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KEYBOARD WORKS

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KEYBOARD WORKS

A DOCUMENT APPROVED FOR THE SCHOOL OF MUSIC

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FROM BAGATELLES TO CAPRIOLEN: EUGEN D'ALBERT AND HIS LATER
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ABSTRACT

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The purpose of this document is to highlight the contributions of pianist and composer Eugen d'Albert (1864–1932) and to function as a practical reference guide for pianists and educators wishing to perform and teach his solo piano music. Most scholarship regarding d'Albert is in German, and this study attempts to bring details about d'Albert's life and works to an English-speaking audience.

Chapter I gives an introduction to Eugen d'Albert and argues for his significance as a pianist and composer. It also includes the purpose of the study, a review of related literature, the need for the study, limitations, and designs and procedures.

Chapter II provides a biographical sketch of Eugen d'Albert focusing particularly on the years 1905–1932 on which there has been very little written in English. Chapter III gives an overview of d'Albert's published solo piano works which can serve as a reference for pianists and teachers who are interested in his keyboard music. Information in this chapter includes the level of difficulty of each piano work, original publication details, suggested recordings, and

basic features of the work such as tempo indications and time signatures. The chapter also includes brief insights into the unique features and challenges of each work.

Chapters IV and V contain in-depth analyses of works from the last two sets of piano pieces that d'Albert composed—the *Bagatelles* and the *Capriolen*. These analyses highlight compositional features of each work and give practical suggestions for teaching and performance. Chapter VI consists of a summary of d'Albert's lasting contributions applicable to current pianists, scholars, and teachers and offers suggestions for further research.

Chapter I: Introduction

Overview

Eugen d'Albert (1864–1932) was a prodigious pianist and a prolific composer during his lifetime, although today details about his life and work are not well known. Of his pianism, Hans von Bülow said he “play[s] in a way that transcends the imagination. . . . There is indeed no one worth listening to, besides himself and occasionally Joachim.”¹ He was Franz Liszt’s star pupil and was declared “head and shoulders above all others”² when he played for Liszt and his students in Weimar at the age of eighteen. Liszt referred to d’Albert as “The Second Tausig” and “Albertus Magnus.”³ Anton Rubinstein, when speaking of the young pianist Eugen d’Albert, stated: “If anyone living is destined to fill the shoes of Franz Liszt, that man is d’Albert.”⁴ Tchaikovsky wrote in a letter to his benefactress after hearing d’Albert play, “To my mind he is a pianist of genius, the legitimate successor to [Anton] Rubinstein.”⁵

D’Albert was undoubtedly considered one of the greatest pianists of his time. Theodor Adorno described d’Albert in 1931 (one year before his death) as “still the greatest of all pianists.”⁶ Liszt wrote, “I know of no more gifted as well as dazzling talent than d’Albert.”⁷ His

¹ Piers Lane, Liner notes to *Eugen d’Albert: Solo Piano Music*, Hyperion CDH 55411, 2013, CD.

² Carl Lachmund and Alan Walker. *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882-1884*. (New York: Pendragon Press, 1995), 56.

³ Harold C. Schonberg, *The Great Pianists: From Mozart to the Present* (New York: Simon & Schuster, 1987), 310.

⁴ H. A. Thomson, “Eugen d’Albert,” *The Magazine of Music* 13, no. 12 (December 1896): 729-730. <https://search-proquest-com.ezproxy.lib.ou.edu/docview/7005975?accountid=12964>

⁵ Piotr Tchaikovsky to Nadezhda von Meck, July 14/26 1884, in *Correspondence with Nadezhda von Meck, 1876–1890* (Klin, House-Museum Archive), Tchaikovsky Research Project. http://en.tchaikovsky-research.net/pages/Correspondence_with_Nadezhda_von_Meck.

⁶ Theodor Adorno, *Gesammelte Schriften*, Rolf Tiedemann, ed., in collaboration with Gretel Adorno, Susan Buck-Morss and Klaus Schultz, vol. 19. (Frankfurt am Main: Suhrkamp, 1984).

⁷ Schonberg, *The Great Pianists*, 292.

stellar reputation was particularly impressive considering he was compared to other notable pianists active around the turn of the 20th century including Artur Schnabel, Emil Sauer, Ferruccio Busoni, and Teresa Carreño. Statistics from the Berlin Philharmonic indicate that the Berlin Philharmonic Concert Series engaged d'Albert twenty-two times between 1882–1914, far more often than any of the pianists just mentioned. In fact, d'Albert was the most frequently engaged soloist of any instrument for those years.⁸

D'Albert was specifically admired for his performances of Beethoven. During his lifetime, d'Albert was considered one of, if not *the* greatest interpreter of Beethoven's piano works. One critic wrote in 1896: "I have come to the conclusion that, since Bülow, the greatest Beethoven interpreter is Eugen d'Albert."⁹ The music critic of the *Berlin Tageblatt*, Leopold Schmidt, declared, "There can be no doubt about it that no other pianist gives Beethoven as big, as passionate life as [d'Albert]."¹⁰

Accounts of d'Albert's contemporaries give further evidence of his reputation as a pianist. Although many of them noted his propensity for wrong notes, it did not seem to diminish his artistic stature in their eyes. The standard of artistic merit was very different than today at the turn of the twentieth century; artistic vision and individuality were prized far more than note-perfect performances. Rudolf Breithaupt wrote of d'Albert's pianism in 1907:

His dominance is unbroken. The great appeal of his art rests essentially on three things. First the improvisatory moment of genius. He plays according to mood and will, always allowing it to be set by the moment. Therefore he will never be "typical" in expression or form (as is the case with all the others). Today he plays

⁸ "Most Frequent Soloists—Berlin Philharmonic Subscription Series," catalogued by Dr. Sanna Pederson from information in Peter Muck, *Einhundert Jahre Berliner Philharmonisches Orchester: Bd. 1. Die Mitglieder des Orchesters, die Programme, die Konzertreisen, Erst- und Uraufführungen* (Berlin: H. Schneider, 1982).

⁹ H. A. Thomson, "Eugen d'Albert," *The Magazine of Music* 13, no. 12 (December 1896): 729-730. <https://search-proquest-com.ezproxy.lib.ou.edu/docview/7005975?accountid=12964>.

¹⁰ Leopold Schmidt, *Aus dem Musikleben der Gegenwart* (Berlin: A. Hofmann, 1909), 316.

this way, tomorrow, that way; today perfectly, tomorrow badly. That keeps him fresh and keeps him out of danger of falling into monotony and becoming a stereotype. He preserves the power to form and to create out of the plenitude. Second of interest is the swiftness, the rhythmic vitality, the uniform merging of the parts of the whole. In a word: he plays the big picture. The detail is worked in and made subordinate as required by the text. Third, let me mention the rhythmic-plastic moment, the orchestral design and colors especially in Beethoven, the Romantics and the Moderns. D'Albert correctly divides, groups the parts according to musical-intellectual viewpoints. . . . Without reservation I name it the greatest pianistic achievement of today.¹¹

Claudio Arrau noted his impression of d'Albert's performance of the Liszt Sonata in B Minor:

He [d'Albert] used to have big technique. Then he started losing interest in piano playing in order to compose. And yet his performance of the Liszt Sonata was still marvelous. Full of wrong notes and missed passages. But the feeling was wonderful—coordinating the whole thing with each idea coming out of the one before.¹²

One critic from *Die Musik* in December 1913 compared d'Albert favorably to the pianist Emil Sauer:

When d'Albert plays the piano, he usually misses a few dozen times; You never hear a wrong note from Emil Sauer. Nevertheless, d'Albert was rightly always rated higher as a pianist.¹³

The earliest acoustic recordings available today of d'Albert at the piano are from 1910 when d'Albert was already 45 years old, and no longer at the height of his pianistic prowess. Nevertheless, these recordings make it abundantly clear that the accounts of his pianism were not exaggerated. He was clearly an artist with bold interpretive ideas and intense conviction. Piano roll recordings also survive which highlight d'Albert's truly extraordinary musicianship. This is

¹¹ R.M. Breithaupt, *Die Musik*, 1907, 173.

¹² Piers Lane, Liner notes to *Eugen d'Albert: Solo Piano Music*, Hyperion CDH 55411, 2013, CD.

¹³ Richard H. Stein, *Die Musik*, 1913, 310.

particularly true of the recordings d'Albert made in 1905 using a Welte-Mignon reproducing piano.¹⁴

Eugen d'Albert was a favorite musician of Johannes Brahms. D'Albert had the opportunity to play for Brahms in Vienna in 1882 at the age of eighteen, where he made a strong impression on him, and they became close over the following years. D'Albert worked together with the composer when performing Brahms' concertos, the Handel and Paganini Variations, and the Sonata Op. 5.¹⁵ When Brahms conducted his own piano concerti in both Leipzig (1894) and in Vienna (1896), d'Albert was his chosen pianist.¹⁶

D'Albert was also a favorite pianist of the highly influential music theorist Heinrich Schenker, who compared d'Albert with Anton Rubinstein. According to Schenker, while Rubinstein represents the subjective style of pianism, "d'Albert's playing is objective. . . there is a quality of reflection," which allowed d'Albert to more faithfully reproduce the composer's original vision.¹⁷

In addition to his pianism, Eugen d'Albert was a skilled and prolific composer. At the age of sixteen, he premiered his own Piano Concerto in A Minor in London with Hans Richter conducting. This composition was well-received by the critics and the public. According to one critic:

¹⁴ These Welte-Mignon reproducing pianos will be discussed later in this document. They are of higher quality than many piano rolls and accurately capture rubato and dynamics. While they don't capture the acoustic of the actual space, they also don't contain the background noise present in early acoustic recordings.

¹⁵ D'Albert also fashioned his Piano Sonata, Op. 10, in F-sharp Minor after Brahms's Piano Sonata No. 2 in F-sharp Minor, Op. 2.

¹⁶ Harold C. Schonberg, *The Great Pianists: From Mozart to the Present* (New York: Simon & Schuster, 1987), 310.

¹⁷ Helmut Federhofer. *Heinrich Schenker als Essayist und Kritiker: Gesammelte Aufsätze, Rezensionen und Kleinere Berichte aus den Jahren 1891–1901*. (Hildesheim: Georg Olms Verlag, 1990), 118.

For 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, 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. . . The enthusiasm elicited by the performance was indeed such as has seldom been witnessed in a London concert room.¹⁸

Despite reaching the height of success as a pianist, d'Albert always considered himself a composer first and a pianist second:

It was my meeting with Liszt, the admiration he expressed for my playing and the unusual qualities that he professed to find in it that led to my success as a pianist. Otherwise I should never for a single day have been anything else than a composer; that is, I should have devoted every day to composition; whereas now for three or four months of the year I play the piano and devote the rest of the time to composition. I protest, however, that I have always been a composer who played the piano and not a pianist who composed.¹⁹

As d'Albert aged, composition took up progressively more of his energy and he spent less time practicing the piano. He was particularly enamored with vocal and dramatic works, and he composed twenty-one operas during his lifetime. D'Albert was very popular as an opera composer while he was alive. According to the journal *Deutsche Musikkultur*, between 1902–1935 d'Albert was tied with Puccini as the second-most performed twentieth-century opera composer in Germany after Strauss.²⁰

Although many of his operas gained success while he was alive, today only *Tiefland* is regularly performed.²¹ Other operas that were successful during his lifetime include the one-act

¹⁸ "Richter Concerts," *The Times* (London), October 25, 1881, accessed April 15, 2018, <http://find.galegroup.com.ezproxy.lib.ou.edu/ttda/infomark.do&source=gale&prodId=TTDA&userGroupName=norm94900&tabID=T003&docPage=article&searchType=BasicSearchForm&docId=CS185778521&type=multipage&contentSet=LTO&version=1.0>, *The Times Digital Archive*.

¹⁹ *Musical America*, January 27, 1908.

²⁰ *Deutsche Musikkultur*, 1936–1937, 256.

²¹ According to operabase.com, in the last fifteen years (since 2004), *Tiefland* has been performed 157 times in 28 separate productions in eight different countries.

comedy *Die Abreise* and the tragedy *Die toten Augen*. Although these are rarely performed today, recordings are available for both.²² In addition to opera, d'Albert composed solo piano works, chamber music, concerti, large ensemble pieces, and several sets of lieder. Highlights of his compositional output include his Piano Sonata in F-Sharp Minor, Op. 10, and the Cello Concerto in C Major, Op. 20, which was a favorite of the famous cellist Gregor Piatigorsky.²³ D'Albert also composed several sets of shorter solo piano works, the final two of which are the *Bagatelles*, Op. 29, and the *Capriolen*, Op. 32. This document will analyze both of these sets in some depth.

D'Albert had a tumultuous and complex personal life. He was married a total of six times and spent his last years trying to finalize the divorce from his sixth wife, Hilde Fels. He had children with five of his six wives, some of whom had children themselves from previous marriages. His best-known spouse was Teresa Carreño, who herself was married four times.²⁴ She was one of the most famous concert pianists of her time and their relationship brought about spectacular media attention. Like most of d'Albert's marriages, this union was short-lived. D'Albert's wives also included the mezzo-soprano Hermine Finck, who premiered the role of the witch in Humperdinck's opera *Hansel and Gretel*.

D'Albert made significant contributions as a transcriber and arranger of other composers' works. He transcribed many of Bach's works for solo piano and his arrangements serve as

²² Eugen d'Albert, *Die Abreise*, with the Philharmonia Hungarica conducted by János Kulka, featuring singers Hermann Prey, Edda Moser, and Peter Schreier, recorded 1978, EMI 1C065-30 800 Q, 1998, CD; Eugen d'Albert, *Die Toten Augen*, with the Dresdner Philharmonie, conducted by Ralf Weikert, featuring singers Dagmar Schellenberger and Hartmut Welker, recorded March 1997, CPO 999 692-2, 1999, CD.

²³ Charlotte Pangels, *Eugen d'Albert: Wunderpianist und Komponist: Eine Biographie* (Zürich: Atlantis, 1981).

²⁴ Teresa Carreño was a great musician and undoubtedly d'Albert's equal as a pianist. Today, there is far more written in English about Teresa Carreño than d'Albert.

alternatives to the often-performed Busoni and Siloti transcriptions. His transcription of Bach's Passacaglia in C Minor, BWV 582, is the most well known. The work was included in a collection of Bach arrangements performed by pianist Angela Hewitt on the Hyperion label²⁵ and it has been recorded by Risto Lauriala on the Naxos label.²⁶ Piers Lane, a pianist who has taken particular interest in d'Albert's keyboard works, recorded all of these Bach transcriptions on the Hyperion label.²⁷

There is an interesting connection between Eugen d'Albert and the pianist-composer Ferruccio Busoni. Both were very famous pianists active in Berlin (and elsewhere) at the same time, they both wrote transcriptions of Bach's keyboard works, and they both conducted. Despite their similarities, Busoni held some animosity towards d'Albert and their relationship was strained. Busoni dedicated his transcription of the Chaconne in D Minor to d'Albert, who responded that it was inferior to Busoni's arrangement of the Prelude and Fugue in Eb Major, BWV 552.²⁸ Busoni may also have been jealous of the success of d'Albert's operas compared to his own stage works. By the end of his life, Busoni repudiated his colleague and called him "d'Alberich," a reference to a dwarf in German mythology and the main antagonist in Wagner's *Ring cycle*.²⁹

²⁵ Angela Hewitt, pianist, *Bach Arrangements*, recorded April 2001, Hyperion CDA67309, 2010, CD.

²⁶ Risto Lauriala, *Bach Piano Transcriptions for Piano*, Naxos 8.553761, 2000, CD.

²⁷ Eugen d'Albert, *Bach Piano Transcriptions*, with Piers Lane, pianist, Hyperion LC 7533, 2010, CD.

²⁸ D'Albert's most well-known Bach transcription, the Passacaglia BWV 582, was one piece that Busoni avoided transcribing since he considered it "too much" for one piano and "too little" for two pianos.

²⁹ Allan Evans and Mark Mitchell, liner notes to *Eugen d'Albert The Centaur Pianist: complete studio recordings 1910–1928*, Eugen d'Albert, Arbiter Records 147, CD, 2005.

While d'Albert had great success in the areas of composition and performance, he never took an interest in teaching, nor was he ever associated with a conservatory. It is often stated that d'Albert succeeded Joachim as director of the Berlin Hochschule für Musik in 1907, but this is untrue. Joachim was named “director” beginning in 1895, having previously been head of the string department. After Joachim died, the school had no director for a year, and then Hermann Kretzschmar became head of the string department and essentially replaced Joachim as the “director.”³⁰ D'Albert did occasionally mentor young pianists for short periods of time. One notable example is the Hungarian pianist and composer Ernst von Dohnányi, whom d'Albert gave several lessons to in 1897 in preparation for his successful Berlin debut.

Eugen d'Albert also edited a number of works by other composers, including the complete Beethoven piano sonatas, resulting in an influential edition. He edited all five of the Beethoven Piano Concertos and wrote cadenzas for the first and third movement of Beethoven's Concerto No. 4 in G Major, Op. 58. His Beethoven editions were once considered definitive, in part because he was considered by so many to be the greatest Beethoven interpreter of his time.

Purpose of the Study

This document will focus on Eugen d'Albert's life and solo piano works. A particular emphasis will be placed on his later years (post-1905) and his last two sets of published keyboard works: the *Bagatelles*, Op. 29 (1905) and the *Capriolen*, Op. 32 (1924).

The study includes biographical details about Eugen d'Albert, and attempts to provide the most in-depth sketch of his life available in English. By necessity, much of the biographical information in this document is translated from two German sources: Charlotte Pangels'

³⁰ Dr. Sanna Pederson, email exchange with author, May 1, 2020.

biography titled *Eugen d'Albert: Wunderpianist und Komponist: ein Biographie* (1981)³¹ and a biography written in 1930 by Wilhelm Raupp titled *Eugen d'Albert: Ein Künstler*.³²

There are two primary reasons for focusing on the years 1905–1932. First, this period of d'Albert's life and works has not been examined in any detail in English, which leaves an important gap to fill for an English-speaking audience. Second, this time frame also encompasses the period of the works of interest, namely the *Bagatelles* and the *Capriolen*.

D'Albert almost entirely abandoned the composition of solo keyboard works during the years between these two sets of pieces, 1905–1924. He wrote two solo piano works in the interim, both without opus number: *Serenata*, published in 1906, and *Albumblatt in D-flat Major*, written in 1908. Both works are small in scale. Thereafter, d'Albert took a sixteen-year-long hiatus from composing solo piano works, a period in which he was almost exclusively writing operas. The analysis presented here of the *Bagatelles* and *Capriolen* highlights the evolution of d'Albert's compositional style during this hiatus, evident in a drastic change in his aesthetic once he returned to writing for solo piano.

Need for the Study

There is no available source in English which offers a comprehensive biography of Eugen d'Albert. Additionally, d'Albert's piano works have been largely neglected in performance and scholarship. There is one dissertation³³ in English written on d'Albert and his piano works, but many gaps in its scholarship remain, such as lack of information on d'Albert's

³¹ Charlotte Pangels, *Eugen d'Albert: Wunderpianist und Komponist: Eine Biographie* (Zürich: Atlantis, 1981).

³² Wilhelm Raupp, *Eugen d'Albert; Ein Künstler—und Menschenschicksal* (Leipzig: Verlag Koehler & Amelang, 1930).

³³ Luke Tyler, "Eugen d'Albert (1864-1932) and His Piano Sonata, Op. 10: Its Use of Unifying Devices and Formal Structure" (DA diss., Ball State University, 2015), ProQuest Dissertations and Theses.

life post-1910 and significant analysis of many of his keyboard works. This document will offer a summary of all his solo piano works and provide an in-depth analysis of his final two sets of pieces for piano, the *Bagatelles* and the *Capriolen*, on which very little has been written. This document will give a more comprehensive account of d'Albert's life and musical works than is currently available in English.

Review of Related Literature

Besides general reference literature, materials available in English that focus specifically on Eugen d'Albert include one dissertation, a few journal articles,³⁴ newspaper reviews, references in music periodicals, and liner notes to compact discs. There are several books in English that discuss d'Albert briefly and these usually refer to his reputation as a pianist as told by his contemporaries. D'Albert recorded both on piano rolls and acoustically and these are commercially available. Detailed accounts of d'Albert's life and works are currently only available in German and Italian.

There are two significant German biographies focused on the life of Eugen d'Albert. The first was written by Wilhelm Raupp in 1930.³⁵ This book is valuable because Raupp interviewed d'Albert and many of his contemporaries before d'Albert's death in 1932. However, the work is completely void of citations and a traditional bibliography which makes its reliability problematic. It does contain useful quotations from well-known contemporaries of d'Albert such as Johannes Brahms, Richard Strauss and Arthur Rubinstein, all of whom spoke highly of d'Albert's artistry. The second biography, written by Charlotte Pangels in 1981, is entitled *Eugen*

³⁴ Only two journal articles are recent—most are from d'Albert's lifetime or immediately following his death.

³⁵ Wilhelm Raupp, *Eugen d'Albert; Ein Künstler—und Menschenschicksal* (Leipzig: Verlag Koehler & Amelang, 1930).

*d'Albert: Wunderpianist und Komponist: ein Biographie.*³⁶ This biography relies more heavily on original sources including d'Albert's letters and journals. Pangels lists the archives used in her research and reproduces a number of these documents in the text, which provide a valuable resource for those unable to obtain the originals. One other biography on d'Albert is in Italian and is entitled *Eugen d'Albert (1864–1932): la vita e le opera* by Guido Molinari.³⁷ While this is a more recent source, most letters and documents related to d'Albert are in German and the translation to English is more accurate from the original German sources. The author translated the entirety of the Pangels biography into English, and portions of the Raupp, in order to write the biographical portion of this document.

The only available dissertation in English on d'Albert is “Eugen d'Albert (1864-1932) and his Piano Sonata, Op. 10: Its use of unifying devices and formal structure” by Luke Tyler of Ball State University.³⁸ This document contains biographical details on d'Albert not available from any other English source. It also contains an analysis of d'Albert's Piano Sonata in F-sharp Minor, Op. 10, as well as appendices cataloguing d'Albert's compositions (categorized as opera and non-opera works), transcriptions for piano solo, and his edited works. This dissertation has done some work in making Eugen d'Albert's life and work more accessible. However, there is still much to be done to this end. In the current study, more detailed information on each solo piano work is offered and the appendices are expanded considerably. This document also

³⁶ Charlotte Pangels, *Eugen d'Albert: Wunderpianist und Komponist: Eine Biographie* (Zürich: Atlantis, 1981).

³⁷ Guido Molinari, *Eugen d'Albert (1864-1932): la vita e le opera* (Sestri Levante: Gammaró, 2009).

³⁸ Luke Tyler, “Eugen d'Albert (1864-1932) and His Piano Sonata, Op. 10: Its Use of Unifying Devices and Formal Structure” (DA diss., Ball State University, 2015), ProQuest Dissertations and Theses.

presents in-depth biographical information post-1905, a period of time which was barely addressed in the Tyler document.

This study makes reference to published scores of d'Albert's keyboard music. Not all of d'Albert's compositional output is still in print by publishing companies. During his lifetime, many of his works were published by Bote & Bock in Berlin. Some of his solo keyboard works which were printed by Bote & Bock are still available for purchase, such as his Suite in D Minor, Op. 1, and the *Bagatelles*, Op. 29. All of his keyboard music is now public domain (the *Capriolen* became public domain in 2019 in the U.S.) and almost all of it is available for download from the Petrucci Music Library. One notable exception is a small work entitled *Blues* which is sometimes published in composer-pianist anthologies. The author obtained this work from John W. Schaum's *Composer-Pianists: Ten Compositions in their Original Form for Piano*.³⁹

Additional primary sources include letters and journals of d'Albert's contemporaries. One source that contains a significant amount of information about d'Albert is *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882 - 1884*.⁴⁰ Another source is Percy Grainger in *Grainger on Music*,⁴¹ on whom d'Albert had a profound effect. Biographies and letters from Liszt and Brahms also reference d'Albert. *Brahms and his World: A Biographical Dictionary* by H.P. Clive contains a concise summary of important events in

³⁹ John W. Schaum, *Composer-Pianists: Ten Compositions in their Original Form for Piano* (Milwaukee: Schaum Publications, 1971).

⁴⁰ Carl Lachmund and Alan Walker, *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882-1884* (Stuyvesant, New York: Pendragon Press, 1995).

⁴¹ Percy Grainger, *Grainger on Music / Edited by Malcolm Gillies and Bruce Clunies Ross; with Bronwen Arthur and David Pear* (New York: Oxford University Press, 1999).

d'Albert's life.⁴² There is a chapter dedicated to d'Albert in Harold Schonberg's *The Great Pianists* which offers insight into his pianism.⁴³ One learns about the relationships between d'Albert and his contemporaries through these sources, including his close relationship with his teacher Liszt and with Brahms, who would come to consider d'Albert a great interpreter of his works.

A number of newspaper reviews offer insight into how d'Albert's performances were received by critics and the public. These sources provide details regarding d'Albert's pianism, especially in his early career, for which there are no recordings. Reviews often list performed compositions which helps provide insight into the breadth of d'Albert's repertoire. In one particular instance, an article gives a positive review of d'Albert's Concerto in A Minor, a work which was lost until very recently.⁴⁴

There are several recordings of d'Albert at the piano which give insight into his repertoire selection and pianism. One collection of acoustic recordings is titled "Eugen d'Albert" and is available from Symposium records.⁴⁵ It includes d'Albert performing some of his own works such as the Gavotte and Musette from his Suite in D Minor, Op. 1 and the Scherzo, Op. 16 No. 2—a work which was performed often by other pianists during his lifetime. It also contains recordings of works from Beethoven, Brahms, Chopin, Schubert, Liszt and excerpts from

⁴² H. P. Clive, *Brahms and His World: A Biographical Dictionary* (Lanham, Maryland: Scarecrow Press, 2006).

⁴³ Harold C. Schonberg, *The Great Pianists: From Mozart to the Present* (New York: Simon & Schuster, 1987).

⁴⁴ It is very likely that the manuscript of this concerto has now been found. A blog post on May 18, 2017 from David Plylar of the Library of Congress claims to have discovered the lost manuscript of this Concerto. A concerto was found which was labeled as Op. 2 but was written in A minor rather than B minor. The date on the back of the concerto supports the claim that it is the concerto d'Albert debuted with Hans Richter. <https://blogs.loc.gov/music/2017/05/re-discovery-the-two-opus-2s-of-eugen-dalbert/>.

⁴⁵ Eugen d'Albert, *Eugen d'Albert*, Symposium SYMPCD1146, 2011, CD.

d'Albert's operas *Tiefland* and *Die toten Augen*. The announcement at the beginning of this CD also gives evidence of the common pronunciation of d'Albert's name—Eugen with the German pronunciation (ˈɔʏɡən) and d'Albert with the French pronunciation (dal.bɛʁ). Other recordings which were referenced include recordings that d'Albert made on Welte-Mignon reproducing pianos in 1905. One CD which contains several of these recordings is the album “Liszt Students Play Liszt”⁴⁶ on the Pierian label. Also available is the album “Welte-Mignon 1905: Famous Pianists Playing Beethoven and Schubert,” which contains a recording of d'Albert performing Schubert's Impromptu in G-flat, Op. 90, No. 3.⁴⁷ One CD from Arbiter Records entitled “Eugen d'Albert: The Centaur Pianist” is a collection of all the studio recordings from d'Albert which spanned the years 1910–1928.⁴⁸ The album does not, however, include piano roll recordings, many of which are significant. The liner notes for this record written by Mark Mitchell and Allan Evans are the most detailed and accurate of any published CD in English.⁴⁹

Modern pianists have also recorded d'Albert's piano works. Piers Lane has two CDs dedicated to d'Albert's solo piano music and one CD containing d'Albert's transcriptions of Bach's organ music for piano. The first CD is entitled *Eugen D'Albert: Solo Piano Music* and is published by Hyperion Records.⁵⁰ This recording includes the Sonata in F-sharp Minor, Op. 10; Klavierstücke, Op. 16, Nos. 2 and 3; *Serenata*, Eight Piano Pieces, Op. 5; and the *Capriolen*, Op.

⁴⁶ Franz Liszt, *Liszt Students Play Liszt*, performed by Eugen d'Albert and other Liszt pupils, recorded 1905–1926, Pierian 0039/40, 2010, CD.

⁴⁷ Ludwig van Beethoven and Franz Schubert, *Welte-Mignon 1905: Famous Pianists Playing Beethoven and Schubert*, performed by Eugen d'Albert and others, recorded 1905, Teldec 843929, 1989, CD.

⁴⁸ Eugen d'Albert, *Eugen d'Albert The Centaur Pianist: complete studio recordings 1910–1928*, recorded 1910–1928, Arbiter Records 147, CD, 2005.

⁴⁹ Allan Evans and Mark Mitchell, liner notes to *Eugen d'Albert The Centaur Pianist: complete studio recordings 1910–1928*, Eugen d'Albert, Arbiter Records 147, CD, 2005.

⁵⁰ Piers Lane, *Eugen d'Albert: Solo Piano Music*, recorded 1997, Hyperion CDH 55411, 2013, CD.

32. Piers Lane wrote a quite lengthy introduction to this recording that offers useful biographical and background information. Another recording from Piers Lane on Hyperion consists of d'Albert's Piano Concerto No. 1 in B Minor, Op. 2 and the Piano Concerto No. 2 in E Major, Op. 12.⁵¹ The liner notes for this recording were written by Martin Eastick and give some insight into how d'Albert's music was perceived at this time.⁵² The final recording from Piers Lane is of Bach's organ works which d'Albert transcribed for piano. This recording represents d'Albert's complete transcriptions from Bach's organ works, including seven Preludes and Fugues (although the term is used loosely since some "preludes" are toccatas or fantasias) and the Passacaglia in C minor, BWV 852. Again, the liner notes of this CD written by Piers Lane are a valuable English source.

Two major journal articles in English are written about d'Albert and both relate most closely to his opera works. The first is an article by John Williamson entitled "Eugen d'Albert: Wagner and Verismo" published in *Music Review* (1984).⁵³ The second is "The opera of the film? Eugen d'Albert's *Der Golem*," by Benjamin Goose published in *Cambridge Opera Journal* in 2007.⁵⁴ Both of these sources attempt to place d'Albert in his correct historic and aesthetic framework, somewhere between German Romanticism (heavily influenced by the Italian *verismo* style in his opera works) and modernism. At the time of the Williamson article "Eugen d'Albert: Wagner and Verismo" (1984), d'Albert was often included in a group of German *verismo* composers who imitated the *verismo* style of the post-romantic Italians (e.g.

⁵¹ Eugen d'Albert, *D'Albert: Piano Concertos*, Piers Lane, pianist, recorded May 1994, Hyperion A66747, 1994, CD.

⁵² Martin Eastick, liner notes to *D'Albert: Piano Concertos*, Eugen d'Albert, performed by Piers Lane and the BBC Scottish Symphony Orchestra, Hyperion A66747, 1994, CD.

⁵³ John Williamson, "Eugen d'Albert: Wagner and Verismo," *Music Review* 45 (1984).

⁵⁴ Benjamin Goose, "The opera of the film? Eugen d'Albert's *Der Golem*," *Cambridge Opera Journal* 19, no. 1 (2007), 137–66.

Puccini). Williamson acknowledges the influence of *verismo* in the opera *Tiefland*, but argues that other influences are present as well. He looks at d'Albert's opera *Kain*, which he contends is more in the style of Wagner with its use of "Tristanesque" harmonies and motifs associated with specific characters. Williamson argues for a revival of d'Albert's works which are an important link between immediate post-Wagner aesthetics and composers such as Korngold and Zemlinsky.

In his article, Benjamin Goose posits a conflict between musical modernism on the one hand and mass culture on the other. He contends that d'Albert's place between these two is not clear. According to Goose, while *Der Golem* "rejects Schoenberg's mood of high modernism, it equally declines simple assimilation into modernism's traditional antagonist: mass culture." Goose argues that d'Albert's later works should be considered within the context of modernism and not merely treated as a vestige of nineteenth century aesthetics. An analysis of d'Albert's *Capriolen* clearly supports the view that d'Albert was directly engaging with modernism in his later works.

Music periodicals were referenced in order to create a timeline of d'Albert's concert activity. These periodicals also often contain reviews of specific performances or opinion pieces related to d'Albert by well-known performers or critics. The *Musical Courier* was referenced to assist with recording d'Albert's concert activity on his American tours. The *Magazine of Music*, published in England, contains several in-depth articles about d'Albert. German music periodicals which were referenced include *Neue Musik-Zeitung*, *Neue Berliner Musikzeitung*, and *Die Musik*. Several articles from these music periodicals highlight d'Albert's complex relationship with his English upbringing and training. One monthly journal entitled *The Lute* published an article in 1884 on Eugen d'Albert which specifically addresses d'Albert's public

statements against English culture and his early studies there.⁵⁵ The title of the article, “HERR EUGEN D’ALBERT,” was meant tongue-in-cheek since d’Albert, having trained in England up to this point, wanted everyone to suddenly consider him German. D’Albert himself wrote to *Neue Berliner Musikzeitung* stating he learned nothing from his early training in England and everything he had achieved was due to Franz Liszt and Hans Richter in Germany. The *Magazine of Music* also published an article in May 1896 entitled “Eugen d’Albert, English (!!) Pianist and Composer” which addressed this issue.⁵⁶

Limitations

A complete in-depth biography of Eugen d’Albert is beyond the scope of this document. This study provides a biographical sketch of his life with particular focus on the years 1905–1932. The purpose is to summarize in English the important aspects of d’Albert’s life and work, which are treated in more depth in German and Italian biographies. A complete treatment of his compositional output is also not practical. This document will focus primarily on his solo keyboard works, with the most in-depth analyses of selections from the *Bagatelles* and the *Capriolen*.

Eugen d’Albert composed 21 operas during his lifetime, and it is simply not pragmatic to deal with these beyond giving a brief plot synopsis and a general discussion of stylistic influences. While an in-depth analysis of d’Albert’s operas is beyond the scope of this document, his operas consumed much of his later life and necessarily influenced the development of his

⁵⁵ Joseph Bennett, "HERR EUGEN D'ALBERT," *The Lute: A Monthly Journal of Musical News* 2, no. 6 (June 1884): 121-2. <https://search-proquest-com.ezproxy.lib.ou.edu/docview/6982464?accountid=12964>.

⁵⁶ O., “Eugen d’Albert, English (!!) Pianist and Composer,” *Magazine of Music*, May 1896, 330.

artistry. As such, this document will address his operas when appropriate as part of the biographical sketch.

The author did not translate the Italian biography written by Guido Molinari in the preparation of this document and relied on German sources instead. It is worth noting that both of the available German biographies of Eugen d'Albert are somewhat flawed. Raupp, who wrote his biography before d'Albert's death, conducted interviews with d'Albert and his contemporaries but did not include proper citations of sources. While the biography written by Charlotte Pangels contains appropriate citations, it relies on the Raupp quite heavily and often quotes directly from it. Additionally, this source is somewhat speculative in its content and contains conjecture about d'Albert's motives, which Pangels often supports with dubious evidence.

Design and Procedures

This document is organized into six chapters. Chapter I is an introduction to the document. Chapter II is a biographical sketch of Eugen d'Albert's life. The biographical portion is divided into two sections—a brief sketch of his life pre-1905 and a more in-depth study of his life post-1905. Chapter III contains an overview of Eugen d'Albert's solo piano works. Information provided on each work includes publication details, recommended recordings, basic features such as time signatures, and brief comments on the unique features and challenges of each piece or movement. Chapter IV gives an analysis of the Ballade and the Nocturne from the *Bagatelles*, Op. 29, while Chapter V is a study of “Butterfly Singed its Wings,” and “The Circus is Coming!” from the *Capriolen*, Op. 32. For each of these works, a compositional analysis focuses on structural and harmonic features which is followed by suggestions for teaching and

performance. Chapter VI is a conclusion which summarizes d'Albert's lasting contributions applicable to current pianists, scholars, and teachers and offers suggestions for further research.

Chapter II: The Life of Eugen d'Albert

Brief Sketch of Early Life (1864–1905)

The Glasgow Years

The d'Albert family has a storied history. The line can be traced back to twelfth-century Italy and the Alberti family. It includes a number of well-known figures such as Leon Battista Alberti (1404–1472), a Renaissance artist, architect, philosopher, mathematician and poet. Musicians include the Baroque violinist and composer Mateo Alberti (1685–1751) and Domenico Alberti (1710–1740), best known as the father of Alberti bass. In the fifteenth century, a portion of the Alberti family moved to France and changed the name to d'Albert. Eugen d'Albert's grandfather, François Benedicte d'Albert, served in the military under Napoleon Bonaparte. He would later be dismissed for sympathizing with German villagers. Upon dismissal, François moved to Germany (near Hamburg) where he married the keyboardist Henriette Schulz and they had a son: Charles Louis Napoléon d'Albert, who would become Eugen d'Albert's father. Charles was an accomplished pianist, ballet dancer, and composer who achieved success in London. While in England, Charles married Annie Rowell. In 1864, they moved to Glasgow, Scotland where Eugen d'Albert was born on April 10 of that year.

Eugen d'Albert showed an early interest in music in general, and the piano in particular. Despite speaking English and French at home, he was already more interested in the German language and German music. By the age of 10, he was playing Beethoven and Mozart sonatas and Bach's *Well Tempered Clavier*. In 1874, the ten-year-old auditioned for the National Training School for Music in London.⁵⁷ He played Mozart's *Sonata in A minor*, K. 310 and two

⁵⁷ The National Training School for Music was replaced by the Royal College of Music in 1882.

of his own compositions: a Piano Sonata in C# Minor and a song entitled *Chant du Gondelier*. Already, the young d'Albert was interested in both piano and vocal music. His pieces were judged to be exceptionally good for his age. His family moved to London to facilitate d'Albert's study.

Studying at the National Training School for Music in London

While attending the National Training School for Music (NTSM) in London, d'Albert studied composition with Arthur Sullivan, the director of the school. He studied piano with Ebenezer Prout and organ with John Stainer. Two years later, in 1876, at the age of twelve, d'Albert began taking lessons from Ernst Pauer (Ebenezer Prout's successor) who became his primary piano teacher. In 1879, at the age of fifteen, d'Albert had the opportunity to perform for Anton Rubinstein at the NTSM. He played Chopin's Etude in A Minor, Op. 25 No. 11. Pangels wrote about the event:

Eugen did nothing more than strike the first note, in a special way that he had thought of. Then Rubinstein jumped up delighted and shouted: "He does it like me!" He then sat down with anticipation and listened to this performance by the youngster. Deeply impressed, he gave his verdict that Eugen d'Albert was a boy who would one day be world famous.⁵⁸

During his time there, d'Albert composed his first published work—the Suite in D Minor, Op. 1. This composition was not received favorably by most of his NTSM professors, who called it "modern and rhythmically strange."⁵⁹ D'Albert performed this work often in later years, including for both Liszt and Brahms, who both responded enthusiastically. It is structured after a traditional Baroque suite with movements Allemande, Courante, Sarabande, Gavotte & Musette, and Gigue.

⁵⁸ Pangels, *Wunderpianist*, 20.

⁵⁹ Wilhelm Raupp, *Eugen d'Albert; Ein Künstler—und Menschenschicksal* (Leipzig: Verlag Koehler & Amelang, 1930), 15.

While growing up in London, d'Albert had a strained relationship with English culture. In his own words "Here [England] I am always a stranger, here I will never achieve anything!"⁶⁰ Instead, he was fascinated with German culture and desperately wanted to move there. The young D'Albert was particularly influenced by the music of Richard Wagner. According to John Williamson, "hearing *Tristan und Isolde* had a greater influence on him than the education he received from his father or from Arthur Sullivan, Ernst Pauer, and Ebenezer Prout at the National Training School for Music in London."⁶¹ As a young student, d'Albert would play Wagner operas from vocal scores including *Tannhäuser*, *Die Meistersinger von Nürnberg*, and the *Ring* cycle.⁶²

In March of 1881, d'Albert had the opportunity to play for Clara Schumann. He played Robert Schumann's *Symphonische Etüden* for her. Clara writes about d'Albert in her diary:

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 very nicely. I promised him a lesson on the *Symphonic Etudes* this evening.⁶³

Premiering His Own Concerto in London

Later this same year, d'Albert would perform his own Piano Concerto in A Minor with Hans Richter conducting. This work was a success with critics and the public. Until very recently

⁶⁰ Raupp, *Ein Künstler*, 13.

⁶¹ John Williamson, "Albert, Eugen [Eugène] (Francis Charles) d'," *Grove Music Online*, Accessed July 3, 2020. <https://doi.org/10.1093/gmo/9781561592630.article.00434>.

⁶² Pangels, *Wunderpianist*, 20.

⁶³ Berthold Litzmann ed., *Clara Schumann: An Artist's Life*, Grace E. Hadlow, ed. and trans., 4th ed. (New York: Vienna House, 1972), 187.

it was completely lost.⁶⁴ The following is an excerpt from a review in *The Times* (London) after the performance of this work on October 24, 1881:

For 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, 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 years. . . . The work was written last year when the composer was 16; it was played by him last night with the power and brilliancy of an accomplished pianist. In such circumstances it is not difficult to predict a great career for the composer as well as the executant. The enthusiasm elicited by the performance was indeed such as has seldom been witnessed in a London concert room.⁶⁵

Move to Vienna and Meeting Brahms and Liszt

The following month, in November 1881, Hans Richter invited d'Albert to Vienna to stay with him. D'Albert's move to Vienna was financially enabled by the Mendelssohn scholarship which entitled him to a year overseas. It was during his time in Vienna that d'Albert was introduced to both Liszt and Brahms. D'Albert developed close ties with both composers during his life. Liszt became a mentor and teacher, while Brahms would come to consider d'Albert a great interpreter of his works.

Even as a youth, d'Albert had ambitions to be a composer rather than a pianist only. On December 31, 1881 d'Albert wrote the following to his father:

⁶⁴ A blog post on May 18, 2017 from David Plylar of the Library of Congress claims to have discovered a manuscript of this Concerto. A concerto was found which was labeled as Op. 2 but was written in A minor rather than B minor. The date on the back of the manuscript seems to support the case that this was the very concerto d'Albert debuted with Hans Richter.

<https://blogs.loc.gov/music/2017/05/re-discovery-the-two-opus-2s-of-eugen-dalbert/>
⁶⁵ "Richter Concerts," *The Times* (London), October 25, 1881, accessed April 15, 2018, <http://find.galegroup.com.ezproxy.lib.ou.edu/ttda/infomark.do&source=gale&prodId=TTDA&userGroupName=norm94900&tabID=T003&docPage=article&searchType=BasicSearchForm&docId=CS185778521&type=multipage&contentSet=LTO&version=1.0>, *The Times Digital Archive*.

Dear Dad,

I know that you wish me to become a composer. That is also my great wish and that of others. But first of all, as a composer, I can't earn anything because I also have to have money for you. So I will be a pianist first until I have enough money. But I think that a composer has to live in Germany. When a man lives a comfortable life, he eats what he wants, has everything he wants—in short, if everything is leveled, he can never be a great man. It is the worries and difficulties and the work on yourself that shapes the composer. You say, dear dad, that I have great advantages through you and benefit from your experience. On the contrary. Everyone has to experience it himself. He has his own ideas and often makes mistakes, but he learns from them and these experiences are expressed through his music. The proof is provided by the great composers Beethoven, Wagner, Weber, Schumann. Look at their youth! But it was precisely through these teenage years that their soul expressed itself in their compositions. . . . Do you really think that I will one day become a great man, dear dad? I made a vow never to forgive myself if I didn't earn £50 for you by next year. But at times I have to live alone and work for myself. I don't want a friend of my father's to give me the money just for his sake.⁶⁶

D'Albert often viewed his pianistic success as a way to support his true passion of composition, and this attitude persisted throughout his career. This letter also provides an interesting insight into young d'Albert's independence. He wanted to break free from the support of his father and from his connections to England, a topic this document will examine later in more detail. His new mentors were soon to be Franz Liszt, Hans Richter, and Johannes Brahms. D'Albert desperately wanted to be considered among the ranks of these German giants.

D'Albert first played for Liszt in early 1882. He performed his own Suite in D Minor, Op. 1, as well as Liszt's Hungarian Rhapsody No. 2, for which d'Albert wrote his own cadenza. Liszt responded very positively, saying he had “never heard anyone play like that since Tausig” and that d'Albert would “amaze the world.”⁶⁷ Shortly thereafter, d'Albert wrote to Liszt and asked if he would accept him as a student. Liszt responded:

⁶⁶ Letter from Eugen d'Albert to Charles d'Albert, Vienna, Dec. 31, 1881, quoted in Pangels, *Wunderpianist*, 26.

⁶⁷ Raupp, *Ein Künstler*, 22.

Dear Sir,

Your rare talent is obvious. It would be very pleasant to get to know it better. If you come to Weimar (where I will be staying until the beginning of July) you will kindly find the results you are looking for.⁶⁸

On February 26, 1882, d'Albert made his debut with the Vienna Philharmonic under the baton of Hans Richter. D'Albert performed the first movement of his own Piano Concerto in A Minor. D'Albert also had the opportunity to play for Brahms while in Vienna the following month. On March 15, 1882 he wrote about the meeting to his father:

On Monday I went to Brahms at 11 AM. Richter had a rehearsal and could not come. Oh, he was so lovely to me and so good! He sat at the table and composed. He listened to my suite [Suite in D Minor Op. 1] and liked it very much. He asked me how my symphony started and I played some passages from it. Then I had to translate a letter from English for him. Although he likes the English and has no prejudice against them, he suggested that I live entirely in Germany because it would promote my artistic work.⁶⁹

D'Albert soon began his studies with Liszt in Weimar. After arriving there, he was invited to perform at a master class with Liszt's other pupils. Carl Lachmund, a pupil of Liszt at the time, recounts the incident:

Today there came one whose entrance was meteor-like and caused a sensation—a lad of eighteen, short and stocky, rustic in appearance, with a gipsy shock of hair, one lock of which, while not long, in the virtuoso-style of the day, persisted in falling over his brow. This was Eugene [*sic*] d'Albert. . . . Soon the master had singled him out, saying "Just play for us your cadenza to my Second Rhapsody." Even more the young chap's fiery style of playing caused a sensation. Liszt's face beamed with pleasure as he patted the lad on the shoulder. By general assent the newcomer was acclaimed head and shoulders above all others, which was conceding a considerable amount.⁷⁰

⁶⁸ Letter from Franz Liszt to Eugen d'Albert, Weimar, May 12, 1882, quoted in Pangels, *Wunderpianist*, 32.

⁶⁹ Letter from Eugen d'Albert to Charles d'Albert, March 15, 1882, quoted in Pangels, *Wunderpianist*, 31.

⁷⁰ Carl Lachmund and Alan Walker, *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882-1884* (Stuyvesant, NY: Pendragon Press, 1995), 142.

It was not long before d'Albert had concerts set in many German cities. He wrote the following to his parents on July 3, 1882:

I have lessons with Liszt every day. For the winter I am engaged in Mainz, Cologne, Magdeburg, Wiesbaden and Karlsruhe, where I hope to play my 2nd piano concerto. Then I play in Baden-Baden and Leipzig. I get paid for all these concerts. . . . Calm down and trust your son. He hopes to be able to send you money soon so that you no longer need to work like this.⁷¹

On September 29, 1882, d'Albert gave his debut recital in Weimar. The program included Beethoven's Piano Sonata in E Minor, Op. 90, pieces by Chopin and Liszt, Tausig arrangements of Wagner, and Moniuszko. He gave many more concerts while in Weimar and it was here that he began to develop a reputation as a first-rate young pianist. The other students in Liszt's studio and the Weimar public referred to him as "der Grosse," or "the great" d'Albert.

Hans von Bülow first heard d'Albert play on March 10, 1884 in Dresden. This created a strong impression and he "experienced immense joy" through d'Albert's playing.⁷² Bülow would come to consider d'Albert the greatest pianist of the younger generation.⁷³ This same year, d'Albert married a young woman, Louise Salingré. This was the first of six marriages for d'Albert.

Eugen d'Albert was twenty at this time, and he still maintained his complex against all things English and for all things German. In response to an article about his life in the *Neue Musik Zeitung*, d'Albert wrote the following:

Permit me to correct a few errors I find therein. Above all things I scorn the title, "English Pianist." Unfortunately I studied for a considerable time in that land of fogs, but during that time *I learnt 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

⁷¹ Letter from Eugen d'Albert to Charles d'Albert, Weimar, July 3, 1882, quoted in Pangels, *Wunderpianist*, 42.

⁷² Letter from Hans von Bülow to Cosimo von Bülow, Dresden, March 10, 1884.

⁷³ Hans von Bülow. *Hans von Bülow's Letters to Johannes Brahms: A Research Edition* (Plymouth: Scarecrow Press, 2012).

the Englishmen mentioned [Stainer, Sullivan, Pauer, and Prout] were my “teachers.” From them I learnt 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!⁷⁴

In 1885, d’Albert experienced increased success and fame as a young pianist in Germany. Some of his concerts included the following programs: on June 30, 1885 he performed Brahms 2nd Piano Concerto in B-flat Major as part of a music festival in Bonn.⁷⁵ On October 29, 1886, d’Albert performed the Schumann Piano Concerto in A Minor, Op. 54 and Liszt’s *Réminiscences de Don Juan*, S. 418 with the Berlin Philharmonic Orchestra. On January 14, 1887 he performed Beethoven’s Concerto No. 4 in G Major, Weber’s *Konzertstück* in F Minor, Op. 79 and Liszt’s *Réminiscences de Don Juan*, S. 418 in Erfurt.⁷⁶

D’Albert’s compositions were also gaining exposure in Europe and the United States. On November 25, 1887 d’Albert’s Symphony in F Major, Op. 4 had its U.S. premiere with the New York Philharmonic under Walter Damrosch. In December 1887, the Joachim Quartet performed d’Albert’s String Quartet No. 1 in A Minor, Op. 7 and received a rave review in the *Neue Berliner Musikzeitung*:

Mrs. Joachim, de Ahna, Wirth, and Hausmann performed a new work by Eugen d’Albert, a string quartet in A Minor, Op. 7, with extraordinary success, and, as it is hardly necessary to add, also played with masterly perfection.⁷⁷

It was very unusual for the Joachim Quartet to perform new music and the mutual connection of Brahms may have helped this performance come to fruition. The Joachim Quartet

⁷⁴ *The Musical Standard*, May 3, 1884, 281.

⁷⁵ *Neue Musik-Zeitung*, 1885, 120.

⁷⁶ *Neue Berliner Musikzeitung*, 1887, 39.

⁷⁷ *Neue Berliner Musikzeitung*, 1887, 426.

went on to perform both of d'Albert's string quartets, and they gave concerts regularly with d'Albert as pianist.

On January 3, 1889, d'Albert performed in a Meiningen subscription concert which also featured Brahms, Joachim, and Robert Hausmann. D'Albert played the Brahms Piano Concerto No. 2 in B-flat Major, Op. 83. D'Albert's works were also featured later that year (in June) at the 28th *Tonkünstlerversammlung* (Musician's Assembly) along with works of Herzogenberg, and a quintet by Brahms. Later that same year, d'Albert made his first concert tour of the United States. While there, on November 8–9, 1889, he performed Beethoven's Concerto No. 4 in G Major with the New York Philharmonic under the baton of Walter Damrosch.

Teresa Carreño

In 1889, after five years of marriage, d'Albert and Salingré separated. Their divorce was finalized the following year (1890). That same year, d'Albert met the famous Venezuelan pianist Teresa Carreño and they began a romantic affair. It was for Carreño that d'Albert would write his Piano Concerto in B Minor, Op. 12.⁷⁸ Teresa Carreño was eleven years d'Albert's senior and already had a very successful career as a pianist. Not only was she a highly renowned virtuoso pianist with an international reputation, she also had occasionally performed operatic roles as a soprano—for example, as Zerlina in *Don Giovanni* in New York on February 25, 1876.⁷⁹

⁷⁸ This was actually the third piano concerto d'Albert wrote, but his first concerto in A minor was lost until very recently (See Footnote 64).

⁷⁹ Anna E. Kijas, "The Life of Teresa Carreño (1853-1917), A Venezuelan Prodigy and Acclaimed Artist," *Notes* 76, no. 1 (2019): 50. The review for Teresa Carreño's American debut as a soprano from *Dwight's Journal of Music* was quite positive: "The debutante of the evening, the beautiful Mme. Carreno-Sauret, in the part of Zerlina, acted with grace and spirit, and in spite of the indulgence asked for her on the ground of her health, sang most of the music well, showing herself the possessor of a clear rich, telling voice, which seems to promise a career."

Claudio Arrau, speaking of the couple, stated Carreño was “the better pianist. . . although [d’Albert] was probably the greater musician.”⁸⁰

Concert Tour in the United States

In 1892, d’Albert made his second trip to the United States. On that tour, he presented at least nineteen concerts between March 11 and May 12 with the Boston Symphony Orchestra under Arthur Nikisch in various cities around the country.⁸¹ He performed Beethoven’s Concerto No. 5, “Emperor,” Liszt’s Piano Concerto No. 1 in E-flat, and Chopin’s Concerto No. 1 in E Minor, plus various other solo works. One particularly grueling and formidable stretch on this tour proceeded as follows:

May 2	Chopin Concerto No. 1 in E Minor Liszt Concerto No. 1 in E-flat Major	New York, NY
May 3	Chopin Concerto No. 1 in E Minor, Op. 11	Buffalo, NY
May 4	Liszt Concerto No. 1 in E-flat Major Anton Rubinstein Barcarolle in A Minor Strauss-Tausig Waltz Op. 167 “Man lebt nur einmal”	Cleveland, OH
May 5	Liszt Concerto No. 1 in E-flat Major	Columbus, OH
May 6	Beethoven Concerto No. 5 in E-flat Major, “Emperor”	Cincinnati, OH
May 7	Chopin Concerto No. 1 in E Minor	Chicago, IL
May 9	Liszt Piano Concerto No. 1 in E-flat Major	Grand Rapids, MI
May 10	Chopin Concerto No. 1 in E Minor	Ann Arbor, MI
May 11	Liszt Piano Concerto No. 1 in E-flat Major	Detroit, MI
May 12	Chopin Concerto No. 1 in E Minor	Pittsburgh, PA

⁸⁰ Mark Mitchell and Allan Evans, liner notes to *Eugen d’Albert The Centaur Pianist: complete studio recordings 1910–1928*, Eugen d’Albert, Arbiter Records 147, CD, 2005.

⁸¹ Statistics from Boston Symphony Orchestra Archives, archives.bso.org.

Besides the Rubinstein Barcarolle in A Minor and the Strauss-Tausig Waltz, Op. 167 (a fiendishly difficult showpiece), d'Albert performed the following solo piano works at these BSO concerts: Chopin's Nocturne in D-flat, Op. 27 No. 2; Schubert's Impromptu in G-flat, Op. 90 No. 3; Liszt's Valse-Impromptu in A-flat; and Liszt's Tarantelle, No. 3, from "Venezia e Napoli."

German Role-Models

D'Albert gave an interview in 1894 in the *Musical Courier* and made clear that his attitudes toward musical education in England were largely unchanged. D'Albert states:

Of the time I spent in England—years of fog in a foggy country—there is nothing worth mentioning; a veil seemed to cover my artistic feeling, which my first teacher, Ernst Pauer, otherwise a splendid pedagogue, did not know how to lift.⁸²

In this same interview, he re-emphasized his strong connection to the German nation and culture:

I was German throughout; my father, in spite of his French name, was a born German, so were my grandparents. The stiff and sober English way of living did not agree with my views. I am a German, and am proud to call myself German, to be able to live and work for the German art. . . . My heroes were always and still remain Bach, Beethoven, Wagner, Brahms, Shakespeare, and Goethe; the split in the Wagner-Brahms question I cannot understand. One should love only the good in art. Both Wagner and Brahms have accomplished good: why not venerate both?⁸³

This quality of eclecticism—of utilizing elements from different and even opposing schools (such as Wagner and Brahms)—is a hallmark of d'Albert's compositional style. It is one reason why it is difficult to place d'Albert within a specific movement or ideology. Later in life, he opened up to many more non-German influences, and assimilated diverse styles such as American jazz and Spanish dance music. His intense German nationalism, apparent in this

⁸² "Eugen d'Albert on Himself," *The Musical Standard*, Dec. 8, 1894, reprinted from *The Musical Courier*.

⁸³ *Ibid.*

interview, also faded away over time. He would later move to Italy and he became a Swiss citizen at the outbreak of World War I.

Teresa Carreño and d'Albert had two children together, Eugenia and Herta. During this time, they rarely traveled together, although they gave occasional duo concerts. One of these was at the Beethoven festival in Bonn where they played in a series of concerts for two pianos. Liszt's *Concerto Pathétique* and d'Albert's Piano Concerto in B Minor, Op. 12 (Teresa Carreño played the solo part), were both on the program.⁸⁴ They were married for three years and divorced in 1895.⁸⁵

In January 1895, d'Albert performed both of Brahms' piano concertos with Brahms himself as the conductor.⁸⁶ The concert was an immense success and the program was reprised with Brahms on January 10, 1896. Also in 1895, d'Albert accepted the position of Kapellmeister of Weimar. This allowed d'Albert to stay in Weimar and focus on his compositions. He was unable to travel abroad or give frequent concerts during this period because he was needed daily at court.

Hermine Finck

D'Albert's love interest after Teresa Carreño was Hermine Finck, an opera singer whom d'Albert first met earlier that year in Berlin when she was hired to sing for a concert organized by the Richard Wagner Association. The excerpt chosen was a duet from *Der Rubin* where Finck sang the role of Bedura and d'Albert conducted. Hermine Finck is hardly remembered as an

⁸⁴ Milinowski, *Teresa Carreño*, 233.

⁸⁵ Teresa Carreño was a prolific composer who composed approximately 75 works for solo piano, voice and piano, choir and orchestra, and instrumental ensemble. She also was a teacher of the American composer and pianist Edward MacDowell. She herself was married four times and Eugen d'Albert was her third husband.

⁸⁶ Pangels, *Wunderpianist*, 143.

opera singer today, but she was a member of the court theater in Weimar and she premiered the role of the witch in Humperdinck's *Hansel and Gretel*. Finck and d'Albert often gave concerts together and she sang d'Albert's Lieder at these events. On October 21, 1895, they were married and they stayed together for almost fifteen years—separating shortly after the birth of their only child Violante in 1909, although their divorce was not finalized until 1910. This was the longest of d'Albert's marriages.

During the first few years of his marriage to Hermine Finck, d'Albert composed abundantly for voice, particularly Lieder. These works include his *Lieder der Liebe*, Op. 13 published in 1896, as well as six sets of Lieder published in the space of three years from 1898–1900.⁸⁷ When he wasn't composing songs for voice and piano he was working on operas or writing pieces for voice and orchestra. He was almost completely consumed by vocal music during this time.

The operas d'Albert composed during the years between 1895–1904 included *Ghismonda*, *Gernot*, *Die Abreise*, *Kain*, *Der Improvisator*, and *Tiefland*. The most successful of these, and indeed the most lasting work of all d'Albert's compositional output, was *Tiefland*. It is perhaps surprising that d'Albert initially had a very difficult time getting the opera performed. He completed *Tiefland* on July 2, 1903, and according to Pangels, “there was nothing but disappointments and failures. Both the theater directors and conductors as well as the publishers flatly rejected the new work.”⁸⁸ After a significant amount of persuasion, the opera director Angelo Neumann agreed to premiere the work at the Estates Theatre in Prague. The premiere

⁸⁷ These sets of Lieder are Opp. 17, 18, 19, 21, 22 and 23.

⁸⁸ Pangels, *Wunderpianist*, 218.

took place on November 15, 1903, and it went over well with the public. After the event, d'Albert wrote to his good friend Engelbert Humperdinck:

Dear friend!

Yesterday evening the greatest success!—Over forty calls!— Blech conducted the orchestra superbly, he is a brilliant musician and a dear dear friend.⁸⁹

While the public and the press received the work positively, the publishers and theater directors did not. Breitkopf & Härtel, who had published three of d'Albert's operas previously, as well as several piano works, refused to publish the work. Bote & Bock, a newer and less prestigious publishing house in Berlin with whom d'Albert had also published in the past, eventually agreed to publish the work. The opera gained traction with the public and by 1908 it had solidified a place in the operatic repertoire. It is still performed regularly. Between the years 2010–2019 *Tiefland* was performed by nine major opera companies for a total of 47 performances in five German cities as well as four other countries—Austria, France, Hungary and the United States.⁹⁰

⁸⁹ Ibid.

⁹⁰ Statistics from Operabase.com

Later Life (Post-1905)

Final Tour In America

In early 1905, Eugen d'Albert was on a concert tour of America contracted by William Knabe & Co. Finck and d'Albert arrived in New York on January 5, 1905. On February 5, d'Albert wrote to his friend Humperdinck from Boston:

Dear friend! We had a magnificent crossing, the sea was calm all the time like Lake Maggiore, so that my wife always felt very comfortable and did not suffer from seasickness at all. We don't like America—it's actually a hideous country. Humans have no mind, heart or soul and only know one god: the dollar. We count the days until we can return. The premiere of your opera should now be soon, I read. If only we could be there! I do not need to wish you luck, because this flies to you by itself! It is difficult to manage a visit to the theater here—the American stage is in a miserable state and Conried's⁹¹ opera gives few performances (*Parsifal* is no longer showing), so we never get to hear anything. In short, we are not to be envied. I have to play a lot and travel even more. We both send heartfelt greetings to you both,

Your faithful Eugen d'Albert.⁹²

D'Albert's schedule was extremely grueling during this tour in America. One excerpt from the *Musical Courier* gives a succinct summary (although still incomplete) of his performing schedule:

FOLLOWING are a few of the appearances arranged for Eugen d'Albert, the great pianist, some of which have already been made:

January 12—J. Henry Smith, musicale, New York
January 13—Washington, D. C., Washington Orchestra
January 14—Baltimore, Md., Washington Orchestra
January 15—Washington, Washington Orchestra night
January 16—Baltimore, Md., with Phoenix Club
January 18—Buffalo
January 20—Philadelphia Orchestra
January 21—Philadelphia Orchestra
January 24—New York, Ysaÿe and d'Albert, with orchestra
January 25—Chromatic Club, Troy, N. Y.

⁹¹ Heinrich Conried was the manager and director of the Metropolitan Opera from 1903–1908.

⁹² Raupp, *Ein Künstler*, 190.

January 26—Brooklyn, Brooklyn Institute
 January 28—Detroit
 January 30—Minneapolis, Minn.
 January 31—Milwaukee, Wis.
 February 3—Boston, Mass., Boston Symphony Orchestra
 February 4—Boston, Mass., Boston Symphony Orchestra
 February 5—New York, Metropolitan (Sunday night)
 February 6—Boston, with Boston Symphony Quartet
 February 8—Muskegon, Mich.
 February 9—East Saginaw, Mich.
 February 10—Chicago, Ill., with Chicago Orchestra
 February 11—Chicago, Ill., with Chicago Orchestra
 February 14—Baltimore, Boston Symphony Orchestra
 February 15—Philadelphia, Boston Symphony Orchestra
 February 17—Brooklyn, Boston Symphony Orchestra
 February 18—New York, Boston Symphony Orchestra
 February 21—Toronto, Canada
 February 23—Montreal, Canada
 February 25—New York, Young People's Symphony
 February 27—Chicago, Ill., Thomas Orchestra
 March 1—Cleveland, Ohio
 March 3—Pittsburg, Pa.
 March 4—Pittsburg, Pa.
 March 5—New York, Metropolitan, Ysaÿe and orchestra
 March 6—Pittsburg, Pa.
 March 7—Cincinnati, Ohio (afternoon)
 March 14—San Francisco, Cal.
 March 16—San Francisco, Cal.
 March 18—San Francisco, Cal.
 March 21—Portland. Orc.
 March 26—Chicago, Ill.
 March 30—Brooklyn, New York

The recital with Eugène Ysaÿe on January 24, 1905, in Carnegie Hall was titled “The Concert of the Gods.” To give some idea of the fame of these two figures at this time, a review in the *Musical Courier* called it “Perhaps the most noteworthy musical event New York has ever known.”⁹³ They performed, among other works, Beethoven’s “Kreutzer” Sonata No. 9 for Violin and Piano and d’Albert performed Beethoven Piano Concerto No. 5, “Emperor” with Ysaÿe

⁹³ *Musical Courier*, February 1, 1905, 10.

conducting. The reviewer in the *Musical Courier* referred to d'Albert's "right to be considered one of the greatest Beethoven players of all time."⁹⁴

The list above neglects to mention at least two recitals that took place in Mendelssohn Hall in New York City during this tour as well. One was on February 7, 1905, and the other was on March 2, 1905, and reviewed by the *New York Times*.

The recital on February 7, 1905 consisted of the following program:⁹⁵

Passacaglia, C minor. Bach-d'Albert
Sonata "Appassionata", op. 57. Beethoven
Ballade No. 3, op. 47. Chopin
Nocturne, op. 9, No. 3. Chopin
Polonaise, op. 53. Chopin
Carnaval, op. 9... Schumann
Scherzo, op. 16, No. 3... d'Albert
Soirée de Vienne, No. 1 Schubert-Liszt
Impromptu, op. 90, No. 3. Schubert
Impromptu, op. 142, No. 4. Schubert

Weeks later—on March 2, 1905—d'Albert performed in Mendelssohn Hall again and gave an entirely different but equally prodigious program.

Sonata, Op. 53 ("Waldstein"). Beethoven
Rondo, Op. 51, No. 2. Beethoven
Rondo e Capriccio, Op. 129. Beethoven
Nocturne, Op. 62, No. 1 Chopin
Fantasie, F minor, Op. 49. Chopin
Sonata, B minor (in one movement). Liszt
Liebestraum, No. 3. Liszt
Au bord d'une Source. Liszt
Valse, op. 16, No. 4. E. d'Albert

Needless to say, it is a monumental achievement to perform works such as Beethoven's "Waldstein" Sonata, Op. 53, Chopin's Fantasie in F Minor, Op. 49, and Liszt's Sonata in B Minor in the same concert, and d'Albert did not repeat a single piece from the earlier

⁹⁴ Ibid.

⁹⁵ *Musical Courier*, February 8, 1905, 25.

performance in the hall. A critic in the *New York Times* gave a review of this performance and noted d'Albert's combination of recklessness and profound insight:

It was yesterday a strange compound of what can only be called pounding of the most reckless kind, and of passages of exquisite beauty and poetical insight. Mr. d'Albert attacks the piano at times with nothing less than ferocity, with apparent indifference as to its limitations, and with delight in making prominent all its possibilities as a percussive instrument.⁹⁶

This same critic praised d'Albert's performance of the Liszt Sonata in B Minor despite expressing a strong dislike for the work itself.⁹⁷

Taken for what it was, his performance of it [the Liszt Sonata in B Minor] was a magnificent achievement in piano playing, ruled by a flaming spirit, most brilliant technically, and presenting the work in a big and impressive manner. Of extraordinary beauty was Mr. d'Albert's interpretation of the short, slow section at the end, ravishing in tone, and in the coloring he gave to the harmonies.⁹⁸

On March 8, 1905, following a poor review from a New York critic, d'Albert claimed the critic had asked for a loan of 100 dollars, which d'Albert refused. He argued that this was the reason he was slandered in the review. In response, American critics stood up to defend their colleague, whom they considered wrongly accused. According to Pangels, when d'Albert traveled to San Francisco, he was forced to sign a revocation of his previous statement, which he did on March 15, 1905. The entire incident stirred up quite a controversy and was covered in

⁹⁶ "MR. D'ALBERT'S RECITAL: A Large Audience Hears the Pianist in Mendelssohn Hall," *New York Times*, Mar. 3, 1905.

⁹⁷ This critic's dislike of the Liszt Sonata is worth noting in light of how it is viewed today: "Mr. d'Albert made the climax of his programme in the B minor sonata of Liszt, a work that pianists generally leave severely alone, and that has probably not been publicly played here in a long time. The admirers of Liszt cherish it as one of the master's most precious utterances. To those outside of the cult it seems an extravagantly long, laborious, and difficult elaboration of uncertain and unimportant phrases, abounding in the characteristic florid rhetoric and the "pianistic," "arpeggiate," and otherwise Lisztian effects that are congenial to pianists, but giving no impression of coherency or of pregnant musical inspiration. Its name is of minor importance, but it is a sonata in no sense applicable to that word."

⁹⁸ "MR. D'ALBERT'S RECITAL: A Large Audience Hears the Pianist in Mendelssohn Hall," *New York Times*, Mar. 3, 1905.

some depth in the *Musical Courier*.⁹⁹ It is difficult to know if d'Albert's account was truthful, but the event certainly did not win him favor with American critics. The incident was so intense that many feared d'Albert's arrest on account of America's slander and libel laws. Shortly after this, d'Albert cancelled his planned trip to Mexico, but not until he was already aboard a boat headed for Europe. He considered the whole affair to be an exploitation of the freelance artist. On April 13, 1905, the ship departed for Europe. This was the last time d'Albert toured in America.

Back to Europe and Composing—Piano Pieces, Opera, and Lieder

To forget his experience in America, Eugen d'Albert and Hermine Finck traveled across Italy. They visited Capri for a few days, then Rome, Spoleto, Florence and Bologna, stopping at galleries and museums, enjoying the Italian cuisine, and returning to the European lifestyle and culture. Following their trip across Italy, Hermine Finck went back to their home in Meina, Italy on the shores of Lake Maggiore.

In the meantime, d'Albert continued to travel across Europe and meet with conductors in an effort to promote his opera, *Tiefland*. Several conductors expressed enthusiasm for the work and offered their help including Felix Mottl, Karl Pohlig, and Arthur Nikisch. The work came out of this trip much revised. After this revision, *Tiefland* was performed in Magdeburg, Germany. Productions followed in other cities including Strasbourg, Frankfurt, and Freiburg.¹⁰⁰

On his return home to Finck in Meina, d'Albert continued work on the instrumentation of *Tragaldabas*, a comic opera. The news came that Cologne would produce *Tiefland* and Mannheim agreed to do the same a short time later. He was also working on the piano reduction

⁹⁹ "The d'Albert \$100 Episode," *Musical Courier*, March 22, 1905, 21.

¹⁰⁰ Raupp, *Ein Künstler*, 193.

for *Flauto Solo*, a musical comedy in one act. *Flauto Solo* had been accepted by his friend Leo Blech in Prague and was to be performed there by the end of the year.

It was during this time in Meina, Italy, that d'Albert wrote the *Bagatelles*, Op. 29, which are analyzed in Chapter IV. According to Pangels, this was d'Albert in a “relaxed, fully recovered state” where he “strictly adhered to vegetarian diets, played tennis and took walks to achieve a high level of fitness.”¹⁰¹ He was fascinated by the poetry from *Des Knaben Wunderhorn* and he set excerpts of this text to music in his Seven Lieder, Op. 28. Selected poems from this collection have been set to music by a number of composers including Weber, Loewe, Mendelssohn, Mahler, Schumann, Zemlinsky, Schoenberg, and Webern.¹⁰² D'Albert's setting of seven Lieder is titled *Im Volkston aus des Knaben Wunderhorn*. These have descriptive titles: *Gedankenstille*, *Wiegenlied*, *Hessisch*, *Auch ein Schicksal*, *Die schweren Brombeeren*, *Selbstgefühl*, *Knabe* und *Veilchen*. In contrast, the *Bagatelles* are titled with typical Romantic genres—Ballade, Humoresque, Nocturne, Intermezzo, and Scherzo. The *Bagatelles* are remarkable in their diversity and eclecticism—drawing on Medieval forms, Romantic genres, and harmonies influenced by Italian *verismo* composers such as Puccini.

Later that year (1905), d'Albert's commitments took him to Basel, Freiburg, and Strasbourg. There he had been asked to conduct the ballet music and overture to *Der Improvisator*. On October 26th, 1905, a concert took place in Stuttgart. D'Albert performed Liszt's Concerto No. 1 in E-flat and Beethoven's Piano Concerto No. 4 in G Major. More piano concerts followed in Mühlheim an der Ruhr, Leipzig, Weimar, Berlin, Görlitz, Breslau and

¹⁰¹ Pangels, *Wunderpianist*, 231.

¹⁰² Mahler's settings of these texts might be the most notable. Mahler wrote two dozen settings of *Wunderhorn* texts, and in 1899 published a collection of a dozen *Des Knabe Wunderhorn* settings for voice and piano.

Dresden. D'Albert then went to Prague to watch the final rehearsals for *Flauto Solo* and to be present for the premiere.

Premiere of d'Albert's Opera *Flauto Solo*

The plot of the comic opera *Flauto Solo* centers around the rivalry and eventual reconciliation of the German and Italian compositional traditions. The flute playing is a reference to Frederik the Great, and in the opera Prince Eberhard sees Frederik as his role model. Maestro Emanuele is the Italian director of music, and Pepusch is the German Director of music. Prince Eberhard is impressed by Pepusch's demonstrated compositional skill, while his son Prince Ferdinand conspires with the Italian Emanuele against them. The publication from of this opera from Boosey & Hawkes gives a concise synopsis of the plot:

Pepusch has composed a "pig canon" for 6 bassoons, expressing his sound sense of humour and showing his equally sound composition skills in the best German tradition. Prince Eberhard considers it Pepusch's best work. Prince Ferdinand and his protégé Emanuele, however, sense an occasion to make a laughing stock of the German director of music—and, at the same time, the prince's taste—by performing the canon before the prince's friends, who all have distinguished artistic taste. Pepusch quick-wittedly adds one of the Italian's melodies as the top part and gets the surprised prince to play it as a 'flute solo' during the performance of the canon. The audience is enthusiastic about the musical result. German and Italian music have been reconciled—and have reconciled the rivalling opponents.¹⁰³

The premiere of the work garnered mostly favorable reviews, although some accused d'Albert of not staying true to the style of *verismo* with which he had become associated.¹⁰⁴

Richard Batka, in the Munich-published magazine *Der Kunstwart* praised the work:

There is never a failing abundance of graceful, humorous, fresh melodic ideas at his [d'Albert's] disposal, and he masterfully melds the historical traditions in his marches, serenades, minuets and canons. . . . The contrast between the North German and the high-spirited South German musical character and the distinction between these and the Italian

¹⁰³ "Flauto Solo," Boosey & Hawkes, accessed February 18, 2020, <https://www.boosey.com/opera/moreDetails?musicID=26029>.

¹⁰⁴ Pangels, *Wunderpianist*, 232.

ornamental singing have been worked out very effectively. Expression and instrumentation is everywhere healthy, artistically elegant, and never pushy or trivial.¹⁰⁵

D'Albert could not stay in Prague since he had a concert in Dresden two days after the premiere of *Flauto Solo*. Following this, d'Albert gave a Beethoven concert in Berlin under Arthur Nikisch. While traveling between concerts, d'Albert managed to revise *Flauto Solo* and compose his Seven Lieder, Op. 31, based on poems by Carl Seeling. These would not be published until 1920. They deal with considerably more serious topics than *Flauto Solo* or *Tragaldabas* such as “The suffering of the world,” and “The sufferer of the night.”

Welte-Mignon Reproducing Pianos

Around this time a new recording technology was emerging, including Welte-Mignon reproducing pianos. These were better than previous player pianos at reproducing accurate phrasing, dynamics and pedaling. The precise recording process that Welte used is not entirely known, although there was an automated process of capturing the relative dynamics, unlike other systems where *pianos* and *fortes* were added to the piano rolls during the editing process. One advantage of this new system was that performers were able to listen back to their recording immediately afterward and decide if they wanted to use it.¹⁰⁶ D'Albert recorded quite extensively on these pianos and some of these recordings are still commercially available. For example, on the CD “Liszt Students Play Liszt,” d'Albert can be heard performing Liszt's *Liebstraum* in A-flat and the *Valse-Improptu* S. 213.¹⁰⁷ He can also be heard on the recording

¹⁰⁵ Richard Batka, *Der Kunstwart*, December 1905, quoted in Pangels, *Wunderpianist*, 232.

¹⁰⁶ “The Reproducing Piano—Welte-Mignon,” The Pianola Institute, accessed February 19, 2020, http://www.pianola.org/reproducing/reproducing_welte.cfm.

¹⁰⁷ Franz Liszt, “Liszt Students Play Liszt,” performed by Eugen d'Albert and other Liszt pupils, recorded 1905–1926, Pierian 0039/40, 2010, CD.

“Welte-Mignon 1905: Famous Pianists Playing Beethoven and Schubert” performing Schubert’s Impromptu in G-flat, Op. 90, No. 3.¹⁰⁸

This recording of Schubert’s Impromptu Op. 90, No. 3, is one of d’Albert’s most remarkable recorded performances and provides insight into his performance aesthetic.¹⁰⁹ First of all, he plays the Liszt edition of the piece which is in G Major rather than G-flat Major and contains some changes. The most noticeable of this is an ossia passage on the final return of the theme of which the melody is played an octave above with arpeggiated full chords. D’Albert plays this ossia and gives significant pause immediately before to great effect. The other striking element of the performance is the use of rubato. D’Albert fluctuates the tempo more than is typical of performers today, especially when it comes to accelerandos. In intermediary sections, the tempo often pushes forward suddenly. Nicholas Cook notes this tendency in this recording of Op. 90, No. 3, and writes of “. . . the characteristic way d’Albert rushes or snatches at certain passages, as at transitions between sections.”¹¹⁰ Cook offers an explanation for why d’Albert’s approach is aesthetically effective: “It is as if time were being shaped on the fly, pressing towards and ebbing away from expressive moments and so creating an effect of continuous inhalation and exhalation: rather than the music taking place *in* time, it is as if the music was made *of* time.”¹¹¹

Solo Concerts

¹⁰⁸ Ludwig van Beethoven and Franz Schubert, “Welte-Mignon 1905: Famous Pianists Playing Beethoven and Schubert,” performed by Eugen d’Albert and others, recorded 1905, Teldec 843929, 1989, CD.

¹⁰⁹ For a detailed account of this recording, see Nicholas Cook, “What the Theorist Heard,” in *Beyond the Score* (New York: Oxford University Press, 2013).

¹¹⁰ Nicholas Cook, *Beyond the Score* (New York: Oxford University Press, 2013), 70.

¹¹¹ *Ibid.*

On January 3, 1907, d'Albert presented a solo concert in Berlin. This was the first of three concerts in a "History of Piano Literature" series. This was a "before Beethoven" concert, which was followed by an all-Beethoven concert on January 17, and a concert of early Romantics on January 31. According to d'Albert's diary, he could not be as sure of his memory as in his younger years. He wrote in his diary that "a lot happened to me in the Bach Suite." According to Pangels, this was the beginning of some insecurity for d'Albert about his performing ability—a time when he questioned whether the extensive traveling was getting to him and if he needed to be practicing more to maintain a high level of concert performance.¹¹²

D'Albert performed the second concert in this series on January 17, 1907 in the *Berliner Philharmonie*. Almost unbelievably, he performed seven Beethoven sonatas in this single recital. The program included the "Waldstein," Op. 53, the "Appassionata," Op. 57, and Beethoven's final three sonatas, Opp. 109, 110 and 111. The other two sonatas were Op. 31, No. 3, and Op. 90. There may have been rivalries between pianists as they tried to compete with one another. Conrad Ansoerge, for example, came close to the same feat a month later during his "Beethoven Abend" where he performed five Beethoven sonatas in one performance, which included the "Waldstein," the "Tempest," Op. 2, No. 1, Op. 109, and concluded with Op. 111.

The final concert in d'Albert's "History of Piano Literature" series took place on January 31, 1907. The program included Schumann's *Fantasie in C Major*, Op. 17, Schumann's *Carnaval*, Schubert's *Piano Sonata in G Major*, D. 894, Mendelssohn's *Variations sérieuses*, Op. 54, and Weber's *Sonata No. 2 in A-flat Major*, Op. 39.

Finck and d'Albert soon traveled to Hamburg, where discussions with Gustav Brecher about the upcoming *Tiefland* production took place. However, D'Albert could not be there for

¹¹² Pangels, *Wunderpianist*, 247.

the performance of *Tiefland* in Hamburg, since he had to go to Leipzig for a concert in the Gewandhaus. The premiere of *Tragaldabas* was imminent and d'Albert had already made plans for his next opera with Rudolph Lothar, who agreed to write the libretto for *Izeyl*, based on the earlier play by Silvestre and Morand.¹¹³ These opera productions made it very difficult for d'Albert to continue his pianistic concertizing. In the autumn of 1907, d'Albert took a hiatus from solo piano performance in order to devote his energy entirely to his compositions.

Premiere of d'Albert's Comic Opera *Tragaldabas* and Success for *Tiefland*

The premiere of *Tragaldabas* was to take place in Hamburg on December 3, 1907. Hermine Finck did not hold back with her negative opinion, and, on the day of the dress rehearsal, asked him to withdraw the work.¹¹⁴ Her instincts were absolutely correct and the premiere was a true flop. When the main character, Tragaldabas, appeared in front of spectators in a monkey suit, he was whistled off the stage. The *American History and Encyclopedia of Music, Volume II* contains an entry about the opera, giving a brief account of the plot and the result of the premiere:

Tragaldabas is a plebeian Falstaff, fond of wine women and gambling, and wholly unrefined. In spite of this, Donna Laura borrows him for a husband, realizing that as a married woman she can more easily win some man. She succeeds in gaining a prince and Tragaldabas is cast off like a worn-out shoe. The public fails to understand how d'Albert lent his genius to such a libretto. The opera has so far been considered a failure.¹¹⁵

The following year (1908), Rudolf Phipp wrote about the work in *Neue Musik Zeitung*:

Unfortunately, from *Tiefland* to *Tragaldabas* there is a considerable descent. The work should have been an operetta, not four long acts. . . .there is evidence of musical impotence.¹¹⁶

¹¹³ Paul Armand Silvestre and Eugène Morand, *Izeyl*, Drama in Four Acts, music by Gabriel Pierné, Paris, Théâtre de la Renaissance, January 1894.

¹¹⁴ Pangels, *Wunderpianist*, 255.

¹¹⁵ William Lines Hubbard, *The American History and Encyclopedia of Music*, Vol. 2, Ed. Arthur Foote, Edward Dickinson, Emil Liebling, George W. Andrews (Squire, 1910), 428.

¹¹⁶ Rudolf Phipp, *Neue Musik-Zeitung* 29 (1908): 156.

Pangels defends the work in his biography, pointing out that the original source material from the *Vacquerie* play was given some remarkable reviews and called one of the most original and brilliant plays of the [19th] century. D'Albert and Lothar had deleted and added here and there but mostly kept the original comedy intact. In the original play, *Tragaldabas*, after being deprived of his income, has no choice but to play the character of a monkey in a comedy group. That is the story, and Pangels argues there was no reason for the audience to be so indignant. Either way, an extremely unsuccessful premiere damaged opportunities to present this opera on other stages. The opera did come to Mainz in January 1908, where it was received more warmly, although it still received a mostly negative review in the widely read *Der Kunstwart*.

After the failure of *Tragaldabas*, the year of 1908 brought with it increased success for *Tiefland*. On January 27, 1908, d'Albert conducted the fiftieth performance of *Tiefland* at the Komische Oper Berlin to great success. Later that year, in May, he was at the same podium in the same opera house conducting the one hundredth performance of *Tiefland*.¹¹⁷ The opera was so wildly successful with the public that the Komische Oper Berlin staged a total of seventy performances to packed houses within one four-month span.¹¹⁸ On November 23, 1908, *Tiefland* received its American premiere with the Metropolitan Opera.¹¹⁹ The review in *The New York Globe* of this premiere refers to the "success that the enthusiasm at the final curtain. . . seemed to insure."¹²⁰ The review in the *New York Times* was less enthusiastic: "It has moments, more than

¹¹⁷ Pangels, *Wunderpianist*, 258.

¹¹⁸ Bradford Robinson, "Preface," in Eugen d'Albert, *Tiefland* (Munich: Musikproduktion Höflich, 2016) <https://repertoire-explorer.musikmph.de/en/product/albert-eugen-d-8/>.

¹¹⁹ "METROPOLITAN OPERA HOUSE," *New York Times*, Nov. 22, 1908. <https://login.ezproxy.lib.ou.edu/login?url=https://search-proquest.com.ezproxy.lib.ou.edu/docview/96863585?accountid=12964>.

¹²⁰ Pitts Sanborn, *The New York Globe*, November 24, 1908, quoted in Metropolitan Opera Association Archives, <http://archives.metoperafamily.org/archives/frame.htm>.

moments, of freshness, vigor and dramatic force; but these are included within stretches of dullness.”¹²¹ Nevertheless, the opera continued to gain traction in Europe, and it would become an integral part of the operatic repertoire.¹²²

Complex Family Relationships—New Beginnings and Severed Ties

In July 1909, after almost fifteen years of marriage, Finck gave birth to their first and only child, Violante. D’Albert had also recently received the text for *La Filla del Mar*, a play which took place in Brittany. From this source material was to come his next opera, *Liebesketten*. In order to collect some folk tunes from this portion of France, d’Albert wanted to travel to Brittany. It so happened that Ida Fulda, a friend from Berlin, who had recently visited them in Meina, had a residence there. According to Pangels, Finck encouraged d’Albert to travel with Fulda to Brittany in order to do his music research. This would prove disastrous for their marriage, as Fulda and d’Albert developed romantic feelings for each other. The years between 1909–1910 involved d’Albert attempting to finalize his divorce with Finck and begin his new life with Fulda. To add to the complexity, Fulda had a daughter, Desiderata, with d’Albert in May of that year. D’Albert was able to finalize his divorce from Finck and marry Fulda by Christmas 1910. D’Albert’s relationship with Fulda would be the shortest of all his marriages and they divorced the following year in 1911.

Premieres of *Die verschenkte Frau* and *Liebesketten*

The years 1910 and much of 1911 passed without much artistic accomplishment for d’Albert, most likely because he was so involved with the previously mentioned issues in his

¹²¹ “D’ALBERT’S TIEFLAND FIRST TIME HERE,” *New York Times*, November 24, 1908.

¹²² As evidence of this opera’s continued success, in 1927 (almost 25 years after its original premiere), *Tiefland* had 296 performances on sixty-five stages, making it the most performed of all modern operas in Germany, and it remained in that position through 1930. See Footnote 118.

personal life. He did manage to complete *Die verschenkte Frau* by the end of 1911 and it was premiered at the Vienna Court Opera on February 6, 1912. Richard Batka, in the magazine *Der Kunstwart* spoke about it at length and praised its stylistic features:

In the colorful orchestration, which weaves the fabric discreetly and modestly on which the voices gently float, he has found the right style for the genre. Even the comic Antonio-Felicia duo in the second act, whose somewhat cheap lyricism otherwise crossed over to the Operetta, hit the tone well.¹²³

Julius Korngold in the *Neue Freie Presse* in Vienna praised the influence of operetta in this work:

A little more promising, perhaps, is *Die verschenkte Frau*, because it has something of the Operetta itself.¹²⁴

Even though d'Albert was still involved with preliminary work on *Die toten Augen*, a sketch from Karl Michael von Levezow and Leo Feld was brought to him and caught his attention. This was *Scirocco*, which paralleled some of the exoticism and story elements present in *Carmen* and also centered on a *femme fatale*.

D'Albert lived as a bachelor for several months in 1912. He retreated to the mountains of Semmering, Austria, and then traveled to Venice. D'Albert often traveled after a divorce or other significant emotional event. According to Pangels, his friends found him difficult, since he was easily angered and more sensitive than ever.¹²⁵ One bright spot was a house concert in Berlin which his old friend Dr. Georg von Eucken, an ambassador and Federal representative, arranged for him.

Eucken recalls the event:

D'Albert appeared and merrily mingled with the numerous guests—there were—in addition to women—almost all the members of the diplomatic corps, the Berlin-based

¹²³ Richard Batka, *Der Kunstwart* 25 no. 2 (München: Callwey-Verlag, March 1912).

¹²⁴ Raupp, *Ein Künstler*, 243.

¹²⁵ Pangels, *Wunderpianist*, 285.

ministers and the Emperor's court who were invited—and he played—played—played—encore after encore so beautiful and kind that my guests recalled this splendid musical evening for years to come.¹²⁶

Later that year (November 12, 1912), d'Albert premiered his opera *Liebesketten* at the Vienna Volksoper. Richard Batka gave a detailed review in *Der Kunstwart* where he wrote the following:

Eugen d'Albert has always been a great hope of German opera. No other composer has tackled the problems so heartily from so many different directions. He created the cheerful one-act opera and cultivated the comic opera. He has tried the music drama and achieved with the German *verismo* opera "Tiefland" the strongest of his successes. No wonder that, after all sorts of dubious experiments in the opposite direction, he returns to his roots with his latest work, which has been productive in every sense.¹²⁷

Fritzi Jauner

In December of 1913, d'Albert was married for the fifth time to Fritzi Jauner, a pianist and a niece of the Austrian actor and theater director Franz von Jauner.¹²⁸ She was twenty-five years his junior. They first met in April 1913 in Munich (she was 24 at the time) at an evening with one of d'Albert's friends—the fellow student of Franz Liszt and concert pianist Pauline Erdmannsdörfer. In the autumn of that year, on November 6, 1913, Fritzi Jauner auditioned for d'Albert and described the event as "I went and played like a pig!"¹²⁹ She gave up the completion of her musical studies upon her marriage to d'Albert.

On the eve of the wedding, d'Albert began a concert series of the Beethoven Violin Sonatas. He played with the Polish virtuoso Bronislaw Huberman—a celebrated artist of his

¹²⁶ Raupp, *Ein Künstler*, 252.

¹²⁷ Richard Batka, "Eugen d'Albert's 'Liebesketten,'" *Der Kunstwart* volume 6 (December 2, 1912).

¹²⁸ Franz von Jauner's life was dramatized in a film entitled *Operetta* (1940) directed by Willi Forst. Franz von Jauner tragically committed suicide in 1900.

¹²⁹ Pangels, *Wunderpianist*, 292.

time.¹³⁰ Apparently they did not play together well. According to the critic Richard Sprech, the joining of the two famous artists resulted in a “subtraction rather than an addition.”¹³¹ Sprech characterized d’Albert’s playing as “like fist-fighting. . . he attacks the piano so angrily. . . . Nevertheless, one cannot ignore [his] grandiose temperament, and blazing musicianship.”¹³²

Fleeing World War I to Italy and Switzerland

In the summer of 1914, d’Albert and his new wife Fritzi Jauner traveled to Villach, Austria. Here they enjoyed the mountains and d’Albert worked on his opera *Scirocco*, on which he made good progress. Their pleasant time was interrupted by the news of the assassination of Archduke Franz Ferdinand in Sarajevo—an event of course which led to the breakout of World War I. D’Albert sensed the impending development and he and Jauner packed their suitcases. They left immediately for Zürich where they arrived on August 3. D’Albert immediately applied for Swiss citizenship. They stayed there with Mathilde Schwarzbende, an old friend of d’Albert, but left for Italy after only four days. Italy was still a safe haven this early in the war. Looking for a comfortable place to get away from his worries, he bought a house in Rapallo, Italy which he called “Il riposo,” or “The Rest.”

In May 1915, Italy joined the First World War, and like many Germans living in Italy at that time, d’Albert feared for himself and his wife Fritzi Jauner. To help alleviate possible negative backlash he gave a charity concert in Rapallo on July 25, which was well received. However, d’Albert had already decided that it was safer to be somewhere else and moved back

¹³⁰ Huberman is particularly notable for founding the Israel Philharmonic Orchestra which would later provide refuge from the Third Reich for nearly 1,000 Jews. See Boris Schwarz and Margaret Campbell, "Huberman, Bronisław," *Grove Music Online*, 2001; Accessed 24 Oct. 2019.

¹³¹ Richard Sprech, *Die Musik*, Jan. 1914, 127.

¹³² *Ibid.*

to a rented country house in Montreaux, Switzerland the day after the concert (July 26th, 1915). As a Swiss citizen, d'Albert had found a place of respite from the war where he could work in relative peace. His opera *Scirocco* was now complete and d'Albert began work on *Der Stier von Olivera* ("The Bull of Olivera").

The libretto for *Der Stier von Olivera* was sent to d'Albert by Richard Batka (the writer for *Der Kunstwart* who has been quoted several times previously). The plot is based on a drama by the German author Heinrich Lilienfein. The work takes place during the time of Napoleon's occupation of Spain at the beginning of the 19th century—more precisely amidst the Peninsular War in the years of 1808–1809. Dr. Bock (from Bote & Bock publishing) listened to the music and saw the libretto and decided to publish this new work on the spot. He sensed a possible *Tiefland* level of success.

For the present, however, d'Albert was again involved in family matters. Fritzi Jauner had their baby, a girl who they named Wilfriede (Wilfi), on September 7, 1915. Soon after, on November 6, 1915, d'Albert gave up his house in Montreaux and moved to Zürich. This would be the main residence for Fritzi, Eugen, and young Wilfi d'Albert for the next five years. During this time, d'Albert's financial situation was less than favorable. He was not able to perform in Germany due to passport issues. While he did perform in Switzerland and Italy it was barely enough to support his family and travel. He very much wanted to give concerts in Germany but it was dangerous as an English citizen since the two countries were at war with each other. Some English passport holders were simply deported back home while others were held in German detention centers. By turning to his friend Georg von Eucken¹³³ he was able to open channels to high level German authorities and obtain a residence permit for the duration of the war. This

¹³³ Jurist, politician and mayor of Jena, Germany.

permit allowed him to perform in Germany. After receiving his permit, d'Albert gave a concert in Berlin, and performed in several other German cities as well. He reported from Germany in a letter to his wife on November 22, 1915:

How sweet have you written to me, my puppy and how I long for you. And the house is so beautiful! In my memory it seems like a Fairy-land! Too bad we cannot be alone when I come back but Dr. Auerheim is of such stature that I couldn't refuse his wish for me to stay through Monday. Last night we were in the Charlottenburg Opera House—Parsifal—completely sold out and a nice performance! Hartmann is seriously considering performing *Liebesketten*. That would be great! What they accomplish here is amazing, admirable. In the middle of the war, everything goes on calmly - concerts, theaters, everything as usual, everything sold out. . . . I hope you come with me soon, my puppy, so you too can see how great everything is led and how art flourishes and thrives despite struggles and external difficulties. . . . It was happy days for me here, my puppy, and I am very well-known and they have really welcomed me with open arms. Would that you had been here! . . .”

Kisses to Wilfi from me as always,
Abs.: Eugen d'Albert¹³⁴

D'Albert returned to Zürich in December 1915 to give another concert. Ferruccio Busoni and Johanna Klinkerfuss (a pianist and former Liszt pupil) were present. The concert was a great success with the Swiss audience. Many other acquaintances were at this concert including d'Albert's patroness Mathilde Schwarzenback, the poet Ernst Zahn, the composer Othmar Schoeck and the director of the Zürich Stadttheater, Alfred Reucker.

Return to Germany: A Series of Demanding Piano Concerts

Immediately following the new year in 1916, d'Albert began a series of concerts in Germany, making use of his new residency status. These concerts were given in quick succession. Programs survive from his concert on January 5 in Freiburg where, after a demanding program of Bach, Beethoven, Brahms, Schubert, Schumann, Chopin and Liszt, he

¹³⁴ Letter from Eugen d'Albert to Fritzi Jauner, November 22, 1915, quoted in Pangels, *Wunderpianist*, 303.

performed the Strauss-Tausig “Nachtfalter-Walzer.” On January 10, he performed at the Mainzer Liedertafel¹³⁵ and also ended with the Tausig waltz. On January 24 he played as part of a Philharmonic Concert in Berlin under the direction of Arthur Nikisch. The program consisted of Mozart’s Symphony No. 39 in E-flat Major, Beethoven’s Concerto No. 4 in G Major (with d’Albert as soloist), Handel’s Concerto Grosso No. 10 in D Minor for string orchestra, and finally d’Albert as soloist playing the *Wanderer Fantasie* of Schubert in a Liszt arrangement for piano and orchestra. A month later, on February 26, d’Albert played an all-Beethoven concert in the Conventgarten in Hamburg where he performed a demanding program including the 32 Variations in C Minor, Sonata Opus 81 in E-flat Major, “Les Adieux,” Sonata Op. 111 in C Minor, and the “Appassionata” Sonata No. 23 in F Minor, Op. 57. This was followed by some smaller Beethoven pieces including the Ecossaises in an adaptation by d’Albert, the Rondo Opus 51, No. 2 and the Rondo Op. 129, “Rage Over a Lost Penny.”¹³⁶ Large Beethoven performances similar to this were not uncommon for d’Albert and his contemporaries as has already been shown.

Premiere of *Die toten Augen*

In the middle of February 1916 (while d’Albert was performing solo piano concerts in Germany) the Dresden Court Opera was busy rehearsing *Die toten Augen* with Fritz Reiner as conductor. On March 5, 1916 the work was premiered. *Die toten Augen* takes place in Jerusalem in biblical times.¹³⁷ The libretto contains a clear Christian parable: a shepherd loses one of his

¹³⁵ The Mainzer Liedertafel was a vocal society founded in 1831 in Mainz, Germany. It is still in existence today as the Mainzer Singakademie.

¹³⁶ Pangels, *Wunderpianist*, 304.

¹³⁷ For a synopsis of the plot, see Elizabeth Forbes, “Die Toten Augen,” *Grove Music Online*, 2002.

sheep in the opening and at the end is seen carrying the newly found sheep in his arms. D'Albert specifically requested that this reference be removed for the premiere of the opera.

The premiere was a success among the public but critical reviews were mixed. August Püringer of the *Dresdner Neueste Nachrichten* gave a particularly scathing review. Püringer took offense at the libretto written by Hanns Heinz Ewers and Marc Henry. He felt Ewers did not have the right to attempt such a serious and pious subject, given that he was known primarily as a writer of horror novels. Not all the reviews were negative, however. The critic of the *Dresdner Nachrichten* praised the work in his review of the world premiere:

The work as a whole cannot be denied a certain effect, which is based on the poetic elements of the material and on the effective combination of the action and music which was masterfully composed in this regard.¹³⁸

Eugen d'Albert's professional engagements often meant frantic travel to many destinations. In early 1916, he traveled to Russia and then returned as quickly as possible back to Berlin where he gave a concert in the Philharmonic Hall with Marianne Alfermann and Leo Slezak, who sang songs by Hugo Wolf, Franz Liszt and Richard Strauss. D'Albert played two solo pieces in the concert—Chopin Nocturne Op. 9, No. 3, and the Chopin Barcarolle, Op. 60. On March 12, 1916, he played a solo concert in Gdansk, Poland, and then he traveled to Hamburg where *Die toten Augen* was being rehearsed under the direction of Selmar Meyrowitz. He was seen there on March 14th, but by March 15th he was already in Warsaw attending a concert of the Warsaw Philharmonic Orchestra in an evening dedicated to Beethoven. *Die toten Augen* was a great success in Hamburg and had a long run there before moving to other stages in Germany. Satisfied with the reception of *Die toten Augen*, d'Albert moved back to Zürich to

¹³⁸ Eugen Schmitz, *Dresdner Nachrichten*, March 6, 1916, quoted in Raupp, *Ein Künstler*, 272.

continue work on his opera, *Der Stier von Olivera*. He had one more engagement to conduct *Tiefland* in the Zürich Stadttheater on May 18. Only then did he finally have some time in Zürich to prepare his next concert season and work on his operas. From October until the end of 1916, d'Albert was involved in a flurry of concerts and had successful performances of his operas on many different stages.

Fritzi Jauner and Eugen d'Albert Have their Second Child, Felicitas

The war brought with it economic hardships in Germany and Jauner stayed with their child in Zürich where conditions were not as harsh.¹³⁹ She was due to have their second child in February 1917. D'Albert canceled his engagements—possibly to be with Jauner in Zürich—although he cited poor health as the reason in his letters. He wrote the following in mid-February to his friend the Kapellmeister Ludwig Neubeck in Kiel:

How can I describe my deep regret? I do not know what to say . . . but now everything has been canceled—my own evening in Berlin—Hamburg—the Austrian tour. I am completely out of commission for the time being and not able to give concerts. . . . Be sure that only my state of health forces me to refuse.¹⁴⁰

On February 20, 1917, Eugen and Fritzi d'Albert's second child, Felicitas d'Albert was born. The name comes from the Latin adjective *felix* which means “fruitful, blessed, happy, lucky” and the Roman goddess Felicitas was the personification of good luck.

All-Beethoven Concerts in Berlin

At the end of February and into the middle of March, d'Albert was working on the music for his opera, *Der Stier von Olivera*. The second act was completed by March 3 but he had to interrupt his work for another concert tour. After several other concerts, he performed on March

¹³⁹ The years 1916/1917 in Germany were called the “turnip winter” as turnips were one of the few foods available during this time and Germans were forced to invent turnip recipes.

¹⁴⁰ Letter from Eugen d'Albert to Ludwig Neubek, Feb. 14, 1917, quoted in Pangels, *Wunderpianist*, 320.

24 at the Berlin Singakademie in an all-Beethoven program with orchestra. Bronislaw Huberman began by performing the Beethoven Violin Concerto in D Major, Op. 61. This was followed by the Triple Concerto in D Major performed with Huberman (violin), Alexander Schuster (cello), and d'Albert on the piano. The evening finished with d'Albert playing Beethoven's Piano Concerto No. 5 in E-flat, Op. 73.¹⁴¹

In April, d'Albert and Jauner went on holiday to the Villa Carma on Lake Geneva where d'Albert distracted himself with reading. His vacation did not last long before he was giving concerts again in order to “avoid himself and his depression.”¹⁴² Edith Stargardt-Wolff reported on the Beethoven concerts d'Albert and Huberman gave in Berlin:

Around the same time as the Weingarten Concerts were launched by my mother [Louise Wolff], we were all lucky enough to hear some of the most valued artists of the First World War, the complete Beethoven sonatas for violin and piano were played by two of our greatest masters: Bronislaw Huberman and Eugen d'Albert who joined on four evenings to perform this complete cycle in the *Singakademie*. These were hours in which we were carried away with excitement and whose memory did not fade.¹⁴³

Completion and Premiere of *Revolutionshochzeit*

D'Albert gave concerts in Meiningen, Jena, Wroclaw, Vienna and Budapest and then returned to Zürich on May 10, 1917. D'Albert and his family did not stay in Zürich long, before going back to Vevey, Switzerland, where d'Albert completed *Der Stier von Olivera*. He only took a very short break before beginning work on a new opera—*Revolutionshochzeit*. Ferdinand Lion, a Swiss writer and journalist, was chosen to be the librettist. The source material came from the Danish poet Sophus Michaëlis.

¹⁴¹ Pangels, *Wunderpianist*, 321.

¹⁴² *Ibid.*

¹⁴³ Edith Stargardt-Wolff, *Wegbereiter grosser Musiker* (Berlin-Wiesbaden: Bote & Bock, 1954), 25.

The opera, *Revolutionshochzeit*, takes place in France during the French Revolution circa April 1793—the year of the Reign of Terror—several months after the execution of Louis XVI. The plot centers around two lovers, Alaine and Ernest, who are married early in the opera and immediately captured by Jacobin soldiers. Alaine gives herself to a Jacobin soldier, Marc-Aron, in exchange for his help in facilitating her husband’s escape. The plot is discovered by the Jacobins and Marc-Aron is sentenced to death. Alaine, who has developed strong feelings for Marc-Aron, runs and hugs him completely as the execution shots are fired. This opera deals extensively with the issue of marriage which was a particular fascination of d’Albert’s. Adrian Daub argues that “marriage and its meaning, its genesis, and dissolution constitutes a central preoccupation of d’Albert’s operas.”¹⁴⁴

March of 1918 was saturated with opera productions for d’Albert. Performances of *Der Stier von Olivera*, *Die toten Augen*, *Tiefland*, and *Liebesketten* all took place that month. D’Albert first traveled to Berlin on March 7th to hear *Liebesketten* which was performed in the Charlottenburg Opera House. He then returned immediately to Leipzig to watch the premiere of *Der Stier von Olivera* on March 10th. This opera was very well received in Leipzig and the well-known musicologist Max Steinitzer gave a positive review in the *Leipziger Neueste Nachrichten* where he praised the “dazzling splendor of the instrumentation” and the “exhilarating force of the nationalistic rhythms.” The contrapuntal voices were praised as “equally independent, yet natural and effective.”¹⁴⁵

¹⁴⁴ For an in-depth discussion see Adrian Daub, “Congenital Blindness: Visions of Marriage in the Operas of Eugen d’Albert,” in *Tristan’s Shadow: Sexuality and the Total Work of Art after Wagner* (Chicago: University of Chicago Press, 2013).

¹⁴⁵ Max Steinitzer, *Leipziger Neueste Nachrichten*, March 11, 1918, quoted in Raupp, *Ein Künstler*, 290.

Fritzi Jauner and Eugen d'Albert left their house in Zürich and moved to Lucerne in September 1918. D'Albert also finished *Revolutionshochzeit* by the end of 1918. In March of that year, *Tiefland* and *Die toten Augen* were both being performed in Zürich and d'Albert traveled to assist with the productions. D'Albert received some unexpected news from home which was that Fritzi Jauner was due with their third child in October. Instead of traveling home, d'Albert went to Locarno where he visited Emil Ludwig and Gerhart Hauptmann.¹⁴⁶ Then, beginning in May of 1919, d'Albert became completely absorbed in the composition of another opera, *Mareike of Nymwegen*.

It was now October, the month that Jauner was due with their third child and d'Albert continued to stay away from Lucerne. *Revolutionshochzeit* was being produced in Leipzig and d'Albert stayed there to conduct the rehearsals himself. He wrote a telegram to Jauner on October 19:

For a boy please add the name Benvenuto.¹⁴⁷

On October 24, 1919, Benvenuto was born and d'Albert telegraphed the next day:

Leipzig, 9:30 AM

I am very happy, congratulate you and I, I wish you all the best,
dearest

Dalbert¹⁴⁸

That same day, October 24, *Revolutionshochzeit* premiered in Leipzig. D'Albert would repeatedly emphasize in later life that *Revolutionshochzeit* was his favorite opera of any that he composed. The work received a largely complimentary review from the Leipzig musicologist

¹⁴⁶ Raupp, *Ein Künstler*, 294.

¹⁴⁷ Pangels, *Wunderpianist*, 336.

¹⁴⁸ Ibid.

Adolf Aber, who compared the work favorably to another contemporary premiere—Richard Strauss’s *Die Frau ohne Schatten*. While Strauss’s opera had a libretto which was “impossible for the stage,” d’Albert’s was “a model of stage performance and . . . psychological clarity.” The review continues:

Two cultural worlds face each other in this drama: the Rococo era and the time of the French Revolution. . . . Even in the type of instrumentation, the two worlds can be clearly distinguished. The rococo gets a bright light color through abundant use of celesta, harp, triangle, xylophone, and glockenspiel, while timpani, drum, strong brass, and deep strings illustrate the revolution. . . . The performance of the imposing work, effectively staged by Karl Schäffer and directed by the strong-willed Otto Lohse brought the work an undisputed success.¹⁴⁹

Fiasco for *Der Stier von Olivera* in Berlin

After Leipzig and the birth of his son Benvenuto, d’Albert traveled to Berlin where *Der Stier von Olivera* was scheduled to debut. Opera rehearsals turned out to be a fiasco. Michael Bohnen, the prominent bass-baritone and actor, became indisposed a few days before the premiere, and wanted to speak the role of Napoleon rather than sing. D’Albert announced that he would not be present at the premiere and also wrote a newspaper article to the effect that *Der Stier von Olivera* was not staged to his liking.¹⁵⁰ The opera house was indignant and the public did not think much of this quarreling. This only hurt d’Albert’s reputation in many circles and did not help the success of his later operas. After leaving Berlin, d’Albert still did not go back to Jauner and first traveled to Norway.

Finally in December 1919, d’Albert decided to meet Jauner who was waiting for him in Leipzig. At this time Wilfi was four, Felicitas two and a half, and Benvenuto a few weeks old. The family spent Christmas together in Lucerne. D’Albert worked on *Mareike of Nymwegen* at

¹⁴⁹ Raupp, *Ein Künstler*, 295.

¹⁵⁰ Pangels, *Wunderpianist*, 340.

this time. The source material was a medieval Dutch play from the early 16th century. The plot centers around a woman who is seduced by the Devil and is later miraculously released after seven years of captivity.¹⁵¹

Conducting Operas and Solo Piano Concerts

D'Albert conducted *Tiefland* in Hanover on February 29, 1920, and *Die Toten Augen* on March 2. Four days later, *Revolutionshochzeit* had a great success. On March 8, d'Albert performed Beethoven's Concerto No. 5 in E-flat Major, Op. 73.¹⁵² In September of 1920, d'Albert gave a solo piano concert in Lucerne. Eugen received a sparkling review from the *Lucerne Latest News* on September 14, 1920, from which can be gleaned nearly the entirety of the program. The first half consisted of Bach's Passacaglia in C minor, BWV 582 (originally written for organ), Beethoven's "Waldstein" sonata, Op. 53, an unspecified Chopin Nocturne and the Chopin Fantasia in F minor, Op. 49. The second half began with Schumann's *Carnaval*, and continued with Liszt's Valse-Improptu, S. 213, Debussy's "The Sunken Cathedral" and "Soirée dans Grénade," and concluded with *Triana* from Albéniz.¹⁵³ This program is of note because of its breadth of scope which included Spanish and French composers. The *Capriolen*, for example, drew on the influence of composers like Albéniz and Debussy. Far from being a German purist at this point in his career, d'Albert was heavily showcasing non-German composers. D'Albert was a particular champion of the works of Debussy and he played a part in popularizing his music with German audiences.¹⁵⁴

¹⁵¹ Therese Decker and Martin W. Walsh, *Mariken Van Nieuweghen: A Bilingual Edition*, edited, translated, and with an introduction by Therese Decker, Martin W. Walsh, 1st ed. (Columbia, South Carolina: Camden House, 1994).

¹⁵² Pangels, *Wunderpianist*, 341.

¹⁵³ Pangels, *Wunderpianist*, 343.

¹⁵⁴ John Williamson, "Albert, Eugen [Eugène] (Francis Charles) d'," *Grove Music Online*, ed. Deane Root, accessed July 5, 2020, <http://www.oxfordmusiconline.com>.

Meeting Hilde Fels

In early May, 1916, d'Albert attended the opening of a play entitled *Der Blaufuchs*¹⁵⁵ where the actress Grete Wittels performed. Wittels brought a friend with her—a young girl of about twenty-five. This was Hilde Fels and Eugen was immediately smitten with her. Hilde would later recall the scene when they first met:

You never forget what the moment was like when you met the great love of your life for the first time. It is a feeling like an earthquake mixed with trepidation about whether all those beautiful awakened hopes are just delusions which won't come to fruition. These thoughts were very present in me since Eugen d'Albert was married after all.¹⁵⁶

This was how Hilde Fels and Eugen d'Albert first met. He asked to see her the very next morning and their relationship quickly became romantic. D'Albert insisted to her that his marriage was already broken and that it could not be sustained.

Premiere of *Scirocco*

The world premiere of d'Albert's opera *Scirocco* was originally scheduled to take place in early April in Darmstadt, Germany, at the Landestheater Darmstadt but was pushed back to May 16, 1921 when the lead singer fell ill. The music director for the production was Michael Balling, whom d'Albert wrote concerning details of the premiere:

Dear Mr. Balling (or should I say General Music Director!)

I am sending you the two scores from Drei Masken Verlag¹⁵⁷ and the printing house—everything is in perfect order. I am so glad to see a work of mine premiered under your direction! I cannot wait! Please keep me up to date and especially give me the rehearsal schedule (stage and orchestra) as early as possible so I can arrange my trip, maybe I will come earlier and wait a few more days before I return. The role of the Marquis is not easy to fill—high falsetto notes—tenor buffo.

¹⁵⁵ This play was adapted into a feature film in 1938.

¹⁵⁶ Hilde Fels, interview by Charlotte Pangels, Baden-Baden, 1974, quoted in Pangels, *Wunderpianist*, 357.

¹⁵⁷ A German publishing house.

With kind regards,
Your very devoted Eugen d'Albert.¹⁵⁸

Eugen d'Albert's enthusiasm for the upcoming premiere was quite low since the staging did not live up to his expectations. Perhaps it was unsurprising then that the premiere of *Scirocco* received largely negative critical reviews. The title *Scirocco* refers to the hot and dry wind storm of the Mediterranean that "closes the throats of the inhabitants of North Africa and sucks the strength from body and soul."¹⁵⁹ The milieu is that of "colorful pictures, soldiers, waiters, Arabs and whores."¹⁶⁰ Dr. Karl Holl in the *Frankfurter Zeitung* gave a scathing review of the premiere:

The best thing to say about the music of d'Albert is that it is made with a refined orchestral sense and he gives the voices to the correct instruments. It has no originality of invention and design. It is second-hand music. . . . It fluctuates between rhythmically crude, noisy intensity and Romanesque wallowing sentimentality of the lowest order. . . . It does not penetrate the body or the heart. . . . As unfortunate as the fact of such a work is, it is more unfortunate that it is propagated by a respected artistic institution. And this especially in Germany of 1921, in which the struggle to preserve the stage as a moral institution must be fought every day.¹⁶¹

This review constituted a complete rejection by a highly regarded newspaper. This criticism would make it difficult to convince other theaters to produce the opera, as d'Albert was undoubtedly aware. It was only his new relationship with Hilde Fels that kept him from responding too negatively to this fiasco. He stayed in Darmstadt much longer than was required in order to spend time with Fels. She recalled the spring of 1921 in her 1973 interview with Charlotte Pangels:

We both sank into a kind of love frenzy and spent half of May 1921 in the enchanting area. We rented a car and drove into the beautiful wilderness. . . . We stayed in Lugano until the divorce from Fritzi. We had rented a Hotel on Monte Generoso and lived in complete seclusion in this wonderful landscape. That was probably one of the reasons

¹⁵⁸ Pangels, *Wunderpianist*, 347.

¹⁵⁹ Karl Holl, *Frankfurter Zeitung*, May 1921, quoted in Pangels, *Wunderpianist*, 360.

¹⁶⁰ *Ibid.*

¹⁶¹ *Ibid.*

why I lived in Lugano for many years until all my friends there died. Then I felt extremely alone and moved to Baden-Baden.

She also spoke of d'Albert's pianism and operas in the same interview:

When I met d'Albert I was in my mid-twenties, he himself had already reached the age of fifty-seven and artistically passed his zenith. I was very annoyed to hear such a great pianist playing sloppy at times. . . . The bad thing was that his interest was no longer in the concert hall, but concentrated solely on composing. . . . He didn't think much of *Tiefland*, the great public success. He clearly saw *Revolutionshochzeit* as his best opera.¹⁶²

Divorce from Fritzi Jauner

In June of 1921, d'Albert wrote to Fritzi Jauner that he had met the love of his life in Hilde Fels and wanted a divorce. He promised that he would care for Jauner and the children and that she should not worry. This news took Fritzi Jauner by surprise and she immediately sought a lawyer and it was decided that d'Albert was to blame for the divorce. In a letter to her dear friend Fanny Hirsch-Faber, she wrote the following:

Lucerne, June 9, 1921

Dear Mrs. Hirsch!

You will understand why I could not visit you during my stay here. It was very sad that it had to come to that—I was completely powerless and faced with a *fait accompli*. I only hope that my husband through his constant longing for and finally attained freedom will be able to find peace and devote himself to his new happiness. I had not expected such a hasty decision, it came unexpectedly. Now it is decided! It's just a pity for the kids!

From the Hauptmanns, I send many greetings to you both. In this way, I want to say goodbye to you both with the request to continue to love my husband, to be faithful friends. He has so few, and now much will be made even harder for him—I myself would like to withdraw so as not to cause him any inconvenience. If you ever make your way to Munich and remember me still, then I would be glad to see you.

Much love to you and your spouse and a warm farewell to yours,

¹⁶² Hilde Fels, interview by Charlotte Pangels, Baden-Baden, 1974, quoted in Pangels, *Wunderpianist*, 362.

Frederike d'Albert¹⁶³

Traveling with Hilde Fels

Hilde Fels and Eugen d'Albert did not have their own home and during the rest of 1921 they traveled from one hotel or resort to another. They always stayed in the most elegant hotels. 1922 also flew by in much the same way. Some letters with evidence of d'Albert's active concert activity during that year remain. A letter in April from d'Albert to Ms. Hirsch-Faber reads: "We are now traveling to Florence, where I have a concert on the 28th [of April]. . . . We will stay in Italy until the end of May because I still have concerts in Milan and Venice."¹⁶⁴ Another letter in May from Florence reads: "We spent wonderful days here—my concert was also brilliant—now I'm travelling alone to the concert in Naples, my wife to Milan, where I play on the 16th [of May]. Then Venice comes at the end."¹⁶⁵

The rest of 1922 was spent either in the south or on concert tours. Eugen d'Albert's opera *Mareike von Nymwegen* was now completed and he attempted to premiere the new opera at the theaters. This task was more difficult after the poor reviews of *Scirocco*. Eugen was not able to premiere his opera in Munich as he had hoped but it was scheduled to premiere in Hamburg in early October.

During the early part of 1923, d'Albert had an incident in Bucharest which was later recounted by Hilde Fels. D'Albert was booked for two solo piano concerts and one orchestral

¹⁶³ Raupp, *Ein Künstler*, 308; Fritzi settled in Munich where she gave piano lessons and participated in chamber concerts. Years later, she performed d'Albert's challenging E Major Piano Concerto in concert. In Munich, Fritzi met a young baron, Wolfgang (Wolf) von Kap-Herr. He was twenty-two years old at the time while she was thirty-two. They had three children together before they separated. Fritzi moved to Salzburg where she gave piano lessons and devoted herself to dog breeding. She died on May 12th, 1966 at the age of 77.

¹⁶⁴ Raupp, *Ein Künstler*, 310.

¹⁶⁵ *Ibid.*

concert during his trip. The night before the orchestral concert it was learned that the orchestra did not have scores for the concerti to be performed. In response, Eugen asked them what scores they did have. They had the Liszt Piano Concerto No. 1 in E-Flat, and the Beethoven Piano Concerto No. 4 in G Major. D'Albert proclaimed he would play those concerti. According to Fels, d'Albert confessed to her later that night that he hadn't played the Liszt E-flat Concerto in twelve years.¹⁶⁶ The audience apparently did not notice and d'Albert considered the concert a great success.

Margit Labouchère

Eugen d'Albert had always been divided between his pianistic and compositional endeavors. After *Scirocco*, d'Albert may have doubted whether he could write another opera as successful as *Tiefland*. It was at this moment when a woman suddenly appeared in d'Albert's life who seriously and emphatically told him "to follow the great operas" based on a spiritual revelation she claimed to have had.

This woman was Margit Labouchère and she was interviewed by Wilhelm Raupp in 1930 about the incident, exactly seven years after she claimed the supernatural experience happened. Her description of the event is several pages long and a heavily abridged version is offered here:

When today—exactly seven years hence—I talk about events which, in their nature, must seem strange and fantastic to the average human sensibility—it is done with full awareness of the repercussions. I am also aware that the vast majority of my fellow humans will say: this case belongs to the psychiatrist—I would not have thought otherwise, before that inconceivable experience happened to me, which in a few hours shaped me into a new person who had broken through the shell of the mundane! . . . I was never interested in occult sciences, nor am I among the theosophists, Buddhists, seekers of God or even spiritualists—none of these things. . . . I have to point out that I was not in a trance, I was not sleeping, I was not delusional. I was wide awake. . . . Nothing at all connected me with the name, with the person Eugen d'Albert. For what unfathomable reasons did he appear to me? For what goals would he pursue

¹⁶⁶ Hilde Fels, interview by Charlotte Pangels, Baden-Baden, 1974, quoted in Pangels, *Wunderpianist*, 367.

me? The name was there, unmovable. A desperate struggle began. . . . I gave myself overwhelmed to the hand of the spirit. . . . I was forced to write the following words: “Master I have to see you, speak once. A power that is above me compels me. I obey.” I wrote, my hand was guided. I closed the letter. The deepest calm, the deepest sense of duty and then the last bliss enveloped me. . . . I instinctively addressed the letter without knowing whether the address: Eugen d’Albert, Montreux, Palace-Hotel was correct. It was correct!¹⁶⁷

D’Albert responded to the letter and they met in person shortly after. Labouchère recounted their meeting:

Are you a musician? [he asked] No! Are you interested in piano, my concerts? No! Would you like an autograph? No! But what can I do for you? . . . I brought Eugen d’Albert the message that I was asked to give him. d’Albert listened without stopping until I came to the sentence: ‘You have to write an opera!’ He responded: . . . ‘I can no longer compose, I can no longer compose, I am only a piano player’ I continued calmly: ‘You have to write this opera . . . you have to write this work . . . out of my blood, not for your glory, not for my will, for honor, in the service of the spirit! . . . He held my hand tightly: When will we see each other again? I replied quietly: ‘I don’t know,’ and in silent silence as I came, I left him.’¹⁶⁸

They would see each other again and soon became romantically involved. D’Albert tried to divorce Hilde in order to marry Labouchère but complications arose.

The opera that Margit Labouchère claims to have inspired d’Albert to write via a supernatural experience was *Der Golem*. Hilde Fels remembered the origins of the opera differently. According to Fels, the book *Der Golem* was already available to d’Albert at the beginning of 1923—sent to him by Ferdinand Lion before he met Labouchère. She discussed their relationship in an interview with Charlotte Pangels:

I have to emphasize again and again that my husband was like a child—naïve, gullible, easy to persuade, and was extremely enthusiastic about spiritual things from an early age. He fell for Ms. Labouchère’s clumsy ruse and not only that, he also started a relationship with her, which I—a sign of his naivety!—could read in his open diary. But all of this happened, I must emphasize, from a perfectly happy married life. . . . The disruption began with the appearance of Ms. Labouchère. . . . The psychic tricks with d’Albert were successful and they stayed together for several years, while I struggled to survive in those

¹⁶⁷ Raupp, *Ein Künstler*, 314.

¹⁶⁸ *Ibid.*

years with a livelihood and with the help of my family. We had no children, and . . . he had turned away from me and hoped that the new marriage would lead to enormous growth and artistic inspiration. The spiritualistic hype around the opera *Der Golem* did not help him at all and it was even more forgotten than other of his works.¹⁶⁹

It seems that Eugen actually fell for Labouchère's claims of supernatural power. In a letter to Hermann Reiff he mentions the experience he had with the young woman:

I can only tell you that I had a transcendent experience—the first in my life—that made a tremendous impression on me and my outlook on life. I hope to be able to report it to you in great detail. You have the necessary experience for this and you will understand the tremendous upheaval that such a supernatural event must have caused within me!¹⁷⁰

Eugen attempted to cut off ties with his wife Fels in Montreux and began planning his trips with Labouchère. However, for the first time he was not able to immediately transition from one marriage to the next. The German Civil Code ruled out divorce proceedings after the fifth divorce. He could not get the divorce finalized in Germany or Switzerland. Fels recounted her experience:

It was a terrible time for me. I always lived with the hope, or rather the delusion, that my husband would reconsider and come back to me. He could just as well have composed the new opera in my presence. We should have settled somewhere in the south, as he had done so often, nothing would have stood in his way, no cries from children, least of all me. It was inconceivable to me that such a high time of love, as I had experienced with my husband, could now come to a sudden end and he would turn to another woman. Although I knew in my mind that this was his peculiarity, that he had treated five women like this before me and that I would not be an exception as the sixth—it all hurt so much at the time, I was really sick with these considerations.¹⁷¹

D'Albert defended his behavior in a letter on September 22, 1923:

Two characteristics have made me miserable in women: kindness and pity—The women take advantage of that!—My wife knew—long before another woman appeared—that our being together had become impossible.¹⁷²

¹⁶⁹ Hilde Fels, interview by Charlotte Pangels, Baden-Baden, 1974, quoted in Pangels, *Wunderpianist*, 373.

¹⁷⁰ Raupp, *Ein Künstler*, 319.

¹⁷¹ Hilde Fels, interview by Charlotte Pangels, Baden-Baden, 1974, quoted in Pangels, *Wunderpianist*, 376.

¹⁷² Raupp, *Ein Künstler*, 322.

Mareike von Nymwegen

The premiere of d'Albert's opera *Mareike von Nymwegen* took place in the Hamburg theater on October 31, 1923. The libretto for the work was written by Herbert Alberti. The plot centers around an unfortunate couple who at one time loved each other passionately but the girl, Mareike von Nymwegen, is led astray. In the meantime, the boy (Lucian) had become an ascetic monk and taken a vow of chastity. When Mareike returns later, his vows are broken as they rekindle feelings for one another. Marieke, mindful of the repercussions, goes to a convent and in turn makes her vows. At the end, Lucian finds Mareike of his own accord, and both receive God's forgiveness. Unfortunately, no reviews are available from the Hamburg premiere. The closest available thing is a quote from Wilhelm Raupp who discusses his impressions of the premiere:

The performance of the work is excellent. Nevertheless, the applause of the crowd only reaches moderate levels of strength. The average person doesn't know much about the dark, medieval practices of the second act. Too much imagination is expected. The composer is disappointed and—as no remarkable successes have been achieved in Bremen and Wroclaw—indifferent.¹⁷³

Solo Concerts and Return to Piano Composition

D'Albert wrote the following to Labouchère about a concert he gave in Würzburg on November 16, 1924:

Last night I played the most beautifully, really beautifully—I have never played so beautifully, the audience was out of control. If only you had been there. In general, I only play for you! Your spirit, your soul, your essence penetrates me and inspires me—I have become a different person!¹⁷⁴

¹⁷³ Raupp, *Ein Künstler*, 328.

¹⁷⁴ Pangels, *Wunderpianist*, 383.

The success he felt with his solo piano concerts may have been what inspired him to write solo piano pieces again after a long hiatus. 1924 was the year that he published his *Capriolen*, Op. 32, and they are indicative of new eclectic, non-German influences not present in his earlier piano works. There is also the possibility that his new relationship with Labouchère really did open up his compositional horizons. His attempt at a jazz opera within the next few years is further evidence of increased experimental leanings.

Premiere of *Der Golem*

There was some difficulty getting an opera house to produce *Der Golem*. D'Albert initially went to Prague to have the premiere there. However, the preliminary discussions did not go well and the plans fell through. Finally, the Frankfurt on Main opera undertook the project. The premiere was scheduled to take place on November 14, 1926. The final copy of the score had the dedication "To Isis." Isis, the magical Egyptian goddess, wife of Osiris, was a reference to Labouchère and this was indicative of the supernatural bonds which tied them together. She had apparently been given this name in one of her revelations.

When *Der Golem* premiered in Frankfurt, Karl Holl, who previously gave the scathing review of *Scirocco*, was one of the critics. This review was far more complementary:

Compact motivic framework; a lot of sweet melisma; a few song-like numbers, wisely distributed, a full range of instruments; and voice, voice. . . .The score is worked through uniformly and orchestrated beautifully. Some numbers have lovely inventions; in others, the skillful and tasteful use of Hebrew chants replaces his own.¹⁷⁵

Holl was not optimistic about the longevity of the opera despite its successful premiere. He worried other performances would be less successful. In the same review, he predicted future

¹⁷⁵ Karl Holl, *Frankfurter Zeitung*, November 15, 1926, quoted in Pangels, *Wunderpianist*, 385.

performances would be “more unfavorable in view of the weaknesses mentioned. . . . This is more certain the more the level of the performance falls below that of the premiere.”¹⁷⁶

D’Albert’s opera was not the first setting of *Der Golem* and there were several important adaptations for different mediums around this time. A well-known silent horror film based on the same material entitled *Der Golem, wie er in die Welt kam* was released in 1920.¹⁷⁷ Gustav Meryink also wrote a novel entitled *Der Golem* which was published in 1915. Other artistic renderings in the years immediately preceding d’Albert’s premiere include a play by Arthur Holitscher and an investigative report by the ‘*rasender Reporter*’ Egon Erwin Kirsch.¹⁷⁸ Benjamin Goose argues that the opera bears the strongest connection to the 1920 film making it an early example of an “opera of the film.”¹⁷⁹ Goose offers some additional information about the premiere of *Der Golem*. Its first season received a total of thirty-one performances with eight companies and in its second year four opera houses offered fourteen more. The season 1927–1928 saw the end of its success, but it was one of the most popular new operas of its time with only Hindemith’s *Cardillac* and Krenek’s *Jonny spielt auf* competing in popularity that season.¹⁸⁰ Benjamin Goose wrote a succinct synopsis of the plot:

It takes as its basis a Jewish legend, in which the Rabbi Loew, using mysterious powers, animates a clay man—the Golem—in order to save the Prague ghetto from state persecution. The opera’s plot concentrates on the fatal romantic tension between the Rabbi’s daughter, Lea, and the Golem, whom she teaches to speak and thereby grants a ‘self.’ After the Golem saves her life as she suffers an epileptic fit, Lea begins to return his naïve advances. Their doomed relationship, however, ends in catastrophe: the Rabbi’s initial rejection of their alliance sends the Golem amok, and he sets the ghetto in flames.

¹⁷⁶ Ibid.

¹⁷⁷ This film was actually the third in a series of films directed by Paul Wegener. The other two were *Der Golem* in 1915 and *Der Golem und die Tänzerin* in 1917. The third is by far the most well-known of the three and is the only one which is still extant.

¹⁷⁸ Benjamin Goose, “The Opera of the Film? Eugen d’Albert’s *Der Golem*,” (*Cambridge Opera Journal* 19, no. 2, 2007), 144.

¹⁷⁹ Ibid., 136.

¹⁸⁰ Ibid., 143.

In the process, Lea is killed, and Loew removes the magic orb from under the Golem's tongue, extinguishing his life.¹⁸¹

Although there is very likely a connection between the opera *Der Golem* and the film of the same name—d'Albert had a complex relationship with film and Hollywood. Shortly after the premiere, d'Albert traveled to Rapallo and got drunk at a party with the Hauptmanns and other guests. Alma Mahler-Werfel gave a colorful account of his drunken rant:

D'Albert was as drunk as a lord. He shrieked, after Franz Werfel had innocently thrown the word "Hollywood" into the conversation, "a caricature of humanity!," beat his fist on the table and cried out louder than the last time: "no one is to mention the word Hollywood in Hauptmann's presence—that is desecration!" He raged, he was not to be calmed, and everyone shared his opinion, but he was too drunk to grasp that. Finally, he sprang up and saluted German art! With blazing eyes—angry with all of us, who still all shared his opinion. In the beginning he had a nice and good discussion with Franz Werfel. . . Verdi, Wagner, Beethoven. Wagner's lack of 'economy', the 'undramatic Beethoven,' the impotence of the atonals. . . In short, everything had to suffer for it, and the little gnome d'Albert giggled to himself, squinted with his tired sly little eyes, rubbed his hands together and was quite carried away with himself.¹⁸²

The Jazz Opera—*Die schwarze Orchidee*

In 1927, d'Albert was busy working on a jazz opera, *Die schwarze Orchidee*. Karl Michael von Levetzow was the librettist. Labouchère was horrified when she heard that d'Albert was to compose a jazz opera, and she insisted that he should stay within the confines of "serious" opera. She summarized her resignation in a few lines:

D'Albert left the high, serious direction. He turns to other goals in art. Long live jazz! The black orchid is composed. I don't go this way—I'm withdrawing mentally—I fight—Unheard—My words fly away!¹⁸³

He still was not able to finalize his divorce with Hilde Fels at this time, and he had been trying since 1925. Also, with the adoption of *Die schwarze Orchidee*, he had given up the

¹⁸¹ Ibid., 143.

¹⁸² Alma Mahler-Werfel, *Mein Leben* (Frankfurt am Main: Fischer, 1960), 178. Translated by Benjamin Goose.

¹⁸³ Raupp, *Ein Künstler*, 340.

affection and allegiance of Labouchère so he found himself quite alone. In the spring of 1928, he wrote to his friend from Zürich, Alfred Hirsch-Faber:

My dear Mr. Hirsch-Faber!

Thank you for your various messages. I was happy to have a good time with Hauptmann, I would have been happy to be there—I live a pretty lonely life here—but I will stay until the end of May because I can work very well. Too bad you couldn't visit me. You would have seen how like a hermit I have become and finally an enemy of women—I suffered too much because of them!¹⁸⁴

That same year, 1928, d'Albert had an encounter with the young cellist, Gregor Piatigorsky. In his memoirs, *Mein Cello und ich und unsere Begegnungen*, Piatigorsky writes about the meeting:¹⁸⁵

When I was a boy, I participated in a game in Russia that consisted of each student choosing the name of their favorite artist. I personally chose d'Albert. I loved the sound of this artist as well as his cello concerto. . . . Now he came to Warsaw to play Beethoven's E flat Major concerto. When I saw the tiny, mustached old gentleman walking to the piano, I couldn't believe it was d'Albert. Indeed, he was small in stature, but what a titan as an artist! We spent an evening together. Eli suggested that I play one of the Mendelssohn sonatas with d'Albert. He played extremely loud, and yet he must have heard my cello—at least he said it and wanted to play more with me. I asked Eli to tell the master that I know his opera *Tiefland* and that I also play his cello concerto. Eli translated his answer to me: "My music is still alive, but it will die young." Eli told me later, "Don't take it too seriously. D'Albert has been married and divorced countless times. Who knows—maybe he's about to get a divorce and get married again. In such intermediate periods, he is always in a cloudy mood."¹⁸⁶

The premiere of d'Albert's jazz opera *Die schwarze Orchidee* was set for 1928. Ernst Krenek's highly successful jazz opera *Jonny spielt auf* had premiered the year before. It held the record for the most performed opera in Germany in a single season, and was performed 421 times in Germany alone in its first year. According to d'Albert, plans for *Die schwarze Orchidee*

¹⁸⁴ Raupp, *Ein Künstler*, 343.

¹⁸⁵ Grigor Piatigorsky, *Mein Cello und ich und unsere Begegnungen* (Munich: dtv Verlagsgesellschaft, 1960).

¹⁸⁶ *Ibid.*, 59-60.

had started in 1925–1926 before *Jonny spielt auf* was produced. Either way, d’Albert’s opera was destined to be compared to and in the shadow of the former.

The premiere took place in Leipzig on December 1st, 1928. Most of the reviews of the premiere were not bad—some criticized the use of inferior subject material. Ernst Müller wrote in the Leipzig evening post:

One cannot avoid the question of how it was possible that d’Albert, a genuinely German composer despite his foreign-sounding name, could warm up to such material. Warmed up to it enough that something came of it. . . . Music full of charm and life, especially where the orchestra is the sole master. The composer has listened to its secrets for every instrument. A virtuoso in instrumentation, he delights us with this virtuosity.¹⁸⁷

Die schwarze Orchidee enjoyed some longevity and was performed in numerous theaters around Germany. One important staging was at the Municipal Opera in Berlin on June 9, 1929—a half a year after the original premiere in Leipzig. Alfred Einstein, an important critic in Berlin and cousin of the famous Albert Einstein, gave an insightful review of the performance in the *Berliner Tageblatt*:

[*Die schwarze Orchidee*] could only be a parody opera; Parody of the revue and operetta sound, parody of kitsch in music itself. . . . Well d’Albert of course (hopefully) never took the text seriously for a moment. But he does too little to emphasize his ironic point of view, his superior relationship to this material. Everything is done with a light hand; the figures and symbols have only one melodic identifier: the lady has a nifty waltz motif invented on the piano, the police president a buffoon-like contrabassoon figure. . . . real jazz music and black melody also come into play. . . . The expert d’Albert can be recognized everywhere, in the agile conduct of the dialogue . . . in the wit of the instrumentation. . . . The performance of the work was brilliant, and d’Albert had to appear countless times after the second act.¹⁸⁸

The Final Opera—*Mr. Wu*

After *Die schwarze Orchidee*, d’Albert began work on his final opera, *Mr. Wu*, which he would not complete before he died. Karl van Levetzow was again the librettist for the opera and

¹⁸⁷ Ernst Müller, *Leipziger Abendpost*, Dec. 2, 1928, quoted in Raupp, *Ein Künstler*, 349.

¹⁸⁸ Alfred Einstein, *Berliner Tageblatt*, June 10, 1929, quoted in Raupp, *Ein Künstler*, 328.

he worked with d'Albert closely during his last years. Levezow wrote an account (under the pseudonym M. Karlev) of how the opera first came about in a Dresden newspaper:

An uninvited man . . . intruded: the *Mister Wu*. I don't know who introduced it to d'Albert. In any case, one day he sent me the play asking if I thought it would be promising to rework the opera texts. I raised serious concerns, which d'Albert also felt himself; but the fascination with the sensational material visibly enveloped him more and more.¹⁸⁹

D'Albert gave his last concert in Zürich at the end of 1929. Wilhelm Raupp, who was already writing his d'Albert biography at the time, was present and wrote effusively about this final concert:

D'Albert carries sixty-five years full of work and disappointment, but the 'Titan' once again gathers the power which deservedly conquered the world. It seems as if the expression of his most sublime role model Ludwig van Beethoven has come to life in him: "I want to grasp fate by the throat, it certainly shouldn't bend me down completely!" . . . out of the thoughtless darkness of his gloomy evening in his life shines like a star, which carries the soul to the most sublime sense of his creative being.¹⁹⁰

D'Albert had still not been able to finalize his divorce with Hilde Fels, and had taken their former nanny, Virginia Zanetti, as his companion. He had promised to consider Zanetti in his will in the event that she would not get married.¹⁹¹ In order to finalize his divorce with Fels, d'Albert wanted to move to Riga, Latvia. He had given up hope that he would ever get an exception to the law in Germany. After the fifth divorce, there was nothing to be done. He got the idea from the well-known Austrian theatre and film director Max Reinhardt, who moved to Riga to file a lawsuit against his wife who also refused to divorce.

In 1931, d'Albert moved to Riga with Virginia Zanetti, rented some rooms and devoted himself to composition, although health problems occurred and made his life difficult. He also

¹⁸⁹ M. Karlev, "Arbeit am Mister Wu," quoted in Pangels, *Wunderpianist*, 404.

¹⁹⁰ Raupp, *Ein Künstler*, 356.

¹⁹¹ Pangels, *Wunderpianist*, 408.

suffered from financial struggles during this period as evident in a letter he wrote regarding his children's monthly pension in early 1932:

Dear Herr von Kap-Herr¹⁹²,

I assume that you received the monthly amount for my children's pension correctly, as the bank confirmed this to me. I will send RM 600 for February in the same way. I would like to take this opportunity to tell you that this time it will be very difficult for me to pay the pension . . . You will know how difficult the times are, but for artists they may be more difficult than for all other people. . . . I myself don't give concerts because my health forbids it and my only income is my theater income. But this is getting weaker and weaker. The theaters are getting fewer and fewer and no one knows how this will end. The publishers don't want to pay everyone. After all, I also have to live and who could approve of a continuation of our system, which could make my children live quite well, but I can hardly muster the essentials. . . . The easiest thing in my case is to take the children in, because in the end children are obliged to share their parents' plight.¹⁹³

The laws in Riga allowed a separation if it could be shown that the couple had lived apart for a minimum of three years. Despite these laws, d'Albert still was not able to secure a finalization of his divorce proceedings before his death. On March 2, d'Albert received the news that his wife, Hilde Fels, had appealed against him. The very next day on March 3, 1932, d'Albert died suddenly from a heart attack. The children from Jauner were particularly attached to d'Albert and all three (Wilfriede, Felicitas, and Benvenuto) came to the funeral in Morcote, Switzerland on Lake Lugano. Not a single living wife appeared.

Julius Korngold, d'Albert's old critic and friend, wrote an obituary regarding d'Albert's legacy in the *Neue Freie Presse* in Vienna:

In d'Albert, one of the greatest, most personal, most brilliant piano players, one of the most famous successors of Liszt, (Anton) Rubinstein, Tausig passed away. . . . In memory of the parted friend, we sit down at the piano and play the notes of the beautiful F sharp minor Cantilena that accompanies the walk of Marta and Pedro to the altar in

¹⁹² Wolfgang Freiherr von Kap-Herr was married to Fritzi Jauner and d'Albert sent the monthly pension for his children from his marriage to Jauner to Kap-Herr directly. D'Albert had three children with Jauner—Benvenuto, Wilfriede, and Felicitas.

¹⁹³ Letter from Eugen d'Albert to Wolfgang Freiherr von Kap-Herr, January 29, 1932, quoted in Pangels, *Wunderpianist*, 410.

Tiefland. A very strange, melancholic, deathly sad piece that will be remembered. It is therefore very suitable for the music of death and burial, and as such it conveys our grief in these hours of commemoration.¹⁹⁴

The German composers' association organized a commemoration ceremony for Eugen d'Albert which consisted of only his music. The funeral music from *Izetyl* was performed, as well as the 2nd Concerto in E Major for piano and orchestra, three songs by d'Albert, and the prelude to the musical tragedy, *Kain*. The concert ended with one of d'Albert's more cheerful works, the overture to *Der Improvisator*. Leo Blech, d'Albert's old friend from Prague agreed to undertake the completion of the opera *Mister Wu*. The opera premiered in the Dresden State Opera on October 10, 1932 to mixed reviews.

¹⁹⁴ Julius Korngold, *Neue Freie Presse*, March 4, 1932, quoted in Pangels, *Wunderpianist*, 417.

Chapter III: An Overview of the Published Solo Piano Works

Eugen d'Albert's complete published output for solo piano consists of his Piano Suite in D Minor Op. 1, four sets of short piano pieces,¹⁹⁵ the Piano Sonata in F-sharp Minor, Op. 10, and four miscellaneous piano works without opus number.¹⁹⁶ Most of d'Albert's solo piano output is virtuosic, artist-level material. However, there are several works that serve as excellent teaching material for the advancing student.

This chapter is intended to serve as a general reference guide for each solo piano composition of d'Albert that is currently available. Information includes background on each work, specific features (on each movement or miniature if applicable), the dedicatee, difficulty level, publication information, and suggested recordings. Levels of each work are based on the system used in *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath.¹⁹⁷ If the difficulty of the work is above a Level 10 it is categorized as "Artist."

¹⁹⁵ Klavierstücke, Op. 5; Klavierstücke, Op. 16; *Bagatelles*, Op. 29; and *Capriolen* Op. 32.

¹⁹⁶ These smaller works are *Study on a Dream of Ghismonda*, Albumblatt in D-flat Major, *Blues*, and *Serenata* in B Major. For a list of unpublished works from d'Albert's youth see Appendix A.

¹⁹⁷ Jane Magrath. *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995).

Suite in D Minor, Op. 1

Background

This work was written during d'Albert's years at the National Training School of Music in London. A young d'Albert performed this work for Liszt and Brahms who both responded favorably. The work is structured as a traditional Baroque Suite and includes the four standard dances: Allemande, Courante, Sarabande, and Gigue.

Features

Allemande

Breit gehalten

Broadly

Time Signature: 4/4

Key: D Minor

Level: Artist

The key relationships and structure of this movement are similar to a Scarlatti sonata. It begins in the tonic (D Minor)—modulates to the dominant (A Major) immediately before the B section and back to the tonic (D Minor) to close. The original material from the A section does not return. It makes use of near constant sequences and utilizes virtuoso techniques such as rapid double thirds and octaves. It is a highly charged and dramatic work.

Courante

Sehr lebhaft

Very lively

Time Signature: 3/4

Key: D Minor

Level: Artist

This work is similar in structure to an invention, containing imitation between voices.

The repeat of the opening section begins with an inversion of the original figure but written in the left hand.

Sarabande

Getragen und mit Empfindung

Stately and with feeling

Time Signature: 3/4

Key: D Minor

Level: Artist

Much of the piece is based on a descending scalar line with a dotted rhythm. There is imitation between the voices throughout. The climactic moment occurs when both voices move in contrary scalar motion in dotted rhythms.

Gavotte and Musette

Mässig

Moderately

Time Signature: 4/4

Key: D Minor

Level: Artist

This is the only movement from this set that d'Albert recorded. The performer is instructed to perform the Gavotte again after completing the Musette. The Gavotte begins gently and evolves into a large climactic section. The Musette is in a drastically different character than the Gavotte. It has the quality of an ethereal lullaby with soft melodic notes high on the keyboard and a considerable amount of chromatic dissonance.

Gigue

Frisch belebt mit markirtem Rhythmus

Freshly animated with marked rhythms

Time Signature: 12/8

Key: D Minor

Level: Artist

The Gigue is written as a fugue. The second half, as in a typical Bach gigue, treats the original subject in inversion. The work is in 12/8 and accents are very often placed on the second of each group of three eighth notes.

Dedication: No dedicatee

Level: Artist

Suggested Recordings:

Oehler, Alexandra, pianist. *Eugen d'Albert: Piano Works*. Recorded December 2000, Ars Musici #1290, 2001, CD.

Original Publication: Berlin: Bote & Bock, n.d. (1883)

Eight Klavierstücke, Op. 5

Background

This set was originally published in two books, with Book 1 containing works 1–4 and Book 2 containing works 5–8. The influence of Brahms is clear in the texture, melodic content, and structure of many of these works.

Features

BOOK 1

1. *Sehr leidenschaftlich bewegt*

Very passionate

Time Signature: 6/8

Key: C-sharp Minor

Level: Artist

The principal theme has the melody doubled in octaves in both hands with syncopations in the middle voices. It is a virtuosic, dramatic work with heavy use of chromaticism throughout.

2. *Sehr ruhig und ausdrucksvoll*

Very calm and expressive

Time Signature: 3/4

Key: A Major

Level: 9

This is a beautiful, lyrical work. The melody consists of filled-in octaves and there are frequent additional melodic lines in the bass. The piece makes frequent use of two-against-three rhythmic patterns.

3. *Bewegt*

Emotional

Time Signature: 3/4

Key: D Minor

Level: 7

The third piece in this set makes for excellent teaching material. It begins with the

melody in the left hand and accompanying sextuplet arpeggios in the right hand. The performer is directed to play the arpeggios very evenly and tenderly while the left-hand melody is “pronounced.” The arpeggios fit under the hand well and are not difficult to execute.

4. *Anmuthig bewegt*
Moving gracefully
Time Signature: 2/4
Key: B-flat Major
Level: 8

This is one of d’Albert’s most beautiful and tender solo piano works. The melody is comprised largely of dotted rhythms and there is frequent use of chromaticism in the inner voices.

BOOK 2

5. *Etwas langsam*
Somewhat slowly
Time Signature: 6/8
Key: E-flat Major
Level: Artist

Difficulties in this piece include pianissimo left hand octaves which cover a large range on the keyboard and running double thirds and sixths in both the right and left hands. The thick texture requires good control and sensitive voicing.

6. *Leidenschaftlich*
Passionate
Time Signature: 2/4
Key: E-flat Minor
Level: Artist

This is one of the most challenging and virtuosic pieces in the set. It opens with rapid left-hand sextuplets as accompaniment while the right hand plays the melody in octaves. The roles of each hand are later reversed. At the climax of the piece, both hands are

playing sextuplets with interspersed octaves. The ending section is marked *langamer* and pianissimo and moves to the parallel major.

7. *Mässig, doch nicht zu langsam*

Moderately, not too slow

Time Signature: 2/4

Key: A-flat Major

Level: 8

The second to last piece in Op. 5 is a contemplative, tranquil work with rich harmonies and contrapuntal textures. Challenges include voicing concerns due to the thick texture and leaps in the left hand. This piece is best suited for a large hand since there are frequent tenths and a span of an eleventh is notated for the right hand.

8. *Belebt, doch nicht zu schnell*

Animated, but not too fast

Time Signature: 6/4

Key: C-sharp Minor

Level: Artist

This last work is probably the most dramatic and virtuosic piece in the set. The performer must be able to play octaves with filled in thirds and sixths which jump rapidly across the keyboard. There is a direct connection to the first piece in the set, both in key relationship and motivically, as the opening theme from No. 1 returns in left-handed octaves for the dramatic ending.

Dedication: No dedicatee

Suggested Recordings:

Lane, Piers, pianist. *Eugen d'Albert: Solo Piano Music*. Recorded December 1996, Hyperion CDH55411, May 2013, CD.

Original Publication: Berlin: Bote & Bock, 1886.

Piano Sonata in F-sharp Minor, Op. 10

Background

The Piano Sonata in F-Sharp Minor, Op. 10, is d'Albert's most ambitious and substantial solo piano work. It was likely influenced by Brahms's Piano Sonata in F-Sharp Minor, Op. 2, as evidenced by the key relationship as well as many other similarities. For example, both first movements are in 3/4 and the second movements are in 2/4, and the openings of both works are powerful with filled in octaves. They both contain an introduction to their last movements, which ends on a fermata of the dominant 7th (C# 7). The triple fugue at the end of this monumental work may have been fashioned after Bach's "St. Anne" Fugue, BWV 552.

Features

Mässig, aber leidenschaftlich bewegt

Moderate, but with passion

Time Signature: 3/4

Key: F-sharp Minor

This movement utilizes a three-key exposition (tri-modular block) similar to Romantic sonatas such as those of Schubert and Brahms. This is a virtuosic movement that begins with rapid full chords in both hands and contains many octave passages.

Langsam

Slowly

Time Signature: 2/4

Key: D Major

A two-note sighing figure opens the movement and is the primary motive used throughout. This movement is structured into variations which are not labeled, but are marked with double barlines. This is reminiscent of Beethoven movements such as the second movement of the "Appassionata" Sonata in F Minor, Op. 57, or the third

movement of the Sonata in E Major, Op. 109. Like those movements, the subdivisions become faster in each variation until the theme returns at the end.

Einleitung und Fuge. Sehr breit.
Introduction and Fugue. Very broad.
Time Signature: 4/4
Key: F-sharp Minor

This movement includes a “German” triple fugue which introduces each fugal subject separately before tying the subjects together. This is the same technique used in Bach’s “St. Anne” Fugue, BWV 552. A rather free, virtuosic introduction precludes the initial fugue marked *Ziemlich langsam, mit Ausdruck* (Quite slow, with expression). The next fugue subject is marked *Noch bewegter* (Even more motion) and the third fugue is marked *Etwas breiter* (Somewhat broader). This last fugue subject contains a trill and is reminiscent of the fugal subject used by Beethoven in the “Hammerklavier” Sonata, Op. 106.

Dedication: Hans von Bülow

Level: Artist

Suggested Recordings:

Lane, Piers, pianist. *Eugen d’Albert: Solo Piano Music*. Recorded December 1996, Hyperion CDH55411, May 2013, CD.

Original Publication: Berlin: Bote & Bock, 1893.

Four Klavierstücke, Op. 16

Background

The works in this set are all substantial and virtuosic. Each piece in the set is individually dedicated.

Features

Walzer

Allegro moderato

Time Signature: 3/4

Key: A-flat Major

Level: Artist

Dedication: Ernst Jedliczka

D'Albert's waltz makes frequent use of legato octaves in both hands. The Più vivace near the conclusion is perhaps the most difficult section and requires large and fast leaps in the left hand. The right hand must simultaneously play double thirds with the upper part of the hand and two note slurs with the thumb and second finger.

Scherzo

Sehr lebhaft

Very Lively

Time Signature: 3/8

Key: F-sharp Major

Level: Artist

Dedication: Edouard Risler

This piece was very popular during d'Albert's life and is his most recorded piano work. Pianists who have recorded it include Eileen Joyce, Annette Essipova, Rudolph Ganz, Morton Preston, Earl Wild, and d'Albert himself. It is a virtuosic work that is light and dazzling in character. Challenges include rapid scalar passages and full chords in quick staccato.

Intermezzo

Anmuthig bewegt

Moving gracefully

Time Signature: 2/4

Key: B Major

Level: Artist

Dedication: Arthur Smolian

The Intermezzo from Op. 16 is a charming, gentle work with quirky, humorous chromaticism interspersed throughout. The work changes key frequently and includes seven different key signatures. Challenges include double thirds and double sixths which are played rapidly and staccato.

Ballade

Sehr mässig bewegt, mit düsterem Ausdruck

Very moderate tempo, with somber expression

Time Signature: 4/4

Key: B Minor

Level: Artist

Dedication Arthur Smolian

The work starts very low on the keyboard and the bass line is a lament which follows a descending chromatic scale. When the melody enters in the right hand, which is written in bass clef, d'Albert indicates that the effect should imitate a trombone.

Suggested Recordings:

To the author's knowledge, no professional recording exists of the entire Op. 16 set. Piers Lane recorded numbers two and three on the following album:

Lane, Piers, pianist. *Eugen d'Albert: Solo Piano Music*. Recorded December 1996, Hyperion CDH55411, May 2013, CD.

Original Publication: C.F. Peters, 1898.

Studie
über den Traum der Ghismonda aus der Oper *Ghismonda*

Background

This is a piano study written on the “Dream of Ghismonda” from d’Albert’s third opera, *Ghismonda*, which premiered in 1895.

Features

Langsam mit Ausdruck
Slowly with expression
Time Signature: 3/4
Key: C Major
Level: Artist

The work opens with a singing melody which is accompanied by a spread-out bass pattern in triplets in the left hand. The middle section in E Major consists of virtuosic sextuplet flourishes in the right hand while the left hand provides both harmony and the main melodic voice.

Dedication: No dedicatee

Level: Artist

Suggested Recordings:

To the author’s knowledge, there is no professional recording of this work.

Original Publication: Munich: F. Bruckmann, 1898.

Bagatelles, Op. 29

Background

The Bagatelles were published in 1905 and were given generic titles common in the Romantic period such as Nocturne and Scherzo. Influences in these works include Chopin, Brahms, and Spanish Flamenco music.

Features

Ballade

Lento, ma non troppo
Ziemlich langsam
Time Signature: 4/4
Key: C Minor
Level: 6

The first work in the set is a short, relatively easy piece which is formally structured similar to the Medieval ballade of the *formes fixes* and makes use of the Phrygian mode. Challenges include large chords which should be carefully voiced, and rapid scalar passages in the right hand. [For further details see Chapter IV].

Humoreske

Allegretto
Anmutig bewegt
Moving gracefully
Time Signature: 2/4
Key: A-flat Major
Level: 7

D'Albert's Humoreske from the *Bagatelles, Op. 29* is a charming, light-hearted work.

The left hand consists primarily of two-note slurs which emphasize eighth notes 2 and 4 in each 2/4 measure. There are large stretches in the right hand and some tricky left-hand leaps.

Nocturne

Andante

Langsam

Time Signature: 4/4

Key: E Major

Level: 8

This work is influenced by the nocturnes of Chopin, apparent from the utilization of fiorituras and widely arpeggiated accompaniment patterns. Difficulties include rapid scalar passages and contrapuntal textures, particularly in the right hand. [For further details see Chapter IV].

Intermezzo

Allegretto

Ziemlich lebhaft

Time Signature: 3/4

Key: F Major

Level: 8

Virtually the entire work is developed from the motivic ideas introduced in the opening two bars. Challenges include left hand leaps and some uncomfortable stretches with held notes in the right hand.

Scherzo

Vivacissimo

Sehr lebhaft

Time Signature: 6/8

Key: D-flat Major

Level: Artist

This is the most virtuosic piece in the set and is reminiscent of d'Albert's more popular

Scherzo from Klavierstücke, Op. 16. Challenges include quick staccato jumping chords and rapid scalar passages. The middle section contains three-against-four rhythms and is notated in two simultaneous meters—6/8 in the treble clef and 2/4 in the bass clef.

Dedication: No dedicatee

Suggested Recordings:

Oehler, Alexandra, pianist. *Eugen d'Albert: Piano Works*. Recorded December 2000, Ars Musici #1290, 2001, CD.

Original Publication: Berlin: Bote & Bock, 1905.

Serenata in B Major

Background

The dedication and title give some hint to the influences present in this work. The use of the term “Serenata” instead of Serenade is significant and the work is dedicated to Otto Wagner “in Mexico.” The term “Serenata” has a complex history, but “any movement with an accompaniment on plucked strings (suggesting a lute, guitar, or mandolin) carried serenade connotations.”¹⁹⁸ The Spanish-influenced rhythmic ostinato introduced at the beginning brings to mind a plucked instrument such as a guitar and the melodic line above (marked cantabile) is indicative of a singer.

Features

Moderato
Time Signature: 3/4
Key: B Major

The performer is asked to maintain a legato, singing line in the soprano voice while still keeping the integrity of the staccato accompaniment. Other challenges include double thirds and sixths and very large rapid chords. D’Albert gives instruction that the accompaniment should be played very lightly.

Dedication: Otto Wagner

Level: Artist

Suggested Recordings: Lane, Piers, pianist. *Eugen d’Albert: Solo Piano Music*. Recorded December 1996, Hyperion CDH55411, May 2013, CD.

Original Publication: Leipzig: Friedrich Hofmeister, 1906.

¹⁹⁸ Hubert Unverricht, revised by Cliff Eisen, “Serenade,” *Grove Music Online*, ed. by Deane Root, accessed July 4, 2020. <http://www.oxfordmusiconline.com>.

Albumblatt in D-flat Major

Background

This small work without opus number was published in 1908, a few years after the publication of the *Bagatelles*. It is a beautiful, lyrical work, and makes a very effective concert piece.

Features

Andante
Time Signature: 3/4
Key: D-flat Major

This miscellaneous work is very appealing and approachable. The left hand consists of spread-out arpeggiated patterns while the right hand generally plays the melody with a few added accompaniment notes and inner melodies. A very effective transition takes place near the end as the piece lifts from D-flat Major to D Major at the last reprisal of the opening material.

Dedication: No dedicatee

Level: 7

Suggested Recordings:

Oehler, Alexandra, pianist. *Eugen d'Albert: Piano Works*. Recorded December 2000, Ars Musici #1290, 2001, CD.

Original Publication: Mainz: B. Schott's Söhne, 1908.

Capriolen, Op. 32

Background

Written after a long hiatus (over 15 years) from composing solo piano music, these short pieces were given the subtitle “Five Simple Pieces for the Piano.” They feature diverse influences from the atonality of Schoenberg and the Second Viennese School to French Impressionists such as Debussy and Ravel.

Features

Op. 32 No. 1

Papillon brûla les ailes

Butterfly singed its wings

Leggiero con vivacità

Time Signature: 2/4

Key: atonal

Level: 9

This work has the least connection to tonality of any of d’Albert’s piano works. The work is largely structured around whole tones. Difficulties include hand crossings and rapid jumps. [For more information see Chapter V].

Op. 32 No. 2

Kose-Walzer

Cozy Waltz

Tempo di Valse

Time Signature: 3/4

Key: E-flat Major

Level: 6

This is the easiest piece in the set and consists of a single voice melody in the right hand and a steady chordal accompaniment on beats 2 and 3 in the left hand. The roles of the hands are reversed briefly in the middle section where d’Albert instructs the performer to

play the left hand melody “like a cello.” The melody is mostly tonal but the harmonies are unusual and strange.

Op. 32 No. 3

Rose im Schnee

Rose-bud ‘neath the snow

Andante con moto

Time Signature: 4/4

Key: A-flat Major

Level: 8

The work begins with a single voice melody in the right hand accompanied by syncopated left hand chords. The roles of the hands are then reversed. A middle section modulates to A Major and contains melody and syncopated harmony in the right hand while the left hand plays countermelody.

Op. 32 No. 4

Missie-Massa

Lento lamentoso

Time Signature: 2/4

Key: C Minor

Level: 8

The title of this work is a caricature of speech patterns in African Americans based on negative racial stereotypes. The work was most likely a misguided ode to, or possibly a caricature of, Black music in America at the time. Jazz influences are clear and the quoting of the popular song “Dixie” makes reference to the American south and minstrelsy. This makes the programming of this work problematic.¹⁹⁹

Op. 32 No. 5

Der Zirkus kommt!

The Circus is Coming!

¹⁹⁹ Unfortunately, the same problem exists in many pieces which are frequently performed. Debussy’s *Minstrels* and *Golliwog’s Cakewalk* come immediately to mind.

Time Signature: 6/8
Key: D Major
Level: 7

This influence of French Impressionist composers such as Debussy and Ravel is present in this work. Challenges include rapid leaps in the left hand from single notes to chords, double notes, and rapid staccato scalar passages. [For more information see Chapter V].

Dedication: No dedicatee

Suggested Recordings:

Lane, Piers, pianist. *Eugen d'Albert: Solo Piano Music*. Recorded December 1996, Hyperion CDH55411, May 2013, CD.

Original Publication: Munich: Atlantic-Musikverlag, 1924.

Blues

Background

This work is published in some current anthologies containing composer-pianists. The influence of American folk music and jazz is apparent.

Features

Allegro

Time Signature: 4/4

Key: E Major

This work is highly chromatic and contains frequent syncopated rhythms. In spite of the title, it is not a blues in the harmonic sense. However, it does incorporate jazz harmonies and rhythms. Challenges include large chords which move chromatically, double thirds, and voicing challenges where melody and syncopated accompaniment are played in the same hand.

Dedication: No dedicatee

Level: 8

Suggested Recordings: As far as the author knows, no professional recordings exist of this work.

Original Publication: Unknown. Available in Schaum, John W. *Composer-Pianists: Ten Compositions in their Original Form for Piano*. Milwaukee: Schaum Publications, 1971.

Chapter IV: *Bagatelles*, Op. 29

Eugen d'Albert published the *Bagatelles*, Op. 29, in 1905, two years after the premiere of his most successful opera, *Tiefland*. D'Albert had recently returned from a stressful concert tour in America and he wrote these pieces while he was staying in Meina, Italy on the shores of Lake Maggiore. The titles of these works reference typical genres of the Romantic period. These titles in order are Ballade, Humoreske, Nocturne, Intermezzo, and Scherzo. These works are influenced by well-known keyboard composers of the Romantic period including Chopin, Liszt, and Brahms. However, they are far from imitations and also incorporate twentieth-century compositional techniques such as the use of modes. These pieces range in performance difficulty from early intermediate to advanced. All five pieces in the set are full of character, contain interesting and unique features, and can be programmed as effective concert pieces.

Ballade from *Bagatelles*, Op. 29

Overview

Publication: Bote & Bock, 1905
 Tempo: **Lento, ma non troppo.** *Ziemlich langsam.*
 Key: C Minor
 Measures: 36
 Performance Length: 3'15–3'45
 Level: 6

The first piece in d'Albert's set of *Bagatelles*, Op. 29, is entitled Ballade. Although the influence of Chopin can be seen in several of these pieces, there is little similarity between this work and the Ballades of Chopin. The scale of d'Albert's work is much smaller and it is structurally related to the medieval ballade of the *formes fixes* rather than the organic, narrative form of Chopin's Ballades.

Compositional Analysis

Like the medieval ballade, the fundamental form of this work is *aab* with two shorter *a* sections and a longer *b* section. The piece is in binary form and each section can be considered a different "stanza" each with a "refrain," similar to the Medieval ballade (Figure 5.1).

Figure 5.1: Form of the Ballade from *Bagatelles* Op. 29

STANZA 1 (mm. 1 – 18)				STANZA 2 (mm. 19 – 36)		
mm. 1 – 4	a	4 measures		mm. 19 – 22	a	4 measures
mm. 5 – 8	a'	4 measures		mm. 23 – 26	a''	4 measures
mm. 9 – 18	b	10 measures (4 + 6)		← REFRAIN →		
				mm. 27 – 36.	b (transposed)	10 measures (4 + 6)

The opening subphrase *a* is structured around an ascending, primarily chromatic bassline and a descending scalar line with some chromaticism. This creates a brief omnibus progression

where there is simultaneously a rising chromatic line and a descending chromatic line (Figure 5.2). This subphrase ends in measure four with a subdominant (S) to dominant (D) alternation which foreshadows the harmonic structure of the B section.

Figure 5.2: Ballade from *Bagatelles*, op. 29, mm. 1–4

Eugen d'Albert

cm: i Np. ii^{ø7} VI⁶₄ CT^{ø7} iv (v)⁶₄ ii^{ø4}₃ V iv⁶ V

AbM: (V⁶₄ vii^ø → vi)

S ----- D S D

- Chromatic ascending line in bass
- Descending scalar line in soprano with added octave
- △ Descending chromatic line creating omnibus

Measures 5 through 8 (*a'*) are essentially a reharmonization of measures 1 through 4.

D'Albert avoids moving to the Neapolitan (Db Major) and replaces the harmony with D Major—which would typically function as the V/V (Figure 5.3). However, this V/V avoids the expected progression to V through chromaticism in the bass and alto.²⁰⁰ The choice of replacing the Db with D in this phrase may have been motivated by the alto's move from D–Db at the start of the omnibus progression in measure three (Figure 5.2).

²⁰⁰ This creates a chord spelled like a French augmented 6th but it does not function traditionally. See Figure 5.3.

The phrase ends in a harmonically identical way to the previous four bars. The result is a reharmonization of *a* which nonetheless arrives in the same place harmonically. Both of the subphrases *a* and *a'* end with a iv^6-V progression (Phrygian half cadence). This progression provides the harmonic foundation for the entire *b* section.

Figure 5.3: Ballade from *Bagatelles*, Op. 29, mm. 5–8

Harmonic change avoids Neapolitan

Functionally similar to *a* (mm 1 – 4)

cm: i V/V V⁷/V Fr+6 i⁶ CT[°]7 iv v₄⁶ ii₃^{°4} V iv⁶ V

fm: (vii^{°7} i) S D S D

The harmonic structure of the *b* section (refrain) is based on a iv^6-V progression which is repeated (Figure 5.4). It is ambiguous which harmonic function is being prolonged or expanded—the subdominant or the dominant. The harmony is repetitious enough that there is no sense of significant tonal motion—only relative stasis. The upper voice has an improvisatory-like rhythm and moves up and down the C minor scale (Figure 5.4).

Figure 5.4: Ballade from *Bagatelles* Op. 29, mm. 9–12

Improvisatory-like passage using c minor scale

Prolongational Ambiguity (S/D)

In the next four bars, the previous material is repeated with the use of a C Phrygian scale²⁰¹ rather than a C minor scale (Figure 5.5). D’Albert’s use of modes could be a reference to the Medieval inspiration of this work as already evidenced by the formal structure. The Phrygian mode is also used extensively in Flamenco music and other types of Spanish music. This allusion is plausible, since a Spanish influence is present in other works from this set, particularly the Scherzo.

Figure 5.5: Ballade from *Bagatelles*, Op. 29, mm. 13–16

Improvisatory-like passage using C Phrygian mode

Prolongational Ambiguity (S/D)

²⁰¹ Notice the characteristic flat 2 scale degree

Stanza 2 begins with an exact repeat of *a* (Figure 5.2) in measures 19–22. The next four bar section (*a''*) contains the most climactic portion of the work and modulates to the key of F minor (the subdominant), again using the Neapolitan (Figure 5.6). This modulation gives a striking effect. This moment is marked *crescendo* in the preceding measure and the Neapolitan chord is marked *forte*—the only dynamic marking above *piano* in the work.

Figure 5.6: Ballade from *Bagatelles*, Op. 29, mm. 23–26

cm: i iv
 fm: i Np. ii^{°7}(same as before)

The *b* section (refrain) repeats itself almost exactly in Stanza 2 except that it is transposed into the subdominant key of F Minor. The one difference is a very small rhythmic change at the end which acts as a written out ritardando (Figure 5.7).

Figure 5.7: Ballade from *Bagatelles*, Op. 29, mm. 33–end

33 *riten.*

dimin. *pp*

fm: iv^6 V iv^6 V (etc.)

Prolongational Ambiguity (S/D)

Slight rhythmic change from b (refrain) in Stanza 1 – written out ritardando

There are no authentic cadences in this work. The piece ends on a half cadence in every section. This contributes to the ephemeral, wandering sense of this ballade.

Suggestions for Teaching and Performance

This work is the easiest technically and shortest of all the *Bagatelles* which makes it well suited for an intermediate student. It requires a larger hand which can span octaves with filled in chords as in the opening passage (Figure 5.8). A double thumb technique can be used to help with the span of the chord at the beginning of measure three.

Figure 5.8: Ballade from *Bagatelles*, Op. 29, mm. 1–4

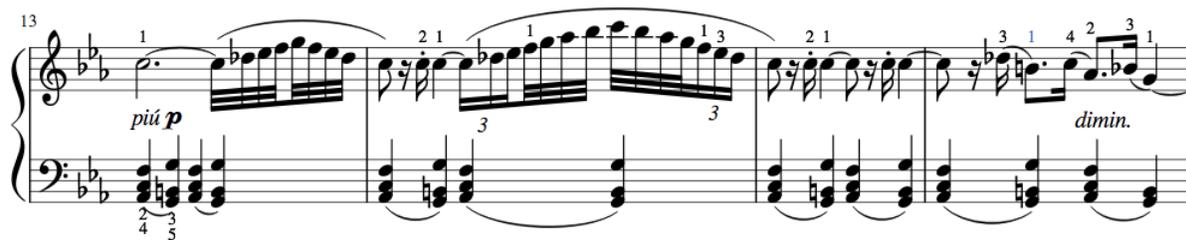
p

1 3

The opening could be performed with the quality of a legend—similar to the middle section of the first movement of Schumann’s *Fantasie in C*, Op. 17—*Im Legendentone*. The opening may be most effective if the opening octaves seem to emerge from nowhere. Pedal can be used to maintain a legato melodic line.

The improvisatory passage in the right hand beginning at measure 13 is rather easily executed from a technical perspective. The suggested fingering is given in Figure 5.9. The rhythm in the right-hand passage here can be slightly free and not executed exactly as notated. For example, in measure 14, notice that the rhythmic values slightly speed up towards the top of the run and slow down near the bottom. This effect may be more important than playing strict sixteenth-note triplets and thirty-second notes. It can give the impression of being improvised and playing too precisely might actually ruin that effect.

Figure 5.9: Ballade from *Bagatelles*, Op. 29, mm. 13–16



The performer may want to use pedal to achieve the legato effect in the left hand two-note slurs as it is not possible to attain perfect finger legato due to a moving thumb. The use of pedal also helps achieve a more mysterious, ephemeral quality in this passage. One suggestion is to use half pedal or less while changing every quarter note to keep the changing harmonies clear and to achieve a translucent color. Subtle pedal changes may be used to maintain a legato in the left-hand harmony while still giving the effect of separation during rests in the right hand.

Besides one *forte* in measure 24 to mark the harmonic change to the Neapolitan, this entire work has a dynamic marking of either *piano* or *pianissimo*. Use of the *una corda* may be appropriate in several places. One particularly advantageous place is at the beginning of Stanza 2 (mm. 19). This is marked *pianissimo* the second time as opposed to *piano* in the opening, and the *una corda* can help create a special effect.

Nocturne from *Bagatelles*, Op. 29

Overview

Publication: Bote & Bock, 1905

Tempo: **Andante**. *Langsam*

Key: E Major

Measures: 86

Performance Length: 4'15–4'45

Level: 8

Compositional Analysis

The influence of Chopin is apparent in d'Albert's Nocturne. The work begins with a rising sixth figure with the first note being an anacrusis, a technique used in several of Chopin's Nocturnes.²⁰² Also indicative of Chopin's style is d'Albert's use of spread-out bass patterns and fioritura like passages. There may be a direct connection to Chopin's Nocturne in B Major Op. 9, No. 3. Both of these pieces begin with a rising 6th anacrusis and an arpeggiated bass consisting of changing harmonies over a tonic pedal point (see Figure 5.10). The starting two pitches are also exactly the same as Chopin's Nocturne in E Major, Op. 62, No. 2.

Structurally, while this Nocturne is not in ABA form like the majority of Chopin's Nocturnes, it does make use of variations of the main theme. This basic melodic theme is varied and reharmonized in multiple ways throughout the work, and the theme never appears the same way twice. This analysis will examine the specifics of how the material from the opening four bars is treated in each of these variations.

²⁰² Three of Chopin's nocturnes begin with a rising sixth where the opening note is an anacrusis. They are Op. 9, No 2 in E-flat Major, Op. 9, No. 3 in B Major, and Op. 62, No. 2 in E Major.

Figure 5.10: Chopin Nocturne Op. 9, No. 3, mm. 1–4 compared with Nocturne from *Bagatelles*, Op. 29, mm. 1–4

Rising 6th anacrusis

Allegretto (♩ = 66)

Changing harmonies over a tonic (B) pedal point

Andante
Langsam Rising 6th anacrusis

Eugen d'Albert

Changing harmonies over a tonic (E) pedal point

The first four bars of the opening theme are harmonized quite simply, essentially a I–IV₄⁶–V over a tonic pedal point (Figure 5.11).

Figure 5.11: Nocturne from *Bagatelles*, Op. 29 mm. 1 - 4 - First four bars of opening theme

Andante
Langsam Principal melodic theme

Eugen d'Albert

I I IV₄⁶ I (V)

□ Tonic (E) pedal point

Figure 5.12: Nocturne from *Bagatelles*, Op. 29, mm. 14–17, “Variation 1”

EM: Newly added chromatic bassline

 Newly added chromatic alto voice

In Variation 1, a second contrapuntal voice has been added in the alto voice which follows the descending chromatic line E-D#-D-C#-B#-B-A#-A. The harmony has changed as well. Instead of an E pedal point the bass moves chromatically upward from E to E# to F# (Figure 5.12). The harmonic motion from E Major to C# Major (a chromatic mediant relationship) in mm. 14–15 is facilitated by the Neo-Riemannian transformation RP. This same transformation will be used again with striking effect near the end of the work. The harmonic motion from mm. 15–16 is better understood in traditional harmonic terms as a V_5^6 of the following dominant harmony (Figure 5.12).

In Variation 2, the theme is transposed to the dominant. The first note of the principal melody begins in the tenor and is disguised within the texture before jumping to the soprano. The alto voice follows the melody in canon two beats ahead (and then only one beat ahead) of the soprano line creating a stretto effect (Figure 5.13).

Figure 5.13: Nocturne from *Bagatelles*, Op. 29, mm. 37 (beat 3)–41 “Variation 2”

Original melodic theme transposed to dominant
 Second voice in canon

The third variation of the theme is the climax of the work (Figure 5.14). The melody is harmonized with fully diminished seventh chords (DIM_2)²⁰³ in the first half of the measure and a V_3^4 in the second half (with an added 9th in the melody). Intense chromatic dissonances are created by the interaction of melody and harmony—for example $\text{D}\#$ against E at the beginning of m. 54 and $\text{F}\#$ against G in the second beat of m. 54.

²⁰³ DIM_0 refers to the diminished seventh chord containing a C. DIM_1 refers to the diminished seventh chord containing a $\text{C}\#$ or $\text{D}\flat$. DIM_2 refers to the diminished seventh chord containing a D.

Figure 5.14: Nocturne from *Bagatelles*, Op. 29, mm. 51–55 “Variation 3”

Climactic melodic theme in octaves and full chords

Melodic theme (continued)

Chromatic dissonance with melody

In Variation 4, the melody has been moved to the left hand (tenor voice) and the right hand accompanies it with arpeggiated flourishes. These arpeggiated accompanimental figures repeat the same rhythmic pattern while the bass-line periodically emphasizes the tonic E.

Figure 5.15: Nocturne from *Bagatelles*, Op. 29, mm. 60–64 “Variation 4”

Repeating accompanimental figure

60 *rit.* *a tempo leggiero* *p* *ausdrucksvoll* 5

62 5 5 5

□ Main melodic theme in the middle voice

○ Periodic tonic pedal point reinforcement

In the fifth variation of the principal melodic theme, both the harmony and melody are “deformed.” The dissonances in the harmony are so intense that they give the impression of being mistakes. D’Albert uses this technique in other pieces in this set (the Intermezzo for example) where the thematic material becomes so modified or “deformed” that it breaks down completely. The melodic deformation manifests itself in an inability of the theme to complete itself. In measure 75, the melodic theme is interrupted and in the following measure it starts over only to be continuously obstructed (Figure 5.16).

Figure 5.16: Harmonic and Melodic Deformation in "Variation 5," mm. 71–77

Main melodic theme in soprano

CT°7 *a tempo* CT°7

71

Interruption Reassertion Interruption

74

dim.

b3 #3 (?) b3 #3 (?)

□ Harmonic Deformation

○ Harmonic and Thematic Deformation

The corresponding harmonies of these melodic interruptions are extremely jarring—the impression is of a mistaken minor chord which resolves to major. A statement of the complete theme never materializes. Another attempt is made from the beginning but now it is reharmonized in a striking way. Rather than the original E Major, the melody is harmonized in with a C# Major chord—a chromatic mediant relationship. This relationship can also be characterized by the Neo-Riemannian transformation RP which was used on a smaller scale earlier (Figure 5.12). This gives the listener a sense of transformation to a new harmonic area and produces a powerful effect. The harmony is large-scale version of the progression previously used in Variation 1. A neo-Riemannian transformation moves from EM to C#M which then

functions as a dominant of the following V⁷/V (Figure 5.17). The melodic theme never finishes but simply dissipates over a tonic E chord with added color tones at the second and the fourth.

Figure 5.17: Nocturne from *Bagatelles*, Op. 29, mm. 80–end

□ Principal Melodic Theme

D'Albert's use of fioritura passages is also indicative of Chopin's influence. The fioritura in m. 59 is built simply but ingeniously (Figure 5.18). The opening rising motive is based on a four-note descending scalar figure which rises sequentially in thirds to outline an extended dominant harmony (B7 add 9 11 13). The following motive (B from Figure 5.18) consists of a pair of melodic seconds separated by a leap of a sixth.²⁰⁴ The notes at the beginning of each four-note motive outline a descending E Major tonic chord. This is harmonized with the left hand

²⁰⁴ B could be considered a transformation of A since the pitches (ABC#D#) are essentially an inversion of A. The registral displacement within B subdivides the pattern into two stepwise dyads, which obfuscates the connection.

which repeats motive A. The sequence repeats itself as it moves downward and the pattern [labeled A+ B in Figure 5.18] repeats three times.

Figure 5.18: Ballade from *Bagatelles*, Op. 29, mm. 59–60

Figure moves up by thirds A = Four note descending scalar figure
 Figure outlines descending E Major triad B = Four note figure - pair of melodic seconds with leap of a sixth in between (Transformation of A – same pitches)

Suggestions for Teaching and Performance

The Nocturne is considerably more difficult than the Ballade which precedes it, and could be characterized as a piece of early advanced difficulty. It could appropriately be assigned to students as preparation for easier Chopin Nocturnes such as Nocturne Op. 9, No. 2 in E-flat Major. In the opening measures, the performer is encouraged to take the extended bass patterns in one hand position (without crossing or jumping) if possible and use a natural rolling of the wrist to facilitate the stretches. When this is not possible, alternate fingerings can be used (Figure 5.19).

Figure 5.19: Nocturne from *Bagatelles*, Op. 29, mm. 1-9 with fingering suggestions

Andante
Langsam

Eugen d'Albert

For smaller hands: (5 2 1 2) (5 2 1 2(1)) (5 2 1 2(1))

As previously mentioned, much of the interest in this work comes from the surprising—sometimes almost shocking—reharmonizations. If these are not shown very deliberately they can sound like unintentional mistakes. There are so many interesting textures and harmonic devices added throughout this work and it may be most effective to show these with considerable rubato. It is also a piece where the extremes of dynamic range can be explored. The fortissimo climax in Variation 4 for example can be played very large. The performer may wish to perform the ending as softly as possible since the accompaniment in mm. 80–81 is marked pianissimo twice. The very last two bars are also marked pianissimo with a direction to play with the *una corda* and the *tres corde*. It may be most effective to clear the pedal gradually in order to let the sound dissipate into nothing.

Chapter V: *Capriolen*, Op. 32

Eugen d'Albert published his *Capriolen*, Op. 32, in 1924. These works are smaller in scale than the *Bagatelles*.²⁰⁵ The titles of the *Capriolen* are descriptive, and each miniature evokes a particular character or scene. The titles in order are as follows: *Butterfly Singed its Wings*, *Cosy Waltz*, *Rosebud 'neath the Snow*, *Missie-Massa*, and *The Circus is Coming*. These works are indicative of several new influences not present in his previous keyboard works. The first piece is atonal and manipulates specific intervals and pitch class sets, clearly influenced by the emergence of modernism. Several other pieces in the set show d'Albert's interest in American music—both folk (the use of Dixieland in *Missie-Massa* for example) and jazz music. The last work, *The Circus is Coming*, is heavily influenced by the works of French impressionists, particularly Debussy.

The term “Capriole” means a playful leap.²⁰⁶ D'Albert's reasons for giving this title can't be known with certainty, but the pieces are undoubtedly playful. The “leap” could be a reference to their experimental nature, as they represent a “leap” from d'Albert's usual compositional style.

²⁰⁵ The Ballade is the only work from the *Bagatelles* with similar scale to the *Capriolen*.

²⁰⁶ “Capriole” also refers to a specific type of leap used in competition by specially trained horses.

“Butterfly Singed its Wings” from *Capriolen*, Op.32

Overview

Publication: Atlantic-Musikverlag, 1924

Tempo: *Leggiero con vivacità*

Key: Atonal

Measures: 56

Performance Length: 1:30'–2:00'

Level: 9

D'Albert begins the *Capriolen* with a work that has virtually no connection to Romanticism. The work is atonal and relies on manipulation of specific interval patterns rather than traditional harmonic structure. The rhythm is motoric and continuous throughout the piece until an ending six measure Adagio. This structure is reminiscent of Baroque compositions which are often centered around one continuous rhythmic idea. Examples include Bach's C Minor Prelude and D Major Prelude from the *Well-Tempered Clavier*, Book 1. D'Albert's use of a modern atonal idiom along with Baroque structural ideas most likely represents the influence of Neoclassicism which was emerging at the time these works were published in 1924.

Compositional Analysis

This work relies heavily on whole tones, both through the whole tone scale and the whole tone interval (Major 2nd). This is immediately apparent when looking at the first four measures of the piece. In measures 1–2, the right-hand figures utilize melodic whole tones. In measures 3–4, whole tone clusters are moved up the scale chromatically by pitch class with registral displacement (Figure 6.1).

The pitch class set of the opening measure is used throughout the work and is labeled as set N . The pitch class set N is comprised of notes from the whole tone scale WT_0 missing only the C.²⁰⁷ The normal order of the pitch class set N is [2 4 6 8 10] with prime form (02468).²⁰⁸

Figure 6.1: “Butterfly Singed its Wings” from *Capriolen*, Op. 32, mm. 1–4

Leggiero con vivacita N N Eugen d'Albert, Op. 32 No. 1

WT_0 (except C)

A B \flat B C Db D Eb E

○ Major 2nds – Melodic and Harmonic Ascending chromatic pitch classes with registral displacement

Measures 5–8 are an exact transposition (up three half steps) of mm. 1–4 (Figure 6.2). The opening figure in measure 5 is notated as $N(T3)$.²⁰⁹ As a transposition, $N(T3)$ has the same prime form as $N(02468)$. However, the pitches [5 7 9 11 1] come from the other whole tone scale WT_1 —every note in WT_1 other than C-sharp. The conflict between the two instances of the whole tone scale (WT_0 and WT_1) is significant in this work.

²⁰⁷ WT_0 refers to the whole tone scale which includes the pitch C. WT_1 refers to the whole tone scale which includes the pitch C-sharp.

²⁰⁸ This prime form has Forte number **5-33**.

²⁰⁹ $N(T3)$ refers to a transposition up 3 half steps from N .

Figure 6.2: "Butterfly Singed its Wings" from *Capriolen*, Op. 32, mm. 5–8

$N (T3)$ $N (T3)$

C Db D Eb E F Gb G

WT_1 (except $D\#$) Ascending chromatic pitch classes with reglral displacement

The next section consists of transpositions of N which move down chromatically (Figure 6.3).

Figure 6.3: “Butterfly Singed its Wings” from *Capriolen*, Op. 32, mm. 9–15.

$N (T6)$ $N (T6)$ $N (T6)$ $N (T6)$ $N (T6)$ $N (T6)$

$N (T6)$ $N (T5)$ $N (T4)$ $N (T3)$ $N (T2)$ $N (T1)$

Rhythmic deformation (diminution) of N

Transpositions of N moving down chromatically

As N moves through these transpositions, it eventually breaks down and is “deformed,” so that it is no longer the same pitch-class set. The deformed set “corrects itself” as N returns simultaneously with the A section (see Figure 6.4)

Figure 6.4: "Butterfly Singed its Wings," from *Capriolen*, Op. 32, mm. 27–29

(end of **B**)

A

"Deformations" of N

N N

At the beginning of the Adagio, the conflict between the two versions of the whole tone scale is still being asserted. Notice that each chord in mm. 57–59 comes entirely from one of the two scales—either WT_0 or WT_1 (Figure 6.5). Each of the prime forms of these chords are also subsets of the prime form of N—(02468).

Figure 6.5: "Butterfly Singed its Wings," from *Capriolen*, Op. 32, mm. 57 - 59.

Subsets of N(02468): (0248) (0248) (0246) (0248) (0248) (0248)

Each chord chosen from WT_1 WT_1 WT_0 WT_1 WT_0 WT_1
 WT_0 or WT_1

The final chord contains notable symmetrical properties. The circled pitches in Figure 6.6 are mirror-images to one another on the keyboard and contain notes from both whole tone

scales.²¹⁰ They are precisely symmetrical around the cluster Bb/B (which contains one note from both WT₀ and WT₁). This property is certainly not accidental and could be viewed as a “reconciliation” of the conflict between the two whole tone scales (WT₀ and WT₁) which was set up early in the work.

Figure 6.6: "Butterfly Singed its Wings," from *Capriolen*, Op. 32, last two measures



Suggestions for Teaching and Performance

Due to its atonality and frequent large leaps, this piece will likely take students and performers longer to learn and memorize than a tonal piece of this same length. Pattern recognition can help speed up the process and solidify memory. Noticing many of the compositional features mentioned previously (e.g. registral displacement) can help make sense of what can seem like random collections of notes. The performer might want to “simplify” in some places in order to facilitate the learning process. For example, measures 3–4 could initially be practiced the following way:

²¹⁰ The symmetry is easy to visualize if you notice the bottom and top are black keys while the inner notes are all white keys.

Figure 6.7: "Butterfly Singed its Wings," from *Capriolen*, Op. 32, mm. 3–4

The image shows two musical staves side-by-side. The left staff is labeled 'ORIGINAL' and the right staff is labeled 'SIMPLIFIED'. Both staves show measures 3 and 4 of a piece. The original version has a complex cluster of notes in the right hand, while the simplified version redistributes these notes between the hands.

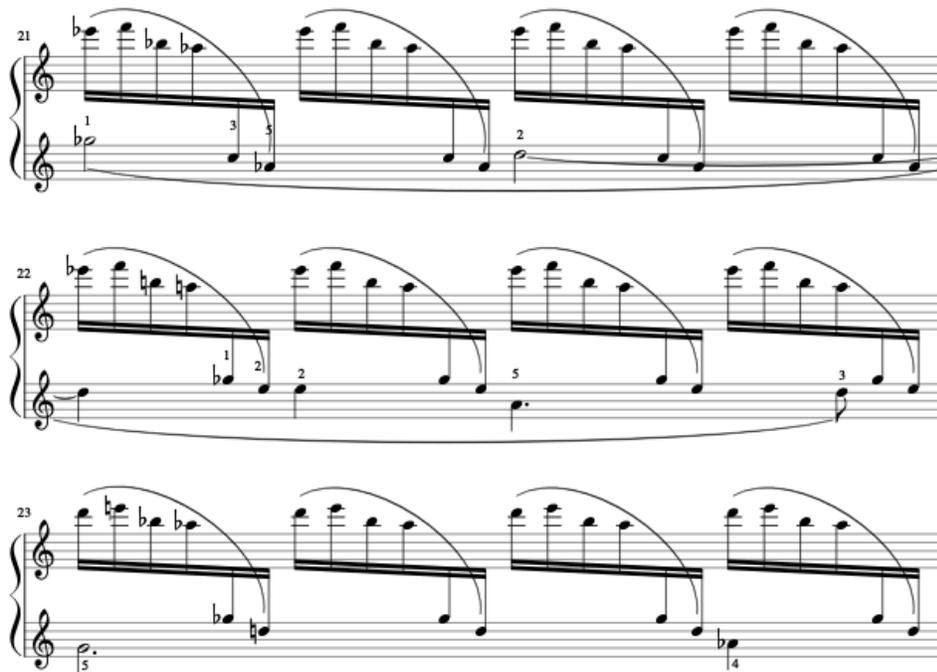
There are also passages which can be redistributed to ease technical challenges. Despite how measures 3–4 and similar passages are notated, students and performers may want to distribute the clusters so that the hands do not cross over one another (Figure 6.8). When practicing the simplified version in Figure 6.7, it is advisable to use the same distribution between the hands as one would use in the actual passage.

Figure 6.8 Redistribution in "Butterfly Singed its Wings," mm. 3–4

The image shows a musical staff with four measures. Above the staff, the labels 'RH' and 'LH' are placed above the notes in measures 1 and 2, and 'LH' and 'RH' are placed below the notes in measures 3 and 4. This indicates a redistribution of notes between the hands.

Perhaps the most challenging passage in the work begins in measure 21. Here, the left hand must simultaneously project the melody and assist the right hand with the accompaniment. The fingering must be carefully worked out in measures 21-23 in order to facilitate this division. A suggested fingering for the left hand melody is given below (Figure 6.9).

Figure 6.9 "Butterfly Singed its Wings" from *Capriolen*, Op. 32, mm. 21–23



The passage from mm. 38–45 also presents a considerable challenge. It consists of unbroken 32nd notes which are to be played continually louder and faster.²¹¹ It may be particularly effective to practice this section in blocked chords, especially since the tempo accelerates until the performer is playing clusters of notes almost simultaneously. In other words, these rapid 32nd notes become like very quickly rolled chords. The recommended method for practicing these blocked chords is given in Figure 6.10.

²¹¹ This passage is marked with a long *crescendo* and a *stringendo*.

Figure 6.10 Practice Suggestion for “Butterfly Singed its Wings,” mm. 38–39

The image displays two musical staves for measures 38 and 39 of the piece "Butterfly Singed its Wings". The top staff, labeled "FOR PRACTICE", shows a simplified version of the music. It consists of two treble clef staves. The right hand plays chords in the first two measures: F#4-G#4 (measure 38) and Bb4-C5 (measure 39). The left hand plays chords in the first two measures: F#4-G#4 (measure 38) and Bb4-C5 (measure 39). The bottom staff, labeled "AS WRITTEN", shows the original notation. It consists of two treble clef staves. The right hand plays a melodic line with eighth notes: F#4-G#4 (measure 38) and Bb4-C5 (measure 39). The left hand plays a melodic line with eighth notes: F#4-G#4 (measure 38) and Bb4-C5 (measure 39). The notation includes a "molto cresc." marking and a fermata over the final chord in measure 39.

The hands do not play precisely the same notes as each other in this section but there is a relationship which can help facilitate learning. Throughout this entire section both hands have the same whole tone on bottom and it could be helpful for students and performers to keep track of this connection as they move through this pattern (Figure 6.11).²¹²

²¹² While this method seems more intuitive to the author for learning, there are actually three notes in common in each half bar between the right hand and left hand. As such, some pianists might try to associate all three notes (for example the F# C D in measure 38).

Figure 6.11 "Butterfly Singed its Wings," from *Capriolen*, Op. 32, mm. 38–43

The image displays a musical score for the piece "Butterfly Singed its Wings" from *Capriolen*, Op. 32, measures 38–43. The score is presented in three systems, each consisting of a grand staff (treble and bass clefs). The first system begins at measure 38 with the instruction *molto cresc.* and includes a fermata over measure 41. The second system starts at measure 40 and also features a fermata over measure 41. The third system begins at measure 42. The music is characterized by intricate, flowing lines in both hands, with frequent use of accidentals and a dynamic range that increases towards the end of the piece.

The performer is advised to pay special attention to the composer's markings near the end of the work. D'Albert notates *sord.* and *senza sord.* four times in the final Adagio to indicate the use and release of the soft pedal.

“The Circus is Coming!” from *Capriolen*, Op. 32

Overview

Publication: Atlantic-Musikverlag, 1924
 Tempo: Allegro vivace
 Key: D Major
 Measures: 62
 Performance Length: 1:00'
 Level: 7

Der Zirkus kommt! (“The Circus is coming!”) from d’Albert’s *Capriolen*, Op. 32 is a humorous, miniature work suited for both teaching and performance. The work likely draws its influence from French composers such as Debussy and Ravel, as evidenced by the programmatic title as well as the harmonic techniques utilized, such as planing. The work may have also been an influence on future compositions such as Turina’s *Le Cirque Suite*, Op. 68.

Compositional Analysis

This form of this work is a miniature rondo (Figure 6.12). On each return of A the melodic material is reharmonized in ways that are increasingly chromatic and harmonically unstable. This is similar to the harmonic “deformation” that was examined in the Nocturne from the *Bagatelles*.²¹³

Figure 6.12 Form of “The Circus is Coming!” from *Capriolen*, Op. 32

Introduction	mm. 1–4	4 bars
A	mm. 5*–12	8 bars (4 + 4)
B	mm. 13*–20	8 bars (2 + 6)
A'	mm. 21*–34	14 bars (4 + 4 + 6)
C	mm. 35*–46	12 bars (4 + 8)
A''	mm. 47*–58	12 bars (4 + 4 + 4)
Codetta	mm. 59–62	4 bars

* = Includes anacrusis from the previous measure

²¹³ The relationship is particularly notable since each work utilizes a systematic decrease of harmonic stability at each return of the theme.

Before examining these reharmonizations it is useful to look at A, which contains the principal melodic content of the work. The piece appears to start firmly in the key of D Major, but when the melody enters there is one prominent note out of place: G-sharp. This G-sharp is clearly emphasized with a longer note value than surrounding pitches and marked with a tenuto (Figure 6.13). This entire opening section (Introduction and A) is over a D pedal point which is established as the clear tonal center. However, there is little to no harmonic function and the emphasis of G# in the melody hints at D Lydian.

Figure 6.13 "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 1–12

The five opening melodic notes D - C# - B - A - G# comprise a central motivic idea. It is worth mentioning the symmetry present in this motive, since d'Albert also utilized this compositional technique in "Butterfly Singed its Wings." The intervals in this pattern are the same in retrograde (Figure 6.14). The first and last notes of this motive (and perhaps the two

most significant tones in the work) are D and G#, which are the points of symmetry on the keyboard.

Figure 6.14 "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 4–5



As mentioned previously, d'Albert reharmonizes the opening melodic material from A on each return with progressively more chromaticism and less harmonic stability. A' contains significant reharmonization and increased use of chromaticism (Figure 6.15). Beginning in measure 21, d'Albert reharmonizes the melodic material to function in F-sharp minor. Measures 25–26 function temporarily in D, alternating between the dominant harmony and a German augmented sixth chord. This harmonic alternation could theoretically function in the minor or major mode, adding to the sense of ambiguity. Chromatic harmonic planing is also used to harmonize the main melodic material. D'Albert uses melodic fragmentation to build intensity in this section which culminates in the climax of the piece in measure 34 (Figure 6.15).

On the final return of the principal melodic material (A''), the harmony no longer functions diatonically (Figure 6.16). The harmonies used beginning in mm. 46—D Major and Bb Major—are chromatic mediants to one another. The relationship can also be characterized as the Neo-Riemannian transformation PL and the reverse LP.

Figure 6.15: "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 20–34

In addition to increased distance from diatonicism, this final reharmonization also utilizes metrical dissonance which increases the sense of instability. The left hand is displaced from the notated and experienced meter by one eighth note, a D3 – 1 displacement dissonance.²¹⁴ The displacement dissonance and the 3-layers in both voices are shown in Figure 6.16. This metrical

²¹⁴ This refers to secondary metrical layer which is one eighth note behind the principal metrical layer. The pulse used in this case is the eighth note. See Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999).

dissonance continues until measure 57, shortly after which the work ends with its only stable V-I cadence.

Figure 6.16 "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 46–59

The musical score for "The Circus is Coming!" from *Capriolen*, Op. 32, measures 46–59, is presented in three systems. The first system (measures 46–50) shows a piano accompaniment with a treble clef and a bass clef. The right hand plays a melody with triplets and a final measure with a *piu p* dynamic. The left hand features chords and triplets, with annotations for "Chromatic Mediants (DM-BbM)" and "Chromatic Harmonic Planing". The second system (measures 51–55) continues the piano accompaniment, with similar annotations for "Chromatic Mediants (DM-BbM)" and "Chromatic Harmonic Planing". The third system (measures 56–59) includes a *cresc.* marking, a *ff* dynamic, and a *p* dynamic, ending with a "Codetta 8" marking. The score is annotated with "Chromatic Harmonic Planing" at the beginning of the third system.

Suggestions for Teaching and Performance

This piece is full of humor and has a lively character. D'Albert marks *gioiamente e con slancio* at the entrance of the melody which means “joyfully and with enthusiasm.” The beginning of the work is marked *senza pedal*, although pedal indications are given later in the work, so the indication does not apply throughout. The pedal indications which are given are often for emphasis of a particular note (Measure 8, for example) and the author would

recommend using pedal sparingly in this work. It is largely very dry, and the frequent staccato notes lose their effect if over-pedaled.

The first D may be announced clearly and forcefully, as indicated by the forte, followed by a near immediate decrescendo. When the right hand enters, the significance of the G-sharps can be shown through the use of dynamic or agogic accents. The fingering provided by the author in the opening measures is quite natural and makes it easy to emphasize these tenutos. (Figure 6.17).

Figure 6.17: "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 1–9

This fingering pattern can be adjusted slightly in order to get the full fortissimo effect at the climactic section in measures 32–34 (See Figure 6.18). The thumb on the A in measure 32 allows for a stronger rotation to the double note in the right hand, making the effect easier to achieve.

Figure 6.18 "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 30–34

The musical score for measures 30-34 of "The Circus is Coming!" from *Capriolen*, Op. 32, is presented in a grand staff. The key signature is G major (one sharp) and the time signature is 2/4. The piece begins at measure 30. The right hand (treble clef) features a melodic line with various fingerings (e.g., 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1) and dynamics including *ff* and *pp*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Two large leaps in the left hand are circled in red, corresponding to the text's discussion of difficult jumps. The first circled leap is in measure 30, and the second is in measure 31. Both are marked with a fingering of 5-1/2/4(3).

The most difficult passage in this work occurs in measures 35–44 when the left hand must quickly jump between single notes and chords. The difficult jumps—those that span more than an octave—have been circled (Figure 5.13). A fingering of 5–321 or 5–421 could be used and the comfort of each option depends on the unique hand size and shape of the individual. Students learning this work can isolate these difficult jumps in their practice. There are only three difficult jumps which need to be mastered (B Minor—D# Minor—F# Minor). It is recommended that students practice these jumps in small sections at a rapid tempo in order to achieve and engrain the necessary coordination.

The musical score for measures 35-44 of "The Circus is Coming!" from *Capriolen*, Op. 32, is presented in a grand staff. The key signature is G major (one sharp) and the time signature is 2/4. The piece begins at measure 35. The right hand (treble clef) features a melodic line with various fingerings (e.g., 4, 2, 1, 2, 1, 2, 3, 1, 2) and dynamics including *ff* and *pp*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Several large leaps in the left hand are circled in red, indicating difficult passages. The first circled leap is in measure 35, and the second is in measure 36. Both are marked with a fingering of 5-1/2/4(3). The score continues through measure 44, with the right hand ending on a final chord.

Students and performers may also want to redistribute notes between the hands at the ending of the work (Figure 6.19). The advantage of this fingering is that it results in fewer hand positions and eliminates the need for the pianist to jump between octaves in a single hand.

Figure 6.19 "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 57–end

The musical score for "The Circus is Coming!" from *Capriolen*, Op. 32, mm. 57–end, is presented in a grand staff. The piece is in the key of D major and 2/4 time. The score begins at measure 57 with a *cresc.* marking. The right hand (RH) plays a melodic line with a *ff* dynamic, while the left hand (LH) provides a harmonic accompaniment with a *p* dynamic. The score concludes with a *ff* dynamic. The final measure features a redistribution of notes between the hands, with the RH playing a chord and the LH playing a single note. The score is marked with various dynamics and articulations, including *ff*, *p*, *pp*, and *ff*. Fingerings are indicated by numbers 1-5, and a breath mark (Λ) is present above the first measure. The score ends with a double bar line.

Chapter VI: Conclusion

Eugen d'Albert was widely considered by his contemporaries to be among the very greatest of pianists, but he was first and foremost a composer. Naturally, his pianism and compositional activity influenced one another. His pianistic prowess explains why most of his solo piano pieces are virtuosic, artist-level works. Despite their difficulty, these works are exceptionally comfortable and effective when performed by a skillful pianist. D'Albert had the kind of intuition for virtuosic piano writing that comes from an intimate knowledge and mastery of the instrument, a quality possessed by pianist-composers such as Chopin and Rachmaninoff. D'Albert's perspective as a composer also had a profound effect on his pianism. His ability to show the "big picture" in his solo performances likely stemmed from a composer's intuition for harmony and structure.

D'Albert left many valuable solo piano works which are well suited for teaching and performance. In the author's view, some of his best performance works include the Sonata Op. 10 in F Minor, his Klavierstücke, Op. 5, and the Suite in D Minor, Op. 1. The small Albumblatt in D-flat Major is a beautiful, effective work for the concert performer and also approachable for intermediate students. Some of his best teaching pieces include Nos. 3 and 4 from the previously mentioned Klavierstücke, Op. 5, the Ballade, Nocturne, and Intermezzo from the *Bagatelles*, and "The Circus is Coming" from the *Capriolen*.

As a young composer, d'Albert was heavily influenced by the Germanic musical tradition— particularly the composers Brahms, Liszt, and Wagner. His Klavierstücke, Op. 5 were heavily influenced by Brahms' style, as was his Sonata in F-Sharp Minor, Op. 10. His early operas were in the style of Wagner—he even wrote his own librettos for his first three operas. Liszt, as a teacher and mentor, exerted a strong influence on d'Albert. The Albumblatt in D-flat

Major, for example, is reminiscent of Liszt's Consolation No. 3 in the same key. Later in life, Richard Strauss would also have a lasting impact on d'Albert— particularly his operatic compositional style.²¹⁵ As d'Albert aged, his influences continually expanded. By the time he composed the *Bagatelles*, the influence of Italian opera composers, such as Puccini, was clearly evident through his utilization of sudden, unexpected, highly dissonant harmonies. When he composed the *Capriolen* nineteen years later, his influences included French Impressionist composers such as Debussy and Ravel, atonal modernists, Spanish dance music, and American jazz.

We are fortunate to have surviving recordings from d'Albert, the pianist. These recordings showcase the qualities of his pianistic artistry which so inspired his colleagues, critics and the public. These recorded performances also give insight into the musical aesthetic of the early twentieth century, in which the conveyed structure of the work and the individuality of the performance were more important than note accuracy. Modern audiences are used to note-perfect recordings and near note-perfect performances in competitions, where pianists may have spent years working on a comparatively small repertoire. D'Albert's repertoire was remarkably vast and the length, scope, and frequency of his concert performances was greater than most pianists of his time and today.

The reasons for d'Albert's slide into relative obscurity outside of Germany are hard to ascertain. He did not travel to the United States nearly as frequently as most of his contemporaries which could have contributed to his being less well-known. His difficult personality and tumultuous personal life may also have hurt his reputation and set him on a path towards obscurity. D'Albert's complex nationality may also have been a contributing factor. He

²¹⁵ They were friends and d'Albert dedicated his *Burleske in D Minor* to d'Albert.

was born in Scotland, with French and German family ties. He studied in England for most of his youth, before moving to Germany to study with Liszt. Later, at the outbreak of World War I, he became a Swiss citizen. As such, it is very difficult to associate him with one specific country. It is also difficult to place d'Albert within a specific movement or ideology. He was not a Modernist in the sense of composers like Schoenberg—and he never fully adopted that style. He also was not firmly in the *verismo* camp with figures such as Puccini—although he was influenced by such composers. D'Albert also does not fit particularly well among the group of post-Wagnerians due to his unique style. According to Adrian Daub, “Among the post-Wagnerians, d'Albert's operas are uniquely eclectic in genre, theme, and form, when compared to such stalwarts as Siegfried Wagner, Richard Strauss, Hans Pfitzner, or Engelbert Humperdinck.”²¹⁶

D'Albert's compositional style is best classified as eclectic and he constantly experimented with new techniques and idioms. He drew on many different musical influences throughout his life including Wagner, Brahms, Liszt, Puccini, and Debussy, in addition to Spanish and American folk music. Despite drawing on these myriad influences, he was a loner and an enigma. As Adolf Weissmann noted in his book *Der Virtuose*, he was “a great singularity unto himself.”²¹⁷ As such, his style does not fit neatly into a single musical-historical category.

Recommendations for Further Research

There is ample opportunity for further research into Eugen d'Albert as a pianist and composer. Suggestions include the following:

²¹⁶ Adrian Daub, *Tristan's Shadow: Sexuality and the Total Work of Art after Wagner* (Chicago: University of Chicago Press, 2013), 137.

²¹⁷ Adolf Weismann, *Der Virtuose* (P. Cassier, 1918), 132.

- Analyze d'Albert's pianism based on available recordings. These recordings provide insight into the unique characteristics of d'Albert's performance style and also serve as an example of aesthetics of a bygone era. There is significant current interest in analyzing works as performance, i.e. delving into recordings of the music rather than limiting analysis to the written page. Research is already being done on d'Albert's recordings by music theorists such as Nicholas Cook who examines d'Albert's recording of Schubert's Impromptu Op. 90, No. 3 in depth.²¹⁸ This interest in d'Albert's pianism from music theorists is partially fueled by the knowledge that d'Albert was one of Schenker's favorite pianists.²¹⁹
- Prepare an edition and/or digitize the manuscript of d'Albert's Concerto in A Minor which was recently rediscovered. This work caused a sensation when d'Albert premiered it in London at the age of sixteen. The manuscript of the work is currently held by the Library of Congress.
- Analyze d'Albert's instrumental works which were not covered in this document. Examples include the Piano Concertos in B Minor, Op. 2, and E Major, Op. 12, as well as the Cello Concerto, Op. 20 which is experiencing a revival in popularity.²²⁰
- Record Eugen d'Albert's neglected solo piano works. Several of d'Albert's piano works are not recorded on any major label, such as his *Studie über den Traum der Ghismonda aus der Oper Ghismonda*.

²¹⁸ Nicholas Cook, *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013).

²¹⁹ For more information, see Helmut Federhofer, "Eine Lebenskinzze: Eugen d'Albert," in *Heinrich Schenker als Essayist und Kritiker: Gesammelte Aufsätze, Rezensionen und Kleinere Berichte aus den Jahren 1891–1901* (Hildesheim: Georg Olms Verlag, 1990), 115–121.

²²⁰ Recent performances in the United States include a 2019 concert with the Houston Symphony and a performance with the MusicaNova Orchestra in January 2020.

The compositions and recordings left by Eugen d'Albert have considerable value for modern performers and teachers. It is the fervent hope of the author that as more musicians and music enthusiasts are exposed to d'Albert's life and works, his compositions will emerge from obscurity.

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Appendix A: Eugen d'Albert—Compositions by Type

Solo Piano Works

woO	Piano Sonata in C-sharp Minor	[Unpublished] c. 1876
woO	Chant du Gondolier	[Unpublished] c. 1876
woO	Fourteen Pieces for Piano	[Unpublished] c. 1878
woO	Piano Sonata in B Minor (Fragment)	[Unpublished] c. 1878
woO	Keyboard Works in D Minor (Excerpts)	[Unpublished] c. 1887 - 1889
woO	Excerpts from <i>Don Juan</i> and Faust's <i>Tod</i>	[Unpublished] c. 1880
woO	Scherl-Walzer	[Unpublished]
Op. 1	Suite in D Minor Allemande Courante Sarabande Gavotte and Musette Gigue	Bote & Bock, 1883
Op. 5	Eight Klavierstücke <i>Sehr leidenschaftlich bewegt</i> <i>Sehr ruhig und ausdrucksvoll</i> <i>Bewegt</i> <i>Anmuthig bewegt</i> <i>Etwas langsam</i> <i>Leidenschaftlich</i> <i>Mässig doch nicht zu langsam</i> <i>Belebt, doch nicht zu schnell</i>	Bote & Bock, 1886
Op. 10	Piano Sonata in F-sharp Minor	Bote & Bock, 1893
Op. 16	Four Piano Pieces <i>Walzer</i> <i>Scherzo</i> <i>Intermezzo</i> <i>Ballade</i>	C.F. Peters, 1898

woO	Study on the Dream of Ghismonda from the opera <i>Ghismonda</i>	Bruckmann, 1898
Op. 29	Five Bagatelles Ballade Humoreske Nocturne Intermezzo Scherzo	Bote & Bock, 1905
woO	Serenata in B Major	Friedrich Hofmeister, 1906
woO	Albumblatt in D-flat Major	Augener, 1908
Op. 32	<i>Capriolen</i> (Atlantic-Musikverlag, 1924) <i>Papillon brûla les ailes</i> <i>Cosy Waltz</i> <i>Rose im Schnee</i> <i>Missie-Massa</i> <i>Der Zirkus kommt</i>	Atlantic-Musikverlag, 1924
woO	<i>Blues</i>	[Original Pub. Unknown]

Works for Soloist with Orchestra

woO	Piano Concerto in G Minor (Fragment)	[Unpublished] c. 1874
woO	Piano Concerto in A Minor	[Unpublished], c. 1880
Op. 2	Piano Concerto in B Minor	Bote & Bock, 1884
Op. 12	Piano Concerto in E Major	Bote & Bock, 1893
Op. 15	<i>Seejungfräulein</i> (For Solo Voice and Orchestra)	Max Brockhaus, 1897
Op. 20	Cello Concerto in C Major	Robert Forberg, 1899
Op. 24	<i>Wie wir die Natur erleben</i> (For High Voice and Orchestra)	Robert Forberg, c. 1901

Works for Voice and Piano

- Op. 3 Ten Lieder and Songs Bote & Bock, 1886
Sehte, es kehret der Abend
Ich darf Dich nicht Lieber
Das Mädchen und der Schmetterling
Nebel
Mailed
Die Gestimme
O, Klingender Frühling
Ach, weisst du es noch?
Elfe
Nirwana
- Op. 9 Five Songs Bote & Bock, 1889
Ich war ein Blatt an grünem Baum
Quellende, schwellende Nacht
Ich ging hinause.
Zur Drossel sprach der Fink
Der Frühling kam
- Op. 13 *Lieder der Liebe* Bote & Bock, 1896
Im Garten
Ohne dich
Sonne und See
Serenade
Letzter Wille
- Op. 17 Five Lieder C.F. Peters, 1898
Erwachen
An den Mond
Strandlust
Sehnsucht
Auf der Heide ist ein Platz
- Op. 18 Four Lieder Adolph Fürstner, 1898
Grauer Vogel bei der Heide
Meine Seele
Leuchtende Tage
Der Korb
- Op. 19 Six Lieder N. Simrock, 1899

Das heilige Feuer
Robin Adair
Er ist's
Was treibst Du, Wind?
Ein Stündlein wohl vor Tag
Frühlingsnacht

- | | | |
|--------|--|-----------------------------|
| Op. 21 | Five Lieder
<i>Heimliche Aufforderung</i>
<i>Wanderung</i>
<i>Ledem das Seine</i>
<i>Nimmersatte Liebe</i>
<i>Vorübergang</i> | Breitkopf & Härtel, c. 1899 |
| Op. 22 | Four Lieder
<i>Sehnsucht in der Nacht</i>
<i>Die Hütte</i>
<i>Hüt' Du Dich</i>
<i>Herbstgang</i> | Fritzch, c. 1900 |
| Op. 25 | Two Lieder, Op.25
<i>Lebensschlitten</i>
<i>Wiegenlied</i> | Robert Forberg, c. 1901 |
| Op. 27 | Five Lieder
<i>Im Garten</i>
<i>Möchte wohl gern ein Schmetterling sein</i>
<i>Stromüber</i>
<i>Die kleine Bleicherin</i>
<i>Ach jung...</i> | Bote & Bock, c. 1903 |
| Op. 28 | Seven Lieder - im Volkston aus des Knaben
<i>Wunderhorn</i>
<i>Gedankenstille</i>
<i>Wiegenlied</i>
<i>Hessisch</i>
<i>Auch ein Schicksal</i>
<i>Die schweren Brombeeren</i>
<i>Selbstgefühl</i>
<i>Knabe und Veilchen</i> | Bote & Bock, c. 1903 |
| Op. 31 | Seven Lieder (Breitkopf & Härtel, 1920)
<i>Choral</i>
<i>Valse triste</i>
<i>Das Lied der Weld</i>
<i>Der Leidende an die Nacht</i> | Breitkopf & Härtel, 1920 |

*Schlafe du
Ich liebe dich
Gesang des Blutes*

Works for One Piano - Four Hands

Op. 6 Waltzes Bote & Bock, 1888

String Quartets

Op. 7 String Quartet No. 1 in A Minor Bote & Bock, 1887

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

Orchestral Works

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

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

Op. 33 *Aschenputtel* ("Cinderella") Robert Forberg, 1924
Aschenputtel am Herd
Täubchen in der Asche
Ball in Königsschloss
Prinz und der Ritt mit den bösen Schwestern
Aschenputtel's Hochzeitspolonaise und
Bauerntanz

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

Works for Ensemble and Orchestra

Op. 14 *Der Mensch und das Leben* (For Choir and Orchestra) Breitkopf & Härtel, c.
1896

Op. 26 *Mittelalterliche Venushymne* (For High Voice, Men's
Choir, and Orchestra or Piano) Robert Forberg, c. 1902

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

Operas

Der Rubin

Libretto: Eugen d'Albert
Premiere: Karlsruhe 1893
Breitkopf & Härtel

Ghismonda

Libretto: Eugen d'Albert
Premiere: Dresden 1895
Breitkopf & Härtel

Gernot

Libretto: Eugen d'Albert
Premiere: Mannheim 1897
Breitkopf & Härtel

Die Abreise

Libretto: Ferdinand Graf von Sporck
Premiere: Frankfurt, 1898
Max Brockhaus

Kain

Libretto: Heinrich Bulthaupt
Premiere: Berlin 1900
Self-published

Der Improvisator

Libretto: Gustav Kastrop
Premiere: Berlin 1902
Bote & Bock

Tiefeland

Libretto: Rudolf Lothar
Premiere: Prague 1903
Bote & Bock

Flauto Solo

Libretto: Hans von Wolzogen
Premiere: Prague 1905
Bote & Bock

Tragaldabas

Libretto: Rudolf Lothar
Premiere: Hamburg 1907

Schott's Söhne

Izëyl

Libretto: Rudolf Lothar
Premiere: Hamburg 1909
Bote & Bock

Die verschenkte Frau

Libretto: Rudolf Lothar
Premiere: Vienna 1912
Publisher Unknown

Liebesketten

Libretto: Rudolf Lothar
Premiere: Vienna 1912
Schott's Söhne

Die toten Augen

Libretto: Hanns Heinz Ewers and Marc Henry
Premiere: Dresden 1916
Bote & Bock

Der Stier von Olivera

Libretto: Richard Batka
Premiere: Leipzig 1918
Bote & Bock

Revolutionshochzeit

Libretto: Ferdinand Lion
Premiere: Leipzig 1919
3 Masken-Verlag

Scirocco

Libretto: Karl Michael von Levetzow and Leo Feld
Premiere: Darmstadt 1921
3 Masken-Verlag

Mareike von Nymwegen

Libretto: Herbert Alberti
Premiere: Hamburg 1923
Anton J. Benjamin Verlag

Der Golem

Libretto: Ferdinand Lion
Premiere: Frankfurt 1926
Universal-Edition Vienna

Die schwarze Orchidee

Libretto: Karl Michael von Levezow

Premiere: Leipzig 1928

Universal-Edition Vienna

Die Witwe von Ephesus

Libretto: Karl Michael von Levezow

Premiere: not performed

Unpublished

Mister Wu

Finished by Leo Blech

Libretto: Karl Michael von Levezow

Premiere: Dresden 1932

Edition Adler

Appendix B: Eugen d'Albert—Compositions by Opus Number

Op. 1	Suite in D Minor (Bote & Bock, 1883) Allemande Courante Sarabande Gavotte and Musette Gigue	Solo Piano
Op. 2	Piano Concerto in B Minor (Bote & Bock, 1884)	Piano and Orchestra
Op. 3	Ten Lieder and Songs (Bote & Bock, 1886) <i>Seht, es kehret der Abend</i> <i>Ich darf Dich nicht Lieber</i> <i>Das Mädchen und der Schmetterling</i> <i>Nebel</i> <i>Mailed</i> <i>Die Gestimme</i> <i>O, Klingender Frühling</i> <i>Ach, weisst du es noch?</i> <i>Elfe</i> <i>Nirwana</i>	Voice and Piano
Op. 4	Symphony in F Major (Bote & Bock, 1886)	Orchestra
Op. 5	Eight Klavierstücke (Bote & Bock, 1886)	Solo Piano
Op. 6	Waltzes (Bote & Bock, 1888)	One Piano - Four Hands
Op. 7	String Quartet in A Minor (Bote & Bock, 1887)	String Quartet
Op. 8	Overture to <i>Esther</i> (Bote & Bock, 1888)	Orchestra
Op. 9	Five Songs (Bote & Bock, 1889) <i>Ich war ein Blatt an grünem Baum</i> <i>Quellende, schwellende Nacht</i> <i>Ich ging hinause</i> <i>Zur Drossel sprach der Fink</i> <i>Der Frühling kam</i>	Voice and Piano
Op. 10	Piano Sonata in F-sharp Minor (Bote & Bock, 1893)	Solo Piano
Op. 11	String Quartet No. 2 in E-flat Major (Bote & Bock, 1893)	String Quartet

Op. 12	Piano Concerto in E Major (Bote & Bock, 1893)	Piano and Orchestra
Op. 13	<i>Lieder der Liebe</i> (Bote & Bock, 1896) <i>Im Garten</i> <i>Ohne dich</i> <i>Sonne und See</i> <i>Serenade</i> <i>Letzter Wille</i>	Voice and Piano
Op. 14	<i>Der Mensch und das Leben</i> (Breitkopf & Härtel, c. 1896)	Choir and Orchestra
Op. 15	<i>Seejungfräulein</i> (Max Brockhaus, 1897)	Solo Voice and Orchestra
Op. 16	Four Piano Pieces (C.F. Peters, 1898) Walzer Scherzo Intermezzo Ballade	Solo Piano
Op. 17	Five Lieder (C.F. Peters, 1898) <i>Erwachen</i> <i>An den Mond</i> <i>Strandlust</i> <i>Sehnsucht</i> <i>Auf der Heide ist ein Platz</i>	Voice and Piano
Op. 18	Four Lieder (Adolph Fürstner, 1898) <i>Grauer Vogel bei der Heide</i> <i>Meine Seele</i> <i>Leuchtende Tage</i> <i>Der Korb</i>	Voice and Piano
Op. 19	Six Lieder (N. Simrock, 1899) <i>Das heilige Feuer</i> <i>Robin Adair</i> <i>Er ist's</i> <i>Was treibst Du, Wind?</i> <i>Ein Stündlein wohl vor Tag</i> <i>Frühlingsnacht</i>	Voice and Piano
Op. 20	Concerto for Cello in C Major (Robert Forberg, 1899)	Cello and Orchestra
Op. 21	Five Lieder (Breitkopf & Härtel, c. 1899)	Voice and Piano

	<i>Heimliche Aufforderung</i> <i>Wanderung</i> <i>Ledem das Seine</i> <i>Nimmersatte Liebe</i> <i>Vorübergang</i>	
Op. 22	Four Lieder (Fritzsch, c. 1900) <i>Sehnsucht in der Nacht</i> <i>Die Hütte</i> <i>Hüt' Du Dich</i> <i>Herbstgang</i>	Voice and Piano
Op. 23	Eight Lieder, Op. 23 (Bote & Bock, 1900) <i>Liebe</i> <i>Arion</i> <i>Trauer</i> <i>Der Brauttanz</i> <i>Nacht</i> <i>Herbstlied</i> <i>Zuversicht</i> <i>Ermunterung</i>	Men's Chorus
Op. 24	<i>Wie wir die Natur erleben</i> (Robert Forberg, c. 1901)	High Voice and Orchestra
Op. 25	Two Lieder, Op.25 (Robert Forberg, c. 1901) <i>Lebensschlitten</i> <i>Wiegenlied</i>	High Voice Orchestra (or Piano)
Op. 26	<i>Mittelalterliche Venushymne</i> (Robert Forberg, c. 1902)	High Voice, Men's Choir, and Orchestra (or Piano)
Op. 27	Five Lieder (Bote & Bock, c. 1903) <i>Im Garten</i> <i>Möchte wohl gern ein Schmetterling sein</i> <i>Stromüber</i> <i>Die kleine Bleicherin</i> <i>Ach jung...</i>	Voice and Piano
Op. 28	Seven Lieder (Bote & Bock, c. 1903) <i>Im Volkston aus des Knaben Wunderhorn</i> <i>Gedankenstille</i> <i>Wiegenlied</i> <i>Hessisch</i> <i>Auch ein Schicksal</i>	Voice and Piano

	<i>Die schweren Brombeeren</i> <i>Selbstgefühl</i> <i>Knabe und Veilchen</i>	
Op. 29	Five Bagatelles (Bote & Bock, 1905) <i>Ballade</i> <i>Humoreske</i> <i>Nocturne</i> <i>Intermezzo</i> <i>Scherzo</i>	Solo Piano
Op. 30	<i>An den Genius von Deutschland</i> (Bote & Bock, 1905)	Large Choir, Improvised Solo Voice, and Orchestra
Op. 31	Seven Lieder (Breitkopf & Härtel, 1920) <i>Choral</i> <i>Valse triste</i> <i>Das Lied der Weld</i> <i>Der Leidende an die Nacht</i> <i>Schlafe du</i> <i>Ich liebe dich</i> <i>Gesang des Blutes</i>	High Voice and Piano
Op. 32	Capriolen (Atlantic-Musikverlag, 1924) <i>Papillon brûla les ailes</i> <i>Cosy Waltz</i> <i>Rose im Schnee</i> <i>Missie-Massa</i> <i>Der Zirkus kommt</i>	Solo Piano
Op. 33	<i>Aschenputtel</i> “Cinderella” (Robert Forberg, 1924) <i>Aschenputtel am Herd</i> <i>Täubchen in der Asche</i> <i>Ball in Königsschloss</i> <i>Prinz und der Ritt mit den bösen Schwestern</i> <i>Aschenputtel’s Hochzeitspolonaise und Bauerntanz</i>	Orchestra
Op. 34	Symphonic Overture to <i>Tiefland</i> (Bote & Bock, c. 1924)	Orchestra

Appendix C: Edited Works, Transcriptions, and Arrangements

Arrangements and Transcriptions by Eugen d'Albert

Bach	Passacaglia in C Minor, BWV 582	Bote & Bock, 1892
	Prelude and Fugue BWV 532 in D Major	Bote & Bock, 1893
	Six Preludes and Fugues for Organ	Forberg, 1900
	Prelude (Fantasia) and Fugue in C minor BWV 537	
	Prelude and Fugue in G Major BWV 541	
	Prelude (Toccat) and Fugue in F Major BWV 540	
	Prelude and Fugue in A Major BWV 536	
	Prelude and Fugue in F minor BWV 534	
	Prelude (Toccat) and Fugue in D minor BWV 538	
	English Suite No. 6 in D Minor	Forberg, 1903
	Siciliano from Flute Sonata in E-flat Major, BWV 1031	Forberg, 1912
Beethoven	Six Ecosaise, WoO 83	Forberg, 1912
	Piano Concerto No. 4 in G Major (Cadenzas for 1 st and 3 rd mvmts.)	Musgiz, n.d.
Couperin	Pièces de Clavecin	Forberg, 1908
	<i>La Bandoline</i> (Ordre V, 8)	
	<i>La Bavolet-flotant</i> (Ordre IX, 8)	
	<i>Les Tricoteuses</i> (Ordre XXIII, 2)	
	<i>Le Petit-Rien</i> (Ordre XIV, 8)	
	<i>Le Tic-Toc Choc ou Les Maillotins</i> (Order XVIII, 6)	
Handel	Chaconne in G major, HWV 435	Forberg, 1907
Handel	Gavotte variée from Suite in G Major, HWV 441	Forberg, 1911
Rameau	<i>Tambourin</i> from Suite in E Minor, RCT 2	Forberg, 1911
Scarlatti	Fugue in G Minor "Katzenfuge," K. 30, L. 499	Forberg, 1911

Works Edited by d'Albert

Bach	Prelude and Fugue in B Minor on B-A-C-H	Robert Forberg, c. 1912
	The Well-Tempered Clavier	J.G. Cotta'sche Nachfolger, 1906
Beethoven	Complete Piano Sonatas	Robert Forberg, 1902
	Seven Bagatelles, Op. 33	Oliver Ditson, 1909
	Two Rondos, Op. 51	Oliver Ditson, 1909
	Eleven Bagatelles, Op. 119	Oliver Ditson, 1909
	32 Variations in C Minor, WoO 80	Oliver Ditson, 1909
	Six Variations on <i>Nel cor piú mi sento</i>	Robert Forberg, 1912
	Polonaise, Op. 89	Robert Forberg, 1912
	Rondo a Capriccio, Op. 129	Robert Forberg, 1915
	Five Piano Concertos	Breitkopf & Härtel
	Piano Concerto No. 1, Op. 15	1917
	Piano Concerto No. 2, Op. 19	1917
	Piano Concerto No. 3, Op. 37	1917
	Piano Concerto No. 4, Op. 58	1900
	Piano Concerto No. 5, Op. 73	1927
Liszt	Piano Sonata in B Minor	Bote & Bock, 1917
	Mephisto Waltz No. 1	Bote & Bock, 1917
	Works for Piano and Voice (Complete)	Various Years
Schumann	Fantasie in C Major, Op. 17	Forberg, 1903
	Grande Sonata, Op. 11	Forberg, 1907
	Symphonic Etudes, Op. 13	Forberg, 1907

Appendix D: Wives and Children of Eugen d'Albert

WIVES	CHILDREN	YEARS MARRIED
Louise Salingré	Wolfgang	1884–1890
Teresa Carreño	Eugenia Herta	1892–1895
Hermine Finck	Violante	1895–1910
Ida Theumann-Fulda	Desiderata	1910–1911
Friederike (Fritzi) Jauner	Wilfriede (Wilfi) Felicitas Benvenuto	1913–1921
Hilde Fels		1921–1932