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The Romantic Heritage: Dohnanyi's Compositional Language in His Six Concert Etudes, Op. 28

Michael A. Yenny

University of Nebraska at Lincoln, michael.yenny@huskers.unl.edu

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CHAPTER 1: BACKGROUND

Biography

Ernst von Dohnányi was born in Pozsony (now part of the Czech Republic) on July 27, 1877. Dohnányi's father, Frederick von Dohnányi, a professor of mathematics and physics at the Gymnasium at Pozsony, was also a gifted cellist. Ernst demonstrated musical ability at a very early age, and Frederick began to give him piano and violin lessons when he was six years old. Shortly after, Dohnányi began piano lessons with Carl Forstner, organist at the Cathedral in Pozsony, in addition to his general studies at the Gymnasium. In 1898, he entered the Royal Hungarian Academy of Music in Budapest under the tutelage of Stephan Thoman in piano and Hans Koessler in composition.¹

Dohnányi completed the majority of his student compositions at the Budapest Academy, winning two prizes for his overture "Zrinyi" and his Symphony no. 1 in F Major. These prizes were awarded at the occasion of the Hungarian Millennium.²

In the summer of 1897, Dohnányi studied with Eugene d'Albert at a summer resort village on the Starnberger Sea. Dohnányi's career as a concert pianist began with his debut in Berlin on October 1, 1897.³ In 1898 his performance of the Beethoven Piano Concerto no. 4 in London launched his world fame as a pianist. Following these performances were tours that brought him to the United States. By 1900 he had established himself as the greatest Hungarian pianist and composer after Liszt, and used

¹ George Mabry, "The Vocal and Choral Works of Ernst von Dohnányi" (PhD diss., Vanderbilt University, 1973), 6.

² Ibid., 6-7.

³ Ibid., 7.

his position to introduce neglected works by Mozart, Beethoven, and Schubert. He also became the first world famous pianist to perform chamber music regularly.⁴

In 1905, Dohnányi moved to Berlin where he taught piano until 1908 at the Royal Academy of Music. Dohnányi remained in Berlin for ten years, returning to Budapest in 1915 to rejoin Hungarian musical life. From 1916 he taught piano and composition at the Budapest Royal Academy of Music. During this time, Dohnányi selected programs to teach and inform his public about music and composed his Six Concert Etudes, Op. 28. In 1918, the Budapest Philharmonic Society elected Dohnányi as its president and permanent conductor, a position he held until 1941, resigning to avoid anti-Jewish legislation.⁵

In 1928, Dohnányi became director of the Franz Liszt Academy of Music in Budapest. The Hungarian government awarded Dohnányi \$1,800 in American currency for his “Mass of Ecclesiastical Dedication” (1931), a rather large sum of money for that time. He also received several honorary doctorates from conservatories and universities all over the world. In 1931, he received the highest award given in Hungary for the Arts and Sciences, the Corvin Chain, and was named General Music Director of the Hungarian Radio.⁶

Dohnányi remained active as a performer throughout his tenure at Budapest Academy with a size and choice of repertory that was unique in his time. For example, in 1920 he performed all of Beethoven’s solo and chamber works for piano, and in 1941

⁴ Bálint Vázsonyi, *The New Grove Dictionary of Music and Musicians Online*, Oxford University, <http://www.grovemusic.com> (accessed Nov. 20, 2007).

⁵ Ibid.

⁶ Mabry, 9.

performed all twenty-seven Mozart Piano Concertos.⁷ In addition, Dohnányi was always active in conducting, composing, teaching, and concertizing throughout Europe and the United States. Until the outbreak of World War II, Dohnányi was the dominant figure in Hungary's musical life. According to Bartók, Dohnányi was the entire musical life of his country, and the musical life of Budapest centered on him.⁸

Dohnányi received the title of Counselor to the Government and was made an honorary member of the Upper House of the Hungarian Parliament. On his fiftieth birthday he was awarded a national gift of \$9,000 by the Hungarian State.⁹

From 1939 Dohnányi was devoted to fighting against Nazi influences. Beginning in 1944, Dohnányi, now age sixty-seven, realized that it was no longer politically safe for him to remain in Hungary. He resigned his position at the Franz Liszt Academy and eventually found himself a displaced person in Austria. The early twentieth century brought more honors to Dohnányi than any other composer or musical artist of the time. How then could a man whose name evoked nothing but affectionate overtones from Hungarians be completely erased due to the events of world turmoil? In Mabry's view, it is the fate of persons in positions of influence who stand on their own principles and fail to change with politics.¹⁰

Dohnányi's compositions were neglected in Hungary due to the events of World War II. From 1945-1967, none of his compositions could be performed because of the

⁷ Vázsonyi, para. 6.

⁸ Mabry, 9.

⁹ Ibid.

¹⁰ Ibid., 9-10.

negative political overtones associated with his name. Dohnányi's name was not removed from Eastern Europe blacklists until 1967.¹¹

After three years of displacement in Austria, Dohnányi found himself unable to enter the United States immediately. As a result, he spent the year 1947-48 as professor of music at the University of Tucuman, Argentina.¹²

In 1949, at age seventy-two, Dohnányi became professor of piano and composition at Florida State University in Tallahassee. He needed to teach for the rest of his life to earn a living, as he had left all of his possessions in Hungary. The political accusations against Dohnányi in Europe followed him to America and almost destroyed any further career as a concert pianist. He played only a few concerts while in America.¹³

Dohnányi made his final appearance at the Edinburgh Festival in 1956, where British audiences were surprised by his youthful temperament.¹⁴ He passed away in New York City in February of 1960 at age eighty-two. He had travelled there to do a recording session of his own compositions and contracted influenza due to stresses associated with his journey.¹⁵

Throughout his life, Dohnányi was a rather introverted, shy, and withdrawn personality. According to Mabry, his profound faith in living by his own principles carried him through his lifelong challenge of strife and personal hardships.¹⁶

¹¹ Ibid., 11.

¹² Ibid.

¹³ Ibid.

¹⁴ Vázsonyi, para. 5.

¹⁵ Mabry, 12.

¹⁶ Ibid.

Literature Survey

This literature survey is arranged according to piano solos, biographies, symphonies, and Dohnányi's music in general. It should be noted that numerous sources on Dohnányi are written primarily in Hungarian, and so are not reviewed here.¹⁷

Articles pertaining to piano solos are Milton Hallman's "Ernő Dohnányi's Solo Piano Works," David Korevaar's "Dohnányi's Six Concert Etudes, Op. 28: Context and Content," and Deborah Kiszely-Papp's article "Transcending the Piano: Orchestral and Improvisational Elements in Dohnányi's Piano Music."

Hallman's article, "Ernő Dohnányi's Solo Piano Works" is a chronological survey of Dohnányi's solo piano music. It mentions the Six Concert Etudes, Op. 28 as musical and technical descendents of the Chopin and Liszt etudes, followed by a brief summary of the technical descriptions of each etude.

Korevaar's article, "Dohnányi's Six Concert Etudes, Op. 28: Context and Content" opens with a discussion of Dohnányi's low opinion of modernism. Nevertheless, Dohnányi encouraged Bartók to expand his musical language by listening to Strauss. Korevaar briefly mentions Dohnányi and his technical studies before moving

¹⁷ Bálint Vázsonyi, *Dohnányi Ernő* (Budapest: 1971, revised 2002); Herbert Schneider, "Zur musikhistorischen Stellung der fruhen Kammermusikwerke Ernst von Dohnányis," *Zwischen Volks und Kunstmusik: Aspekte der ungarischen Musik* (1999): 110-26; I. Kecskemeti, "A százeves Dohnányi Ernő (1877-1906)," *Muzsika* 20, no. 8 (1977): 3-6; L. Podhradzky, "The Works of Ernő Dohnányi," *Studia musicologica Academiae scientiarum hungaricae* 6 (1964): 357-73; M. Eckhardt, "Briefe aus dem Nachlasse Ernő von Dohnányis," *Studia musicologica Academiae scientiarum hungaricae* 9 (1967): 407-24; M. Eckhardt-Parkai, "Erdekes levelek Dohnányi Ernő hagyatékából," *Magyar zene* 8 (1967): 613-26; Stefan Fricke, Wolf Frobenius, Sigrid Konrad, and Theo Schmitt, "Zwischen Volks und Kunstmusik: Aspekte der ungarischen Musik," *Ungarische Musik* (1999); T. Schipperges, "Grundton der Gelassenheit: zur Musik Ernst von Dohnányis," *Musica* 45, no. 1 (1991): 12-17.

to the main idea of his article: an etude-by-etude dissection of selected textural correlations across the trajectory of the piano literature.

Kiszely-Papp's article, "Transcending the Piano: Orchestral and Improvisational Elements in Dohnányi's Piano Music" reveals the two contrasting musical approaches found in Dohnányi, the improvisational and the orchestral. The goal of the article is to explore how his compositional process at the piano combines elements of both. The sections of the article consist of an overview of Dohnányi's piano oeuvre, early influences, the piano as a mirror of the orchestra, the role of improvisation, cadenzas to Mozart's piano concerts, and a conclusion.

Biographical sources are the books *Ernst von Dohnányi: a song of life* by Ilona von Dohnányi and James A. Grymes, *Ernst von Dohnányi: a bio-bibliography* by Grymes, Victor Paap's article "Ernst von Dohnányi: A Portrait," and Marion Reuth's dissertation "The Tallahassee Years of Ernst von Dohnányi."

Ernst von Dohnányi: a song of life is a biography written by his third wife, Ilona von Dohnányi (1909-88). According to Grymes, Mrs. Dohnányi compiled the contents of this biography from a series of interviews she conducted with her husband in Tallahassee, Florida, during the final years of his life. For the documentation of Dohnányi's professional activities she relied on a collection of scrapbooks assembled by Dohnányi's family. The organization of the book is according to the timeline of his life, and is divided into a prologue, nine chapters, and an epilogue. Parts of the biography are autobiographical about Mrs. Dohnányi.

Grymes's book, *Ernst von Dohnányi: a bio-bibliography* is a reference resource intended to introduce musicologists, performers, and music lovers to the life and works of

Dohnányi and to provide access to a wide range of useful materials about him. This work is divided into four major sections: a brief biography, a list of works, a discography, and an annotated bibliography.

Paap's article, "Ernst von Dohnányi: A Portrait" is of an appreciative temperament and contains a biography and information about Dohnányi as a composer, performer, and human being. The descriptive writing style praises Dohnányi in high accord.

Reuth's dissertation, "The Tallahassee Years of Ernst von Dohnányi" is a monumental writing about Dohnányi's tenure at Florida State University. Its sections consist of an introduction, Dohnányi in the old world, the Tallahassee years, and a summary and conclusion. The section on the Tallahassee years includes letters addressed to Dohnányi, and his responses in conjunction with his professional career. The appendix includes the following further documentation of the events of his life: a chronological outline, a listing of his works, concert performances in Tallahassee, his piano students, and the piano repertoire used to teach his students and the number of times it was programmed, classes taught while tenured, and a tribute from the school of music at a faculty meeting.

DeFoor's dissertation, "The Symphonies of Ernst von Dohnányi" is a reference devoted primarily to Dohnányi's symphonies. The three symphonies, F Major (WoO) (1896), D Minor, Op. 9 (1901), and E Major, Op. 40 (1944), are plausible grounds for discussion in this work.

Sources about Dohnányi's music in general consist of Grymes's book *Perspectives on Ernst von Dohnányi*, G. L. Mabry's dissertation "The Vocal and Choral

Works of Ernst von Dohnányi,” and the articles “Franz Schmidt and Dohnányi Ernő: a Study in Austro-Hungarian Alternatives” by P. Laki, “Dohnányi and Bartók as Performers” by Zoltan Kocsis, and *The New Grove Dictionary of Music and Musicians Online* by Bálint Vázsonyi.

Grymes’s book, *Perspectives on Ernst von Dohnányi* contains the most thorough compilation of scholarly articles on Dohnányi’s music. The book is divided into three subsections: perspectives on Dohnányi’s life, perspectives on Dohnányi as a composer, and perspectives on Dohnányi as a person. Academically, the most useful section is the second one, including Kiszely-Papp’s article “Transcending the Piano: Orchestral and Improvisational Elements in Dohnányi’s Piano Music,” Korevaar’s article “Dohnányi’s Six Concert Etudes, Op. 28: Context and Content,” and Grymes’s article “Compositional Process in Dohnányi’s Symphony in E Major, Op. 40.”

According to Mabry, the purposes of his dissertation “The Vocal and Choral Works of Ernst von Dohnányi” are twofold. The first purpose is to present an analysis of the vocal solos, choral works, and operas of Dohnányi. The second purpose is to define in these compositions the relationship between a national style and the German Romantic Style, as influenced by Brahms, so often given as the only style in which Dohnányi wrote. An analysis of the vocal compositions is made in an attempt to delineate individual stylistic characteristics and compositional techniques. Chapter one is an introduction containing biographical information, a survey of the compositions, and a catalogue of vocal and choral compositions. Chapter two begins with a discussion of the harmonic vocabulary and its musical parameters pertaining to his piano and orchestral songs, including his Hungarian folk songs, and supports the harmonic vocabulary with an

analytical examination of these songs. Chapters three and four are devoted to the choral works and the operas, respectively.

Laki's article, "Franz Schmidt and Dohnányi Ernő: a Study in Austro-Hungarian Alternatives" compares and contrasts the dissimilarities of Schmidt's and Dohnányi's first symphonies, and also discusses the parallels between variation sets written by the two composers: Dohnányi's *Variations on a Nursery Song* and Schmidt's *Variations on a Hussar Song*.

According to Kocsis's article, "Dohnányi and Bartók as Performers," today Dohnányi is mostly remembered as a performer and Bartók as a composer. However, the author also mentions that one cannot say that performing came first to Dohnányi and secondary to Bartók. He contends that Dohnányi's knowledge as a composer was "perfect," while Bartók's accomplishment at the piano met the highest standard.¹⁸ Further, Dohnányi often appears as the "cleverer" composer, while Bartók's pianism surpasses Dohnányi's. Dohnányi exerted both positive and negative influence on Bartók.

Vázsonyi's article in *The New Grove Dictionary of Music and Musicians Online* is a brief summary of Dohnányi's life, works, and contains a chronology of works organized by genre.

Defining the Romantic Style

The Romantic Period brought many new aesthetic trends to the musical lexicon.

Jon Finson comments on Romanticism:

¹⁸ Zoltan Kocsis, "Dohnányi and Bartók as Performers," *Hungarian Quarterly* 35, no. 134 (Summer 1994): 149-53.

The aesthetic trends of Romanticism arose in response to the eighteenth century Enlightenment view of a rationally ordered universe governed by immutable laws. Enlightenment thinkers believed that human beings could understand the world around them primarily by using rational thought. Philosophers tended to be cosmopolitan (believing that knowledge transcended national boundaries) and anticlerical (suspicious of the Roman Catholic Church).

The Romantics believed that Enlightenment rationalism by itself did not provide a sufficiently realistic view of the universe and human nature. Romanticism placed as much emphasis on intuition as on logic. The dictum “I felt before I thought” by Jean-Jacques Rousseau (1712-78) resonated across Europe.

The word “Romanticism” derives from *romance*, a medieval term for a fanciful tale. German writers drew on the subject of Platonic Idealism, in which a transcendent world of ideas or essences presented a superior reality to physical existence. Philosophers began to regard music as the most direct expression or even manifestation of a spiritual realm. Further, Romanticism placed a premium on originality and distinctiveness that Viennese composers found difficult to cultivate.

Romanticism did not completely discard the art of Enlightenment, either in literature or in music. Rather, the Romantics extended the forms and language of the late eighteenth century, building on previous foundations. Other aesthetic trends included Empiricism, Realism, Naturalism, Historicism and Nationalism.¹⁹

Thus, one may deduce that the Romantic Era is a gradual shifting in the paradigm of musical thought from the mind (Classical-based intellect) to the heart (Romantic-based emotion).

The Romantic Era brought further advancements to the enrichment of the harmonic and tonal language. The harmonic vocabulary came to include such devices as chromatic mediants (and their chromatic color variations) and tritone relations, extended tertian chords, augmented harmonies, and improper resolutions of and disjunctive cadential formulas. A weakening of the traditional tonic-dominant axis led to further harmonic diversions, such as retrogressions and cadential and non-functional elisions. Other features include free uses of chromatic harmony at cadence points, prolongations

¹⁹ Jon W. Finson, *Nineteenth-Century Music: The Western Classical Tradition* (Upper Saddle River, NJ: Prentice Hall, 2002), 6-11.

of harmonic tension as well as faster and more complex harmonic rhythms, linear chromatic progressions, free use of modality, and the use of functional sounds in non-functional contexts. Further harmonic idiosyncrasies combined traditional sounds in unorthodox ways, as in the use of added chord tones. The use of harmonic excursions as color devices, as well as layering of these excursions became commonplace.

The above advancements differ from previous eras that are harmonically simpler and more direct. For example, music of the Baroque Era has a greater tendency towards strong harmonic motion, secondary dominants, and harmonic sequences. In addition, music of the Classical Era seems more traditional in its harmonic approach, employing tertian chords, diatonic syntax, slower harmonic rhythm, and proper resolutions of harmonic patterns that include a new emphatic polarity between dominant and tonic.

Tonality in the Romantic Era remains largely tonal but the system extends to include an increasing use of modulations and chromaticism, including diminished seventh and other related chords that facilitate modulation to many keys, as in the fully diminished seventh chord. Other uses of Romantic Period tonality consist of abrupt modulations to unrelated key areas, obscure tonicizations, indeterminate tonality, unresolved chords, chains of dissonances and resolutions via chromatics, and high levels of chromaticism that threaten tonal boundaries. Other possibilities might include use of the common note modulation (as opposed to common chord) and alternations between flat and sharp side key centers. The use of third relations among keys also becomes commonplace to Romantic music. These tonal assertions warrant considerable change from the Baroque and Classical Eras, which tend to confine their modulations to more closely related keys.

The Romantic Era brings an increasing focus to the repetition of melodies and themes. Examples are the leitmotif and the use of thematic transformation (disguised melody) which are often cyclic. This recurring use of melodic repetition can become obsessive, relentless, or even kaleidoscopic, in which the repetition of a simple melody is projected over a constantly changing accompaniment. The uses of melodic lines in the Romantic Era are often singing, flowing, emotion-laden, and of seemingly endless length. Even though melodies and themes are often more repetitious, the ideas themselves tend to show a lot more variety. Other important melodic features can include asymmetrical or irregular phrase lengths and contours shaped by wide intervals.

In contrast, melodic ideas in the Baroque and Classical Eras tend to be shorter, making frequent use of imitation and sequence. Phrase lengths are often broken down into symmetrical units of four or eight measures each, and these four-measure units can also be cut in half, producing two-measure segments. Both Baroque and Classical Period melodies utilize diatonic scale patterns and broken chords, with Baroque Period melodies being more heavily ornamented.

Formal design in the Romantic Era is basically a continuation of Classical models, with a few new innovations. These include new, small piano forms simplified to heighten emotion, increasing use of cyclic form, omissions and fragmentations of themes, and substitutions of forms. Examples of small piano forms include the nocturne, ballade, etude, waltz, and mazurka. Cyclic forms include the symphonic tone poem, concert overture, and programmatic and descriptive works. Ternary forms are common for many of these genres.

Classical forms tend to be clearer cut with easy-to-follow sections set off by obvious cadences and repetitions of sections. The use of detailed forms in this era includes binary, ternary, sonata-allegro, rondo, minuet and trio, and theme and variations. In addition, Baroque forms can be freer and more improvisatory, often alternating between fugal and free sections, as in the prelude. Other Baroque forms include the suite, toccata, fantasia, and trio sonata. The suite is a group of dance pieces ultimately grouped by key and arranged in the order of Allemande, Sarabande, Courante, and Gigue, whereas toccatas are virtuosic studies in varied articulations.

Romantic Period rhythmic and metrical devices are more complex than previous eras, featuring irregular groupings of notes, polyrhythms, use of rubato and other peculiarities. These include use of hemiola, an amorphic rhythmic displacement with consistent resolutions on weak beats; hovering, a temporary feeling of lack of meter; and frequent changes in tempo and time signature that can juxtapose fast and slow sections. Other features include ongoing repeated rhythmic ideas, including dotted rhythms; a general sense of metrical unevenness or irregularity, and other oddities such as patterns that reinforce a different meter within a meter.

Many of these rhythmic characteristics are more advanced than previous eras which tend to employ simple, regular, and steady beats in the Classical Period, and perpetual motion driving rhythms and running bass features in the Baroque Period. The use of meter in these two periods tends to be organized into groupings of 2, 3, 4, and 6.

Use of piano texture in the Romantic Era is primarily homophonic but with a more diverse use of features, including great technical virtuosity featuring rapid or expansive figurations and large leaps, resulting in a sense of grandeur achieved through a

slowing of usual musical processes via textural continuity. This textural continuity is established through a general unity of style and ideas. Large sonorities tend to be achieved via widely spaced accompaniment patterns and chords and a special emphasis of low registers. Other innovations include intricate changes of textural direction, rapid alternations of hands in the same registers, melodies with arpeggios above and below, and the playing of trills and melody with the same hand. Musical figures are often used for instrumental color, and thematic material often generates an orchestral effect.

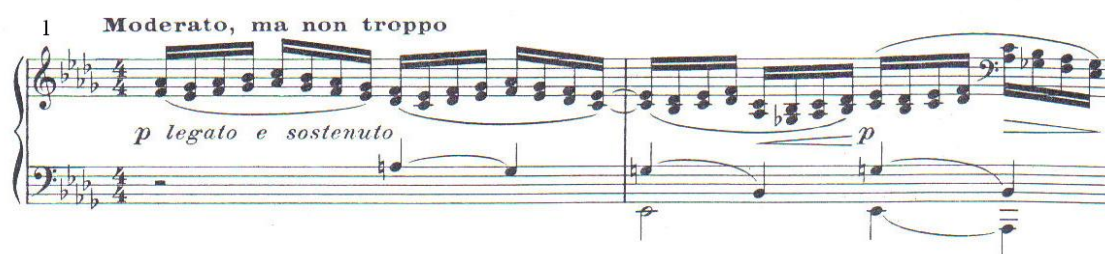
Classical textures, like Romantic, share a use of homophony but employ a simpler use of features such as diatonic scale passages, broken chords, and light ornamentation. Baroque Style textures differ significantly from Romantic and Classical Styles in that they utilize a primarily polyphonic writing approach with multiple melodies and countermelodies, harmonic filler parts, continuous bass lines, and elaborate ornamentation.

In sum, the characteristics of the Romantic Style brought many advancements and changes in musical language, drawing from the trends of the past while simultaneously expanding the lexicon with additional compositional language that would continue to further the development of music.

Historical Context of the Etudes

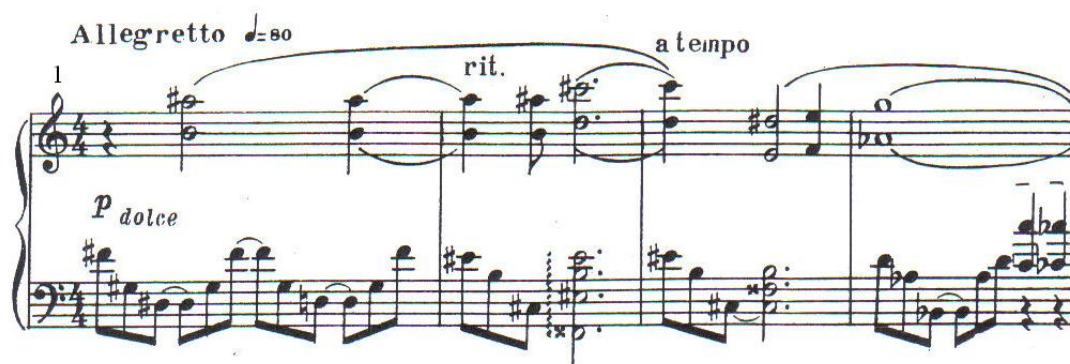
The history of the etude extends back beyond the Romantic Period, including the etudes of Czerny and Cramer. In short, Czerny and Cramer etudes serve primarily as training or technical pieces for the pianist. The Classical Period techniques of these studies focus primarily on the development of finger independence. The resulting

of specific interval patterns to build their technical content, with the differences in the harmonic language of each composer distinguishing one set from another. For example, the second Debussy etude “pour les Tierces,” is constructed primarily of parallel thirds, but these intervals form a generally linear pentatonic and whole tone basis in tradition with the sounds of the Javanese Gamelan (Example 2).



Example 2: Debussy: Etude no. 2 “pour les Tierces” (mm. 1-2)

This harmonic approach differs from the three Scriabin etudes that are based on the intervals of a minor ninth, major seventh, and of quartal and tritone bases, respectively. These etudes are also more angular in presentation (rather than linear), and approach the boundaries of atonality. The second Scriabin etude uses a major seventh interval for its compositional basis (Example 3).



Example 3: Scriabin: Etude, op. 65 no. 2 (mm. 1-4)

Like the Scriabin etudes, the three Bartók etudes also use an intervallic approach for content basis, but their application is more of a folk song or peasant dance orientation, and tend to be more minimalistic or repetitive in presentation (rather than linear or angular). For example, the first Bartók etude begins with a minimalist intervallic pattern alternating augmented octaves (minor ninths) and minor and major tenths. Like the Scriabin etudes, the Bartók etudes also tend to lack a tonal center (Example 4).



Example 4: Bartók: Etude, op. 18 no. 1 (mm. 1-3)

Even though Dohnányi's familiarity with Bartók might be related peripherally to the use of folk-like melodies in Dohnányi's other works, obvious references to Bartók in his set of etudes are rare. He tends to favor traditional Hungarian (Lisztian) virtuosity in various parameters of the musical language, including melody, harmony, and form.²¹

Dohnányi composed his Six Concert Etudes, Op. 28 in 1916, in the midst of a pronounced time of creativity for the piano etude.²² His etudes expand techniques found in the works of Liszt and Brahms, in addition to employing the French Impressionistic textures of Debussy. Dohnányi's etudes are also influenced by the hyper-chromatic post-romanticism of Richard Strauss and the horizontal, arpeggio-like textures of Fauré and

²¹ Ibid., 127.

²² Ibid., 125.

Ravel. Even so, Dohnányi's language is easy to recognize; he creates both virtuosic and interesting music in his own way.²³

²³ Ibid., 125-126, 130.

CHAPTER 2: DOHNÁNYI'S ROMANTIC LANGUAGE IN THE SIX CONCERT ETUDES, OP. 28.

Dohnányi's Tonal and Harmonic Language

Dohnányi did not seek a new harmonic language. Rather, his compositional efforts are an outgrowth of his Romantic heritage. His works demonstrate a rich and natural harmonic sense that includes chromatic excursions without losing tonal center.²⁴ His harmonic vocabulary is based on traditional harmonic practice expanded to include the developments of late nineteenth century Romanticism.²⁵

One of Dohnányi's general harmonic schemes used with much variation is based upon movement away from the tonic chord through mediant relationships, harmonic and motivic development within these key areas and an eventual return to the tonic key through tonicization of the Neapolitan area.²⁶ A typical example of this Neapolitan tonicization is seen near the end of Etude 6, in which a rapid harmonic rhythm precedes the tonicization (not shown) and is then followed with a traditional cadential six-four resolution (Example 5).

²⁴ Vázsonyi, para. 6.

²⁵ Mabry, 22.

²⁶ Ibid., 23.

188

ff

fin: N°6

193

197

V⁷

1

6

4

Example 5: Dohnányi: Etude no. 6 in F minor (mm. 188-202)

Dohnányi incorporates into his tonal and harmonic language the developments of the late nineteenth-century harmonic syntax in many additional ways. I will demonstrate the following additional examples of this language: chromaticism; third and tritone relations; (abrupt) tonal modulations by half-steps; modality; major-minor mode shifts; sequential, non-functional progressions; and symmetrical contexts.

First, Dohnányi fully exploits an increased use of chromaticism for dramatic effect.²⁷ This free use of chromatic harmony occurs at both climactic points as well as over an entire composition, the latter as seen in Etude 2 (Example 6).

²⁷ Ibid., 22.



Example 6: Dohnányi: Etude no. 2 in D-flat Major (mm. 1-8)

The selected examples below of chromaticism at climactic points are drawn from Etudes 1 and 3. The climax in Etude 1 is marked by chromaticism in mm. 68-69 (Example 7).



Example 7: Dohnányi: Etude no. 1 in A minor (mm. 68-70)

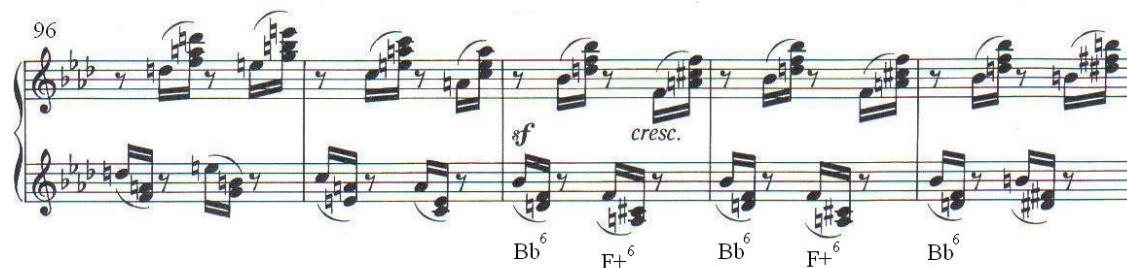
The chromatically charged climax from Etude 3 begins at m. 139 and concludes at m. 142 (Example 8).



Example 8: Dohnányi: Etude no. 3 in E-flat minor (mm. 138-43)

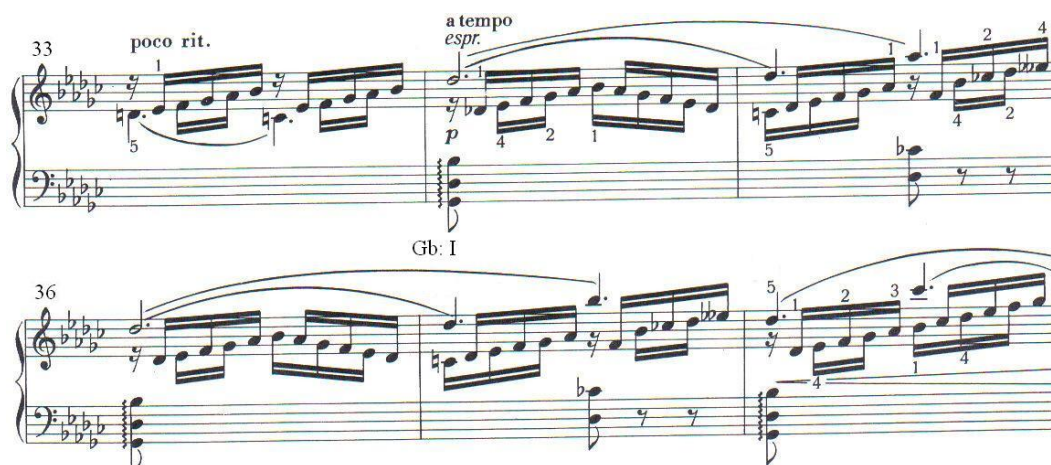
Dohnányi's use of chromaticism also extends to functional chords used as expressive color devices. Examples of these include an abundance of diminished sevenths, augmented sixths, augmented triads, and Neapolitan chords. Dohnányi also tends to use the augmented triad in a functional context, in which an augmented dominant triad resolves to the tonic of a particular tonicization within the home key.²⁸ Etude 6 demonstrates this motion, in which the altered second scale degree of a tonicized passage in B-flat Major resolves upward to the third of the tonic chord. This example can be seen as the C-sharp in the first inversion F augmented chord resolves to D in the first inversion B-flat Major chord, beginning at m. 98 and concluding at m. 100 (Example 9).

²⁸ Ibid., 22.



Example 9: Dohnányi: Etude no. 6 in F minor (mm. 96-100)

Although mediant relationships emerge prominently in the Romantic Period, tritone relationships are more forward-looking in terms of the tonal and harmonic language. Dohnányi's use of third and tritone relations is more apparent than any other harmonic trait.²⁹ The following examples of third relations are selected from Etudes 1, 3 and 4. Section B (mm. 34ff) of Etude 3 in E-flat minor begins in G-flat Major, a diatonic third higher and the relative major of the home key (Example 10).



Example 10: Dohnányi: Etude no. 3 in E-flat minor (mm. 33-38)

²⁹ Ibid., 23.

The end of the first phrase of Etude 4 in B-flat minor tonicizes D minor at m. 10, a major third higher than the home key and its chromatic mediant (Example 11).

Example 11: Dohnányi: Etude no. 4 in B-flat minor (mm. 7-12)

Etude 1 in A minor employs the use of both chromatic and diatonic mediants, first as a C-sharp minor chord at m. 13, and later as a C Major chord at m. 64 (Example 12).

Example 12: Dohnányi: Etude no. 1 in A minor (mm. 12-14 and 62-64)

Tritone relations are present in Etudes 2, 3, and 6. In Etude 3, the bass notes at mm. 132-35 involve two instances of direct tritone motion: D to A-flat and B-flat to F-flat (Example 13).

Example 13: Dohnányi: Etude no. 3 in E-flat minor (mm. 132-37)

The chord progressions of Etude 2 at mm. 67-68 move by descending whole step every other beat (D-flat, B, and A) with each successive two-beat segment relating by tritone (D-flat to G, B to F, and A to E-flat) (Example 14).

Example 14: Dohnányi: Etude no. 2 in D-flat Major (mm. 65-68)

Another passage from Etude 2 beginning at m. 55 in the home key of D-flat Major moves through a circle-of-fifths progression to arrive at a tonicization of the tritone-related area of G Major at mm. 57-59 (Example 15).

Example 15: Dohnányi: Etude no. 2 in D-flat Major (mm. 49-60)

In Etude 6, the tonicization of D-flat Major in mm. 116-19 is followed immediately by the next phrase at m. 120 in G Major (Example 16).

120

fp

cresc.

G: I Gr. +6 I Gr. +6 I

Example 16: Dohnányi: Etude no. 6 in F minor (mm. 115-24)

Dohnányi often moves from one tonal center to another with little or no preparation;³⁰ examples of this kind of (abrupt) tonal modulation by half-steps are seen in Etudes 3 and 4. In Etude 3 (m. 164) the passage suddenly modulates down a minor second from the home key of E-flat minor to D Major (Example 17).

162

p

ebm: i D: I

165

Example 17: Dohnányi: Etude no. 3 in E-flat minor (mm. 162-67)

In Etude 4 (m. 92) the passage modulates up a minor second from the home key of B-flat minor to C-flat Major, forming a Neapolitan Sixth triadic region (Example 18).

³⁰ Ibid., 23.

Example 18: Dohnányi: Etude no. 4 in B-flat minor (mm. 90-93)

Another abrupt modulation in Etude 4 occurs at m. 29 when the previous four-measure phrase suddenly moves down a half-step from the home key of B-flat minor to begin in A minor (Example 19).



Example 19: Dohnányi: Etude no. 4 in B-flat minor (mm. 25-30)

An example of a triadic half-step relation is present in Etude 1. The music begins with a tonicization of D Major and oscillates between this tonicized region and E-flat Neapolitan-sixth chords. This triadic half-step relation is seen at mm. 23-24 (Example 20).

Example 20: Dohnányi: Etude no. 1 in A minor (mm. 22-25)

Etude 4 demonstrates a use of modality. At mm. 38*ff*, Dohnányi employs a series of modal-like unresolved dominant seventh chords that are close to a tonic but never

finding it.³¹ The complete passage is reproduced in Appendix A, and begins on an E dominant-seventh chord. An expected resolution to A Major is replaced with a D dominant-seventh chord. In turn, its expected resolution to G Major is replaced with an E dominant-seventh chord. This modal-like series of unresolved dominant seventh chords continues until m. 45.

Major-minor mode shifts are employed in Etudes 2, 3, and 6. In Etude 2, (mm. 17-18) Dohnányi presents a two-measure phrase in B-flat minor, followed by a slightly altered utterance of the same phrase in the parallel major at mm. 19-20 (Example 21).

Example 21: Dohnányi: Etude no. 2 in D-flat Major (mm. 17-20)

In Etude 3, the melodic material of Section B tonicizes G-flat Major at m. 34; for a change of color this material shifts to begin in F-sharp minor at m. 50, the enharmonic parallel minor of the tonicized key (Example 22).

³¹ Korevaar, 134.



Example 22: Dohnányi: Etude no. 3 in E-flat minor (mm. 33-35 and 48-50)

In Etude 4, the coda (mm. 102ff) is in B-flat Major, the parallel major of the home key of B-flat minor. The musical effect generated by this key shift is grand, triumphant, and heroic (Example 23).

Example 23: Dohnányi: Etude no. 4 in B-flat minor (mm. 102-04)

Etudes 1 and 6 demonstrate the use of sequential, non-functional progressions. In Etude 1, Dohnányi writes a descending series of sequences on E Major, D Major, and C Major chords at mm. 57-58 (Example 24).

57 8

ten.

ten.

ten.

E: I D: I C: I

Example 24: Dohnányi: Etude no. 1 in A minor (mm. 57-58)

A similar series of sequences also occurs in Etude 6, beginning at m. 128 and concluding at m. 137 (Example 25).

125 1 3 p

E: I

130 cresc. D: I

135 f dim. C: I

Example 25: Dohnányi: Etude no. 6 in F minor (mm. 125-39)

A symmetrical key scheme is found in Etude 2. This etude consists of four phrases that begins in D-flat Major, moves to its upper neighbor key of D Major, followed by its lower neighbor key of C Major, then returns to D-flat Major (Example 26).

The image displays four systems of musical notation for Dohnányi's Etude no. 2, illustrating a symmetrical key scheme. Each system consists of a grand staff (treble and bass clefs) with various musical markings and fingerings.

- System 1 (Measures 1-4):** Labeled "Presto" and "p leggiero". The key signature is D-flat Major (three flats). The bass line features triplets and is marked "Db: I".
- System 2 (Measures 25-28):** The key signature changes to D Major (two sharps). It includes a "p" dynamic and a "cresc." marking. The bass line is marked "D: I".
- System 3 (Measures 41-44):** Labeled "a tempo". The key signature changes to C Major (no sharps or flats). It includes a "p" dynamic and a "cresc." marking. The bass line is marked "C: I".
- System 4 (Measures 49-52):** The key signature returns to D-flat Major (three flats). It includes a "fp" dynamic and a "cresc." marking. The bass line is marked "Db: I".

Example 26: Dohnányi: Etude no. 2 in D-flat Major (mm. 1-4, 25-28, 41-44, and 49-52)

To reiterate, Dohnányi takes his use of tonal and harmonic language from the Romantic heritage via chromaticism, third and tritone relations, (abrupt) tonal modulations by half-steps, modality, major-minor mode shifts, sequential and non-functional progressions, and symmetrical contexts.

Melody

Dohnányi's melody tends to be used as points of identification among sections, contrasting the relentless accompaniment patterns that occur throughout the set. The melodies themselves tend to be presented in short motives and segments that are then fragmented. However, these ideas are rarely fragmented past the point of immediate recognition; he tends to repeat short melodic ideas as whole entities.³² Melodic material also tends to be selective (Etudes 2 and 6 have no melodic material) and can range from lyricism to contours shaped by wide intervals, all of which are traits common to melodies of the Romantic Era.

Melody in Dohnányi's etudes is Romantic in presentation but also expands upon techniques of previous eras. For example, the opening bass melody in Etude 1 (mm. 2-3) clearly shows the influences of the Classical Era rocket device (an ascending triadic motif), but the intervallic material extends beyond typical triadic use to employ perfect fifths (Example 27).

³² Mabry, 25.



Example 27: Dohnányi: Etude no. 1 in A minor (mm. 1-5)

Etude 4 inverts this opening bass melody, whose idea is based on descending perfect fourth intervals which mirror the ascending perfect fifth intervals of Etude 1.³³ The idea is created through descending arpeggiation of tonic in root position to second inversion. In addition, the descending perfect fourths are reinforced in the right hand as a rhythmic ostinato (Example 28).



Example 28: Dohnányi: Etude no. 4 in B-flat minor (mm. 1-3)

³³ Korevaar, 134.

Another reinforcement of the Etude 1 bass melody (mm. 74-75) is incorporated into the coda. The initial bass rocket is simultaneously employed in contrary motion in the treble, reconfirming the idea of the opening intervallic structure: the bass ascending by fifths and the treble descending by fourths, yielding the same octaves in both hands (Example 29).

The image displays a musical score for Dohnányi's Etude no. 1 in A minor, measures 74-80. The score is written for piano and features a complex rhythmic structure. Measures 74-75 are marked with a fortissimo (ff) dynamic and a ritardando (rit.) marking. Measures 77-80 are marked with a tempo (a tempo) and a mezzo-forte (m.f.) dynamic. The bass line is particularly prominent, showing the 'bass rocket' mentioned in the text. The treble line also features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The score is in A minor, 3/4 time.

Example 29: Dohnányi: Etude no. 1 in A minor (mm. 74-80)

The opening melody used throughout Etude 1 also takes on a variety of characters ranging from declamatory to haunting, based on tonal shifts and colors. One such haunting setting of the melodic line occurs at the tonicization of E-flat minor at m. 19 as a result of a minor-mode shift (Example 30).

33 poco rit. a tempo espr. p

36 Gb: I

39 A: I

Example 31: Dohnányi: Etude no. 3 in E-flat minor (mm. 33-41)

This phrasing scheme is highly effective as it achieves a sense of organic continuity, an expansion of the melodic line characteristic of the Romantic Era.

Dohnányi's single use of a folk-like melody is also an outgrowth of his Romantic heritage. Folk-like melodic characteristics include modality, limited range, and small intervallic motions. Dohnányi chromatically alters pitches to correspond to harmonic changes in the bass, as occurs in the B section of Etude 1 (Example 32).

Example 32: Dohnányi: Etude no. 1 in A minor (mm. 38-46)

Finally, Dohnányi creates a sense of melodic “waves” through his melodies moving over a wide pitch range, from low to high register and back to low again in each phrase, as seen and heard throughout Etude 5. This sweeping nature produces a breathing or sighing melodic quality that is further accomplished by the shortness of the phrase structure, often confined to a single measure. The octave displacements out of which the melody is formed make for a sense of melodic fragmentation in which isolated notes rise up out of the underlying accompanying texture. It is this sweeping perpetual motion accompaniment by which the melodic fragments achieve continuity. The grandiose

washes of sound generated in this etude are characteristic of melodies in the Romantic Era (Example 33).



Example 33: Dohnányi: Etude no. 5 in E Major (mm. 73-76)

In short, the melodies in Dohnányi's etudes are characteristically Romantic in their extensions of Classical melodic devices (i.e. rocket motives), melodic affect based on tonal shifts, the combining of phrase segments to form long and lyrical lines, folk-like melodies, and large sonorities incorporating melodic ideas.

Formal Design

Dohnányi is more traditional in a Classical sense in his approach to form. He relies on the models and processes from previous eras, varying them as he sees appropriate in the cultivation of a particular work.

Forms in the etudes include traditional ternary (ABA) or ternary with variants (ABB'A), single thematic ideas with variants (AA'), rondo or extended binary (ABABA), variation sets, and strophic forms.

As with the Classical Era, the process by which Dohnányi generates forms is largely by motivic development and variation. His formal plans are dependent upon movement away from original tonal and motivic material through the process of continuous derivation. This process provides tension and dramatic intensity eventually returning to the germinal material.³⁴ The continuous derivation process is used to build the overall structure for Etudes 1 and 4. In Etude 1, the melodic bass phrase segments are repeated consecutively, beginning at m. 3 and building intensity until the recurrence of the original motivic idea at m. 10 (Example 34).

Example 34: Dohnányi: Etude no. 1 in A minor (mm. 3-11)

³⁴ Mabry, 23.

A similar process on a larger scale is used for Etude 4 as a means to build intensification throughout an entire transitional section, also culminating with a climactic return of the germinal material (Appendix B).

The concepts of freedom and variance are also apparent in even the strictest of Dohnányi's forms.³⁵ For example, Etude 6 is marked with a free use of figurative interjections and textural diversions within the original thematic idea of the variation (Appendix C).

Dohnányi avoids monotony in strophic forms with slight variations in the melody line and a succession of variations in the accompaniment. The accompaniment variations incorporate a variety of means: harmonic, textural, truncations, dynamic, tempo, and so on.³⁶ For example, the last strophe of Etude 5 is truncated and increases in dynamic, texture, and tempo.³⁷ The textural increase is accomplished by reinforcing the melodic line with octaves (Example 35).



Example 35: Dohnányi: Etude no. 5 in E Major (mm. 73-74)

In sum, Dohnányi's formal processes involve motivic development and variation via continuous derivation, freedom and variance of pattern within strict forms, and

³⁵ Mabry, 24.

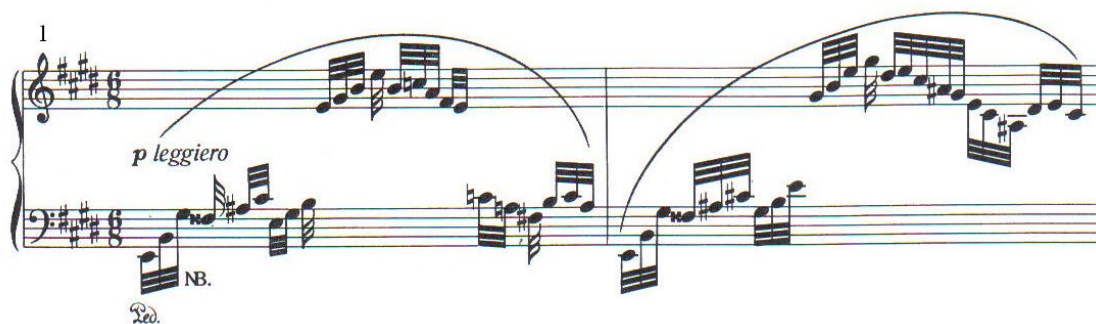
³⁶ Ibid.

³⁷ Korevaar, 134.

variance of melodic and harmonic patterns to avoid monotony. However, his use of form is an anomaly in the fact that it draws on the models of previous eras for its overall constructive sense.

Rhythm

Dohnányi's general approach to rhythm is generally conventional. He tends to use ongoing rhythmical motives as structural entities.³⁸ That is, he achieves rhythmic continuity by choosing a specific notational value or specific metrical patterns and then reiterating them throughout an entire composition. Dohnányi's rhythmic approach holds true for every etude, particularly in the continuous succession of thirty-second notes of Etude 5 (Example 36).



Example 36: Dohnányi: Etude no. 5 in E Major (mm. 1-2)

Etudes 1, 3, and 6 use sixteenth notes as a primary rhythmic feature, with Etude 6 also employing the use of triplets, eighth-notes, and irregular groupings of notes.

³⁸ Mabry, 25.

These irregular groupings in Etude 6 tend to be used not only as interjected flourishes and textural diversions, but also as connective material to join sections together. The effect of these connective flourishes at mm. 92-93 is of a Straussian nature, generating a sweeping effect (Example 37).



Example 37: Dohnányi: Etude no. 6 in F minor (mm. 92-95)

The primary rhythmical device of Etude 2 consists of left hand legato triplets against right hand staccato eighth-note double-sixths. The combination of these rhythmic textures produces a dancing, sparkling, and kaleidoscopic effect. The hemiola at mm. 5-6 is generated by a two-beat phrasing scheme employed against a triple meter. This rhythmic effect creates a temporary disruption of meter, and sounds playful or whimsical in nature. The two-against three rhythmic feature of this etude is one notable exception to Dohnányi's traditional use of rhythm; this particular setting was unusual for an entire piece before the Romantic Period (Example 38).



Example 38: Dohnányi: Etude no. 2 in D-flat Major (mm. 5-8)

Three ongoing rhythmic ideas in Etude 4 consist of dotted-eighth sixteenths, sextuplet figurations, and triplets. The cascading, descending motion of the opening dotted rhythms establishes a sense of anticipation for this etude (Example 39).



Example 39: Dohnányi: Etude no. 4 in B-flat minor (mm. 1-3)

The following sextuplet figurations lend a sense of contraction, propelling the music forward toward its final climactic goal of octave triplets.

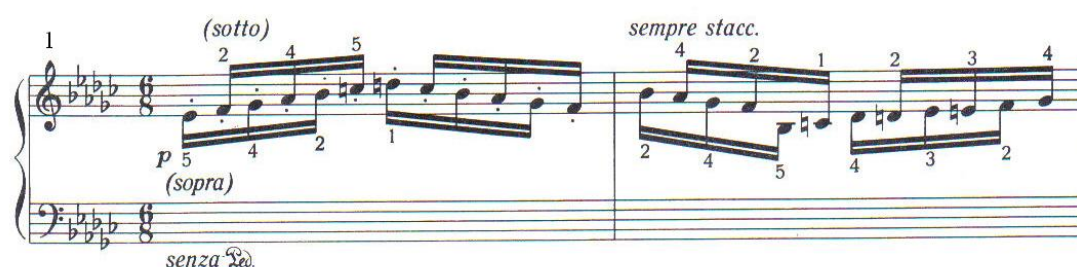
In short, the previous examples demonstrate how Dohnányi achieves a sense of rhythmic continuity in each etude. By choosing a specific notational value or metrical pattern that is reiterated throughout the duration of an entire composition, he is able to use ongoing rhythmical motives as structural entities.

Texture

As mentioned in the above section on the historical context of the etudes, Dohnányi's etudes are Romantic, virtuosic concert pieces that give equal emphasis to both technical and musical aspects. However, these etudes differ from Chopin's etudes in that they are more orchestral than pianistic in presentation; their expansive nature more closely resembles the Lisztian idiom. The characteristic thick textures, as well as

orchestral-like doubling techniques, identify these etudes as orchestrally conceived entities.³⁹

Etude 3 demonstrates this orchestral approach in its composition in multiple layers or strands.⁴⁰ For example, the first layer of this etude comprises an alternating-hand figuration in which the hands remain directly on top of each other (Example 40).



Example 40: Dohnányi: Etude no. 3 in E-flat minor (mm. 1-2)

A second layer is added when a melody featuring large leaps is placed above this accompaniment figuration. Additional layers of complexity occur when the alternating figuration thickens to octaves and double thirds and then culminates with the melody featured as large chords (Example 41).

³⁹ Deborah Kiszely-Papp, "Transcending the Piano: Orchestral and Improvisational Elements in Dohnányi's Piano Music," in *Perspectives on Ernst von Dohnányi* (Lanham, MD: Scarecrow Press, 2005), 92.

⁴⁰ Ibid.

Example 41: Dohnányi: Etude no. 3 in E-flat minor (mm. 123-28)

In addition, use of range throughout this etude expands from narrow at the beginning to wide at the climax.

The orchestral-like doublings of Etude 4 include parallel moving voices at wide intervals, alternating registers, and intervallic jumps. The climax point of the etude employs a relentless use of octaves and large chords. This climactic region begins with octaves utilized in stepwise motion, but then expands in range to incorporate extensive uses of jumps between melody (featuring large chords) and accompaniment. Further, the octaves in the accompaniment also contain excessive uses of filled-in chord tones (Example 42).



Example 42: Dohnányi: Etude no. 4 in B-flat minor (mm. 90-93)

As previously mentioned in reference to the expansive nature of Dohnányi's etudes, other aspects of Lisztian influence are also present in Etudes 1 and 6. These include the use of contrasting blocks of sound and the employment of continuous variations that are grouped by character and texture into larger sections.⁴¹ Etude 1 divides blocks of sound between the hands as groups of sixteenth notes at mm. 66-69 (Example 43), whereas Etude 6 uses interjections of flourishes and textural diversions as blocks of sound that contrast with the surrounding textures at mm. 56, 59, and 60 (Example 44).

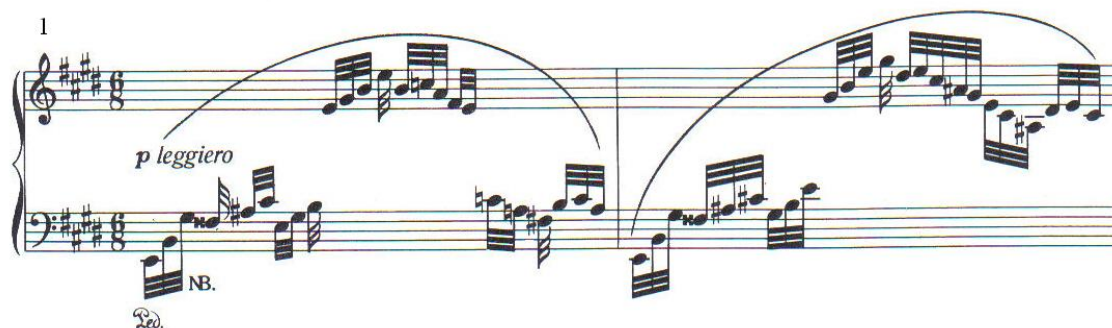
⁴¹ Kiszely-Papp, 92.



Example 43: Dohnányi: Etude no. 1 in A minor (mm. 65-70)

Example 44: Dohnányi: Etude no. 6 in F minor (mm. 53-60)

Dohnányi's etudes also incorporate the textures of French Impressionism, featuring the horizontal motion of arpeggios. This kind of texture suggests the rippling of water and is prevalent in Etude 5 (Example 45).



Example 45: Dohnányi: Etude no. 5 in E Major (mm. 1-2)

Thus, Dohnányi's orchestral approach to texture includes characteristic thick textures; compositional layering; orchestral-like doubling techniques; large range spans that include wide intervals, alternating registers, and intervallic jumps; the use of contrasting blocks of sound; impressionistic textures, as well as the employment of continuous variations grouped together by character and texture into larger sections.

Connections among Dohnányi's Etudes

Dohnányi's connections among his etudes act as a kind of summary material for the entire set. As mentioned above in reference to Dohnányi's melodies, the first themes of Etudes 1 and 4 are rhythmically-related inversions of each other. In addition, an inverted key relation also occurs between these two etudes. In Etude 1 (mm. 17 ff), the passagework begins on a B-flat centered tonality, a half-step higher than the home key of A minor (Example 46). The corresponding passagework in Etude 4 (mm. 29 ff) begins in A minor, a half-step lower than the home key of B-flat minor (Example 47).

Example 46: Dohnányi: Etude no. 1 in A minor (mm. 15-19)

Example 47: Dohnányi: Etude no. 4 in B-flat minor (mm. 29-30)

Etude 6 contains the most significant connections. This etude serves as a kind of summary of the previous etudes in that ideas presented earlier reappear and are combined here. For example, the alternation of staccato eighths and legato triplets of Etude 2 combine with the superimposition of hands from Etude 3 (compare Examples 48 and 49 with Example 50).

Presto

1

p leggiero

Example 48: Dohnányi: Etude no. 2 in D-flat Major (mm. 1-4)

1

(sotto)

p

(sopra)

senza X₂

sempre stacc.

Example 49: Dohnányi: Etude no. 3 in E-flat minor (mm. 1-2)

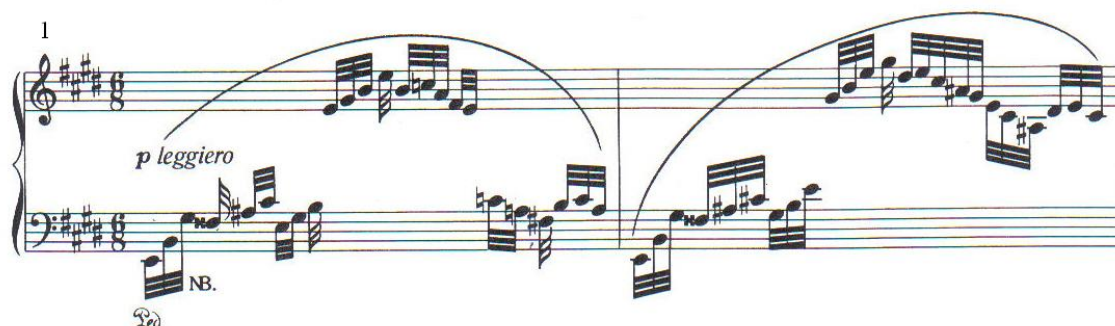
1

Vivace, e poco a poco più vivace al fine

p

Example 50: Dohnányi: Etude no. 6 in F minor (mm. 1-4)

Etude 6 (mm. 11-12) continues with the alternating-hands arpeggios from Etude 5 (compare Examples 51 and 52) and concludes with a section similar to the octave textures in Etude 4 (compare Examples 53 and 54).⁴²



Example 51: Dohnányi: Etude no. 5 in E Major (mm. 1-2)

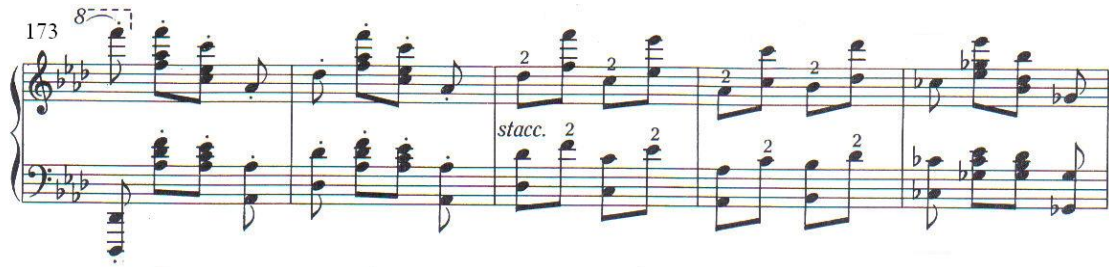


Example 52: Dohnányi: Etude no. 6 in F minor (mm. 10-13)



Example 53: Dohnányi: Etude no. 4 in B-flat minor (mm. 80-81)

⁴² Korevaar, 134.



Example 54: Dohnányi: Etude no. 6 in F minor (mm. 173-77)

By using Etude 6 as a grand summary etude for the entire set, Dohnányi's masterful skills are apparent in that he synthesizes the multiple facets of his compositional language as manifested in the preceding five etudes into a single movement, or etude.

In sum, Dohnányi's six concert etudes demonstrate a high level of performance cohesion as a set due to their thematic connections, as well as the fact that there are only six (unlike the Transcendental Etudes of Liszt or the two sets of Chopin etudes which contain twelve each).

CHAPTER 3: CONCLUSION

Throughout this study, I have attempted to demonstrate how the Dohnányi Etudes, although composed well into the twentieth century, retain both compositional traits and language of the Romantic Era. These compositional traits include integrating a mature, expansive, and virtuosic technique with aesthetic value. This lineage of the etude is a continuation of the Chopin etudes, which were the first examples of etudes suitable for concert performance. Both Chopin and Liszt etudes, modeled after Paganini, were made ideal for concert performance because of their simultaneous use of technique and musicality. Both the Dohnányi etudes and the Rachmaninoff *Etudes Tableaux* follow in this virtuosic tradition.

Dohnányi's etudes expand techniques found in the works of Liszt and Brahms, in addition to employing the French Impressionistic textures of Debussy. His etudes are also influenced by the hyper-chromatic post-romanticism of Richard Strauss and the horizontal, arpeggio-like textures of Fauré and Ravel. His music demonstrates a rich and natural harmonic sense that includes chromatic excursions without losing tonal center.⁴³ His harmonic vocabulary is based on a traditional harmonic practice that is expanded to include developments of late nineteenth century Romanticism.⁴⁴

Even though nineteenth and twentieth century etudes are studies in pianism and focus on technical problems (as content matter), the ever-expanding use of harmonic language is one significant parameter distinguishing the two centuries.

⁴³ Vázsonyi, para. 6.

⁴⁴ Mabry, 22.

The nineteenth century made great strides in harmonic language advancements. Examples of these advancements have been examined in the Dohnányi etudes. Dohnányi's tonal and harmonic language was reinforced and supported by the Romantic characteristics of chromaticism; third and tritone relations; (abrupt) tonal modulations by half-steps; modality; major-minor mode shifts; sequential, non-functional progressions; and symmetrical contexts. Melody was defined according to Classical Period modifications, including melodic affects based on tonal shifts, combining phrase segments to form long and lyrical lines, folk-like melodies, and large sonorities incorporating melodic ideas. Formal design included the procedures of motivic development and variation via continuous derivation, freedom and variance of pattern within strict forms, and the variance of melodic and harmonic patterns. Rhythm was discussed via the ongoing iteration of specific notation values and metrical patterns. Texture included the use of thick textures, compositional layering, orchestral-like doubling techniques, large range spans, contrasting blocks of sound, impressionistic textures, and textural continuity. Connections among the etudes as a summary were important points of note, demonstrating Dohnányi's ability to synthesize the multiple facets of his compositional language into a single movement, or etude.

At the same time as Dohnányi, other composers such as Claude Debussy (1915), Alexander Scriabin (op. 65, 1912), and Bela Bartók (1918) stretch the boundaries of Romantic Period harmonic language even further with early twentieth century advancements. Debussy's harmonic language in general tends to lack a specific major or minor key relation, substituting the uses of chords as color devices. These can include the use of augmented dominant chords followed by the traditional tonic resolution, as

well as planing: a non-syntactical use of chords, angular triadic motion in a scalar, non-functional sense, and bitonal and whole tone fragments that approach atonality.

Scriabin's harmonic language utilizes angular intervallic relations and quartal and tritone harmonic schemes, in addition to combining the whole tone and octatonic sets, as in the mystic chord. Like Scriabin, Bartók's harmonic language also employs intervallic relations, but their application is more folk song-oriented, tends to be more minimalistic or repetitive in presentation (rather than linear or angular), and also employs the use of modality.

Even though Dohnányi's familiarity with Bartók might be peripherally related to the use of folk-like melodies in Dohnányi's other works, obvious references in his set of etudes are rare. He tends to favor traditional Hungarian (Lisztian) virtuosity in various parameters of the musical language, including melody, harmony, and form.⁴⁵

As I have attempted to demonstrate in this study, Dohnányi was clearly rooted in the Romantic tradition, holding fast to its heritage while resisting trends of the twentieth century compositional language around him. It is hoped that further studies identifying Dohnányi's compositional language as part of the Romantic heritage will be undertaken in his other works that have been beyond the scope of the present study.

⁴⁵ Korevaar, 127.

Appendix A

Dohnányi: Etude no. 4 in B-flat minor (mm. 37-46)

37

p dolce

E⁷ D₃⁴

39

cresc.

E⁷ Bb⁷ fm⁷

41

espr.

B⁷ G⁷ F⁷

43

cresc.

G₅⁶ C#⁷ g#m

45

f

D

8

Appendix B

Dohnányi: Etude no. 4 in B-flat minor (mm. 65-81)

a tempo, meno mosso, ma di nuovo poco a poco più animato

65 *pp leggiero*
p marc.

67 *poco a poco cresc.*

69

71

73 8

f sempre cresc. 6 3 3

75

77

allargando

80

a tempo
ff grandioso

Appendix C

Dohnányi: Etude no. 6 in F minor (mm. 1-20)

1 Vivace, e poco a poco più vivace al fine

p

5 1 2 5 4

5 4 3 2 1 2 3 5

10 *cresc.* *fp*

14 *cresc.*

18 *m.d.* *m.s.*

Appendix D

List of Solo Piano Works

Four Pieces, Op. 2 (1896-97)

Scherzo in C-sharp Minor

Intermezzo in A Minor

Intermezzo in F Minor

Capriccio in B Minor

Waltz in F-sharp Minor for Four Hands, Op. 3 (1897)

Variations and Fugue on a Theme of Emma Gruber, Op. 4 (1897)

Gavotte and Musette in B-flat Major (1898)

Passacaglia in E-flat Minor, Op. 6 (1899)

Four Rhapsodies, Op. 11 (1902-03)

No. 1 in G Minor

No. 2 in F-sharp Minor

No. 3 in C Major

No. 4 in E-flat Minor

Winterreigen, Op. 13 (1905) Ten Bagatelles

Dedication

March of the merry companions

To Ada

My friend Victor's mazurka

Music of the spheres

Charming waltz

At midnight

Wild party

Daybreak

Postludium

Humoresques in the Form of a Suite, Op. 17 (1907)

March

Toccata

Pavane with Variations

Pastorale

Introduction and Fugue

Three Pieces, Op. 23 (1912)

Aria

Valse

Capriccio

Fugue in D Minor for the Left Hand (1913)

Suite in the Olden Style, Op. 24 (1913)

Prelude

Allemande

Courante

Sarabande

Menuet

Gigue

Six Concert Etudes, Op. 28 (1916)

No. 1 in A Minor

No. 2 in D-flat Major

No. 3 in E-flat Minor

No. 4 in B-flat Minor

No. 5 in E Major

No. 6 in F Minor (Capriccio)

Ten Variations on a Hungarian Folk Song, Op. 29 (1917)

Pastorale on a Hungarian Christmas Song (1920)

Ruralia hungarica (7 Pieces), Op. 32a (1923-4)

Essential Finger Exercises (1929)

Suite en valse, Op. 39a (1945)

Six Pieces, Op. 41 (1945)

Impromptu

Scherzino

Canzonetta

Cascade

Landler

Cloches

Twelve Short Studies for the Advanced Pianist (1950)

Three Singular Pieces, Op. 44 (1951)

Burletta

Nocturne (Cats on the Roof)

Perpetuum mobile

Daily Finger Exercises (1960)

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