures. The analysis shows that the work offers a valuable addition to the pianist’s repertoire through the use of traditional forms with an innovative use of unifying motivic and thematic material. I also am including a biography, focusing on key elements of d’Albert’s life related to his piano compositions and his relationships with prominent composers.

Eugen d’Albert (1864–1932) was a prolific German composer, teacher, and performer. Today he is best known for his operas, virtuoso recordings of Romantic piano repertoire, and editions of Bach and Beethoven.¹ At the onset of the twentieth century, he was known as one of the greatest pianists in the world, performing the most ambitious works available in venues across Europe, America, and Russia. D’Albert was one of the first artists to create studio recordings of these works, many of which are still available today. He was also a prominent musical figure in other ways during his life. D’Albert served as the Kappellmeister of Weimar and was the head of the esteemed Berlin Hochschule für Musik, influencing the young musicians of his day.

D’Albert was a specialist both at performing on the piano and composing for it. He published numerous works for piano, including a Baroque-style suite, two

¹. These editions are historical editions rather than modern performance editions.
concertos, a number of character-piece sets, and the Sonata. These compositions are written primarily in a late-Romantic style, similar to the compositional styles of Richard Strauss and Max Reger. His most ambitious work is the Piano Sonata, Op. 10, in F-sharp Minor, published in 1893. This work was favorably received for its effectiveness and mixture of earlier compositional trends within a late-Romantic framework.

D’Albert’s compositions show influence from previous composers of the Germanic tradition. He transcribed many of Bach’s works and frequently used Baroque contrapuntal devices (such as fugue and imitation) in his own compositions. Beethoven and Brahms also influenced d’Albert, as seen in the clear use of form and symphonic texture in many of his compositions. D’Albert’s music frequently shows the influence of Franz Liszt through its virtuoso passages and use of thematic transformation.

Eugen d’Albert and his music have fallen into relative obscurity in the early twenty-first century. Few of his works are programmed or recorded, and little scholarly material is being written about his life and music. In particular, d’Albert’s piano works have received little scholarly attention. The limited information that is available is written primarily in German. In reference to d’Albert’s entire musical output, opera scholar John Williamson claims, “scholarship has yet to accord d’Albert his proper place as an important link between the immediate post-Wagner era and the period of [Alexander von] Zemlinsky, [Franz] Schreker and [Erich]
This paper seeks to address that absence of written research as it relates to d’Albert’s piano compositions.

Eugen d’Albert’s Piano Sonata, Op. 10, was one of the most celebrated of d’Albert’s piano works. In an extravagant review of d’Albert’s Opp. 10, 11, and 12 in 1893, Martin Krause lauds d’Albert’s musical creativity, expression, and mastery:

With his three large newest works, Eugen d’Albert has cast aside the very last doubts that in the realm of composition... he belongs to the select few even among the select. A look into those creations [Opp. 10, 11, and 12] silences the complaint, often only too justified, about musical “epigonism” in our day... [D’Albert] reveals himself as a powerful, irresistible conqueror of the heart;... a lovely, compelling individuality speaks out from each of its measures....He has found himself; a beautiful victory over foreign influences, over his own uncertainties, has been won....D’Albert has even triumphed over the form; it binds [him] no further but offers itself willingly in the service of the idea.3

This sonata, dedicated to his close friend Hans von Bülow, helped establish d’Albert as a mature composer.4 In response to the dedication, von Bülow responded that this sonata was not only a work of high art but a “first-class set of musical knowledge.”5

One might ask about the relevance of d’Albert’s works in a period of music that was otherwise dominated by Impressionism and atonality. D’Albert’s earliest compositions represent an ending point of German Romanticism, a time when

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Romanticism was dying and Modernism was approaching. This characterization, however, does not devalue his compositional or historical importance. Among his contemporaries, d’Albert stands as one of the most successful figures that bridged the connection into Modernism. Additionally, his Piano Sonata, Op. 10, stands as one of the most accomplished Germanic works of the late nineteenth century. Through the biography, analysis of the sonata, and discussion of d’Albert’s pianistic output, this paper serves as an introduction to Eugen d’Albert, a forgotten musical figure, while discussing a work that should be programmed more frequently.

**Essential Terms**

*German heritage, Germanic style, Austro-German style*

Eugen d’Albert’s place in the lineage of German and Austro-German music and his use of the “Germanic style” refers to those stylistic elements that can be seen in composers like Bach, Beethoven, Mendelssohn, Schumann, and Brahms. The Germanic tradition refers to an expert use of polyphony including imitation and fugue. The use of fugue is an intriguing element to consider, as Germanic composers were among the few to include fugues in the final sections of their extended works (such as Beethoven’s late piano sonatas and Brahms’s Variations on a Theme by Handel). The Preludes and Fugues of Mendelssohn also exemplify this use of fugues written according to Baroque rules and practices.

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6. This paper primarily addresses the earlier, more conservative style. However, his later works, including some piano pieces, incorporate elements of Impressionism and atonality.
Another crucial element of the Germanic style is the use of an exceptionally thick texture. While many of Beethoven's piano works employed a thick texture, those of Schumann and Brahms present the ideal examples, as exemplified by the use of compound lines and thick chordal textures. This thickness can also be seen as an orchestral texture, as opposed to the vocally conceived compositions of Mozart and Schubert.

A final element of the Germanic style is the use of complex rhythmic devices, including hemiola and syncopation. Syncopation, in particular, can be seen frequently in the music of Robert Schumann, who frequently used off-beat rhythms to obscure the metric structure of a work. Hemiola is a device frequently employed by Johannes Brahms.

The label of German nationality is appropriate for d’Albert despite the fact that he was neither born nor raised in Germany. He was born in Scotland to a French father and English mother. However, he moved to Germany at an early age and considered himself to be German.

Late-Romanticism

The Harvard Dictionary of Music\(^7\) defines late-Romanticism as lasting from 1890 to 1910 and being typified by the music of Edward Elgar, Gustav Mahler, Richard Strauss, Jean Sibelius, and Max Reger. Music in this time reflects nationalistic attitudes and may reflect a wide variety of stylistic traits that are often influenced by composers of varying nationalities. This paper considers any music

composed in the vein of the composers mentioned above and within these dates as being late-Romantic.

A defining characteristic of the late-Romantic style, particularly in reference to the piano sonata, is the variety of influences present. Newman states that “in the late-Romantic sonata the dichotomy of styles and forms... became both more and less pronounced.”8 The dichotomy of styles became more pronounced because composers who were conservative in style began to be considered “epigones,” and those who were progressive—like Max Reger—began to be considered radicals. The dichotomy became less pronounced as new nationalistic influences outside of the Austro-German area began to affect the sonata with “increasing cross influences.”9 Therefore, while late-Romantic German piano sonatas will likely illustrate the Austro-German style, frequently they will demonstrate influences from composers like Franz Liszt and Frederic Chopin.

**Romantic Epigone/epigonism**

*Epigone*, a term that existed as early as the 1894 edition of *Musik in Geschichte und Gegenwart*, is applied to a list of many composers who were working in a dying Romantic style. Defined by Merriam-Webster as an “inferior imitator,” composers receiving this label seemed to lack a personal identity. These composers over-utilized melancholy drama rather than using mature, well-developed musical themes. Examples include works by Theodore Dubois, Christian Sinding, and Sergei

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Bortkiewicz, among many others. Epigone composers used an eclectic style mixed with “high technical competence, untroubled neatness and propriety in the handling of styles and forms, sure practicalness [sic] and effectiveness, and a certain initial gloss and excitement that quickly reduce to hollow academicism.”

Cyclic Form

*Cyclic Form* (or *Cyclic Construction*) has been defined in a number of contrasting ways. This paper will operate under the following definition of cyclic form: any work that utilizes common thematic material, as recognized by a listener, throughout multiple movements. This includes obvious use of cyclic themes, as in Berlioz’s *Symphony Fantastique*, and subtle use of recurring rhythmic and harmonic structures, found in Schubert’s *Wanderer Fantasy*. However, this does not include germinal motivic fragments that are not apparent to a trained listener or unifying motives that contain no thematic connection (like the use of lower-neighbor appoggiatura in Mozart’s Piano Sonata in B-flat Major, K. 282).

Literature Review

*Primary Sources*

Eugen d’Albert has been the subject of a limited number of scholarly writings. Two major biographies and a dissertation comprise the entirety of biographical information about him, and these sources are exclusively in German. The majority of the remaining research on d’Albert is written about his operatic works and consists

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primarily of journal articles. There is nothing of scholarly substance written about
d’Albert’s piano works in any journal, encyclopedia, or compendium. Additional
primary materials include articles written by d’Albert, correspondences with
d’Albert, and journal entries. These materials are contemporary to d’Albert and
provide information on historical context and reception of his works. They also are
crucial to establish information on d’Albert’s relationships as they pertain to his
compositional career.

Scores of d’Albert’s piano works are readily available and will provide the
necessary materials for analysis. However, access to Urtext editions and
manuscripts is limited.12

Wilhelm Raupp’s monograph is the original biography of d’Albert. It was
written while the composer was still living. In this tome, many of d’Albert’s peers
and contemporaries are mentioned, including references to Franz Liszt, Hans von
Bülow, Johannes Brahms, Clara Schumann, and Cosima Wagner, among many
others. The work also includes many quotations from interviews and other primary
sources that reference d’Albert. These include various anecdotal passages from
figures like Richard Strauss and Arthur Rubinstein that reveal the admiration these
men had for d’Albert. Raupp includes a thorough index of names occurring in his
text that is useful in providing access to a number of quotations, interviews, and
descriptions of d’Albert’s circumstances.

Raupp’s biography is likely written from d’Albert’s personal journals and
letters. It contains quotes from private conversations with many musical figures.

12. D’Albert’s Sonata is permanently out of print by Bote & Bock (currently owned
by Boosey and Hawkes).
Because it is based on journals and personal items, Raupp's account of some portions of d’Albert's life, including d’Albert’s childhood and adolescent years, is the single extant primary source.

This text also contains a number of musical examples that explicate d’Albert’s musical style. Given the date of Raupp’s book (1930), it helps place d’Albert’s stylistic traits and their reception into a framework that can make them easier to understand from a contemporaneous viewpoint, even if it lacks historical objectivity. These examples cover all genres of d’Albert’s oeuvre, though a large number of them refer to the piano works.

Raupp's work is void of citations or traditional bibliography. While this situation is problematic in ascertaining Raupp’s original sources, his work nevertheless has value because he had direct access to d’Albert and his family and peers. Raupp's work, however, must always be corroborated and confirmed with other sources, beginning primarily with the biography written by Charlotte Pangels. While Pangels references Raupp on occasion, she bases her commentary primarily on archived letters and journal entries.

The biography by Charlotte Pangels serves as the only modern biographical work about Eugen d’Albert. She provides commentary regarding history, social context, and circumstances in d’Albert’s life by providing frequent selections from diaries, correspondences, and periodicals. This work also provides a list of sources, both primary and secondary, that validates many of Pangels’s arguments while allowing access to most of her original sources.
An interesting feature of Pangels’s book is a list of archives she used in conducting her research. The most frequently mentioned is that of Mrs. Felicitas d’Albert, though a number of other archives are listed under the Archive of Benvenuto d’Albert, Otto Schaernack, Felicitas Freifrau von Kapherr, and Hilde d’Albert (all family of d’Albert). Pangels’s detailed citations suggest the trustworthiness of her account; many of these archived sources are reproduced in the body of the text, providing second-hand access to these documents. When letters are available, Pangels chooses to allow these primary documents to tell the story of d’Albert’s life rather than interpreting the letters herself. This practice allows the reader to observe d’Albert’s life as his friends and loved ones experienced it, allowing for a more accurate historical account.

An additional source of historical value is “D’Alberts Opernschaffen” by Heino Heisig. This dissertation, completed in 1942, focuses solely on the operas of d’Albert. The date of its research and writing are relevant because it was written soon after d’Albert’s death. From the author’s foreword, one can see that score availability was limited and scholarly opinion was still difficult to judge, as it was “still not the right distance from d’Albert” (meaning it was too soon after his death to write accurately about him). Written during World War II, there are strong German (and anti-Semitic) sympathies that must be interpreted cautiously. This is accentuated by the demarcation of Jewish composers’ names found in the document.

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13. Although it is clear that Pangels had access to these archives in the 1970s and 1980s, their current location is unknown. Logically, they may reside in Berlin or Glasgow; efforts to locate relevant archives in these libraries have yielded no positive results.

A Star of David can be found drawn beside the names of some German composers and figures, presumably to denote their Jewish heritage. Despite these social issues, the opinions and statements made by the author in dealing with d’Albert’s life and reception, both contemporaneous and posthumous, are useful. An interesting paragraph concludes the work, beginning with the following sentence: “Fast alle Opern d’Alberts sind heute vergessen,”¹⁵ or “almost all of d’Albert’s operas are forgotten today.” This telling paragraph illustrates d’Albert’s rather quick descent from prominent composer and musical figure into obscurity. Also included in the appendix is a detailed timeline of works, a genealogy, and a number of musical examples from his operas.

Additional primary sources and biographies utilized in this research include documents by friends and contemporaries of d’Albert. The first of these is Carl Lachmund’s collected journal entries. Lachmund was an American pianist who studied with Liszt from 1882–1884. He showed a keen interest in d’Albert, and, accordingly, cited him numerous times. Another source is Marta Milinowski’s authoritative biography on Teresa Carreño. This biography, based on Carreño’s personal journals, chronicles d’Albert’s years of marriage (1892–1895) to Carreño, the famed virtuoso pianist and singer. A final useful source comes from another student of Liszt: Frederick Lamond. Lamond included numerous accounts of d’Albert’s life in his memoirs, ranging from d’Albert’s time in school and his years with Liszt to professional concerts.

Secondary Sources

Articles

A number of articles were written about d’Albert following his death, focusing primarily on his operas. The most useful among these is “Eugen d’Albert: Wagner and Verismo” by John Williamson, the author of the New Grove article on d’Albert. In this article, Williamson provides a poignant introduction arguing for the importance of d’Albert both musically and historically. He also offers information regarding d’Albert’s stylistic evolution.

Recordings and Liner Notes

The latest research on d’Albert’s piano music comes from pianists who recently have performed and recorded his music. The recordings by Piers Lane in particular provide insight into the overall style of d’Albert and contain useful information, commentary, and brief analysis in the liner notes. An additional recording is by German pianist Alexandra Oehler. She has recorded, on a single disc, d’Albert’s Suite in Five Movements, Op. 1, and Bagatelles, Op. 29, along with the Albumblatt and “Petite Valse,” both without opus numbers.

Another useful source is the digitized recording of all of d’Albert’s solo piano performances. This compilation, published in 2006 by Arbiter records, is the first complete collection of d’Albert’s recordings, however, they do not include many recordings of his own pieces. Rather, they primarily consist of his performances of famous piano works, including the Liszt Sonata. The liner notes by Mitchell and Evens present useful information on these performances and on d’Albert as a
performer. Additionally, experiencing d’Albert’s interpretations of various piano masterworks can provide insight into his music and his view of historical interpretation. 16

Methodology

This paper draws from and expands on the biographies by Pangels and Raupp with an emphasis placed on the primary accounts and currently available sources. The biography herein focuses on d’Albert’s major life events and the circumstances that led to his piano compositions. The scope is further limited to events in d’Albert’s life that relate to his primary period of composition and performance: 1863–1910. Particular emphasis is placed on d’Albert’s relationship with prominent composers of his day, including Franz Liszt, Johannes Brahms, Clara Schumann, Richard Strauss, and Hans von Bülow. Additionally, I refer to d’Albert’s relationship to other reputable late-Romantic German composers and artistic figures, like Gerhart Hauptmann (German poet laureate and winner of a Nobel Prize in Literature). Through the biography, I seek to highlight d’Albert’s relevance to musical society, his stature as a model interpreter of the works of Bach and Beethoven, and his influence as a composer and pianist.

The biography integrates three separate elements into the narrative of d’Albert’s life: a discussion of d’Albert’s relationship with contemporaneous composers; information about d’Albert’s piano output, particularly as it pertains to

16. These recordings are digitized directly from d’Albert’s original piano rolls. Unfortunately, their sound quality is poor, but they provide insight into his technique and interpretations.
the stylistic features of the Op. 10 Piano Sonata; and details regarding d’Albert’s performance career.

The analytical portions of this paper focus primarily on d’Albert’s Piano Sonata, Op. 10. They include a discussion of the work, dealing with d’Albert’s use of traditional forms and unifying musical gestures. In the process, I highlight the manner in which d’Albert uses traditional Baroque and Classical forms combined with Romantic harmonies and innovative use of thematic material to create a work of great complexity and individual identity. In particular, I discuss its relationship to the late sonatas of Beethoven and Brahms’s Sonata in F-sharp Minor, Op. 2. The intention of this analysis is to illustrate how d’Albert paid homage to previous sonata composers while using his own harmonic language and compositional style.

The analysis of each movement focuses on three separate approaches: an analysis of form as it pertains to traditional models; a discussion of the relationship of each movement to previous composers; and an analysis of motivic material, thematic derivation, and idiomatic musical devices. This discussion is aimed at the concert pianist seeking to find an alternative to the frequently performed piano sonatas of other Romantic composers like Chopin, Schumann, and Brahms. The reader should consider referring to a score as he or she reads the dissertation.

Organization of the Dissertation

Following the introduction and the biography, the discussion of d’Albert’s Sonata is divided into an introduction and four sections (split into three chapters). The first three sections discuss each movement individually, and the fourth
discusses elements regarding cyclic construction and unification across the entire work.

The first section illuminates d'Albert’s use of unifying recurring motives within a traditional sonata-allegro form in the first movement. The use of four recurring motives derived from the opening theme is a primary emphasis. The goal is to illustrate how the opening measures contain four specific musical elements that comprise the majority of the musical material in the movement, thus establishing motivic unity.

The second section addresses d’Albert’s unconventional approach to variation form in the second movement. The emphasis is on d’Albert’s use of form based on the placement of thematic material. This analysis focuses on two disparate themes plus a third contrasting theme in addition to their implications for form and thematic unity.

The third section considers the use of the fugue and thematic material in the third movement. The fugues are set in the form of the triple fugue, a rarity in piano repertoire. They use traditional Baroque contrapuntal devices and forms, resembling those of Mendelssohn more than the abbreviated fugues of Schubert and Liszt. The goal of this discussion is to highlight d’Albert’s use of traditional counterpoint and Baroque contrapuntal devices and thematic unity within the structure of the uncommon form. The genesis and interrelation of the fugal subjects, recurrence of themes, use of devices—like sequence and stretto—and overall form are my main points of investigation.
The fourth section of analysis focuses on unity throughout the Sonata. The writing in d'Albert's Sonata is sophisticated; it creates unity through interrelated themes, common structural elements (like similar opening and closing gestures), and unifying motives that are not readily apparent. The overall goal of this section is to discuss elements of unification across all movements, focusing on comparable sections that occur between movements and the primary recurring motives from movement I.
Chapter 2
Eugen D’Albert’s Life and Piano Works

Eugen d’Albert was born into a family with a strong musical background. His family history can be traced to 12th Italy, where his ancestors were originally known as the Alberti Family. His genealogy contains a number of important Italian figures, including Renaissance icon Leon Battista Alberti (1404–1472), a poet, philosopher, mathematician, linguist, architect, artist, organist and priest; Giuseppe Mateo Alberti (1685–1751), a Baroque composer and violinist; and Domenico Alberti (1710–1740), a composer, singer, and harpsichordist (most famous as the father of Alberti Bass). A portion of the Alberti family moved to France in the mid-fifteenth century, led by Thomas Alberti, and changed the family name to d’Albert. Here, through marriage, they grew to become a prestigious family of French nobles.

Eugen d’Albert’s grandfather, François Benedicte d’Albert, served in a military role for Napoleon Bonaparte. However, François was dismissed amid concerns that he was “suspicious and scheming” against Napoleon because of his active sympathy towards oppressed German villagers. Upon his dismissal, François d’Albert moved to Nienstetten, Germany (a suburb of Hamburg), where he married

2. Ibid, 1. Raupp, who had direct access to the d’Albert family records, believes d’Albert’s father to be linked to both a noble family of France and the Italian family of artists and composers through Thomas Alberti in the early fifteenth century. D’Albert’s family includes other notable figures, such as Charles d’Albert, Duke of Luynes (1578–1621), who was constable of France and served under King Louis XIII, and Honoré d’Albert (1591–1649), who was Duke of Chaulnes, Governor of Picardy, and Marshal of France.
3. Ibid, 2. The insinuation is that his grandfather was expatriated from France; Pangles argues that this is because he “flaunted all things German.” He preferred to go by Franz and speak German. His son, Charles, preferred speaking French, as he believed it helped him speak with Kalkbrenner and lent validity to his art as a dancer.
keyboardist Henriette Schulz and had a son: Charles Louis Napoléon d'Albert.

Charles (Eugen's father) showed musical potential at a young age. When François d'Albert died, his mother recognized Charles’s musical talent and moved from Germany to London so that he could study piano with Friedrich Willhelm Michael Kalkbrenner, who had recently graduated from the Paris Conservatory. Charles d'Albert quickly developed into an accomplished composer, pianist, conductor, and dancer in the London area. Affectionately nicknamed “a British Johann Strauss,” he became famous for his composition and conducting of dance music in German “ball-houses.”

Charles married Annie Rowell (b. 1827) in 1863 in New Castle. They moved to Glasgow, Scotland, in 1864, where Eugen d’Albert was born on April 10. He was given the full name of Eugen Francis Charles d’Albert, reflecting the names of both his grandfather (François) and father (Charles).

Early Life of Eugen

Eugen d’Albert grew up in the Anderston District of Glasgow with his two stepbrothers. As a child, he was more interested in his German heritage than his life in Britain. Although he grew up speaking French and English at home, d’Albert

4. Ibid, 2. Kalkbrenner was famous for his exercises that focused on “the dexterity of the arm without forceful participation, octave technique played from the wrist, and increased attention to the left-hand” (Raupp, 2).
found no connection to either language. Rather, he was interested in the language of his paternal grandmother and grandfather: German.6

D'Albert despised living in Glasgow, which he viewed as an industrial city that lacked any artistic refinement.7 His father, who was at an advanced age and frequently absent, served as a catalyst for these feelings. In 1904, an unnamed author for the Musical Times wrote, “this, and other circumstances, accounted for a certain loneliness in the boy’s home-life and the years of his childhood. He was misunderstood, and ‘cribbed, cabined, and confined’ to such an extent as to largely prejudice him against the country which gave him birth.”8

As a young child, Eugen was fascinated with the piano and seemed to have little interest in other disciplines. He continued to be a distant, somewhat brittle child who had interest only in the piano; he avoided playing childhood games and seemed to find little interest in daily tasks: “Mother washed me and dressed me, but I did not like it. Breakfast, washing, lunch: it is all sausage [it is insignificant]. Father, may I play Beethoven from the score?”9 Although Eugen’s father was frequently absent, he did dedicate time to teach Eugen piano. He focused primarily on the works of Beethoven, Bach, and Schumann, and he spent considerable time on

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6. Pangels, 12; Raupp, 4. Raupp claims d’Albert spent years learning German in the library on his own; at the age of 8, he could read all of Goethe’s Faust (Pangels, 5).
7. Pangels, 10, trans. by Luke Tyler. Raupp suggests that d’Albert found Glasgow to be a boring and depressing place. He references the “unromantic town with narrow, winding streets arranged in a gray maze.” The waters of Glasgow “shimmered most of the year with the lackluster picture of heavy clouds on the horizon” (4).
contrapuntal exercises. Eugen quickly surpassed his father in technical ability, interpretation, and musical intuition; as a ten-year-old child, he was playing Czerny’s *Art of Finger Dexterity*, Bach’s *Well-Tempered Clavier*, and the sonatas of Beethoven and Mozart. In 1874, “Eugy” auditioned for the “Newcastle Scholarship” to attend the New Music School in London (more commonly referred to as the National Training School for Music [NTSM], which would later become the Royal College of Music). He played Mozart’s Piano Sonata in A Minor and two of his own compositions (which were said to be of an unusually high quality for a ten-year-old). His parents, seeing this as a “divinely inspired event,” moved to London so he could attend the New Music School.

**D’Albert’s Formal Training**

D’Albert received instruction from many respected musicians. He studied composition with Arthur Sullivan, piano with Ebenezer Prout and Ernst Pauer, and organ with John Stainer. Eugen continued to develop as a musician under Pauer, his primary piano teacher. Pauer would prove to be an important influence on his life, as he would help d’Albert book concerts and make professional connections.

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10. Frederic Lamond, *The Memoirs of Frederic Lamond* (Glasgow: William Maclellan, 1949), 100; Piers Lane, *Eugen d’Albert: Solo Piano Music*, Hyperion CD A66945, 2. D’Albert is said to have claimed that he would have been nothing but for these exercises in counterpoint.
11. Raupp, 6. Raupp goes on to write that Kalkbrenner’s technique did not translate well to the pedagogy of his students. However, here, d’Albert learned Kalkbrenner’s technique better than his father.
12. This is not to be confused with the Royal Academy of Music. While both were supported by Queen Victoria, the National Training School for Music (NTSM) was intended for pre-college instruction. The NTSM was replaced by the Royal College of Music in 1882.
13. Raupp, 8. These were juvenilia consisting of a Sonata in C-sharp Minor in the style of Beethoven Op. 27, No. 1 and a lied, “Chant du Gondolier.”
D’Albert’s musical sense continued to develop through the lively music scene in London, which featured works by German composers Carl Maria von Weber and Felix Mendelssohn. Despite this exposure, he remained diametrically opposed to the conservative compositional techniques of the Classical composers; upon the successful public review of an overture he composed (written in a conservative style as a compositional exercise under Sullivan), d’Albert said he felt “like one of Haydn's most miserable imitators.”

D’Albert’s interest in composition focused on the most famous German composer of his day, Richard Wagner. D’Albert was allowed to acquire scores to *Meistersinger von Nürnberg, Tannhauser,* and *Der Ring des Nibelungen,* which helped him understand Wagner’s complex use of compositional form, harmony, and language. Despite working long hours on schoolwork, practicing, composing, and tutoring, he continued to learn the German language in his spare time.

As an adolescent, Eugen increasingly withdrew from the social sphere of London in favor of practice and public performance, as he had a singular goal of becoming a prodigious performer. At the age of fourteen, he had become “the main event of London”; he was asked to perform in festivals and other glamorous events,

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14. These musical figures, both Germanic in heritage and compositional style, were influential in the development of d’Albert’s musical style (despite the fact they never served as direct mentors).
15. Pangels, 19; Raupp, 12–13. Early in his compositional career, it appears that Sullivan and d’Albert had strong differences of musical opinion. D’Albert felt conforming to the music of the past was shameful.
16. Pangels, 20; Raupp, 14. According to Pangels, d’Albert’s German was proficient enough that he could recite the libretto to *Der Ring des Nibelungen.*
17. Pangels states that “it seemed utterly impossible that Eugen d’Albert could have had any other profession other than a pianist and musician” (17).
including charity balls. He visited Queen Victoria twice, including once in Buckingham Palace.\textsuperscript{18}

D’Albert’s early performing career continued to receive great acclaim. His emergence as a concertizing musician began in 1878 with the first public performance for the newly formed NTSM. A writer from \textit{The Times} noted that “Mr. Eugen d’Albert proved himself to be a bravura player of no mean order in Mendelssohn’s Prelude and Fugue in E Minor and in Liszt’s transcriptions of the ‘Etude de Paganini’.”\textsuperscript{19} He would later perform Schumann’s concerto twice in 1880 at the Crystal Palace.\textsuperscript{20} His performance for Anton Rubenstein in 1880 illustrated his technique and musical intuition; upon performing Chopin’s Etude in A Minor, Op. 25, No. 11, at the age of fifteen, Rubenstein responded “He plays that as well as I do!”\textsuperscript{21}

Despite his success as a performer, Eugen’s relationship with English society had begun to decline significantly. Eugen did not value the opinions of the English audience, as he believed bowing to applause and recognizing the praise of the public was a “pain in the neck.”\textsuperscript{22} Eugen grew bitter because English papers were naming him the future of English composition and performance, but he wanted nothing to do with a future in Britain.

While d’Albert’s unhappiness in London originated in his disregard for all things British, much of his discomfort originated in his personal matters. He was distant from the students in NTSM. They poked fun at his stubborn personality and

\textsuperscript{18} Pangels, 18. D’Albert was also favored by the Duke of Edinburgh, who asked him regularly to come to his castle to perform concerts.

\textsuperscript{19} “National Training School for Music,” \textit{The Times}, October 17, 1878.

\textsuperscript{20} “Eugen d’Albert,” \textit{The Musical Times}: 698.

\textsuperscript{21} Raupp, 14; Pangels, 20, trans. by Luke Tyler.

\textsuperscript{22} Raupp, 13, trans. by Luke Tyler.
short stature (an insecurity that plagued him throughout his life). Eugen believed these problems could only be remedied by moving to Germany. Despite the acclaim in London for his performing abilities and for his status as the future of English music, Eugen had come to this conclusion: “Here [Britain] I am always a stranger, here I will never achieve anything!”23 Despite the apparent appreciation by the English public, d'Albert had divorced himself from any possible future as a British musician.

As d’Albert’s relationships with his parents, colleagues, and teachers fell apart and his displeasure with London grew, his parents sent him to Paris in 1880 to live with his stepbrother. He spent most of his time practicing, learning languages, and attempting—somewhat successfully—to set Nicolas Lenau’s Don Juan and Faust’s Tod to music. D’Albert was interested in theater from his time studying Wagner, and this would be his first attempt in the genre that would later consume his compositional life. Eugen continued to be interested in German language and culture; his fascination with German literature earned him the nickname “le petit allemande” (the little German), due to his small stature.24 The sixteen-year-old d’Albert continued to be stubborn and defiant, and he was sent back to London after a year.

Back in London, d’Albert’s plan of study was altered. While he still took piano lessons, his primary private instruction was in world history, literature, and foreign languages (other than German). During this time (1880–1881), he composed his first published work: the Suite, Op. 1. This piece was met with hostility from most of

his professors at the NTSM, who claimed that it was far too “modern and rhythmically strange.” D’Albert’s piano teacher, Pauer, was the only instructor at NTSM to approve of the work. In contrast to the more consonant, simple English style, d’Albert made use of frequent syncopation, hemiola, polyphonic textures, and complex contrapuntal devices. Another factor in the reception of d’Albert’s Suite was his fame and difficult personality. D’Albert consistently had been confrontational with his mentors over compositional style, performance, and subject matter.

This suite harkens to the Baroque suite, including the expected dances used by Johann Sebastian Bach: Allemande, Courante, Sarabande, Gavotte, Musette, and Gigue. Each dance illustrates the idioms as represented by Bach. They contain many traditional Baroque ornaments (rather than simple trill indications) and a mixture of homophonic and polyphonic textures with imitation. The harmonies lie primarily in their respective key areas with intermittent instances of chromaticism.

A notable feature of the Suite is the final movement, the Gigue, wherein d’Albert employs a three-voice fugue. This Gigue is set in the traditional binary structure of a Baroque dance. Additionally, in the second section, d’Albert includes a second three-voice fugal exposition in inversion (a tool frequently used by Bach, as

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25. Raupp, 15.

26. Neither Raupp nor Pangels mention the Suite in particular. However, this work was positively received by other musicians in the future and was a favorite of d’Albert throughout his career. It is likely that Sullivan’s disapproval of d’Albert’s compositional tendencies and attitude affected his opinion of the suite.

27. The Allemande is in duple meter and begins with an anacrusis; the Courante is in triple meter, contains an anacrusis, and is primarily polyphonic (containing canonic elements).
in the Partita in D Major). D’Albert’s fascination with the fugue as a compositional device is first seen here, though it would be used in many future piano works.

The completion of the Suite initiated a period of strife in the family life of d’Albert. Wanting to publish Eugen’s Suite as his own, Charles d’Albert attempted to usurp Op. 1 in order to submit it to Chappel-Verlag to fulfill a contract to provide dance music to the publisher for financial gain.28 In response, Eugen threw his own copy in the fireplace, where it burned. He later rewrote and published it.

D'Albert and Hans Richter

Because of the increased tension at home, young d’Albert was limited to schoolwork, practicing, and visiting friends. However, his parents allowed him to socialize, and Eugen became acquainted with a wealthy German-Jewish family, at whose home he—unbeknownst to his parents—would speak German and learn about German culture. Through the Josua family, Eugen met and played music for numerous figures, including composers Max Bruch and Franz Xaver [sic] Scharwenka. Additionally, d’Albert met famed German pianist and composer Clara Schumann (who was invited to London by Chappel-Verlage). D’Albert played Robert Schumann’s Symphonic Etudes privately for Clara, about which she wrote:

A young, 16-year-old man played the “Symphonic Etudes” for me. He is a student of Pauer, well informed, and, I believe, he will become a great pianist. He also composes beautifully. I promised him a lesson on the Symphonic Etudes this evening.29

Perhaps the most important figure Eugen met was the Austro-Hungarian conductor Hans Richter. Richter studied in Vienna and directed the choirs of the Munich Opera and Vienna Opera.30 He was familiar to d’Albert, as he served as a copyist for Wagner’s Meistersinger. The elder conductor invited d’Albert to perform his (d’Albert’s) Piano Concerto in A Minor in the “Richter-Concert” on October 24, 1881. This work, now lost, received positive reviews from Franz Höffer of The Times:

After the work of a German and a French master followed a first attempt at instrumental composition on a large scale by an English composer, scarcely yet emerged from childhood.... It would be difficult to deny that in Mr. d’Albert we may welcome a musical genius of the first order. His pianoforte concerto in A Minor [sic], played by him last night, is, perhaps, unique in the history of music as an instance of precocious gift. Only Mendelssohn’s “Midsummer Night’s Dream” overture can be compared with it. To speak of this work as a juvenile production would be mere affectation. It shows a depth of thought, an intensity of passionate utterance, a perfect mastery of the orchestra, which are rarely found among composers of maturer [sic] years.... Mr. d’Albert is essentially a modern composer, and his mode of expression is inevitably tinged with the conceptions of the master minds of our epoch. In the first and final movements, we see the influence of Wagner’s melos; in the andante sostenuto Schumann and Chopin are alternately in the ascendant. But there is nowhere a trace of slavish imitation or any approach to plagiarism. ... Mr. d’Albert is a pianist of exceptional power, and he writes for his instrument with


30. Richter was important to the advancement of music in London. He introduced many great European works to the city through his “Richter-Concerts,” including the works of Bizet and Brahms.
great brilliancy. . . . The enthusiasm elicited by the performance was indeed such as has seldom been witnessed in a London concert room.31

This performance, the first of d’Albert’s piano compositions played in public, illustrates the admiration the London musical society had for d’Albert as both a performer and composer (though Eugen continued to be embittered by the applause of the English people). This work left an equally strong impression on Richter, who offered Eugen a scholarship to travel with him to Vienna. 32 D’Albert, agreeing to pay his parents back for all expenses, accepted the offer, and thus his professional career truly began.

In Vienna, Eugen lived with Hans Richter. Richter accepted d’Albert as a full member of his family, granting him full access to his home and piano.33 Richter helped him study music by playing Bach with him every evening and taking him to concerts. Richter used every opportunity to introduce Eugen, his protégé, to famous musicians. In Vienna, d’Albert had the opportunity to meet Franz Liszt, who stopped in Vienna during his trip from Budapest to Weimar.34 Richter, a friend of Liszt, arranged an audience for the young d’Albert. Eugen played two of Liszt’s Hungarian


32. Pangels, 23; Piers Lane, Solo Piano Music, 4. Pangels describes an impassioned plea to his parents. Some sources list the scholarship as being a “Mendelssohn Scholarship in Composition.” D’Albert mentions receiving an offer for this scholarship in a letter to his family on December 8, 1881, while already in Austria (he arrived in November of 1881). In this letter, he questions whether he should accept the scholarship, because he did not want to become indebted to the Royal Family through the Royal Academy of London (From the d’Albert Family Archives, published in Pangels, 26).


34. From the d’Albert Family Archives, letters from 8 December 1881 and 1882 (undated), published in Pangels, 26–27.
Rhapsodies (using d’Albert’s own cadenzas) and his Suite, Op. 1. Liszt responded positively, stating that he had “never heard anyone play like that since [Carl] Tausig” and that d’Albert would “amaze the world.”

The same year, d’Albert performed his first public concert in Vienna (at the recommendation of Pauer), met Hans von Bülow and Johannes Brahms, and again performed his Piano Concerto in A Minor in London as part of an “ambitious musical program” with Richter (also containing a Symphony in C Major by Mozart and Berlioz’s Harold in Italy). After this successful “Richter-Concert” in London, Eugen’s parents were convinced that he could be successful as a pianist and composer; he was allowed to travel back to Vienna and continue his pursuit of being a professional musician in Europe.

Shortly after returning to Vienna, d’Albert had a personal meeting with Johannes Brahms. Brahms listened to d’Albert’s Suite, Op. 1, and helped him with some passages from d’Albert’s new composition, his symphony. Brahms seemed pleased with both works, and invited Eugen back only a week later. In this second visit, d’Albert played one of Brahms’s concertos, to which Brahms negatively responded. The young d’Albert, who had received acclaim for his performances, was not yet musically mature. D’Albert claims:

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35. Raupp, 22.
36. From the Felicitas d’Albert Family Archives, 29 January 1882, 6 February 1882, and 5 March 1882, published in Pangels, 29–30, trans. by Luke Tyler. Critical reviews of the concert were positive toward d’Albert’s playing (particularly at his young age).
37. Richter performed a series of concerts in London’s James Hall each year. It was during this concert series that d’Albert had first met Richter.
38. From the Felicitas d’Albert Family Archives, 15 March 1882, 23 March 1882, and 9 April 1882. D’Albert seemed to form a friendship on some level with Brahms. He helped him translate a letter into English. They also discussed personal matters, like Eugen’s father (with whom Brahms was familiar).
I do not like Brahms' Concerto. It is so difficult, and when one reaches the difficulties, it is no longer effective. It is like a symphony with a piano part [rather than a traditional concerto]. The solo part does not come to the foreground. Brahms already told me he would like me to play something else.  

Though Brahms would not accept Eugen as his protégé (for "he did not even do so for Dvořák")

for Dvořák), he soon received an unsolicited offer from Franz Liszt:

My good sir:

Your great talent is obvious: it would please me to get to know it. If you come to Weimar (where I stay beginning in early July) you may kindly find the results you are looking for.

F. Liszt

12 May 82 — Weimar

D’Albert soon left Vienna to begin his studies with Liszt. Although no further communication is evident between Richter and d’Albert, the impact of Richter is notable. Richter’s interest in symphony and opera would influence d’Albert’s future efforts in these genres as he aged and developed, helping to develop d’Albert’s life-long interest in opera

D’Albert: A Student of Franz Liszt

The eighteen-year-old d’Albert joined one of Liszt’s acclaimed classes of pianists. Among his peers were Emil von Sauer, Martha Remmert, and Alfred

Reisenauer. In his first day with the class, Liszt asked d’Albert to play his own cadenza for Liszt’s Hungarian Rhapsody, No. 2. D’Albert quickly became one of Liszt’s favorite students, and his fame grew rapidly. Liszt nicknamed Eugen his “Albertus Magnus,” and he was known throughout Weimar as d’Albert “der Grosse” (“the great” d’Albert). Eugen played in every master class and recital, including Liszt’s famous “Musical Cafés” (a soiree organized in local eateries). Through Liszt and his students, d’Albert met and heard Joachim Raff, Hans von Bülow, Camille Saint-Saëns, Edvard Grieg, and Moritz Moszkowski (among many others). Many of these pianists would become lifelong friends and colleagues of d’Albert.

Throughout his stay in Weimar, d’Albert grew into a formidable artist at the piano. Due to his long mane-like hair, height, and passionate performing style, he

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42. Carl V. Lachmund, ed., Living With Liszt: from The Diary of Carl Lachmund, An American Pupil of Liszt 1882–1884 (New York, Pendragon, 1998), 1–2, 50. Liszt’s home is described as a small gardener’s home in the castle court; a letter dated 7 June 1882 (D’Albert Family Archives, published in Pangels, 38) states that Liszt’s students included pianists from France, Turkey, Poland, Russia, America, Holland, and Germany (he also comments that not all played particularly well).

43. Lachmund, 55–56. This event showed Liszt’s respect for d’Albert’s technique and compositional skills, as Liszt had grown tired of its popularity; he would never allow students to play this Hungarian Rhapsody.

44. Lachmund, 65–68. The other “Lisztians,” as Liszt’s students liked to call themselves, were impressed with d’Albert and his Suite, Op. 1, in particular. The nicknames “the Great” and “Lion” were partly humorous due to the fact that d’Albert was small in stature. Through this time, d’Albert seemed open to criticisms from both his peers and Liszt; in this way, his time in Germany seemed to have changed his attitude. Pangels (38) notes that Eugen’s letters to his parents contained little self-praise through these years, suggesting the somewhat self-centered child had grown into a collegial musician.

45. Lachmund, 77. D’Albert played at many of these gatherings. Among his performances were the “A Minor Polonaise of Chopin” (this is likely a misprint in the journals of Lachmund. While he does call this the “noblest” of all the Polonaise, he is likely referring to the Polonaise in A Major) and the Zigeunerweisen, Op. 8, of Tausig. D’Albert was known to play more frequently and with greater technical facility than Liszt’s other students.
was known as the “little lion d’Albert.” This reckless passion in performance became a staple characteristic of d’Albert’s playing style, as described by Percy Grainger:

   When I saw d’Albert swash around over the piano [playing his sonata] with the wrong notes flying to the left and right and the whole thing a welter of recklessness, I said to myself ‘That’s the way I must play.’ I’m afraid I learnt [sic] his propensity for wrong notes all too thoroughly.  

Liszt helped him book concerts in many cities, including Mainz, Cologne, Magdeburg, Weisbaden, Karlsruhe, Baden-Baden, Bayreuth, and Leipzig. On this trip, Liszt and Eugen stayed with Richard Wagner, who gave lectures regarding interpretation and performance (including a lecture on how to control the emotions of an audience) and discussed his operas.

Although he studied only a short time with Franz Liszt, the impact on both was clear. D’Albert’s concert trips trained him in planning concerts to provide financial support and networking through various composers and musical figures in Germany. Liszt once said, “I know of no more gifted and dazzling pianist than

46. Lachmund, 127. This nickname was given by Carl Lachmund’s wife, Carrie, who said that “when [she] sees him, she prays to the Almighty that, in his continual ascent in his art, he remains as pure as he is today.”
47. Percy Grainger, Grainger on Music (Oxford: Oxford University Press, 1999), 342. Grainger, though distracted by wrong notes, was amazed by the energy and volcanic nature of d’Albert’s playing.
d’Albert.”

Others have stated that “he was the pupil of whom Liszt had been proudest.”

D’Albert: The “Wunderpianist”

Following his tenure with Liszt, d’Albert booked performances in Germany, Russia, Italy, Austria, and France, including major concerts in Berlin, Warsaw, St. Petersburg, and Moscow. D’Albert played in a new city nearly every night and was paid handsomely to do so. On his travels, he wrote frequently to Anton Rubinstein, with whom he became close friends. Under the direction of Rubinstein, d’Albert composed and planned to premiere his Piano Concerto in B Minor, Op. 2, in Berlin. In exchange, d’Albert performed Rubinstein’s Piano Concerto in D Major in Weimar. D’Albert would maintain his relationship with Anton Rubenstein through the remainder of the older man’s life. Later, he would serve as a model and inspiration for another Rubenstein, Arthur; during a performance of Beethoven’s Piano Concerto No. 4 in G Major in 1901, Arthur stated that “[d’Albert] played... with a delicacy and grace that have become the model of exemplary playing for me.”

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52. From the Otto Schärnack Family Archives, 22 April 1883, 27 May 1883, and 1 June 1883, published in Pangels, 61–63. Throughout this time, d’Albert had been in touch with a love-interest, Louise Schärnack, relative of the violin virtuoso Otto Schärnack. He wrote regularly and was frequently irritated at her lack of response. However, these letters provide the primary biographical information about d’Albert’s life during this time.
D'Albert performed the premier of his Piano Concerto in B Minor, Op. 2, in Prague in 1884, with Eugen's parents and Richard Strauss in attendance, and again in Vienna, where Liszt, the dedicatee, attended. The following night, d'Albert performed the work in Düsseldorf where Dvořák attended. D'Albert would publish this work, along with his earlier Suite, Op. 1, in 1883 with Bote & Bock, a company from Berlin that would serve as a long-term partner.

D'Albert's Piano Concerto, Op. 2, is cast as a single-movement, tripartite work, not unlike the extended structures found in such works as Franz Liszt’s Sonata in B Minor. The most interesting feature of the concerto is the cadenza, which consists of a fantasy and fugue. The fantasy is based on material from the exposition. The three-voice fugue, primarily episodic after its initial exposition, is brief though virtuosic in the truest sense of the term. As befits the first large work of a composer-pianist's career, d'Albert would have used the concerto to introduce himself to the music world. Therefore, the decision to pair a fantasy and a fugue at cadenza position—where the individual reigns—is significant. First, it displays homage to J. S. Bach, who composed many sets of keyboard works titled fantasy (or prelude or toccata) and fugue. Moreover, d'Albert asserts for himself a connection to the established composers of his century who looked to earlier forms for inspiration (Mendelssohn, Beethoven, and Brahms, to name three). Finally, the choice of including a fugue has a

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54. From the Felicitas d’Albert Family Archives, 5 May 1884, accessed in Pangels, 67–68; Raupp, 36. Due to a scheduling conflict, Rubenstein was not able to conduct these performances.

55. From the Family Archive of Otto Schärnack, published in Pangels, 50. The Suite had become a standard part of d’Albert performance repertoire and had received positive reviews from Liszt, Brahms, and others. D’Albert had considered writing a second suite, which Liszt supported.
way of communicating to audience and academy that this composer expects to be taken seriously. At this early stage of his career, d’Albert was recognized in Europe as an outstanding musician and a composer ascending in prominence.

During this period, d’Albert married his first wife, Louise Salingré. Although he was fond of her, he admitted the marriage was to help him find “peace and camaraderie” while on his travels. Tellingly, he did not mention his relationship with Miss Salingré to his parents until after they were married. Unlike his other friends and future wives, Salingré was not a musician. Both d’Albert and Salingré were young at the time of their wedding in 1884 (under 20 years of age).

During breaks in his travels, d’Albert worked on his Symphony in F Major, Op. 4, his first endeavor using traditional symphonic models and their multi-movement structure. His inexperience with sonata-cycle composition made this work relatively ineffective as a unified whole. D’Albert continued to perform throughout Europe, including concerts in Paris, Bonn (at the Bonn Music Festival), and Frankfurt. He also continued to nurture relationships with other pianists, including Hans von Bülow.

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56. From the Felicitas d’Albert Family Archives, 26 December 1884, published in Pangels, 74.
57. Pangels, 75–76; Raupp, 47. Public reception for the work was not entirely positive. Austrian critic Nalsick wrote that the work “gave him moderate pleasure when he heard it in London.” Hans von Bülow conducted the work in 1892, though the public seemed to sense that d’Albert did not have full control over the traditional forms of the symphony.
58. Raupp, 48–49. At the Bonn Music Festival, d’Albert played Brahms’s Concerto in B-flat Major, where he received praise from critic Eduard Hanslick for his clean performance (particularly in his “delicate, cheerful” finale). This performance, with Brahms in attendance, marks a landmark in d’Albert’s professional development. Brahms applauded his playing, even though he generally hated to hear his own works. D’Albert’s technique and musical interpretation had advanced to the point where he could perform those works that he previously found unapproachable.
Bülow. Bülow was in attendance at d’Albert’s “triumphant” concert in Paris in March of 1885, after which he sent a friendly, humorous letter of congratulations:

My beloved Friend!

I must rest for a few days. I feel like I have heroically survived 23 concerts; now I am completely broken and incapable of correcting the bad copies of the Raff’schen March.

By the way, I’ll finish it over the holiday . . .

Now I must practice like a conservatory student in Paris. Next to d’Albert, I am terrible! O, the youthful!59

D’Albert’s wife gave birth to their first child (named Wolfgang, after Mozart) in December of 1886. Despite his young age and promising career, Eugen chose to stay home with his young family, where he continued to perform concerts, correspond with his professional acquaintances, and compose.60 Eugen published a number of works including Ten Lieder and Songs, Op. 3; Symphony, Op. 4; and Eight Piano Pieces, Op. 5.

D’Albert’s Eight Piano Pieces, Op. 5, demonstrates growth in the vein of the Germanic style. These pieces are not miniatures; rather, they are lengthy character works in the style of Robert Schumann and Johannes Brahms. Traits of d’Albert’s mature compositional style are evident. D’Albert uses symphonic textures: large chords, octaves in both hands, and contrapuntal lines. Of note is his use of rhythmic

59. Raupp, 49, trans. by Luke Tyler. Von Bülow and d’Albert were close friends and competitive throughout their careers. Although d’Albert was younger, they both shared the common experience of studying with Liszt. They performed numerous concerts together, including one in 1889 celebrating Kaiser Wilhelm II’s rise to the German throne (in a year where three separate Kaisers ruled Germany).

60. Pangels, 79. One story is told about a New Year’s concert he performed in his home. He performed Beethoven’s Piano Concerto in G Major, then, a few days later, performed a solo recital with the music of Schubert, Chopin, Robert Schumann, and others.
devices, such as hemiola and syncopation. This rhythmic complexity is the same “modern” element that his instructors in London had criticized, and it is a stylistic trait that is ubiquitous in d’Albert’s early compositions.

This work illustrates d’Albert’s growing awareness of unified structure through multiple movements. The set begins and ends in C-sharp minor, with interior movements alternating between major and minor keys (with Nos. 4 and 5 serving as a center, both in major keys). There is no apparent global key-scheme, however, motivic and thematic connections exist between some of the movements (No. 8 and No. 1).

D’Albert’s First Trip to America and Mature Works

As d’Albert’s performing career continued to develop, he found himself with decreasing time to devote to composition, his first love. To create time for composition, he hired Albert Guttmann (known as the “Wolf of Vienna”) to serve as a concert-booking and promotion agent. Guttmann immediately began booking him high-profile concerts, including a performance of Robert Schumann’s Piano Concerto in A Minor and Liszt’s Don Juan Fantasy in Berlin.61 D’Albert spent most of his time composing chamber music and opera when he was not performing. At the request of Guttmann, d’Albert provided Bote & Bock his String Quartet in A Minor, Op. 7, and his first opera, Der Rubin.62 D’Albert’s fascination with opera continued to

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62. Pangels, 88. The opera proved to be difficult and time-consuming to compose, as d’Albert wrote an original libretto, and he had difficulty setting the text to the music; it was
grow because of emerging relationships with prominent opera composers, primarily Richard Strauss. (I will discuss the d’Albert-Strauss relationship later in this chapter.)

Many important events in Eugen d’Albert’s performing career and personal life occurred in 1889. D’Albert accompanied Spanish violin virtuoso Pablo de Sarasate on a year-long trip to the United States and Mexico. This trip was d’Albert’s first opportunity to perform outside of Europe and Russia, allowing him to increase his musical influence in the world and lay the groundwork for future trips to America.

During d’Albert’s trip to America, his wife, who was accompanying him, succumbed to a mental disease that resulted in an early return to Germany. Louise grew irritated at her husband’s frugal spending; she yearned to live a life of luxury like the people who attended her husband’s concerts. As the strain of the trip increased, Louise began having fits of rage and memory loss. Eugen struggled over whether to stay with his wife, who he believed would soon die, or to leave her to continue to pursue his career as an international artist. D’Albert actively sought to end the marriage through multiple infidelities. These infidelities were cited as the cause of d’Albert’s divorce in 1889.

not finished until 1893. He also composed a “dramatic overture” to Franz Grillparzer’s drama, Esther (Op. 8).
63. Pangels, 93–94. Louise accompanied him on this trip, so there are no letters to document events beyond the Raupp and Pangels accounts.
64. Pangels, 95–96.
65. The exact nature of this mental disease is not known.
66. Marta Milinowski, Teresa Carreño (New Haven: Yale University Press, 1940), 223. According to Milinowski, the true reasons for the divorce were that d’Albert wanted to perform uninterrupted and that Salingrè could not handle many of d’Albert’s eccentricities.
In 1890, Eugen d’Albert finished composing his Piano Sonata, Op. 10. This sonata was published in 1893 with two other pieces: the String Quartet in E-flat Minor, Op. 11 (1891), and the Piano Concerto No. 2 in E-flat Major, Op. 12 (1892). These works mark a coming-of-age for the young composer, as they evidence his mastery of form and composition. Their lengths and forms are more balanced than his earlier sonata-type works, and their sophisticated use of polyphony, harmony, rhythm, and texture is notable. These works all exhibit a subtle use of form and a generous application of unifying devices with highly contrasting themes.

By publishing these pieces together, d’Albert established his ability to compose in traditional sonata-type forms and genres, an approach that had been used sparingly in the latter part of the nineteenth century. The Romantic piano sonata had become a vehicle for homage and compositional challenge; in fact, the sonata had become the great compositional challenge for Romantic composers:

After Beethoven, the sonata was the vehicle of the sublime. It played the same role in music as the epic in poetry, and the large historical fresco in painting. The proof of craftsmanship was the fugue, but the proof of greatness was the sonata. Only through the sonata, it seemed, could the highest musical ambitions be realized. The opera, because of its extramusical aspects, was only a second best. Pure music in its highest state was the sonata.

D’Albert’s Piano Sonata, Op. 10, is appropriately conservative with its references to past figures like Bach, Beethoven, Brahms, Schumann, and Liszt.

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67. Pangels, 111.
D’Albert’s Piano Concerto, Op. 12, like his first, is a one-movement work. Unlike Op. 2, the second concerto is a modest length (18 minutes). It contains four cyclical sections with a more economical use of thematic material than the first concerto. This approach creates a work with a more coherent structure. The piano part, while still virtuosic, favors subtle musical gesture to the more gaudy piano solo of his previous concerto, showing that d’Albert no longer needed a medium to prove his virtuosic playing. Here, he composed for musical expression first, primarily due to the compositional inspiration: the dedicatee and premiere performer of Op. 12, Teresa Carreño.

D’Albert and Teresa Carreño

Carreño (1853–1917) was a virtuoso singer, pianist, and conductor from Venezuela who was famous throughout America and Germany. D’Albert met Carreño in 1890, and they were married in June 1892 in Folkstone, England (following a lengthy affair); shortly thereafter, they had a child (Eugenia). D’Albert and Carreño were “the most photographed pianists” of their day, as both were

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69. Piers Lane, liner notes to Piano Concertos, by Martin Eastick, 1994; Piers Lane, liner notes to Solo Piano, 7. Martin Eastick writes that, while the finale of the Sonata “may look back,” the Concerto, Op. 12, is “like those of Liszt, economical and utterly contemporary.”
70. Pangels, 103–117.
71. Gutmanniana 10, published in Pangels, 125, trans. by Luke Tyler; Milinowski, 220-221. This marriage was the result of Eugen’s desire to marry Carreño despite her continual resistance. Eugen had been on a three-month trip performing in America prior to their wedding. The trip to England was, in part, to involve d’Albert’s parents in the ceremony. Milinowski states that the two were essentially married before their true marriage; Carreño actually signed her name as Carreño-d’Albert prior to the marriage. However, a traditional marriage pleased both Eugen and “the box offices.”
world-famous musicians. Carreño — eleven years older than d’Albert — had a career that rivaled Eugen’s. Her musical abilities demanded the respect and camaraderie of many of the world’s leading musicians, including Louis Moreau Gottschalk, Hector Berlioz, Anton Rubinstein, Claude Debussy, and Charles Gounod, and she had experience playing for dignitaries and world leaders ranging from American presidents to British royalty. Carreño also led an active life pedagogically. Her most accomplished student was Edward MacDowell.

D’Albert’s marriage to Carreño marked a decline in his composition for piano in favor of performing and opera composition. Eugen’s performances continued to attract international attention; he had become known as the greatest Beethoven player of his day. Although d’Albert desired to focus on opera composition, he continued to perform out of financial necessity. Both he and Carreño regularly performed internationally. They would rarely travel together, though they did appear on the same program at the Beethoven festival in Bonn and in a series of Doppelkonzerte—concerts for two pianos—featuring Liszt’s Concerto Pathétique and d’Albert’s Piano Concerto, Op. 12, played by Carreño. The d’Albert-Carreño marriage fell apart after only three years; they divorced in 1895. Their

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72. Milinowski, 212–220. Milinowski notes that Carreño was initially put off by d’Albert, but that his playing ability amazed her: “Not since Rubinstein had a pianist given her such affecting happiness.”
73. Lachmund, 146.
74. From the Felicitas d’Albert Family Archives, 31 December 1881, published in Pangels, 26-27.
75. Milinowski, 233. This concert season was delayed due to the birth of d’Albert’s third child, Hertha, in 1894.
76. Milinowski, 235–238; Pangels, 237. Milinowski cites Eugen’s infidelity as the cause for the divorce; d’Albert claimed it was her hatred for all things German and that she had undermined his career. He cited a common friend, Johannes Brahms, in this matter.
final meeting involved playing one final concert together. Carreño played d’Albert's Concerto, Op. 12 (conducted by Eugen), and the two played Liszt's *Concerto Pathétique*.

At this time, d’Albert developed numerous important relationships in the musical community. He had become particularly close to Richard Strauss. Strauss and d’Albert (both born in the same year) shared a mutual admiration for each other, both personally and musically. They frequently programmed and provided feedback on each other’s compositions.77 Strauss dedicated his Burleske in D Minor for Piano and Orchestra to d’Albert in 1885–1886 (after d’Albert submitted revisions for the piano part); d’Albert premiered this work in 1890 under Strauss’s baton.78 In return, Strauss produced and directed d’Albert’s first opera, *Der Rubin*, in Berlin in 1894. The two would continue to perform concerts together throughout their lives. D’Albert, however, always harbored jealousy for Strauss, whose operas received greater acclaim than his own.

Though they were previously acquainted as student and mentor, D’Albert now had become a musical peer in the eyes of the elderly Brahms, who had grown fond of d’Albert’s music and his skills in performance. D’Albert frequently performed with Brahms, who admired the younger pianist’s interpretation of his works; in January 1895, d’Albert performed both of Brahms’s piano concertos under the direction of the composer.79 D’Albert dedicated his String Quartet, Op. 11, to

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77. Raupp, 90. Strauss referred to himself as “d’Albert’s old admirer.”
78. Raupp, 90. The dedication reads: “Eugen d’Albert freundschaftlich zugeeignet,” or “dedicated to my friend, Eugen d’Albert.”
79. Pangels, 143–144; Raupp, 93. The concert received exuberant reviews. It was reprised with Brahms on January 10 of the following year (Raupp, 116).
Brahms, who responded in appreciation to his “beloved friend.” D’Albert’s relationship with Brahms and propensity for playing his works would be influential on the music of continental Europe; d’Albert’s interpretations of Brahms’s piano concertos served to increase awareness and understanding of the works.

D’Albert: Kapellmeister of Weimar

In 1895, following his divorce from Carreño, d’Albert accepted the position of Kapellmeister of Weimar (a position once held by Liszt). Taking this position allowed d’Albert to limit traveling and focus on composing. During this time, he performed less because he was needed daily at the court, which afforded him the opportunity to continue to devote time to composition and pedagogy. In 1897, d’Albert offered lessons to a promising young performer: Ernst von Dohnányi. D’Albert’s mentoring of the young pianist led to his successful debut in Berlin.

D’Albert’s newest love interest, Hermine Fink, inspired his compositions at this time, which were primarily vocal works (Lieder der Liebe, Op. 13, for voice and piano; operas Ghismonda and Der Abreise; Seejungfräulein, Op. 15, for voice and orchestra; and various lieder collections, Opp. 17–19). D’Albert also befriended artistic figures from other disciplines, including poet (and future Nobel Prize

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81. Florence May, The Life of Brahms V. 2 (London: Edward Arnold, 1905), 232. Brahms would later choose d’Albert to perform in the Meiningen Festival in 1895, where d’Albert played Brahms’s Piano Concerto in B-flat Major and his Sonatas for Clarinet and Piano, Op. 120, No. 1 and No. 2 (May, 267).
82. Pangels, 156–158; Raupp, 132. His performances at this time consisted primarily of collaborating with Fink and performing as a conductor for various works, including his piano concerto (being played by Ernest Jedliczka).
winner) Gerhart Hauptmann. Likewise, he maintained a close relationship with opera composer Engelbert Humperdinck, who supported d’Albert’s fascination with opera.83

Only a single solo piano work was composed during Eugen’s stay in Weimar: Four Piano Pieces, Op. 16 (published by C. F. Peters). Though published together, the pieces appear to have been composed separately. They consist of a waltz, scherzo, intermezzo, and ballade (all genres associated with prominent works of earlier composers, namely Chopin and Brahms). In d’Albert’s lifetime, the scherzo from this set was one of his most popular works.84

This set presents a departure from the earlier piano works of d’Albert. Texturally, they are composed in a style more similar to that of Chopin and Liszt than to Schumann’s or Brahms’s style. They mainly consist of soprano melodic lines with relatively simple left-hand accompaniments that are not contrapuntal. Despite the simplification of many of the textures, these pieces are still virtuosic.

Another endeavor from this period is the opera Tiefland, d’Albert’s most recognizable and oft-performed work. His seventh opera, it premiered in 1903 in Prague and garnered only moderately positive reviews. D’Albert continued to stage and refine the work throughout his life. Tiefland eventually became an iconic

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83. Pangels, 181–182. D’Albert became lifelong friends with this eminent German poet. However, his time spent with Hauptmann and other artists withdrew him from his compositional activity.

84. Lane, liner notes to Solo Piano, 6–7.
German opera and received worldwide acclaim. It is still performed and recorded in Germany in the twenty-first century.85

In 1904–1905, d’Albert conducted his third and final tour of America. He primarily performed piano concertos, including the premier of his Piano Concerto in E-flat Major, Op. 12, with the Boston Symphony Orchestra.86 D’Albert’s trips to America would prove influential on his compositional style. Through his trips, he was exposed to traditional American genres and styles, including jazz and African-American spirituals. His later operas and piano works would reflect these sources.87

D’Albert published his Five Bagatelles, Op. 29, in 1905, following the American tour. The set contains five pieces: a ballade, humoreske [sic], nocturne, intermezzo, and scherzo. D’Albert’s style continued to become more cosmopolitan. His use of texture had changed to become less complex; he primarily used repetitive accompaniments with melodic material in the soprano. D’Albert also replaced rhythmic syncopation and complexity with simpler rhythmic gestures and fewer articulation marks. He also used “free forms,”88 showing further departure from the German style in which he had previously composed.

The variety of character and difficulty in Op. 29 is vast. The most interesting feature is the influence of Latin music seen in the ballade, humoreske, and scherzo. This Latin influence in d’Albert’s music almost certainly results from his time spent

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85. Recent recordings include one from 2006, conducted by Franz Welser-Möst with the Orchestra of the Zurich Opera, and another from 2003, conducted by Bartrand de Billy and the Vienna Radio Symphony Orchestra.
86. Henry Charles Lahee, Annals of Music in America: A Chronology of Significant Musical Events (Boston: Marshall Jones, 1922), 211; Lane, 10; Raupp, 190.
87. D’Albert’s final opera, Die Schwarze Orchidee, is considered a jazz opera.
88. Raupp, 194.
in America and with Carreño, who frequently performed the music of Central and South American composers.

**D'Albert's Late Musical Activity**

While d’Albert preferred to spend his time composing (and his latter years reflect significant output in the genre of opera), he continued to perform out of financial necessity, including trips to France, Norway, and eastern Europe in his itinerary. However, by this time, d’Albert’s playing had grown less proficient; though still virtuosic, he had become known more for his missed notes than for his passion and musicality. D’Albert spent the latter portion of his career recording many works on wax cylinders. Unfortunately, these recordings illustrate the missed notes far more than the passion. (It has been said that he hated recording.)

In 1907, d’Albert became the director for the Berlin Hochschule für Musik, replacing violinist Joseph Joachim, who recently had died. This position allowed d’Albert to serve an important role in the promotion of music in Germany. In particular, he was integral in the introduction of new music. He was the first to perform Debussy’s piano works in Germany, including *La Cathédrale Engloutie* and *La Soirée dans Grenade*, and he performed works by English composers, including John Ireland, Arnold Bax, and Cyril Scott.  

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90. Lane, liner notes to *Solo Piano*, 9; “Miscellaneous,” *The Musical Times* 54, no. 844 (June 1913): 406. His willingness to perform British composers illustrates a change from his earlier disdain of the English. Later in life, he often admitted that he had been too harsh in his criticism of England and English music.
D’Albert lived the remainder of his life in relative anonymity compared to his earlier fame. Most of his acclaim in his later years was due to the notoriety of his many turbulent relationships. He would marry and divorce three more times, to Ida Theumann-Fulda (an actress), Friederike (Fritzi) Jauner, and Hilda Fels. None of his wives approached the fame of Carreño, and both Jauner and Fels were only amateur musicians, though Fels was an active pianist. He had eight children in total—at least one with each spouse.\(^91\) None of these children grew to be prominent musicians.

D’Albert’s final years would yield few piano works: *Serenata* (1906), Albumblatt in D Major (1908), and *Capriollen*, Op. 32 (1924). The *Serenata* is another work that reflects Latin influence; its dedicatee was German architect Otto Wagner, who was living in Mexico.

D’Albert’s *Capriollen*, Op. 32, illustrates the dramatic change in style from his mature Opp. 10–13 works to these late character pieces. The set, subtitled “Five Simple Pieces,” contains short works in varying styles. The first, “Papillon brûla les ailes” (Butterfly Singed its Wings), demonstrates the influence of Impressionism and atonal music on d’Albert.\(^92\) There is no sense of cantabile melody, and the texture consists primarily of quick sixteenth-note flourishes. This work is highly chromatic; its style is far closer to French Impressionism than German Romanticism.

The second piece, the “Cosy Waltz” [sic], is a simple piece that is somewhat chromatic and uses jazz harmonies. The final chord illustrates jazz influence by using extended harmony.

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91. His children with Jauner (Felicitas, Wielfriede, and Benvenuto) held all his family documents when Charlotte Pangels wrote her biography.

92. Lane, liner notes to *Solo Piano*, 10. Lane quips that this is “about as close to Schoenberg as d’Albert was ever likely to get.”
The third piece, “Rose im Schnee” (Rose-bud Beneath the Snow), is a miniature in the style of Schumann and Brahms. The texture, though not contrapuntal, is thick and contains syncopated chords. This piece uses an unstable tonal center that is noticeably more chromatic than that found in the works of earlier Romantic composers (particularly Schumann).

The fourth piece, Missie-Massa, employs an Impressionistic framework combined with aspects of the blues and spirituals to portray the music of some African-Americans in North America. The title outwardly expresses the prevailing American (and European) view towards people of African descent (primarily derogatory). D’Albert disguises the meter through the ostinato patterns of chromatic sixteenth notes. The second portion of the work illustrates his interest in jazz through an energetic, virtuoso setting of “Dixie.” This work, due to its socially inappropriate subject matter, would almost certainly have to be omitted in a modern performance. 93

The final piece in the set, “Der Zirkus Kommt!” (The Circus is Coming), is one of the most modern piano compositions in d’Albert’s oeuvre. This miniature

93. This setting was likely not a statement of racism on the part of d’Albert. Rather, this is a reflection of the social climate toward minorities at this time.
contains harsh accents and sharp dissonances that resemble the piano music of Prokofiev.

D'Albert's *Capriollen* is a diverse set of pieces that, due to their brevity and diversity, are imminently programmable (with the exception of “Missie-Massa”). In many ways, the *Capriollen* is d’Albert’s way of accepting a cosmopolitan compositional style in his piano works, abandoning his myopic focus on German ideals.

At the onset of World War I in 1914, d’Albert moved to Zürich, Switzerland, and became a full Swiss citizen (denouncing his German citizenship). He periodically performed around Europe, though he still devoted most of his musical thought to opera (particularly when his health began to fail him in the late 1920s). His earlier, outspoken German nationalism plagued him in the wake of World War I; specifically, his sixth wife, Hilde, was accused of being “too Jewish,” particularly for someone married to a German nationalist. D’Albert died of a heart attack on March 3, 1932, in Riga, Latvia, amid allegations of infidelity (he had traveled to Riga with the intent of finalizing the divorce from his wife). Newspapers and telegraphs throughout Europe announced that “one of the greatest artists of the last half of the nineteenth century had died.” His eulogy was provided by music critic Julius Korngold (father of composer Erich Korngold).

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96. From the Felicitas d’Albert Family Archives, “Neue Freie Presse” Vienna, 10 November 1932, published in Pangels, 413.
Despite d’Albert’s many accomplishments and the admiration he had gained from his peers, his life and legacy were stained by his lifestyle choices. His eccentricities, casual approach to relationships, and rude personality overwhelmed and overshadowed his compositions and the memory of his performances. His many marriages all seemed to end because of his own moral flaws—primarily his recurring infidelities. Despite these shortcomings, d’Albert had earned the utmost respect from the greatest musicians in the world. The list of his professional acquaintances and friends contains many of the most accomplished musicians, artists, and writers of his day. His life, musical acumen, and contributions to the world of music should not be forgotten.

97. Several authors have noted that d’Albert’s marriages followed a consistent pattern. Each marriage remained pleasant until a child was born. Following the birth of the first child (or second, in the case of two of his marriages), d’Albert had extra-marital affairs followed by divorce.
Chapter 3

Introduction to Sonata, Op. 10, and Movement I

Overview

Composers of Romantic piano music often felt inspired to compose sonata-type works as either a compositional exercise (these works are often juvenilia) or in homage to the great sonatas of earlier composers. These composers frequently quoted the major works of previous masters.\(^1\) In this spirit, d’Albert models his Sonata, Op. 10, his only work in this genre, on a work of one of his mentors: Johannes Brahms. Various elements of form, structure, and thematic content in d’Albert’s work bear a close resemblance to Brahms’s Sonata in F-sharp Minor, Op. 2. D’Albert’s sonata also recalls the melodic contours and formal features of works by Bach and Beethoven. More specifically, it recalls Beethoven’s Sonata in E Major, Op. 109, and Sonata in A-flat Major, Op. 110; and Bach’s fugue from the Prelude and Fugue in E-flat Major for Organ, BWV 552 (commonly referred to as the \textit{St. Anne} fugue).\(^2\) D’Albert’s Sonata employs some of the expected Romantic sonata-cycle movements—sonata-allegro, variations, and fugue—combined with an economical use of unifying motives to create a work of balance and effectiveness. The discussion


\(^2\) These works will hereafter be referred to as Op. 2, Op. 109, Op. 110, and \textit{St. Anne}. 

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that follows will address the use of unifying motives and gestures\(^3\) in the framework of these traditional forms of the Baroque, Classical, and Romantic eras.

### Relationship to Brahms’s Sonata in F-sharp Minor, Op. 2

Across all movements, d’Albert’s Sonata resembles Brahms’s Op. 2 in its formal conception. On the most basic level, the works share the key of F-sharp minor, an uncommon choice for a piano sonata. F-sharp minor was frequently used for works “opening with an impassioned flow,”\(^4\) and this key likely directed the nature and character of both of these sonatas.

D’Albert’s Sonata shares close formal and thematic similarities to movements I, II, and IV of Brahms’s Op. 2. The first movement of each work features three-four meter, plentiful octaves in counterpoint, contrasting melodic material, and frequent triplet figures.\(^5\) Additionally, the opening sixteenth-note octaves of each movement share a similar rhythmic pattern and staccato articulation (fig. 3.1).

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3. In this paper, the term “motive” refers to the use of small rhythmic or melodic ideas of 2–7 notes. The term “gesture” refers to larger melodic or textural ideas. For example, I refer to the opening measures (either right hand alone or both staves) as a gesture rather than a motive.


Movement II of d’Albert’s work bears a formal resemblance to the slow movement (II) from Brahms’s Op. 2. Both are in two-four meter and employ variation form. Additionally, each movement uses the key of D major, a preferred key for the interior movements of Romantic sonatas. Each slow movement also features similar tempo and expressive indications (Andante con espressione and Langasm, ausdrucksvoll). Although the opening melodic shape differs, d’Albert imitates a portion of Brahms’s theme—a series of falling, slurred dyads—found throughout this movement (fig. 3.2).

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6. Newman, The Sonata Since Beethoven, 139. Newman suggests the most common keys for interior movements (in relation to tonic) in Romantic sonatas are as follows (in order of declining popularity): submediant major, mediant major, subdominant major, dominant major, submediant minor, change of mode to major, mediant minor, change of mode to minor, subdominant minor, and raised tonic.
Like the last movement of Brahms’s Op. 2, the finale of d’Albert’s Sonata uses a rare device for a final movement: an introduction. D’Albert’s introduction serves a different purpose and the remainder of the finale bears little resemblance to Brahms’s finale.

Stylistic Considerations

D’Albert’s Sonata, Op. 10, contains a mature manifestation of his compositional style. His use of polyphony is clear and consistent; the use of imitation begins in the first movement and is found in each of the following movements. Complex rhythms are clear in the first movement, where he uses melodic syncopation and hemiola. This syncopation and hemiola reappears in the fugues of the third movement.

The textures supporting the melody in the Sonata exemplify a compositional principle that is germane to the piano sonata: the use of a supporting texture using elements of symphonic, imitative writing. This symphonic texture frequently includes thematic material and motives in the subordinate voices and contains little or no homophonic textures. This is not to say that chordal accompaniments cannot be found in this work. In the opening measure, the subordinate voices are chordal. Outside of this material, chordal textures are rare, and those that are present generally do not persist.

The influence of Bach on the Romantic style through the use of polyphonic, imitative textures is evident through the entire sonata. Like many of Liszt’s other pupils, d’Albert demonstrates a strong interest in the compositional devices of the
Baroque. In the first movement, this appears in sections of imitation (mm. 3–6) and duet sections where multiple themes are present (mm. 11–20). The thematic nature of the subordinate voices is typified by the use of the primary motives from the opening—one as a theme, and the other as a contrapuntal subordinate voice. The second thematic area includes contrapuntal and thematic interest in addition to the primary thematic material. The rest of the movement exhibits this imitation and symphonic texture through the incorporation of thematic material, polyrhythmic patterns, and contrapuntal material in both primary and subordinate voices.

The second movement illustrates the use of symphonic texture in its dual layers of thematic material. At times, the individual voices are ambiguous; the listener may not be sure which theme is the melody and which is the subordinate voice. In mm. 11–21, both hands contain a melodic figure in imitation. This trend continues with increased imitation in mm. 30–40 and 51–59. The pinnacle of symphonic accompaniment in this movement is in mm. 87–97, where a chromatic flourish, contrapuntal bass, and two themes are presented concurrently.

The third movement illustrates the influence of Bach and Beethoven on Romantic piano music with its inclusion of toccata-like canons and three fugues. The canonic material echoes the same technique used in the opening of the first movement. The equality of musical material in each voice and hand throughout this movement (particularly in the fugal sections) continues to illustrate symphonic, imitative textures and a fascination with the music of Bach and Beethoven.
Movement I: Mässig, aber leidenschaftlich bewegt

The first movement of d’Albert’s Op. 10, is in a traditional sonata-allegro form that employs an economic selection of motivic material in a manner similar to Brahms’s sonatas. While this movement resembles the opening of Brahms’s Sonata, Op. 2, closely in its melodic contour, frequent use of octaves, and recurring rhythmic gestures, d’Albert’s first movement is much longer and broader in its thematic scope than Brahms’s work. This movement recalls the heritage of the piano sonatas of the great German composers through its traditional form while allowing for tightly unified motivic material.

References to the Past

While d’Albert bases the general structure and character of this movement and its opening theme on Brahms’s Op. 2, he also includes brief references to the works of other composers. The first among these occurs at the close of the exposition in both the first and second endings. D’Albert uses staccato, pianissimo octaves at C# in both hands. These articulated octaves are reminiscent of Liszt’s Sonata in B Minor, a work that d’Albert was famous for performing and recording. These octaves resemble the staccato octaves that open Liszt’s work (fig. 3.3). The passage in the first ending also appears to resemble the opening rising scalar grace notes of Chopin’s Scherzo in B-flat Minor, Op. 31 (fig. 3.3).

Form and Proportions

D'Albert uses a conservative approach to sonata-allegro form in his sonata. Formally, it resembles the early- and middle-period works of Beethoven more than other late-Romantic works in the same genre. Many of the piano sonatas of the Romantic period (like those of Chopin and Liszt) contain alterations to elements of Classical sonata-allegro form (like the omission of the primary theme in Chopin's recapitulations of Piano Sonatas No. 2 and No. 3). Because d'Albert employs traditional forms (with minimal progressive formal elements that would break traditional sonata-allegro form), I have chosen to use the analytical designations of Hepokoski and Darcy in my analysis.8

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The opening movement demonstrates the expected elements of Romantic sonata-allegro form. It includes a repeated exposition containing a driving opening theme and lyrical second theme, a development using the material of the exposition in a sequential manner with increased chromaticism, a full recapitulation, and a coda including material from both the exposition and development. It is 240 measures in length and, at the moderate tempo indicated, is a lengthy essay, particularly when the repeat of the exposition is observed. The exposition and recapitulation are symmetrical; the exposition is 78 measures and the recapitulation is 77. The development and coda are both shorter; the development is 53 measures and the coda is 30 measures (tables 3.1 and 3.2). The development contains three sections: a cluster of sequential material from the opening, and a new development theme (mm. 82–104); a development of thematic material from the exposition (mm. 105–122); and a re-transition based on the development theme (mm. 123–132).

The coda contains three short sections: one using the closing theme (mm. 211–219); one juxtaposing the two primary opening motives (mm. 220–227); and one using two themes found in the development (mm. 228–237). The first of these themes in the final section of the coda is the “new” theme from the development (mm. 82–104); this theme is accompanied by motive C. The second theme is related to material found in the exposition (mm. 11–20). A final octave flourish ends the piece with material from the opening gesture (mm. 238–241).

Their sonata theory is based on the presence of themes separated by medial caesuras (points where a cadence, silence, or sustained note mark the beginning of new thematic material, table B.1). Their work has received some criticism for trying to place all sonata-type works in a single form that does not fit all sonata-allegro movements. While this criticism is valid, their approach is nevertheless helpful in an analysis of d’Albert’s Sonata.
Table 3.1: Formal sections in d’Albert Op. 10, I

<table>
<thead>
<tr>
<th>Exposition</th>
<th>P (f#)</th>
<th>TR</th>
<th>TM₁ (f#/A)</th>
<th>TM₂</th>
<th>TM₃ (D♭)</th>
<th>EEC</th>
<th>C</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Development</th>
<th>Sequence and imitation based on opening theme</th>
<th>New development theme with counterpoint</th>
<th>Development of material from TR and TM₁</th>
<th>Retrans. with development theme</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Recapitulation</th>
<th>P (f#)</th>
<th>TR</th>
<th>TM₁ (G/f#)</th>
<th>TM₂</th>
<th>TM₃ (F#)</th>
<th>ESC</th>
<th>C</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Coda</th>
<th>Section utilizing C</th>
<th>Juxtaposition of two opening motives</th>
<th>Use of themes from development</th>
<th>Ending octave flourish</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>211–220</td>
<td>220–227</td>
<td>228–237</td>
<td>238–241</td>
</tr>
</tbody>
</table>

Table 3.2: Glossary of Sonata Theory Terms (Hepokoski and Darcy, 2006)

**Sections of a Traditional Exposition/Recapitulation:**

- **P** Primary Theme zone (“1st theme”); opening thematic unit
- **TR** Transition zone (“bridge”); energy-gain, leads to **MC**
- **MC** Medial Caesura; a cadence that divides the exposition into two parts
- **S** Secondary Theme zone (“2nd theme”); first thematic group in secondary key
- **EEC** Essential Expositional Closure; 1st satisfactory PAC in secondary key in Exposition; marks the end of **S** and the beginning of **C**
- **C** Closing zone; post-cadential modules that confirm the secondary key
- **TMB** Tri-modular block: Exposition with TWO **MCs** instead of one; the first of the **MCs** is accepted. Creates a “three-part exposition”

**Sections of Tri-modular Block:**

- **TM₁** Secondary theme that **fails to achieve EEC**. Usually leads to...
- **TM₂** Energetic, TR-like section leads to...
- **TM₃** Another Secondary theme that **does achieve EEC**. Can be the real **S** theme
- **ESC** Essential Structural Closure; 1st satisfactory PAC in tonic key that proceeds to differing material in (generally corresponds to **EEC**).

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The Tri-modular Block

The formal elements of the exposition and development are traditional with the exception of one feature: the use of a tri-modular block (or three-key exposition). The three-key exposition was applied by composers as early as Mozart and Beethoven and became commonplace in the music of nineteenth-century composers (particularly Schubert and Brahms). The tri-modular block (TMB) refers specifically to the use of two distinct key areas and a corresponding transition to replace a single secondary theme (fig. 3.4). This use of the TMB is defined by the presence of an additional medial caesura before the third key area. This third key must achieve what the second key area could not: a closure of the formal section (exposition or recapitulation) through a perfect authentic cadence. Note that the TMB does not refer explicitly to the use of three individual key areas. Rather, the TMB refers to the use of three modules (TM¹, TM², and TM³) that frequently result in a tri-partite key structure. D’Albert’s Sonata contains three modules in its TMB but does not contain three distinct key areas.

Figure 3.4: Tri-modular Block Exposition (TMB) in d’Albert Op. 10, I

<table>
<thead>
<tr>
<th>Tri-modular Block</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
</tr>
<tr>
<td>i</td>
</tr>
</tbody>
</table>

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11. Hunt, 66. The Second Key Area (TM¹) must be preceded by a cadence (MC) and followed by rhythmic acceleration (TM²) that arrives at another MC prior to the third thematic area (TM³). This second key area can be in any key, either normative or deformative. Hepokoski and Darcy define deformative as an event resembling a defined element yet having an unusual feature or variation. In this case, the deformative feature is the presence of an unsettled harmonic framework within a lyrical, stable melodic line.
D’Albert’s exposition begins in F-sharp minor and includes a second key area (mm. 30–38) that fluctuates between F-sharp minor and A major. The second theme is preceded by a medial caesura at the half cadence. This second key area (f#/A), which avoids strong cadences or expected resolutions, contrasts with the first (f#) and last (B♭) key areas, which both contain clearly defined tonal centers and strong cadences. The third key area (D♭) is in the expected, traditional key of the (enharmonic) dominant.

Recapitulation

D’Albert increases the dramatic narrative throughout the recapitulation by transforming the subordinate voices and extending the phrases. This transformation increases the tension and displays ballade-like qualities in the drive to the coda. He first alters the musical material in the recapitulation by extending the contrapuntal octave lines from the opening (mm. 135–140). The first portion of this phrase (mm. 135–138) extends the angular, dotted-rhythm octave dialogue from measure three of the exposition while simultaneously reducing the dynamic level from fortississimo to mezzo-forte. This octave dialogue is followed by a brief extension of the octave counterpoint found in measures 4–5 in a brilliant set of octave scales in contrary motion, resulting in a climax to the long crescendo. This octave statement is brief, probably because d’Albert runs out of keys on the keyboard. This section replaces the two opening phrases that comprise the first thematic area with only a single phrase, which results in a balanced exposition and recapitulation.
The transformed textures of the recapitulation occur in the second and third thematic areas and the close. D’Albert first alters his textures in TM¹, where his subordinate voice expands from an ascending octave (mm. 30–38) to varying intervals up to a tenth in varying directions (mm. 163–167). This surprising transformation results in a thicker overall texture that is more angular than the exposition. The third thematic area (TM³, mm. 179–195) receives an altered texture that increases the number of notes in the symphonic accompaniment, resulting in a more florid, yet still placid, overall texture that contrasts with the string trio-like texture of the exposition. The beginning of the closing theme (C, mm. 195–206) is altered to become more energetic through the addition of driving broken octave lines in the left hand. Unlike the third theme of the recapitulation (mm. 179–195), this section drives forward with its motoric subordinate voices. The transformation of texture lends an air of variation to the recapitulation. It allows the listener to experience the material anew, keeping the lengthy recapitulation from becoming repetitious to the listener.

Thematic Organization

D’Albert uses tight thematic organization in the first movement to create a work of motivic unity. The motivic material of most of the themes and textures originates in the opening measures. These recurring motives consist of both rhythmic and melodic elements that are integral to the structure and development of this movement.
The four recurring motives consist of a rhythmic sixteenth-note motive (A), a motive based on a dotted rhythm (B1) and lower neighbor (B2), and a four-note scale (C). These motives are all derived from the opening figure in the right hand (fig. 3.5). Since the motives are all based on similar melodic and rhythmic material, some crossover of motivic material occurs. For example, Motive A—a motive pertaining primarily to rhythm—can coincide with Motive C—a motive pertaining to the pitches of a scale (fig. 3.6). These elements, however, are all independent motives that transform and occur in independent iterations through the process of the movement and the work as a whole.

Figure 3.5: Derivation of the Recurring Motives from the Opening of the Right Hand

Figure 3.6: Comparison of Motives A and C and Concurrent Appearance
Recurring Motive A: Sixteenth-Note Rhythm

The first recurring motivic device is a rhythmic pattern that comes from the opening gesture in the right hand. The rhythmic sixteenth-note motive (A) dominates the first theme, transition, and development. In the exposition, this motive appears with its original melodic shape (mm. 1 and 47), as a scalar motive (mm. 1, 4, and 11), and in augmentation (m. 31). It appears in both the primary and subordinate voices (table B.1, found in appendix B, and fig. 3.7).

Motive A begins the development. It appears in the primary voice (mm. 83–89), then subordinate voices as a contrapuntal tool (mm. 91–95). This motive, which was the primary thematic force of the exposition, is present as a driving, motoric device in the development.
Recurring Motive B1 and B2: Dotted Eighth-note Gesture and Lower Neighbor

The second unifying motive derived from the opening gesture is the dotted rhythm found in the right hand of m. 2. This motive contains two elements: the dotted rhythm (motive B1) and the lower neighbor (motive B2, fig. 3.8). Since these motives represent both rhythmic (B1) and melodic (B2) elements, they may appear both concurrently and separately.
Motive B1 is generally one of the most identifiable features of the first movement because it occurs many times. This motive is present in both thematic and subordinate iterations and is found, in some form, in each thematic area (table B.2). This motive usually occurs in conjunction with a lower neighbor, though it can be found without the lower-neighbor contour.

Though its original version is clear, Motive B1 experiences transformation that veils many of its appearances (fig. 3.9). These include augmentation (mm. 30–31 and 44–47), placement in the middle of a texture (mm. 38–40), and syncopation/beat displacement (mm. 46–47). Measures 38–40 illustrate one of the most sophisticated transformations of motive B1. Here, the augmented rhythm, present in the lower strand of the right hand, accelerates its rhythmic pace until it reaches the medial caesura prior to TM$^3$. 
Figure 3.9: Occurrences and Transformations of Recurring Motive B1

B2 is present frequently as a melodic component throughout this movement. This is particularly true when it is combined with B1 (fig. 3.9), though it can also appear on its own (mm. 1, 45, and 53). B2 also serves as a key textural component through the entire movement. It appears as a slow motoric figure in both the
symphonic texture (mm. 44–45, 68–69, and 224, table B.3 and fig. 3.10) and the interior of chords (F#-E-F# in m. 13). This deliberate use of the interval of a second and lower neighbor appears as a key component to the transformation of thematic and subordinate material. These transformations likely are not apparent to the listener but are crucial to the unity of the musical content.

Figure 3.10: Occurrences and Transformations of Recurring Motive B2

Recurring Motive C: Ascending/Descending Four-Note Scale

A final motive used through the first movement can be found in the opening left-hand flourish and the anacrusis to m. 3. It consists of a stepwise four-note scalar gesture. Motive C appears in various transformations, including both ascending

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12 The four-note melodic gesture is derived from the ascending four notes in the third beat of the first measure (E#-F#-G#-A) and the opening, ascending grace notes in the opening of the work (C#-D#-E#-F#).
and descending versions, elision (mm. 13 and 68), chromatic variants (mm. 158–162 and 219), and rhythmic alteration from its original presentation (including augmentation, mm. 30–31, table B.4 and fig. 3.11). Although the scalar figure may not be recognizable as a primary motive to the listener, d'Albert makes the figure critical to the progress of the movement. Because the listener has heard the scalar figure many times, he or she expects the scale to contain four (or more) pitches. In the close of the exposition, d'Albert includes scales that are not complete, driving the tension to the development (or the coda, in the recapitulation). The strongest example of this is in the close of the exposition (mm. 72–73), where the final note of the scale is delayed by a rest. 13

13. As stated earlier, this staccato articulation on the C# octave references the opening measures of Liszt’s Piano Sonata in B Minor.
Motive C is the primary motivic device used in the developmental theme. A driving, toccata-like series of ascending scales (incorporating the rhythm of motive A) accompanies a theme initiated with a descending scalar sequence (with altered rhythmic content). The development theme is derived from an earlier theme (TM1) that is also based on motive C (fig. 3.12). Both themes contain identical descending scales and rhythmic patterns through the first four notes. However, the development theme continues differently from TM1 by ending with a triplet figure resembling a turn and a leap up followed by sequencing. The TM1 theme continues with arpeggiated chords and no sequences. While these two themes show a clear
relationship, the listener would likely not recognize the close relationship upon an initial hearing.

Figure 3.12: Derivation of Development Theme from Second Theme (TM₁)

Motive C experiences transformation in the recapitulation. In mm. 172–179, the second theme (TM₁) occurs in a short section of imitation. A descending scale occurs in the center of the texture as a feature in the subordinate voices (m. 173 contains F#-F-E-D, fig. 3.13). This transition at TM² is the only true section of formal deviation between the recapitulation and exposition. This theme, a contrapuntal section resembling Rachmaninoff’s style in its chromaticism, style, and character, extends the second theme in a rhythmic acceleration towards the lyrical third theme.
Coda

The coda is a culmination of the unifying motives of the movement. The recapitulation transitions to the coda by extending the closing theme (which utilizes motives B2 and C) and modulating to the parallel minor (f#). D’Albert’s coda includes duets between motives A and B1 (with B2), a full iteration of the development theme, and trill-like (B2) and scalar (C) figures. The movement closes with the minor second (B2), thus it opens and closes the work with the same motivic gesture.14

Convergence of the Analyses

In this chapter, I have discussed three analytical approaches to this movement: comparisons to previous works, formal analysis of the sonata-allegro

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14. While the final measure contains the expected perfect authentic cadence, the use of motive B2 is illuminated by two elements of this cadence: the absence of the cadential six-four and the brevity of the dominant seventh. Additionally, there is no occurrence of the dominant seventh in root position (in fact, it is spelled as a simple leading-tone triad with the added seventh, E#-B-D).
structure, and an analysis of unifying motives. These three approaches arrive at a single conclusion: although d’Albert uses a traditional sonata-allegro form, the result is not an outdated, “epigone” product. Rather, d’Albert uses traditional form combined with a unified motivic structure and varied character, color, and texture that converge into an effective and efficient work.

The recurring motives found in each major section and theme of the Sonata, Op. 10, allow d’Albert to transfer seamlessly through the various sections of the sonata while maintaining a high degree of unity. Since the recurring motives are all derived from the opening gesture, d’Albert’s first movement maintains a unity and cohesiveness that creates a balanced, logical movement. He varies each formal section by altering the tempos and characters, creating diverse themes unified by common rhythmic and melodic material (thus avoiding an over-assimilation of thematic material). This use of contrasting character and unified motives allows the sonata to maintain a logical narrative that avoids becoming repetitive in character.
Chapter 4

Movements II and III: Thematic Unification in Classical and Baroque Forms

Movement II: Langsam

The second movement of d’Albert’s Piano Sonata, Op. 10, harkens back to influences from Beethoven, Schubert, and Brahms by exhibiting variation form. This set of variations uses Beethovenian stylistic elements amidst creative use of thematic material in a work that is both Classical in its construction and Romantic in chromatic harmony and unification through form, motive, and theme.

Overview

The second movement of Op. 10 evokes the spirit of Beethoven's late piano music. This connection is appropriate, as d’Albert was famous for his interpretations of Beethoven's sonatas. This “spirit of Beethoven” can be observed through a combination of many elements: the slow, solemn tempo (Langsam); “sighing” motive; inclusion of polyphonic elements; and use of variation form (Beethoven was fond of this form in his later years). The “sighing” motive uses a falling interval (here, a third) that is frequently found in Beethoven’s later sonatas, including references to the piano sonatas of Opp. 109 and 110 (fig. 4.1). Further motivic similarity occurs in the dotted figure at the end of the first measure in each

piece. The textures of Beethoven’s Opp. 109 and 110 and d’Albert’s Op. 10 also share a chorale-like quality.

Figure 4.1: Comparison of the Opening of d’Albert’s Op. 10 (II) and Beethoven’s Op. 110 (I) and Op. 109 (III)

Like Beethoven’s music, d’Albert’s Sonata includes significant development within these variations to the point that the theme becomes, at times, almost unrecognizable. This thematic development is demonstrated most clearly in the first variation (mm. 22–41), which consists primarily of improvisatory figures—built on a series of appoggiature and escape tones—in imitation (fig. 4.2).
Form – Variations

The overall form of the Op. 10 second movement shows a clear reference to Classical variation form. While the theme and variations are not explicitly labeled (unlike Beethoven’s Op. 109 [III]), they each are set apart by double bar-lines, changes in texture and rhythmic pace, and periodic changes in mode and tempo. Each variation contains a first half that is shorter than the second and follows a similar formal pattern: two phrases (A and B) separated by a cadence. Each A phrase is 8 measures in length except the coda, which briefly stands on the tonic for an additional measure (m. 108, table 4.1). The length of each B phrase varies based on the placement of the final cadences, as some last longer than a single measure. The B section of each variation begins with the theme of the A section, then introduces new musical material.

Although there are no repeat signs, the form of each variation is an application of sectional, rounded binary form. The final cadence of each A section ends on the dominant seventh, followed by a brief return to the tonic. The B phrase in each variation begins in the tonic then tonicizes a key of contrasting mode (the first two variations tonicize F-sharp minor and the third tonicizes A-flat major).
The succession of keys follows the expected key scheme of a Romantic variation set. Each variation is in D major with the exception of variation 2, which is in the parallel minor. Although the variations contain periodic instances of chromaticism, the key is consistently reaffirmed by the presence of the dominant seventh (A7). The chromaticism in each variation occurs in an approach to the cadence of the A sections. As each of the sections approaches the dominant seventh, the concluding chords differ (though each dominant seventh is preceded by a diminished chord), including tonicization of C-sharp minor (table 4.1). A variety of techniques are used throughout the movement to achieve the cadence at the end of the A section. The techniques employed by d’Albert include juxtaposing remote keys (theme) and major/minor modes (variation 2), chromatic saturation (variations 1 and 4), and common-tone pivots (variation 3). These chromatic cadences seem to borrow techniques used by d’Albert’s contemporaries (especially Richard Strauss and Max Reger).

Table 4.1: D’Albert Op. 10, II: Elements of Each Variation

<table>
<thead>
<tr>
<th></th>
<th>Measures</th>
<th>Length of A</th>
<th>Length of B</th>
<th>A Cadence</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme (D)</td>
<td>1–21</td>
<td>8</td>
<td>13</td>
<td>vii–#IV–iv⁰⁷–V⁷</td>
<td>Juxtapose</td>
</tr>
<tr>
<td>Variation 1 (D)</td>
<td>22–41</td>
<td>8</td>
<td>12</td>
<td>vii–iv⁰⁷–V⁷</td>
<td>Chromatic Saturation</td>
</tr>
<tr>
<td>Variation 2 (d)</td>
<td>42–62</td>
<td>8</td>
<td>13</td>
<td>IV–iv–ii⁰–V⁷</td>
<td>Juxtapose Mode</td>
</tr>
<tr>
<td>Variation 3 (D)</td>
<td>63–79</td>
<td>8</td>
<td>8 + 8</td>
<td>#IV–vii–iv⁰⁷–V⁷</td>
<td>Common-tone</td>
</tr>
<tr>
<td>Variation 4 (D)</td>
<td>87–100</td>
<td>8</td>
<td>6</td>
<td>#IV–vii–iv⁰⁷–V⁷</td>
<td>Chromatic Saturation</td>
</tr>
<tr>
<td>Coda (D)</td>
<td>101–117</td>
<td>8 (+1)</td>
<td>8</td>
<td>I–IV⁰⁷–V⁷</td>
<td>Leading-tone</td>
</tr>
</tbody>
</table>
Thematic Material

The second movement uses an innovative approach to thematic material. The opening contains two distinct elements: the lyrical, homophonic melody that opens and closes the theme (hereafter called theme X), found in phrase A, and the falling chords following the cadence at A (hereafter called theme Y), found in phrase B (fig. 4.3).²

Figure 4.3: D'Albert Op. 10, II: Themes X and Y

Although theme X is the most cantabile of the musical material in the opening, it is missing in some of the variations. It appears clearly in variations 2, 4, and the coda, but is absent from variations 1 and 3. In variation 2, the theme is clear when looking at the score. However, it may not be apparent to a listener, as d'Albert obscures this theme by placing it in the bass. The voices above it contain complex, jagged rhythmic and melodic figures, drawing the attention away from the theme and making this variation appear to be a new theme.

In variations 1 and 3 (both missing theme X), d'Albert uses two different compositional techniques to create thematic interest. In variation 1, he includes a

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² Designation of X and Y are used to help avoid possible confusion with the motivic designations of A, B1, B2, and C found in chapter 3 and the discussion of movement I.
highly developed variation in the style of Beethoven (fig. 4.2). Although this
variation does not resemble the contour, rhythm, or motivic content of the theme, it
does maintain similar phrase and harmonic structure—a practice frequently
employed by Beethoven, particularly in his more esoteric variation sets, like the
“Diabelli” Variations, Op. 120. In variation 3, d’Albert introduces a new theme with a
harmonic structure that bears little resemblance to the opening (fig. 4.4). The tempo
drives forward (etwas bewegter — somewhat faster/moving). This section also
abandons the previous chorale and chordal textures for a texture that resembles
Liszt and Chopin more than Brahms or Beethoven. This is the only section of the
Sonata that uses textures resembling a traditional piano accompaniment.

Figure 4.4: D’Albert Op. 10, II: Variation 3, with a New Theme and Accompanimental
Texture, mm. 63–64

Because of the contrasting thematic material in the variations, d’Albert
includes another thematic element to maintain unity throughout the second
movement: the falling chord motive found in the “B” section of each variation
(theme Y). These falling chords are present in every variation in different settings:
unaccompanied (theme, variation 1); with obbligato themes and gestures (variation
2 and 4); and as a counter-melody (variation 3 and coda, fig. 4.5). This motive provides this set of variations a sense of unity and form while allowing d’Albert to use contrasting themes, characters, and musical material.

Figure 4.5: d’Albert Op. 10, II: Variations on the Falling Chord Motive

3. Figure 4.5 illustrates each respective B section of movement II where the falling chord motives occur. The bar-lines help mark comparable musical moments.
seems to provide more continuity and unity to the work than the actual theme (theme X). D’Albert’s falling chord theme (theme Y) serves a similar function to Beethoven’s bass line. It provides a sense of unity to each variation while allowing for freedom of thematic material.

Other Formal Considerations

While this movement is clearly a variation set, d’Albert also includes thematic elements that imply rondo form. When noting the clear presentation of the opening melody (theme X), the following form would be implied: ABA’CA”A'” (where A represents the presence of theme X within a variation, table 4.2).

The rondo form falls into the overall thematic plan of a ternary form (ABA’). The A sections represent material that is primarily diatonic (except for the A cadence) and based on the original thematic material. The B section, variation 3, is a chromatic, developmental section. It includes a retransition that increases the pacing and introduces the contrasting thematic material. The final A section briefly recapitulates the opening thematic material.

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4. The use of rondo form in slow movements has ample precedence. One prominent example in piano repertoire is Beethoven’s Piano Sonata in C Minor (Pathétique), Op. 13, II.
Table 4.2: Themes and Forms in d'Albert's Op. 10, II

<table>
<thead>
<tr>
<th>Theme</th>
<th>Key</th>
<th>Theme</th>
<th>Key</th>
<th>Theme</th>
<th>Key</th>
<th>Theme</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>A A'</td>
<td>D D</td>
<td>C</td>
<td>Chromatic D</td>
<td>A</td>
<td>D D</td>
<td>Var. 1</td>
<td>Var. 3</td>
</tr>
<tr>
<td>B A'</td>
<td>D d</td>
<td>Re-Trans</td>
<td>Chromatic/V7</td>
<td>Var. 2</td>
<td>Var. 4</td>
<td>Var. 3</td>
<td>Var. 4</td>
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<tr>
<td></td>
<td>A (D-A)</td>
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<td></td>
<td></td>
<td>Coda</td>
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In the coda, d'Albert introduces new thematic material to close the movement (based on a motive from variation 3). The coda contains a brief *cantabile* theme that delays the final cadence to D by standing on the dominant. The work ends with a shortened restatement of themes X and Y.

Implications of the Analysis

In my discussion of d'Albert’s second movement, the analysis focuses primarily on the placement of the themes used by d'Albert (X, Y, and the new theme) and their implication on form. Through his complex and innovative use of thematic material, d'Albert has created an amalgamation of forms that reflects both variation form and rondo. By including multiple themes and a complex formal structure, d'Albert avoids two problems in the second movement: redundant, over-stated musical material and wandering, improvisatory variations that seem to have no structure or relationship to the opening theme. By avoiding these problems, d'Albert’s second movement provides comparable interesting musical material—
and emphasis—to the outer movements. This emphasis on the second movement and reference to forms common in earlier generations and to Beethoven's stylistic traits suggest that he is paying homage to Beethoven, one of his greatest musical influences.

**Movement III: Einleitung und Fuge**

The third movement of d'Albert's Piano Sonata, Op. 10, exhibits the furthest departure from Classical multi-movement sonata form. In the finale, d'Albert pays homage to one of the greatest pedagogical influences on his technique and composition: the music of J. S. Bach. In his early pianistic output, d'Albert favored the fugue as a composition device in culminating movements (see the Gigue from the Suite, Op. 1, and the cadenza from the Piano Concerto, Op. 2). Movement III clearly references a particular work of Bach: the *St. Anne* fugue. By incorporating the rare form of the triple fugue with elements of Bach's *St. Anne* fugue, d'Albert merges Baroque compositional techniques—including complex fugal and toccata writing—with Romantic elements of harmony and virtuosic technical demand.

**The Triple Fugue**

The triple fugue, found in a number of works by Bach, uses three separate (though often related) fugal subjects. These subjects may be introduced together—

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5. Greater length, austere sincerity of musical material, and emphasis on the slow movement are also traits of many Beethoven sonatas, symphonies, and string quartets.
in the opening exposition—or in separate fugal expositions. Triple fugues that introduce the themes concurrently are called “Italian” triple fugues, while those with separate expositions are called “German” triple fugues. The “German” triple fugue frequently combines its subjects at one or more points in the work (though this feature is not ubiquitous to the genre). Both d’Albert’s Sonata and Bach’s St. Anne fugue contain a “German” triple fugue.

The triple fugue is rare in piano music. Few known examples exist prior to the one in d’Albert’s Sonata. D’Albert was very familiar with the triple fugue and other Baroque forms and compositional devices. As a child, he studied the entirety of the Well-tempered Clavier with his father, an accomplished musician in his own right. Ebenezer Prout, known today for his analysis of all 48 fugues of Bach’s collection, also imparted knowledge regarding the Baroque compositional style of Bach. D’Albert also transcribed many of Bach’s organ works for piano, including a number of fugues (appendix A).

Both d’Albert’s finale and Bach’s St. Anne fugue contain three complete, separate fugal expositions with similar elements of meter and formal plan. Each is


8. D’Albert’s fuge and Bach’s St. Anne share little similarity outside of formal layout, which includes the common elements of thematic recurrences, metrical changes, and pacing. St. Anne is in an entirely different key (E major) and contains a subject that already elicits a strong connection to most listeners, as it closely resembles the hymn tune, St. Anne. Even the contrapuntal tools employed by Bach differ in placement from those used by d’Albert (the first fugue contains a clear countersubject in Bach’s work, while d’Albert employs free counterpoint). However, the formal plan is rare enough (and Bach’s fugue is famous
isolated, as if the fugue is self-supporting. The metrical designations are also similar (d’Albert: four-four to twelve-eight; Bach: cut time to six-four to twelve-eight). The most interesting and identifying formal similarity between Bach’s fugue and d’Albert’s Sonata is the thematic recurrence in the subjects of the fugues. Bach’s work systematically re-introduces the subjects of earlier fugues in the final entry of each subsequent fugal subject (table 4.3). While the triple fugue is not exceedingly rare in music as a whole, this pattern for thematic recurrence and separate expositions is rare within a triple fugue. Using this thematic model establishes a sense of unity and structure that would otherwise not be apparent in a lengthy series of fugues.

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<tr>
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<th>Fugue 1</th>
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Stylistic Considerations and the Introduction

D’Albert employs Baroque elements in the introduction of the final movement. He uses an organ-like texture through bass octaves—imitating an organ pedal coupling the sixteen and thirty-two foot stops. This introduction also recalls enough) to justify this connection. The majority of triple fugues follow a significantly different formal plan, and few examples re-introduce thematic material in the manner of Bach’s and d’Albert’s works.

9. Each exposition is set apart by double bar lines and the exposition is presented with a thinning of texture that contains only the traditional entry of each respective fugal voice.
Bach’s preludes, toccatas, and fantasies by its sectional composition, variety in texture (including chorale and contrapuntal sections) and free rhythm.

The introduction is in three brief sections. The opening section (mm. 1–8), grounded firmly in F-sharp minor, uses pedal-point octaves and sustained, open chords to inflect an organ-like timbre. The middle section (mm. 8–11) contains a brief canon in two voices. The articulation is non legato, contrasting with the sustained, cantabile opening. A closing section (mm. 11–19) recalls the texture of the first section of the introduction with pedal points and sustained chords. However, this section features an increased use of sequence and chromaticism. While the bass employs sustained F-sharp pedal octaves, the upper parts include sequenced chromatic harmonies, clashing with the bass notes in a manner similar to organ composition, further suggesting the Baroque organ idiom found in the organ preludes and fugues by J. S. Bach.

D’Albert’s Triple Fugue

**Genesis of the Fugue Subjects**

Each fugue subject is derived from musical material in the introduction of movement III (fig. 4.6). Fugue 1 uses a rhythmic ratio that resembles a passage from the third section of the introduction (mm. 11–12 and 15). The subject of the fugue is augmented from the original gesture. The rhythmic motive is identifiable as three fast notes followed by two slower notes. Fugue 2 employs pitch content (C#-D-C#-A#-B-C#-E-D-F#) that is identical to the opening right-hand gesture (m. 1–2), and the rhythmic ratios share a close similarity, containing only slight alterations that
result from changes in the meter (four-four to twelve-eight) and some note values (fig. 4.6). Fugue 3 relates to melodic material from the third section of the introduction (mm. 11–19) combined with the articulations and counterpoint from the second section of the introduction (mm. 8–11, fig. 4.6). These articulations are reinforced by the indication *non legato*.

Figure 4.6: D’Albert Op. 10, III: Derivation of Fugue Subjects from Slow Introduction

Fugue 1:
Rhythmic Relation to Introduction

Fugue 2:
Melodic and Rhythmic Connection

Fugue 3:
Intervallic/Melodic Relation to Introduction

10. D’Albert may have composed fugue 2 with this change of rhythm as an homage to Brahms, who used a similar method in his Piano Sonata in C Major, Op. 1. Brahms transformed the opening of movement I (originally in four-four) into a driving nine-eight scherzo in movement IV.
Baroque Contrapuntal Writing in d’Albert’s Fugues

The first fugue, Ziemlich langsam mit Ausdruck (quite slow, with emotion), introduces a disjunct, chromatic subject that serves as a primary, recurring theme in the subsequent fugues. Fugue 1 is identified by its frequent use of off-beat entrances and syncopation. Rather than using a countersubject, d’Albert incorporates free counterpoint and sequencing. This free counterpoint reiterates the chromaticism of the subject by avoiding the harmonic restraints of a countersubject. Fugue 1 is in four voices.

The development of the fugue employs a series of sequences with the common motive of a descending scale. Each sequence is derived from the subject: the first sequence (mm. 39–41) is derived from mm. 24–25, the second sequence (mm. 41–43) is derived from mm. 24–25, and the final sequence (mm. 45–48) is derived from m. 21. The descending scale, which comprises the melodic elements of sequence 1, is the termination to sequence 2 and the internal counterpoint (also a sequence) to sequence 3 (fig. 4.7).
The codetta (mm. 67–71) of fugue 1 uses the descending scale motive found in the earlier sequences (including rhythmic and melodic elements) in the soprano (in augmentation), alto, and tenor to create a brief climax and an appearance of Romantic elements—including thick, pedaled harmonies, cantabile melody, and unexpected romanticism—in the otherwise Baroque-style fugue (fig. 4.8). The final measure contains two B-sharp diminished-seventh (vii/V) chords and a final chord that references extended harmonies within a diatonic framework.
The descending scale found in the sequences of fugue 1 and the codetta helps further unify fugue 1 with elements of the introduction (descending scale in mm. 11–12 and 15) and the countersubjects of later fugues (particularly the countersubject of fugue 3). This device also helps unify this movement with earlier movements, particularly movement I (see chapter 5).

The second fugue, *Noch Bewegter* (still faster), contains a metric change from four-four to twelve-eight and an increase in tempo. D'Albert's second subject, contrasting with that of the first fugue, is primarily conjunct with little chromaticism. This fugue uses off-beat entrances and syncopation, though to a lesser extent than fugue 1. Unlike the first fugue, there is a countersubject, containing scales and off-beat, accented scalar motives (mm. 74–75, 77–78, 79–80). Fugue 2 is in four voices.

In the second fugue, d'Albert uses stretto effects in the middle entries. Like the use of sequencing in fugue 1, stretto is an idiomatic Baroque device found in fugal developments and final entries. In the first instance (mm. 84–87), the stretto occurs in all voices, separated by one measure. Less common in the Baroque era, the voices in the soprano and alto are in inversion. The second instance (mm. 94–97), a
stretto-like effect,\textsuperscript{11} accelerates the reentry of the subject by interrupting the phrase at equal intervals (3 beats) in the following order: bass, soprano, bass, soprano (all without inversion or retrograde, fig. 4.9). This device imitates stretto through the use of abbreviated subjects and accelerated entry. Each subject ends following the entry of the subsequent voice.

Figure 4.9: Interrupted Stretto Effect in Fugue 2, mm. 94–96

The final entry of the second fugue’s subject (m. 99) makes use of the full subject from the first fugue and fragments of the subject from the second fugue (fig. 4.9). Although d’Albert emphasizes the first subject by instructing the pianist to play \textit{molto marcato} at the onset of the bass voice, the subjects from both fugues join to become one complex texture. The dynamic becomes \textit{piano} across all voices (with exception of the \textit{marcato} entrances of the first subject). The first subject repeats twice before a transitional codetta. This use of piano texture with forte entrances is reflective of the dynamic and expressive indications found earlier in fugue 2; each entrance of the subject is marked by a forte dynamic followed by piano.

\textsuperscript{11} None of the subjects are presented in their entirety. However, the effect of accelerated entrances have the same affect as a traditional stretto.
The codetta in the second fugue (mm. 108–113) mirrors the function of the codetta from the first fugue by introducing Romantic elements—including heavy pedaling, *fortissimo* dynamics, frequent accents, and broad voicing between the hands (including shared voices in the left hand), and a sudden outburst of virtuosic display—in the Baroque-style fugue. The previously linear and interconnected melodic lines are now filled octaves and large intervals, implying a Lisztian—rather than Bach-like—approach.

The third fugue, *Etwas Breiter* (somewhat broader), introduces two subjects simultaneously—a primary subject in the tenor and a countersubject in the alto. This fugue serves the function of an “Italian” double fugue within the larger structure of the “German” triple fugue.\footnote{D’Albert uses an “Italian” double fugue in fugue 3 by introducing two subjects simultaneously. He uses a “German” triple fugue by including three separate expositions—and subjects—in the overall design of the triple fugue.} The subject is diatonic and toccata-like, using swift *non legato* articulations. The countersubject is a descending scale using an accelerating rhythm. This brief subject appears to reference the descending scalar motive from fugue 1 (pp. 83–85). The episodic material in this fugue uses the toccata articulations and contours that originated in the second section of the introduction (mm. 8–11, fig. 4.10). Fugue 3 is in four voices.
Following the first episode, a reentry of the subjects of fugues 1 and 2 occurs simultaneously with the final entry of the subject of fugue 3 (mm. 124–126, fig. 4.11). This fragmented version of the subject of fugue 3 serves as the countersubject to the subjects of fugues 1 and 2. This fragmented version of the subject of fugue 3 also features altered intervallic content in order to accommodate this broad texture and facilitate the technical challenge of having all three subjects present concurrently.13 The subject from the first fugue appears to be the primary subject; it is accented, marked marcato, and present in its entirety. Mirroring the development of the second fugue, the first subject appears in stretto in mm. 125 and 131.

13. The textures in the beginning and end of fugue 3 differ. The beginning maintains the character of the Baroque fugue, including minimally pedaled texture and notes in (somewhat) close proximity. The widest span of notes in the beginning of fugue three (m. 118) is less than three octaves. In the final entry of the subjects, the span is more than four octaves (A1–F#6, m. 127).
The exposition and development of each fugue in the third movement is primarily Baroque in style. Each displays complex counterpoint, including a full development of all of the voices in the fugue and use of *Fortspinnung*. D’Albert gives precise musical directions, including articulations, dynamics, legato phrase markings, and expressive texts that all would have been absent in fugue scores of Bach. D’Albert’s fugues even include Baroque idiomatic composition devices, including the use of terraced dynamics, stretto, and extensive sequencing. Harmonies are primarily diatonic, with the exception of chromaticism in the subject of fugue 1 and sequencing throughout the development of the fugues.

Romantic traits are introduced in the latter portions of each fugue. In the first fugue, the final entry and codetta demonstrate *cantabile* lyricism, pedaled texture, chromaticism, and open harmonic framework that strays far from Baroque idioms. The chords in the final measures (m. 71) make this clear, as d’Albert uses harmonies that are more similar to Richard Strauss than J. S. Bach. The second fugue also 

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14. *Fortspinnung* is a musical term, typically defined as a “spinning out” of a motive in a phrase through extensive sequencing, repetition, or transformation.
introduces Romantic elements in its codetta (mm. 108–113). Open chords, chromaticism, dramatic accents, and pedaled textures prevail. The third fugue fluctuates between Baroque and Romantic idioms. Romantic elements pervade the development sections (mm. 119–124) and the first reentry (mm. 124–130) of all three fugal subjects. However, d’Albert returns to a Baroque toccata-like idiom in the second entry of his first subject (m. 131–133). The Baroque style eventually fades into a virtuoso Romantic coda leading to the close (mm. 134–144). This coda contains low, pedaled octaves, multi-layered textures (including multiple voices played by each hand), heavily accented articulations (including accents and marcato indications), a pacing requiring significant rubato due to large leaps and shared voicing in the each hand, and fortississimo dynamics that are more indicative of Romantic music than the Baroque style.

Implications of d’Albert’s Triple Fugue

In my analysis of movement III, I have used two separate approaches: an analysis of the movement in relation to standard Baroque idiomatic devices and fugal structure and an analysis of the thematic interconnection of the fugue subjects and the derivation of their content from the introduction. The result of this approach is that d’Albert created a polyphonic work that, at moments, rivals the complex polyphony of J. S. Bach, thus paying homage to Bach, the master of counterpoint. Like Bach’s St. Anne fugue, this work contains a high degree of thematic and motivic interconnection combined with brilliant formal balance. Because of the interconnection that results from the sophisticated triple fugue, this
movement demonstrates the most complete use of unified thematic content in the Sonata, Op. 10.

These elements of form and balance make this a remarkable movement that deserves more recognition in the academic environment and performance hall for its creative use of form, mixture of the Baroque and Romantic styles, and challenge to the performer. D’Albert’s complex blend of effective polyphonic writing, idiomatic Baroque writing, dramatic arc, and virtuosic demand allows this movement to stand out in both this sonata and among other contemporaneous works.
Chapter 5
Unified Construction through Interrelation of Themes

Some writers have suggested that Eugen d’Albert’s Piano Sonata in F-sharp Minor, Op. 10, is in cyclic form.¹ A traditional definition of cyclic form demands that similar thematic or motivic material occurs across movements in a manner perceivable to the listener. Certainly, d’Albert uses his thematic and motivic material economically, however, few would recognize recurring themes across movements (unlike Berlioz’s idée fixe in Symphonie Fantastique). Therefore, d’Albert’s Sonata is not cyclic according to my analysis. While a number of structural elements provide a unified construction in d’Albert’s Sonata, there are no themes that clearly are repeated. However, d’Albert does make use of similar motivic devices across movements. These interrelated motives create a work that is unified while avoiding thematic and motivic over-assimilation.

Interrelation of themes via motivic unity is a common trait in the Romantic and late-Romantic piano sonata. At times, this interrelation and assimilation of themes can be so strong that most thematic material in a work is related to one central idea.² The use of thematic interrelationships occurs frequently in Brahms’s writing—in his piano sonatas, symphonies, and chamber works. Rather than relating entire themes, Brahms incorporated “basic ideas” (motives that range in

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2. William S. Newman, The Sonata Since Beethoven (New York: WW Norton, 1980), 141. Newman feels that, in the latter part of the nineteenth century, this interrelation of themes created works that were “over-assimilated” and, therefore, “lacked invention” or were “dull.”
length from three to five notes). This approach of reusing small, recurring motives is the same technique used by (and likely inspiration for) d’Albert.

Opening and Closing Gestures

The opening of each movement in d’Albert’s Sonata demonstrates the interrelation of themes through use of similar rhythm and melodic contour. The opening of movement I closely resembles the opening of the third movement, including identical dynamic indications, left-hand octaves, grace notes, and terminating dotted figures. Additionally, the contours of the right hand are similar. Each opening measure (m. 1) features an initial falling interval (a minor second in movement I and a minor third in movement III) followed by a rising scalar figure and fall to a lower pitch. The opening of the first movement also inspires the opening of movement II, which begins with a falling figure in m. 1. The falling motive (F#–D) precisely quotes the opening of the first movement through the harmonic structure. If only the static harmonies are taken into account, the first two measures of movement I result in a harmony on F-sharp minor (ornamenting a melodic note on F#) followed by a D-major chord on the downbeat of m. 2 (F#–D). The dotted-note figure from movement I occurs in the sixteenth-note pick-up to the second measure of movement II, demonstrating a common rhythmic element. This interrelation of opening gestures is also evident in the left-hand accompaniment to movement III, which is a precise quotation of the opening pitches and rhythm of movement II (fig. 5.1). Finally, the opening gestures, all in chordal textures, contain

3. Newman, 143–144. The term “basic idea” was used by Percy Goetschius in the preface to his analytical editions of Brahms’s symphonies in piano reduction.
repeated common tones in both the right and left hands. The notes (C# in I, A in II, and F# in III) reaffirm the overarching key of the work, F-sharp minor.\footnote{The use of the repeated notes is not remarkable on its own. However, when combined with the other unifying factors, it is noteworthy.}

Like the opening gestures, the closing gestures of movements I and III share some common musical features, though the relationships are not as clear and identifiable as the common thematic and motivic elements of the openings of movements I, II, and III. The final cadences of movement I and the introduction and
close of movement III feature the use of the lower neighbor, fortissimo dynamic, accented articulations, bass pedal-tones, and grace notes (fig. 5.2). The use of similar musical gestures in each opening and close (particularly the F-sharp octave grace notes at the close of movement I [m. 239] and movement III [m. 150]) implies that d’Albert intended to maintain a parallel open and close that may be more recognizable to the astute listener.⁵

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5. Many of these common elements are reflective of musical traits associated with the final cadence of a movement. However, the similarities in grace notes, articulations, and contour point to a planned relationship of these features.
Motivic Basic Ideas

Each of the recurring motives (A, B1, B2, and C) found in the first movement occur to varying degrees throughout d’Albert’s Sonata, Op. 10 (fig. 5.3). As discussed in chapter 3, these motives are the primary unifying musical ideas that are found in the first movement. In the rest of the Sonata, these motives appear as melodic and textural components of the themes, fugal subjects, and subordinate voices. Like Brahms’s “basic idea” approach, these are not cyclic themes. Rather, they are recurring motives that unify the piece—across movements—on a deeper level.

Figure 5.3: Model of the Recurring Motives A, B1, B2, and C in movement II and III

Of the four motives found in movement I, motives A and C are the most prominently displayed and transformed in the subsequent movements of the Sonata. Motives B1 and B2, while frequently present, seem to lose most of their
characteristic elements seen in the first movement (table B.6). Thus, they become a part of the texture that is no longer immediately evident to the listener. Motives A and C, however, prove to be key elements that experience noticeable transformation throughout the process of the entire work. Motive A (a rhythmic motive) experiences transformation throughout the rest of the Sonata based on development that actually occurs in the opening measures of movement I. This motive, hereafter called motive A', proves to have the most thematic influence of these two elements. Its rhythm demonstrates a variation on the original motive (m. 1) used in the first movement by reducing the number of sixteenth notes and extending the number of slower notes (fig. 5.4). Both motive A and A' contain similar qualities. They both contain an odd number of sixteenth notes followed by a longer, accented note. The primary difference between A and A' is the number of sixteenth notes (5 in A and 3 in A') and eighth notes (1 in A and 2 in A').

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6. The combination of B1 and B2 together found in movement I is a clear element that most trained listeners would identify. However, this is not the case in movements II and III.
In movement II (m. 5), $A'$ forms a brief portion of the main theme that returns again in the “new” theme found in variation 3 (mm. 65–66). The rhythm also can be seen at the end of the falling-chord passage (chapter 4) in the original theme and variations 1, 2, and 4 (mm.12–14, 34–35, 54–55, and 99–100), though this rhythm is slightly obscured by the slurred dyads. Movement III features motive $A'$ in the introduction and in each of the following fugues. It appears first in the opening figure (m. 1), with an ornamental dotted note between the eighth notes (which, as stated earlier, parallels the opening of movement I). The motive reappears in numerous iterations in the third section of the introduction: in the sequenced melody (mm. 12–14); imitative descending scales (m. 15, which combine the rhythm of $A'$ with the motive of C); and ascending parallel sixths (m. 16). In the third section of the introduction (m. 12), motive $A'$ is preceded by a 4-note descending scale (motive C, as presented in movement I). Figure 5.5 shows the model for motive $A'$ (3 short notes and 2 long notes) as described above and its transformations.
The combination of motives A′ and C in this section announces these motivic “basic ideas” as significant unifying motivic devices in both this movement and the entire Sonata. Motive A′ also serves as an integral component to the subject of fugue 1, where the rhythm of recurring motive A′ is a primary element of the subject, sequences, and free counterpoint. Because the subject of fugue 1 reappears throughout the final movement, motive A′ continues to occur throughout each fugue.

Figure 5.5: Occurrences and Transformations of Recurring Motive A′ in II and III
Motive C, as discussed in chapter 3 (pertaining to the first movement), is a scalar motive, usually containing four notes, that can be either ascending or descending (and either diatonic or chromatic). Brief appearances of motive C occur in the second movement, including frequent scales in variation 1 (mm. 24–26) and ascending chromatic four-note scales in the “new” theme found in variations 3 and 4 (mm. 63–64). However, it is not used as prominently as motive A’. In movement III, motive C is present throughout in a clear and noticeable manner (table B.7 and fig. 5.6). The introduction features numerous iterations of C. These include descending 4-note scales in the third section of the introduction (mm. 11–12, preceding an occurrence of motive A’) in combination with the rhythmic element of motive A’ (m. 15), as a unifying device within each fugue (chapter 4, mm. 67–68 in fig. 5.6), and as the countersubject to fugues 2 and 3 (fugue 2, mm. 74–75; and fugue 3, mm. 114–115). The countersubject to fugue 2 (mm. 74–75) first alternates pitches on a lower neighbor (D–C#) followed by a descending scale. While many of these iterations may not be immediately noticeable to the listener, they occur with a high frequency and in a variety of settings and guises, implying that d’Albert used this motive to create connection between movements (particularly in movement I and III) and as a recurring motive in movement III.
Another motivic connection occurs in the use of the falling-chord motive (hereafter called motive F) in movements II and III. This motive is one of the few motivic devices used by d’Albert that does not employ step-wise motion. It reappears in the introduction of movement III (m. 17–18) in a series of rising
intervals (A–D, F#–B, C#–G#–B). In each fugue, motive F is presented in two different iterations (both containing leaping/falling intervals rather than step-wise motion): a series of intervals that are either rising or falling (the intervals differ, but the gesture is consistently recognizable in the texture) or accented intervals that outline a chord (fig. 5.7). Fugue 1 includes motive F in its counterpoint (mm. 39–41, G#–C#–F#–B). Fugue 2 uses motive F in its development (mm. 88–89, r.h., outlining a D-sharp diminished triad and mm. 97–99, l.h., outlining an F-double-sharp diminished triad) and codetta (mm. 108–112, in fourths and fifths in the left hand and spelling a D-sharp augmented triad in the right hand). Fugue 3 uses motive F in the etude-like codetta that leads to the close (mm. 134–139, r.h., in varying intervals, though fifths are most common).

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7. A few instances of motivic motion via large intervals are seen in movement I. However, these intervals do not occur in rapid succession (like the examples in movements I and II), nor do their appearances seem to serve as primary unifying material within the movement.
Other Unifying Devices

While most of the unifying devices found throughout the Sonata appear on the motivic level, d’Albert provides some interconnection of thematic material between movements in the symphonic texture. The re-transition (mm. 123–130) and coda (mm. 224–227) of movement 1 both feature dotted, pedal-bass octave figures containing neighbor tones in the left hand. A similar passage is found at the end of fugue 3 (mm. 140–144). This passage, like those in the first movement, is
transitioning to the close of the movement. Each instance uses a bass with either accents or staccatos and pedal-tones under the right hand (fig. 5.9). These instances illustrate a clear recurrence of B2 (the lower-neighbor motive) as the entire work begins to come to a close.

Figure 5.8: Bass Octaves in I and III

The final unifying element employed by d'Albert in his Sonata, Op. 10, is a subtle increase of textural and thematic complexity as the work progresses. While the first movement contains some passagework in the form of imitation and contrapuntal development, the thematic presentation subscribes to standard
sonata-allegro form (chapter 3). The second movement increases the complexity of the placement of themes that culminates in the duet between the original theme and the “new” theme of variation 3 (mm. 87–96). This outburst of complexity seems to build on the straight-forward thematic approach of the opening movement. This complexity is echoing the structure of the triple fugue. The thematic complexity of each fugue increases in the final entries. The first fugue contains only one subject. The second fugue culminates in a duet between the subject of fugue 1 and the subject of fugue 2. The second movement—like fugue 2—has two primary themes that appear together in duet. The culmination of the form, as both a single movement and the entire work, is the simultaneous presence of all three subjects in the final subject entry of third fugue (mm. 124–132). This compositional device helps fulfill the overall goal of the triple fugue by unifying the three movements into one coherent formal thought.

Implications of the Analysis

My analysis of d’Albert’s Op. 10 involves investigating the Sonata for common thematic and motivic elements that occur across all movements. The analysis shows that this is a work that forms a unified whole, where the basic ideas and their transformations can be traced throughout the entire piece. These motives occur as

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8. The exposition and recapitulation use a three-theme model (called a Tri-modular Block), though this was a fairly standard practice by d’Albert’s time in the late nineteenth century.

9. There are two primary “themes” that occur throughout the movement: the cantabile theme (beginning in m. 1) and the “falling chord” theme that occurs in the B section of each variation. However, the primary “theme” does not occur in each variation, thus inflecting a rondo form within the variation set (see chapter 4).
the foundation of each movement, yet they are not present ubiquitously. Because d’Albert used the recurring motives and common musical gestures, like the openings, as reminders of the overarching musical concepts rather than ever-present gestures, he created a work that is effective as a whole, yet avoids an over-assimilation of thematic interrelation. The subtlety of this well-unified, wholly conceived sonata is illustrated in the construction of his work as a whole. Because the subject pattern in the triple fugue mirrors the use of duet throughout the entire sonata, d’Albert is able to incorporate balance in the deepest of levels. This means that there is unity in the smallest details of each movement (motivic ideas related to ideas of 3–5 notes) and the large-scale form as a whole (balance throughout the movements and use of unifying compositional devices).
Chapter 6

Conclusions Regarding Eugen d’Albert

There are but three great pianists in the world: Rubenstein, myself, and d’Albert; but the last is yet young, and bids fair to surpass us all.

—Hans von Bülow¹

Eugen d’Albert was one of the world’s most famous and successful concert pianists in the late nineteenth and early twentieth centuries. Few pianists performed with the proficiency and prestige of d’Albert. His relationships with other composers and performers were unrivaled; he earned the utmost respect of Franz Liszt, Johannes Brahms, Clara Schumann, Richard Strauss, Engelbert Humperdink, and Arthur Rubenstein, among many others.

Unfortunately, the controversies, difficult relationships, and insecurities in d’Albert’s life began to dominate the public perception of him with each passing marriage and divorce. His stubborn personality, rude demeanor, and recurring infidelities stained his image. His love for things German and his disdain for the English left a lasting image following World War I, when a letter from d’Albert’s earliest years in Germany was reprinted in The Times of London:

Much honoured [sic] Mr. Editor. . . . Permit me to correct a few errors I find therein. Above all things, I scorn the title of "English pianist." Unfortunately, I studied for a considerable period in that land of fogs, but during that time I learnt [sic] absolutely nothing; indeed, had I remained there much longer, I should have gone to utter ruin. You are consequently wrong in stating in your article that the Englishmen mentioned were my "teachers." From them I learnt [sic] nothing, and, indeed, no one could learn anything properly from them. I have to

thank my father, Hans Richter, and Franz Liszt for everything. It is my
decided opinion, moreover, that the system of general musical
instruction in England is such that any talent following its rules must
become fruitless. Only since I left that barbarous land have I begun to
live, and I live now for the unique, true, glorious German art.²

Though this statement was not solely responsible for d’Albert’s decline, awareness
of this negative attitude within d’Albert’s character contributed to the exclusion of
his music from the standard canon. Just ten years after his death, Heino Heisig
would state that d’Albert’s music was lost to the world.³ D’Albert, once world-
famous, would be marginalized.

D’Albert’s early music was written for his first love: the piano. His first
published works consisted of a suite, two concertos, character pieces, a waltz for
piano four-hands, and a piano sonata. The first sign of maturation came with his Opp.
10-12: the Piano Sonata, a string quartet, and a piano concerto. These works, his
most ambitious and musically mature pieces, marked the beginning of a decline in
d’Albert’s interest in writing solo piano works and performing regularly. He instead
turned to opera composition and only returned to concertizing on piano when he
was in need of financial assistance.

D’Albert’s personal life affected his compositional focus. When he began his
concert career, he primarily composed solo piano music. When he married Teresa
Carreño, he turned to composition for her: a piano concerto. For soprano Hermine

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² Scott, 108. The original date of the publication in London’s Times is not known.
However, this letter was reprinted in numerous accounts of English history. The original
letter was published in the Neue Musik Zeitung on March 15, 1884.
Fink, he composed lieder. The one constant compositional interest in his life was a genre that brought him only moderate success: opera. Only a small number of his operas are remembered today, namely, *Tiefland* and *Die Toten Augen*.

**Suggestions for Further Research**

While my biography aimed to translate primary materials and present a thorough account in English of Eugen d’Albert’s life, the length and scope of this document did not allow for a full discussion of many of d’Albert’s experiences. Because I focused on his piano works, I dealt primarily with the first 35 years of his life. A longer, more thorough biography in English would allow room for additional discussion about his other marriages, relationships with other musicians, and stylistic development, along with a discussion of his other works, including operas, lieder, and his cello concerto. Such a biography should include information on the latter portion of d’Albert’s life (from 1910–1932). This document should also include a comprehensive indexing of d’Albert’s interactions with contemporary musical figures.

Another project may involve analyzing d’Albert’s performances of Liszt, Brahms, and other contemporaneous composers from his original recordings. D’Albert was close to these composers, so his interpretation should be observed and valued, since it will illuminate the original intent of the composer. This topic will likely be directed to an article in a journal.

Further discussion of d’Albert’s stylistic evolution over his oeuvre also could prove helpful. Particular attention should be paid to his lieder, which comprise a
large portion of his compositional productivity. A discussion of their viability in performance and connection to his solo piano and opera compositions could enlighten vocalists and offer new repertoire possibilities. These lieder generally are inaccessible via online public medium or music suppliers. A worthy project would involve recovery of and editing the works for inclusion in databases such as the Petrucci Music Library.

Conclusions Regarding the Analysis of the Sonata, Op. 10

Eugen d'Albert was a prominent performer and composer during his lifetime, however, he is not currently considered to be in the same musical echelon as Johannes Brahms, Robert Schumann, and Richard Strauss. Nevertheless, his life and works deserve scholarly attention, as he was one of the most significant pianists and composers of his day, and his influence on the musical world was far reaching.

D'Albert’s most important concert repertoire should be performed so it is not forgotten and to provide alternatives to current performers. For piano, this repertoire includes the Suite, Op. 1; 8 Klaiverstücke, Op. 5; Piano Sonata in F-sharp Minor, Op. 10; and the Capriollen, Op. 32.

The Sonata, Op. 10, is the most challenging, ambitious, mature, and effective of his piano works, and it stands as his crowning achievement for solo piano. A model of unity and traditional form, it is firmly rooted in some stylistic features common to the Baroque, Classic, and Romantic eras. Although traditional in approach and form, d'Albert is innovative in his use of thematic material, particularly in his approach to theme and variations and triple fugue. In each
movement of the Sonata, d’Albert’s creative and innovative placement and combination of themes provides a narrative that avoids repetition for the listener. Thus the lengthy work avoids redundancy.

D’Albert’s complex motivic unity creates a work that can be perceived as a coherent whole via many short motives. While d’Albert did nothing new in this work, he synthesizes the forms, thematic patterns, and compositional practices of previous composers—including Johannes Brahms, Johann Sebastian Bach, and Ludwig van Beethoven—into a work that both pays homage to the past and stands on its own as an effective masterpiece for solo piano.

Long-form solo piano works are rare in the late nineteenth century; effective works are even fewer. Many of these late-Romantic composers produced compositions that fall in the category of “epigone,” works that are initially pleasing but eventually are deemed hollow academism. D’Albert’s Op. 10 composition avoids this label and the negative traits that are evident in some late-Romantic works: over-assimilation of thematic material, unnecessarily lengthy works, and virtuosity without musical substance.

D’Albert’s Sonata is as formidable as any work written in its day. Though essentially idiomatic, it is a sprawling work containing challenges in nearly every facet of musicianship. A primary difficulty involves the execution of polyphonic textures, many of which imitate string quartets and trios, as demonstrated in most of the third movement. Large, symphonic textures that require great dexterity and great sensitivity to pedaling compound this difficulty. These challenges are
ameliorated by attractive and effective musical material. All of these elements come together to create a work containing great interest and vigor.

The effective musical material, formal unity, and technical challenges in the Sonata result in a work that is imminently programmable. For these multiple factors, d’Albert’s Sonata stands as an individual, noteworthy work that deserves further attention. This impassioned, energetic piece—while challenging at the highest level for the performer—can be an accessible, dramatic experience for the listener.

D’Albert warrants consideration as one of the most successful German-Romantic musicians (as composer and pianist) of the late nineteenth century. This document aims to support a discussion that should be furthered so that we more fully understand his contributions. In recent years, the formation of the Eugen d’Albert Society, the initiation of the Eugen d’Albert International Piano Competition, and recordings by new artists and re-releases of original recordings by d’Albert all indicate a growing interest in the man and his music. This interest in Eugen d’Albert has the potential to provide additional information that contributes to our more complete understanding of music history and its cultural context.
Appendix A

Catalogue of Works by Eugen d'Albert

Juvenilia/Unpublished

Piano Sonata in C-sharp Minor
   c. 1876

*Chant du Gondolier*
   c. 1876

Fourteen Pieces for Piano
   1878

Piano Concerto in A Minor
   c. 1878

Excerpts from *Don Juan and Faust’s Tod*
   c. 1880

Unfinished Works

Piano Concerto in G Minor (originally Op. 9, No. 1) (Fragment)
   Dedicated to Charles Louis Napoléon d'Albert
   1874

Piano Sonata in B Minor (Fragment)
   Dedicated to Max von Pauer
   1878

Keyboard Works in D Minor (excerpts)
   Dedicated to Herrn Baron von Pawel-Remmington
   1887–1889

Published Compositions other than Opera

Suite in D Minor, Op. 1
   Allemande—Courante—Sarabande—Gavotte and Musette—Gigue
   Bote & Bock, 1883

Piano Concerto in B Minor, Op. 2
   Dedicated to Franz Liszt
   Bote & Bock, 1884
Ten Lieder and Songs, Op. 3
   For Voice and Piano
   Sehste, es kehret der Abend—Ich darf Dich nicht lieber—Das Mädchen
   und der Schmetterling—Nebel—Mailied—Die Gestimme—O,
   Klingender Frühling— Ach, weisst du es noch?—Elfe—Nirwana
   Bote & Bock, 1886

Symphony in F Major, Op. 4
   Bote & Bock, 1886

Eight Klavierstücke, Op. 5
   Bote & Bock, 1886

Walztes, Op. 6
   For Piano Four-Hands
   Bote & Bock, 1888

String Quartet in A Minor, Op. 7
   Bote & Bock, 1887

Overture to Esther, Op. 8
   Bote & Bock, 1888

Five Songs, Op. 9
   For Voice and Piano
   Ich war ein Blatt an grünem Baum—Quellende, schwellende Nacht—
   Ich ging hinause—Zur Drossel sprach der Fink—Der Frühling kam
   Bote & Bock, 1889

Piano Sonata in F-sharp Minor, Op. 10
   Dedicated to Hans von Bülow
   Bote & Bock, 1893

String Quartet No. 2 in E-flat Major, Op. 11
   Dedicated to Johannes Brahms
   Bote & Bock, 1893

Piano Concerto in E Major, Op. 12
   Dedicated to Terese Carreño
   Bote & Bock, 1893

Lieder der Liebe, Op. 13
   For Voice and Piano
   Im Garten—Ohne dich—Sonne und See—Serenade—Letzter Wille
   Bote & Bock, 1896
Der Mensch und das Leben, Op. 14
For Choir and Orchestra
Breitkopf & Härtel, c. 1896

Seejungfräulein, Op. 15
For Solo Voice and Orchestra
Max Brockhaus, 1897

Four Klavierstücke, Op. 16
Waltzer—Scherzo—Intermezzo—Ballade
C. F. Peters, 1898

Five Lieder, Op. 17
For Voice and Piano
Erwachen—An den Mond—Strandlust—Sehnsucht—Auf der Heide ist ein Platz
C. F. Peters, 1898

Four Lieder, Op. 18
For Voice and Piano
Grauer Vogel bei der Heide—Meine Seele—Leuchtende Tage—
Der Korb
Adolph Fürstner, 1898

Six Lieder, Op. 19
For Voice and Piano
Das heilige Feuer—Robin Adair—Er ist’s—Was treibst Du, Wind?—
Ein Stündleing wohl vor Tag—Frühlingsnacht
N. Simrock, 1899

Concerto for Cello in C Major, Op. 20
Dedicated to Hugo Becker
Robert Forsberg, 1899

Five Lieder, Op. 21
For Voice and Piano
Heimliche Aufforderung—Wanderung—Ledem das Seine—
Nimmersatte Liebe—Vorübergang
Breitkopf & Härtel, c. 1899

Four Lieder, Op. 22
For Voice and Piano
Sehnsucht in der Nacht—Die Hütte—Hüt' Du Dich—Herbstgang
Fritzch, c. 1900
Eight Lieder, Op. 23
   For Men’s Chorus
   Liebe—Arion—Trauer—Der Brauttanz—Nacht—Herbstlied—Zuversicht—Ermunterung
   Bote & Bock, 1900

Wie wir die Natur erleben, Op. 24
   For High Voice and Orchestra
   Robert Forberg, c. 1901

Two Lieder, Op. 25
   For High Voice and Orchestra (or Piano)
   Lebensschlitten—Wiegenlied
   Robert Forberg, c. 1901

Mittelalterliche Venushymne, Op. 26
   For High Voice, Men’s Choir, and Orchestra (or Piano)
   Forbert, c. 1902

Five Lieder, Op. 27
   For Voice and Piano
   Im Garten—Möchte wohl gern ein Schmetterling sein—Stromüber—Die kleine Bleicherin—Ach jung...
   Bote & Bock, c. 1903

Seven Lieder, Op. 28
   For Voice and Piano
   Im Volkston aus des Knaben Wunderhorn—Gedankenstille—Wiegenlied—Hessisch—Auch ein Schicksal—Die schweren Brombeeren—Selbstgefühl—Knabe und Veilchen
   Bote & Bock, c. 1903

Five Bagatelles, Op. 29
   Ballade—Humoreske—Nocturne—Intermezzo—Scherzo
   Bote & Bock, 1905

An den Genius von Deutschland, Op. 30
   For large Choir, Improvised Solo Voice, and Orchestra
   Bote & Bock, 1905

Seven Lieder, Op. 31
   For High Voice and Piano
   Choral—Valse triste—Das Lied der Welt—Der Leidende an die Nacht—Schlafe du—Ich liebe dich—Gesang des Blutes
   Breitkopf & Härtel, 1920
Capriollen, Op. 32
  Papillon brûla les ailes—Cosy Waltz—Rose im Schnee—Missie-Massa—Der Zirkus kommt
  Atlantic-Musikverlag, 1924

Aschenputtel (Cinderella), Op. 33
  Suite for Orchestra
  Aschenputtel am Herd—Täubchen in der Asche—Ball in Königsschloss—Prinz und der Ritt mit den bösen Schwestern—Aschenputtel’s Hochzeitspolonaise und Bauerntanz
  Forberg, 1924

Symphonic Overture to Tiefland, Op. 34
  Bote & Bock, c. 1924

  Works Without Opus

  Study on the dream from Ghismonda
    Bruckmaxx, 1901

  Operas

  Der Rubin
    Breitkopf & Härtel, 1893

  Ghismonda
    Breitkopf & Härtel, 1895

  Gernot
    Breitkopf & Härtel, 1897

  Die Abreise
    Max Brockhaus, 1898

  Kain
    Self-published, 1900

  Der Improvisator
    Bote & Bock, 1902

  Tiefland
    Bote & Bock, 1903

  Flauto Solo
    Bote & Bock, 1905
Tragaldabas  
Schott's Söhne, 1907

Izëyl  
Bote & Bock, 1909

Die verschenkte Frau  
Publisher Unknown, 1912

Liebesketten  
Schott's Söhne, 1912

Die toten Augen  
Bote & Bock, 1916

Der Stier von Olivera  
Bote & Bock, 1918

Revolutionshochzeit  
3 Masken-Verlag, 1919

Scirocco  
3 Masken-Verlag, 1921

Mareike von Nymwegen  
Anton J. Benjamin Verlag, 1923

Der Golem  
Universal-Edition, 1926

Die schwarze Orchidee  
Universal-Edition, 1929

Die Witwe von Ephesus  
Unpublished

Mister Wu  
Finished by Leo Blech

Transcriptions for Piano Solo

Bach-d’Albert, English Suite No. 6 in D Minor  
Forberg, 1903
Bach-d’Albert, Passacaglia in C Minor (BWV 582)
   Bote & Bock, c. 1892

Bach-d’Albert, Six Preludes and Fugues for Organ
   Forberg, 1900

Beethoven-d’Albert, Six Ecossaises
   Forberg, 1912

Beethoven-d’Albert, Piano Concerto in G Major (Cadenzas for I and III)
   Bote & Bock, 1893

Couperin-d’Albert, Pièces de Clavecin
   La Bandoline (Ordre V, 8)—La Bavolet-flotant (Ordre IX, 8)—Les
   Tricoteuses (Ordre XXIII, 2)—Le Petit-Rien (Ordre XIV, 8)—Le Tic-
   Toc-Choc ou Les Maillotins (Ordre XVIII, 6)
   Forberg, 1908

Works Edited by d’Albert

J. S. Bach:

Prelude and Fugue in B Minor on B-A-C-H
   Forberg, c. 1912

The Well-Tempered Clavier
   J. G. Cotta’sche Nachfolger, 1906

Ludwig van Beethoven:

2 Rondos, Op. 51
   Oliver Ditson, 1909

6 Variations on Nel cor piú mi sento
   Forberg, 1912

7 Bagatelles, Op. 33
   Oliver Ditson, 1909

11 Bagatelles, Op. 119
   Oliver Ditson, 1909

32 Variations in C Minor, WoO 80
   Oliver Ditson, 1909
Complete Piano Sonatas
Forberg, 1902

Piano Concerto No. 1, Op. 15
Breitkopf & Härtel, 1917

Piano Concerto No. 2, Op. 19
Breitkopf & Härtel, 1917

Piano Concerto No. 3, Op. 37
Breitkopf & Härtel, 1917

Piano Concerto No. 4, Op. 58
Breitkopf & Härtel, 1900

Piano Concerto No. 5, Op. 73
Breitkopf & Härtel, 1927

Polonaise, Op. 89
Forberg, 1912

Rondo and Capriccio ("Rage Over a Lost Penny"), Op. 129
Forberg, c. 1915

Georg Frederick Händel:

Chaconne in G Major, HWV. 435
Forberg, 1907

Franz Liszt:

Editor to Liszt’s Complete Works for Piano and Voice

Piano Sonata in B Minor
Bote & Bock, 1917

Robert Schumann:

Fantasy, Op. 17
Forberg, 1903

Grande Sonata, Op. 11
Forberg, 1907

Symphonic Etudes, Op. 13
Forberg, 1907
Appendix B
Supplemental Tables for Sonata, Op. 10, Analyses

Table B.1: Recurrences of Motive A in I

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Description</th>
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<tbody>
<tr>
<td>1, 7</td>
<td>RH Treble</td>
<td>Model</td>
</tr>
<tr>
<td>2, 7–8</td>
<td>LH Elided</td>
<td>Accompaniment</td>
</tr>
<tr>
<td>4–5</td>
<td>RH and LH</td>
<td>Scalar Figures</td>
</tr>
<tr>
<td>11–20</td>
<td>LH</td>
<td>Pizzicato Accompaniment</td>
</tr>
<tr>
<td>30–39</td>
<td>RH</td>
<td>Lengthening of Phrase and Augmentation of Rhythm</td>
</tr>
<tr>
<td>47, 49</td>
<td>RH, Soprano</td>
<td>Inversion of Model</td>
</tr>
<tr>
<td>83–89</td>
<td>RH and LH</td>
<td>Model in Imitation</td>
</tr>
<tr>
<td>89–104</td>
<td>RH and LH</td>
<td>Scalar, Toccata-like</td>
</tr>
<tr>
<td>220–223</td>
<td>LH</td>
<td>Model: Rhythmic and Driving</td>
</tr>
<tr>
<td>223–227</td>
<td>RH</td>
<td>Model: Rhythmic and Driving</td>
</tr>
<tr>
<td>238–239</td>
<td>RH and LH</td>
<td>Elided Ascending Scale</td>
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Table B.2: Recurrences of Motive B1 in I

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>2, 7–8</td>
<td>RH</td>
<td>Model w/ Lower Neighbor (LN)</td>
</tr>
<tr>
<td>3–5, 9</td>
<td>RH and LH</td>
<td>Model w/out LN</td>
</tr>
<tr>
<td>11–12, 15–16</td>
<td>RH</td>
<td>Model w/LN</td>
</tr>
<tr>
<td>26–29</td>
<td>RH and LH</td>
<td>Model w/LN</td>
</tr>
<tr>
<td>30, 32, 34</td>
<td>RH</td>
<td>Augmented w/out LN</td>
</tr>
<tr>
<td>36–40</td>
<td>RH, Soprano and Alto Center of texture</td>
<td>Augmented w/LN Rhythm Accelerates to Common-tone (G-sharp–A-flat) Modulation</td>
</tr>
<tr>
<td>44, 52</td>
<td>RH, Soprano LH, Tenor</td>
<td>Augmented w/LN (inverted)</td>
</tr>
<tr>
<td>46–49</td>
<td>RH, Soprano</td>
<td>Augmented (in Hemiola) w/LN</td>
</tr>
<tr>
<td>64–65</td>
<td>RH and LH</td>
<td>Model w/out LN</td>
</tr>
<tr>
<td>83–90</td>
<td>RH and LH</td>
<td>Model w/LN in Imitation</td>
</tr>
<tr>
<td>105, 107, 108–110</td>
<td>RH and LH</td>
<td>Model w/out LN</td>
</tr>
<tr>
<td>111, 114, 117–119</td>
<td>RH</td>
<td>Model w/LN</td>
</tr>
<tr>
<td>123–132</td>
<td>RH and LH</td>
<td>Augmented in RH w/out C Model in LH w/LN</td>
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<tr>
<td>220–223</td>
<td>RH</td>
<td>Model w/ LN</td>
</tr>
<tr>
<td>240–241</td>
<td>RH and LH</td>
<td>Augmented w/ LN</td>
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Table B.3: Isolated Recurrences Motive B2 in I

<table>
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<th>Voice</th>
<th>Description</th>
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<tbody>
<tr>
<td>13–25</td>
<td>RH and LH</td>
<td>2nds in Middle/Outer Voice of Octaves</td>
</tr>
<tr>
<td>143–151</td>
<td>RH and LH</td>
<td>2nds in Middle/Outer Voice of Octaves</td>
</tr>
<tr>
<td>44–45</td>
<td>RH, Alto</td>
<td>2nds in Slow Trill</td>
</tr>
<tr>
<td>52, 54</td>
<td>RH, Alto</td>
<td>2nds as Lower Neighbor</td>
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<tr>
<td>182, 184</td>
<td>LH, Tenor</td>
<td>2nds as Lower Neighbor</td>
</tr>
<tr>
<td>68–71</td>
<td>RH, Alto</td>
<td>2nds in Slow Trill</td>
</tr>
<tr>
<td>207–210</td>
<td>RH, Alto</td>
<td>2nds in Slow Trill</td>
</tr>
<tr>
<td>224–227</td>
<td>LH</td>
<td>2nds in Slow Trill</td>
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Table B.4: Recurrences of Motive C in I

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<th>Measure</th>
<th>Voice</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>LH</td>
<td>Ascending Grace Notes</td>
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<tr>
<td>2–3, 4–5</td>
<td>RH and LH</td>
<td>Descending in Imitation</td>
</tr>
<tr>
<td>13, 17, 19</td>
<td>RH</td>
<td>Elided Descending</td>
</tr>
<tr>
<td>30–31, 32–33, 34–35</td>
<td>RH</td>
<td>Melodic Descending with Altered Rhythm and Augmentation</td>
</tr>
<tr>
<td>36–37</td>
<td>RH</td>
<td>Melodic Descending with Altered Rhythm and Augmentation</td>
</tr>
<tr>
<td>60–63</td>
<td>RH</td>
<td>Unfinished Descending 3–note scale (finale note omitted)</td>
</tr>
<tr>
<td>68–71</td>
<td>RH</td>
<td>Elided Descending Scale</td>
</tr>
<tr>
<td>72–73</td>
<td>RH and LH</td>
<td>Descending Scale with Delayed Termination</td>
</tr>
<tr>
<td>89–104</td>
<td>RH and LH</td>
<td>Ascending Scale (non-diatonic)</td>
</tr>
<tr>
<td>106</td>
<td>RH</td>
<td>Elided Descending</td>
</tr>
<tr>
<td>120–122</td>
<td>RH and LH</td>
<td>Consecutive Ascending Chromatic</td>
</tr>
<tr>
<td>158–162</td>
<td>RH</td>
<td>Ascending Augmented Chromatic Scale with Extension</td>
</tr>
<tr>
<td>172–176</td>
<td>RH and LH</td>
<td>Melodic Descending with Altered Rhythm and Augmentation in Imitation</td>
</tr>
<tr>
<td>196, 197</td>
<td>LH</td>
<td>Descending in Broken Octaves</td>
</tr>
<tr>
<td>214–217</td>
<td>LH</td>
<td>Descending Elided and Unfinished</td>
</tr>
<tr>
<td>214–217</td>
<td>RH</td>
<td>Extended Ascending Chromatic with Accelerating Rhythm</td>
</tr>
<tr>
<td>219</td>
<td>RH and LH</td>
<td>Ascending Chromatic</td>
</tr>
<tr>
<td>236–237</td>
<td>LH</td>
<td>Extended Descending with Rhythmic Alteration</td>
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</tbody>
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Table B.5: Recurrences of Motive A' in II and III

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Voice</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>5</td>
<td>RH, Soprano</td>
<td>Fragment</td>
</tr>
<tr>
<td>II</td>
<td>65–68, 73–78</td>
<td>RH, Soprano</td>
<td>Fragment, Augmentation</td>
</tr>
<tr>
<td>II</td>
<td>91</td>
<td>RH, Alto</td>
<td>Fragment</td>
</tr>
<tr>
<td>III</td>
<td>1</td>
<td>RH</td>
<td>Model, Altered Intervals and Rhythm on Termination</td>
</tr>
<tr>
<td>III</td>
<td>8–10, 145–147</td>
<td>RH and LH</td>
<td>Slight Rhythmic Alteration</td>
</tr>
<tr>
<td>III</td>
<td>11–14</td>
<td>RH and LH</td>
<td>Slight Rhythmic Alterations, Termination Evident</td>
</tr>
<tr>
<td>III (Fugue 1 Subject)</td>
<td>21–22, 25–26, etc.</td>
<td>All Voices</td>
<td>Fragment (from II) and Augmentation</td>
</tr>
<tr>
<td>III (Fugue 2 Subject)</td>
<td>72, 74, 77, etc.</td>
<td>All Voices</td>
<td>Rhythmic Altered and Extended</td>
</tr>
<tr>
<td>III (Fugue 3 Counterpoint)</td>
<td>117, 119–120</td>
<td>All Voices</td>
<td>Rhythmic Alteration with and without Termination</td>
</tr>
<tr>
<td>III</td>
<td>145–147</td>
<td>All Voices</td>
<td>Slight Rhythmic Alteration</td>
</tr>
<tr>
<td>III</td>
<td>148–149</td>
<td>RH</td>
<td>Fragment</td>
</tr>
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### Table B.6: Recurrences of Motive B in II and III

<table>
<thead>
<tr>
<th>Movement</th>
<th>Motive</th>
<th>Measure</th>
<th>Voice</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>II</td>
<td>B1</td>
<td>1, 3, 6, 9, 16, 18</td>
<td>RH and LH</td>
<td>Dotted and Implied Dotted Figures</td>
</tr>
<tr>
<td>II</td>
<td>B2</td>
<td>31–34</td>
<td>RH and LH</td>
<td>Lower Neighbor (LN) Approach</td>
</tr>
<tr>
<td>II</td>
<td>B1/B2</td>
<td>42–62</td>
<td>RH and LH</td>
<td>Heavy Dotting, LN Approach</td>
</tr>
<tr>
<td>II</td>
<td>B1/B2</td>
<td>78–84</td>
<td>RH</td>
<td>Augmented Dotted Rhythm, Movement by Minor Second</td>
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<tr>
<td>II</td>
<td>B2</td>
<td>79–86</td>
<td>LH</td>
<td>Frequent Leading Tones Inflecting LNs without Trill or Turn</td>
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<tr>
<td>II</td>
<td>B2</td>
<td>103, 105</td>
<td>RH</td>
<td>Upper Neighbor (UN)</td>
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<tr>
<td>II</td>
<td>B1</td>
<td>102–105</td>
<td>LH</td>
<td>Implied Dotted Rhythm</td>
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<tr>
<td>II</td>
<td>B1</td>
<td>111, 113–114</td>
<td>RH and LH</td>
<td>Implied and Model Dotted Rhythm</td>
</tr>
<tr>
<td>III</td>
<td>B1</td>
<td>1–3</td>
<td>RH and LH</td>
<td>Dotted Rhythm in Model and Augmentation</td>
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<tr>
<td>III</td>
<td>B2</td>
<td>2</td>
<td>RH and LH</td>
<td>UN Grace Note</td>
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<tr>
<td>III</td>
<td>B1</td>
<td>14</td>
<td>LH</td>
<td>Model Rhythm</td>
</tr>
<tr>
<td>III</td>
<td>B2</td>
<td>15–16</td>
<td>RH/LH, Alto</td>
<td>Suspensions/LN in Texture</td>
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<tr>
<td>III</td>
<td>B1</td>
<td>19</td>
<td>RH and LH</td>
<td>LN Cadence</td>
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<td>III</td>
<td>B2</td>
<td>51, 55–56</td>
<td>RH and LH</td>
<td>LN</td>
</tr>
<tr>
<td>III (Fugue 2)</td>
<td>B2</td>
<td>72–74, 77–79</td>
<td>All Voices</td>
<td>Frequent 2nds in Varying Rhythms</td>
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<tr>
<td>III</td>
<td>B2</td>
<td>108–113</td>
<td>RH</td>
<td>UN</td>
</tr>
<tr>
<td>III</td>
<td>B2</td>
<td>123–124</td>
<td>RH, Alto</td>
<td>Suspensions with Minor Second</td>
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<tr>
<td>III</td>
<td>B2</td>
<td>140–144</td>
<td>LH</td>
<td>Slow, Trill-like Bass</td>
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<tr>
<td>III</td>
<td>B1</td>
<td>148</td>
<td>RH</td>
<td>Dotted Model</td>
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<tr>
<td>III</td>
<td>B2</td>
<td>149–150</td>
<td>RH and LH</td>
<td>Trill-like UN Tremolo</td>
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<tr>
<td>Movement</td>
<td>Measure</td>
<td>Voice</td>
<td>Description</td>
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<tr>
<td>II</td>
<td>24–27, 34–38</td>
<td>RH and LH</td>
<td>Ascending and Descending Scales, including Fragments and Extensions</td>
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<tr>
<td>II</td>
<td>63–64, 68–69, 71–72</td>
<td>RH</td>
<td>Rising 4-note Chromatic Scales in Octaves, Descending Diatonic Scales in Octaves</td>
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<tr>
<td>II</td>
<td>87–94, 95–96</td>
<td>LH, Tenor</td>
<td>Rising 4-note Chromatic Scales, Descending Diatonic Scales</td>
<td></td>
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<tr>
<td>II</td>
<td>102–105, 108–109</td>
<td>RH and LH</td>
<td>Descending 4-note Diatonic Scales</td>
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<tr>
<td>III</td>
<td>3–4</td>
<td>RH and LH</td>
<td>Contrary Motion Diatonic 4-note Scales (RH Ascending, LH Descending)</td>
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<tr>
<td>III</td>
<td>11–13</td>
<td>RH</td>
<td>Descending 4-note Scale</td>
<td></td>
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<tr>
<td>III</td>
<td>15–16</td>
<td>RH and LH</td>
<td>Ascending and Descending 4-note Scales</td>
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<tr>
<td>III (Fugue 1)</td>
<td>24–25, 28</td>
<td>All Voices</td>
<td>Descending Scale with Chromatic Notes</td>
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<td>III (Fugue 1)</td>
<td>39–40, 41–44, 45–48, 67–70</td>
<td>All Voices</td>
<td>Descending 4-note Scale in Sequence and Counterpoint</td>
<td></td>
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<tr>
<td>III (Fugue 2)</td>
<td>75, 78, 80</td>
<td>All Voices</td>
<td>Descending and Ascending 3-note Scales (Reflecting Change in Meter)</td>
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<tr>
<td>III (Fugue 3)</td>
<td>114–115, 115–116</td>
<td>All Voices</td>
<td>Accelerating Rhythm in Descending 4-note Scale</td>
<td></td>
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<tr>
<td>III</td>
<td>121–124</td>
<td>RH and LH</td>
<td>Ascending and Descending 4-note Scales in Octaves</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>140–144</td>
<td>RH and LH, Alto and Tenor</td>
<td>Descending 4-note Scale</td>
<td></td>
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<tr>
<td>III</td>
<td>148</td>
<td>LH</td>
<td>Descending 4-note Scale in Octaves</td>
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</tbody>
</table>
Appendix C

Personal Reflection and Suggested Program Notes

I stumbled upon Eugen d’Albert and his Piano Sonata when looking for a little-known but effective German piano work as a potential subject for my dissertation. After hearing the Sonata for the first time and reading about d’Albert's accomplishments, I realized this work and musician needs more exposure through published research and performance. As I studied, played, and analyzed the work, my interest in d’Albert and his Piano Sonata continued to grow. I believe it is unfortunate that d’Albert has fallen into obscurity. My exploration of his life and output has shown that he was one of the most influential musicians of his time.

D’Albert’s Sonata truly deserves more exposure. I assert that this Sonata is as effective as many of the other Romantic sonatas by more famous composers; unfortunately, d’Albert’s Sonata is frequently dismissed because his name is unknown. Some performers seem to ignore this work because many authors oversimplify d’Albert’s writing as a rehashing of Brahms’s Op. 2 Piano Sonata. While there is a clear connection between the two, d’Albert’s work is far more complex and individual than writers have acknowledged. I hope this paper has sparked some interest in the man and his music and that you will explore d’Albert’s work and consider performing it.
The performer might consider including the following notes in a recital program when performing Eugen d’Albert’s Piano Sonata in F-sharp Minor, Op. 1:

Eugen d’Albert (1864–1932) was once known as the world’s finest pianist. An expert Bach and Beethoven interpreter, d’Albert studied and played for many of the world’s finest musicians, including Franz Liszt, Johannes Brahms, Hans Richter, and Clara Schumann. His performance career was only hindered by his other love: opera. In the latter portion of his life, d’Albert gave up performing in favor of opera composition; he would only return to concertizing on the piano when he was in need of money.

The Piano Sonata in F-sharp Minor, Op. 10, was composed in the prime of d’Albert’s career as a pianist. It was published along with two other pieces: the String Quartet in E-flat Minor, Op. 11 (dedicated to Johannes Brahms), and Piano Concerto in E-flat Major, Op. 12.

D’Albert’s Sonata serves as homage to Brahms, Beethoven, and Bach. The work as a whole uses small motives that unify the entire piece, although these motives may not be apparent on a first hearing. The first movement, a standard sonata-allegro form, introduces key motivic ideas derived from the first two measures that unify both this movement and the entire work. This movement is notable for exhibiting a wide variety of characters and moods within the various themes without becoming redundant.

Movement 2 is a variation set that employs clever placement of three distinct themes. Like Beethoven’s *Eroica* Variations, the initial *cantabile* melody is not the
primary element of the movement. Rather, the second theme, comprised of a falling-chord motive, can be found in each variation, unifying this work and providing structure. The *cantabile* melody, on the other hand, can only be found clearly in every other variation, inflecting a rondo within the structure of the variation set. Pay particular attention to variation 3, which introduces entirely new material in a brief developmental section.

The massive third movement, with its pedal point and bravura flair, resembles the toccata-fantasie organ repertoire of Bach. Moreover, it uses a form found rarely in piano music: the triple fugue. The changing textures result in climactic points that display Romantic stylistic qualities within the Baroque-style fugues. This fugue, like Bach’s *St. Anne* fugue for organ, uses three separate fugal expositions with individual subjects. The subjects are then combined together at the end of each individual fugue. For example, the end of the second fugue combines the subjects of fugues 1 and 2, and the end of the third fugue combines all 3 fugue subjects.


