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This document examines Ernst von Dohnányi's *Winterreigen* suite, Op. 13, a set of ten short character pieces for solo piano, composed in 1905. Dohnányi's musical and compositional background is considered, along with the immediate historical context of the suite and Dohnányi's personal motivation for the work. Extramusical components of the suite are explored first, and each of the ten pieces in the suite is given a brief formal and harmonic analysis. Cyclic elements of the suite as a whole are then brought out, including key relationships, motivic recurrences, and extramusical narrative. Pedagogical and performance notes are also given. Dohnányi's work serves as a retrospective to the Romanticism of the 19th century, in stark contrast to the emerging modernism that surrounded its composition.

ERNST VON DOHNÁNYI'S
WINTERREIGEN, OP. 13

by

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Approved by

Committee Chair

In loving memory of my teacher,
Carol Ruth Wasson,
who first introduced this opus to me

APPROVAL PAGE

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PREFACE

The topic of this dissertation was first presented to me by my piano teacher, Carol Ruth Wasson, when I was a senior in high school. She had just come across the suite as we were selecting new music over the summer and presented it to me with excitement. Although she was previously unfamiliar with the collection, it was greatly to her credit (and Dohnányi's!) that as we sightread through the first piece, she immediately recognized the quotation of Schumann's *Papillons*, and suggested that I learn that set as well, as a companion work. I did, and the program of music that I learned that year, including several pieces from the *Winterreigen*, became one of my all-time favorite programs.

Additionally, Carol suggested that I find someone to translate the poem at the beginning; it just so happened that I had recently become friends with a German foreign-exchange student named Gorm Kroger, who graciously agreed to do the translation. It was in discovering the poem that I began to realize what a rich and fascinating opus we had stumbled upon.

The suite stayed in the back of my mind for many years before I did any significant research on it, but musically, I felt its influence deeply. The "Widmung" was an emotional landmark for me, and I never forgot how much I

loved the “Valse aimable.” It is my hope that this document will present these pieces that I have known and loved in a light that will adequately showcase their many virtues, and perhaps persuade others to love them as well.

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CHAPTER I

INTRODUCTION AND CONTEXT

The *Winterreigen: Zehn Bagatellen*, Op. 13 (“Winter Round Dances: Ten Bagatelles”) for piano was written in the fall of 1905 by Ernst von Dohnányi. One of Dohnányi’s least-known collections, this suite was composed after Dohnányi left Vienna for his new post at the Hochschule für Musik in Berlin. Aside from the opening and closing pieces, each bagatelle was dedicated to a friend of Dohnányi’s (eight in total), and Dohnányi himself premiered them when he returned to Vienna in November 1906 for a concert.

Describing the set in a letter to his publisher, Peter Andry, in 1956, Dohnányi wrote:

The *Winterreigen* was a farewell to my friends in Vienna. Each piece was dedicated to a different one, while the dedication of the whole to the spirit of Robert Schumann is revealed in the first piece *Widmung* (Dedication) by its use of the first melody of Schumann's *Papillons*.¹

¹ Ernst von Dohnányi to Peter Andry, November 18, 1956, Ernst von Dohnányi Collection, Warren D. Allen Music Library, The Florida State University, 1.

Elza Galafrés, Dohnányi's second wife, described the suite as arising from the setting of the Carnival season in Vienna, which was a series of balls held during January and February:

During the Carnival season the parties continued on into the night at the Trocadero², where the Viennese upper ten thousand gathered after the balls, with such artists as could afford the luxury of champagne, music, and gracious light-hearted girls who still had the charm and exquisite grace of 'three-quarter time.' From this enchanting atmosphere came Dohnányi's cycle of piano pieces *Winterreigen*.³

Additionally, Dohnányi's friend, Victor Heindl (to whom the fourth piece is dedicated) wrote an introductory poem that serves as a preface and a foreshadowing to the entire collection, giving the opus a fascinating extramusical dimension.

Historical Context

Dohnányi lived in a culturally tumultuous era, both in time and location. As a Hungarian-German composer living in *fin-de-siècle* Vienna, he witnessed a changing of the guard in Western classical music. Many German composers of the late Romantic tradition, with whom Dohnányi was firmly entrenched both compositionally and ideologically, were immersed in the

² The Trocadero was apparently a theatre or performance venue.

³ Elza Galafrés, *Lives...Loves...Losses* (Vancouver: Versatile Publishing, 1973), 145.

programmatic ideas of the mid to late 1800s, which continued to thrive and influence compositional thought through the first several decades of the 1900s, while other composers explored increasingly chromatic and dissonant harmonic strategies to the point of atonality and serialism. Richard Strauss, for example, directed his opera *Salome* in 1905, which was controversial both for its content and for its dissonances. On the other hand, Gustav Mahler had moved past his first four symphonies and in the early 1900s pursued the “absolute music” espoused by Brahms, and championing the early works of Schoenberg.

Some of the most significant works for the piano of the first decade, however, came from the French and Russian schools. Maurice Ravel and Claude Debussy were composing their “impressionist” pieces⁴, including Ravel's *Miroirs* (1904) and Debussy's *Estampes* (1903), *Images II* (1906), and *Iberia* (1905). All of these works, exploring exotic themes, making use of folk tunes, and famously employing pentatonic, octatonic, and whole-tone scales, were meant to evoke stories, pictures, or cultures to the listener; *Estampes*, for example, is literally “prints,” with each of its three movements featuring a different cultural snapshot (the Orient, Spain, and France).

⁴ These composers were actually influenced by the Symbolist writers movement (famously, Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine), more than the Impressionist painters.

Alexander Scriabin was also heavily influenced by the Symbolist poets (and of course by Madame Blavatsky, founder of the Theosophical Society); although many of his early works are reminiscent of Frédéric Chopin, Scriabin's later output went much farther afield, developing harmonies barely rooted in tonality and eventually subservient to his mysticism and synesthesia. One of Scriabin's best known sonatas, the Piano Sonata No. 5, written between 1905 and 1907, was prefaced with a verse from his *Poem of Ecstasy*. It is a sonata in one movement, but contains no traditionally consonant chords or perfect cadences; Scriabin himself called the sonata “a big poem for piano.”

Back in Vienna, Gustav Klimt was emerging as a Symbolist painter, and the Second Viennese School was about to form. None of this, however, was on Dohnányi's mind when he composed his *Winterreigen* in 1905. Rather, the set is a fairly distinct “throwback” to the character pieces of Robert Schumann written over 40 years before Dohnányi was born, and even the Lyric Pieces of Edvard Grieg, which, while written much later than Schumann's, were more representative of Norwegian folk influence than modern harmony. In fact, the *Winterreigen* can almost be considered an “homage” to the composers of the previous generation; Dohnányi explicitly references Schumann in a number of ways, including a transformed quote of the *Papillons*, Op. 2, the title

“Widmung” from *Myrthen*, Op. 25, and the sphinx-like⁵ acronym “ADE.” The similarities to the *Carnaval*, Op. 9, are numerous, but the way Dohnányi approaches each (dedicated) piece is not always Schumann-esque. His style at times is more reminiscent of Chopin or Johannes Brahms, and at others rhythmically driven like his classmate Béla Bartók; he indulges in the “progressive tonality”⁶ of the late 19th century and makes liberal use of stepwise chromatic motives and cyclic links; his harmonies are often ambiguous but never stray from tonality; the forms he uses are traditional but the pieces would never be mistaken for compositions of his predecessors.

Dohnányi's use of a poem to preface the set immediately followed Ravel's *Miroirs* and just predated Scriabin's *Poem of Ecstasy*, both of which used poetry to inform the musical compositions. Dohnányi's poem was written specifically for him by one of the friends referenced in the opus – obvious

⁵ Schumann's sphinxes are contained in the *Carnaval*, Op. 9.

⁶ The term “progressive tonality” refers to beginning and ending a work in two separate keys, a practice often associated with Chopin and Mahler. The term was first coined by Dika Newlin in 1947 in her book, *Bruckner, Mahler, Schoenberg*, and was used by her to distinguish between works whose tonal centers modulated more than simply a modal shift (“progressive tonality”) and those who followed the traditional model of maintaining a consistent tonal center from the beginning to the end of a work (“concentric tonality”). The similar term “directional tonality” could be considered a subset of “progressive tonality”, and describes the shift of a tonal center from one key to a closely related key (such as relative major or minor) or chromatic mediant, but does not extend to stepwise chromatic key relationships. Newlin used the term “progressive” to encompass the broader spectrum of any modulation of the tonal center.

because of the close relationship of the two (music and poem) that would be somewhat meaningless without their interplay.

The *Winterreigen* suite is an unusual composition, especially for the year in which it was written. Though he disliked the atonal music of his contemporaries, Dohnányi's own compositional language was certainly not “stodgy” or old. The opus is definitely a retrospective, both musically and extramusically – a reflection on times passed with good friends. But the music is unique to the composer, and a significant, though not well-known, contribution to the literature: significant because it differed so greatly from the other piano works being composed at the time – an old-fashioned composition in a changing musical era, yet one with fresh harmonies and creative impulse. Certainly its traditional structure may have contributed to its anonymity in such a progressive environment; but its obscurity in the general literature and even Dohnányi's own oeuvre is undeserved.

Even before the time that the *Winterreigen* was composed, Dohnányi's harmonic language showed a heavy reliance on chromaticism; he had a fondness for utilizing enharmonic and chromatic mediant key relationships in his pieces. Structurally, however, Dohnányi's compositions were formal in nature. His published works in particular show a preponderance of genres familiar to the Classical era: piano quintet, piano concerto, sonata, variations,

and even a throwback to the Baroque with his Passacaglia, Op. 6. Dohnányi was consistently mindful of the large-scale structure and unity of his works, using cyclic material⁷ at times, and preserving key relationships throughout his multi-movement compositions. Though his harmonic journey through a piece was often complex and unexpected, Dohnányi always returned to his original key, albeit many times as the “Picardy” version of itself, translated to the enharmonic major. In this context, the *Winterreigen* was itself a departure from Dohnányi’s typical compositional style, being a work on a much smaller scale, and demonstrating Dohnányi’s first forays into “progressive tonality.”

Background and Specific Context

Ernst von Dohnányi (Ernő Dohnányi, 1877-1960) was a Hungarian composer of the late Romantic tradition. Born in Pozsony, now Bratislava, Slovakia, he lived most of his life in Germany. After World War II, he emigrated briefly to Argentina, then to the United States. Dohnányi was surrounded by music from early childhood and as a pianist, rapidly became a sought-after performer throughout Europe. With flawless natural technique, unmatched sight-reading skills, and a prodigious memory, Dohnányi was often compared to such icons as Paderewski, Godowsky, and Liszt. However,

⁷ For example, in his Piano Concerto, Op. 5, where he quoted the first movement in the last.

Dohnányi considered himself equally a composer and performer. Although his entire output comprised fewer than 50 opuses, he began composing at the age of 7 and continued to write up through the last years of his life.

Though Dohnányi's works have become more frequently performed in recent years, they were largely ignored through the second half of the twentieth century. This unfortunate circumstance was primarily caused by the undeserved blacklisting he experienced after he left Germany in 1945 due to the deteriorating political situation. Ironically, Dohnányi left for Argentina after refusing to fire the Jewish members of the orchestra he directed at the time, but somehow had been branded a Nazi sympathizer⁸ by 1949 when he

⁸ Though not all sources agree, Dohnányi was essentially cleared of these charges by the Hungarian government. In Dohnányi's own words:

"They made the vague accusation that while still director of the Academy of Music in Budapest I had not stood out strongly enough against the new anti-Jewish measures imposed upon Hungary by Germany. Yet the truth (and I have the official documents which so attest) is quite the opposite. When in 1943 I resigned as director, it was actually in protest against the dismissal of one of the professors, a victim of these very laws – György Faragó, a former pupil of mine. Such charges, or implications, would in an old-time Hungary have been easy to clear up. But not now.

"...Many of my pupils have been Jews; many of them have not. What of it, in either case? I was not making distinctions between races or religions; I was teaching music. We all come from God and return to God. That I, myself now a refugee, should be accused of such outrageous things seemed to me incomprehensible."

accepted a teaching position at Florida State University. As a result, he found it impossible to continue his normal concertizing, and even had difficulty finding venues for his later compositions.

Dohnányi himself embarked on an energetic campaign to clear his name, and by the time of his death in 1960 had for the most part accomplished his goal. The damage, however, had been done; and although some of Dohnányi's works are now not unknown to audiences, the majority of them remain relatively untouched. This obscurity is doubly unfortunate given Dohnányi's compositional skill – though traditional by modern standards, Dohnányi's harmonic language was richly chromatic and adventurous, demonstrating both contrapuntal acuity (reminiscent of Brahms, who spoke highly of him) and instances of tonal ambiguity.

Compositional Influences

As previously mentioned, Dohnányi himself attributed the primary compositional influence on the *Winterreigen* to Schumann, which becomes very clear as the pieces are studied. However, the influences of many other composers in the Romantic tradition shine through as well, demonstrating

Ernst von Dohnányi, *Message to Posterity* (trans. by Ilona von Dohnányi, ed. by Mary F. Parmenter, Jacksonville, Florida: The H. & W. B. Drew Company, 1960), 54.

Dohnányi's early and pervasive debt to the composers he obviously idolized. In fact, many of Dohnányi's earliest unpublished (and a few published) works reflect this tradition in their titles alone. For example, Dohnányi wrote two unpublished sets of bagatelles in 1887 and 1890, preceding the *Winterreigen* bagatelles, a clear reference to the bagatelles of Beethoven. Later in his life, Dohnányi also published "Cadenzas to Beethoven's Piano Concerto No. 4 in G Major," Op. 58. Numerous unpublished collections and single pieces obviously invoke Chopin, including Dohnányi's Etudes (1886); Mazurka, Impromptu, Scherzo, and Waltz (1888); Mazurkas (1889); and Impromptu (1892). Dohnányi recalls Brahms with his unpublished Romances in 1891 and 1894, several Lieder, and an Intermezzo (1898); later, he published *Vier Klavierstücke*, Op. 2, and *Waltzer*, Op. 3 (1897), and *Vier Rhapsodien*, Op. 11 (1904). Interestingly, fewer titles point to Schumann, his greatest inspiration; only his unpublished *Fantasiestücke* and *Heda: Six Pieces for Piano* (1891) (similar to Schumann's *Abegg* Variations) attest to Schumann's influence prior to the *Winterreigen* suite.

Publication and Research

The original *Winterreigen* publication was by Doblinger in Vienna, 1906, which is still in print today (along with the Dover Publications reprint as

part of its collection, *Complete Rhapsodies and Other Works for Solo Piano*, published in 1999). The opus is also published by Josef Weinberger⁹ (distributed by Boosey & Hawkes). Only one piece from this set (the tenth, “Postludium”) has made it into standard repertoire collections¹⁰, although it is neither the easiest nor the most interesting. Dohnányi incorporated many references in the set to both his social circle of friends and to his “musical” friends – among them Ludwig van Beethoven, Schumann, Brahms, Chopin, Felix Mendelssohn, and Grieg – making the collection a rich pedagogical treasure as well as an enriching musical experience. Standard genres such as the march, mazurka, waltz, and etude are found alongside more freely composed forms. As character pieces, they hold their own against those of the composers Dohnányi idolized.

Professional recordings of the *Winterreigen* are limited in number, with only three currently available: *Dohnányi: Piano Works, Vol. 2*, performed by Lawrence Schubert, released in 2003 by Naxos; *Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings, 1929-1956*, released in 2004 by

⁹ The Weinberger publication was originally published by Arcadia Music Publishing Company Ltd., London, W.I., no longer in existence.

¹⁰ Two such pedagogical collections in which the “Postludium” is included are *Piano Repertoire: Romantic and 20th Century*, level nine, edited by Keith Snell, published by Neil A. Kjos; and *Encore!*, book 3, edited by Jane McGrath, published by Alfred Publishing Company.

Appian; and *Erno Dohnányi: The Complete Solo Piano Music, Vol. 1*, performed by Martin Roscoe, and released in 2012 by Hyperion. One other recording, *Dohnányi: Works for the Piano*, performed by László Baranyay, was released in 2014 by Hungaroton from an older (1999) recording, but is available for download only from online sources.

Only one article has been written specifically on the *Winterreigen* set, entitled “Self-Identification in the Romantic Tradition: Dohnányi’s *Winterreigen*, Op. 13,” by Robin Wildstein Garvin, republished in James A. Grymes’ *Perspectives on Ernst von Dohnányi*. Garvin gives an excellent introduction to the set, discussing some of the most immediate musical references (to other composers) and connections between the poem-preface and the music. While her remarks on the preface and the first piece of the set are helpful, her discussion of the following pieces is fairly cursory, and unfortunately she entirely skips over three pieces from the opus (bagatelles 7, 8, and 9).

This discussion of the opus will be an exposition of the complete set, touching four dimensions: first, discussion of the extramusical components of the work, using Garvin’s article as a foundation; second, brief analysis of each piece for form and harmonic material; third, cyclical aspects of the opus, including key relationships in the sequence of pieces, motivic recurrences, and

a possible narrative in the sequence relating to the poem-preface; and fourth, any performance and/or pedagogical issues that warrant notice to an unfamiliar audience. The first two aspects (extramusical components and formal analysis) will be combined as the set is described piece by piece.

CHAPTER II

ANALYSIS OF THE PIECES

Poem-Preface

The preface to the *Winterreigen* suite is a poem written by Dohnányi's friend, Victor¹¹ Heindl, a lawyer and writer whose poetry Dohnányi set to music more than once over his lifetime¹². Although it's not clear whether the poem was written before or after Dohnányi's compositions, the interplay between the two works is striking: if Dohnányi “set” the poem by writing the suite, he did a remarkable job; but it seems equally plausible that Heindl wrote the poem specifically for the suite Dohnányi composed. The text is translated¹³ as follows, with the original German in Appendix A:

Now let, oh let the day's sorrows be silent,
The starry night outside is eavesdropping clearly and coldly,
And in the magical power of the sounds
Let us incline our ears to distant dreams!

¹¹ Also spelled “Viktor.”

¹² Settings of Heindl's poetry include Dohnányi's vocal songs *Waldelselein* (Little Elsa of the Woods, 1906) and *Sechs Gedichte von Victor Heindl*, Op. 14 (Six Poems by Victor Heindl, 1906-7); and an opera libretto for *Tante Simona*, Op. 20 (Aunt Simona, 1911).

¹³ Translation by Gorm Kroger.

Immersed in memory's gold
 Emerge in a new splendor, you celebratory hours,
 As happiness quickly diffuses many sorrows' shrouds,
 That grievously cover the joy of our existence!
 Emerge in new splendor, you joyful city on the bank of the Danube,
 A finely tuned, joyful chord – –
 You friends, quickly join hands for the great carnival dance!
 You fearful cautioners, don't rebuke us:
 Those who think nobly, will always make all noble things their own.
 What beautiful fairytale dream!
 Don't flee, you whirling, colorful pictures! –
 Ha! Are you foaming again, intoxicating, fragrant drink?
 Take, friends, partake, I want to share the best with you today,
 A warm-blooded piece of youth, of memory! – – –
 Which quiet sound waves to me at last?
 “Goodbye”? – – – – –

My girl-friend turns the pages meditatively listening at the piano
 – – – – – Out of a collection of Schumann's circle-dance pieces
 Fell from a dark-as-night red rose
 A withered leaf – – – – –

Almost all of the *Winterreigen* pieces are explicitly referenced in the poem in some way. Only “Freund Victor's Mazurka” is left out – which could indicate either that Dohnányi “commissioned” the poem and included the mazurka as a surprise for his friend, or that Heindl simply left the self-reference out.

The dedication to the set (the “Widmung”) can be seen in the opening stanza of the poem, “Now let....distant dreams.” Dohnányi is writing a “recollection” of the friends he left behind in Vienna – both a memory and an homage to his companions. The ending of the second stanza points clearly to

the poem's intention as a reminiscence as well: "Take, friends, partake, I want to share the best with you today/A warm-blooded piece of youth, of memory!"

From the ensuing analysis of the individual pieces and their dedications, the following inferences can be drawn that tie the poem directly to the suite. Dohnányi's "Marsch der lustigen Brüder" (March of the Jolly Fellows) is a hearty portrait of friends sharing a drink (which Heindl references in the line just previous: "Are you foaming again, intoxicating, fragrant drink?"), and "An Ada" refers to a pianist friend of Dohnányi's, clearly referred to in the third stanza as the girl leafing through a collection of Schumann ("My girl-friend...at the piano"). The mazurka is not explicitly referenced, as previously mentioned, but the inclusion of the poem itself as a preface to the set is an obvious connection. "Sphärenmusik" is seen in "The starry night outside," as is "Um Mitternacht" (At Midnight); "Valse aimable" is the "carnival dance" described by Eliza Galafrés¹⁴; and "Don't flee, you whirling, colorful pictures" is easily "Tolle Gesellschaft" (Boisterous Party).

"Morgengrauen" (Dawn) is a little less obvious, but may be implied by the reference to "memory's gold/Emerge in new splendor," as if the rising sun is spilling its light on the celebration. As the penultimate piece of the set,

¹⁴ The "three-quarter time" of the Carnival dances is clearly an indication of the waltz (see pg. 3).

“Morgengrauen” also depicts the penultimate sentiment to “Goodbye” – which Dohnányi enshrines in the final, softly rising arpeggio (“Which quiet sound waves to me at last?”). Immediately, the “Postludium” follows, with an explicit farewell (“Goodbye”) in the final chords. In the letter to Dohnányi’s publisher, Dohnányi explains that he uses the word “Ade,” a colloquial term for goodbye; it is this word that he uses to form a motif central to the “Postludium,” and indeed the entire set, as it is a transformation of the opening as well (in the “Widmung”). The entire poem reflects Dohnányi’s intention to recall his friends through the memories of their times together, and enshrine them, together with his musical forbears, like a pressed petal between the pages of a book.

Schumann is of course explicitly referenced in the poem as well, in the final stanza: “Out of a collection of Schumann’s circle-dance pieces....” According to Dohnányi, the word “Reigen” (from the title, “Winterreigen”) literally means “round dance”¹⁵ (circle-dance). Though he doesn’t mention it, the word used for Schumann’s “circle-dances” is “Reigenwerke,” using the same base; it would logically follow to translate “Reigenwerke” as “round dance pieces” (or circle-dance, as is used here). This linguistic similarity may point out another connection to Schumann in that Dohnányi is titling his set after a

¹⁵ Ernst von Dohnányi to Peter Andry, 1.

generic term for Schumann's collections. Dohnányi also mentions that there is "a figurative meaning [for the word 'Reigen'] for which there is no word in English." By this, he could possibly have been referring to the "cyclic" nature of his and Schumann's collections, which would point to the poetic reference as an allusion more specifically to Schumann's cyclic works, and perhaps directly to the *Papillons*, as the waltz-like dance cycle Dohnányi quotes.

Widmung

Of the ten bagatelles, the "Widmung" (first) and the "Postludium" (last) are the only two pieces not dedicated to a specific colleague of Dohnányi's. The "Widmung" (translated "Dedication") is an explicit reference to Schumann in two ways: first, the title is taken from what is probably Schumann's best-known vocal piece, the "Widmung" from *Myrthen* (1840), itself dedicated to Clara Schumann; and second, the themes of the piece in both the right and left hands are based on the opening movements of Schumann's *Papillons*.

The introductory left-hand arpeggiation (Figure 1) is loosely based on the *Introduzione* of the *Papillons* (Figure 2), almost splitting the *Introduzione* into two motifs (measure 1 [D-F#-B-A] and the first two beats of measure 2 [G#-A-D-F#]), quoting the second motif at the end of the "Widmung"

arpeggiation (A-Bb-Eb-G) and interpolating a non-tonicized version into the middle (D-Eb-G-C). Thus, Dohnányi transforms the 3/4 meter of the Introduzione into the 6/8 meter of his “Widmung.”



Figure 1. Dohnányi, *Widmung*, Introduction and Theme

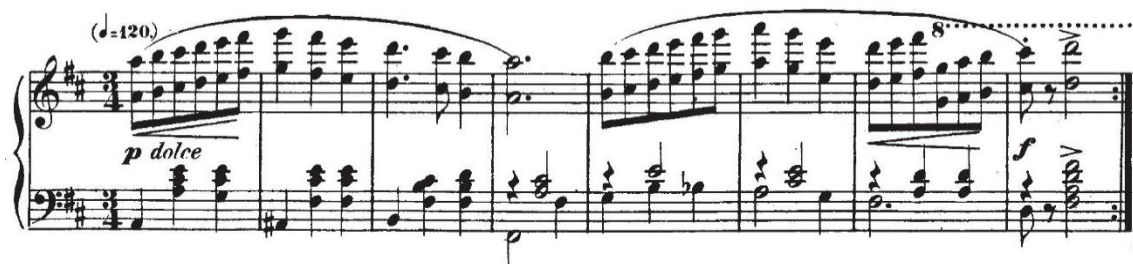


Figure 2. Schumann, *Papillons*, Op. 2, Introduzione

The right-hand melody of the “Widmung” is a single-voice scale figure taken from the right-hand melody of the first movement of the *Papillons*

almost note-for-note (Figure 3), though starting on the fourth scale degree instead of the fifth:

Dohnányi, mm. 3-6: A-Bb-C-D-Eb-F-G-F-Eb-D-C-Bb-Ab

Schumann, mm. 1-4: A-B-C#-D-E-F#-G-F#-E-D-C#-B-A

In addition, Dohnányi begins the scale with a descending tritone, which both sets the stage for its later transformation into the “Ade” motif and (by its chromatic alteration [A-Bb]) unifies it with the left hand arpeggiation.

Interestingly, both the *Introduzione* and first movement of the *Papillons* begin in the key of D major, switching to Eb major in the second movement, while the “Widmung” is written in Eb major. Although it may be coincidental, the extended tritone motif [Eb-A-Bb-C] also bears a passing resemblance to Schumann's sphinxes ([A-Eb-C-B], [Ab-C-B], and [Eb-C-B-A]).



Figure 3. Schumann, *Papillons*, First Movement

The “Widmung” is a very simple form, basically AA^1 , with the second half a parallel of the first but in the minor mode, and the right hand melody in octaves. Each half is 16 bars long, plus a two-bar introduction and two-bar coda, resulting in a symmetrical format that belies the non-standard phrase structure (4+6+6). The third phrase of A expands the opening tritone motif to a minor sixth in measure 13 and returns to the tritone in measure 15. In contrast, the third phrase of A^1 contracts the interval to a minor third, sequencing until it resolves to an Eb in measure 30, leading into the original tritone motif and an exact repetition of bars 15-17 of A (corresponding to bars 31-33 of A^1). The coda essentially “corrects” the tritone by concluding with a descending perfect fifth (Bb-Eb).

Although Dohnányi's piece is clearly an homage to Schumann, the style, and particularly the left-hand arpeggiation, is typical of compositions throughout the Romantic period. Chopin's Nocturne, Op. 9 No. 1, features a roughly similar arpeggiation, also in a compound duple meter (Figure 4); Fauré's Barcarolle, Op. 6 (1896), is even more similar, being in the same key (Eb major) and meter (6/8) and having a similar arpeggiation contour (Figure 5).

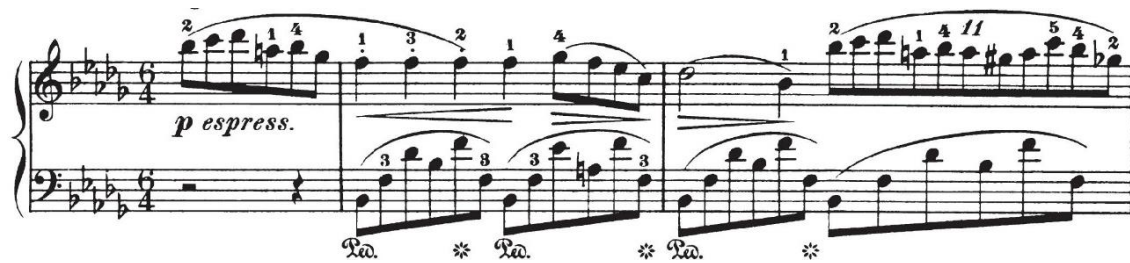


Figure 4. Chopin, Nocturne, Op. 9 No. 1

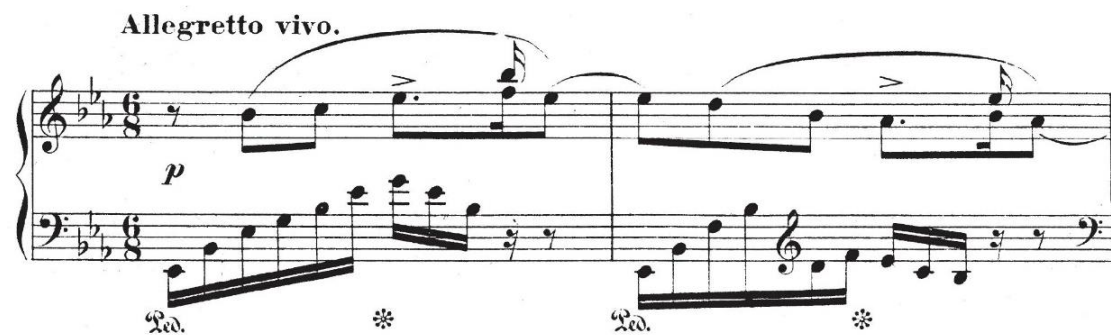


Figure 5. Fauré, Barcarolle No. 6

Mili Balakirev's "Au jardin" (In the garden, 1884) contains some striking similarities to the "Widmung," though the harmonic and formal structures are very different. The opening arpeggiation features the same scale degrees 1-5-3 opening, a similar contour, and a chromatic alteration in the middle of the figure; it's also written in 6/8 and has a single-voice, scalar melody, although unlike Dohnányi's it descends sequentially (Figure 6).



Figure 6. Balakirev, *Au jardin*

Dohnányi was certainly familiar with the Chopin Nocturne, and very likely with the Fauré Barcarolle; he may or may not have known of Balakirev's "Au jardin," but the stylistic parallels among these pieces clearly demonstrate Dohnányi's entrenchment in the "old" school of composition, despite his progressive harmonies, exemplified in the sequence passage (third phrase) of the A¹ section of the "Widmung"¹⁶, and particularly in some of the later pieces of the *Winterreigen* suite, such as the "Valse aimable" and "Morgengrauen."

¹⁶ The A¹ section is essentially in E \flat minor, but cadences its second phrase on a tritone, from G \flat major to D7 (III – V7/#III), mm. 27-28. The third phrase resolves the D7 chord to G major, and subsequently modulates back to the original E \flat major, mm. 29-31: G/D – D7 – F \sharp /C \sharp – F \sharp dim7/C – E \flat /B \flat (III6/4 – V7/III – #II(bIII)6/4 – #ii dim4/3 – I6/4). This progression emphasizes a chromatic bassline in a roughly stepwise sequence, resulting in a "voice-leading" progression rather than traditionally cadential chord relationships.

Marsch der lustigen Brüder

The second piece of the set, “Marsch der lustigen Brüder” (March of the Jolly Fellows), is dedicated to “An Freund Bob” (To friend Bob), who unfortunately is not otherwise referenced in Dohnányi's writings. Garvin suggests that the title again points to Schumann, referring to the last movement of the *Carnaval*, Op. 9, “March of the League of David against the Philistines”¹⁷; aside from the extramusical reference, it is interesting that this particular movement also quotes the finale of the *Papillons*, which in turn quotes its own first movement.

“Marsch” (in C major) is a small ternary form (ABA¹) and has several of the typical features of a military march¹⁸, including common time, an opening upbeat, dotted rhythms, and a contrasting lyrical “trio” as the B section. The main theme is a repeated 8-bar strain comprised of broken triadic figures of alternating qualities: the pickup and first beat form a minor triad, followed by an augmented triad; next a minor seventh followed by a fully diminished seventh; another augmented triad followed by major; then another minor

¹⁷ Garvin, 117.

¹⁸ Erich Schwandt and Andrew Lamb, "March," *Grove Music Online*, Oxford Music Online, Oxford University Press.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40080> (accessed January 16, 2015).

seventh followed by a dominant seventh; all in dotted rhythms over a stepwise descending bassline (Figure 7). The effect is a very jaunty and somewhat disjointed passage that puts one less in mind of an orderly processional than a somewhat drunk (and off-key) rendition of a bar song, sung arm-in-arm by the “jolly fellows” of the title.



Figure 7. *Dohnányi, Marsch Theme*

The trio (B) section is written in F major, and expands the dotted rhythm from dotted-eighth/sixteenth to dotted-quarter/eighth over an eighth-note octave arpeggiation, again in a repeated 8-bar strain. In contrast to the A section, the alto voice countermelody gives an overall rising effect (Figure 10, mm. 29-31), as does the chromatic melody (half-note chords) in the following 9 bars (mm. 36-44) (Figure 8). The chromatic stepwise figure returns in the opening of the A¹ section as an eighth-note bass that rises then falls in several iterations.

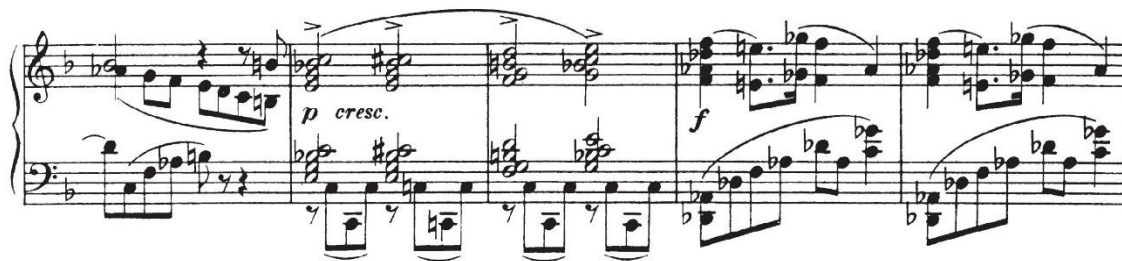


Figure 8. *Dohnányi, Marsch, Trio Chords* (mm. 39-43)

Although Schumann's “Marche” doesn't have a clearly defined “lyrical” section, it does contain several similar motivic features, such as chromatic basslines and eighth-note figures, and a left-hand figure (Figure 9) that resembles the left hand figure of the first strain of Dohnányi's trio (Figure 10): both left-hand figures have an “upper voice” that alternates between two notes a second apart (C and Db in the Schumann; A and Bb in the Dohnányi), resulting from the use of the same inversions in the alternating I-V7 harmonies.



Figure 9. *Schumann, Marche, Piu stretto*



Figure 10. Dohnányi, *Marsch, Trio* (mm. 29-33)

An Ada

The third piece's dedication is contained in its title, translated “To Ada.” It apparently refers to Ada Mary Thompson, later Lady Heath, who became friends with Dohnányi while she was studying with Theodor Leschetizky in Vienna¹⁹. The main device in this piece is the use of the name “Ada” as the soprano motif A-D-A, a rising and falling fourth, repeated in each of the 18 measures. Again suggesting Schumann's sphinxes, this was not Dohnányi's first use of a name as a motivic figure, having written *Heda: Six Pieces for Piano* in 1891, dedicated to Heda Pongrácz²⁰.

“An Ada” (in D minor) is a passacaglia-like miniature in common time, cadencing after every four measures. The first two phrases use a descending chromatic line as a bass ostinato, doubled at the third in the alto; after the first

¹⁹ William Waterhouse, “Dohnányi and Great Britain,” in Grymes, *Perspectives*, 63.

²⁰ Garvin, 118.

two bars, the bass drops a fourth and continues diatonically, with the tenor doubling at the third (Figure 11). The second phrase simply elaborates the chromatic lines with neighbor and passing tones, cadencing to the relative major (F major) rather than on the dominant (A major) as does the first phrase. The third phrase abandons the descending chromatic bass line and instead utilizes a I-V-I pattern that *ascends* chromatically (via an implied bass) by moving through a different key each measure (F major/F# minor/G major) before returning to a descending chromatic bass in the last measure and again cadencing on the dominant. The alto line also departs from its previous iterations and appears as an embellishment that reminisces over the previous phrases but does not repeat them.



Figure 11. Dohnányi, *Ada Theme*

The final phrase uses a third harmonization with a slower harmonic motion (changing chords every two beats instead of on each), again in a descending stepwise pattern, but one not entirely chromatic (D-C-B-Bb-A-G).

In addition, the bass departs for the first time from a chorale-style accompaniment and becomes a flowing arpeggiated triplet figure that greatly intensifies the mood of the piece, bringing it to an unexpectedly dramatic moment right before the end: measure 16, rather than concluding the final phrase, cadences under a fermata on the ninth (the initial “A” of the Ada motif) of a G dominant 9 chord but suspends the tone over a rest. Dohnányi resolves this climactic moment with a return to the chorale chords and an overlapping use of the Ada motif before the final cadence.

Garvin points out an interesting connection to Edvard Grieg's *Ballade in G Minor*, Op. 24 (1868)²¹, in the descending chromatic lines of Dohnányi's first two phrases and perhaps the repetitive soprano figure as well (Figure 12):



Figure 12. Grieg, *Ballade in G Minor*, Op. 24

²¹ Garvin, 118.

Grieg and Dohnányi knew each other, having spent time together in the fall of 1905, when they stayed in the same hotel while Dohnányi was on a concert tour in Copenhagen²², which was probably the same period of time the *Winterreigen* suite was being composed²³; it is likely that Dohnányi was familiar with Grieg's compositions before that year, but certainly by that time Dohnányi would have known Grieg's Ballade. Thus, it would not be surprising if he indeed modelled “An Ada” after that work.

However, certain features also bear a striking resemblance to Schumann’s “Norse Song” from the *Album for the Young*, Op. 68, which uses the name of Danish composer (Niels) Gade as the motif that begins each 4-bar phrase (similarly to the Ada motif) (Figure 13). The “Norse Song” is of similar length (20 measures, albeit with bars 9-20 repeated), uses regular 4-bar phrases, and is written with a chorale-like texture. Like “An Ada,” the “Norse Song” puts the name motif (G-A-D-E) in the soprano in all phrases except the third, where it appears in the bass. The “Norse Song” is even written with the same key signature (one flat), although Schumann utilizes the major key while Dohnányi favors the minor. Interestingly however, Schumann's first and

²² Ilona von Dohnányi, *Ernst von Dohnányi: a song of life* (ed. by James A. Grymes, Bloomington, Indiana: The Indiana University Press, 2002), 57.

²³ Dohnányi, *Song of Life*, 58.

second phrases cadence to the same chords (A major and F major, respectively) as Dohnányi's, though the pieces' conclusions take very different paths.



Figure 13. Schumann, *Norse Song*

Given the connections to “An Ada” in both the Grieg and Schumann pieces, it is intriguing to note one other relationship between them.

Schumann's subject, Gade, was also one of Grieg's teachers not many years before he composed the Ballade. It is not out of the question that Dohnányi knew of the Gade connection between Schumann and Grieg and composed “An Ada” as a sort of musical pun on that relationship.

Freund Victor's Mazurka

Again in the fourth piece, the dedication is in the title, this time to Victor Heindl, Dohnányi's writer friend who wrote the poem-preface to the *Winterreigen* suite. Ilona Dohnányi calls the mazurka an “arrangement” of a

piece written by Heindl²⁴ and Dohnányi himself calls it a “Transformation,”²⁵ but there is no indication of what or how much the piece actually owes to Heindl. The performance marking is “Mit Humor,” an indication frequently used by Schumann. Several pieces of Schumann's *Carnaval* have mazurka-like qualities (including “Arlequin,” “Florestan,” and “Chiarina”), but this piece seems clearly Chopin-esque; just as Schumann titled a piece after him, this seems to be Dohnányi's homage to the Polish composer.

“Freund Victor's Mazurka” is of course in 3/4 time, written in G minor; it is generally accented on the second beat, and the main theme is a typical mazurka-esque melody consisting of dotted rhythms and rests (“hops”) (Figure 14).



Figure 14. Dohnányi, *Mazurka Theme* (mm. 14-20)

²⁴ Dohnányi, *Song of Life*, 59.

²⁵ Dohnányi to Andry, 1.

Dohnányi writes with plenty of lyricism, though, interspersing the more jocular elements with soaring arpeggiations, and the effect is very much a humorous, dancing piece. The form is a symmetrical ABA¹, with both a main and secondary theme in the A sections. In the opening A section, the main theme (starting at bar 14) is in G minor and the secondary theme (starting at bar 58) is in the relative Bb major. The transition from A to B sets the listener up to expect a return to G minor, which expectation is “disappointed” with a totally new, completely legato melody in G major, underpinned with a crawling, almost exclusively chromatic left hand that meanders up and down, following the melody. The returning A¹ section presents the main theme in C minor, followed by the secondary theme again in the relative Eb major before winding its way back to the original key.

Throughout the piece, expectations are continuously misled with harmonies that slide from one to another chromatically rather than diatonically, deceptive cadences, and musical “twists.” The main theme cadences on a D major chord which is then arpeggiated as an open fifth, ending on a “D” followed by a fermata: in the next bar, the secondary theme begins with that “D” as the first melody note, but in the unprepared key of Bb major; the corresponding area in the A¹ section is exactly the same, transposed into the previously mentioned keys. The transition from A to B as previously

mentioned deceptively resolves to G major instead of minor; and the introductory material, drawn from the main theme and returning as the coda, is full of rests and octave leaps, keeping the listener continually on edge. The biggest “surprise,” however, is at the very end of the piece (Figure 15), where Dohnányi indicates a piano dynamic and diminuendo and then inserts a whole measure of rest following a measure of bass octaves on the raised fourth scale degree, the “leading tone” to the dominant; the succeeding measure is a single bass octave on the fifth scale degree in an otherwise empty measure (staccato quarter notes on beat one, following by two quarter rests). The last two measures are similar empty measures, with the cadential V (D major chord) played forte (surprise!), followed by the final tonic (G minor chord) played piano (surprise, surprise!). This is definitely a “gotcha” moment for Dohnányi.



Figure 15. Dohnányi, *Mazurka Ending*

Sphärenmusik

The fifth piece of the set, “Sphärenmusik” (Music of the Spheres), is dedicated “An Freund Korwin” (“To friend Korwin”), a Commander in the Austrian Air Force. Korwin once took Dohnányi on a ride in a hot air balloon, which event was very memorable for Dohnányi. Regarding the trip, he stated, “On an airplane I never really had the sensation that I was flying in the way I felt it when we ascended in that balloon. I had a splendid view of the earth below, and it was an unforgettable sensation to hear all noises from below in a mystical, faraway manner.”²⁶

“Sphärenmusik” (written in F# major) begins with three staves (Figure 16), using a low open fifth on the tonic as an “anchor” on the lowest staff, while the upper two staves indicate the soprano melody and the descending thirds accompaniment figure (the top-most staff also has a line of accompaniment, making the full accompaniment a descending line of first inversion chords). The theme is a repetitive, almost overlapping series of sequences on the same descending thirds motive found in the second two bars; the first bar is the low open fifth alone. The form is AA¹BA²A³B¹, followed by a 4-bar coda. The A sections vary in length, as the main theme is an odd

²⁶ Dohnányi, *Song of Life*, 59.

number of measures; each section is either 9, 11, or 13 measures long. These irregular lengths contribute to the ethereal sound and “floating” quality of the music by refusing the listener the grounding and symmetry of regular phrase structure.



Figure 16. *Dohnányi, Sphärenmusik Theme*

Each successive variation of the theme rhythmically alters the accompaniment and lowers the melody by an octave. The main theme accompaniment is in steady eighth notes; the A^1 section accompaniment is in triplets; the A^2 section is written in sixteenth sextuplets; and the A^3 section is in triplet groupings of thirty-second notes, but “slows” to gradually larger note values over the last six measures of the section. All of the A sections are in the original key except for A^2 , the shortest section (nine measures), which is a whole step lower in E major. As the melody descends in register, the

accompaniment figure is placed above the melody, illustrating Dohnányi's description of hearing the “sounds of the earth” (the melody) in a “faraway, mystical manner” as the balloon rises into the air. The final A section also “descends,” with the melody again rising (the earth coming closer to the balloon) and the accompaniment figure slowing and returning to its original place below the melody.

The B sections are comprised mainly of a single repeated note in triplets, syncopated over the strong beats. Arpeggiated chords alternate slowly in the upper and lower registers, interspersed with short melodic sections, mainly consisting of broken thirds. Since the harmonic motion is much more static in these sections, they may be meant to depict the times when the balloon was simply “drifting along” at a fixed altitude. The first B section centers around G# (repeated note), while the second returns to F# (repeated note). This gives the piece a key scheme of F#-G#-E-F#, a *nota cambiata* figure that moves the piece both up and down by a whole step each time, again contributing to the “floating” sensation.

The coda occurs after the B¹ section ends with a fermata over two beats of rest – presumably the balloon has come to rest on the ground. The coda itself is simply four bars of slow arpeggiations, gradually ascending from gradually descending bass notes (each a fifth lower than the previous). Perhaps

this last fragment is Dohnányi's reminiscence over the trip that has just ended, as he looks up into the sky where he has just been moments before.

Valse aimable

The “Valse aimable” (Amiable Waltz) is dedicated to “An Freund Jan” (To friend Jan), apparently a musician, as Dohnányi apparently composed the waltz “based on motives of the friend to whom it is dedicated”²⁷ (Figure 17).



Figure 17. Dohnányi, Valse Theme

Garvin draws parallels to Brahms in this piece, although the continuous variation, intense lyricism, soaring melody, and implied rubato are all again quite Chopin-esque. Garvin's comparison is based on the *Andantino grazioso* from Brahms' Intermezzo, Op. 119 No. 2 (Figure 18), and she invokes a passage in the middle of the waltz (and incidentally in the middle of the B section) that, while visually and rhythmically similar, does not seem

²⁷ Dohnányi to Andry, 1.

representative of the waltz as a whole (Figure 19). The Intermezzo, Op. 116 No. 4 (Figure 20), however, also has some similar features to the “Valse,” and of a more thematic nature. The melody consists of primarily descending intervals, and the accompaniment begins generally off the beat (after an eighth rest); additionally, Brahms “complicates” his melody by adding a countermelody (that results in a 2-against-3 cross-rhythm) and altering the accompaniment by using more than one triplet per measure and progressing to a sixteenth-note figure later in the piece.



Figure 18. Brahms, *Intermezzo*, Op. 119 No. 2, *Andantino grazioso*



Figure 19. Dohnányi, *Valse*, B Section (mm. 38-43)



Figure 20. Brahms, *Intermezzo*, Op. 116. No. 4

It is difficult, however, to pinpoint any one specific influence in this waltz; its characteristics are charmingly unique. The form is AA^1BA^2 , where each of the A sections is 16 measures (plus coda) and the B section is 18 measures (plus an 8-bar transition). The main theme consists of a descending fourths motive that sequences down by step after the first four bars, and down by a diminished fourth after the next four bars (see Figure 17); the final 4-bar phrase expands the descending fourths motive in each measure (diminished fifth/perfect fifth/perfect fifth/diminished fifth). Throughout the A section, the left-hand accompaniment pattern begins off the beat, after an eighth rest, and arpeggiates upward in eighths.

In the A^1 section, the theme returns with the descending fourths motive, but is embellished (a la Chopin) towards the end of each phrase; the final phrase is almost new material (Figure 21). The left hand also is embellished, but in a slightly different way: the pattern is almost the same, but rhythmically altered into triplets (as we saw in “Sphärenmusik”).



Figure 21. *Dohnányi, Valse, A¹ Section (mm. 17-21)*

The B section uses the same single-note pivot as Schumann's “Widmung” – the Ab becomes a G#, modulating from Ab major to E major, although in the waltz, the new key is relatively unstable and only persists intermittently throughout the 18 measures²⁸. The melody is based on the original theme, but instead of using two descending fourths in a row, the B melody's descending fourth is followed by an ascending third (see Figure 19, mm. 42-43). The final phrase of the B section sequence chromatically towards each other (bass E-F-F#-G/soprano G#-G-F#-F) and “rest” in the transition on a right-hand diminished fifth, while the left hand arpeggiates over the bass notes G/Db/G, another diminished fifth, before finally resolving to the descending fourth at the return of A.

²⁸ The A/A¹/A² section's third phrase also uses E major even more briefly (only two measures, followed by two measures of A major), but without the distinctly Schumannian pivot tone (Ab-G#).

The A² section again embellishes the later part of the descending fourths motive, rhythmically altering the A¹ ornamentation into a triplet pattern (and one beat of sixteenths) (Figure 22). The left hand continues its “metric modulation” by presenting its pattern in sixteenth notes as well. The final phrase is harmonically equivalent to the A section's final phrase (not the A¹ section), which leads to a coda that deceptively begins like the main theme, but uses a falling scale-in-sixths passage to come to a surprising conclusion – which, in order to describe, necessitates first a discussion of the piece's tonality.



Figure 22. Dohnányi, *Valse*, A² Section (mm. 59-62)

“Valse aimable” is written with a key signature of four flats, but is tonally ambiguous for a good portion of the work. One would assume that either F minor or Ab major would be established fairly quickly in the piece, but this is not the case; not a single F minor chord appears until the coda, and the first Ab major appears as an Ab dominant seventh chord in the last bar of the

A section. The opening harmonic sequence actually appears to establish Db major as the key, following the progression:

Phrase 1, mm. 1-4:	DbM7 – Bbm – C7(b9)
Phrase 2, mm. 4-8:	C half-dim7 – F7 – B7(b9)
Phrase 3, mm. 9-12:	E7 – A7
Phrase 4, mm. 13-16:	Bb7 – Db7/B – C7 – Ab7

Effectively, the A section (half) cadences on Ab major, the dominant of Db major, which is of course the first chord of the main theme. Phrase 4 of the A¹ section (mm. 13-16), however, ends with a conclusive authentic cadence (D7 – G7 – Eb7 – Ab), with an extra (seventeenth) bar of Ab arpeggio, which does seem to indicate that Ab major is the key of the piece; this also establishes the Ab-G# pivot into the B section.

But Dohnányi has yet another trick up his sleeve, which he springs on us at the very end. As previously mentioned, the coda begins as if it will reprise the main theme, but immediately takes us in another direction, so that the harmonic progression is as follows (mm. 76-78): DbM7 – G7 – Fm/C (the first and only F minor chord). This is followed by the descending scale in sixths, which ends on the C again in the bass, but instead of the F minor above it, has a first inversion Ab major chord. This Dohnányi follows with a C dominant

seventh, and cadences to end in F major. By ending here, Dohnányi creates a link back to the very beginning of the piece, since the first note of the main theme is also an F.

It seems here that Dohnányi is dabbling in the “progressive tonality” explored by some of his Romantic predecessors, including Franz Schubert (ex. the *Wanderer* Fantasy, Op. 15), Chopin (ex. Ballade No. 2, Op. 38), Franz Liszt (*Dante* Symphony, S. 109), and of course Schumann (String Quartet in A Minor, Op. 41, No. 1). While the new key is reached only at the very end of the waltz, the ambiguous tonality of the opening (is it in Db major?), the brief resolution to Ab major (probably “the key” of the piece), and the merest hint at F minor (presumably the relative minor), preclude the conclusion to F major as an afterthought, and clearly it is more than a “Picardy third.”

Schumann's “Valse noble” from *Carnaval*, although written in Bb major, opens with an A fully diminished seventh chord, and doesn't arrive at a root position tonic chord until the end of the first eight measures; while not exactly a “progressive tonality,” it does hint at an initial ambiguity.

Schumann's “Im wunderschönen Monat Mai” from the *Dichterliebe*, Op. 48, has some more significant similarities to the waltz, however. Written in the key of A major, the introduction actually alternates between a first inversion B minor chord and a C# dominant seventh; and the A major doesn't appear until

the second measure of the vocal melody (Figure 23). Each of the two stanzas cadences to D major, and the coda repeats the introductory material and ends, unresolved, on the C# dominant seventh chord. Like the waltz, “Im wunderschönen” begins ambiguously, barely reaches its “predominant” tonality, and ends with a completely unexpected harmony, although it fails to actually modulate.

Langsam, zart. Componirt 1840.

p

Im wunderschönen Monat Mai, als alle Knospen

Figure 23. Schumann, *Im wunderschönen, Introduction*

Um Mitternacht

The seventh piece, “Um Mitternacht” (At Midnight), is dedicated “An Freund August” (To friend August) and as the title suggests, is a whirlwind of somewhat spooky activity (Figure 24). It is primarily composed (in E minor)

of rhythmically driving bass octaves and nearly perpetual right-hand arpeggios. The form is similar to “Valse aimable,” in that it is basically AABA¹, plus a coda; however, Dohnányi also inserts “transitional” material in the form of an “Aujust motive” at the end of the A sections (not A¹) and then again after the B section.



Figure 24. Dohnányi, *Mitternacht Theme*

The “Aujust motive” (Figure 25) follows the 16-bar A section as a descending octave (from G to G, where “Au-just!” is inscribed over the right hand), starting with a G major chord and resolving to an Eb major chord. The motive itself is only one measure long, and Dohnányi repeats it once before moving on to a descending right hand arpeggio figure that eventually cadences on B major in preparation for both the repeat of the A section and the new B section. The motive returns twice after the B section, intervallically augmented each time – first F to E (a ninth), over F minor and C major, then E to D# (a

tenth), over E minor and B major. Since the motive has been altered from the original form, there is no name inscribed over it.



Figure 25. Dohnányi, *Mitternacht*, “August” Motive (mm. 16-18)

Perhaps slyly, or perhaps by accident, Dohnányi inserts an apparent reference to the “Marsch” in the third and fourth bars of the “Mitternacht” B section (measures 26-27) (Figure 26): the right hand intervals starting on the pickup to beat 3 through the first and second beats of the following measure (M6-P5-m3-m3-M3) exactly match the right hand intervals of the “Marsch” measure 5, beats 2-4 (Figure 27). Since this gesture is repeated throughout the “Marsch,” measure 5 is only the first matching incident.



Figure 26. Dohnányi, *Mitternacht* (mm. 25-27)



Figure 27. *Dohnányi, Marsch (mm. 5-8)*

If the reference was intentional, Dohnányi may have been drawing a connection between the “jolly fellows” and August, indicating that he was one of them; alternatively (or additionally), Dohnányi could be suggesting that the friends are continuing to drink as the night progresses.

Tolle Gesellschaft

The eighth piece, “Tolle Gesellschaft” (Boisterous Party), is dedicated “An Freund Naz” (To friend Naz), and is written in the key of C major. Following close on the heels of “Um Mitternacht,” “Tolle” is truly wild – an etude-like perpetual-motion rush from start to finish. It is difficult to determine any real “form,” as the entire piece is one 8-bar phrase repeated and varied over and over (Figure 28).



Figure 28. *Dohnányi, Tolle Theme*

The theme is presented first in sixths, using a flexible harmonization that uses the lowered seventh scale degree and at times the lowered sixth scale degree as well. The first repetition simply raises the right hand by an octave and introduces an ostinato in the tenor voice. Successive repetitions are more complex, presenting the theme with varied intervals in between the sixths, changing to sixths plus octaves, inverting the theme, and changing to thirds; most variations are presented first in one hand and then the other (see form chart in Appendix B). The accompaniment patterns change as well, from the original ostinato to chromatic “bumble-bee”²⁹ figure, to jump bass chords, arpeggiated blocked chords on the off-beat, sixteenth arpeggiations, and combinations thereof. The harmonizations also change, sometimes simply underneath the melody (which starts on a variety of scale degrees), and sometimes by altering the melody with a raised fourth scale degree.

²⁹ A figure reminiscent of the “Flight of the Bumble-Bee” – a perpetual-motion sixteenth-note passage that moves up and down within a narrow range.

Between the final two repetitions is the only (17-bar) passage that does not present the theme, but instead arpeggiates a stepwise sequence in a continuous crescendo over the entire passage. The final iteration of the theme is presented triple-forte, in octaves with a leaping octave accompaniment, and a raised fourth *and* raised fifth harmonization. Dohnányi teases out the ending by first repeating the entire last measure, and then only the first beat of that measure over and over, before concluding with a downward arpeggio on the first, third, raised fourth, and raised fifth scale degrees, resolving to an almost jarringly consonant tonic chord.

"Tolle Gesellschaft" may be the only piece in the set without an explicit reference to Schumann. Instead, one is once again reminded of Chopin, specifically his etudes. For example, the eighth and eleventh repetitions (Figure 29) resemble Chopin's Etude in A Minor, Op. 25, No. 4 (Figure 30) with its leaping bass and off-beat chordal attacks:



Figure 29. Dohnányi, *Tolle*, Repetition 11 (mm. 111-116)

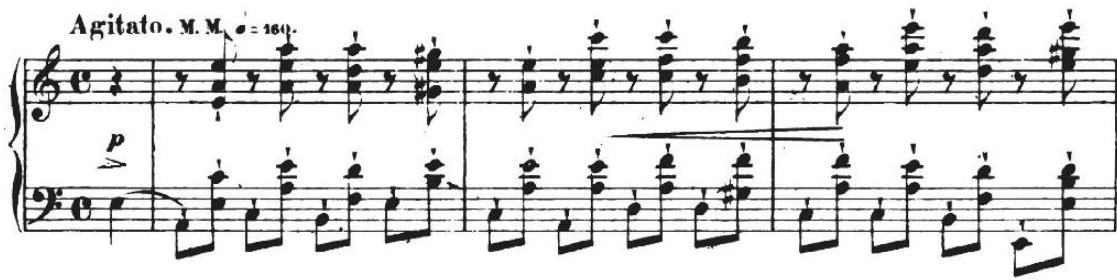


Figure 30. Chopin, Etude, Op. 25 No. 4

In addition, the tenth repetition (Figure 31) and the non-theme passage use a figuration that might have come from the middle of Chopin's Etude in C# Minor, Op. 10 No. 4 (Figure 32). Regardless of Dohnányi's inspiration, “Tolle Gesellschaft” is a madcap revelry, almost certainly inspired by the Carnival celebration described by his wife.



Figure 31. Dohnányi, Tolle, Repetition 10 (mm. 92-95)



Figure 32. Chopin, Etude, Op. 10 No. 4 (mm. 39-41)

Morgengrauen

The ninth piece, “Morgengrauen” (Dawn), is dedicated “An Freund Lindner” (To friend Lindner); Adalbert Lindner was Dohnányi's trusted physician. After Dohnányi's exhausting trip to Poland in 1904, Lindner advised him to rest and gain weight. Although the prolonged inactivity was difficult for Dohnányi, he complied, stating, “One has to trust one's doctor. If I am ill, I don't rack my brains over my illness, but let my doctor worry over it. It's his business and responsibility.” Apparently Lindner's advice worked a little too well, and Dohnányi added a few more pounds than he intended.³⁰

“Morgengrauen” (in F minor) is a welcome respite after the “midnight party” of the two previous pieces. Perhaps Dohnányi had this in mind, viewing Lindner as a force of calm and relaxation in his life. The main device is a rhythmic ostinato on a single note, recalling the B section motive of “Sphärenmusik” (Figure 33). “Morgengrauen” alternates between 3/4 and

³⁰ Dohnányi, *Song of Life*, 50-51.

common time, but the repeated note (or octave) is consistently syncopated to the off-beat, and always tied over the bar line. The 3/4 sections (either 3, 5, or 7 measures long) are either introductory or transitional material between melodic expositions. The melody is basically one 4-bar phrase, sequenced over and over and only extended at the end of each large section (AA¹ form) either to transition to the new section or to end the piece.

Figure 33. *Dohnányi, Morgenrauen Introduction*



The melody itself is distinguished by its opening interval, a descending minor seventh, followed simply by an embellishment and resolution back to the low note in two measures; the second two measures repeat the interval but then ascend stepwise to cadence. The only exception is the fragment that becomes the transition, immediately preceding the A¹ section, where it descends by step instead. The first three fragments (making up the A section)

begin on F, Ab, and C respectively; they cadence (almost in reverse) to C major, Ab major, and G major, setting up the A¹ section.

The A¹ section only contains two melodic fragments, without a 3/4 section between, and this time the melody sequences down by third (from G to Eb); rather than extending the fragment by repeating it, the melody is actually cut short, and only the cadence is repeated. Interestingly, the D7 chord in bars 43, 45, and 47 (Figure 34) to which it cadences produces a measure (or three, since it is repeated) that is very similar to a harmonically pivotal moment in the “Widmung” (Figure 35). In both instances the D7 chord is approached from a dissonant harmonic interval (“Morgengrauen,” Ab major to D major [tritone]; “Widmung,” Gb major to D major [d4]) but using a half-step connection in the bass voice (“Morgengrauen,” Eb-D; “Widmung,” Db-D); additionally, each (right-hand) chord is held over an upward arpeggiation in the left hand, both of which are very similar to each other. These instances are found very close to the conclusions of each piece, and are significant cadential moments in each piece.



Figure 34. Dohnányi, *Morgengrauen*, D7 Chord (mm. 40-48)



Figure 35. Dohnányi, *Widmung*, D7 Chord (mm. 26-28)

Additionally, in a moment of foreshadowing, it becomes apparent from a melodic embellishment in bar 38 of the A¹ section that the “Morgengrauen” melodic fragment is actually an augmented version of the “Postludium” melody in the contrapuntal development section (to be discussed later). The opening interval of the “Morgengrauen” is larger than that of the “Postludium,” but it resolves upward by step and (aside from a couple of extra eighth notes) follows the contour of the “Postludium” melody. The embellishment that gives it away is the broken triad plus step that adorns the large interval in the second

half of the “Morgengrauen” fragment, bar 38, (Figure 36), that closely resembles the corresponding ornament of the “Postludium” melody, bar 22 (Figure 37).

Figure 36. Dohnányi, *Morgengrauen*, Melodic Embellishment (mm. 35-39)



Figure 37. Dohnányi, *Postludium*, Melodic Ornament (mm. 20-23)



The “Morgengrauen” is another example of Dohnányi's tonal ambiguity, since neither the introduction (octave C's) nor the melodic opening (over a sort of Db major chord) indicate the key (given the key signature of four flats). The first resolution to F minor is in the second bar of the third melodic fragment (m. 24), which, since that is the final (and repeated) fragment and also corresponds to the opening melodic note (F), seems the most tonicized chord in the A section. However, without changing the key signature,

Dohnányi modulates to G major for the A¹ section, using octave G's as the repeated note motive, G as the opening melodic note, and a strong, repeated (half) cadence to D major. Following this cadence, the piece seems to almost “summarize” itself by repeating the introductory material (with octave C's), but extending it to cadence, again, to G major, where the piece ends on an ascending G major arpeggio. This is another, even stronger, example of “progressive tonality,” since the piece actually modulates halfway through. The modulation (up a step) also illustrates the title (“dawn”) as the sun is rising in the upward modulation, and the sky turns from dark (F minor) to light (G major).

Postludium

The final piece of the set is aptly named “Postludium,” and like the “Widmung” is undedicated. Instead, it provides (with the “Widmung”) a sort of bookend for the suite, bringing Dohnányi's journey through memory to a close (Figure 38). Maurice Hinson suggests that the piece was inspired by Schumann's *Fantasy*, Op. 17³¹; like the “Postludium,” the *Fantasy* opens with a left hand arc-shaped arpeggiation on the dominant (G major, in both cases)

³¹ Maurice Hinson, *Guide to the Pianist's Repertoire* (Bloomington, Indiana: Indiana University Press, 2001), 335.

and a simple, rhythmically regular melody (Figure 39). The left-hand arpeggiation also closely resembles that accompaniment of the fourth phrase of “An Ada” (Figure 40), and the A³ section from “Sphärenmusik” also contains a passage with a similar, though inverted, left-hand arpeggiation (Figure 41).

Figure 38. *Dohnányi, Postludium Theme*



Figure 39. *Schumann, Fantasy, Op. 17*





Figure 40. Dohnányi, *Ada*, Phrase 4 (mm. 13-14)



Figure 41. Dohnányi, *Sphärenmusik*, Inverted Arpeggiation (mm. 57-59)

The “Postludium,” like “Tolle Gesellschaft,” uses as its melodic material a single phrase, repeated and varied throughout the piece, although it can be roughly divided into two halves: the first (mm. 1-18), which presents each variation of the theme consecutively, and the second (mm. 19-45), which develops its variations contrapuntally, resulting in an AA¹ form. The theme itself is an elaboration of the “Ade” motif, which is actually revealed at the very end of the piece (and the suite) with three final whole-note chords, with the soprano notes A-D-E, where the A descends a fifth, and the D steps up (Figure 42).

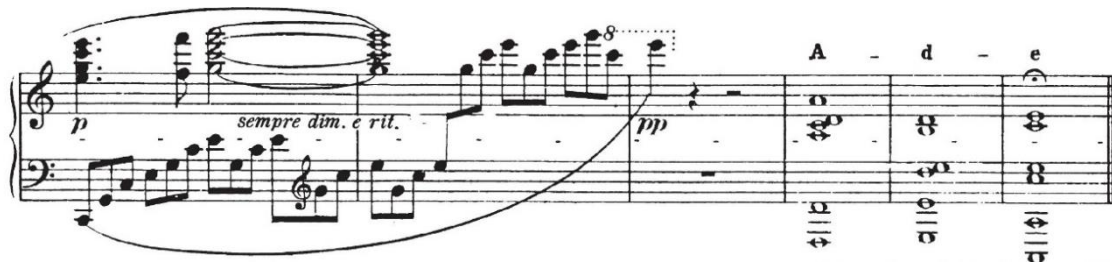


Figure 42. Dohnányi, Ade Motif (final)

As if to draw out his farewell (“Ade”) as long as possible, Dohnányi spins out the entire melody of the “Postludium” from the “Ade” motif, itself a transformation of the opening melody of the “Widmung”: Eb-A-Bb, where Eb descends a tritone, and Bb steps up. The “Postludium” melody consists of ten notes, or three overlapping sequences of the “Ade” motif extended to four notes: [A-D-E-F], [F-A-B-D], [D-F-G-A]. The first (original) descends a fifth and steps up twice, the second expands the interval and descends a sixth, stepping up once and then skipping up a third, and the third descends a sixth and steps up twice, so that the whole melody begins and ends on A. Dohnányi repeats this theme exactly once (though he harmonizes it differently the second time). The third phrase “develops” the motive, using variations of the first two of the four-note motives followed by a rest, and repeated (sequenced up a third): first a diminished iteration of the “Ade” motif (opening with a diminished fifth [A-D[#]-E]), embellishing the second grouping with the eighth note figure first seen in “Morgengrauen” (instead of the original [F-A-B-D],

[F#-A-B-C#-D#-F#]); and second an augmented iteration of the “Ade” motif (opening with a sixth [C-E-F#]) that sequences the first iteration up a third (starting and ending on C) (Figure 43).



Figure 43. *Dohnányi, Postludium, Phrase 3 (mm. 8-15)*

The final phrase of the A section returns to the original pattern, sequenced up a fifth, and expanded from a single-note melody to full chords and octaves.

The A¹ section again “develops” the four-note motive, following the same pattern as the A section phrase 3, but with a more contrapuntal approach: instead of following the short melody (two four-note motives) with a rest, it ends with a half note that overlaps with a second entrance of the melody, followed by a third and fourth. This initial phrase opens with the “Ade” motif written as a diminished sixth (instead of a perfect fifth), varying

the second four-note motive (stepping down instead of leaping) and ending with the eighth-note embellishment; this “contrapuntal” version of the short melody is repeated (immediately following the half note) up an octave, but with an inverted version of the eighth notes at the end so that it returns to the lower octave. The contrapuntal melody is then repeated, sequenced up a third, and again followed by a repetition up the octave, this time with a turn figure in eighth notes, so the melody remains in the upper octave (creating an 8-bar phrase, or two overlapping four-bar phrases).

The second phrase uses the diminished sixth “Ade” motif, but expands it to four notes by repeating the last; to fill out the phrase, Dohnányi echoes the motif (originally in octave chords) as a single-note melody an octave lower, then sequences up a half step and repeats the process, using an enharmonic spelling in the last echo for harmonic purposes. The third phrase returns to the original melody, but in full chords and octaves, giving it the same treatment as the fourth phrase of the A section; additionally, Dohnányi inserts a canonical entrance of the melody (at the octave) in a middle voice two measures into the phrase. This voice doesn't resolve until the entrance of the final phrase, essentially a repetition of the previous phrase (original melody), but with the harmonization of the second phrase of the A section. This last iteration of the melody extends into a coda (creating another eight-bar phrase)

by continuing to raise the melody step by step until it reaches the G only a second below the original A of the melody.

Since the “Postludium” opens on and centers around the dominant (G major) harmony, it is significant that the first root position C major (tonic) chord is found only under the last three notes of the final melody coda, arpeggiating upward in a similar gesture to the end of the “Morgengrauen.” But Dohnányi adds three more measures after the arpeggio (and three beats of silence): the final three whole-note chords, spelling “A-D-E” in the soprano – the final iteration of the “Ade” motif, and the only authentic and conclusive cadence in the piece. Thus, using this abbreviation of “Adieu,” or goodbye, Dohnányi waves farewell to his friends and his former city.

Cyclic Elements

Throughout the set, Dohnányi creates links among the pieces by reusing or transforming musical motifs. The most significant and obvious is the “Ade” motif, which opens the “Widmung” as a descending diminished fifth followed by an ascending half step (Figure 1). This chromatically “unfinished” version goes through a revision in the “Morgengrauen” where it is expanded to a descending seventh (Figure 33, mm. 6-7), and is finally “resolved” in the “Postludium” as the notes [A-D-E], a descending perfect fifth, followed by an

ascending whole step (Figure 38). This motif both opens and closes the “Postludium.”

There are other links, such as the references to the “Marsch” in the “Valse” and “Mitternacht,” unifying the dedicatees as the “band of brothers” Dohnányi describes; and the foreshadowing elements in the “Morgengrauen” that turn the dawn into a final farewell. Dohnányi also has a proclivity for explicitly chromatic motives and passages, revealed in every single piece of the set.

In the “Widmung,” Dohnányi uses a chromatic descending bass line in the third phrase of the A¹ section (D-C#-C-Cb-Bb). The “Marsch” uses several chromatic “snippets” in the A section, and prominently as a left-hand accompaniment in the B section. Of course “An Ada” uses chromatic lines as the primary harmonization in the opening phrase, as the “Mazurka” does in its B section. “Sphärenmusik” includes a short chromatic counter melody (B#-C#-Cx-D#) at the top of a left hand arpeggiation in the A³ section, which incidentally closely resembles the accompaniment to the final phrase of “An Ada.” The “Valse” uses a chromatic scale in the right hand to link the second and third phrases of the A section. “Mitternacht” uses a chromatic line to link the second and third versions of the “August” motif (A-Ab-G-F#-F-E-D#) in the B section. “Tolle Gesellschaft,” as previously mentioned, uses a chromatic

“bumble-bee” figure to accompany its first variation. The coda of “Morgengrauen” uses a descending chromatic bassline (Ab-G-F#-F). And the “Postludium” sequences chromatically in both the soprano and bass in the second phrase of the A¹ section (right hand [G-G#-A]; left hand [E-E#-F#]).

This chromatic fascination shows up – although not quite as neatly – in the overall construction of the set in how Dohnányi sequences the pieces tonally, which implies that he is using this chromaticism as a unifying (cyclic) feature of the work as a whole. The key scheme of the suite is as follows:

Eb major – C major – D minor – G minor – F# major – Ab major/(F minor) –
E minor – C major – F minor/G major – C major

There are several *potential* patterns in the outright key scheme, including a four-piece chromatic descent starting with G minor (G-F#-F-E, ignoring the main key of the “Valse”), and a Phrygian cadence to close the set; however, since several of the keys are ambiguous, the more interesting link occurs in a Brahmsian fashion with the ending/beginning notes of each piece, usually in the soprano voice (Table 1). As Brahms did in his Op. 118³², Dohnányi moves through a primarily chromatic descending line, as evidenced by the final note

³² Brahms’ Op. 118 famously uses the key scheme A minor – A major – G minor – F minor – F major – Eb minor, and in each of the two sets of pieces sharing a tonic (A minor/major and F minor/F major) the preceding piece in minor ends with a Picardy third.

of most of the pieces. In other words, Dohnányi often links the ending of one piece to the beginning note of the next, either chromatically (“Widmung” to “Marsch” [Eb-E]), or by using the same letter, despite the key of either piece (“Morgengrauen” to “Postludium [G]). This is especially prominent in the “Morgengrauen” because of its “progressive tonality,” which enables a series of note-to-note links: “Tolle Gesellschaft” (key of C major, ending on C), links to “Morgengrauen” (begins on C, key of F minor; ends in G major, on G), which links to “Postludium” (begins on G, key of C major, but prominently G harmony throughout). Similarly in the “Valse aimable,” the chromatic links to the previous and subsequent pieces would be impossible without the tonal ambiguity and harmonic shift at the end.

Table 1. Key Scheme

	Beginning Note(s)	Ending Note(s)
“Widmung”	Eb	Eb
“Marsch der lustigen Brüder”	(C-A-) E	E/C
“An Ada”	(F/A) D	D
“Freund Victor's Mazurka”	D	G
“Sphärenmusik”	F#	F#
“Valse aimable”	F	F
“Mitternacht”	E	E
“Tolle Gesellschaft”	C/E	C
“Morgengrauen”	C	G
“Postludium”	G	C

These cyclic elements, both motivic and tonal, point clearly to the fact that Dohnányi is not only writing a compositionally unified set but also creating a narrative that guides it. Between the dedication and the final farewell, Dohnányi paints a picture that seems to be if not a recollection, at least an ideal “last night” with his friends in Vienna. First, meeting his friends at the bar for a drink (“Marsch”), where they talk and reminisce about the times they had together; “An Ada” and “Freund Victor's Mazurka” both depict individuals, while “Sphärenmusik” recalls an event. “Valse aimable” is another character portrait, and then “Mitternacht” moves the evening along by recalling the hour. The party progresses into an ever wilder (and perhaps more drunken?) revelry (“Tolle Gesellschaft”) until a sobering fact comes to light: the night is over and dawn has arrived (“Morgengrauen”). And with the morning sun comes the time Dohnányi must say his final goodbyes (“Postludium”) and leave for Berlin.

CHAPTER III

PERFORMANCE AND PEDAGOGICAL NOTES

Since one of the main goals of this discussion is to make these pieces accessible to a broader audience, these notes will therefore be directed toward the pre-college performer. There is some variance in the difficulty of the individual pieces of the *Winterreigen* suite, although most fall into the broad category of “advanced” music for the pre-college student. The simplest would certainly be “An Ada,” if for no other reason than its brevity. It, along with the “Widmung” and “Postludium” might possibly be approached by a technically sound student in the late intermediate/early advanced range. However, due to the at times intricate chromaticism, younger or less accomplished students will find the harmonic language and memorization difficult.

The following is a brief description of the salient features both teacher and student/performer might consider in approaching each one. Contained in Appendix C is a summary chart of the pieces in order of their difficulty, ranked 1 – 10 through the set, and given a general classification of late intermediate or

advanced level. Also included is a listing of the hand span required, although a more specific description is given in the text.

Widmung

The “Widmung” is of late-intermediate/early advanced difficulty, and probably the third easiest of the set. The required hand span is generally that of an octave, although one ninth (played with the thumb on two keys) is included. Challenges include legato fingering for both arpeggiations and octave passages, phrasing, and dynamic planning.

The main technical challenge of the “Widmung” is working out a comfortable fingering for the left-hand arpeggiation that maintains a legato through some larger intervals. A solid background in standard arpeggio fingering will allow this to be accomplished easily. Similarly, the return of the theme in octaves must be played as legato as possible to avoid a “clunky” sound. This is an excellent passage in which to implement a legato octave fingering using the third and fourth fingers (as well as the fifth) if it is physically possible for the student. The largest hand span of the piece is the penultimate chord of the right hand, which is a ninth, but very comfortable in the hand if it is large enough to accommodate it.

Perhaps the larger difficulty of the “Widmung” is that of well-shaped phrasing; with consistent eighth-note upbeat, it is common for students to emphasize the upbeat and/or the following downbeat rather than the peak of the phrase. In the A section, this problem is compounded with a generally small dynamic range, which, while allowing for expressive shaping within phrases, takes careful planning to preserve a sense of forward motion through the section. In the A¹ section, the dynamic levels are increased, but the same problem exists because of an extended diminuendo through the end of the piece – care must be taken to pace the conclusion so that the sound and energy do not all drop off at once.

Marsch der lustigen Brüder

The “Marsch” is an advanced difficulty piece, and probably eighth in the set (third most difficult). The hand span reaches up to a rolled tenth with frequent use of thick chords within the octave span. Challenges include large chords and octaves, large leaps, dotted rhythms, and contrasting the musical characters of the theme (boisterous) and trio (lyrical) sections.

The “Marsch” presents significantly more technical challenges than the “Widmung” and cannot easily be performed by a younger and/or smaller student due to the extensive use of octaves and even more-than-octave chords.

The pace is quick and requires a strong hand to decisively and accurately grab the octaves and chords as they leap through the dotted rhythm. Although he marks chords of a tenth or eleventh span with an arpeggiation, Dohnányi makes use of four- and five-note chords (either an octave or ninth) regularly throughout the piece; although some inner voices may potentially be left out without affecting the overall sound, they cannot be arpeggiated and their rapid succession in many passages will be tiring for the unaccustomed student. However, this would be a completely appropriate exercise for a student comfortable with octaves with which to learn how to approach and voice larger chords, and plan large leaps with accuracy (octave chords sometimes over an octave apart). The trio section does provide a welcome relief from the more gymnastic qualities of the A section, and affords the performer a chance to demonstrate lyrical qualities as well as the more boisterous ones.

An Ada

“An Ada” is a late intermediate difficulty piece, and certainly the easiest of the set. While the apparent hand span is a ninth and rolled tenth, the larger intervals (octave and ninth) could be negotiated by splitting them between the hands. Challenges include legato fingering, chromaticism, pedaling, voicing,

dynamic pacing through the stanzas, and a moderate use of 2-against-3 cross-rhythms.

“An Ada,” while short, can be tricky to negotiate in terms of fingering and memory, especially for an inexperienced student. The difficulty of maintaining continuity and legato over the doubly chromatic line is significant, and the fingering must be agile, making liberal use of the thumb and right-hand third finger; combinations of the second and third fingers or second and fourth for intervals larger than a third abound, making the piece an excellent introduction to extended legato fingering techniques. For example, the left hand of the first two phrases can be navigated with a standard 1-3 chromatic fingering for the single voice, switching to alternating 1/3-2/4 at the thirds. The right hand, however, requires more imagination. The first phrase might be fingered as follows (soprano and alto voices):

Bar 1: 1 - 5 - 3
 (1) - 2 - 1 - 2

Bar 2: 3 - 5 - 5
 1 - 1 - 2 - 1

Bar 3: 3 - 5 - 3
 1 - 1 - 1 - 2

Bar 4: 3 - 5 - 5
 (1) - 2 1 2 - 4

This fingering may be used for the second phrase as well, with only minor alterations:

Bar 5:	1 - 5 - 3
	(1) 2 1 2 1 - 2
Bar 6:	3 - 5 - 5
	2 1 2 1 2 - 1
Bar 7:	5 - 5 - 5
	1 2 1 2 1 2 1 2
Bar 8:	3 - 5 - 5
	1 2 1 2 1 2

This fingering preserves the legato in one voice at all times, while observing the marked slurs. It may be necessary to alter this fingering for smaller hands, however.

At times, it is impossible to connect with finger legato, particularly in the left hand, and the sound must be connected with careful use of the pedal. Pedaling in general must also be carefully observed, since the chromatic nature of the piece requires chord/pedal changes on nearly every beat. Additionally, an opportunity for “feathered” pedaling exists in measure 15, where the left hand arpeggio continues (under a right hand half-note chord) in conjunction with a diminuendo, culminating in a single note held under a fermata: the initial chord is marked mezzo forte, but immediately after the fermata has

dwindled to a piano. Here the pedal must be carefully applied and “thinned” out so that the accumulation of sound does not overpower the single note and ruin its effect.

Voicing challenges as well abound in “An Ada.” The “Ada” motif of course exists in every measure, and the performer must decide whether to emphasize it or not. Balance between this motif and the chromatic intricacies of the lower voices should be preserved, although the performer may choose to vary the approach in the four stanzas. One approach might be to bring out the motif in the first phrase, to ensure that it is heard and recognized, then focus on the dialogue between the alto and tenor voices in the second phrase; phrase three might emphasize the bass, since the harmonic changes are more dramatic, while in the fourth phrase the focus returns to the soprano, in order to unify the beginning and ending of the piece, and ensure that the moving voices don’t overpower the longer note values of the motif. In the last phrase (marked *pianissimo* to begin), the rolling arpeggio of the left hand has a tendency to eclipse the upper voices, but it should not be de-emphasized to the point where the descending bass line is lost. The last stanza as well presents a few instances of 2-against-3 in the right and left hands respectively. This moderate usage is perfect for a student learning this rhythmic device, and

forces a focus on the continuity of the passage since it doesn't occur in the "melody."

Freund Victor's Mazurka

One of the more difficult pieces of the set (probably seventh, from easiest to hardest), "Freund Victor's Mazurka" a generally advanced level piece. The hand span generally requires an octave, although one passage contains consistent rolled tenths in the left hand. Challenges include delicate ornamentation, frequent changes of articulation, dynamic planning, long-term phrasing, and the presentation of a humorous character.

The "Mazurka" is an excellent introduction to the dance, on par with the difficulty of some of Chopin's easier mazurkas. This piece calls for some delicacy in executing the trills, fragmented phrases, and bass octaves so that the effect is dance-like rather than "pesante." The performer must also switch back and forth from a legato to staccato touch frequently within the same phrase or even the same motive; this, along with the fragmented nature of a melody liberally punctuated with rests, requires the student to develop a high degree of control of sound and articulation.

The contrasting trio section with its chromatic harmonization is another voicing exercise, also requiring dynamic planning and subtle shading. The

fingering in both hands can be tricky, posing the same problems as “An Ada.” Miscellaneous technical challenges also include some hand crossing and large rolled chords in the coda. The crux of the piece, however, lies in the sense of dramatic humor conveyed by the fermatas after the first theme and by the “surprise” dynamics and rests in the final ending: it is imperative that the performer negotiate these passages with a sensitive touch and precise timing for best effect.

Sphärenmusik

“Sphärenmusik” is a very advanced piece, and one of the most difficult pieces in the set (probably ninth). The hand span includes several passages of octaves, but only a sprinkling of rolled tenths. Some of the many technical challenges include multi-registral layering, thirds passages, cross-rhythms, and triplets (alone or in combination with cross-rhythms).

“Sphärenmusik” is also one of the most difficult pieces to read, given the key signature (six sharps) and copious use of accidentals (including double-sharps) throughout. The student must be well-versed in rhythmic reading and negotiating cross-rhythms to bring out the sense of acceleration that Dohnányi accomplishes by moving through increasingly smaller note values as the piece

progresses. Careful voicing, again, is essential, along with a well-developed piano/pianissimo tone.

Valse aimable

The “Valse aimable” is an advanced level piece, ranking in the middle of the set, probably fifth from easiest to hardest. The hand span, however, is one of the smallest of the set, utilizing only a seventh with a few rolled tenths. Challenges include delicate articulations, careful use of rubato, phrasing, and melodic and dynamic planning.

Although many of the pieces in the *Winterreigen* set call for some moderate rubato (“Widmung,” “An Ada,” the “Mazurka,” etc.), none does more so than the “Valse aimable.” Some push-and-pull of the tempo is required throughout each of the four-bar phrases in order to negotiate the rise and fall of the melody and shape each phrase accordingly, particularly in the full measure of unaccompanied ornamental tones in the fourth bar of each; Dohnányi notates these embellishments in the A¹ and A² sections with slurs and portatos that generally divide each measure in two rather than three. Without rhythmic freedom in these places, the delicacy and effect of these careful articulations is destroyed. Rubato is especially important when navigating the occasional large leaps in the melody, the largest of which occurs

from bar 36 to 37 (an eleventh), and the unexpected chromatic turns of the melody itself. Although the “Valse” is not the most difficult piece, it requires some emotional maturity on the part of the student to grasp the pathos amidst the charm of lilting dance. For the most part it fits well even into smaller hands, and can present an opportunity for the student to identify the more “important” tones of the melody among all the embellishments. For example, in comparing the right hand of the A section to the right hand of the A¹ section, the same melodic notes (or chromatic equivalents) can be identified in the ornament, albeit at different points in the measure:

A – Bar 3:	Bb	–	Db
A ¹ – Bar 19:	Bb Db F#	G	Bb Db
A – Bar 7:	A	–	C
A ¹ – Bar 23:	A	C	E# F# A C
A – Bar 10:	D	–	C# C# B
A ¹ – Bar 26:	D	C# A#	B G# A#
A – Bar 12:	C#	–	B B A
A ¹ – Bar 28:	C	Bb	G Ab C Bb

The first two instances are fairly obvious, but the third requires a decision between emphasizing rhythmically significant tones (D – C#) and triadically significant ones (D – B). Additionally, the fourth uses chromatic equivalents for cadential purposes (rhythmically C# – B/C – Bb, or triadically

C# – A/C – Ab). In the A section, the longer note values seems to favor a rhythmic, stepwise approach, while the A¹ section gives a slight hemiola if emphasized triadically.

Um Mitternacht

“Um Mitternacht” is another advanced piece, perhaps slightly more difficult than the “Valse” (sixth of the set) due to increased technical challenges. The hand span is no more than an octave, although many octave chords consist of four or five notes and become difficult to negotiate through their arrangements of black and white keys. Challenges include these larger chords, rapid arpeggiations, varied rhythmic groupings, dynamic control and dynamic independence between hands.

“Um Mitternacht” is made up almost entirely of arpeggios and scale passages, necessitating a firm grasp of fingering and technique by the student; since the left hand octaves are staccato, the legato of the arpeggio must be maintained with the fingers only. Several fingering possibilities present themselves, however, particularly in the opening passages, making the piece adaptable to varying flexibility of the hands. For example, most of the right-hand arpeggiations can be played with a thumb-turn legato fingering; however,

for smaller hands a more consistent non-legato grouped fingering can be used if care is taken not to emphasize each grouping rhythmically (Figure 24):

Legato:	1-2-3-4	1-2-3-5	4-3-2-1	4-3-2
Non-legato:	1-3-4-5	1-3-4-5	4-3-2-1	4-3-2

The rhythm is for the most part simple, though driving, although students may need to watch out for the two-against-three at the end of each measure of the theme, and again in the B section (reversed between the hands). Probably the most difficult aspect of the rhythm is maintaining a steady pulse while the note groupings alternate between sixteenths and eighth-note triplets.

Students may also find it challenging to present the theme at its marked pianissimo, given the percussive bass and multitude of notes, but it is an instructive passage for that very reason. The “Ajust” motif can also be difficult to voice, and the student should take care not to emphasize the lower octave but observe the two-note slur and use the arpeggio immediately following as an opportunity for a crescendo, thus balancing the motif and allowing ample preparation for a strong placement on the high chord. In all other places, however, Dohnányi has carefully marked the *crescendi/diminuendi*, which at times do not align between hands.

Tolle Gesellschaft

“Tolle Gesellschaft” is a very advanced level piece, and may well be the most difficult piece of the entire set. While the hand span is usually an octave, the frequency and speed of the octaves (or octave chords) render them more difficult, with a few rolled tenths as well. Challenges of this piece are the many technical aspects of rendering accurate third, sixth, and octave passages, large, fast leaps, and a real planning to complement the perpetual motion with dynamic interest.

Because “Tolle Gesellschaft” requires such a strong, agile technique, plenty of stamina, and a larger hand in order to negotiate the length and perpetual motion of the sixth and octave passages, what might be simply a learning experience at a slower tempo is rendered quite fearsome at the indicated *vivace giocoso*. This etude never hesitates in its relentless forward motion, and the performer is given barely a warning between iterations of the theme; only one breath mark is given (from a fortissimo marking to a piano) and in only one instance – immediately preceding the final variation – is there a pause (an eighth rest) in both hands at once. The bass frequently leaps between octaves and other chords, and in two passages those leaps are anywhere from a fifth to an octave, all in eighth notes. For these reasons, this piece is not for the (student who is) faint of heart.

Morgengrauen

“Morgengrauen” is an early advanced piece, probably the fourth easiest of the set. The hand span is one of the smaller, using octaves consistently and adding a few ninths which can easily be played by using the thumb on two keys, as in the “Widmung.” Challenges include alternating meters with a syncopated ostinato, maintaining legato through large melodic leaps, voicing, and dynamic planning through the fragmented melody.

In part because of its *Andante quasi adagio* tempo, the “Morgengrauen” can be approached by a less experienced student, although it requires some control and rhythmic acuity. The alternation between meters, alternation between duplets and triplets, and syncopated ostinato can present challenges, particularly in maintaining a sense of pulse. For that reason, this is one piece definitely *not* enhanced by an additional rubato, although the performer may want to take some slight liberties to place the large leaps of the melody. Voicing should be considered as well, given the ostinato and chromatic motion of the bass and alto.

Postludium

The “Postludium” is of late intermediate/early advanced difficulty, and only slightly more difficult than “An Ada” (second, from easiest to hardest).

The hand span is usually octaves or octave chords (though less difficult than the “Marsch” or “Mitternacht”), and one ninth. Challenges include navigating the left-hand arpeggiation, and voicing the contrapuntal melodic entrances as well as the final chords.

The left-hand arpeggiation of the “Postludium” is somewhat easier than others in the set, although the tessitura is large and the black-and-white key figurations somewhat awkward at times. The right hand chords and octaves are also rather simpler, as Dohnányi apparently decided not to overcomplicate his final farewell, but do require some practice for accurate placement. The contrapuntal section is mainly an exercise in voicing since there is relatively little overlap, although the most challenging spot is certainly where the theme appears woven into an inner voice, initially played by the left hand, then taken over by the right, then finished again by the left. As well, the final three chords are not difficult, but should be carefully planned so that the soprano is clearly brought out while the other voices are played at the marked *pianissimo*, but still all sound. Use of the *una corda* pedal is not recommended, since it would obscure the “Ade” motif.

CHAPTER IV

CONCLUSION

Dohnányi's *Winterreigen* suite is unfortunately obscure, given its careful construction, references to canonical literature, and unique yet accessible musicality. The *Winterreigen* is unusual with its combination of extramusical sources and references and the plethora of veiled quotations of standard literature, but musically, compositionally, emotionally rich because of that combination. Musically satisfying and technically sound, Dohnányi's compositional skill is never in question. Indeed, at least one of his early compositions received the approval of Brahms himself, who said of Dohnányi's Piano Quintet, Op. 1, "I could not have written it better myself."³³

Dohnányi's admiration for the composers of previous generations is clearly evident, especially in his love for Schumann, who he unsurprisingly regarded as "the most significant Romantic." But his regard was not only limited to the Romantics, and he held Beethoven up as a model of musical genius. "Because Beethoven is even in his most Romantic movements Classical

³³ Dohnányi, *Song of Life*, 20.

in form,” Dohnányi insisted, “there lies his greatness.”³⁴ Dohnányi’s own emphasis on classical form and structure is obvious in his use of traditional genres and regular phrasing. His use of motivic development in pieces such as “An Ada,” “Sphärenmusik,” “Tolle Gesellschaft,” and especially the cyclic development between “Morgengrauen” and the “Postludium” shows Beethoven’s influence³⁵. Dohnányi did not care for the burgeoning atonality of his contemporaries³⁶; although Arnold Schoenberg followed a similar path to Dohnányi’s from Vienna to a professorship in the United States during the same time period, their music could not have been more dissimilar. While Dohnányi explored very non-traditional key relationships and harmonies that extended well beyond his triadic heritage, he never strayed from tonality itself, even while he pushed its boundaries.

Perhaps it was this failure to embrace the “emancipation of dissonance” that relegated Dohnányi to the shadows of the twentieth century, and not merely his unfortunate and undeserved blacklisting during World War II.

³⁴ From Dohnányi’s lectures at Ohio University; Dohnányi, *Song of Life*, 217, 219.

³⁵ Both “Morgengrauen” and “Postludium” are spun out of a single motive, reminiscent of Beethoven’s use of a single motive to create both a unified piece and a cyclic link throughout an entire work, such as in his “Tempest” sonata, Op. 31, No. 2, where he uses an ascending arpeggio as the opening for each movement.

³⁶ Catherine A. Smith, “Dohnányi as a Teacher,” in Grymes, *Perspectives*, 251.

Though well-known and regarded throughout Europe, Dohnányi's emigration first to Argentina then the United States was not a pleasant time for him, and after his initial concert tour, further engagements were cancelled due to a conjured-up image of him as an anti-Semite. Nothing could have been farther from the truth, but it was several years before Dohnányi had sufficiently cleared his own name to again begin concertizing. In the meantime, his tenure as a teacher and composer at Florida State University, while well-received, only more firmly entrenched him as a "conservative" musician. By the time of his re-emergence on the performing stage in the mid-1950s, Dohnányi's traditionalism rendered him at least fifty years behind the American musical scene.

Anchored so firmly to the compositional traditions of the previous generation, even at the time of its composition the *Winterreigen* did not reflect the musical trends of the year in which it was composed; and this perhaps was intentional. Dohnányi chose to identify himself with his musical predecessors, not his contemporaries, but it was a fitting context in which to compose a collection of memories. In looking back to the composers he so loved, Dohnányi provided a unique perspective on both the music of those composers and a window into his own musical soul. Perhaps in exploring Dohnányi's

heritage of musical memories we will find that much more to appreciate in our own.

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APPENDIX A

VICTOR HEINDL'S WINTERREIGEN

Winterreigen.

Nun laßt, o laßt des Tages Sorgen schweigen,
Die Sternennacht lauscht draußen klar und kalt,
Und in der Töne Zauberbannngewalt
Laßt uns das Ohr nach fernen Träumen neigen!

In der Erinnerung Gold getaucht
Ersteht in neuem Glanz, ihr Festtagsstunden,
Da Frohsinnslaune rasch zerblies manch' Sorgenschleier,
Der uns des Daseins Freude grämend überhüllt!
Ersteh' in neuem Glanz, du frohe Stadt am Donauufer,
Ein feingetönter, jubelnder Akkord! – –
Ihr Freunde, rasch reicht Euch die Hand zu tollem Fastnachtsreigen!
Ihr bangen Warner, scheltet nicht:
Wer edel denkt, macht Edles stets sich allerorts zu eigen.
Welch schöner Märchentraum!
Enteilet nicht, ihr wirbelbunten Bilder! –
Ha! schäumst du wieder, sinnberauschend duft'ger Trank?
Nehmt, Freunde, hin, ich will das Beste heute mit Euch teilen,
Ein lebenswarmes Stück der Jugend, der Erinnerung! – – –
Welch leiser Ton winkt mir zu Ende?
„Ade” – – – – –

Es blättert meine Freundin sinnend lauschend am Klavier
– – – – – Aus einem Band von Schumanns Reigenwerken
Fiel einer nächtig dunkelroten Rose
Welkes Blatt – – – – –

Viktor Heindl

APPENDIX B

TOLLE GESELLSCHAFT FORM CHART

<i>Phrase</i>	<i>Measures</i>	<i>Description</i>
Theme	1-8	Melody in sixths
Repetition 1	9-16	Theme, up an octave
Repetition 2	17-24	Theme in left hand, bumble-bee figure in right hand
Repetition 3	25-32	Theme in right hand, bumble-bee figure in left hand
Repetition 4	33-40	Theme with raised fourth, left hand jump-bass figure
Repetition 5	41-51	Four-bar theme in octave chords, left hand octave jump-bass; five-bar sequence and two-bar transition
Repetition 6	52-59	Theme inverted, bumble-bee figure in left hand
Repetition 7	60-67	Theme inverted in left hand, sixteenth-note figure in right hand
Repetition 8	68-78	Four-bar theme in right hand, left hand arpeggiation on the off-beat; four-bar sequence and three-bar transition
Repetition 9	79-86	Theme with bumble-bee variation in alto voice, left hand alternating sixths and fifths

Repetition 10	87-90	Theme with bumble-bee variation in alto voice, Chopin arpeggiation in left hand
Sequence 1	91-106	Eight-bar ascending sequence with bumble-bee variation in alto voice, arpeggiation in left hand; eight-bar descending sequence with varied left hand
Repetition 11	107-116	Theme in thirds with raised fourth
Repetition 12	117-130	Four-bar theme in octaves in left hand; four-bar sequence with octave jump-bass; four-bar sequence with left-hand arpeggiation and two-bar transition
Sequence 2	131-147	Eight-bar sixteenth-note figure; nine-bar bumble-bee variation in alto voice with left-hand arpeggiation
Repetition 13	148-162	Theme in octaves (both hands) with raised fourth and fifth; seven-bar extension/coda

APPENDIX C

DIFFICULTY CHART

<i>Piece</i>	<i>Ranking*</i>	<i>Level**</i>	<i>Hand Span</i>
“An Ada”	1	LI	Octave/Rolled Tenth
“Postludium”	2	LI/EA	Ninth
“Widmung”	3	LI/EA	Octave/Ninth
“Morgengrauen”	4	EA	Ninth
“Valse aimable”	5	EA	Seventh/Rolled Tenth
“Mitternacht”	6	A	Octave/5- Note Octave Chords
“Freund Victor's Mazurka”	7	A	Octave/Rolled Tenth
“Marsch der lustigen Brüder”	8	A	Rolled Tenth/5- Note Octave Chords
“Sphärenmusik”	9	VA	Octave/Rolled Tenth
“Tolle Gesellschaft”	10	VA	Octave/Rolled Tenth

*Ranking denotes the difficulty within the *Winterreigen* set, from easiest to hardest.

**Levels are, in order of increasing difficulty: late intermediate (LI), early advanced (EA), advanced (A), and very advanced (VA).

APPENDIX D

DIGITAL REPRODUCTION OF DOHNANYI'S LETTER TO HIS PUBLISHER, PETER ANDRY (1956)

Peter Andry, Esq.
Electric & Musical Industries Limited
8-11 Great Castle Street, London W.1.

November 18, 1956

Dear Mr. Andry:

Excuse the delay of my letter. I did not know that the program-notes were so urgent since the records surely will not come out before March.

For the first I have to rectify that I did not promise you program-notes on EACH of the works which I recorded with you in London, because I am the last person to be able to do that in a satisfactory way. Besides I do not think it proper if one praises one's own works. For a musical analysis the piano pieces are not enough complicated and they do not need such. The only work which needs some explanation on account of its personal relations is the WINTERREIGEN.

Here it is,

The title WINTERREIGEN cannot be literally translated. "Reigen" means "Round Dance", but the word has also a figurative meaning for which there is no word in English. The 10 pieces were composed in 1905, after I left Vienna to assume a professorship at the Königliche Hochschule für Musik in Berlin. The WINTERREIGEN was a farewell present to my friends in Vienna. Each piece was dedicated to a different one, while the dedication of the whole to the spirit of Robert Schumann is revealed in the first piece WIDMUNG (Dedication) by its use of the first melody from Schumann's PAPILLON. The titles of the other pieces do not need much explanation: MARSCH DER LUSTIGEN BRUDER, (March of the Jolly Fellows), AN ADA, (To Ada) based on the notes A-D-A- FREUND VICTOR'S MAZURKA (Friend Victor's Mazurka) a Transformation of a Mazurka composed by Friend Victor, SPHERENMUSIK (Music of the Spheres) in remembrance of a balloontrip (non dirigible) in 1904 before the existence of aeroplanes, VALSE AIMABLE, (Amable Waltz), also based on motives of the friend to whom it is dedicated, UM MITTERNACHT, (At Midnight), TOLLE GESELLSCHAFT (Boisterous Party), and MORGENGRAUEN (Dawn). The last piece, POSTLUDIUM ends with the notes A-D-É, ADÉ, which is an Austrian slang for ADIEU (Farewell).

About the other pieces I can only say the following;

The SIX PIECES, Opus 41, were composed in 1946 in Neukirchen am Walde, an Austrian mountain village. THE CASCADES was inspired by a tiny waterfall in a brook, the LANDLER is a slow Waltz typical in the Austrian and Bavarian mountains. THE CLOCHES signifying the chimes of New Year's Eve were composed on that very day.

The SUITE IN OLDEN STYLE, Opus 24 composed in Berlin in 1913 is only "olden" inasmuch as the six movements (PRELUDIUM, ALLEMANDE, COURANTE, SARABANDE, MENUET, GIGUE,) were dances of the Seventeenth and Eighteenth Century.

The PAVANE with Variations is one of the five HUMORESQUES, Opus 17. composed in Berlin in 1907. A strange coincidence is, that the theme of the Sixteenth Century makes in one of the variations a perfect counterpoint to the German Studentsong GAUDEAMUS IGITUR.

INTERMEZZO Opus 2. No. 3. was composed in 1897 in Budapest.

THE PASTORALE (without Opus number) composed in Budapest in 1920, contains an elaboration of a Hungarian Christmas song.

ADAGIO NON TROPPO FROM the RURALIA HUNGARICA Opus 32/a is one of a set of seven pieces, based on old Hungarian folksongs, composed in 1924 in Budapest.

THE NOCTURNE, (Cats on the Roof) Opus 44. No.2. was composed in June 1951 in Tallahassee.

THE BURLETTA, Opus 44. No.1. composed May 1951 in Tallahassee, (Florida) has a characteristic change of beat. 5/4, 4/4, 3/4 and 2/4.

THE GAVOTTE and MUSETTE (without Opus number) was composed in my birthplace Pozsony (Hungary) in 1898.

VARIATIONS ON A HUNGARIAN FOLKSONG opus 29, was composed in Budapest 1917.

The VALSES NOBLES are a transcription of Schubert Waltzes for use in the concert halls.

Sorry I cannot say more on my works but hope that this will be sufficient. However if there should be some need for further information, I am at your disposal.

With kindest regards and hearty greetings also from
my wife,
very sincerely yours,