UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A STYLISTIC AND PERFORMANCE ANALYSIS OF *CONCERT ARABESQUE*S, OPUS 12 BY HENRYK (ADOLF ANDREI) SCHULZ-EVLER

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

BY
HSIU-TING CHEN
Norman, Oklahoma
2024

A STYLISTIC AND PERFORMANCE ANALYSIS OF *CONCERT ARABESQUE*S, OPUS 12

BY HENRYK (ADOLF ANDREI) SCHULZ-EVLER

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

Dr. Jeongwon Ham, Chair

Dr. John Patrick Murphy, Co-Chair

Dr. Marvin Lamb

Dr. Igor Lipinski

Dr. Nian Liu

ACKNOWLEDGEMENTS

The author wishes to convey that the completion of the doctoral studies and this document would not have been possible without the guidance, assistance, encouragement, and support of many individuals. I would like to offer my most sincere and profound gratitude to my committee members: Dr. Jeongwon Ham (Chair), Dr. John Patrick Murphy (Co-Chair), Dr. Marvin Lamb, Dr. Igor Lipinski, and Dr. Nian Liu. Your patience, expert guidance, and advice have been invaluable throughout the process.

Specifically, thank you, Dr. Ham and Dr. Murphy, for the countless hours of counseling. Dr. Ham, I cannot express how much I appreciate your encouragement, support, and wisdom during my studies. Your inspiring teaching has been an outstanding model for my piano playing and teaching. To Dr. Murphy, your thoughtful editing suggestions and constructive advice have been invaluable. I am grateful for your generous editing and constructive feedback, which have helped me become a better writer and researcher.

Dr. Lamb and Lipinski, I am deeply grateful for your willingness to serve on my committee and for your insightful and valuable suggestions. Your expert guidance and careful keen attention to detail have been invaluable. To Dr. Liu, thank you for your time and support as my outside committee member and for taking an interest in this document. Your contributions have been greatly appreciated.

To Dr. Jonathan Shames and Professor Stephanie Shames, thank you for expanding my appreciation for opera and chamber music. Your coaching has helped me become a better listener and collaborator, allowing me to perceive various dimensions of music more profoundly.

I also wish to thank my family and friends for their unwavering support, especially my

parents, Wen-Ping Chen and Chiung-Tzu Lu. This document is dedicated to my parents in gratitude for their unconditional love and never-ending support, even from the other side of the world. You both have been pillars of strength throughout my studies and my life. While my father could not witness the completion of this document, I believe he has been watching over me. Finally, to my husband, Harrison, thank you for your constant encouragement and support, especially during the challenging times, ensuring I completed my studies.

TABLE OF CONTENTS

LIST OF FIGURES

A STYLISTIC AND PERFORMANCE ANALYSIS OF

***CONCERT ARABESQUE*S, OPUS 12 BY HENRYK (ADOLF ANDREI) SCHULZ-EVLER**

ABSTRACT

Hsiu-Ting Chen, D.M.A.

The University of Oklahoma, 2024

Chair: Dr. Jeongwon Ham; Co-Chair: Dr. John Patrick Murphy

This document provides a comprehensive compositional and performance analysis of Henryk (Adolf/ Andrei) Schulz-Evler's (1852-1905) solo piano composition, *Concert Arabesques*, Op. 12. The piece is an arrangement, transcription, and paraphrase of Johann Strauss II's *An der schönen blauen Donau*, Op. 314 (*By The Beautiful Blue Danube* Waltz). This study also highlights Schulz-Evler's contributions as a composer and pianist and presents a brief overview of his selected solo piano compositions.

Chapter 1 outlines the purpose, need, organization, and limitations of the study, and presents a review of related literature. Chapter 2 provides a biographical sketch of Schulz-Evler, emphasizing his influence on the musical culture of Kharkiv, Ukraine. Chapter 3 overviews Schulz-Evler's selected solo piano compositions, including *Daily Exercises*; *Variations* in G Major, Op. 4; *Melodie* in F-sharp Major, Op. 5; *Octave Etude*, Op. 17; and *Concert Paraphrase* of *Echo de la Partita* based on J. S. Bach's *Echo* from the *French Overture* BWV 831. Chapter 4 explores the historical context of the Viennese waltz and Johann Strauss II's *An der schönen blauen Donau*, Op. 314, offers a historical overview of paraphrases and transcriptions, and

provides a compositional overview of Schulz-Evler's *Concert Arabesques*, Op. 12. Chapters 5 through 7 offer detailed compositional and performance analyses of *Concert Arabesques*, Op. 12. The compositional analysis focuses on the structure, texture, tonality, and thematic treatment. The performance analysis discusses the potential technical challenges of the piece and includes suggestions for practice and performance. Chapter 8 briefly summarizes Schulz-Evler's musical contributions and recommends further research.

Henryk Schulz-Evler was a Polish virtuosic pianist, teacher, and composer whose name appears in various forms, including "Schultz," "Szulc," "Ewler," and first names such as "Andrey," "Andrzej," and "Artur," with "Vasilyevich" often included in Russian context. As a founding member of the piano faculty at the Kharkiv Conservatory, he dedicated nearly two decades to shaping Kharkiv's musical culture. Schulz-Evler's contributions include pioneering *Klavier-Abends* featuring programs entirely devoted to the works of a single composer and advocating for rarely performed piano repertoire. Schulz-Evler distinguished himself as a composer through a diverse range of compositions across various genres and instrumentations. His *Concert Arabesques*, Op. 12, highlights his ability to blend technical brilliance with musical expressiveness, showcasing his versatility and artistic depth.

CHAPTER 1: INTRODUCTION

Henryk Schulz-Evler (1852–1905), with disputed possible first names of Adolf, Andrei, or Andrzej in Polish spelling, was a Polish pianist, teacher, and composer. He was dedicated to teaching and performing in Kharkiv, Ukraine, for almost two decades and produced numerous successful pupils. Schulz-Evler is best remembered for his work *Concert Arabesque*, Op. 12. With unknown composition year, *Concert Arabesque*s, Op. 12, is a virtuosic solo piano arrangement of Johann Strauss II's *Blue Danube* waltz, *An der schönen blauen Donau*, Op. 314, for orchestra. As described in a 2020 article by Olena Kononova, Schulz-Evler's *Concert Arabesques*, Op. 12, offers everything a concert virtuoso presents.[1] In Schulz-Evler's arrangement of the waltz, the "technical 'puzzles' are pouring in a wide stream"[2] of sparkling fast notes, rapid double-note passages, flying octaves, brilliant fast chords with dense texture, fleeting arpeggiated passages, and drastic changes of musical characteristics.[3]

The fame of Strauss II's *An der schönen blauen Donau*, Op. 314, has inspired many composers to create their own arrangements in various instrumentations. There are arrangements for string instruments, such as a chamber orchestra arrangement by Julius Seredy, a string orchestra arrangement by Farid Zehar, and a string quartet arrangement by Marshall Tuttle. Choral versions with solo piano and four-hand piano accompaniment have been arranged by Louis Lavater and Christian Mondrup. Additional examples of arrangements include a setting for the recorder orchestra by David Edward Kemp, a solo accordion transcription by Massimilliano

[1] Olena Kononova, "On Western European Influences: In the Genesis of Formation and Development of Kharkiv Piano School," *Music History in Central and Eastern Europe* 22 (2020): 39.

[2] Ibid.

[3] Ibid.

Virdis, and a solo harmonica version by Richard Krentzlin.

In addition to Schulz-Evler, many composers have transcribed the *Blue Danube* waltz for piano. Billy Joseph Mayerl, Louis Gobbaerts, and Joseph Rummel created different arrangements for solo piano. Composers such as Joseph Rummel and Renaud Vilbac wrote arrangements for four-hand piano. Kempo Arai and Abram Chasin each wrote a two-piano setting of the waltz. Out of all the arrangements of the *Blue Danube* waltz, Abram Chasins's transcription for two pianos is the only arrangement adapted from Schulz-Evler's *Concert Arabesques*, Op. 12.

Schulz-Evler's *Concert Arabesques*, Op. 12, was once a popular encore piece among concert pianists in the twentieth century to showcase their technique. One of the most iconic performances of the piece was by notable pianist and piano pedagogue Józef Lhevinne in a 1902 recital in Warsaw.[4] According to Dybowski's book, translated from Polish, Schulz-Evler's *Concert Arabesques*, Op. 12, started gaining popularity after this performance.[5] Lhevinne later recorded the *Concert Arabesques*, Op. 12, in 1928 for the electrical Victor recording,[6] which is described as Lhevinne's "most famous recording" in the *Association for Recorded Sound Collections Journal*.[7] In the magazine *Fanfare*, Henry Fogel reviews Lhevinne's recording of the piece:

The clarity of articulation is such that you could take dictation from it. The lack of even a

---

[4] Stanisław Dybowski, *Słownik Pianistów Polskich* [*Dictionary of Polish Pianists*] (Warszawa: Selene, 2003), 573.

[5] Ibid.

[6] The electrical Victor records were made by an American recording company and phonograph manufacturer "The Victor Talking Machine", who designed the first consumer phonograph to play electrically recorded records and made its first commercial electrical recording in 1925. Accessed March 10, 2023, https://victrola.com/pages/victor-recordings-in-the-electrical-recording-era.

[7] John Haley, "The Complete Josef Lhevinne," *Association for Recorded Sound Collections Journal*, Vol. 52, Issue 1 (Spring 2021): 190.

> hint of blurring in the fastest passagework is exceptional. The overwhelming impression you come away with is of unparalleled smoothness at breakneck speeds with no loss of elegance.[8]

After Lhevinne, many other concert pianists such as Jorge Bolet, Isador Goodman, Shura Cherkassky, Hans Kann, Leonard Pennario, Jan Smeterlin, Byron Janis, Earl Wild, and Marc-André Hamelin also created recordings of *Concert Arabesques*, Op. 12.

In addition to composing and arranging, Schulz-Evler was also an accomplished pianist and piano pedagogue. Between 1888 and 1905, Schulz-Evler was an active member of the music scene in Ukraine for almost two decades. According to out-of-print newspapers *Yuzhnyi Kray* and the periodical *Echo Muzyczne*, Schulz-Evler was able to include demanding compositions in his concert programs and was applauded by his audience and music critics for his extraordinary technique in his performances.[9] His concert programs influenced the music culture of the city Kharkiv, Ukraine, to be more accepting of rarely performed pieces and music composed by contemporary local composers.[10] As a piano teacher, Schulz-Evler composed pieces for pedagogical purposes, including the challenging *Octave Etude*, Op. 17, as well as a three-volume series of progressive piano exercises called *Daily Exercises*. He also taught and mentored numerous successful students, including Pavel Lutsenko and Pyotr Renchitsky.

Research studies identify approximately fifty-two compositions written by Schulz-Evler; however, only part of his *Daily Exercises*, five pieces for solo piano, one piece for piano and orchestra, and five pieces for voice and piano, are currently circulating in print. While his *Concert Arabesques*, Op. 12, was a popular encore piece in the early twentieth century, the fame

---

[8] Henry Fogel, "The Complete Josef Lhevinne," *Fanfare*: *The Magazine for Serious Record Collectors*, Vol. 44, Issue 5 (May/June 2021): 401.

[9] Dybowski, *Słownik Pianistów Polskich*, 572.

[10] Kononova, "Kharkiv Piano School," 37.

of Schulz-Evler's name has faded since the end of the twentieth century, and limited information about him and his work is available in English. Through analysis of *Concert Arabesques*, Op. 12, this document strives to highlight the significant compositional contributions of Henryk Schulz-Evler with hopes of encouraging future performance and research of his compositions.

Purpose of the Study

This study provides a performance analysis of Henryk Schulz-Evler's *Concert Arabesques*, Op. 12. The secondary purposes of this document are to provide a biographical sketch of Schulz-Evler in English and a survey of his solo piano compositions, some of which are currently available in print. In doing so, this document intends to serve as a reference on the life of Schulz-Evler and provide an overview of his compositional style and solo piano output.

Need for the Study

While there is significant scholarship on Johann Strauss II's *An der schönen blauen Donau*, Op. 314, and numerous studies on piano transcriptions of the waltz, no existing English publications provide an analysis of Henryk Schulz-Evler's *Concert Arabesques*, Op. 12. There is a need for a performance analysis of *Concert Arabesques*, Op. 12, to provide insight into the musical structure, treatment of themes, texture, and sonorities. This study identifies possible pianistic challenges encountered when performing the work, providing the reader with technique and practice suggestions.

The existing literature in English pertaining to Schulz-Evler's life and biography is limited. While there is literature about Schulz-Evler available in Polish, Russian, and Ukrainian, details about the composer's life and compositional contributions remain largely unavailable to

English readers. This study provides a biographical overview of Schulz-Evler in English.

Limitations of the Study

This document limits its scope to the performance analysis of Schulz-Evler's *Concert Arabesques*, Op. 12. Additional solo piano compositions by Schulz-Evler, including *Daily Exercises*, *Variations* in G Major, Op. 4, *Melodie* in F-sharp Major, Op. 5*, Octave Etude,* Op. 17, and *Concert Paraphrase* of J. S. Bach's *Echo de la Partita* are briefly surveyed for compositional style and characteristics and to provide context regarding Schulz-Evler's compositional style. Schulz-Evler's other compositions for piano and orchestra, voice, and other instruments are beyond the scope of this study.

Although Schulz-Evler's *Concert Arabesques*, Op. 12, is based on Johann Strauss II's *An der schönen blauen Donau*, Op. 314, only historical context directly related to the original *Blue Danube* waltz is provided. Biographical information related to Johann Strauss II is omitted in this study because it has been extensively discussed in other sources. The analysis of Strauss's *An der schönen blauen Donau*, Op. 314, is limited to the musical structure, melody, texture, and sonority in comparison to Schulz-Evler's arrangement; an in-depth harmonic analysis is not provided.

The practice and performance suggestions of *Concert Arabesques*, Op. 12, are the primary focus of this study. A thorough investigation of a pianist's physiological mechanisms and pianistic techniques is beyond the scope of this document.

Organization of the Study

The document consists of eight chapters, a bibliography, and an appendix. Chapter 1

introduces the purpose, need, limitations, procedures, and a review of related literature. The literature review is divided into two categories: literature related to the life and compositional output of Henryk Schulz-Evler, and literature associated with the Viennese waltz and Johann Strauss II's *An der schönen blauen Donau*, Op. 314. Chapter 2 is a biographical sketch of Schulz-Evler. Chapter 3 provides an overview of Schulz-Evler's selected solo piano compositions, including *Daily Exercises*; *Variations* in G Major, Op. 4; *Melodie* in F-Sharp Major, Op. 5; *Octave Etude*, Op. 17; and *Concert Paraphrase* of *Echo de la Partita* based on J. S. Bach's *Echo* from the *French Overture* BWV 831. Chapter 4 provides a historical context and a compositional overview of Schulz-Evler's *Concert Arabesques*, Op. 12.

Chapters 5 through 7 are devoted to a performance analysis of Schulz-Evler's *Concert Arabesques*, Op. 12. Each section of these chapters contains a compositional analysis and suggestions for practice and performance. The compositional analysis describes formal structure, thematic materials, texture, and sonority. Additionally, comparisons are made to the original orchestral version by Johann Strauss II. For the purposes of organizing this analysis, the author has divided *Concert Arabesques*, Op. 12, into the following seven sections: Introduction, Waltz No. 1, Waltz No. 2, Waltz No. 3, Waltz No. 4, Waltz No. 5, and Coda. Chapter 5 contains an analysis of the Introduction and Waltz 1. Chapter 6 provides an analysis of Waltz No. 2, Waltz No. 3, and Waltz No. 4. Chapter 7 concludes the analysis portion of this document with an analysis of Waltz No. 5 and the Coda. These chapters illuminate the similarities and differences between *Concert Arabesques*, Op. 12 and the original *Blue Danube* waltz, and shed light on the characteristics of Schulz-Evler's compositional style.

Chapter 8 concludes the document with a summary of Schulz-Evler's compositional style, characteristics, and potential technical challenges found in *Concert Arabesques*, Op. 12, as

well as his contributions as a musician in Kharkiv, Ukraine. The chapter concludes with a recommendation for further study. The remainder of this document consists of A bibliography categorized by types of sources and an appendix providing a list of Henryk Schulz-Evler's compositions.

Review of Related Literature

Literature Related to Henryk Schulz-Evler

Comprehensive biographies of Henryk Schulz-Evler are limited in the United States. Only brief introductions of Schulz-Evler can be found in English general references such as the centennial edition of *Baker's Biographical Dictionary of Musicians*[11] and the fifth edition of *Grove's Dictionary of Music and Musicians*.[12] Both sources provide a short paragraph with Schulz-Evler's dates of birth and death, a brief summary of his music education, and a brief description of his career as a teacher, and state that he composed 52 compositions. *Grove's Dictionary* describes the virtuosic nature of Schulz-Evler's piano output and comments that most are presently unheard in performance, with the exception of *Concert Arabesques*, Op. 12.[13]

Two Polish dictionaries contain more elaborated biographies of the composer. Polish scholar Stanisław Dybowski published *Słownik Pianistów Polskich* [*Dictionary of Polish Pianists*][14], which includes an entry on Schulz-Evler. Schulz-Evler's full name is listed as

[11] Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, "Schulz-Evler, Andrei," in *Baker's Biographical Dictionary of Musicians*, eds. Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, Centennial ed., vol. 5 (New York: Schirmer Books, 2001), 3232.

[12] Eric Blom, "Schulz-Evler, Adolf," in *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, 5th ed., vol. 7, R–SO (London: Macmillan, 1954), 597.

[13] Ibid.

[14] Dybowski, *Słownik Pianistów Polskich*, 571–573.

"Henryk" Schulz-Evler in this dictionary, which differs from "Adolf" or "Andrei" Schulz-Evler as found in English sources. Dybowski illuminates that there are different ways to spell Schulz-Evler's last name. Further information about the composer's important acquaintances and a few historical reviews of his performances across different cities are also provided by Dybowski. Schulz-Evler's music education is only briefly mentioned, and the specific dates of events, publications, and more details surrounding Schulz-Evler's career at the Kharkiv Conservatory are not included. Dybowski's entry includes a list of Schulz-Evler's compositions and a list of pianists who have recorded *Concert Arabesques*, Op. 12, prior to the year 2003.

A second Polish reference text, *Internetowy Polski Słownik Biograficzny* [*Online Polish Biographical Dictionary*][15] contains an entry on Schulz-Evler as well. Elżbieta Orman provides a similar biographical sketch of Schulz-Evler. She identifies additional compositions, life events, and performance reviews of Schulz-Evler's that are not included in Dybowski's entry.

Primary sources provide valuable information regarding performance programs and reviews of Schulz-Evler's concerts, such as the Warsaw journal *Echo Muzyczne* [*Musical Echo*] (1879–1882), which was renamed *Echo Muzyczne Teatralne i Artystyczne* [*Musical, Theatrical and Artistic Echo*] (1883–1907) for its later publications, and Kharkiv newspaper *Yuzhny Kray* [*Southern Region*] (1880–1919).

While there are no doctoral dissertations in English about Schulz-Evler and his

[15] Elżbieta Orman, "Karol Henryk Schulz-Ewler," in *Internetowy Polski Słownik Biograficzny* [*Online Polish Biographical Dictionary*], vol. 36 (1995–1996), accessed September 13, 2022, https://www.ipsb.nina.gov.pl/a/biografia/karol-henryk-schulz-ewler.

compositions, brief references are found in the dissertations of Kim,[16] Hsu,[17] Kozlovsky,[18] and Sokasits[19] in relation to the topic of solo piano transcriptions. Daly's[20] dissertation on the selected piano works of Abram Chasins contains an analysis of Chasins' two-piano arrangement on Schulz-Evler's *Concert Arabesques*, Op. 12. Ge's[21] dissertation on the art of piano recital programming and Santoso's[22] dissertation about the teaching legacy of Iravati Sudiarso both briefly reference Schulz-Evler and his *Concert Arabesques*, Op. 12, as well.

A leading scholar and author on the nineteenth- and twentieth- century music culture of Kharkiv is Olena Kononova. She was a former head of the general and specialized piano department of the Kharkiv Conservatory (now Kharkiv National I. P. Kotlyarevsky University of Arts). Her research publications provide substantial scholarship on the life and musical contributions of Schulz-Evler. Kononova's Ph.D. dissertation, ПОСЛІВДНЕЙ ТРЕТИ XIX - НАЧАЛА XX СТОЛЕТИЙ ПИАНИСТИЧЕСКАЯ КУЛЬТУРА ХАРЬКОВА [Pianist Culture

[16] Younggun Kim, "Leopold Godowsky's Fifty-Three Studies on Chopin's Études" (DMA diss., University of Toronto, 2017), 164.

[17] Yun-Ling Hsu, "Selected Gershwin Songs as Transcribed for the Piano by George Gershwin and Earl Wild" (DMA diss., The Ohio State University, 2000), 5.

[18] Michel Kozlovsky, "The Piano Transcriptions in the Romantic Period: Three Examples from Liszt, Godowsky and Busoni" (DMA diss., Indiana University, 1983), 27.

[19] Jonathan Sokasits, "The Keyboard Style of Sergei Rachmaninoff as Seen Through His Piano Transcriptions for Piano Solo" (DMA diss., University of Wisconsin-Madison, 1993), 30, 37.

[20] Shawn Timothy Daly, "Abram Chasins: A Study of Selected Works for Solo Piano and Two Pianos" (DMA diss., University of Cincinnati, 2007), 81–85.

[21] Rosy Ge, "The Art of Recital Programming: A History of the Development of Solo Piano Recitals with a Comparison of Golden Age and Modern-Day Concert Programs at Carnegie Hall" (DMA diss., University of Kansas, 2017), 20.

[22] Mario Santoso, "The Teaching Legacy of Iravati M. Sudiarso" (DMA diss., West Virginia University, 2013), 7, 18, 30, 36.

of Kharkiv from The Last Third of The Nineteenth to the Early Twentieth Centuries][23] surveys the musical activities of pianists in Kharkiv, including Schulz-Evler. This document provides many quotes and critic reviews gathered from historical periodicals, providing significant insight into the views of Schulz-Evler as a performer. Kononova's article, "On Western European Influences: In the Genesis of Formation and Development of Kharkiv Piano School,"[24] describes Schulz-Evler's music education, his influence on Kharkiv's concert culture, and his compositional and pedagogical contributions.

Kononova's English article, "Musical and Educational Activities of Ilya Slatin in Kharkov: A Formula for Success,"[25] mentions Schulz-Evler's significance as a founding faculty member of the Kharkiv Conservatory. Schulz-Evler is also mentioned briefly in Kononova's article "Beethoven's Creative Works as The Constant of The Music Culture of Kharkiv"[26] as a key figure in Kharkiv, known for organizing monographic *Klavier-Abends* dedicated to compositions by single composers, including Beethoven and numerous other musicians.

The article "A. B. Schulz-Evler— Composer,"[27] published in Russian by Kononova, is the only available document that provides a compositional analysis of Schulz-Evler's *Concert Arabesque*s, Op. 12. The analysis describes the formal structure and the musical content in individual sections of the piece. The musical content she investigates includes the thematic ideas,

---

[23] Olena Kononova, "The Piano Culture of Kharkiv in The Last Third of the 19th to 20th Centuries" (PhD diss., Academy of Science of Ukraine, 1985).

[24] Kononova, "Kharkiv Piano School," 35–55.

[25] Olena Kononova, "Musical and Educational Activities of Ilya Slatin in Kharkov: A Formula for Success," *Music History in Central and Eastern Europe* 24 (2022): 107–140.

[26] Olena Kononova, "Beethoven's Creative Works as the Constant of the Music Culture of Kharkiv," *The Problems of Interaction of Art, Pedagogical Science, Theory and Practice of Education. Collection of Research Papers* 41 (2014): 74–85.

[27] Olena Kononova, "A.B. Schulz-Evler—Composer," *The Problems of Interaction of Art, Pedagogical Science, Theory and Practice of Education. Collection of Research Paper* 8 (2002): 217–226.

the characteristics of the themes, and the texture, sonority, and articulations. She also emphasizes the virtuosity of the piece by briefly narrating some of the technically challenging passages in the music. Although some technical challenges are identified, there are no constructive practices or performance suggestions provided. The analysis also does not include structural and musical comparisons between Schulz-Evler's *Concert Arabesques*, Op. 12, and *An der schönen blauen Donau*, Op. 314, by Strauss II. Kononova argues that Schulz-Evler composed *Concert Arabesques*, Op. 12, in response to the aesthetic of the late nineteenth-century musical culture, where performances of virtuosic compositions were popular. In addition to an analysis of *Concert Arabesques*, Op. 12, the article provides a brief introduction to Schulz-Evler's contribution as a piano teacher at Kharkiv Conservatory, his reputation as a performer, and his influence on the music culture of Kharkiv.

"Reviews of Olena Kononova's Articles"[28] is a report that surveys Kononova's published documents prior to the year 2013. Schulz-Evler is discussed sporadically throughout this report. The report provides a summary of Kononova's research related to the music culture, musicians, and music teachers who lived in the city of Kharkiv during the nineteenth to twentieth centuries.

English writer, musician, and actor Jeremy Nicholas wrote recording notes that introduce Schulz-Evler and *Russian Rhapsody*, Op. 14 for the album *The Romantic Piano Concert 68: Moritz Moszkowski's Piano Concert in B minor Op. 3 and Adolf Schulz-Evler's Russian Rhapsody, Op. 14*, published by Hyperion Records in 2016.[29] The recording notes provide a brief biographical introduction of Schulz-Evler and explain that the *Russian Rhapsody*, Op. 14,

[28] Olena Kononova, "Report: Reviews of Olena Kononova's Articles about Music Culture of Kharkiv," *Music History in Central and Eastern Europe* 14, (2013): 297–316.

[29] Jeremy Nicholas, "Adolf Schulz-Evler," *The Romantic Piano Concert 68: Moritz Moszkowski's Piano Concert in B minor Op. 3 and Adolf Schulz-Evler's Russian Rhapsody* (London: Hyperion Records, 2016).

consists of six unidentified Russian folk tunes. Nicholas also published the article "Mélodie"[30] in the *International Piano* magazine, offering a brief biographical introduction of Schulz-Evler along with the music score of the piece *Mélodie* in F-sharp Major, Op. 5.

Johann Strauss II, the Blue Danube Waltz, and Viennese Waltz

General biographical information about Johann Strauss II can be found in major general references such as *Baker's Biographical Dictionary of Musicians*[31] and the *New Everyman Dictionary of Music*,[32] where both sources present a brief biographical introduction of Johann Strauss II. The *New Grove Dictionary of Music and Musicians* provides an overview of his biographical information, encompassing details about his family's history, significant life events, and a complete list of his works categorized in various genres with publication dates.[33] Although *An der schönen blauen Donau*, Op. 314, by Strauss II is not discussed specifically in the *New Grove*, it does provide information on the formal development of the Viennese waltz.[34]

In addition to the general references mentioned above, Johann Strauss II's fame has brought many authors to write about his legendary life. Some of the substantial biographical books about Strauss include *Tales from The Vienna Woods: The Story of Johann Strauss*[35] by

---

[30] Jeremy Nicholas, "Mélodie," *International Piano* 68 (July/August 2020), 49–52.

[31] Nicolas Slonimsky and Laura Kuhn, eds., *Baker's Biographical Dictionary of Musicians*, Centennial ed. (New York: Schirmer Books, 2001), 5: 3499.

[32] David Cummings, ed., *The New Everyman Dictionary of Music*, 6th ed. (New York: Weidenfeld and Nicolson, 1989), 735.

[33] Stanley Sadie and John Tyrrell, eds., *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001), 24: 478–487.

[34] Ibid., 483.

[35] David Ewen, *Tales from the Vienna Woods: The Story of Johann Strauss* (New York: Holt, Rinehart and Winston, 1944).

David Ewen, *Johann Strauss, Father and Son: A Century of Light Music*[36] by Heinrich E. Jacob, *The Waltz Emperors: The Life and Times and Music of the Strauss Family*[37] by Joseph Wechsberg, *Johann Strauss: A Nineteenth Century Pop-Idol*[38] by Anton Mayer, *The Last Waltz: The Strauss Dynasty and Vienna*[39] by John Suchet, *The Waltz Kings: Johann Strauss, Father and Son, and Their Romantic Age*[40] by Hans Fantel, *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*[41] by Camille Crittenden, and *The Strauss Family: The Era of the Great Waltz*[42] by George Bailey.

In *Tales from the Vienna Woods*, named after a waltz by Strauss II, Ewen explores the conflict and competition between Strauss I and II, illustrating how the young Strauss's success surpassed that of his father. While there is a chapter entitled "The Beautiful Blue Danube," the book offers limited information about the compositional process of *An der schönen blauen Donau*, Op. 314.[43] Jacob's *Johann Strauss, Father and Son: A Century of Light Music* is a comprehensive resource on the historical context of both Strauss I and Strauss II, including the

[36] Heinrich E. Jacob, *Johann Strauss, Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Freeport, New York: Books for Libraries Press, 1971).

[37] Joseph Wechsberg, *The Waltz Emperors: The Life and Times and Music of the Strauss Family* (New York: Putnam, 1973).

[38] Anton Mayer, *Johann Strauss: A Nineteenth Century Pop-Idol* (Wien: Böhlau, 1999).

[39] John Suchet, *The Last Waltz: The Strauss Dynasty and Vienna* (London: Elliott and Thompson, 2015).

[40] Hans Fantel, *The Waltz Kings: Johann Strauss, Father and Son, and Their Romantic Age* (New York: William Morrow, 1972).

[41] Camille Crittenden, *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture* (New York: Cambridge University Press, 2000).

[42] George Bailey, *The Strauss Family: The Era of the Great Waltz* (London: Pan Books, 1972).

[43] Ewen, *Tales from The Vienna Woods*, 106–109.

political and cultural landscape during their lifetimes. In the chapter "Waltzes and Destinies,"[44] Jacob discusses the compositional process of Strauss II's *An der schönen blauen Donau*, Op. 314 in detail.

Suchet's *The Last Waltz: The Strauss Dynasty and Vienna* is an updated comprehensive biography of the Strauss family. In addition to the detailed historical and biographical information about the Strauss family, Suchet dedicates a chapter to exploring how the Nazi party concealed the fact that Strauss II had Jewish ancestry and attempted to spread their propaganda by leveraging the universally popular music of the "Waltz King." Suchet also offers a more in-depth investigation of other Strauss family members and how they were committed to preserving the Johann Strauss Orchestra. The text argues the immortality of the Strauss family's music, citing the Vienna Philharmonic's tradition of celebrating every New Year's Day since 1941 by performing the music of the Strauss family.[45]

There is much literature investigating the origin of the waltz. In addition to general references, Ewen, Jacob, Wechsberg, Mayer, Suchet, Fantel, and Bailey discuss the origin of the waltz dance. Most sources trace the waltz back to peasant dances like the *Ländler* and the *Dreher*. The name waltz is attributed to the German verb *walzen*, meaning to roll. The majority of surveyed publications discuss the political influences on the development of the waltz dance, highlighting the merging of peasant dances with aristocratic ones. Jacob and Wechsberg also delve into the historical perception of the waltz dance, noting its past designation as a "scandalous dance."[46] The development of the formal structure of the Viennese waltz is explored

[44] Ibid., 193–234.

[45] John Suchet, *The Last Waltz*, 262–265.

[46] Wechsberg, *The Waltz Emperors*, 49–61.

by Mayer, Wechsberg and Ewen.

While publications related to choreography and the waltz dance are beyond the scope of this document, the author also surveyed text by Barlow and Moore. *A Dance Through Time*[47] by Jeremy Barlow uses images to illustrate the general characteristics and the appearances of Western dances from the Middle Ages to modern times. By comparing the dance features of aristocratic dances with the waltz, Barlow offers insights into why the waltz faced moral censure throughout history. *Ballroom Dancing*[48] by Alex Moore provides visual illustrations of the footwork patterns and the tempo of waltz music from the dancer's perspective. He specifies the ideal tempo of the Viennese waltz to be between 50 and 60 bars per minute.[49] As waltz music is usually in 3/4 time, this means the tempo would be between 150 and 180 beats per minute. This information may provide pianists with an ideal range of speed to perform *Concert Arabesques*, Op. 12.

[47] Jeremy Barlow, *A Dance Through Time: Images of Western Social Dancing from the Middle Ages to Modern Times* (Oxford: Bodleian Library, University of Oxford, 2012).

[48] Alex Moore, *Ballroom Dancing*, 10th ed. (New York: Routledge, 2002), 283–285.

[49] Ibid., 283.

CHAPTER 2: BIOGRAPHY OF HENRYK (ADOLF ANDREI) SCHULZ-EVLER

Early Years and Name Identification

Henryk (Adolf or Andrei) Schulz-Evler was born in Radom, Poland on December 12, 1852.[50] He was the son of Wilhelm Schulz and Paulina Ewler.[51] Schulz-Evler began his early music education under the guidance of his father, who was an organist and pianist.[52] Because Poland was part of the Russian Empire during Schulz-Evler's lifetime, Schulz-Evler spent a considerable amount of time as a pianist, composer, and teacher in Moscow, St. Petersburg, Kharkiv, and Warsaw. He is often identified as a Russian-Polish or German-Russian musician in Russian documents.[53]

There are various names used to identify Henryk Schulz-Evler. Schulz-Evler took his mother's maiden last name, "Evler" (also spelled phonetically as "Ewler" in Polish), to distinguish himself from others who shared the common surname "Schulz" (or "Szulc" when spelled phonetically, or "Schultz" in German). Schulz-Evler's first name is often omitted or abbreviated as simply the letter "A" in the published scores of his works. His first name is commonly referred to as "Adolf" in English sources, "Andrzej" or "Andrei" in Polish and Austrian, "Vasilyevich" as part of his name in Russian sources, and "Artur" in some other references.[54]

---

[50] Slonimsky, Kuhn, and McIntire, *Baker's Biographical Dictionary of Musicians*, 3232.

[51] Orman, "Karol Henryk Schulz-Ewler."

[52] Kononova, "Kharkiv Piano School," 35.

[53] Ernest Hutcheson, *The Literature of The Piano: A Guide for Amateur and Student*, 2nd ed. (New York: Alfred A. Knopf, 1949), vii, 297.

[54] Schulz-Evler's first name listed as "Artur" in the sources such as Ernest Hutcheson's *The Literature of The Piano: A Guide for Amateur and Student* and *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1962* by James Friskin and Irwin Freundlich.

Research presents conflicting information regarding Schulz-Evler's first name. Stanisław Dybowski, the author of the *Słownik Pianistów Polskich* [*Dictionary of Polish Pianists*], believes Schulz-Evler's first name is actually "Henryk" (or "Hendryk" in Russian) based on his analysis of sources related to the Evangelical-Augsburg Cemetery in Warsaw and the most recent publications of a Polish historian of Evangelicalism, Eugeniusz Szulc.[55] A second Polish resource identifies the composer's name as "Karol Henryk Schulz-Ewler" in the *Online Polish Biographical Dictionary* by Elżbieta Orman.[56] The author of this document will refer to the composer as Henryk Schulz-Evler based on Dybowski's research, Schulz-Evler's gravestone,[57] and the use of "H." as the composer's first name in the published music score of his concert paraphrase of *Echo de la Partita*.

Music Education

Schulz-Evler received his musical training from leading European music pedagogues who were heavily influenced by composers such as Fryderyk Chopin and Franz Liszt. Schulz-Evler started showing his musical aptitude at a young age. According to Dybowski and Orman, he composed a piece for piano by the age of fifteen; however, the manuscript cannot be found.[58] After graduating from a boys' school, he moved from his hometown, Radom, Poland, to Warsaw to continue his music education at the Warsaw Music Conservatory, where he studied piano with Rudolf Strobl and Aleksander Michałowski and composition with Stanisław Moniuszko.[59]

---

[55] Dybowski, *Słownik Pianistów Polskich*, 571–573.

[56] Orman, "Karol Henryk Schulz-Ewler."

[57] Nicholas, "Mélodie," 49–52.

[58] Dybowski, *Słownik Pianistów Polskich*, 571.

[59] Ibid., 571–573.

Rudolf Strobl was a graduate of the Vienna Conservatory and a pupil of Joseph Fischof and Frederick Volkmann.[60] He taught piano at the Warsaw Music Conservatory from 1866 to 1896 and mentored many pianists, including Ignacy Jan Paderewski, Josef Slivinsky, Alexander Ruzhytsky, and Heinrich Pachulski.[61] Strobl composed piano etudes and arranged compositions of other composers for teaching purposes. His 1902 edition of the selected works of Chopin, *Freyderyk Chopin: Dziela fortepianowe*, was published in Warsaw.[62]

Another piano teacher of Schulz-Evler at Warsaw Music Conservatory, Aleksander Michałowski, studied piano at the Leipzig Conservatory under Ignaz Moscheles and Theodor Coccius, who was a student of Sigismund Thalberg, and later with Carl Tausig, a piano pedagogue and pupil of Franz Liszt in Berlin.[63] Michałowski also befriended Karol Mikuli in 1871 in Lviv, Ukraine, and consulted him for the interpretation of Chopin's works.[64] Mikuli was a pupil and teaching assistant of Chopin between 1841 and 1871 in Paris.[65] According to the *New Grove Dictionary of Music and Musicians*[66] and *The Great Pianists*[67] by Harold Schonberg, Mikuli also published his editions of Chopin's works, which were widely circulated for many

---

[60] Zofia Chechlińka, "Rudolf Strobl," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 24 (New York: Macmillan Publishers, 2001), 599.

[61] Barbara Chmara-Żaczkiewicz, "Rudolf Strobl," in *Internetowy Polski Słownik Biograficzny* [*Online Polish Biographical Dictionary*], vol. 44 (2006–2007), accessed March 31, 2023, https://www.ipsb.nina.gov.pl/a/biografia/rudolf-strobl.

[62] Zofia Chechlińka, "Rudolf Strobl," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 24 (New York: Macmillan Publishers, 2001), 599.

[63] Ibid., 593.

[64] Małgorzata Kosińska, "Alexander Michalowski," *Culture.pl,* November, 2007, accessed March 31, 2023, https://culture.pl/pl/tworca/stanislaw-moniuszko.

[65] Jerzy Morawski, "Karol Mikuli," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 16 (New York: Macmillan Publishers, 2001), 656.

[66] Ibid.

[67] Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster Paperbacks, 1987), 158.

years. Michałowski's interest in and influence of Chopin can be seen in his compositional output, such as his mazurkas and waltzes for solo piano. He also composed virtuosic arrangements based on Chopin's work[68] and developed preparatory exercises for Chopin's etudes.[69] His teaching emphasized the importance of counterpoint in piano playing and the study of Baroque keyboard works, in the same way as Chopin's contrapuntal music was deeply influenced by Bach.[70]

Schulz-Evler's composition teacher, Stanisław Moniuszko, was also a Polish composer and conductor. He started giving lectures on harmony, counterpoint, and composition at the Warsaw Music Conservatory in late 1864.[71] As a conductor, Moniuszko directed a variety of instrumental ensembles, vocal ensembles, and operatic productions. The majority of Moniuszko's compositional output are vocal works, many of which reflect themes of nationalist romanticism.[72] His opera, *Halka*, is often cited as his most significant work. Existing in two versions, the first version of *Halka* was composed in 1847, premiered in 1848, and features two acts. A second version with four acts was finished in 1858.

While studying at the Warsaw Music Conservatory, Schulz-Evler became acquaintances with notable musicians, including Stanisław Bacewicz, a Polish violinist and conductor, and Ignacy J. Paderewski, a Polish politician and pianist who had been a fellow student of Rudolf

---

[68] Zofia Chechlińka, "Aleksander Michałowski," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 16 (New York: Macmillan Publishers, 2001), 593.

[69] Kosińska, "Alexander Michałowski."

[70] James Methuen-Campbell, *Chopin Playing from the Composer to the Present Day* (London: Victor Gollancz, 1981), 28, 73.

[71] "Stanislaw Moniuszko," *Culture.pl*, February 2004, accessed October 3, 2023, https://culture.pl/pl/tworca/stanislaw-moniuszko.

[72] Jim Samson, "Stanislaw Moniuszko," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 16 (New York: Macmillan Publishers, 2001), 936–939.

Strobl.[73] Schulz-Evler graduated from the Warsaw Music Conservatory with distinction at the age of sixteen in 1868.[74] After graduating, he was invited to join the Warsaw Music Conservatory as a piano instructor for a year.[75]

Schulz-Evler spent his next thirteen years between 1869 and 1882 performing in Poland, Russia, Austria, and Germany.[76] However, details about Schulz-Evler's continued musical studies are limited. Scholarship on virtuosic pianist, pedagogue, and composer Carl Tausig describes how Schulz-Evler met and studied with Tausig in Germany from 1869 to 1871,[77] during which Tausig had established a German institution for advanced pianists in 1866.[78] According to Harold Schonberg, Tausig's exceptional technique impressed composers such as Richard Wagner, Johannes Brahms, and his teacher Franz Liszt.[79] One of Liszt's pupils, Eugen d'Albert, compared his teacher with Tausig's piano playing and commented that "Liszt's musical conceptions were grander, but that Tausig had a more wonderful, more accurate technique coupled with a good deal of poetry."[80] Schonberg also claims that Tausig was a perfectionist as a teacher who did not tolerate wrong notes.[81] During Schulz-Evler's studies with Tausig, Liszt's

[73] Orman, "Karol Henryk Schulz-Ewler."

[74] Dybowski, *Słownik Pianistów Polskich*, 571.

[75] Kononova, "Kharkiv Piano School," 36.

[76] Ibid.

[77] Kononova, "The Piano Culture of Kharkiv," 79–80.

[78] Edward Dannreuther, "Carl Tausig," in *The New Grove Dictionary of Music and Musicians*, eds., Stanley Sadie and John Tyrrell, 2nd ed., vol. 25 (New York: Macmillan Publishers, 2001), 126.

[79] Schonberg, *The Great Pianists*, 259–261.

[80] Ibid., 261.

[81] Ibid., 259.

technical exercises were part of the piano curriculum.[82]

In mid-June 1882, Schulz-Evler traveled to Moscow, where he met pianist Anton Rubinstein. Schulz-Evler had a correspondent contact with Rubinstein and arranged a meeting at the Hotel Dresden, where Rubinstein was staying at that time. At the request of Rubinstein, Schulz-Evler performed two of his own compositions, *Fantasy* in D Minor and *Waltz* in F Major. Dybowski describes that Rubinstein interrupted Schulz-Evler's performance by saying, "Recht hübsch, sehr interessant" [Pretty nice, very interesting].[83] Known for not being generous with praise, Rubinstein also complimented Schulz-Evler after his performance by saying, "prachtvoll" [gorgeous].[84] Rubinstein commented that the two compositions Schulz-Evler performed for him deserved to be published.[85]

Music Career in Moscow and St. Petersburg, 1882–1888

From 1882 to 1888, Schulz-Evler was a piano teacher at the music school of the Moscow Philharmonic Society as well as at a private music school in St. Petersburg.[86] Warsaw periodical *Echo Muzyczne* [*Musical Echo*] describes the moment Schulz-Evler began teaching in St. Petersburg in an article published in September 1882:

> […] Mr. Henryk Schulz has been staying in Moscow for several weeks now. Anyway, this success cannot be called purely platonic because although the artist did not appear in a symphony concert, his stay was crowned with a no less flattering result of a different kind. Captivated by the splendor of playing and the visible musical erudition of our young musician, the directors of a large private music school in St. Petersburg, Messrs.

[82] Kononova, "Kharkiv Piano School," 39.

[83] Dybowski, *Słownik Pianistów Polskich*, 571.

[84] Ibid.

[85] Feliks Krzyżanowski, "Korrespondencye Echa Muzycznego [Correspondences of Musical Echo]," *Echo Muzyczne* [Musical Echo] 6, no. 12 (June 1882): 94.

[86] Kononova, "Kharkiv Piano School," 36.

> Allguist and Nikolaev, offered him the position as the lead professor of advanced piano playing at their school. Mr. Schulz accepted the offer and has already left for St. Petersburg, where he is taking up the said post these days.[87]

In addition to teaching, Schulz-Evler began to perform again in 1884 across major cities in the Russian Empire and received both positive and negative reviews of his compositions. At a concert in St. Petersburg in the year 1884, Schulz-Evler received positive reviews from the audience and critics. The program of this successful concert consisted of his own compositions, *Melodies*, *Revelations*, the technically demanding piece *Variations de Bravoure*, and works by Beethoven (sonata Op. 27, No. 1), Chopin, and Tausig (transcription of Bach's *Toccata*).[88] After this performance, Warsaw periodical *Echo Muzyczne i Teatralne* [*Musical and Theatrical Echo*] described Schulz-Evler as:

> […] a well-known piano player in Warsaw, currently a professor at the music school of Mrs. Allguist and Nikolaev in St. Petersburg for the past one and a half years. He gave a concert in that city on March 23 at the Conservatory and caused quite a sensation not only as a performer but also as a composer. […] and from his own works: "*Mélodie," several "Révélations," and extremely difficult "Variations de Bravoure,"* received with great appreciation.[89]

At another St. Petersburg concert in 1884, Schulz-Evler performed one of his compositions, *Fantasy* in D Minor, which was published by the publisher Johansen in the same year.[90] While Schulz-Evler had performed this same piece for Anton Rubinstein and received a compliment in 1882, it received criticism from Jan Kleczyński, a Polish composer, pianist, critic, and journalist. Kleczyński described *Fantasy* in D Minor as "a very difficult piece" that "does

---

[87] "Korespondencya *Echa Muzycznego* [Correspondence of the *Echo Muzyczne*], Moscow, August 22, 1882," *Echo Muzyczne* [Musical Echo] 6, no. 18 (September 1882): 141-142.

[88] "Kronika [Chronicle]," *Echo Muzyczne i Teatralne* [Musical and Theatrical Echo] 1, no. 28 (April 1884): 295.

[89] Bronisław Zawadzki, "Kronika [Chronicle]," *Echo Muzyczne i Teatralne* [Musical and Theatrical Echo] 1, no. 28 (April 1884): 295.

[90] Dybowski, *Słownik Pianistów Polskich*, 571.

not give the listener a moment of rest by introducing contrasting simple materials amidst chaotic tunes." He also expressed that "every measure of the work seemed to be long and painstakingly designed to make it look original," and yet "the real 'theme' cannot be found here." Kleczyński proposed an alternative title, suggesting it could be called "an unsuccessful and too long etude."[91]

Mature Period, 1888–1905

Teaching at Kharkiv Conservatory

Olena Kononova, a music scholar and a former piano professor at the I. P. Kotlyarevsky Kharkiv National University of Arts,[92] states that Schulz-Evler's mature period of creative activity fell between 1888 and 1905 after he moved to Kharkiv, Ukraine, where he dedicated much of his time during this period.[93] Schulz-Evler was invited to be one of the original piano faculty members at the Kharkiv Conservatory by the headmaster Ilya Ilyich Slatin in 1888.[94] As a founding faculty member, Schulz-Evler helped Slatin shape and develop the conservatory.

Schulz-Evler was the first faculty member at the Kharkiv Conservatory to organize single-composer piano evening concerts, referred to by Olena Kononova as monographic piano concerts.[95] Despite Schulz-Evler's active involvement in symphonic, chamber, and jubilee

---

[91] Jan Kleczyński, "Nowości muzyczne [Music news]," *Echo Muzyczne i Teatralne* [Musical and Theatrical Echo] 2, no. 58 (October 1884): 596.

[92] Olena Kononova, "A Formula for Success," 107–111.
I. P. Kotlyarevsky Kharkiv National University of Arts is also called Kharkiv Music Conservatory. It is the leading institution of music and dance in Ukraine. The root of Kharkiv National University of Arts traced back to the Kharkiv branch of the Imperial Russian Music Society (IRMS), founded in 1871 by Ilya Ilyich Slatin. The university has been through several times of renaming process.

[93] Kononova, "Kharkiv Piano School," 36.

[94] Kononova, "The Piano Culture of Kharkiv," 80.

[95] Kononova, "Kharkiv Piano School," 37.

concerts, he found particular enjoyment in performing in these monographic *Klavier-Abends* [Piano Evenings], which dedicated an entire evening concert to the works of a single composer. The repertoire of these monographic piano recitals featured composers such as Ludwig van Beethoven, Fryderyk Chopin, Franz Liszt, Anatoly Lyadov, and others.[96]

Schulz-Evler's deep admiration for Fryderyk Chopin's music was evident through his performances. He showcased his devotion by presenting evening concerts dedicated entirely to compositions of Chopin in 1893, 1894, and 1899.[97] Kononova highlights a Kharkiv newspaper's account of Schulz-Evler's 1893 all-Chopin performance, which featured less-known works of the composer, aimed at promoting the full breadth of Chopin's compositions.[98] The 1894 all-Chopin concert program comprised seventeen Etudes, several Preludes, Mazurkas, the *Polonaise* in F-sharp Minor, and a Scherzo.[99] In 1899, Schulz-Evler's Chopin evening concert included all four Ballades, the *Polonaise* in A-Flat Major, the *Scherzo* in B Minor, six Etudes, and various other pieces, as noted by Kononova.

As a piano educator, Schulz-Evler also composed original pedagogical works and arranged existing compositions. His works, such as the *Daily Exercises* and *Octave Etude*, Op. 17, bear a resemblance to the preparatory exercises and etudes of his own teachers, including Strobl,[100] Michałowski,[101] and Tausig.[102] Schulz-Evler's *Daily Exercises* consists of a series of progressive

[96] Kononova, "A Formula for Success," 113.

[97] Kononova, "The Piano Culture of Kharkiv," 81.

[98] Ibid.

[99] Ibid.

[100] Zofia Chechlińka, "Rudolf Strobl," 599.

[101] Kosińska, "Alexander Michalowski."

[102] Dannreuther, "Carl Tausig," 126.

exercises divided into three volumes, published in the series *Etudes and Exercises for Piano* by the Soviet Union's State Publishing House in Moscow.[103] The *Octave Etude*, Op. 17, is a virtuosic piano solo piece characterized by continuous rapid octave passages that undergo development throughout the piece.

Schulz-Evler's Pupils

Schulz-Evler taught many successful pianists during his teaching career, including Pavel Lutsenko and Pyotr Renchitsky. Pavel Lutsenko (1873–1934) studied under Schulz-Evler at the Kharkiv Conservatory, where he later became a prominent member of the piano faculty. In 1893, Lutsenko performed Felix Mendelssohn's *Capriccio* at a student concert in honor of Pyotr Tchaikovsky at the Conservatory, earning praise from the renowned composer.[104] Schulz-Evler later wrote and dedicated his *Variations* in G Major, Op. 4, to Lutsenko with the inscription, "P. K. Lutsenko, my beloved, dear student, is the pride of my class. Schulz-Evler. Kharkiv. April 9, 1896."[105] Following his graduation from the Kharkiv Conservatory, Lutsenko continued his piano studies with Ernest Jedliczka, a student of Nicolai Rubinstein, at Stern Conservatory in Berlin.[106] In 1900, Lutsenko received the title of "freelance artist" after passing an external exam at the St. Petersburg Conservatory, which led to an invitation from Jedliczka to join the piano faculty at Stern Conservatory in Berlin.[107] Lutsenko began teaching piano at the Kharkiv

[103] Kononova, "Kharkiv Piano School," 39.

[104] Kononova, "A Formula for Success," 132.

[105] Kononova, "Kharkiv Piano School," 41.

[106] Luis Sundkvist, "Tchaikovsky's Correspondence with Ernest Jedliczka and the performance of his piano trio in Berlin on October 26 / November 7, 1889," *Tschaikowsky-Gesellschaft Mitteilungen* 23 (2016): 51.

[107] Kononova, "Kharkiv Piano School," 42–43.

Conservatory in 1916. By 1917, he had risen to the position of chair of the piano department, and in 1921, he assumed the role of rector.[108]

Pyotr Renchitsky (1874–1941), another piano student of Schulz-Evler, graduated from the Kharkiv Conservatory in 1893.[109] In that same year, Renchitsky performed the orchestra reduction of Camille Saint-Saens's *Piano Concerto No. 2 in G Minor*, sharing the stage with his teacher, Schulz-Evler, who played on the first piano. He also performed a piano arrangement of J. S. Bach's *Chaconne* at the concert held in honor of Tchaikovsky.[110] In 1902, he performed at a public library and received a positive review from the Kharkiv newspaper *Yuzhny Kray*: "Mr. Renchitsky played the piano with great success, especially brilliantly performing 'Lezginka' by [Anton] Rubinstein."[111] Renchitsky furthered his musical education by studying composition with Tchaikovsky's student, Sergei Taneyev, and composed numerous works for piano and voice.[112] Following his formal education, Renchitsky taught at various schools in Moscow, including the Moscow Conservatory.[113] He also authored two published essays and played a significant role in the reformation of music education in the Russian Soviet Federative Socialist Republic (RSFSR).[114]

Schulz-Evler's students were active participants in solo and ensemble performances at

---

[108] Tatyana Shvacko, "Lutsenko Pavlo Kindratovych," *Encyclopedia of Modern Ukraine*, accessed on April 18, 2023, https://esu.com.ua/article-59403.

[109] Kononova, "The Piano Culture of Kharkiv," 145–148.

[110] Ibid.

[111] Nikolai Tamarin, "Theater and Music," *Yuzhny Kray*, no. 7511 (October 2, 1902): 3.

[112] Sigurd Schmidt, "Renchitsky, Pyotr Nikolaevich," *Moscow Encyclopedia,* accessed April 17, 2023, https://ru.wikipedia.org/wiki/Ренчицкий,_Пётр_Николаевич.

[113] Ibid.

[114] Ibid.

numerous public examinations, charity events, and anniversary concerts. Kononova's research reveals that Schulz-Evler frequently assigned works by composers such as J. S. Bach, L. V. Beethoven, F. Chopin, F. Schubert, R. Schumann, F. Liszt, E. Greig, C. Saint-Saens, K. Weber, A. Rubinstein to his students.[115]

After residing in Kharkiv for a decade, Schulz-Evler sought the position of piano professor at the Galician Conservatory of the Music Society in Lviv in 1898. However, he was unsuccessful in securing the position.[116] He remained in his teaching position at the Kharkiv Conservatory for seven additional years, during which he dedicated himself to teaching, organizing monographic *Klavier–Abends*, and performing.

Concert Career in Kharkiv

As a concert pianist, Schulz-Evler significantly influenced the musical culture of Kharkiv through his innovative repertoire selection. His adventurous concert programming compelled the local newspaper *Yuzhny Kray* to distinguish him from other pianists of the era who predominantly performed well-known pieces.[117] The newspaper's reviewer noted, "Schulz-Evler, on the contrary, appears every time as a bold pioneer of unexplored, untouched areas […] he is not afraid to play pieces by young composers. […] Sometimes he dedicates an entire concert to one composer even if he was not very popular."[118]

Schulz-Evler promoted not only the rarely performed compositions of earlier composers such as Johann Sebastian Bach, Ludwig van Beethoven, and Fryderyk Chopin, but also works of

---

[115] Kononova, "The Piano Culture of Kharkiv," 144–150.

[116] Orman, "Karol Henryk Schulz-Ewler."

[117] "Theater and music," *Yuzhny Kray*, no. 5820 (December 16, 1897): 4.

[118] Ibid.

contemporary composers of his time, including Alexander Borodin, Mily Balakirev, Nikolai Rimsky-Korsakov, Vladimir Sokalsky and Anatoly Lyadov.[119] Schulz-Evler admired Lyadov's[120] compositions, expressing his appreciation in a letter to the composer dated August 29, 1896:

> Your compositions are divinely beautiful! How much inspiration and elegant simplicity! And what artistic completeness you have to masterfully created wonderful themes, motifs, and sincere melodies, […] I bow before your marvelous compositions, in which I found a new life for myself, a new world. […] I am only amazed why your compositions have not yet acquired fame in Europe. And your own people, even the Russians themselves, do not yet know and do not understand what kind of master God has sent to them. […] If everyone understood you the way I do, then your name would probably be put along with Chopin, Schumann etc. […] Maybe a lucky chance will lead me to meet you someday again so that I can personally shake your precious hands and talk more detail about music with you!!![121]

The respect and appreciation between Schulz-Evler and Lyadov were mutual. In 1897, Lyadov dedicated his *Etude et 3 Preludes*, Op. 40, to Schulz-Evler. The newspaper *Yuzhny Kray* documented a recital given by Schulz-Evler in Kharkiv that same year, which featured compositions by Lyadov:

> The concert of Mr. Schulz-Evler, which will take place in the hall of the noble assembly on March 2, is exceptionally interesting. True to his principle—to acquaint the public with the outstanding new piano literature—Mr. Schulz-Evler, this time, compiled the program of his concert from the works of a talented representative of the modern Russian composer, A. K. Lyadov, professor of the St. Petersburg Conservatory.[122]

The recital program consisted of Lyadov's *Biryulki* (14 pieces for piano), Op. 2, as well as his *Preludes*, *Variations on the Theme of Glinka*, *Intermezzo* in D Major, two *Mazurkas* in G Major

[119] Kononova, "Kharkiv Piano School," 37.

[120] Anatoly Lyadov (1855–1914) was a Russian composer, pianist, teacher, and conductor who was born in St. Petersburg in 1855. He grew up in a family of musicians. Lyadov taught at St. Petersburg Conservatory from 1878. One of his pupils is Sergei Prokofiev.

[121] Kononova, "The Piano Culture of Kharkiv," 83–84.

[122] "Theater and music," *Yuzhny Kray*, no. 5547 (March 1, 1897): 3.

and F-sharp Minor, *Berceuse* in D-flat Major, and the *Little Waltz* in G Major.[123] The Kharkiv newspaper praised Schulz-Evler's choices of program, noting that he avoided overplayed repertoire and "perfectly understood the tasks of art."[124] Schulz-Evler later performed the same program in Kyiv.[125]

Schulz-Evler continued to feature contemporary compositions in his recitals in Kyiv and Kharkiv. At a solo concert in Kyiv in 1897, he presented piano works by local Kyiv composers, including pieces by Mykola Tutkovsky.[126] His dedication to promoting contemporary composers was acknowledged in local Kyiv papers, such as *Кіевлянинъ* [*Kievan*] and *Жизнь и Искусство* [*Life and Art*].[127] An entry in *Жизнь и Искусство* [*Life and Art*] described Schulz-Evler's 1897 Kyiv performance as leaving a successful and "pleasant impression" of new compositions.[128] In 1898, Schulz-Evler organized a Russian-themed concert in Kharkiv. The program featured Alexander Borodin's *Petite Suite*, Nikolai Rimsky-Korsakov's *Scherzino*, Mily Balakirev's *Islamey*, and additional compositions by Modest Mussorgsky, Anton Rubinstein, César Cui, Mikhail Ippolitov-Ivanov, Alexander Dargomyzhsky, Pyotr Ilyich Tchaikovsky, and Kharkiv composer Vladimir Sokalsky's *The Old Bandurist* and *Mazurka*.[129]

In addition to Schulz-Evler's innovative concert programs, music critics commended his

---

[123] Ibid.

[124] Ibid.

[125] Kononova, "The Piano Culture of Kharkiv," 84.

[126] Mykola Tutkovsky (1857–1931) was a composer, pianist, and pedagogue from Kyiv, Russian-ruled Ukraine. He graduated from the school of Russian Music Society in Kyiv and the St. Petersburg Conservatory. He started teaching at Kyiv Conservatory since 1920.

[127] "Theater and music," *Yuzhny Kray*, no. 5820 (December 16, 1897): 4.

[128] Ibid.

[129] Kononova, "The Piano Culture of Kharkiv," 84.

virtuosic performance skills. A reviewer in Warsaw wrote in 1892, "…Schulz-Evler is an outstanding phenomenon in our musical world."[130] In 1897, an article was published in *Yuzhny Kray*, highlighting Schulz-Evler's piano technique. The review lauded his "fluency of fingers, independence of hands, thirds, sixths, octaves, chords, leaps—all this is brought by the artist to amazing dexterity and perfection."[131]

Schulz-Evler's technical command of the piano is evident in the virtuosic repertoire he programmed for his concerts. At a solo concert in Kharkiv in 1895, Schulz-Evler performed his own *Variations* in G Major, a composition featuring seven technically demanding "bravura variations," as noted by the *Yuzhny Kray* newspaper.[132] The newspaper also praised his performance of other virtuosic pieces during the same concert: Franz Liszt's transcription of *Don Juan* was played "with remarkable brilliance," his rendition of Fryderyk Chopin and Anton Rubinstein's etudes "made a great impression," and Carl Tausig's piano transcription of J.S. Bach's organ *Toccatas and Fugues* were executed with "precision and purity."[133] Schulz-Evler's performance of Liszt's *Spanish Rhapsody* at a Kharkiv concert in 1897 was described by the same newspaper as displaying "the greatest manifestation of bravura virtuosity."[134]

In 1903, Schulz-Evler delivered another successful and challenging concert program in Kharkiv. According to Gregory Alchevski, Schulz-Evler performed eleven pieces by Chopin in the first half of the program. The pieces stood out were *Sonata* in B Minor, *Etude* in D-sharp

[130] Kononova, "Kharkiv Piano School," 37.

[131] Ibid., 38.

[132] "Theater and Music," *Yuzhny Kray*, no. 4900 (April 16, 1895): 4.

[133] Ibid.

[134] "Theater and music," *Yuzhny Kray*, no. 5820 (December 16, 1897): 4.

Minor,[135] *Berceuse* in D-Flat Major, and *Scherzo* in B Minor.[136] Kharkiv music critic Gregory Alchevsky reported that Schulz-Evler's performance of Chopin's *Sonata* in B Minor "caused a real sensation with its amazing performance of doubled thirds."[137] The second half of the program included Balakirev's *Islamey* and Schumann's *Warum* and *Traumes Wirren* from *Fantasiestücke*, Op. 12. Alchevsky noted that Balakirev's *Islamey* was "inaccessible to most concert pianists due to the exceptional difficulties. H. Schulz-Evler showed that such things can be played 'simply and nicely', without getting overwhelmed and without arousing any fear for the successful completion of a risky test."[138] The concert concluded with three of Schulz-Evler's own pieces: *Gavotte* in A-Flat Major, *Pezzetino*, which was written in an improvisational style, and the *Octave Etude*, Op. 17. As encores, Schulz-Evler performed one of his own waltzes, Chopin's *Polonaise* in A-flat Major, and Schubert's *Military March* at the request of his enthusiastic audience.[139] The local newspaper noted that the audience expressed their appreciation for Schulz-Evler's recital with endless applause.

Olena Kononova discusses in her dissertation that Schulz-Evler is renowned not only for his virtuosity but also for his ability to express his understanding of the composer's intention through lyrical works. Kononova illustrates Schulz-Evler's strong interpretative skills with an example of an audience's reaction to a performance of Tchaikovsky's *Piano Concerto No. 1*.

---

[135] The program of the concert is provided in an article written by Greogory Alchevski, published in *Yuzhny Kray*. The accuracy of the title of this piece requires further investigation. Chopin, in fact, did not compose *Etude* in D-sharp Minor. The author suspects that Alchevski meant *Etude* in E-flat Minor, Op. 10, No. 6, as he wrote "beautiful as a dream" to describe the composition.

[136] Gregory Alchevski, "Theater and Music," *Yuzhny Kray*, no. 7921 (November 25, 1903): 4–5.

[137] Ibid.

[138] Ibid.

[139] Ibid.

According to Kononova, Schulz-Evler was asked by the audience to repeat the second movement, "Andantino semplice," rather than the brilliant and technically challenging first or third movements of the concerto.[140]

In addition to his extraordinary piano technique, Schulz-Evler's improvisation skills captivated his audience's attention. An obituary published in *Yuzhny Kray* in 1905 noted that Schulz-Evler possessed "a scarce and remarkable gift as an improviser, which more than once astonished and delighted people around him."[141] Kononova remarked that Schulz-Evler once improvised on a pump organ and received a passionate response from the audience at a concert held in the concert hall of a public library in 1901.[142]

Schulz-Evler's performances extended beyond solo recitals to include appearances as a soloist with the Kharkiv Conservatory orchestra. His repertoire included Liszt's *Hungarian Fantasy* and *Piano Concerto No. 2* in A Major, Chopin's *Piano Concert No. 2* in F Minor, Schumann's *Piano Concerto* in A Minor, Tchaikovsky's *Piano Concerto No. 1* in B-flat Minor, and Saint-Saens's *Piano Concerto No. 2*.[143] In 1889, Schulz-Evler presented his large work for piano and orchestra, the *Russian Rhapsody*, Op. 14, with the Kharkiv Music Conservatory orchestra conducted by Ilya Slatin.[144]

Schulz-Evler's collaborative performances with his faculty colleagues at the Kharkiv Conservatory were notable as well. In 1890, he partnered with piano faculty Rostislav Genika to

[140] Kononova, "The Piano Culture of Kharkiv," 88–89.

[141] Don Diez, "Musical Notes," *Yuzhny Kray*, no. 8442 (May 6, 1905): 4.

[142] Kononova, "A Formula for Success," 113.

[143] Kononova, "The Piano Culture of Kharkiv," 88–90.

[144] Kononova, "Kharkiv Piano School," 39.

perform piano duet works by Ignaz Moschelez.[145] In 1893, Schulz-Evler joined violin faculty Konstanty Gorski to perform the *Variations for Violin and Piano* by Arcangelo Corelli.[146] Two years later, he played the piano part of Anton Rubinstein's quintet alongside string faculty members at a memorial concert dedicated to the recently deceased Rubinstein.[147] Schulz-Evler also performed Rubinstein's solo piano compositions at the same event. *Yuzhny Kray* praised Schulz-Evler for his deep understanding of Rubinstein's genius, noting his graceful and tasteful rendition of both solo pieces and the quintet.[148] Another concert was organized at the Kharkiv Conservatory in memory of Franz Schubert in February of 1897, where Schulz-Evler performed both solo and ensemble pieces.[149] *Yuzhny Kray* highly praised Schulz-Evler's performance:

> Mr. Schulz-Eyler, was, as always, the subject of loud applause; We often had to talk about his playing, and therefore we will only note that he was true to himself this time too, that is, as a man of temperament, infecting his listeners with his subjective mood, he delighted everyone. With his rich technique, which, to be sure, he uses as a means, and not the goal of art, his playing is distinguished by the correct transmission of the spirit of the work and the correct interpretation of thoughts of the composer. At the insistent demand of the public, Mr. Schulz-Evler played another piece as an encore.[150]

In 1905, Schulz-Evler performed Anton Arensky's D Major *Quintet* with the string faculty members. In addition to collaborating with the string faculty, Schulz-Evler also worked with voice faculty members.[151]

---

[145] Ibid., 90.

[146] Ibid.

[147] "Theater and Music," *Yuzhny Kray*, no. 4813 (January 11, 1895): 3.

[148] Ibid.

[149] Ibid.

[150] "Theater and Music," *Yuzhny Kray*, no. 5524 (February 4, 1897): 3.

[151] Kononova, "The Piano Culture of Kharkiv," 90.

Concert Career in Warsaw

During his faculty residency at the Kharkiv Conservatory between 1888–1904, Schulz-Evler's performances extended beyond Kharkiv to cities across the Russian Empire, including Kyiv, Saratov, and Warsaw.[152] His concert at the Warsaw Music Society in 1892 was particularly successful. Critic Jan Kleczyński noted, "Mr. Szulc-Evler, a pianist whom we had not heard for several years, interested us to a great extent with the transcription of Bach's *Toccatas and Fugues*, […] especially the octave technique."[153] Kleczyński also remarked that Schulz-Evler's original work performed in the same concert, *Theme and Variations*, deserved more attention.[154]

In 1896, Schulz-Evler returned to the Warsaw Music Society but received a mixed reception. A music critic praised Schulz-Evler's brilliant technique, noting his "subtlety and delicacy of sound" and his ability to play with both "bravura and strength."[155] However, the critic mentioned that while the audience enjoyed Schulz-Evler's performance of works by Handel, Bach, and Scarlatti, they were less impressed with his interpretations of Schumann's works. The critic also expressed that Schulz-Evler's original compositions presented in the same program lacked interesting themes and seemed to focus solely on dazzling technique.[156]

Schulz-Evler the Composer

In addition to his performances, teaching, and writing instructional works such as *Daily*

[152] Kononova, "Kharkiv Piano School," 37.

[153] Jan Kleczyński, "Music Review," *Echo Muzyczne, Teatralne i Artystyczne* [Musical and Theatrical Echo] 9, no. 432 (2), (January 1892): 22.

[154] Ibid.

[155] Dybowski, *Słownik Pianistów Polskich*, 572.

[156] Aleksander Rajchman, "Chronicle," *Echo Muzyczne, Teatralne i Artystyczne* [Musical and Theatrical Echo] 13, no. 10 (649), (February 1896): 121.

Exercises and *Octave Etude*, Op. 17 mentioned previously, Schulz-Evler composed works across various musical genres. According to Diez, Schulz-Evler composed a total of 52 works, although most of them are lost or remain in manuscript form.[157] The surviving works include compositions for solo piano, piano and orchestra, as well as songs for piano and voice.[158]

Most of Schulz-Evler's available compositions were published by the Russian publishers Johansen and Jurgenson. These published works include *Concert Arabesques*, Op. 12, based on *An der schönen blauen Donau*, Op. 314, by Johann Strauss II, *Variations* in G Major, Op. 4, *Concert Paraphrases* of *Echo* from the Partita by J. S. Bach, *Fantasy* in D Minor, *Narzan Waltz*, Op. 19, and *Russian Rhapsody*, Op. 14 for piano and orchestra, which was dedicated to Ilya Slatin.[159] He also composed smaller character pieces for solo piano such as *Melodies*, *Waltz* in F Major, *Invitation to the Waltz*, *Nocturne* in F Major, *Mazurka*, *Gavotte* in A-Flat Major, three *Revelations*, Op. 8, 9, and 10, and *Serenade*, Op. 11.

Schulz-Evler frequently included his short piano compositions when programming a solo recital.[160] In 1891, he performed his own work *Children Variations* for piano in a chamber concert.[161] In April 1895, he presented his bravura *Variations* in G Major, *Gavotte*, and *Narzan Waltz*, Op. 19, alongside works by Chopin, Liszt, Bach-Tausig, and A. Rubinstein.[162] A review in the newspaper *Yuzhny Kray* later that month noted that Schulz-Evler's *Narzan Waltz* "was played

[157] Diez, "Musical Notes," 4.

[158] Dybowski, *Słownik Pianistów Polskich*, 572.

[159] Kononova, "Kharkiv Piano School," 39.

[160] Ibid., 38.

[161] Kononova, "The Piano Culture of Kharkiv," 92.

[162] "Theater and Music," *Yuzhny Kray*, no. 4900 (April 16, 1895): 4.

twice and will undoubtedly become one of the most popular."[163] Kononova mentions in her dissertation that it was rare for Schulz-Evler not to perform *Narzan Waltz* at his later concerts, sometimes even including a postscript in the printed concert program stating "*Narzan Waltz*– at the request of the public."[164]

By 1902, Schulz-Evler had composed enough works to program an entire concert featuring exclusively his own compositions. In 1903, he organized two *Klavier-Abends* to introduce his works to the public. In addition to the *Narzan Waltz*, he performed *Pezzetino amichevole*, *Small Variations on Two Little Russian Theme,* and *Romance*, a collection of seven songs for voice and piano.[165] Schulz-Evler set literature and poems by the writers such as Mikhail Lamontov, Semyon Nadson, and others to music for *Romance*. He collaborated with the young Kharkiv singer Nikolaj Bolshakov to present this collection of vocal works.[166] Additionally, Schulz-Evler and his colleagues at the Kharkiv Conservatory performed eight pieces from Op. 24–31 for cello and piano, published in 1901.[167]

Aside from his original compositions, Kononova mentions that performance records indicate Schulz-Evler performed his own virtuosic solo arrangements of Liszt's *Spanish Rhapsody*, J. S. Bach's *Toccata and Fugue in C minor*, and Lyadov's *Waltz in G Major*.[168]

---

[163] Ibid.

[164] Kononova, "The Piano Culture of Kharkiv," 92.

[165] Ibid., 92–93.

[166] Ibid., 93.

[167] Ibid.

[168] Ibid.

Death of Schulz-Evler

Early in 1905, after seventeen years of teaching at the Kharkiv Conservatory, Schulz-Evler resigned from his position and moved back to Warsaw, Poland.[169] Upon his return to Warsaw, he fell ill and had to cancel a performance with the Warsaw Philharmonic.[170] Most biographical sources indicate that he died on May 15, 1905 in Warsaw. However, the Kharkiv newspaper *Yuzhny Kray* had already announced his death on May 6, 1905:

> A memorial service for A. V. Schulz-Evler, the recently deceased former teacher of the local music school, was held yesterday, May 5, in the school hall. The memorial service was attended by members of the directorate of the Musical Society, teachers of the school, students, as well as some of the deceased's acquaintances.[171]

Don Diez, a contributor to *Yuzhny Kray*, noted that the news of Schulz-Evler's death was not entirely unexpected, as the composer had been seriously ill for some time. While the exact cause of death is unknown, it was reported that illness had forced him to stop his teaching activities on New Year's Day of 1905.[172] Schulz-Evler was buried at Warsaw's Protestant Evangelical-Augsburg Cemetery on May 17, 1905.[173]

Legacy and Impact

Schulz-Evler's lifelong dedication to music as a performer, composer, and teacher left a lasting impact on Kharkiv's musical culture in the late nineteenth century. As a performer, he showed a clear preference for Romantic composers, often featuring works by Beethoven,

---

[169] Diez, "Musical Notes," 4.

[170] Dybowski, *Słownik Pianistów Polskich*, 573.

[171] Diez, "Musical Notes," 4.

[172] Ibid.

[173] "Nekrologia [Obituary]," *Nowości Muzyczne* [Music News]: *Czasopismo literacko-nutowe poświęcone utworom fortepianowym* [Literary and Music Magazine Devoted to Piano Works], no. 5, Warsaw (May 1905): IV.

Schumann, Liszt, Mendelssohn, Schubert, and particularly Chopin. Schulz-Evler also promoted compositions by Russian and Ukrainian composers, including Borodin, Balakirev, Rimsky-Korsakov, Sokalsky, Lyadov, A. Rubinstein, and Tchaikovsky. His carefully curated concert repertoire introduced audiences to lesser-known compositions and promoted contemporary compositions.

Schulz-Evler's technical prowess at the piano was widely admired. An obituary article honoring him highlights his tireless dedication to maintaining and perfecting his already excellent technique, showcasing the energy and high standards he held for himself as a virtuoso pianist.[174] Schulz-Evler's exceptional technical ability is evident in the challenging pieces he frequently included in his concert programs. Additionally, his improvisational skills were remarkable, allowing him to create virtuosic solo piano arrangements of works by other composers.[175]

As a piano pedagogue who nurtured talented and successful pianists, Schulz-Evler not only performed Romantic compositions himself but also incorporated them into his teaching. His pupils frequently performed in public, earning acclaim from music critics. Two of Schulz-Evler's most notable students, Pavel Lutsenko and Pyotr Renchitky, later became accomplished music educators in their own right.

Schulz-Evler was devoted to composition alongside his performance and teaching duties. He created a total of 52 pieces, primarily for piano but also for voice, violin, cello, and his largest work for piano and orchestra. While many of his compositions remain undiscovered, modern recordings have brought a few of his works to light. In addition to *Concert Arabesques*, Op. 12,

[174] Diez, "Musical Notes," 4.

[175] Ibid.

another of Schulz-Evler's pieces that has been recorded is his *Russian Rhapsody*, Op. 14, for the piano and orchestra.[176] Some of Schulz-Evler's scores, including *Daily Exercises*; *Variations* in G Major, Op. 4; *Melodie* in F-sharp Major, Op. 5; *Russian Rhapsody*, Op. 14 for piano and orchestra; *Octave Etude*, Op. 17; *Concert Paraphrase* of J. S. Bach's *Echo de la Partita*; and select portions of *Romance* for voice and piano, can be accessed online.

[176] The *Russian Rhapsody*, Op. 14, performed by Ludmil Angelov and the BBC Scottish Symphony Orchestra was the only available recording of the piece that was recorded in 2015 and made in the album called *The Romantic Piano Concerto*.

CHAPTER 3: OVERVIEW OF SCHULZ-EVLER'S SOLO PIANO COMPOSITIONS

Introduction

Henryk Schulz-Evler wrote approximately twenty-three compositions for solo piano. In addition to virtuosic solo piano arrangements based on popular themes, such as *Concert Arabesques*, Op. 12, Schulz-Evler also wrote original solo piano works in various genres. His output for solo piano contains a variety of character pieces, including a waltz, fantasia, mazurka, gavotte, nocturne, theme and variations, and etudes. While the majority of Schulz-Evler's solo piano compositions are not currently in print, selected compositions are accessible in public domain databases, such as the International Music Score Library Project.

This Chapter provides a brief overview of five compositions for solo piano by Henryk Schulz-Evler. The purpose of this chapter is to serve as an introduction to Schulz-Evler's output for solo piano and to serve as a general reference guide on his compositional characteristics. The compositions discussed in this chapter include the *Daily Exercises*, *Variations* in G Major, Op. 4, *Mélodie* in F-sharp Major, Op. 5, *Octave Etude*, Op. 17, and the *Concert Paraphrase* of *Echo de la Partita* based on Johann Sebastian Bach's *Echo* from the *French Overture* BWV 831. These compositions were selected by the author of this document to highlight the variety of Schulz-Evler's compositional output for solo piano. For each composition, a brief overview will provide historical context, publication information, and a description of compositional features.

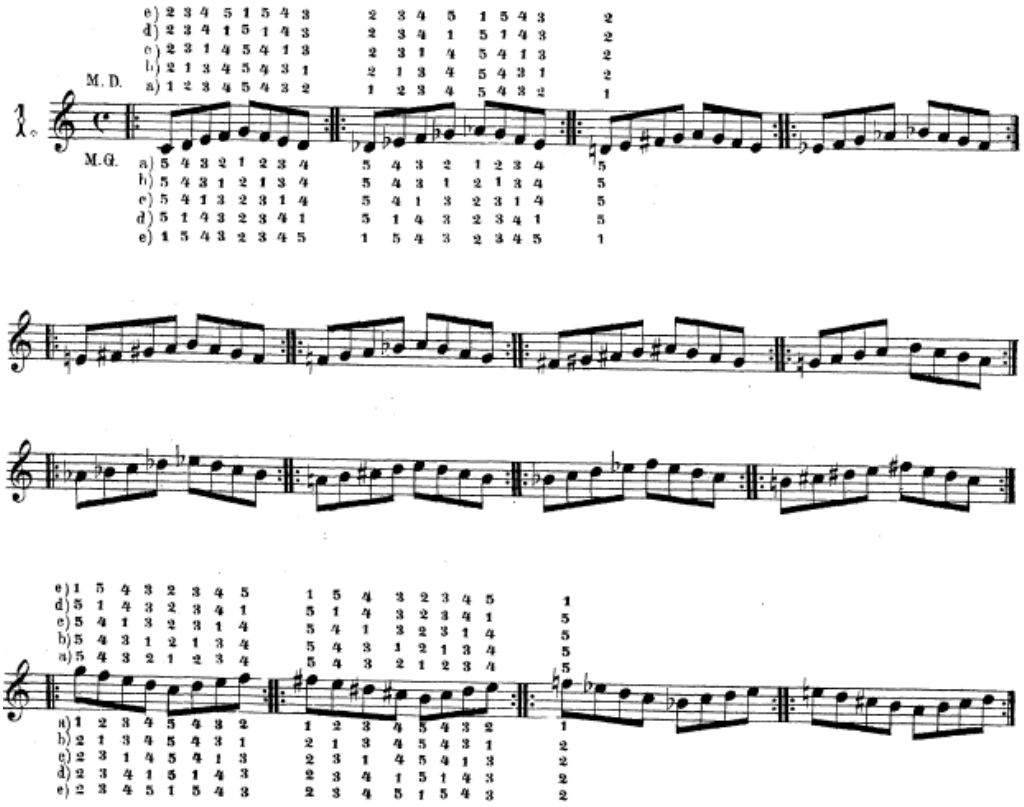
Daily Exercises

Schulz-Evler's *Daily Exercises* for piano is a series of 65 progressive finger exercises divided into three parts. Part One includes exercises 1 through 16; Part Two, exercises 17 to 46; Part Three, exercises 47 to 65. The music score of the series was published by the Music Sector of the Soviet Union State Publishing House in Moscow in 1926. *Daily Exercises* is comparable to Charles-Louis Hanon's *The Virtuoso Pianists*, selected etude collections of Carl Czerny, Johannes Brahms's *Fifty-One Exercises*, WoO 6, and Carl Tausig's *Daily Exercises*. Schulz-Evler's *Daily Exercises* focus on mechanical finger practice with many repetitive patterns designed to stretch the intervals between fingers and exercise unusual finger combinations.

Every exercise in this collection is intended to be played in various keys—some are designed for all twelve major keys, while others encompass all twenty-four keys, including all major and minor keys. Each exercise features a pattern that ascends by half a step until it has ascended one octave before descending. The descending pattern is often inverted from its original presentation, returning to the starting position by half a step.

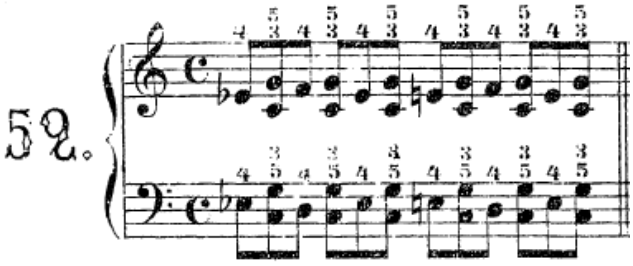
Daily Exercises Part One consists of short studies aimed at developing flexible thumbs. These exercises concentrate on the movement of the thumb passing under the fingers and the fingers crossing over the thumb (see Figure 3.1). The difficulty of the exercises progressively increases as the intervals for the thumb movement expand. Transposing these exercises also adds to the difficulty, especially in keys with numerous black keys. The latter half of *Daily Exercises* Part One focuses on stretching the space between fingers 2, 3, and 4, accomplished by widening the intervals in the exercises.

Figure 3.1: Exercise 1, *Daily Exercises*, Vol. 1.



Daily Exercises Parts 2 and 3 feature comparable pattern-based finger exercises. Double-note exercises are introduced, starting from Exercise 52 until the end of the collection. Schulz-Evler specifies fingering for these exercises, which are aimed at enhancing the dexterity and independence of fingers 3, 4, and 5 (see Figure 3.2).

Figure 3.2: Exercise 52, *Daily Exercises*, Vol. 3, m. 1.



Variations in G Major, Op. 4

Variations in G Major, Op. 4, is a work for solo piano comprising a theme and seven variations. Published by P. Jurgenson in Moscow in 1896, it was dedicated to Schulz-Evler's pupil, Pavel Lutsenko (1873–1934), with the inscription: "P. K. Lutsenko, my beloved, dear student, is the pride of my class. Schulz-Evler. Kharkiv, April 9th, 1896."[177] Elżbieta Orman notes that Schulz-Evler performed *Variations* in G Major, Op. 4 in St. Petersburg on March 23, 1884.

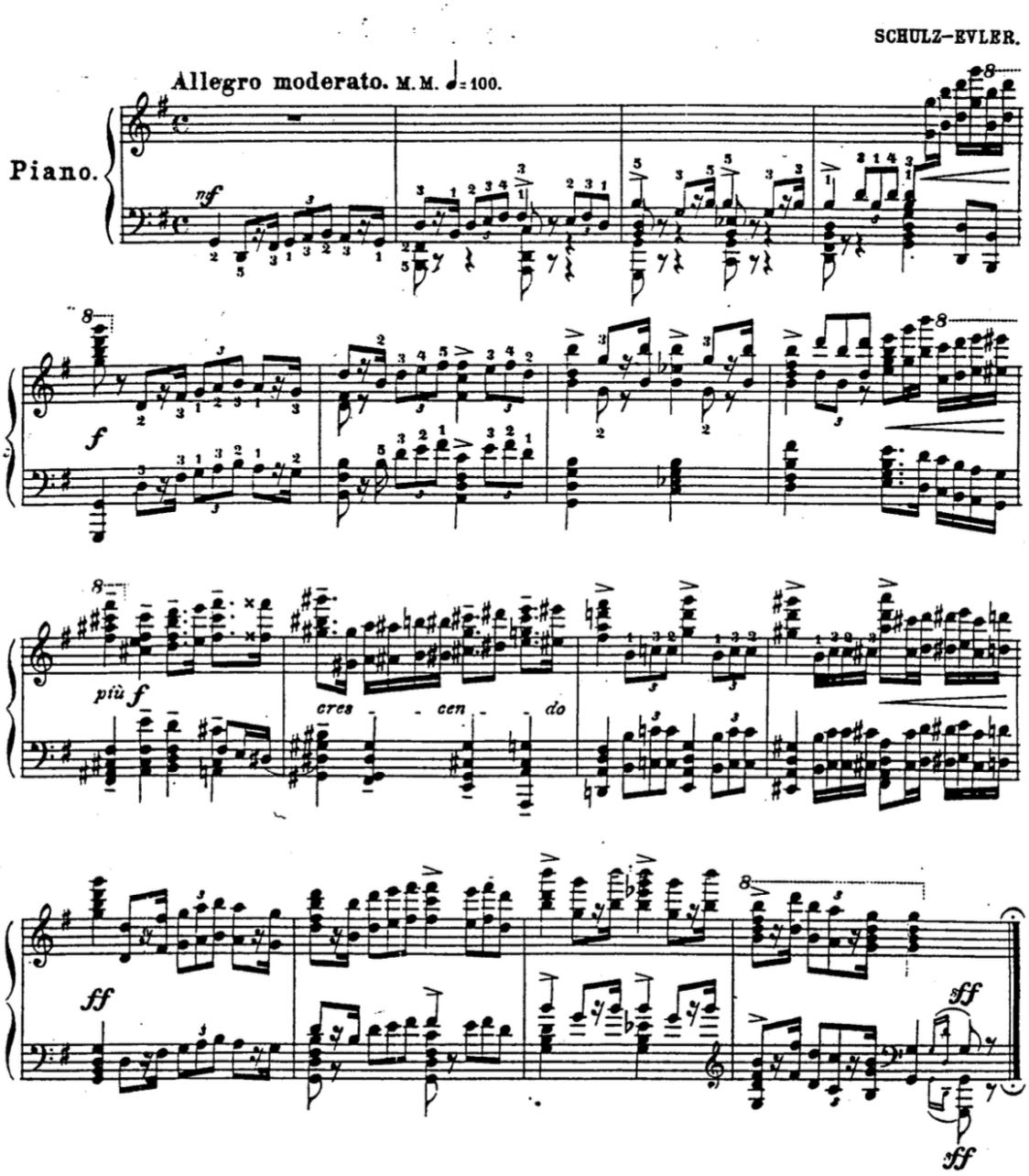
Set in G Major, *Variations* in G Major, Op. 4, features a march-like theme with a rhythmic emphasis on the first and third beats of each measure (see Figure 3.3). The theme is technically demanding, characterized by wide-voiced chords and fast octave passages. Some variations require the pianist to perform rapid passages with thumb mobility, fast octave passages with rapid interlocking movement between hands, wide-interval leaps at a quick speed, and fast passages with double notes, large chords, and octaves. The virtuosic character of the piece was highlighted by a nineteenth-century Warsaw newspaper as "…very spectacular, excellently processed, and present[s] such difficulties that only a first-class pianist can overcome."[178] Similarly, Kharkiv newspaper *Yuzhny Kray* states that "… it should be specially noted that the seven bravura variations … due to their technical difficulties, are an exceptional phenomenon in piano literature."[179]

[177] Kononova, "Kharkiv Piano School," 41.

[178] Kononova, "The Piano Culture of Kharkiv," 93–94.

[179] "Theater and Music," *Yuzhny Kray*, no. 4900 (April 16, 1895): 4.

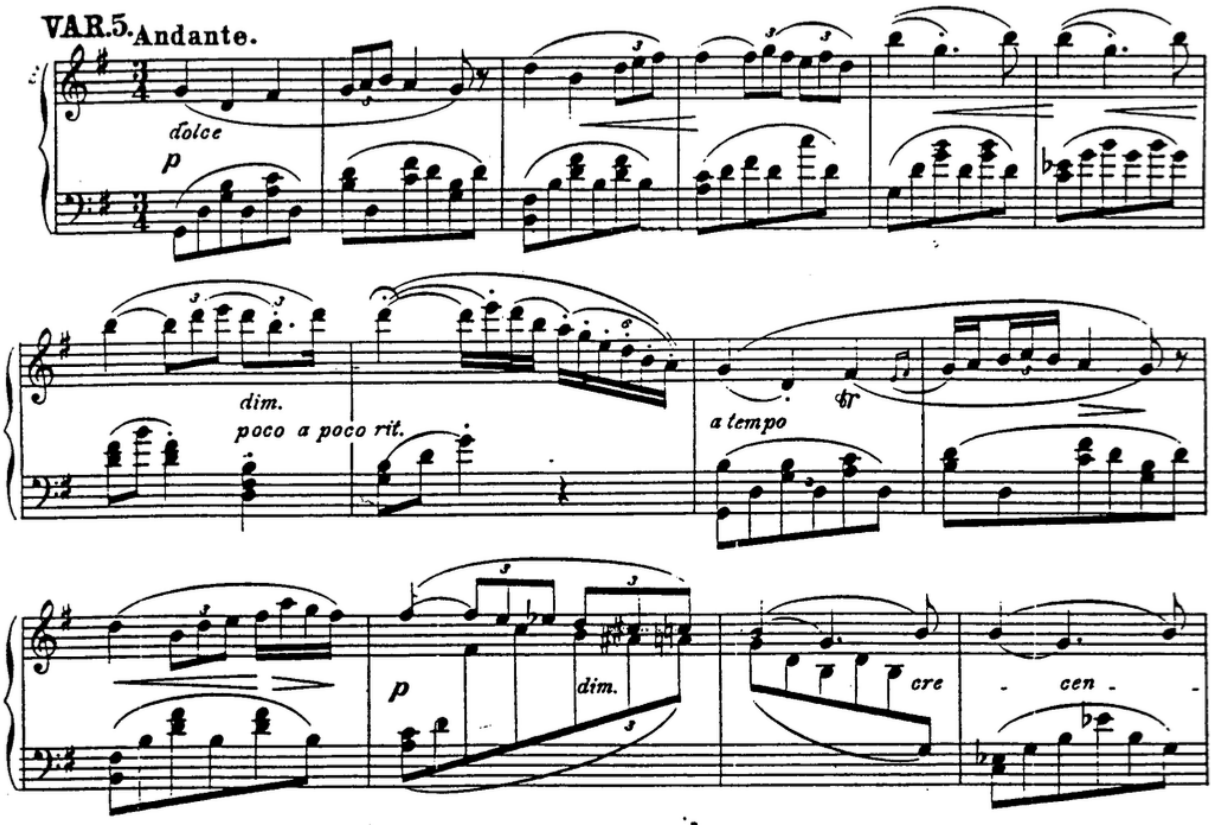
Figure 3.3: Theme, *Variations* of G Major, Op. 4, mm. 1–16.



Schulz-Evler employs dynamic contrasts and various characteristics throughout *Variations* in G Major, Op. 4. The piece features brilliant virtuosic passages with complex musical textures that showcase the pianist's technique, as well as sections that display lyricism. One variation, in particular, demonstrates the influence of Chopin in Schulz-Evler's music (see Figure 3.4). The right hand, in a cantabile style, presents the original march-like thematic

melody, while the left-hand accompaniment resembles that of Chopin's nocturnes. Additionally, the piece frequently uses a three-against-two rhythm and includes a brief improvisational *cadenza* reminiscent of works by Chopin or Liszt.

Figure 3.4: Variation 5, *Variations* in G Major, Op. 4, mm. 1–14.



Mélodie in F-sharp Major, Op. 5

This *Mélodie* in F-sharp Major, Op. 5 (*Andante con moto*), is an expressive character piece for solo piano that is set in a ternary form with a coda. The composition is compact in length, containing some of the most technically accessible writing in Schulz-Evler's solo piano compositional output. While the composition date is unknown, research indicates that Schulz-Evler performed the composition in 1884.[180]

Similar to the typical ABA formal structure of many nocturnes, Schulz-Evler's *Mélodie* in F-sharp Major, Op. 5, begins with an expressive melody in F-sharp major in 2/4 time, reminiscent of a song played in the right hand (see Figure 3.5). The left hand plays the accompaniment, which is a blend of harmonic and contrapuntal styles with broken chords. Unlike traditional nocturnes that often shift dramatically in mood for the middle section, the B section of *Mélodie* in F-sharp Major, Op. 5 remains lyrical but changes tonality to C-sharp major. As the first theme returns to F-sharp major in the third section, Schulz-Evler applies chromaticism and elaborates the same melody with sixteenth-note triplets, resembling the coloratura in vocal music (see Figure 3.6). While *Mélodie* in F-sharp Major, Op. 5, does not feature a contrasting B section or virtuosic passages, Schulz-Evler adds extreme dynamic markings such as *pppp* (*pianissississimo*) at the end of the piece and changes in speed to create drama and intensity in the music, requiring great control from the pianist.

[180] Orman, "Karol Henryk Schulz-Ewler." Schulz-Evler gave a successful concert in 1884 in St. Petersburg, where he performed this piece along with his *Revelations*, *Variations*, and works by Beethoven, Chopin, and Tausig.

Figure 3.5: *Mélodie* in F-sharp Major, Op. 5, mm. 1–16.

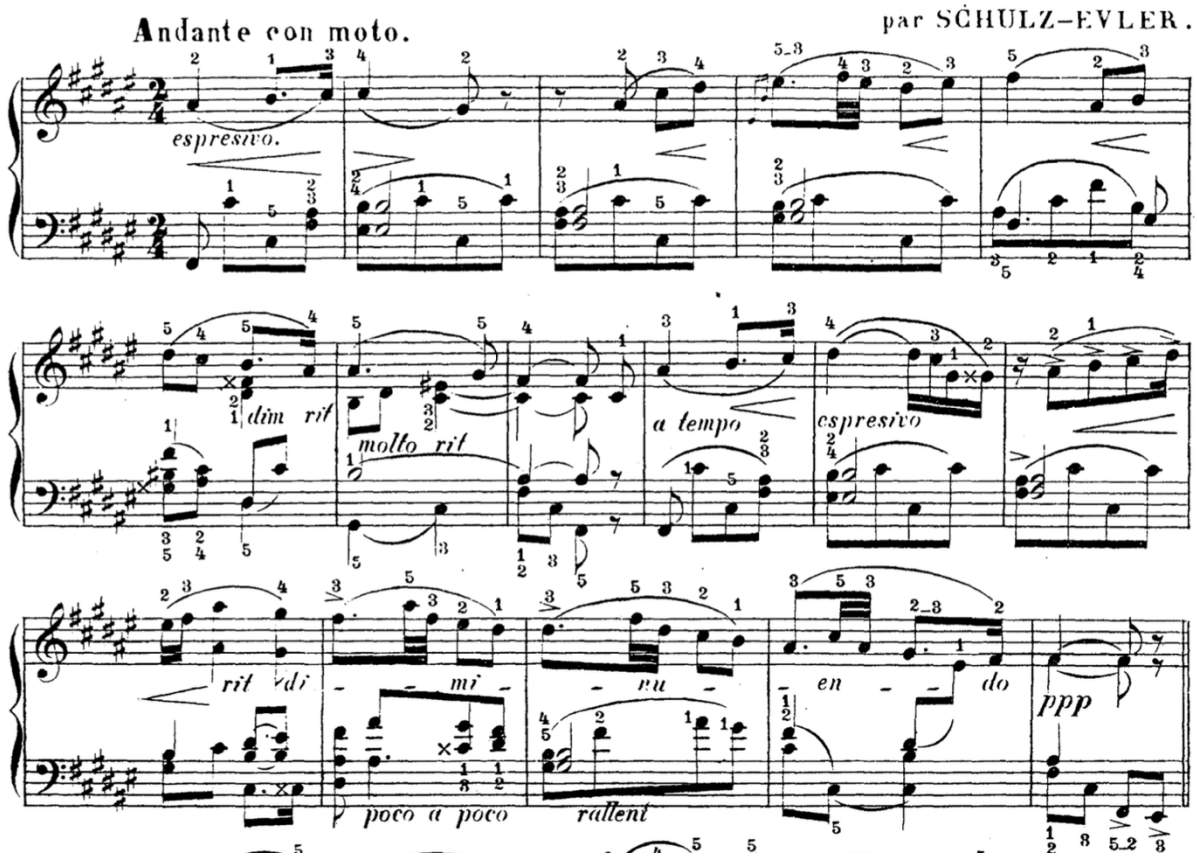
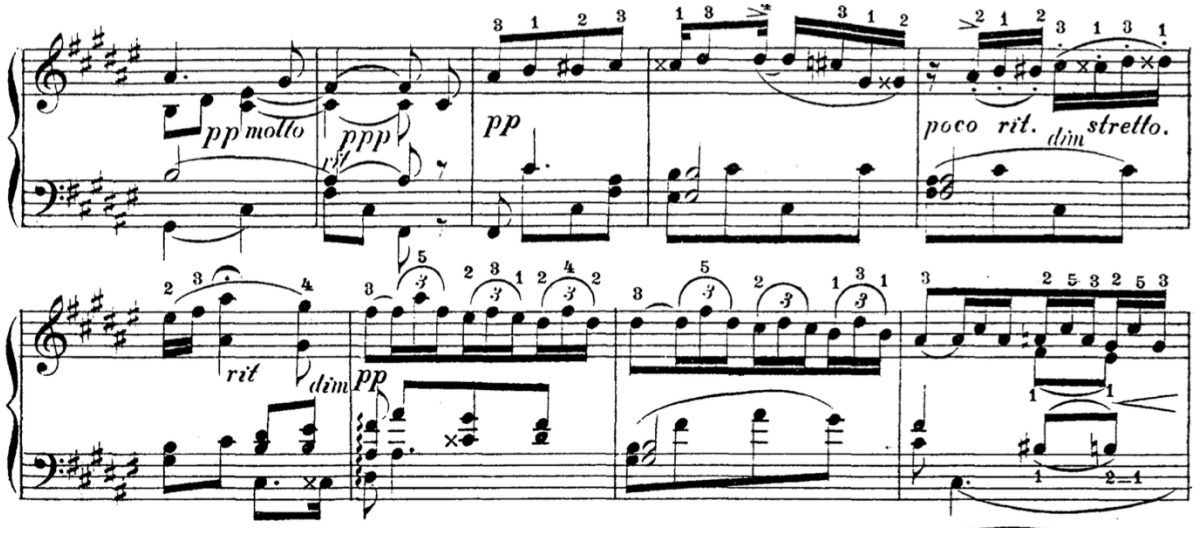


Figure 3.6: *Mélodie* in F-sharp Major, Op. 5, mm. 39–47.



While the first publication date of *Mélodie* in F-sharp Major, Op. 5, is unknown, an available edition of the piece was published by a Russian publisher, A. Gutheil, in Moscow. In 2020, a new edition of *Mélodie* in F-sharp, Op. 5, was published in the British periodical *International Piano*, with commentary by Jeremy Nicholas.[181] Comparing the two editions, the one published by the British periodical provides clearer markings and well-spaced notation, albeit without the fingering suggestions found in the Gutheil edition. Pianists seeking fingering guidance may find the Gutheil edition more helpful.

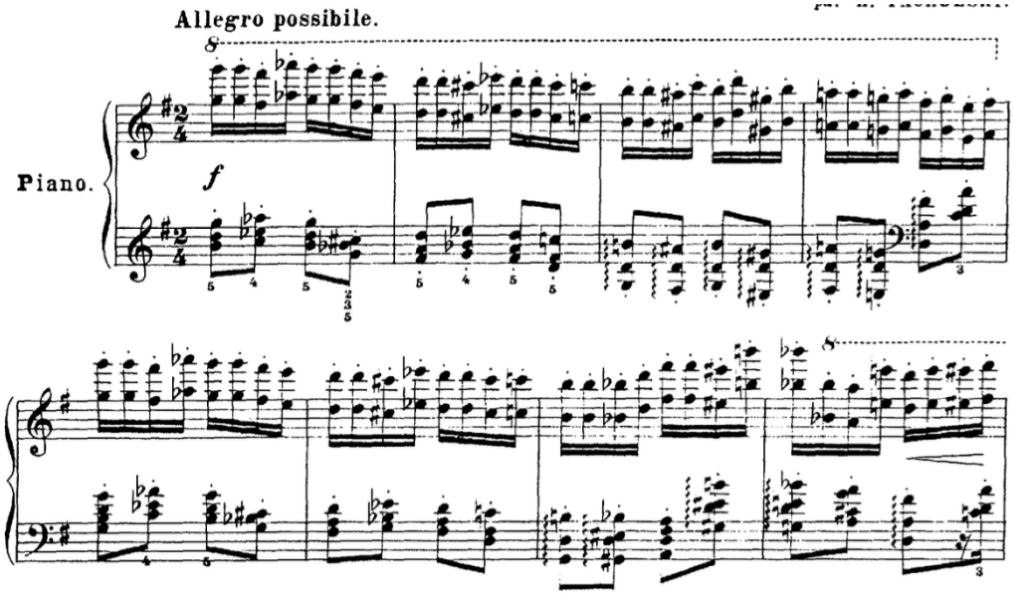
[181] Nicholas, "Mélodie," 49–52.

Octave Etude, Op. 17

Octave Etude (*Allegro possible.*), Op. 17, was published in 1895 by Jurgenson in Moscow. *Yuzhny Kray* reports that the piece was widely studied by pianists in Kharkiv in the nineteenth century.[182] As the title suggests, the etude focuses on mastering the skill of playing rapid octaves seamlessly. Schulz-Evler marks the tempo indication as *Allegro possible.*, meaning the piece should be performed as fast as possible.

The structure of *Octave Etude*, Op. 17, combines elements of a rondo and ternary form. Within the larger three-part (ABA) structure, there are six sections (ABACDA) and a coda. Set in G major and in 2/4 time, the recurring theme A features continuous *staccato* sixteenth-note octaves in the right hand and *staccato* eighth-note chords in the left hand (see Figure 3.7). Schulz-Evler employs chromaticism in both the melody and the accompaniment throughout the piece.

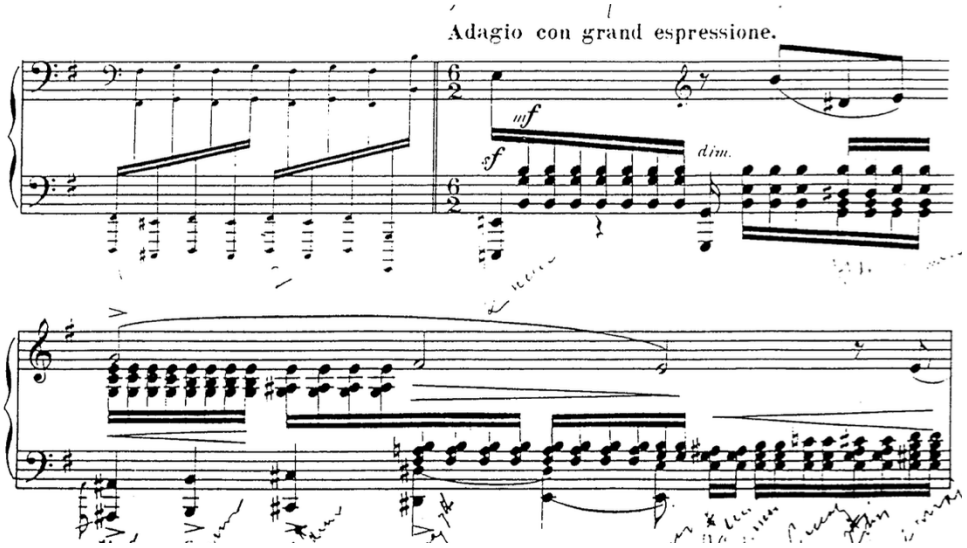
Figure 3.7: *Octave Etude*, Op. 17, mm. 1–8.



[182] Diez, "Musical Notes," 4.

Sections B and C develop the A thematic material in different ways. In section B, the right hand performs continuous sixteenth-note octaves, while in section C, these octaves are shifted to the left hand. The left hand in section B mostly mirrors the accompaniment of theme A, whereas the right-hand accompaniment in section C features chords and octaves with a syncopated rhythm. The first four sections, ABAC, are all based on the A thematic material and can be considered as the first part of a large ternary structure.

Figure 3.8: *Octave Etude*, Op. 17, mm. 73–74.



After section C, Schulz-Evler introduces a *cadenza* featuring rapid interlocking octaves between hands, serving as a dramatic transition to the contrasting E minor section D, marked *Adagio con espressione* (see Figure 3.8). Section D presents an expressive theme in 6/2 time, characterized by a lyrical motif in the top voice line with chordal accompaniment. This accompaniment features repetitive sixteenth-note chords and octaves in the left hand and the inner voice of the right hand. As the music intensifies, the lyrical melodic line in the top voice is replaced by faster-paced sixteenth-note octaves, leading to the final return of theme A. This piece

not only displays bravura but also includes a contrasting *Adagio con espressione* section that Russian composer and music critic Gregory Alchevsky described as "serious, sad, and sentimental."[183]

Octave Etude, Op. 17, is a technically demanding composition. The main challenge of the piece is maintaining endurance for performing continuous rapid octaves over an extended period. While most octaves move within close distance, such as half steps, whole steps, or thirds, the sustained speed can cause muscle fatigue in the pianist's arms. To mitigate this, Schulz-Evler skillfully incorporates dynamic markings such as *sforzando piano*, *sforzando pianissimo*, and *fortissimo pianissimo*, allowing opportunities for the pianist to release accumulated arm tension. Additionally, some rapid octaves follow disjunct melodies or outline broken chords, presenting further technical challenges. Wide-ranged chords in the left hand often must be played as fast arpeggiated chords, requiring a flexible wrist and plucking finger movement to navigate the passages effectively.

[183] Kononova, "The Piano Culture of Kharkiv," 94.

Concert Paraphrase of J. S. Bach's *Echo de la Partita*

Schulz-Evler's *Echo de la Partita* is a concert paraphrase for solo piano based on the final movement of Johann Sebastian Bach's *Ouvertüre nach Französicher Art*, BWV 831, also known as the *French Overture*. Originally composed for a multi-manual keyboard instrument, Bach's suite contains eleven movements: Overture, Courante, Gavotte I/II, Passepied I/II, Saraband, Bourrée I/II, Gigue, and Echo. As suggested by the final movement's name, Echo features contrasting dynamic indications of *forte* and *piano*, intended to be performed on two different manuals of a harpsichord.

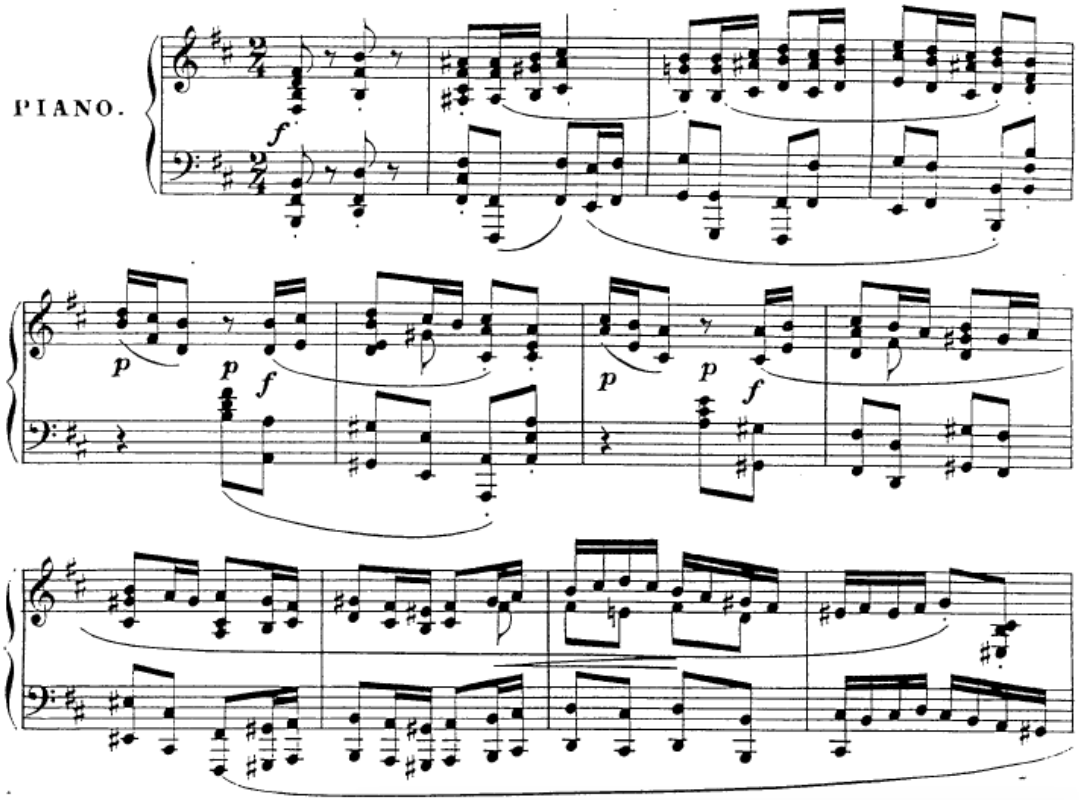
The composition and publication date of the concert paraphrase *Echo de la Partita* was unknown, but it was first published by the Russian publisher Johansen in St. Petersburg and was dedicated to Victor Nicolajeff. Schulz-Evler retained Bach's original formal structure and length, consisting of 72 measures. He also preserved the same key signature and time signature as the original version (see Figure 3.9).

Echo de la Partita significantly expands the texture of the original, incorporating octaves and double-note passages. Octave passages appear in both hands, and double notes replace what were originally single-voice lines. Composed for a late nineteenth-century piano, Schulz-Evler's paraphrase expands the range and dynamics to align with the capabilities of the modern instrument. Dynamic indications are amplified from *forte* and *piano* to *fortissimo* and *pianissimo*, creating a dramatic echo effect.

While Schulz-Evler's other paraphrase, *Concert Arabesques*, Op. 12, is a highly embellished rearrangement of the original, *Echo de la Partita* primarily changes the sonority and expands the texture and dynamic range. Due to the minimal additional ornamentation, *Echo de la Partita* can be considered more of a literal transcription of the original work, focusing on

enhancing the existing material.

Figure 3.9: Concert Paraphrase *Echo de la Partita*, mm. 1–12.



CHAPTER 4: HISTORICAL CONTEXT AND COMPOSITIONAL OVERVIEW OF SCHULZ-EVLER'S *CONCERT ARABESQUES*, OP. 12

Chapter 4 serves to introduce Henryk Schulz-Evler's *Concert Arabesques*, Op. 12, by providing historical context and a compositional overview. The historical context will briefly explore the history of the Viennese waltz as well as biographical information related to Johann Strauss II and his *An der schönen, blauen Donau*, Op. 314. It will also cover the origin of Schulz-Evler's *Concert Arabesques*, Op. 12. Following this, the chapter will present a compositional overview of *Concert Arabesques*, Op. 12, providing a structural comparison to Strauss II's *Blue Danube* waltz, *An der schönen, blauen Donau*, Op. 314.

Historical Context

History of the Viennese Waltz

Extensive literature explores the origins of the waltz dance. The term "waltz" derives from the German verb *walzen*, which means to roll.[184] Many sources trace the waltz back to the *Ländler*, a folk dance popular in South Germany, German Switzerland, and Austria at the end of the eighteenth century.[185] Some scholars propose other possible ancestors of the waltz, such as the *Carmagnole* and the *Langaus*.[186]

The Ländler, considered a major influence in the evolution of the waltz, is a turning

[184] Jacob, *Johann Strauss, Father and Son*, 6–13.

[185] Mosco Carner, "Ländler," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: MacMillan, 2001), 14: 222–223.

[186] Jacob, *Johann Strauss, Father and Son*, 6–13.

couple dance in 3/4 time.[187] In this dance, the two partners hold each other closely by hands and waists, turning around and occasionally passing under each other's arms.[188] The Ländler often features "hopping and stamping" movements, common characteristics of German peasant dances in the Middle Ages.[189] Depending on the region and the type of the dance figure, this round dance was also known under different names, such as *Dreher*, *Weller*, *Spinner*, or *Steirer*.[190] The Dreher, another round dance in triple meter originating from southern Germany and Austria, was similarly intended for dancing in pairs. This dance involves couple clasping arms and turning in both small and large circles.[191]

After the French Revolution began in Paris, traditional aristocratic dances like the Minuet and Allemande gradually gave way to more lively round dances characterized by "stamping and whirling".[192] These folk dances gained popularity quickly, especially due to the increased boat travels on the Danube River, connecting Bavaria to Austria.[193] Musicians from rural areas traveled to Vienna in the early eighteenth century on the Danube Riverboats, entertaining at suburban hotels with Ländler dance melodies. It was through these musicians that the Ländler gained popularity among the Viennese public, including the aristocracy.[194]

By the late eighteenth century, folk dances like the Ländler and the Dreher began to

---

[187] Amy Tikkanen, ed. "Ländler," *Encyclopedia Britannica*, last modified July 14, 2013, https://www.britannica.com/art/Landler.

[188] Mosco Carner, "Ländler," 435–436.

[189] Jacob, *Johann Strauss, Father and Son*, 6–13.

[190] Mosco Carner, "Ländler," 435–436.

[191] Mayer, *A Nineteenth Century Pop-Idol*, 32.

[192] Suchet, *The Last Waltz*, 1–15.

[193] Ibid., 9.

[194] Ewen, *Tales from the Vienna Woods*, 34–35.

transcend social boundaries. However, in the refined settings of upper-class society, characterized by polished wooden dance floors and aristocrats wearing leather-soled shoes, the original vigorous and stamping dance movement of these country round dances was replaced by a smoother, gliding style.[195] The graceful movement of Viennese aristocrats influenced the folk dances and resulted in the evolution of the waltz. This transformation of dance styles also reflected a restructuring of the social class system in Vienna as the waltz began to diminish class distinctions.

Despite their popularity in the eighteenth and nineteenth centuries, round dances, such as the Ländler, the Dreher, and the waltz, received societal resistance at times.[196] Unlike the minuet, another triple-time dance where couples move in a symmetrical path across the floor without physical contact, these round dances involved couples turning rapidly in face-to-face, close-holding positions in public.[197] This close physical proximity in public, combined with the dances' association with magical or supernatural events and their perceived primitiveness, contributed to the moral censure the waltz experienced in its history.

The popularity of the waltz dance brought the Viennese waltz to the operatic stage in Vienna in 1786. The closing number of the second act of Vicente Martín y Soler's opera *Una Cosa Rara* is considered the first Viennese waltz to be performed on stage.[198] The waltz from *Una Cosa Rara* inherited the tradition of the ländler, being "slow rather than giddy."[199] Soon after the performance of the opera, the waltz became popular among the people of Vienna.

---

[195] Suchet, *The Last Waltz*, 9–10.

[196] Jacob, *Johann Strauss, Father and Son*, 3–26.

[197] Barlow, *A Dance Through Time*, 48.

[198] Ewen, *Tales from the Vienna Woods*, 35.

[199] Ibid., 35–36.

According to Ewen, Michael Kelly, an Irish opera singer who was Mozart's friend, described the Viennese infatuation with the waltz in his memoirs: "The people of Vienna, … had the dance mania… waltzing from ten at night until seven in the morning …"[200] The waltz quickly became a common activity at Viennese café-houses, which were central to Viennese social life. These cafés were not only places where people gathered for recreation but also where musicians worked and where new waltz music was frequently heard.[201]

The concert Viennese waltz emerged as the popularity of the waltz dance grew among the Viennese population at the beginning of the nineteenth century.[202] Johann Nepomuk Hummel was commissioned to write a waltz for the grand opening of the Apollosaal dance hall in 1808, and he composed ten waltzes linked into one coherent composition. This composition marked a significant development in the waltz form as a large-scale work.[203] Josef Lanner and Johann Strauss I later established the mold of the Viennese waltz based on Hummel's model. The standard Viennese waltz developed by Lanner and Strauss I features an introduction, five or six interlinked waltzes, and a coda to conclude the composition. Johann Strauss II followed this model and elevated the Viennese waltz to new heights with expanded instrumentations, richer harmonies, and contrasting themes.

Johann Strauss II and An der schönen blauen Donau, Op. 314

An der schönen blauen Donau, Op. 314, also known as the *Blue Danube* waltz, was initially composed by Johann Strauss II for a four-part men's chorus accompanied by an

[200] Ibid., 35.

[201] Ewen, *Tales from the Vienna Woods*, 36.

[202] Ibid., 39–40.

[203] Ibid., 40.

orchestra. Strauss composed this choral waltz in 1866 at the request of Johann Herbeck, the director of the Viennese Men's Choral Association. This was the first choral waltz Strauss II had ever composed and marked his initial foray into writing music for voices.[204] The title, *An der schönen blauen Donau*, translated to English as *By The Beautiful Blue Danube*, was inspired by Karl Beck's poem "An der Donau", one of the earliest examples of the Danube River being described as "beautiful blue."[205] Each stanza of Beck's poem ends with the line, "By the Danube, by the beautiful Blue Danube."

The lyrics for Strauss II's initial version of *An der schönen blauen Donau*, Op. 314, were written by Josef Weyl, the poet of the Viennese Men's Choral Association. Weyl's satirical lyrics addressed Austria's politics and the country's defeat in the war against Prussia in 1866. The premiere of this version of the waltz occurred just weeks after the end of the war on February 15, 1867. According to Heinrich Jacob, music critic Eduard Hanslick considered the first performance a failure: "People liked it because nothing by Strauss could displease them. And yet they liked it far too little. It was only repeated one, and that, measured by Strauss's successes, really meant failure."[206]

Later in 1867, Strauss II made his debut performance of *An der schönen blauen Donau*, Op. 314, in Paris, France, at The World Exhibition, performing without his own orchestra and adapting the waltz into an orchestral version without the men's choir.[207] Multiple sources trace the waltz's popularity back to this performance. Strauss continued touring from Paris to London

[204] Jacob, *Johann Strauss, Father and Son*, 206.

[205] Ewen, *Tales from the Vienna Woods*, 106.

[206] Jacob, *Johann Strauss, Father and Son*, 212.

[207] Suchet, *The Last Waltz*, 118.

after The World Exhibition.[208] From England, the popularity of *An der schönen blauen Donau*, Op. 314, gradually began to spread around the world.[209] The printed music scores of the piece were soon widely distributed, reaching as far as Australia and Asia.[210] Composer Johannes Brahms once autographed the first few notes of the *Blue Danube* waltz on Johann Strauss II's wife's fan with the words, "Unfortunately not by Johannes Brahms."[211] The continued popularity of *An der schönen blauen Donau*, Op. 314, is evident through its numerous recordings, programming, and many arrangements for different performance mediums.

Historical Overview of Paraphrase and Transcription

Musical paraphrase, a compositional method based on pre-existing material, can be traced back to the Renaissance period.[212] Textual paraphrase was commonly used by musicians in the twelfth and thirteenth centuries when they composed new poems for older melodies, including secular monophonies, plainchants, sequence and hymn melodies, and motets.[213] In this context, the textual paraphrase technique is sometimes referred to as "contrafactum."[214]

From the fourteenth century, composers began focusing on melodic paraphrases. Borrowed melodies were commonly placed in the upper voice of polyphonic works with

---

[208] Jacob, *Johann Strauss, Father and Son*, 212.

[209] Ewen, *Tales from the Vienna Woods*, 109.

[210] Jacob, *Johann Strauss, Father and Son*, 213.

[211] Ewen, *Tales from the Vienna Woods*, 110.

[212] Willi Apel, "Paraphrase," in *Harvard Dictionary of Music*, 2nd ed. (Cambridge, MA: Belknap Press of Harvard University Press, 1969), 642.

[213] Ibid.

[214] Robert Falck and Martin Picker, "Contrafactum," in *Grove Music Online* (Oxford University Press, 2001), accessed January 11, 2021, https://doi-org.ezproxy.lib.ou.edu/10.1093/gmo/9781561592630.article.06361.

minimum alteration in the fifteenth-century masses. From the late fifteenth to the sixteenth century, paraphrased melodies were presented in an imitative style, shifting from voice to voice in masses.[215] While the term "paraphrased music" was not deliberately used during the Baroque and Classical periods, the practice of using pre-existing materials to create a new composition continues to expand. Composers such as Arcangelo Corelli, Johann Sebastien Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven borrowed folk tunes or previously existing music, either from other composers or themselves, to create compositions free from the constraints of voicing regulations.

In the nineteenth century, Franz Liszt began to use terms such as "paraphrase de concert," "reminiscence," or "fantasy" in the titles of these types of works, where he elaborated pre-existing tunes and infused them with his own virtuosic characteristics.[216] Alan Walker categorizes Liszt's recreations of pre-existing works into two types: paraphrase and transcription.[217] Based on the categories, Walker defines a paraphrase as a composition wherein "the arranger is free to vary the original and weave his own fantasy around it."[218]

"A transcription, on the other hand, must be a faithful re-creation of the original," stated by Walker.[219] A prolific composer, Liszt transcribed many compositions originally for voice, orchestra, or chamber ensemble by J.S. Bach, Bellini, Chopin, Schumann, Rossini, Puccini,

---

[215] Ibid., 69.

[216] Sadie and Tyrrell, *The New Grove Dictionary of Music and Musicians*, 25: 69–70.

[217] Sunghwan Kim, "A Study of Arranging Technique, Performance Guide, and Practical Application on Liszt's Schubert Song Transcriptions" (DMA diss., The Ohio State University, 2022), 2.

[218] Ashley Fripp, "Thomas Adès's 'Happy Promiscuity': Interpreting the 'Concert Paraphrase on Powder her Face'" (DMA diss., University of London, 2021), 37.

[219] Alan Walker, "A Riot of Pianists," in *Franz Liszt: The Virtuoso Years 1811–1847*, revised ed. (New York: Cornell University Press, 1987), 167.

Donizetti, Wagner, and many other composers for solo piano. Philip Friedheim identifies in his article *The Piano Transcription of Franz Liszt* that one of the reasons Liszt established this compositional approach was partly to make the music he loved more accessible for music lovers to appreciate in much more intimate performances, such as for solo piano.[220] These works also served a dual purpose of displaying the virtuosity of the piano.[221]

In addition to referring transcription to faithful re-creation of a pre-existing composition, some scholars use transcription and arrangement interchangeably. The term "transcription" also commonly refers to just a rearrangement of a pre-existing musical work for a different medium. Both *The New Harvard Dictionary of Music* and *The New Grove Dictionary of Music and Musicians* share a similar definition. This definition of a transcription is the same as the definition of an arrangement in the *Oxford Dictionary of Music* and the *New Everyman Dictionary of Music*. Both sources define arrangement as "an adaptation of a piece of music for a medium other than that for which it was an original composition."[222]

However, in the sixth edition of the *New Everyman Dictionary of Music*, a transcription is defined as a type of recreation similar to paraphrase:

> an arrangement of a composition for some other medium than that intended by the composer. Strictly speaking, a transcription differs from an arrangement by not merely reproducing the original as closely as possible, but by introducing more or less imaginative changes which may be supposed to conform to the composer's own procedure if he had written for the different medium.[223]

---

[220] Philip Friedheim, "The Piano Transcription of Franz Liszt," *Studies in Romantism* 1, no. 2 (Winter 1962): 83–96, accessed July 28, 2021, https://www.jstor.org/stable/25599545.

[221] Ibid.

[222] Michael Kennedy, ed., "Arrangement," in *The Oxford Dictionary of Music*, (New York: Oxford University Press, 1985): 28.

[223] David Cummings, ed., "Transcription," in *The New Everyman Dictionary of Music*, 6th ed. (New York: Weidenfeld and Nicolson, 1989), 778.

A comparison of these definitions of paraphrase and transcription from different sources demonstrates the overlapping trait of the change of performance medium as the main shared characteristic. The majority of the sources agree that a paraphrase involves the arranger's own interpretation and additional elaboration of the original.

Informed by the definitions described in this chapter, Schulz-Evler's *Concert Arabesques*, Op. 12, can be identified as an arrangement, a transcription, and/or a paraphrase of Johann Strauss II's *An der schönen blauen Donau*, Op. 314. *Concert Arabesques*, Op. 12, involves the change of the performance medium from orchestra to solo piano, which is the overlapping feature of an arrangement, a transcription, and a paraphrase. *Concert Arabesques*, Op. 12, can also be identified as a transcription or a paraphrase because it features many additional embellishments that represent the transcriber's own interpretation of the piece.

Schulz-Evler's Concert Arabesques, Op. 12

Concert Arabesques, Op. 12, by Henryk Schulz-Evler is a solo piano arrangement, transcription, or a concert paraphrase of Johann Strauss II's *An der Schönen blauen Donau*, Op. 314, set in an improvisational style. Schulz-Evler embellished the original *Blue Danube* waltz with many intricate rapid passages, fast consecutive octaves, doubled-note passages, a wide range of chords, and quick leaps in wide-range intervals. Schulz-Evler dedicated this piece to his colleague and the rector of the Kharkiv Conservatory, Ilya Statin.[224] The score was originally published in St. Petersburg by Alexander Bittner; however, the exact year of the first publication is unknown.[225] It was later published in Vienna by Alwin Cranz in 1904 and published in New

[224] Kononova, "Kharkiv Piano School," 39.

[225] Ibid.

York by Gustav Schirmer in 1906.

Concert Arabesques, Op. 12, became popular among pianists in the first quarter of the twentieth century. Dybowski credits Josef Lhévinne's 1902 performance of *Concert Arabesques*, Op. 12, in Warsaw for contributing to the worldwide fame of the composition.[226] In 1907, Lhévinne performed the same piece at the request of United States President Theodore Roosevelt at the White House. As author Ernest Salzberg describes:

> In January 1907, Joseph performed with the Philadelphia Symphony Orchestra. The next day, the Lhevinnes were invited to the White House, where the pianist played for President T. Roosevelt and his family. At the president's request, he finished the concert with the performance of J. Strauss's waltz "Blue Danube".[227]

Lhévinne often performed Schulz-Evler's *Concert Arabesques*, Op. 12, as his encore piece in many other concerts.[228] Sergei Rachmaninoff also included the piece in recital programs during his concert tour in the United States between 1922 and 1923. Rachmaninoff recorded *Concert Arabesques*, Op. 12, on April 5, 1923. However, the recording was lost.[229]

During the first two decades of the twentieth century, *Concert Arabesques*, Op. 12, was made into player piano recordings by Ignacy Friedman, Mark Günzburg, Cyclia de Horvath, Oswin Keller, Ivan Kerouak, Ethel Leginska, Jozef Lhévinne, Emil Sauer, and Germaine Schintzer. Later, it was recorded on discs by Artur Rubinstein, Józef Lhévinne, Poldi Mildner, Louis Kentner, Shura Cherkassky, Grigori Ginzburg, Hans Kann, Leonard Pennario, Byron Janis, Jorge Bolet, Stanley Waldoff, Piers Lane, Rudolf Buchbinder, and Frédéric Chiu.[230] *Concert*

---

[226] Dybowski, *Słownik Pianistów Polskich*, 573.

[227] Ernst Salzberg, "Joseph Lhevinne- Aristocratic Pianist," *Seven Arts* 88, no. 7 (June 2017), accessed January 15, 2022, https://7i.7iskusstv.com/2017-nomer7-zalcberg/.

[228] Kononova, "Kharkiv Piano School," 41.

[229] Kononova, "The Piano Culture of Kharkiv," 95.

[230] Dybowski, *Słownik Pianistów Polskich*, 573.

Arabesques, Op. 12, also attracted composer Abram Chasins to create an arrangement for two pianos.

Compositional Overview

Date of Composition:	Unknown
Publications:	First publication– Alexander Bittner, St. Petersburg, Russia, date unknown.
	Alwin Cranz, Vienna, Austria, 1904.
	Gustav Schirmer, New York, USA, 1906.
Dedication:	To Ilya Statin
Structure:	Introduction, Waltz Nos. 1–5, Coda

Schulz Evler's *Concert Arabesques*, Op. 12, and Johann Strauss II's *An der schönen blauen Donau,* Op. 314, both adhere to the standard form of the Viennese waltz, consisting of an introduction, five interlinked waltzes, and a coda. Johann Nepomuk Hummel is credited with creating the concert waltz structure, where multiple waltzes are linked into one coherent composition.[231] The earliest Viennese waltzes composed by Johann Strauss I and Josef Lanner consist of "a chain (or a set) of seven or eight unrelated waltzes without an introduction or coda."[232] These individual waltzes were identified by numbers and followed a binary formal structure. Each section consists of eight measures, except the final section of the entire composition, which often extended to sixteen measures.[233]

Strauss I and Lanner later expanded and developed the Viennese waltz by reducing the number of waltzes in a set to five or six, thus allowing for longer and more developed waltzes. Additionally, they introduced an introduction at the beginning and a coda at the end of their

[231] Ewen, *Tales from The Vienna Woods*, 34–43.

[232] Sadie and Tyrrell, *The New Grove Dictionary of Music and Musicians*, 24: 483.

[233] Ibid.

waltzes.[234] In their later Viennese waltzes, the length of each section of the binary form was extended to sixteen measures. The introduction section suggests the thematic materials of the following waltz. The coda serves to summarize the themes previously presented to bring the composition to a conclusion.

Further expansion of the Viennese waltz can be found in the compositions of Strauss II. Strauss II is credited for developing introductions with more symphonic instrumentation and sonority.[235] According to Ewen, the harmonies became richer, and the pulses and pace became quicker. Sometimes the harmony and rhythm were so daring that critics called him a futurist.[236] Lastly, the length of the coda is extended by revisiting the main thematic materials introduced previously throughout the piece to balance the entire composition.[237] Between the introduction and coda, a series of waltzes unfolds, each presenting contrasting moods and characters while maintaining overall coherence.[238]

A structural comparison between Schulz-Evler's *Concert Arabesques*, Op. 12, and Strauss II's *An der schönen blauen Donau,* Op. 314, is outlined in the table below (see Table 4.1). The table is organized by compositional sections and includes measure numbers. For repeated sections in each waltz of both pieces, the same measure numbers are used to indicate the literal repeats. The first measure of a second ending after a repeat will use the same measure number as the first measure of a first ending. The table also identifies themes within each section and key areas. This comparison highlights the structural similarities and differences between the

[234] Ibid.

[235] Ibid.

[236] Ibid.

[237] Ibid.

[238] Ewen, *Tales from The Vienna Woods*, 111–113.

two compositions, emphasizing their respective thematic developments and key modulations.

Table 4. 1: Structural comparison between *Concert Arabesques*, Op. 12, and *An der schönen blauen Donau*, Op. 314.

Part	***Concert Arabesques***			***An der schönen blauen Donau***		
	Measure	Themes	Key	Measure	Themes	Key
Introduction	1–38	Intro + Tempo di Valse	Eb	1–44	Intro + Tempo di Valse	A, D
Waltz No. 1	39–95	A B	Eb, Bb	45–97	A B	D, A
Waltz No. 2	96–159	C D C + Transition	Eb, Cb, Eb	98–130	C D C	D, Bb, D
Waltz No. 3	160–215	E F + Transition	Ab	131–163	E F	G
Waltz No. 4	216–282	G H + Transition	Gb	164–200	Entrance + G H	F
Waltz No. 5	283–294 (283–302)	I (+J)	Eb	201–259	Entrance + I J	A
Coda	295–445	E’ + C’+ Transition + G’ + Retransition + A + Closing Section	Eb, Gb, Eb	260–416	E’ + C’+ Transition + G’ + Retransition + A + Closing Section	D, F, D

CHAPTER 5: ANALYSIS OF *CONCERT ARABESQUES*, OP. 12

INTRODUCTION & WALTZ NO. 1

The author organizes the analysis of Henryk Schulz-Evler's *Concert Arabesques*, Op. 12, into three chapters based on the structure of the piece and the length of the Introduction and coda. The analysis begins with the Introduction and Waltz No. 1 in Chapter 5. Chapter 6 examines Waltz Nos. 2, 3, and 4. Chapter 7 concludes the analysis with Waltz No. 5 and the coda.

Chapter 5 contains a compositional and performance analysis of the Introduction and Waltz No. 1 from Schulz-Evler's *Concert Arabesques*, Op. 12. The compositional analysis describes the formal structure, thematic materials, texture, and sonorities of the Introduction and Waltz No. 1. The performance analysis identifies technical challenges of the Introduction and Waltz No. 1 and provides suggestions for practice and interpretation.

Introduction

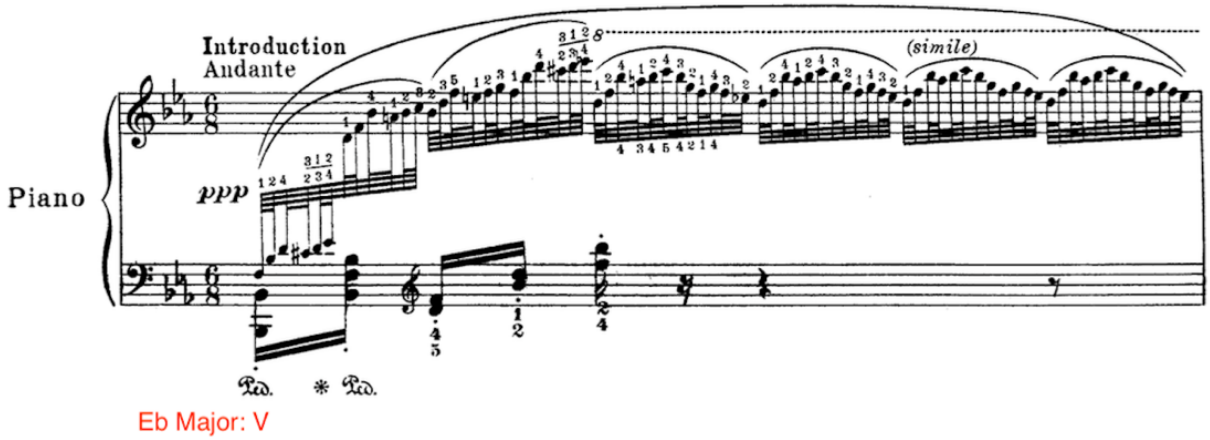
Compositional Analysis

Schulz-Evler's *Concert Arabesques*, Op. 12, is centered in the key of E-flat major, while the original orchestral version by Johann Strauss II is in the key of A major. Although the two pieces are set in different keys, both begin with the dominant chord of the tonic key. In *Concert Arabesques*, Op. 12, the piece starts with a B-flat major triad, which is the dominant chord of E-flat major (see Figure 5.1). The introduction of *Concert Arabesques*, Op. 12, can be divided into two parts, the first section in an improvisatory style in 6/8 time (mm. 1–14) and the second section labeled Tempo di Valse in 3/4 time (mm. 15–38).

The right hand begins the introduction with rapid and extremely soft (*pianississimo*)

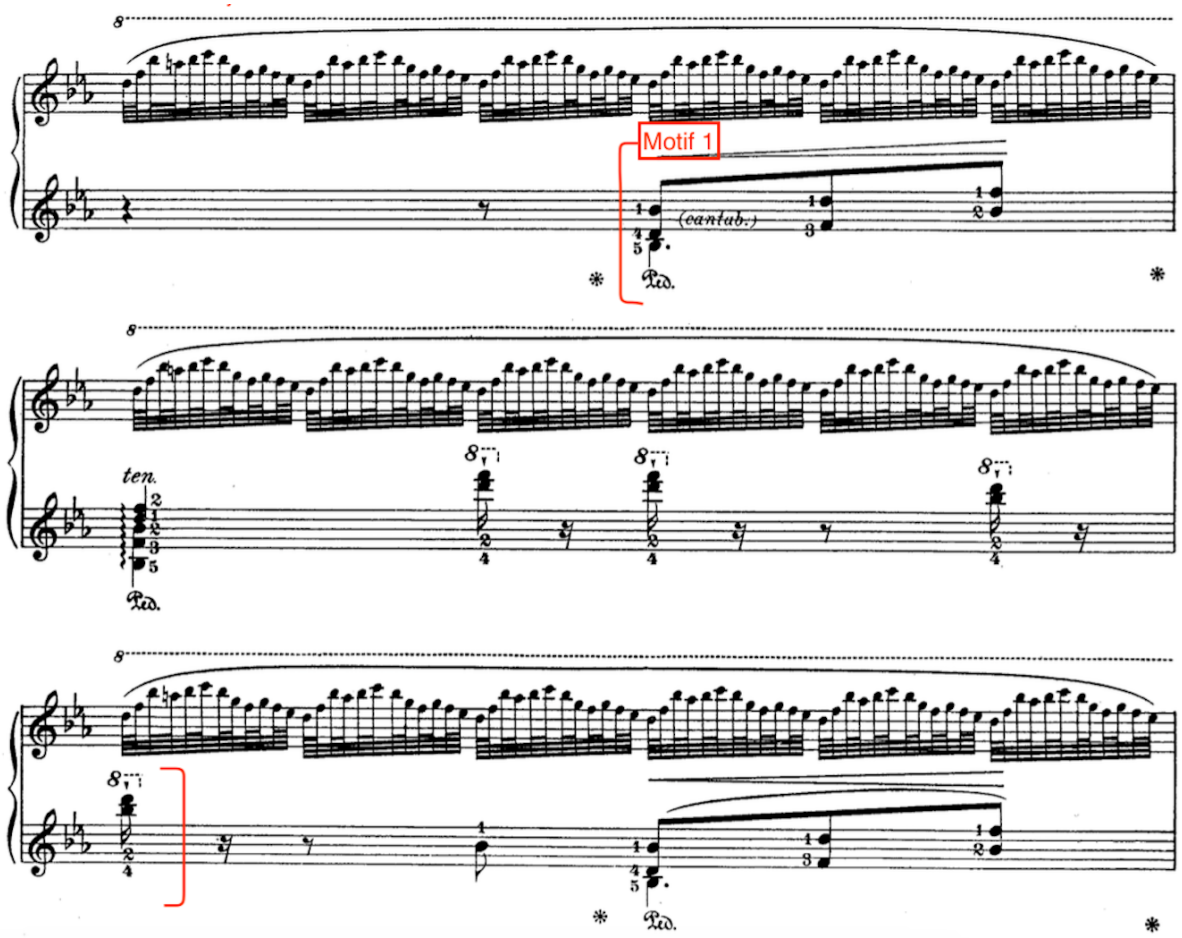
sixty-fourth notes, creating a shimmering effect (see Figure 5.1). These rapid sixty-fourth notes unfold the piece by ascending from the middle to a high register and are crafted into repetitive ascending and descending figures to imitate a tremolo played by violins and viola in Strauss II's orchestral version.

Figure 5.1: Introduction, *Concert Arabesques*, Op. 12, m. 1.



While the right hand features rapid passages, the left hand introduces the first motif starting on the fourth beat of measure 2 (see Figure 5.2). This motif, identified by the author as Motif 1, consists of ascending doubled notes with the upper voice outlining a broken B-flat major triad. Motif 1 continues with repeated thirds in measure 3, notated in an octave above the rapid sixty-fourth note figures in the right hand. Schulz-Evler restates Motif 1 four additional times, outlining D major, G-flat major, E diminished seventh, and D-flat augmented chords. The recurring statements of Motif 1 foreshadow the theme from the first section of Waltz No. 1.

Figure 5.2: Introduction, *Concert Arabesques*, Op. 12, mm. 2–4.

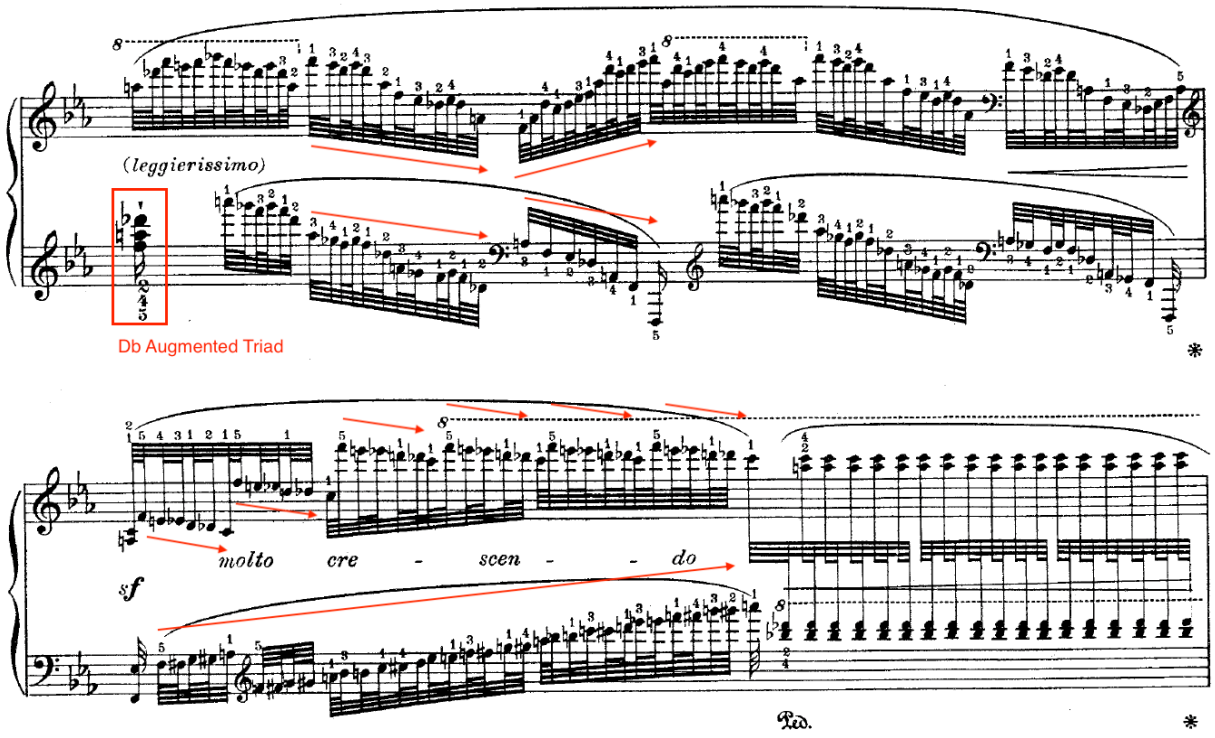


After four additional statements of Motif 1, the Introduction arrives on a D-flat augmented triad in measure 12, followed by both hands playing a stream of rapid sixty-fourth notes (see Figure 5.3). The rapid passages outline the notes of a D-flat augmented triad, moving in parallel and contrary directions. After an unexpected *sforzando* occurring at the downbeat of measure 13, the sixty-fourth notes continue moving chromatically in both hands in contrary motion. The left hand presents a sweeping ascending chromatic scale spanning over three octaves; the right hand displays a short, repetitive, descending chromatic figure across various octaves, from the low to high registers.

The shift in dynamics and activity between measures 12 and 13 significantly enhances

the musical tension and expression. Although the left hand suddenly becomes more active in measure 12, the *leggierissimo* marking suggests it should still be played very lightly. The intensity begins to build only at the end of measure 12, leading into the *sforzando* in measure 13. The chromatic passages in measure 13 are played with a *crescendo*, intensifying the musical expression and seamlessly transitioning into the interlocking thirds played by both hands at the end of measure 13. The interlocking thirds continue to intensify the dynamic until the speed of the thirds achieves a trill-like effect at the fermata before the volume decreases to a *piano* dynamic.

Figure 5.3: Introduction, *Concert Arabesques*, Op. 12, mm. 12–13.

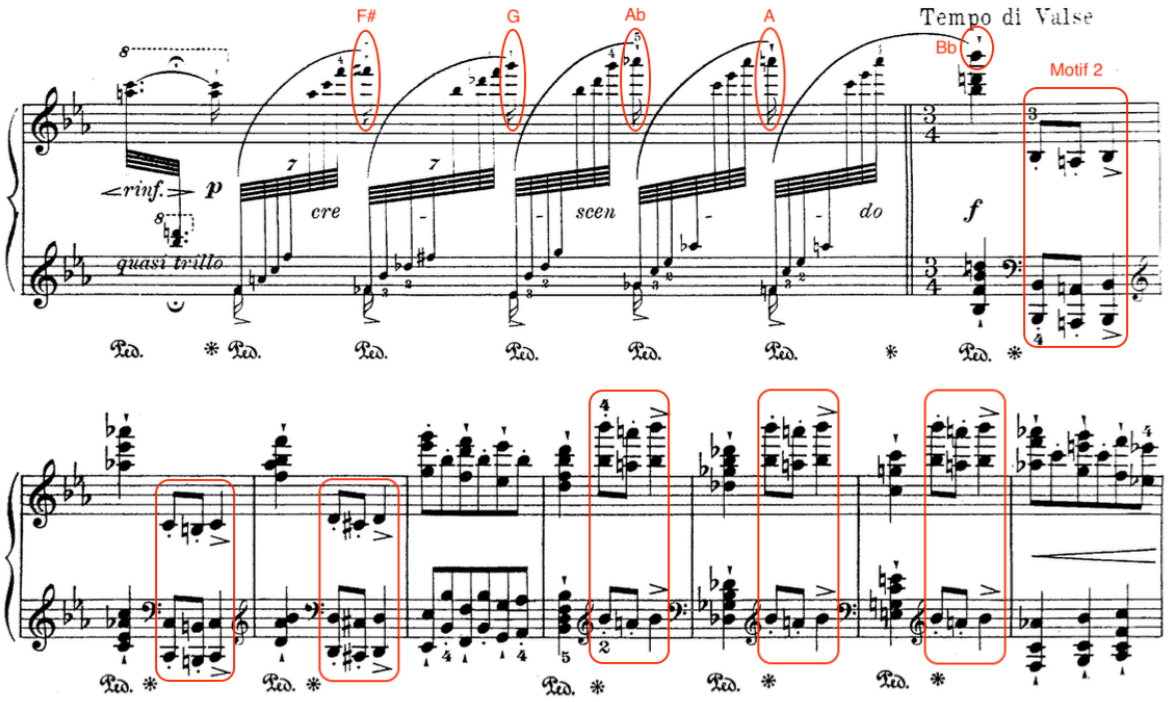


As the interlocking doubled-note passage progresses into measure 14, the tonal quality shifts with the minor third interval in the left hand replaced by a major third marked with *quasi trillo*, indicating a trill-like execution (see Figure 5.4). This change from a minor third to a major third creates a sense of harmonic relief. The musical intensity briefly pauses as the interlocking

doubled notes *decrescendo* to a *piano* and conclude with a *fermata*.

Following the fermata, the piece immediately introduces a new level of intensity with rapid ascending arpeggios. These five sets of rapid ascending arpeggios interrupt the brief pause, divided between shared hands and featuring a *staccatissimo* articulation marking on the final note of each gesture. The pitches outlined by the *staccatissimo* ascend chromatically, building tension and leading the transition to the Tempo di Valse section in measure 15 (see Figure 5.4).

Figure 5.4: Introduction, *Concert Arabesques*, Op. 12, mm. 14–22.



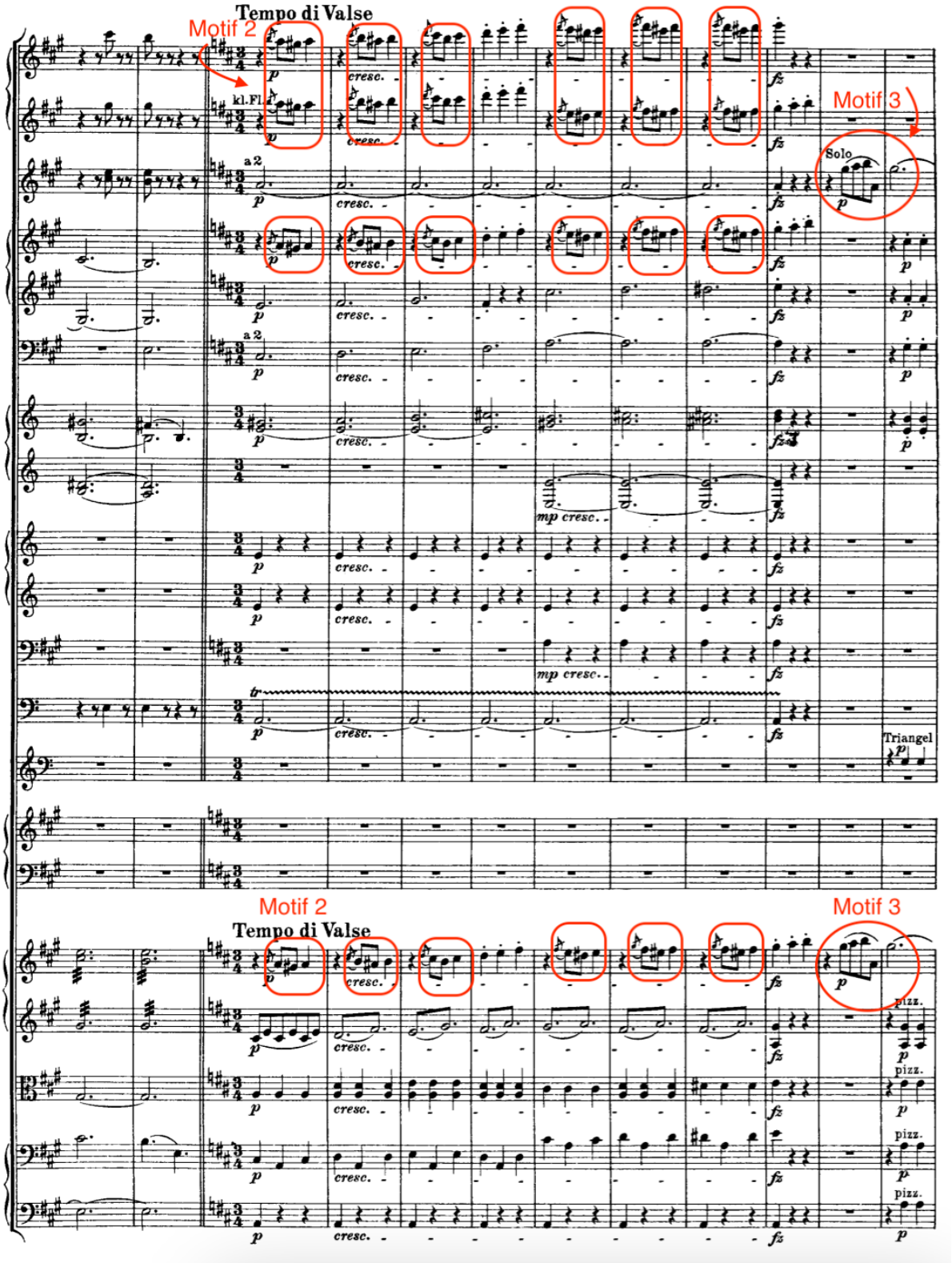
The Tempo di Valse, mm. 15–38, immediately establishes a waltz feel in 3/4 time with an emphasis on the downbeats. It begins in B-flat major, the dominant chord of E-flat major, which foreshadows the key of Waltz No. 1. This introductory waltz has a rich and bold sonority, distinct from the preceding dreamy and improvisatory section (see Figure 5.4). The section features numerous substantial leaps involving thick-textured chords and octaves, emphasizing the bravura and virtuosity of the piece.

The treatment of the arrival of Tempo di Valse in *Concert Arabesques*, Op. 12, contrasts with the same section in Strauss II's *An der schönen blauen Donau*, Op. 314. In Schulz-Evler's version, the dense chords on the first beats of mm. 15–17 (See Figure 5.4), marked with *forte* and *staccatissimo*, imitate the timbre of brass instruments and the violins of an orchestra. Conversely, the Tempo di Valse section in Strauss II's version begins with a *piano* dynamic level and lacks the strong chord on the downbeat of each measure (see Figure 5.5).

Motif 2 in *Concert Arabesques*, Op. 12, is introduced by both hands in measure 15, which comprises two eighth notes followed by a quarter note in the lower range of the piano on the second and third beats. The sonority created by Motif 2 in mm. 15–17 resembles the tones of the cello, doubled-bass, or low brass instruments. The accents on the third beat also emphasize the contrast between a high register at the downbeats and a low register at the end of the three measures. Schulz-Evler skillfully applies the same concept as in mm. 15–17 into mm. 19–21 with an alteration in the timbre to echo the preceding phrase. In this instance, both hands play Motif 2 on the second and third beats in a higher register instead to contrast with the dense chords on the downbeats in a lower register. Olena Kononova notes in her dissertation that the accents on the third beat somehow decelerate the musical flow and create a sense of gravity.[239]

[239] Kononova, "A.B. Schulz-Evler—Composer," 218.

Figure 5.5: Tempo di Valse, *An der schönen blauen Donau*, Op. 314, mm. 21–32.



Schulz-Evler's interpretation of Motif 2 deviates in character and weight in comparison to Johann Strauss II's original composition. Beginning with *piano* dynamics and without pronounced downbeats, Strauss creates lightness with the inclusion of grace notes at the onset of each entrance of Motif 2 (see Figure 5.5). Strauss uses the upper woodwinds and violins to create a rhythmic gesture, sequencing it ascendingly without accented third beats that propel the phrase forward. This is in stark contrast to the *forte* dynamic color and accents in Schulz-Evler's version (see Figure 5.4).

The mood of the music shifts dramatically in measure 23 from the preceding bravura section to the following Motif 3 in a vivacious manner in Schulz-Evler's *Concert Arabesques*, Op. 12 (see Figure 5.6). Motif 3 in the right hand features ascending doubled-thirds, followed by a descending leap to a single note and an immediate lively bounce back up. The sonority and the musical movement become lighter in Motif 3. The dynamic decreases from *forte* to *piano* and the wide-range heavy chords are replaced by *staccato* triads and interval of thirds in Motif 3. In Strauss' waltz, Motif 3 is presented in mm. 23–30 in a much simpler texture, with the violin and oboe doubling a single melodic line, while other instruments respond in *pizzicato* or *staccato* chords (see mm. 31–32 in Figure 5.5).

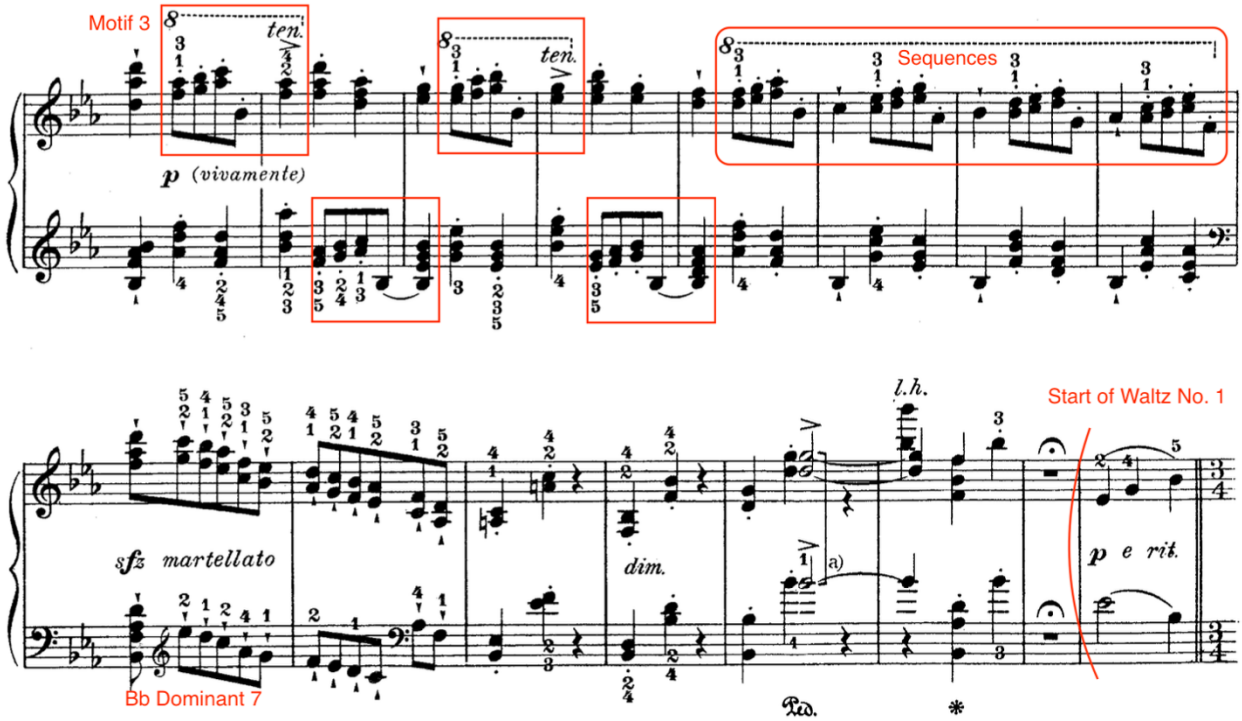
While Schulz-Evler's interpretation of Motif 3 may not strictly adhere to the original, he presents it with an orchestral quality in various ways, including texture and sonority. In mm. 23–26 (see Figure 5.6), Schulz-Evler presents Motif 3 in two different octave ranges, alternating between the right and left hands. This alternation creates a dialogue reminiscent of different sections of instruments in an orchestra. This technique also creates an echo effect when the left hand performs Motif 3 in a lower octave range, adding depth and complexity to the music.

The rhythmic and melodic progression of Motif 3 in Schulz-Evler's arrangement creates a

musical momentum. Each entrance of Motif 3 begins on the second beat of each measure, with four eighth notes proceeding to an accent on the first-beat quarter notes (see Figure 5.6). In mm. 27–30, the musical pace is driven forward as the sequence of Motif 3 descends by one step in each measure in the right hand without passing the motif to the left hand.

The introduction concludes with a prolonged phrase that outlines a B-flat dominant seventh chord, the dominant of the forthcoming Waltz No. 1 in E-flat major. The phrase begins with an accented downbeat marked *sforzando* in measure 31, followed by a series of descending parallel triads distributed in both hands and executed in a *martellato* manner. The momentum gradually slows down with the accented half note placed in the second beat of measure 35, serving as a cue for the dancers to prepare for the entrance of the Waltz No. 1. The introduction concludes with a measure of rest that is elongated by a fermata.

Figure 5.6: Introduction, *Concert Arabesques*, Op. 12, mm. 23–38.



Performance Analysis and Suggestions for Practice and Performance

The technical challenges of the Introduction can be grouped into four categories, including repetitive rapid melodic figures (mm. 1–11), intricate rapid passages in both hands moving in parallel and contrary directions (mm. 12–13), big leaps of chords and octaves (mm. 15–22), and rapid doubled-note passages (mm. 23–36).

The first technical challenge in the Introduction involves rapid, repetitive sixty-fourth-note figures in the right hand (mm. 1–11; see Figure 5.1 and Figure 5.2). Despite the marked *Andante* tempo, the right hand in the opening section is required to play twelve sixty-fourth notes for every eighth-note beat. Schulz-Evler designs each repetitive, short, ascending, and descending figure to be performed by the right hand in one stationary position for at least two measures.

To prevent fatigue from playing numerous repetitions of the same rapid figure, pianists can benefit from applying an "elastic wrist", selecting appropriate fingering based on individual hand size, and ensuring balanced execution between both hands.[240] The elastic wrist in piano playing refers to a relaxed and flexible wrist that allows for natural movement and adaptability. The movement of the arm combined with the assistance of the wrist can also improve the smooth transition between different hand positions, notes, and phrases.[241] Theodor Leschetizky believed that the wrist should act as a spring to absorb the shock of key strikes rather than being rigid or tense.[242] Another approach to reducing the chance of fatigue when performing these rapid figures is to play with a slightly elevated wrist, enabling the fingers to remain closer to the keys for a

[240] George Kochevitsky, *The Art of Piano Playing*: *A Scientific Approach* (Princeton, NJ: Summy-Birchard, 1967), 7.

[241] Ibid.

[242] Ibid.

softer dynamic and enhanced freedom of movement.

Paolo Gallico offers two sets of fingering for this improvisatory section in the music score published by G. Schirmer (see Figure 5.1).[243] One fingering option requires an open hand position involving frequent use of fingers 3, 4, and 5. This option is perhaps for pianists who are confident in the independence of these fingers and can perform the figure with even articulation. The other fingering option requires the thumb to pass under other fingers, incorporating a contraction movement of the hand. This technique can assist pianists in avoiding playing these repeated passages with a rigid hand position (see Figure 5.1) and may also provide comfort for pianists with small hands. Because these rapid ascending and descending figures use a combination of white and black keys, it requires the wrist to move in various angles and facilitate the movement of the hand and wrist in a manner outlining an infinite symbol (∞). This gesture provides a consistent pulse for movement and allows the forearm to relax.

An additional suggestion for performing mm. 1–11 is to ensure that Motif 1 in the left hand is not overshadowed by the intricate figures in the right hand. This can be achieved through appropriate phrasing and shading. Since the motif is presented five times in different chords, it is important for the pianist to carefully listen to the harmonic changes during each occurrence and create dynamic plans that build toward a climatic point.

A second technical challenge of the Introduction is managing an extensive, intricate rapid passage. To achieve clean and fluent playing, it is beneficial to apply "technical grouping" by reorganizing the notes based on the melodic contour and fingering of the extensive passage.[244] Neil Stannard believes that "the ability to play fast depends on the ability to conceive of groups

[243] Henryk (Adolf, Andrei) Schulz-Evler, *Concert Arabesques*, Op. 12 (New York: G. Schirmer, 1934).

[244] Neil Stannard, *Piano Technique Demystified*: *Insights into Problem Solving* (North Charleston, SC: CreateSpace, 2014), 16.

of notes,"[245] and grouping notes that move in the same direction can facilitate their execution.[246] Deborah Rambo Sinn also mentions that "melismatic phrases … can sound chaotic and full of too many notes unless subphrases are developed" and "finding sequential patterns helps determine the subphrases."[247] The subphrases can vary in length, from two to six notes, and can extend beyond bar lines, beams, and articulations in musical notation.

Pianists can apply the technical grouping approach to practice the rapid passage in mm. 12–13, which consists of intricate sixty-fourth notes performed by both hands in parallel and contrary motions, spanning a wide range of the piano keyboard (see Figure 5.7). Given that the music patterns and the fingering in the ascending passages of the right hand change the direction and hand position every three notes in measure 12, the notes can be grouped into sets of three most of the time (marked red in the right hand in Figure 5.8). The notes of the descending passages in the right hand can be grouped mostly into sets of two and four notes (marked blue in the right hand in Figure 5.8). The rapid notes in the left hand in measure 12 include two long descending passages. Using the same criteria, each extensive descending passage consists mostly of four-note descending subphrases (marked blue in the left hand in Figure 5.8) with brief two-note ascending groups (marked red in the left hand in Figure 5.8).

[245] Ibid., 19.

[246] Ibid., 16.

[247] Deborah Rambo Sinn, *Playing Beyond the Notes* (New York: Oxford University Press, 2013), 92.

Figure 5.7: Introduction, *Concert Arabesques*, Op. 12, mm. 12–13.

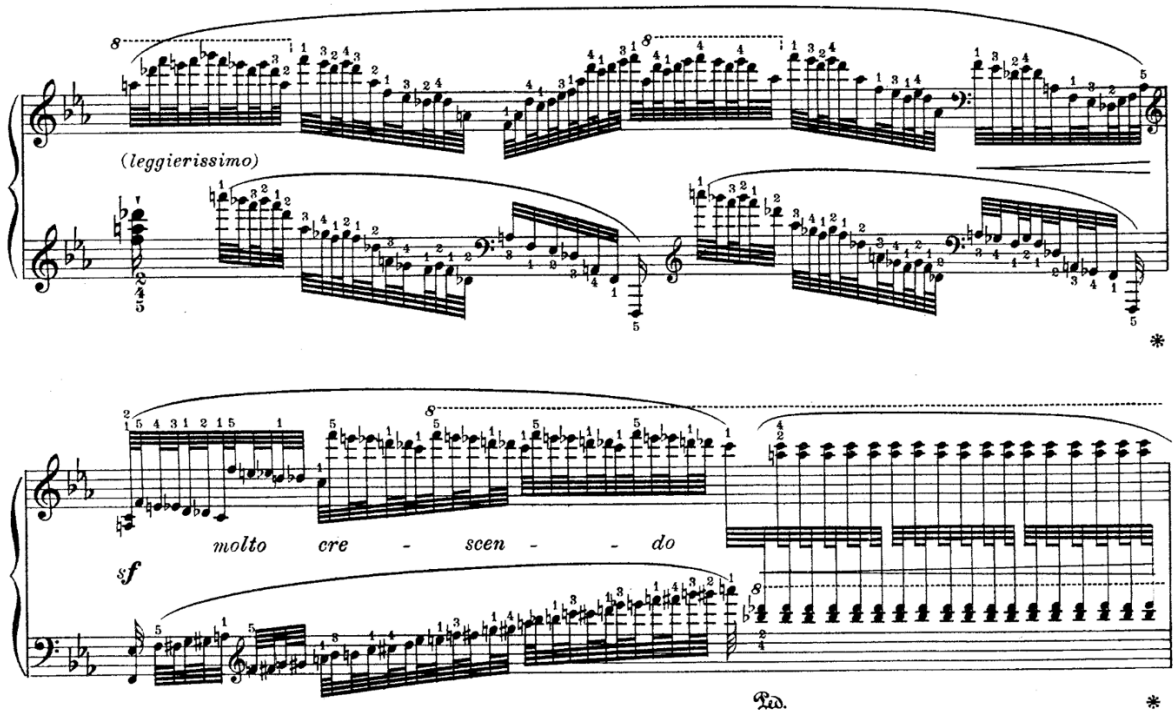
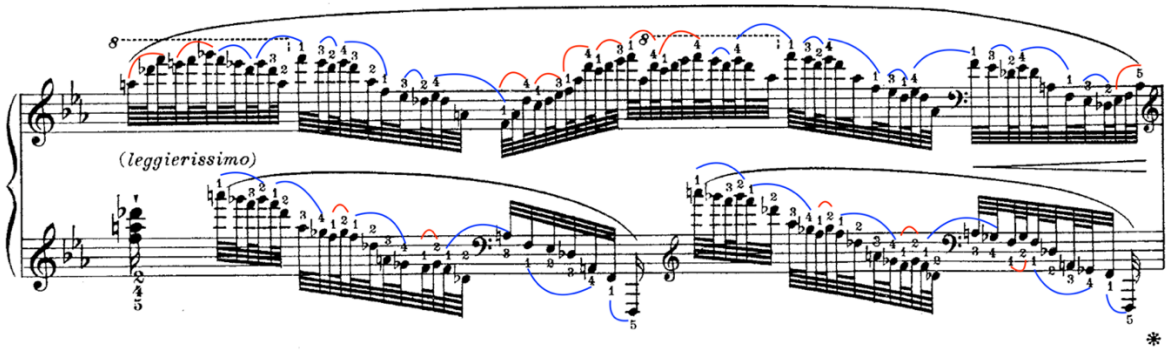


Figure 5.8: Groupings, Introduction, *Concert Arabesques*, Op. 12, m. 12.



Because the initial groupings in both hands are not aligned, pianists should practice each hand individually first. To practice, pianists play each group of notes with a short burst of speed, ensuring clarity, and use a fermata on the final note of each group to allow time to relax and prepare for the next group of notes (see Figure 5.9). After mastering this technique, pianists repeat the process while increasing the speed and the number of groups, allowing each hand to play rapid passages with ease and enhanced accuracy (marked in green boxes in Figure 5.10).

Figure 5.9: Grouping with *fermata*, *Concert Arabesques*, Op. 12, m. 12.

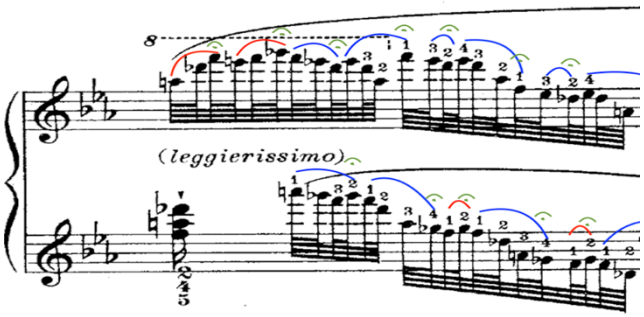
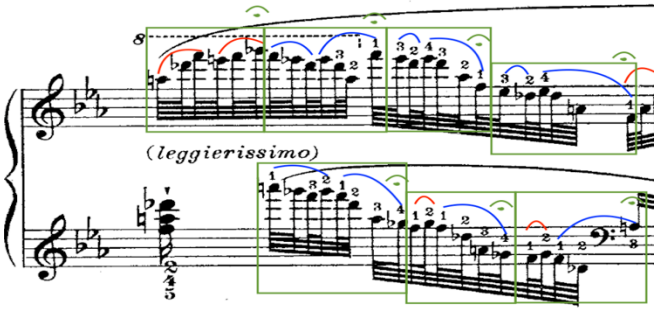


Figure 5.10: Longer subphrases, *Concert Arabesques*, Op. 12, m. 12.



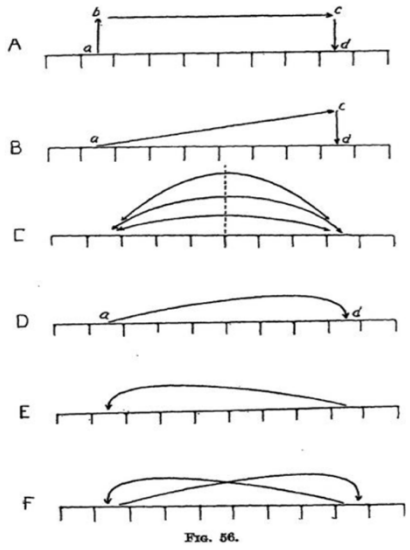
The main technical objectives in mm. 12–13 are speed, clarity, and synchronization between the two hands. It is important to modify the groupings while practicing hands together because the length of each group is not the same for both hands. Groupings for both hands can be set for two, three, six, and twelve sixty-fourth notes and should be aligned with the beats and pulses. To practice the synchronization in both hands, adding accents on the first note of each group of two, three, six, and twelve notes can help keep track of musical pulses. Furthermore, adding fermatas on the final notes of each group while practicing hands together becomes essential, as it allows pianists to inspect the accuracy of synchronization in both hands. The same practice approach with regrouping, fermatas, and incorporating additional accents is recommended in measure 13 as well.

A third technical challenge of the Introduction is the wide leaps of chords and octaves beginning at Tempo di Valse, mm. 15–22 (see Figure 5.4). The Tempo di Valse section begins

with a large descending leap in both hands. After the accented third beat, both hands return to a high register and play another heavy chord on the first beat of the following measure. When practicing this passage, it's important to consider the direction of hand and arm movement, estimate the distance of the leaps, and anticipate the new hand shapes and positions.

To achieve the necessary speed of hands shifting across different registers, pianists need to employ lateral arm movement. Otto Ortmann, a pianist and author of *The Physiological Mechanics of Piano Technique*, asserts that using angular motion to move the hands and arms above the keyboard is mechanically inefficient (refer to A and B in Figure 5.11).[248] Ortmann presents the diagram below in his book and explains that replacing the rectilinear motion with a curvilinear one can secure the change of arm direction and improve the velocity (refer to C in Figure 5.11). Ortmann further highlights the significance of the curve's arch, suggesting that maintaining a relatively low arch closer to the keyboard results in improved efficiency (refer to D and E in Figure 5.11).

Figure 5.11: Illustration of lateral movement from Otto Ortmann's *The Physiological Mechanics of Piano Technique* (New York: Dutton, 1962), 161, Fig. 56.



[248] Otto Ortmann, *The Physiological Mechanics of Piano Technique* (New York: Dutton, 1962), 160–162.

In mm. 15–17 and 19–21 (see Figure 5.4) of *Concert Arabesques*, Op. 12, pianists can apply lateral arm movement in curvilinear lines to the hand shifts between high and low registers. By combining movements D and E, as illustrated in Figure 5.11, pianists can effectively manage these shifts and achieve a curved path of motion, F. In addition to the lateral hand and arm movement, a well-coordinated combination of springing and forearm rotation can make leaping long distances an easier task.[249] The use of the elbow is also essential. For instance, when executing a large leap from a high to a low register following a big chord, a swiveling motion of the right elbow against the torso can act as a spring, propelling the upper body to the left. Similarly, in the reverse direction, the left elbow swivels out against the torso, facilitating a momentum of the upper body to the right.

Estimating leap distances and anticipating hand shapes are additional challenges that occur in mm. 15–21. Pianists can practice each leap silently with repetition by playing the first set of notes normally and then quickly shifting their hands to the new position with great velocity, without playing the subsequent set of notes.[250] It is crucial to visualize and anticipate the new hand position and the following hand shapes while the arms are in motion. Once the hand shapes and the landing positions are secured from silent practice, the notes following the big leap should be played aloud. Pianists can also apply dotted rhythm and reversed dotted rhythm to practice the leaps. To prevent this section from sounding vertical due to the numerous octaves and parallel rhythm, performing the section with a four-measure hypermeter can help create a sense of musical direction (see Figure 5.12).[251]

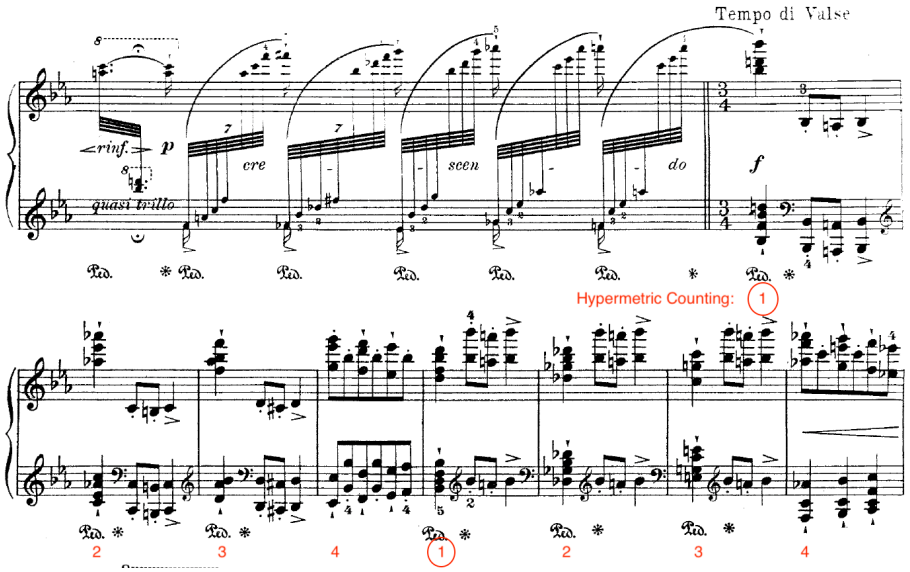
---

[249] Stannard, *Piano Technique Demystified*, 25.

[250] Nancy O'Neill Breth, *The Piano Student's Guide to Effective Practicing* (Milwaukee: Hal Leonard Corporation, 2004).

[251] Hypermeter is a perceived, strong, and weak metrical accent patterns or organization beyond the noted meter.

Figure 5.12: Hypermetric counting, Introduction, *Concert Arabesques*, Op. 12, mm. 14–22.



A fourth technical challenge of the Introduction is the rapid doubled notes that occur in mm. 23–32 (see Figure 5.6). To execute rapid doubled notes with clarity, pianists can apply finger-*staccato* with elastic wrists and the follow-through movement of the arm.[252] Due to the fast-paced speed, there is limited time for pianists to have their fingers contact the key-surface before bouncing off the keys. Instead, the fingers can strike from above the key surface and release immediately to prepare for the next attack.[253] The wrist should remain elastic and bounce slightly during each strike, moving towards the fallboard diagonally since the doubled-note motif moves in an ascending direction. Imagining the hand as a bouncy ball that naturally and continuously bounces off the floor can be helpful imagery. Additional strategies include feeling the rapid doubled-note passages as large-unit groups and feeling a smooth follow-through movement of the arms. Pianists must also be mindful to voice Motif 3 in the double-third texture (see Figure 5.5 and Figure 5.6).

[252] Malwine Brée, *The Leschetizky Method: A Guide to Fine and Correct Piano Playing* (New York: Dover Publications, 1997), 26.

[253] Ibid.

Waltz No. 1

Compositional Analysis

Waltz No. 1 follows a binary form with two sections, each containing a distinct theme (see Table 4.1). Theme A in the first section (mm. 39–70) contrasts with theme B from the second section (mm. 71–95). The first section spans 32 measures, while the second section initially contains a 16-measure section and includes a repeat, resulting in another 32-measure section. This symmetrical binary form does not see the reappearance of the A thematic material at the end of the second section, classifying the waltz as a simple binary form. Similar to Strauss II's orchestral version, Schulz-Evler includes an additional repeat at the end of the second section to return to the beginning of Waltz No. 1, although many performances omit this last repeat.

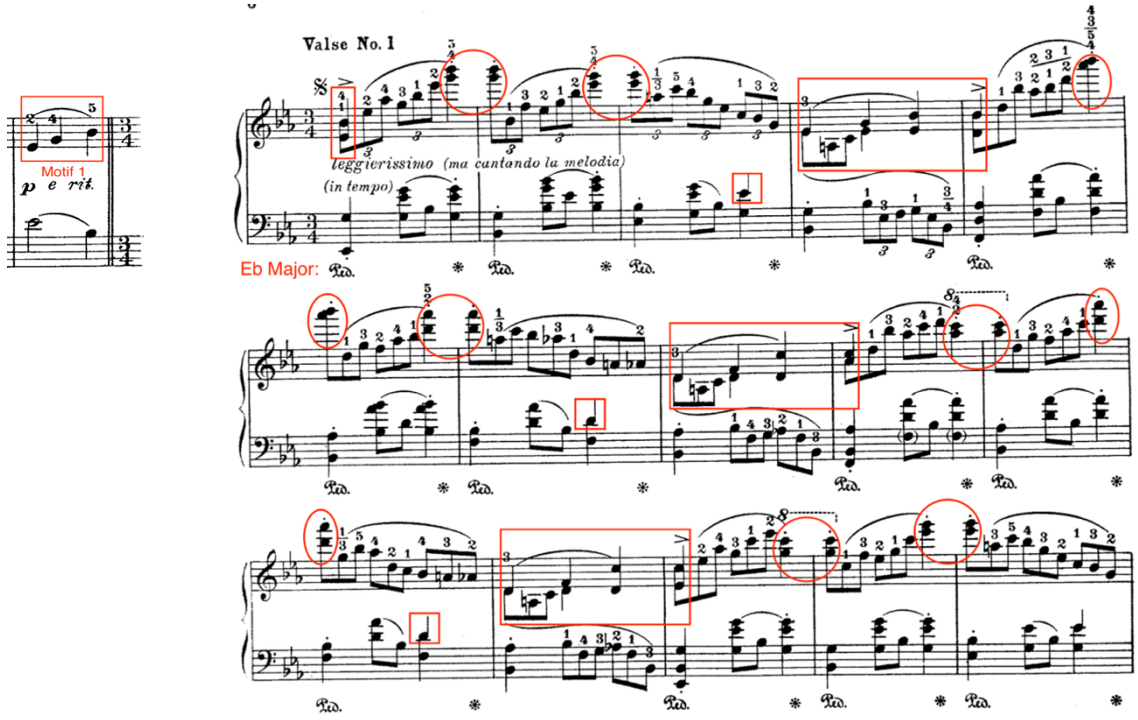
The first section of Waltz No. 1, mm. 39–70, begins with Motif 1, comprising an ascending E-flat major broken triad (marked with the red block in Figure 5.13). This is immediately followed by repeated doubled notes on the third beat, restated an octave higher in the next measure (circled red in Figure 5.13). While Motif 1 was originally presented as doubled notes in the Introduction, Schulz-Evler presents this statement of Motif 1 as a single voice played by the right hand. Reflecting the arabesque character as indicated in the title, this simplified presentation of Motif 1 is quickly embellished with intricate eighth-note triplets that weave between the motivic materials and harmonic accompaniment, creating a dense musical texture (see Figure 5.13).

Schulz-Evler demonstrates clever writing through the special hand distribution of the main melody in mm. 41, 45, and 49 in Waltz No. 1. An example of this technique can be found in mm. 41–42, where a fragment of Motif 1 is shifted between registers and hands. Schulz-Evler's thematic approach also evokes the concept of *Klangfarbenmelodie*, which means "sound-color

melody" in German, a compositional technique where a musical line or melody is distributed among multiple instruments or voice lines instead of being played by a single instrument or voice line.[254]

The signature "Oom-pah-pah" accompaniment of the Viennese waltz is played by the left hand in the first section of Waltz No. 1, mm. 39–70 (see Figure 5.13). This accompaniment pattern can be divided into two parts. The first part includes a chord or doubled-note on the downbeat, imitating the sound of *pizzicato* string instruments. The second half of the accompaniment pattern features the swaying three-note slur figure with two chords on the second and third quarter beats connected by a single eighth note. The weaving eighth-note triplets are passed down to the left hand to replace the swaying figure in measures 42, 46, 50, 54, 58, and 62. These triplets generate momentum, helping propel the musical flow to the next phrase.

Figure 5.13: Theme A, Waltz No. 1, *Concert Arabesques*, Op. 12, mm. 37–53.

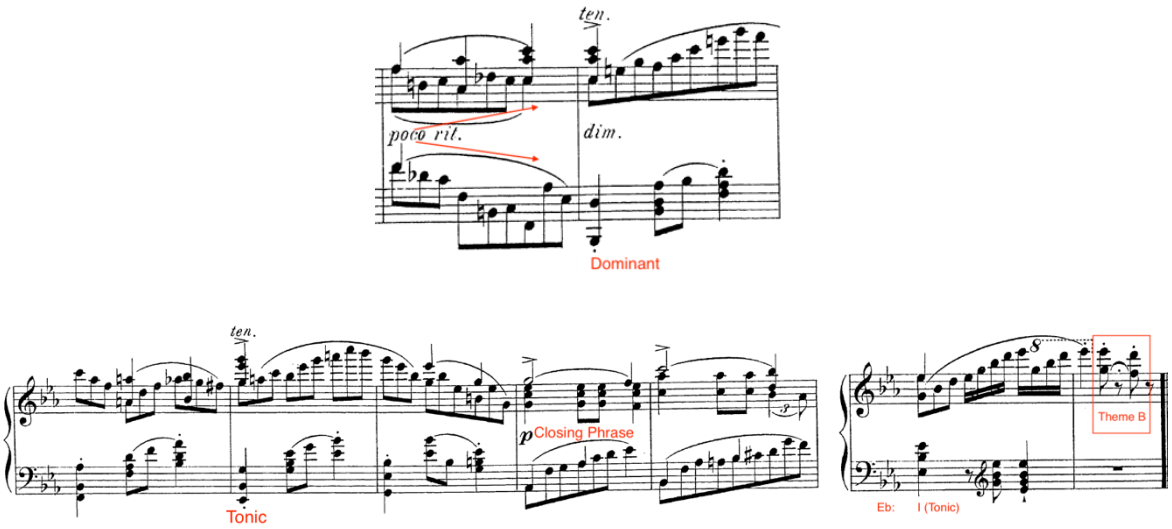


[254] The term originates from Arnold Schoenberg's *Harmonielehre*, where he discusses "timbre structures." The technique *Klangfarbenmelodie* is used to add color, timbre, and texture to a melodic line.

As the music unfolds, both hands unify with the same rhythm for the first time, marked *poco ritardando*, moving in contrary motion, emphasizing the arrival of the climatic phrase on the downbeat of measure 63 (see Figure 5.14). Following this arrival, the melody continues in octaves in the right hand. At the climax, marked by the tonic chord of E-flat major in measure 65, the range of the sound reaches its widest, spanning more than four octaves between the lowest and highest voices.

The concluding measures of the first section of Waltz No. 1 feature a distinctive accompaniment pattern that leads to a strong resolution. Before the first section concludes on the tonic of the original key in measure 69, the left hand introduces ascending triplets (see Figure 5.14). These ascending triplets flow seamlessly from the left hand to the right hand in mm. 68–69. As the rhythmic activity intensifies, the accompaniment figures transition from eight-note triplets to sixteenth notes in the higher register. Given that the first section ends on the tonic of the starting key, Waltz No. 1 exemplifies a sectional binary form.

Figure 5.14: Waltz No. 1, *Concert Arabesques*, Op. 12, mm. 62–70.

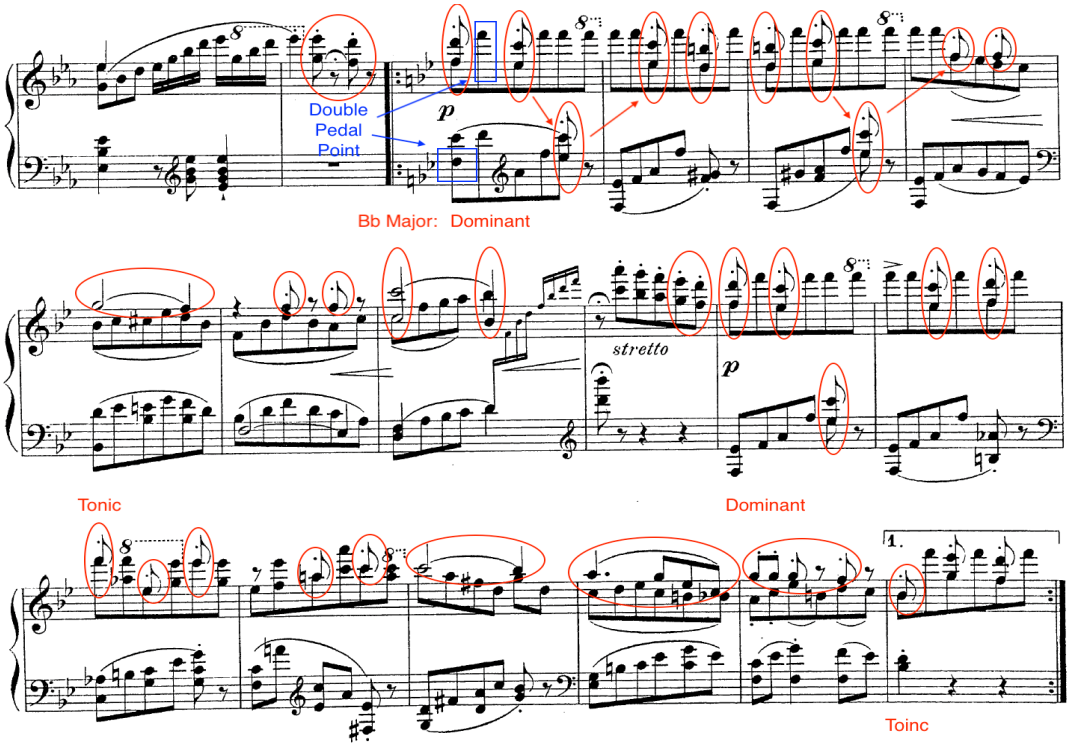


The second section of Waltz No. 1, mm. 71–95, introduces a lively new theme in B-flat major, the dominant key of E-flat major (see Figure 5.15). This playful theme B begins on the second beat of the last measure of the first section, providing a stark contrast to the thematic material of the first section. Originally performed by woodwind instruments and the first violin in Strauss II's version, this theme is now presented in *staccato* intervals of sixths, predominantly in the right hand and occasionally distributed to the left hand.

Schulz-Evler employs the compositional technique of a double pedal point to embellish the thematic melody and build musical intensity in the second section (see Figure 5.15). This pedal point centers on the note F, the dominant of B-flat major. In the left hand, it occurs on the downbeat of mm. 71–74. In the right hand, it appears in a higher register as an inverted pedal point, creating a syncopated bell-like effect in the right hand. Both pedal points resolve when the harmony arrives at B-flat major, the tonic key of this section, in measure 75. The rhythmic activity remains steady with consistent eighth notes throughout theme B. However, in mm. 77–78, two sets of four sixteenth-note embellishments quickly ascend to an interval of sixth with a *fermata*. The sixths then descend in parallel, transitioning smoothly back to the second half of theme B with consistent eighth notes.

The texture of the second section is notably thinner compared to the more complex, intricately embellished first section. This section lacks wide-range chords and instead features *staccato* thematic material and bell-like pedal points, giving it a more percussive quality. Both hands perform in a higher range of the keyboard, evoking the sound of a glockenspiel. The second section consists of two eight-bar periods, but it achieves the same length as the first section through sectional repetition.

Figure 5.15: Theme B, Waltz No. 1, *Concert Arabesques*, Op. 12, mm. 69–86.



Performance Analysis and Suggestions for Practice and Performance

The first section of Waltz No. 1 presents challenges in achieving smoothness in the accompaniment figures while projecting the thematic melody. For example, the triplet accompaniment figures often contain irregular intervals, requiring frequent under-passing and over-crossing of finger movements, particularly between the thumb and the fourth finger or fifth fingers (see Figure 5.13). The difficulty is further compounded when these movements involve black keys. Strategies to execute the triplet embellishments with tone control include employing sweeping arm gestures along with elastic wrists and slight forearm rotation. Schulz-Evler's *Daily Exercises* offer many technical drills addressing this subject in the first volume and serve as excellent supplementary exercises. To ensure the thematic melody is projected, it is beneficial to isolate the triplet figures first, practicing them slowly without unwanted accents. Once the notes

and fingering are mastered, these accompaniment figures should be practiced up to the performance tempo without any accents. Finally, the main theme can be added and played in a *cantabile* style, building on the foundation laid by the previous steps.

Unwanted accents in the left hand can easily occur due to the chords on the second and third quarter beats of many measures. To prevent this, the pianist should focus on emphasizing the downbeat and lightening up the swaying figures on the second and third beats. The wide intervals and chords on the first beats in the left hand can be challenging for pianists with small hands, often requiring them to apply a more flexible wrist and wider arm motion to play the wide-range intervals or chords in arpeggiated form. Additionally, the notes that are part of the thematic material in the left hand should be carefully voiced. To deliver these thematic notes in the left hand clearly, pianists could concentrate on keeping the metacarpophalangeal joints away from the keys to create better hand structure and position. This approach allows for easier transfer of weight into the keys and richer sound.

In addition to voicing and creating even tones, melodic phrasing within a dance can be a challenge in the dense texture of Waltz No. 1. Similar to the Introduction, feeling the four-measure hypermeter can help create and shape the musical line. Another helpful technique is to imagine dancing with the arms, using the elbows to guide the fingers in ascending and descending directions instead of focusing solely on individual finger movement.

Careful use of the pedal can also enhance the effect of the Viennese waltz, an elegant, buoyant, and vibrant ballroom dance. Imagine the Viennese waltz dancers making a first wide step, slide, and turn at a swift speed, then closing their feet with a smaller step can guide the use of the pedal. Pressing down the pedal on the downbeat of each measure creates a heavier first beat of the waltz dance, resembling the first wide step made by the dancers. Releasing the pedal

with the *staccato* notes on the third beat, such as in mm. 39–40, helps lighten the weak beats of the measures (see Figure 5.13).

The bell-like effect of theme B in the second section of Waltz No. 1 evokes Franz Liszt's *La Campanella*. This section presents technical challenges, including delivering the thematic material while executing constant leaps of the right hand between octaves or even larger intervals, and the left hand shifting across the mid-range to the higher register of the piano with wide intervals (see Figure 5.15). To reduce the sense of stretch in intervals and achieve the speed and clarity of the theme in mm. 71–74, pianists can apply light forearm rotation. Feeling "the hand and arm are unified, straight but not rigid,"[255] can aid in this technique. Imagining the fifth finger of the right hand as the axis, aligning it with the wrist, and staying close to the inverted pedal note F will also help. When applying forearm rotation, the thumb supinates upward away from the keys to a small degree to strike the thematic notes. It is essential for the thumb and wrist to remain loose and maintain efficient rotation movement, avoiding excessive thumb elevation to perform this passage at a fast tempo and avoid strong accents while the thumb drops onto the keys. The author suggests relaxing the right hand and slightly tilting it to the right for the inverted pedal note after playing the thematic notes with fingers 2, 3, and 4. This will position the fingers and the hand at an angle, as shown in Figure 5.16.

[255] Stannard, *Piano Technique Demystified*, 8.

Figure 5.16: Image of forearm rotation demonstrated by Hsiu-Ting Chen

In mm. 71–74, where the left hand mostly stays in the range of the treble clef (see Figure 5.15), moving the torso towards the right and bringing the left side of the body away from the keyboard can provide the left elbow and the wrist with more space to navigate the leaps and wide intervals. This adjustment will also allow the left thumb to execute the thematic note clearly and smoothly. According to the musical term marked in the score, theme B should be performed in a light and sparkling manner. Schulz-Evler's choice of piano range effectively recreated the sound of a glockenspiel or music box, contrasting with the first theme.

CHAPTER 6: ANALYSIS OF *CONCERT ARABESQUES*, OP. 12

WALTZ NOS. 2, 3, & 4

Chapter 6 includes a compositional and performance analysis of Waltz Nos. 2, 3, and 4 from *Concert Arabesques*, Op. 12, by Henryk Schulz-Evler. The compositional analysis describes the formal structure, thematic materials, texture, and sonorities of Waltzes Nos. 2, 3, and 4. The performance analysis identifies the technical challenges in Waltz Nos 2, 3, and 4, and provides suggestions for practice and interpretation.

Waltz No. 2

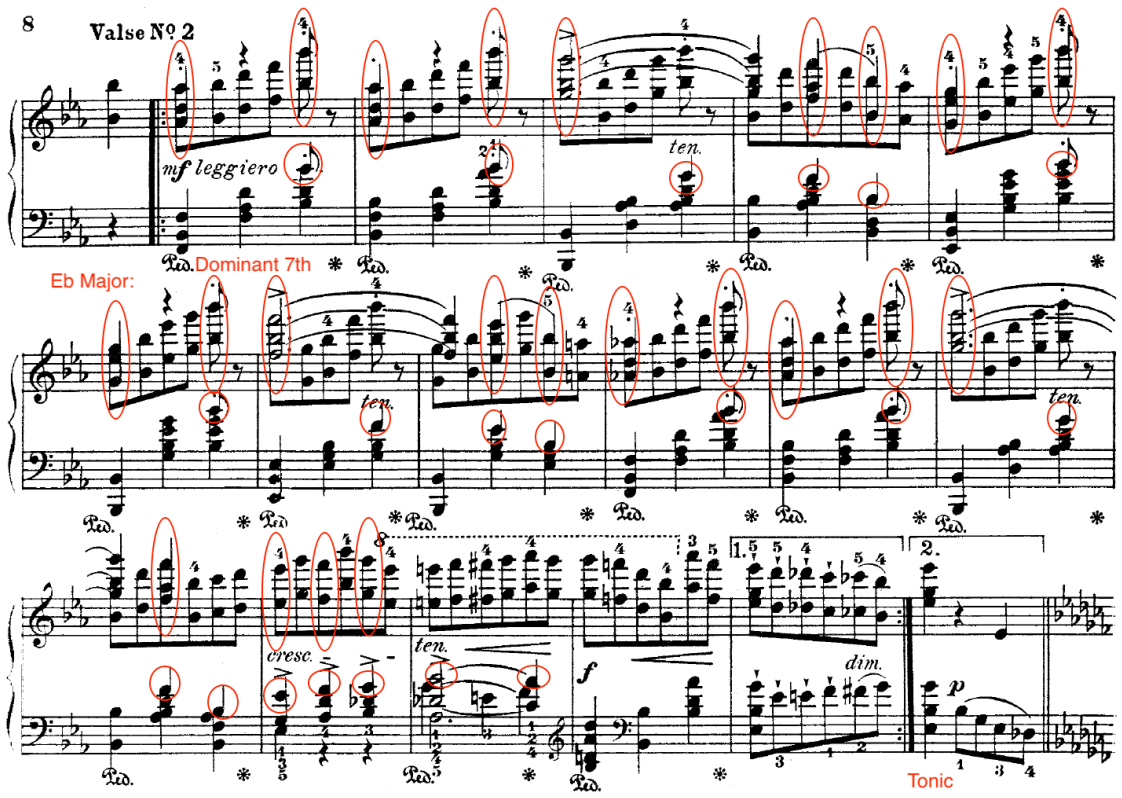
Compositional Analysis

Waltz No. 2 of *Concert Arabesques*, Op. 12, differs from the regular two-part formal structure of the Viennese waltz and consists of three sections. Schulz-Evler inherits the formal structure of Waltz No. 2 from the original orchestral version. Schulz-Evler's Waltz No. 2 features two contrasting themes labeled C and D, respectively, in the first and second sections. The first section includes a repeat, resulting in a total of 32 measures. The second section consists of 16 measures and does not include a repeat; however, it is followed by the third section, which includes a return of theme C and seamlessly integrates into a transition before Waltz No. 3 begins.

The first section of Waltz No. 2, mm. 96–111, begins with theme C in the key of E-flat major, featuring a bravura showpiece that contains consecutive rapid octaves in the right hand and wide leaps of chords in the left hand (see Figure 6.1). Compared to Strauss II's orchestral version of theme C in Waltz No. 2, a light and delicate melody originally in D major played by the woodwinds, Schulz-Evler's theme C features a denser texture and a stronger overall dynamic

and bass line (see Figure 6.1). The right hand carries the primary melody of theme C, embellished by octaves and chords moving in ascending and descending stepwise and arpeggiated manner, creating a sense of continuity. The left hand plays ascending inverted chords using a wide range of the keyboard with large leaps. Additionally, certain thematic notes are reinforced by the upper voice of the chords in the left hand, primarily on the third beat of each measure and occasionally on the second beat as well. This approach results in the same thematic note being voiced in three different registers of the sound, creating varied sonorities. The *tenuto* markings on the left hand's top voice on the third beat of mm. 98, 102, and 106 emphasize the thematic notes, creating a delayed, echo-like effect.

Figure 6.1: Theme C, Waltz No. 2, *Concert Arabesques*, Op. 12, mm. 96–111.



The theme in this passage balances a dense texture with a sense of lightness and emphasis, creating a nuanced musical expression. While the theme consists of a denser texture,

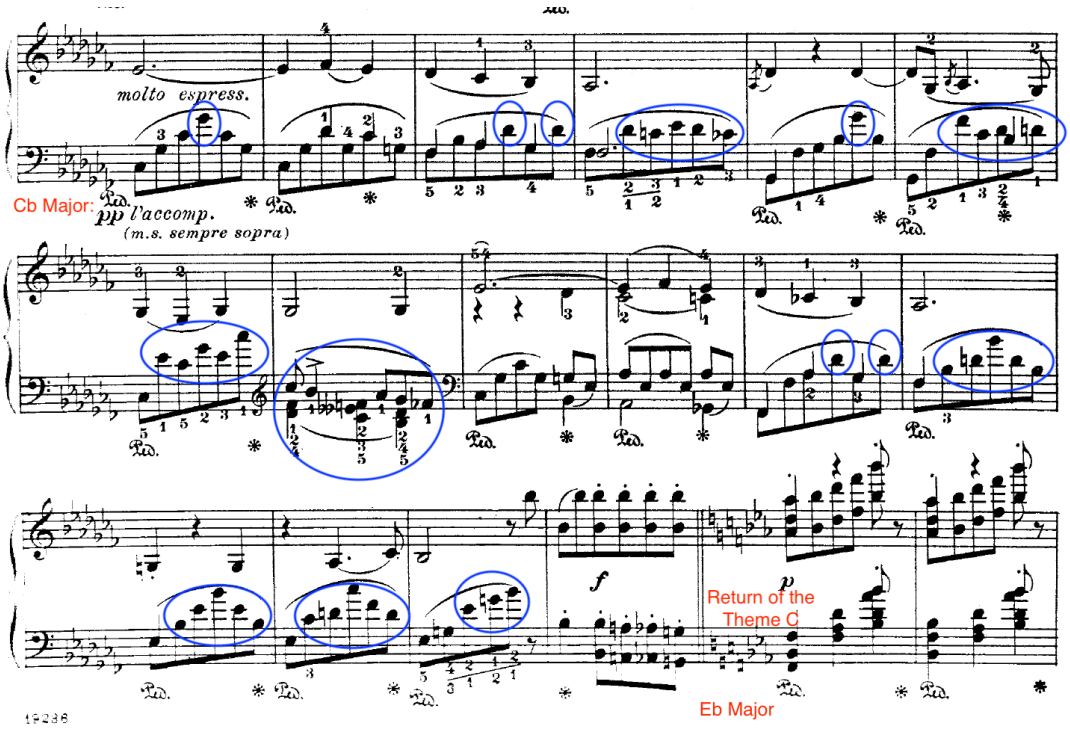
the *leggiero* and occasional accent markings propose a sense of lightness with moments of emphasis. The *staccato* markings in both hands on the third beat of many measures indicate an uplifting feeling. The phrasing of theme C is structured in a four-measure hypermeter, with a climatic point indicated in the third measure within each four-bar phrase by the accent markings and the agogic accent produced by the dotted half-note in the right hand. This energetic theme C, contrasts not only with the elegant Waltz No. 1 but also with the next theme D, in terms of mood, texture, dynamic, and articulations.

Theme D, found in the second section (mm. 112–127) of Waltz No. 2, is a short, lyrical, and expressive melody featuring a different timbre and texture in the key of C-flat major (see Figure 6.2). The thematic melody of theme D primarily presents a descending scale-like melody in a single voice line by the right hand, embellished by a few grace notes, in eight-measure phrases, characterized by a warm, mid-range sound of the piano. The expressive right-hand melody is complemented by the ascending and descending eighth-note accompaniment in the left hand, outlining broken chords. Theme D appears in a lighter texture compared to theme C without thick chords and consistent octaves and can be initially identified as a section of homophonic music.

Schulz-Evler also incorporates contrapuntal texture in theme D by creating the effect of a duet or trio of voices between the right-hand melody and the accompaniment, for instance, in mm. 113–114 and 119–122. Numerous moments of voice crossing can be found throughout theme D in the second section of Waltz No. 2. Some of the notes from the left-hand accompaniment are higher than the right-hand melody, as circled in blue in Figure 6.2. The phrase in mm. 116–119 is the most prominent example, where the entire measure of left-hand accompaniment is written in treble clef.

Schulz-Evler creates a more lyrical character in theme D through an arpeggiated accompaniment style. While it lacks heavy chord accents on the down beats to enforce the signature “oom-pah-pah” accompaniment of a Viennese waltz, the first lower bass note in the left hand of each measure still maintains a steady sense of 3/4 time. This treatment of theme D contrasts markedly with theme C in the previous section of the waltz, achieving a greater contrast compared to Johann Strauss II's orchestral version of the same waltz.

Figure 6.2: Theme D, Waltz No. 2, *Concert Arabesques*, Op. 12, mm. 112–129.



In measure 127, the right hand plays repeated *staccato* B-flat octaves, emphasizing the dominant tone of the home key, E-flat major, in the upcoming third section (See Figure 6.2). This is accompanied by a descending chromatic octave figure in the left hand. These elements, combined with the significant change in mood and texture in measure 127, effectively signal the return of theme C, which occurs in measure 128.

In the third section of Waltz No. 2 (mm. 128-159), theme C reappears, however, at a

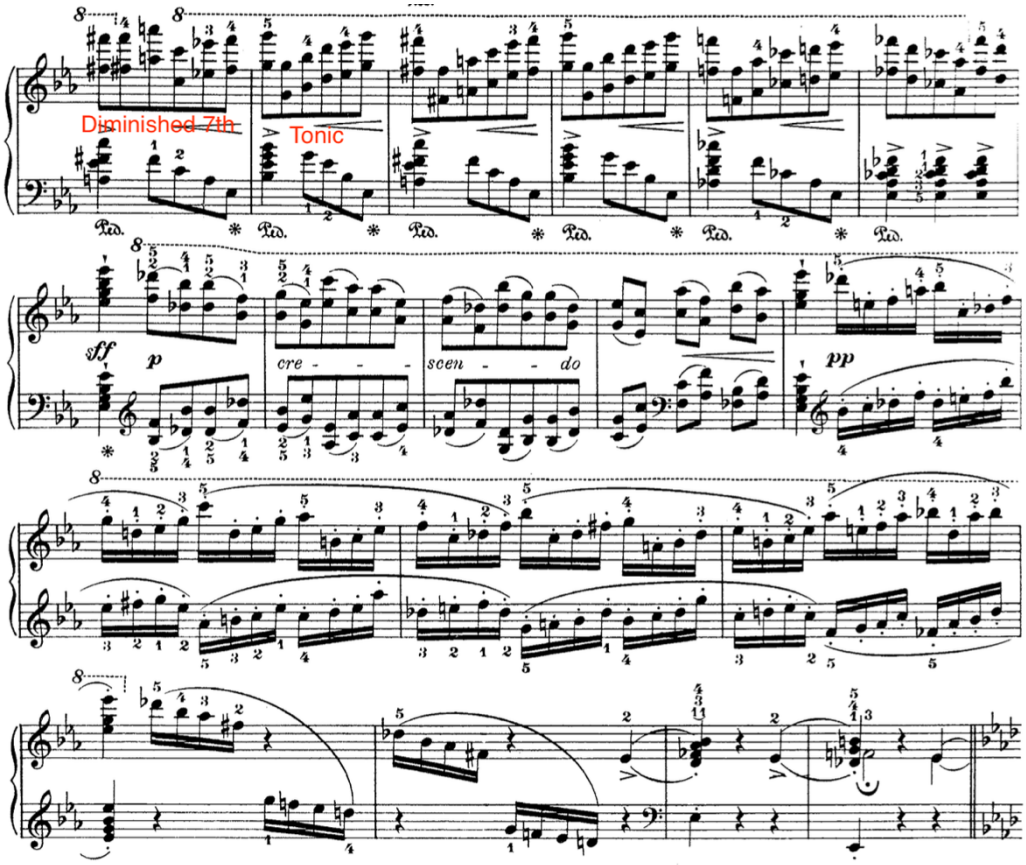
piano dynamic level (see the last two measures of Figure 6.2) and is shortened without repetition. The end of the second appearance of theme C is seamlessly developed into an additional transitional passage in mm. 142, which is newly composed by Schulz-Evler and does not exist in Strauss II's orchestral version, to prepare for the arrival of Waltz No. 3 (see Figure 6.3). In the first six measures of the transitional passage (mm. 142–147), Schulz-Evler maintains a similar virtuosic style of theme C. He uses a series of consecutive ascending octaves in the right hand, outlining a diminished seventh chord and an E-flat major chord to reinforce the resolution to the tonic (see Figure 6.3). These octaves move in contrary motion with the left hand, which plays a descending broken chord following a dense harmonic chord on the first beat of each measure.

Following a strong *sforzando* E-flat chord in measure 148, the texture transitions from intervals of octaves to fifths and sixths played by both hands for four measures (mm. 148–151 in Figure 6.3). These doubled notes in both hands move in contrary directions and are characterized by two-note slurs. This doubled-note two-note-slur passage contrasts with the previous octave passage in terms of texture and melodic contour. In the previous octave passage, both hands move outward away from each other to increase the range of sonority and create a dynamic swell within each measure. In contrast, both hands in the doubled-note passage move toward each other in a softer dynamic.

In measure 152, the texture decreases again. The doubled-note passage is replaced by a single voice line in each hand, featuring rapid sixteenth notes played in *portato* and at an even softer dynamic, *pianissimo* (see Figure 6.3). This sixteenth-note passage repeats the same harmonic progression from mm. 148–151. The simultaneous sixteenth notes in both hands are replaced by two descending stream-like passages shared by the two hands. This reduction in

texture creates the impression that the entire transition is fading away, foreshadowing a mood change in the upcoming waltz.

Figure 6.3: Transition, Waltz No. 2, *Concert Arabesques*, Op. 12, mm. 142–150.



The structural analysis of Waltz No. 2 suggests a ternary form with the return of theme C's thematic material in the third section (mm. 128–141). Theme D, presented in the second section (mm. 112–127), introduces its own distinct motivic material in the distinct tonal area of C-flat major with a notably stable harmonic activity (see Figure 6.2). Additionally, theme C in the first section (mm. 96–111) concludes with the tonic of the original key, an E-flat major triad, further reinforcing the classification of Waltz No. 2 as a sectional ternary form (see Figure 6.1).

Performance Analysis and Suggestions for Practice and Performance

In both the first and third sections of Waltz No. 2, theme C features rapid consecutive octaves in the right hand and a combination of octaves and chords spanning a wide range of the keyboard with leaps of various intervals in the left hand (see Figure 6.1). Executing these octave passages in the right hand requires not only speed but also precise navigation between white and black keys. Relying solely on forearm movements to play these octave passages can impede speed; instead, pianists may use an elastic wrist, incorporating springing action, subtle rotation, and lateral arm movement in this context. According to Stannard, "the note *before* the leap gets us the distance."[256] First, allow gravity to assist and drop the weight of the relaxed right arm onto the first octave of each measure. Subsequently, the wrist may act like a spring, with the fifth finger feeling like a hinge, utilizing the key as a diving board to propel the hand to the next octave with a slight rotation as the arm sweeps to the right.[257]

When the octaves move between black and white keys, the hand travels diagonally into or out of the black keys. Stannard also suggests that pianists can reduce the sense of individual octaves and increase speed by grouping them according to the path of the octaves on the keyboard.[258] Take mm. 96-97 as an example; the first two octaves in both measures are on the black keys, creating a lateral movement (see Figure 6.4). The right hand needs to shift from the black keys out to the white keys and then back into the black keys from the second to the final octaves of both measures. This continuous movement creates an under-ellipse motion with the hand and wrist. Additionally, the hand can travel as close to the border of the black and white

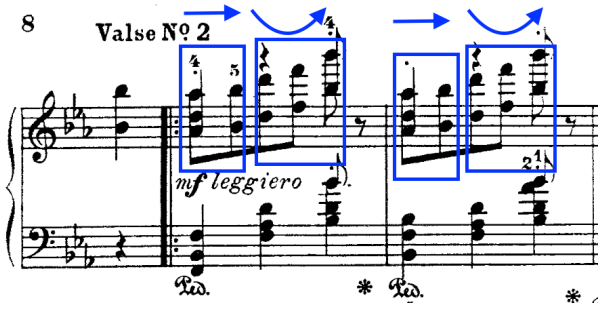
[256] Stannard, *Piano Technique Demystified*, 25.

[257] Ibid, 95.

[258] Ibid.

keys to reduce the in-and-out motion and improve efficiency.[259] This technique, along with utilizing arm weight aided by gravity, can help reduce fatigue in the forearm muscles and emphasize the thematic material on the downbeats on each measure.

Figure 6.4: Groupings of octaves, *Concert Arabesques*, Op. 12, mm. 96-97.



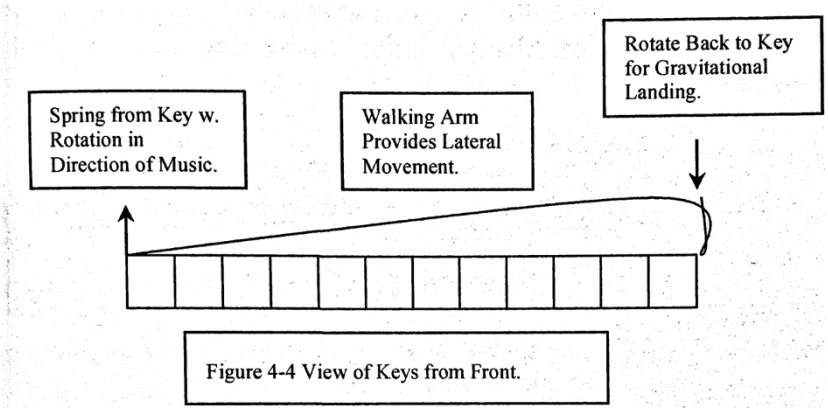
As the octaves reach the highest point at the end of each measure, an upward wrist motion, combined with an outward swivel movement of the right elbow and a lateral arm movement, can propel the right hand's movement leftward to land on the first octave of the following measure. The momentum created by the elbow swivel provides an emphasis on the thematic note at the end of the measure, and the upward wrist motion of the last octave in each measure also creates an uplifting third beat of a waltz. Pianists may also apply dotted and reverse-dotted rhythms as practice methods to achieve greater speed and precision in performing these octave passages.

The left hand of theme C in the first section of Waltz No. 2 (mm. 96–111) plays inverted chords moving mostly ascendingly within each measure with wide leaps of intervals in rapid succession. Due to the fast pace, it can be beneficial for the left hand to shift in a curvilinear motion with an arch that stays close to the keyboard surface to improve efficiency. For example, in measure 96, the left hand may spring from the first chord with slight rotation toward the right,

[259] Ibid.

move laterally in a small-arch curvilinear motion, as shown in Figure 6.5, and rotate back to land on the following chord aided by gravity.[260]

Figure 6.5: Springing motion with rotation and lateral arm movement from Neil Stannard, *Piano Technique Demystified* (CreateSpace.com, 2014), 27.



To shift the left hand to the following chord with precision, pianists may apply silent practice.[261] In this context, silent practice could involve the left hand moving quickly to the next chord without playing the keys. Josef Hofmann believes "mental technique" is critical to perform with precision "since every action of a finger has first to be determined upon by the mind."[262] Pianists should anticipate the distance and the following hand shape and position during the shift to build muscle memory. After repeating silent practice in combination with mental preparation, muscle memory is improved with better accuracy, and pianists can begin to play the following chord after the leap. This process may be applied to the rest of the left hand in theme C.

On the last chord of most measures in theme C, the left hand can also employ upward wrist motion with the right hand to transition to the first chord of the following measure in a lower register. By doing so, both hands create an upper-half circular motion above the piano

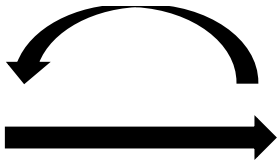
[260] Stannard, *Piano Technique Demystified*, 27.

[261] For further discussion of silent practice, see Chapter 5 of this document.

[262] Josef Hofmann, *Piano Playing with Piano Questions Answered* (New York: Dover Publications, 1976), 37.

keyboard simultaneously with momentum (see Figure 6.6). In addition to paying attention to arm and wrist movements, pianists should treat the thematic notes played in the upper voice line by the left-hand thumb with care. To articulate these notes clearly, the metacarpophalangeal joint of the thumb should remain firm. Upon the arrival of theme D in the second section of Waltz No. 2 in measure 112, the initial excitement of theme C subsides, giving way to a warm, expressive, and cantabile melody in the right hand accompanied by linear broken chords as accompaniment in the left hand (see Figure 6.2).

Figure 6.6: Illustration of half circular movement of both hands above the keyboard.



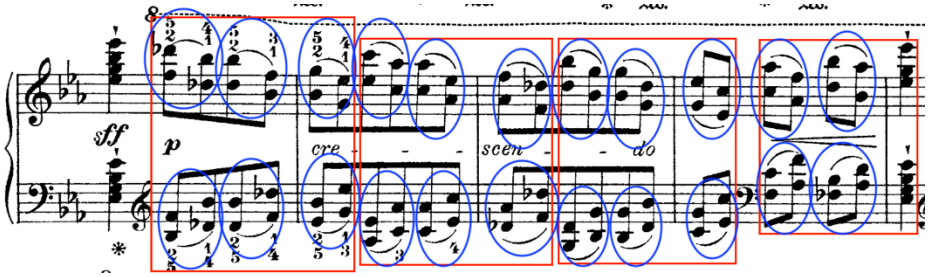
While theme D may seem less technically demanding than theme C in Waltz No. 2, the challenge lies in hand choreography. The range of notes in both hands is much narrower, and there is continuous voice-crossing between the main melody and the accompaniment. This results in frequent use of overlapping and interlocking hand positions. Pianists must project the primary theme and contrapuntal voice lines with a singing tone and voice-like inflection amidst these intricate hand positions. The moments where pianists need to apply the hand-crossing technique are notated in blue in Figure 6.2.

Slow practice of theme D can be effective for choreographing hand, arm, and wrist height placement. Since the theme is set in C-flat major, more black keys are used. A general rule to determine hand placement is to assess which hand performs more on black keys at each hand-crossing moment. When one hand performs more on black keys, it should be placed above because black keys are located closer to the fallboard and require higher hand placement. In

contrast, the hand that performs more on white keys should be placed closer to the edge of the keyboard, further from the fallboard, requiring a lower hand placement. Additionally, pianists can also factor in the use of the thumb on a black or white key. Since the thumb is shorter than other fingers, it benefits from a higher hand placement if it plays a black key and a lower hand placement if it plays a white key. Pianists should also consider the transition between prior and subsequent hand placements for a fluent performance.

In the doubled-note passage with intervals of fifths and sixths in mm. 148–151, the elastic down-up wrist motions can be beneficial. These motions align with the technical grouping of the passage based on the fingering provided in the music score and the two-note slurs marked in both hands (circled in blue in Figure 6.7). The wrists sink down slightly as the hands and fingers play the first note in each two-note slur, then bounce up and relax the hands while playing the second note. This continuous down-up wrist motion allows for a moment of relaxation in the hands and forearms as the wrists lift, enabling pianists to play the passage efficiently.

Figure 6.7: Groupings, Waltz No. 2, *Concert Arabesques*, Op. 12, mm. 148–152.



Pianists can also practice this long passage of doubled notes by grouping them according to the melodic contour (marked in red in Figure 6.7). The passage can be divided into four subphrases: three descending subphrases and one ascending subphrase in the right hand, and three ascending subphrases and one descending subphrase in the left hand. Each subphrase includes three two-note slurs crossing bar lines (see Figure 6.7). Practicing this grouping over bar

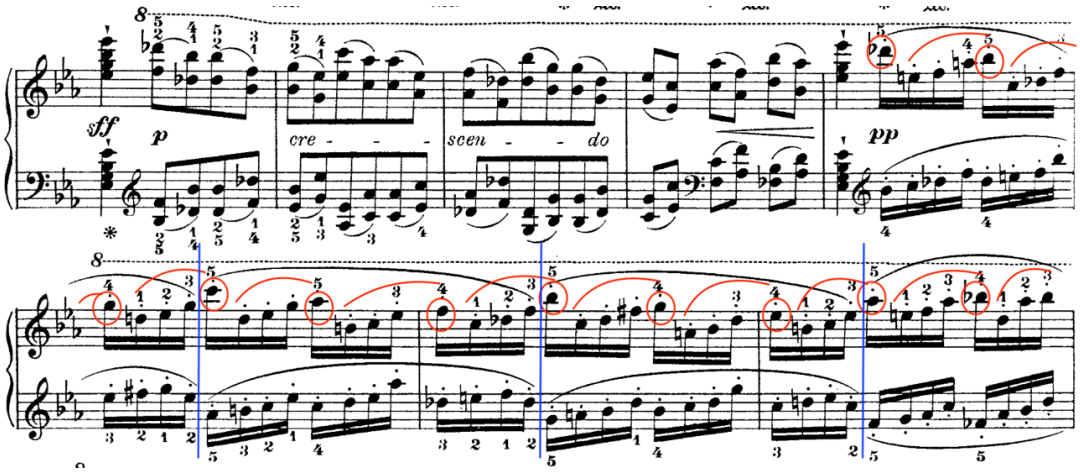
lines with the marked *crescendo* helps create a sense of musical momentum.

At the end of the transitional section, mm. 152–159, the doubled-note passage is replaced by rapid sixteenth notes (see Figure 6.3). The rapid sixteenth-note passage should be played with *portato* touch and a *pianissimo* dynamic according to the music score to create a sparkling sonority. To practice these notes with *portato* touch, pianists can imagine plucking the strings gently, pulling the fingertips toward the palms, and releasing the keys quickly in a slower tempo. As the tempo increases, the degree of the fingers pulling toward the palms should be limited while maintaining quick release of each key. Holding the wrists slightly higher while playing the passage may bring the hands into a looser form and ease the tension from the forearm muscles.

An additional way to practice this rapid sixteenth-note passage is by using the note-regrouping approach, as in the introduction of this piece, incorporated with elastic wrists, which can also improve the overall speed. The wrist can move slightly down and outward while playing each ascending subphrase to create an under-ellipse shape.[263] An additional way to practice the rapid sixteenth-note passage in mm. 152–155 is to use a note-regrouping approach, as described in Chapter 5. In this context, the right hand can be divided into four groups of ascending sixteenth notes (marked in red in Figure 6.8).

[263] Stannard, *Piano Technique Demystified*, 12.

Figure 6.8: Grouping, Waltz No. 2, *Concert Arabesques*, Op. 12, mm. 148–155.



The highest note at the end of each grouping, which aligns with the beat in each measure, creates a contour accent due to the melodic direction shift (see Figure 6.8). Pianists can use these highest notes to propel the right hand and wrist in an upward half-circular motion toward the left to start the next grouping. Allowing the wrists to move continuously in a circular motion with the musical figures of this passage helps shape the melody and can reduce fatigue in the hands. Stannard mentions in his book that "the favorite position of the hand is closed."[264] This circular motion allows the hand to stay in a closed position and the arm and wrist to follow behind the fingers that are playing to avoid stretching in the hand.

This sixteenth-note passage can be grouped into small groupings, marked in red in Figure 6.8, and larger subphrases created by Schulz-Evler, featuring slurs above three groups of four sixteenth-note crossing the bar lines. These larger subphrases are similar to the grouping in the doubled-note passage. Both the small and large groupings the notes begin from one beat to the next beat or from one measure over bar lines to the next measure, propelling the music forward.

Since the sixteenth-note passage is played in a *portato* touch at a rapid speed, the use of

[264] Ibid.

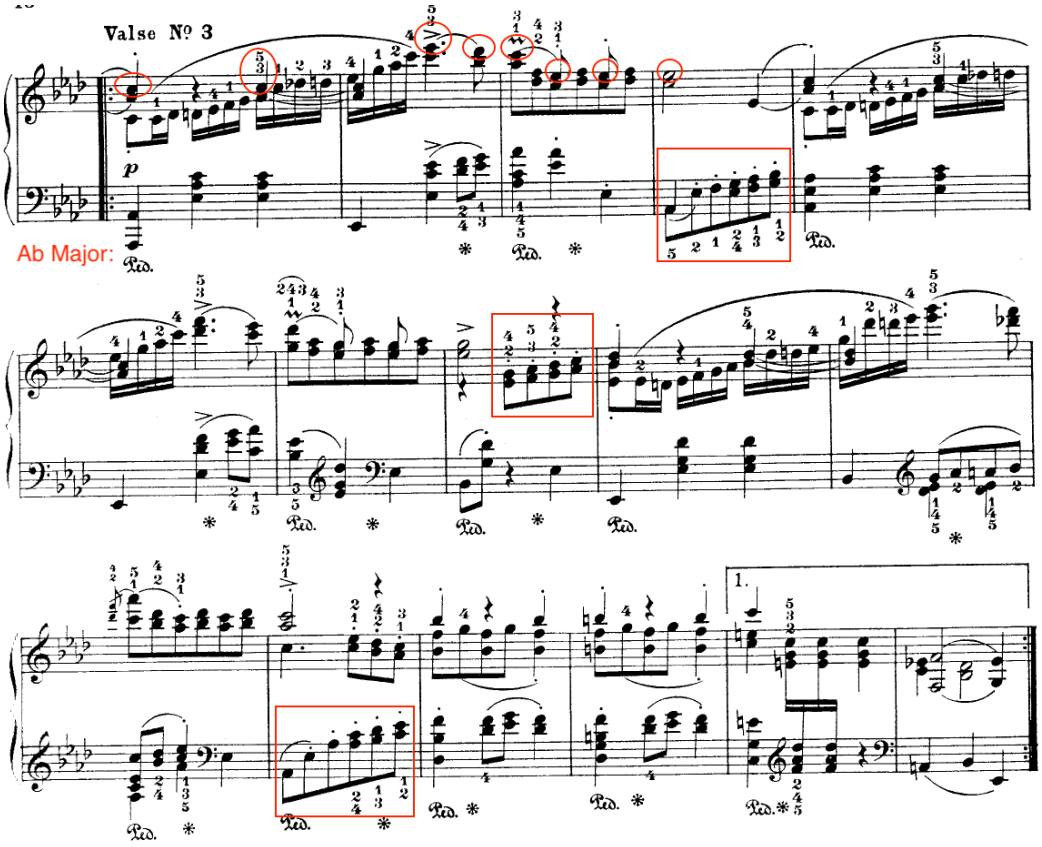
the pedal can be omitted. However, if a pianist prefers to use the pedal for more resonance, diligence in clearing the pedal is recommended to maintain a clean and crispy sound. After a stream of rapid descending sixteenth notes, the musical activity slows down with two accents and a *fermata*, setting up for the next waltz in a more tender mood.

Waltz No. 3

Compositional Analysis

Waltz No. 3 follows a three-part form centered in the key of A-flat major. The first two sections each contain a 16-bar theme with a repeat, resulting in 32 measures for each section (see Figure 6.9). The first section (mm. 160–175) features theme E, which contrasts with the second section's theme F (mm. 176–191). Similar to Waltz No. 2, there is an additional transitional section not included in the original orchestral version at the end of Waltz No. 3. However, unlike Waltz No. 2, the theme from the first section of Waltz No. 3 does not return before the transition. This transition (mm. 192–215) is extensive enough to form an individual section. Additionally, any indication of an added repeat of the whole waltz, which was originally in the *An der schönen blauen Donau*, Op. 314, by Strauss II, is omitted in *Concert Arabesques*, Op. 12.

Figure 6.9: Theme E, Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 160–175.



In the first section of Waltz No. 3 (mm. 160–175), Schulz-Evler transforms the rapid sixteenth notes from the end of the previous transition to enhance the thematic material of theme E (see circled notes in Figure 6.9) in a way that evokes a sense of grandeur and movement on the dance floor. Similar to Waltz No. 2, theme E in Waltz No. 3 is also phrased in a four-measure hypermeter. The main melody of theme E is presented in the top voice of the right hand and begins with the dominant tone of A-flat major on a pick-up beat, ascending to the climatic point of each four-bar phrase on the second beat of the second measure. The melody descends in the second half of each phrase, with a trill emphasizing the downbeat of the third measure. The ascending and descending thematic melody creates wavy shapes both visually and aurally.

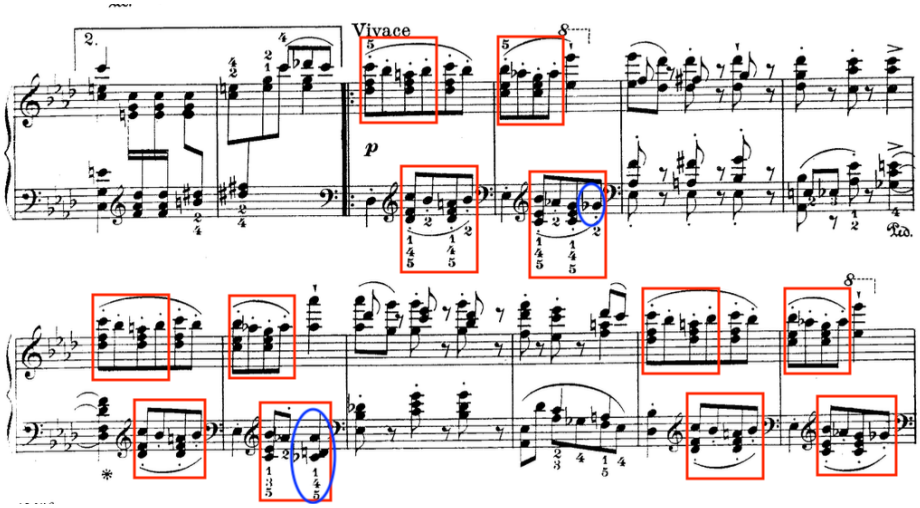
Schulz-Evler uses ascending scale-like rapid sixteenth notes in the right hand to embellish the syncopated thematic melody in the first half of each four-bar phrase, which amplifies the wavy shape created by the main melody (see Figure 6.9). The ascending scale-like passages in theme E contrast with the descending, stream-like rapid sixteenth notes at the end of Waltz No. 2 in mm. 156–157 (see Figure 6.3). The second half of each four-bar phrase is blended with ornament and doubled notes in thirds, in a comparable manner to some of Chopin's waltzes, featuring trills or grace notes to enhance the expressiveness and virtuosity of the waltz.

While the first two waltzes of *Concert Arabesques*, Op. 12, include an emphasis on the downbeat of each measure, theme E in the first section of Waltz No. 3 includes an accented note on the second beat of the second measure in every four-bar phrase (see Figure 6.9). These accents are aligned with the climatic point of each phrase and create a brief sense of suspension in time before the theme descends into a delightful melody with ornamentations. The linear progression of the ascending thematic material provides a contrast to the rhythmic descending contours of the thematic material.

The signature “oom-pah-pah” waltz accompaniment pattern returns in the left hand of the first section in Waltz No. 3; however, it does not occur consistently in every measure (see Figure 6.9). The accompaniment also features a linear ascending contour similar to the right-hand melody. Schulz-Evler skillfully uses a series of thirds that ascend stepwise in measures 163, 167, and 171 to bridge each four-bar phrase together and maintain the musical flow.

The second section of Waltz No. 3, mm. 176–191, introduces a vivacious theme, F. This theme contrasts with theme E from the first section of the waltz not only thematically but also in terms of the articulation, texture, and rhythmic activity (see Figure 6.10). The eighth-note thematic melody, originally played *legato* by the woodwinds and violin of the orchestra, is now played in the top voice with a *portato* articulation on the piano. Schulz-Evler incorporates a chord on every beat to complement the thematic melody. The rapid sixteenth-note passages and linearity of the first section are replaced by a steady eighth-note rhythm and chordal texture. The left hand repeats fragments of the right-hand material an octave below, delayed by a beat to create an echo effect. Theme F also employs a four-measure hypermeter with a climatic point located in the third measure of each four-bar phrase. An additional accent at the end of the four-bar phrases in mm. 179 and 187 propels the musical flow to the downbeat of the following phrase.

Figure 6.10: Theme F, Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 174–185.



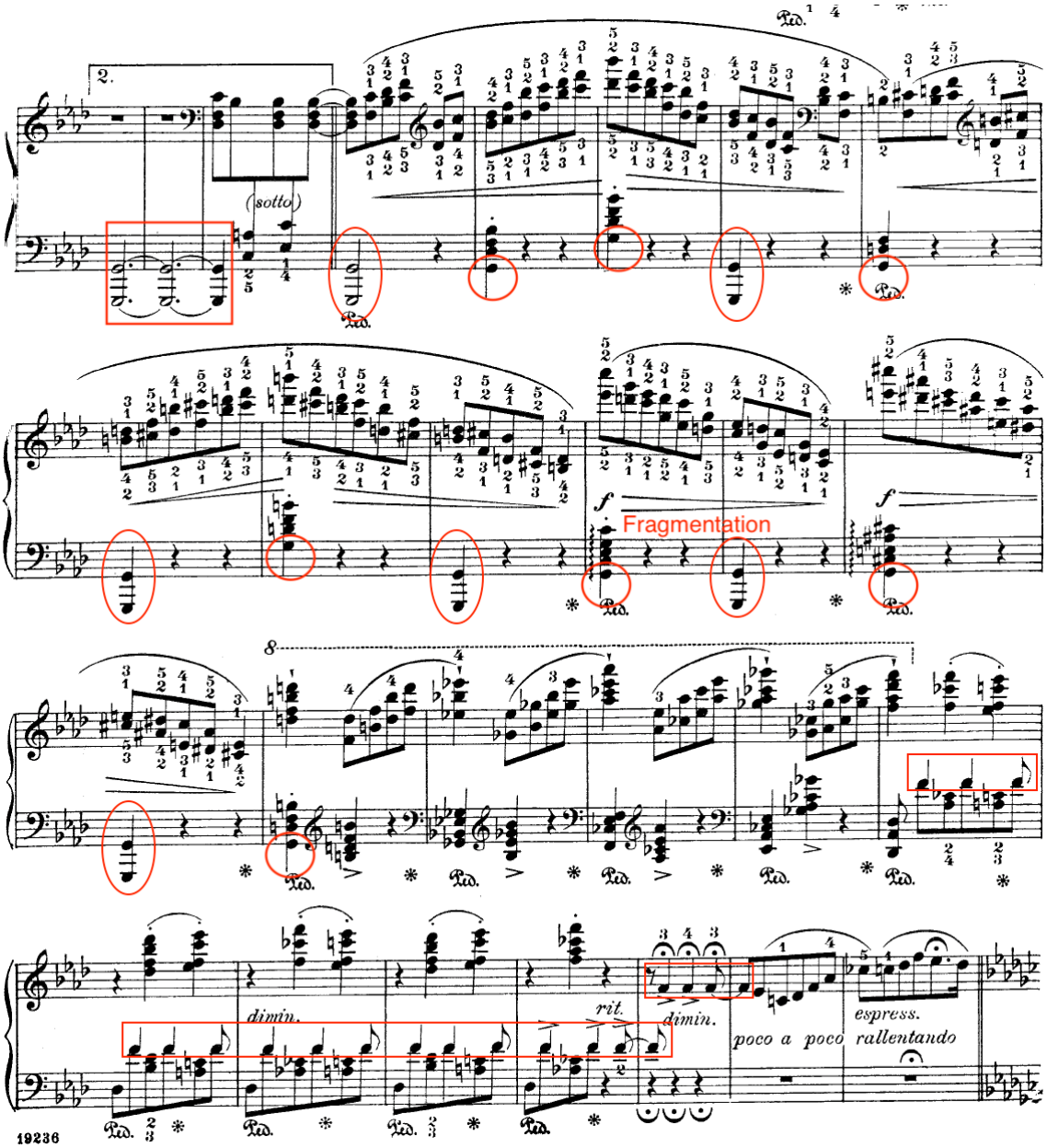
At the end of the second section (mm. 189–190) in Waltz No. 3, the left hand plays a sustained G in octaves, which is the leading tone of the home key, A-flat major (see Figure 6.11). Schulz-Evler uses the leading tone as a pedal point to begin and develop an extensive transitional section before the arrival of Waltz No. 4. The leading tone pedal point creates harmonic instability that urges a resolution.

The right hand of the transitional section begins with consecutive ascending and descending doubled notes featuring irregular intervals, forming a four-bar phrase (see Figure 611). This four-bar doubled-note phrase is sequenced once and followed by a series of fragmentation. The fragmentation starts in measure 200 with two sets of two-bar descending doubled-note passages, followed by four one-bar ascending doubled notes with a large chord on the downbeat of each measure. As the length of the doubled-note material shortens, the speed of the harmonic rhythm and the musical intensity are increased.

The doubled-note motif ends in measure 208 and is replaced by an alternation between two chords (see Figure 6.11). A new pedal point, F, which is the leading tone of the subsequent G-flat major, appears in the top voice of the left hand. This pedal note F is transferred from the

left hand to the right hand in measure 213, emphasized with accents and fermata, followed by a monophonic melody that prepares for the arrival of the elegant and lyrical Waltz No. 4.

Figure 6.11: Transitional section, Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 189–215.



Performance Analysis and Suggestions for Practice and Performance

Distinguishing the three-layered texture of Waltz No. 3 is a pianist challenge. The three-layered texture includes the main melody in the top voice, the ascending scale-like embellishment, and the accompaniment in the left hand (see Figure 6.9). While the thematic melody is closely intertwined with the rapid scale-like sixteenth notes, these notes should be played lightly to differentiate them from the main melody. However, it is technically challenging to emphasize the thematic notes while performing many fast notes in a continuous sweeping motion. Manipulating the speed of the finger action on the thematic notes can be helpful. The higher the velocity at which a finger strikes the key, the louder the dynamic of the note. A quick downward wrist motion, assisting the finger to strike with velocity on the thematic note while playing the ascending passage, along with the assistance of the pedal, can help ensure the main melody is heard clearly. The dynamic shading should be carefully paced without unwanted accents in the rapid sixteenth-note passage.

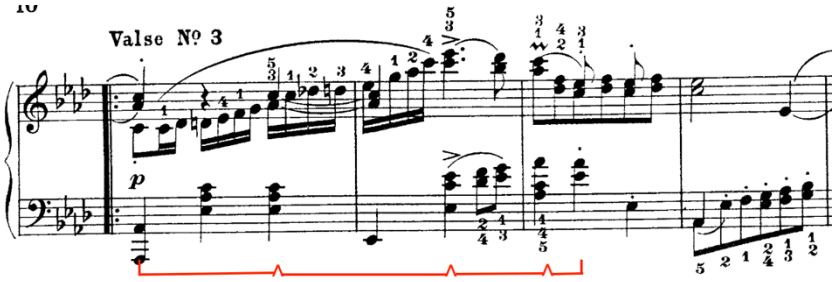
In addition to adjusting the velocity of finger action on thematic pitches, pianists can also employ ghosting practice to improve voicing. Pianist can play the main melody in the right hand with a singing tone while pretending to play the accompaniment silently "like a ghost."[265] When the pianist can do this comfortably, the accompaniment can be added and played at a very soft dynamic level, along with a louder thematic melody and attentive listening.

While the music score provides pedal markings, the scale-like sixteenth notes can easily create dissonant sounds, which require pianists to clear the pedal more frequently than what is shown originally in the score. To avoid overly muddy sounds, the author suggests applying a syncopated pedal technique on the thematic notes to highlight the melody. The additional pedal

[265] Breth, *The Piano Student's Guide to Effective Practicing*.

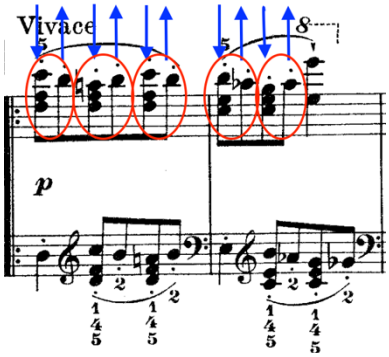
markings are provided along with the original in Figure 6.12. Since the additional pedal markings are located on irregular beats, practicing one hand at a time with the footwork can be beneficial before applying the pedal with both hands.

Figure 6.12: Additional pedal markings in Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 160–163.



The challenge of performing theme F in the second section of Waltz No. 3 is to maintain the musical flow of the main melody while preserving the light and vivacious characteristics of the waltz without sounding vertical (see Figure 6.10). Since many notes in theme F are marked *portato* and *staccato*, utilizing elastic wrists with grouping to play this section can be helpful. In measure 176, both hands can be regrouped into two eighth notes (a chord followed by a single note). Each group can be played with one down-up wrist motion to improve efficiency and speed instead of applying six individual wrist movements while performing each (see Figure 6.13). Additionally, each finger should actively release the keys, but not too quickly, after playing each eighth note to avoid creating a two-note slur effect or a *staccato* sound. Attention should be paid not only to the top voice of the right hand but also to the top voice in the left hand, where both hands share the same motif, creating a dialogue.

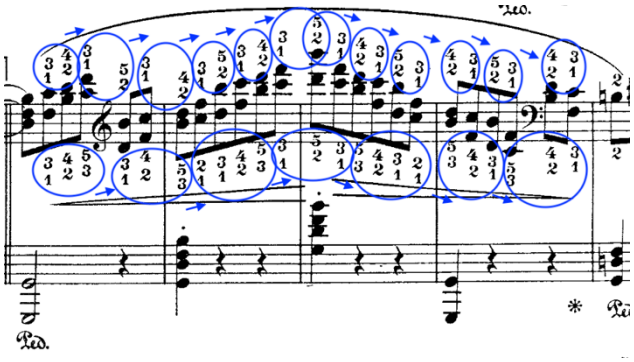
Figure 6.13: Down-up wrist motion of theme F, *Concert Arabesques*, Op. 12, mm. 176–177.



The transitional section, mm. 192–215, may be the most technically challenging part of Waltz No. 3 due to the continuous doubled-note passages in the right hand and the wide range of chords leaping across different registers of the piano in the left hand. The ascending and descending doubled-note passages in the right hand, featuring irregular intervals, should be played with smooth dynamic shading at high speed (see Figure 6.11).

To achieve evenness in doubled-note passage, pianists may find it helpful to practice at a variety of tempi, listening for tone. Due to the arpeggiated nature of this doubled-note passage and the use of fingering, pianists with regular sizes of hands are required to shift their right hands to a different position after every two sets of doubled notes (see Figure 6.14). The top fingering for the doubled notes shown in the music score is grouped in two, while the fingering notated below the notes is intended for pianists with larger hands due to the stretch between fingers 2 and 4. The hand naturally tends to create an accent on the first set of notes after the hand shift because of gravity and plays the second set of notes with a lighter tone because the hand releases to prepare for the following hand position. This movement with two-set fingering creates a two-note slur effect.

Figure 6.14: Grouping based on fingering in the transition of Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 192–196.



Pianists can achieve a more even tones by adding accents to every other set of doubled notes and then alternating the accents to the opposite groups during practice sessions. Practicing with accents on the second set of every two sets of doubled notes is especially important to counteract the tendency of playing these notes lighter due to the hand shift.

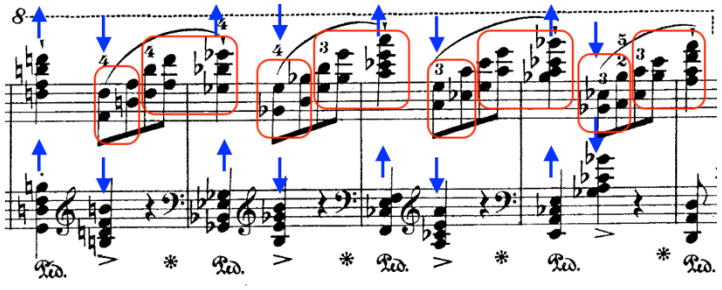
Additionally, pianists can apply different rhythmic patterns, such as doubled-dotted rhythm, to the passages to improve speed. By adding a doubled-dotted rhythm to every two sets of doubled notes, the first set is played longer, and the second set is played shorter. This requires a quick shift to prepare the hand and fingers for the following doubled notes to be played longer. The long notes also allow the pianist to anticipate the direction of the shift and prepare for the hand shape of the subsequent doubled notes. Pianists can repeat this process and apply a reversed doubled-dotted rhythm to improve speed between different sets of doubled notes.

To efficiently perform the wide leaps across different registers of the piano in mm. 204–207, the author suggests using the springing motion technique combined with forearm rotation and lateral arm movement in curvilinear motion, as discussed in Chapters 5 and 6.[266] In mm. 204-207, the leaps between the first and second beats in both hands move in contrary directions.

[266] Stannard, *Piano Technique Demystified*, 25–27.

The first chords should be played by both hands with a springing motion to propel the hands and arms rotating toward each other, landing in the mid-range of the keyboard for the following hand position (see Figure 6.15). The author also suggests practicing the right-hand doubled-note passage with the same technique based on the technical grouping determined by the fingering and hand position (marked in red in Figure 6.15).

Figure 6.15: Grouping and hand/wrist motion in the transition of Waltz No. 3, *Concert Arabesques*, Op. 12, mm. 204–208.



In addition to the above technique, employing silent practice for the leaps, as mentioned in Chapter 5, can help increase accuracy. This silent practice involves shifting both hands with great velocity after playing the first chord of each measure and quickly placing the hands at the new hand position without playing the notes after the leaps. Repeat this process until the muscle memory is secured. Then, the pianist can proceed to play the subsequent notes aloud following the leaps.[267]

The planning for the dynamic shading of the entire transitional passage in the third section of Waltz No. 3 is crucial since it is an extensive section with repeating sequential patterns. Exerting the strength and speed at the beginning of the transition may cause muscle fatigue before the music reaches the climax of the section.

[267] Breth, *The Piano Student's Guide to Effective Practicing*.

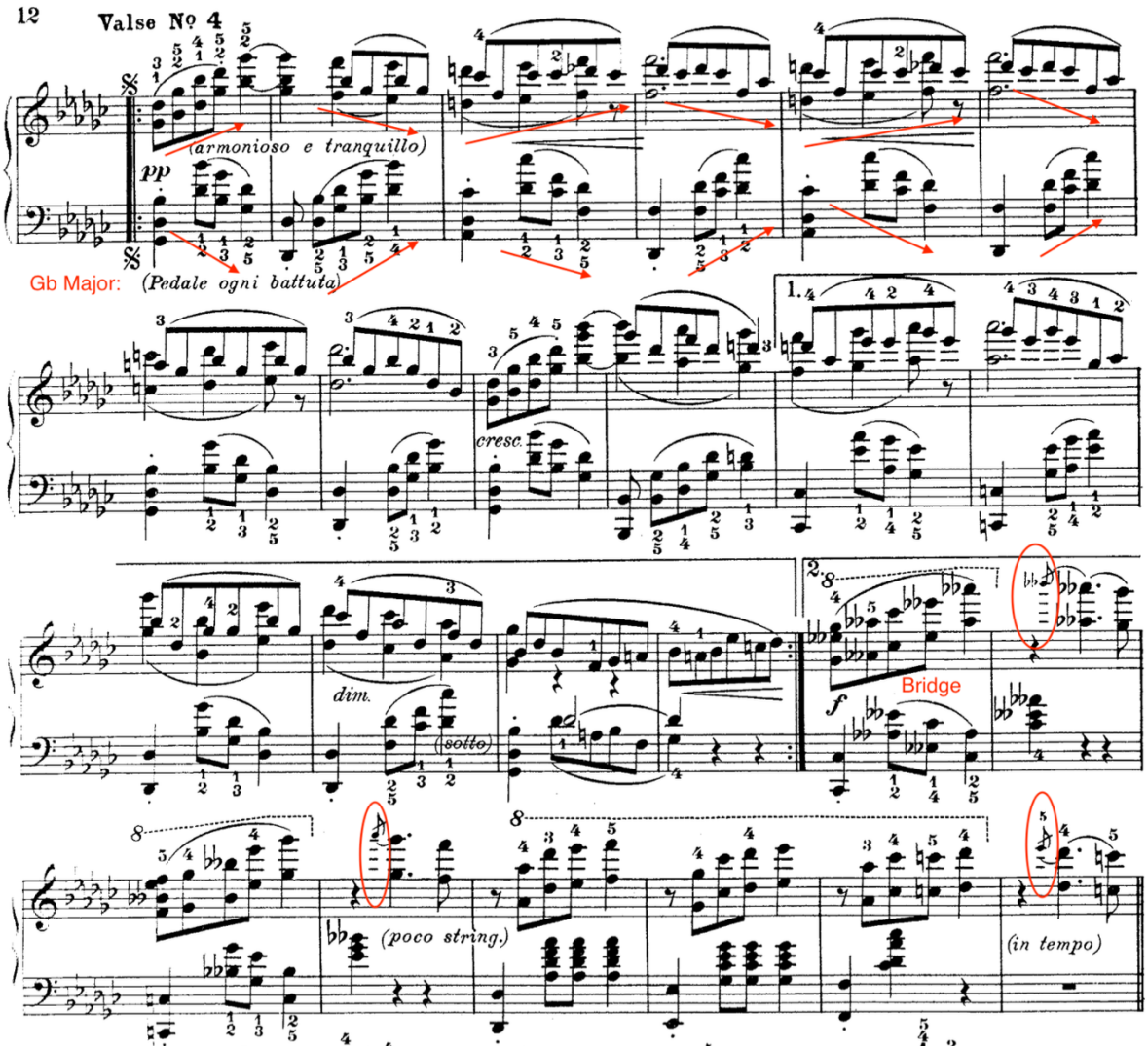
Waltz No. 4

Compositional Analysis

Schulz-Evler's Waltz No. 4 in *Concert Arabesques*, Op. 12, uses a similar formal structure as Waltz No. 3 with a three-part form, centering in G-flat major throughout the waltz. Schulz-Evler abandons the four-bar chordal introduction which is originally included in Johann Strauss II's *An der schönen blauen Donau*, Op. 314*,* played by brass and string instruments in the orchestra. The first section of Waltz No. 4, mm. 216–233, in *Concert Arabesques*, Op. 12, features theme G with a repeat consisting of a slightly longer second ending. The second section, mm. 234–250, includes a different theme, H, and also features a repeat. Waltz No. 4 concludes with the third section, mm. 251–282, which is a 32-bar fast-paced transition. The difference in formal structure between Waltz No. 3 and 4 is that the latter contains a third repeat of the first two sections before the transition begins.

The first section of Waltz No. 4, mm. 216–233, introduces a harmonious and tranquil theme G in a *pianissimo* dynamic at a slower tempo. This follows the dramatic conclusion of the previous waltz, which ends with multiple notes marked with *fermatas* and a *rallentando*, effectively slowing down the pace (see Figure 6.16). Theme G's melody is presented in the right-hand top voice and begins with the dominant tone of G-flat major, D-flat, ascending by a fourth and outlining an ascending broken tonic chord. The melody reaches the tonic at the highest point and is sustained for one beat before descending and ascending in a stepwise fashion with a wave-like contour. The doubled-note figure from the previous transition in the third section of Waltz No. 3, featuring irregular intervals, is inherited in theme G at the beginning of each eight-bar phrase (in mm. 216 and 224). The remainder of each eight-bar melody is presented in octave form, embellished with steady, elegant eighth notes.

Figure 6.16: Theme G, Waltz No. 4, *Concert Arabesques*, Op. 12, mm. 216–233.



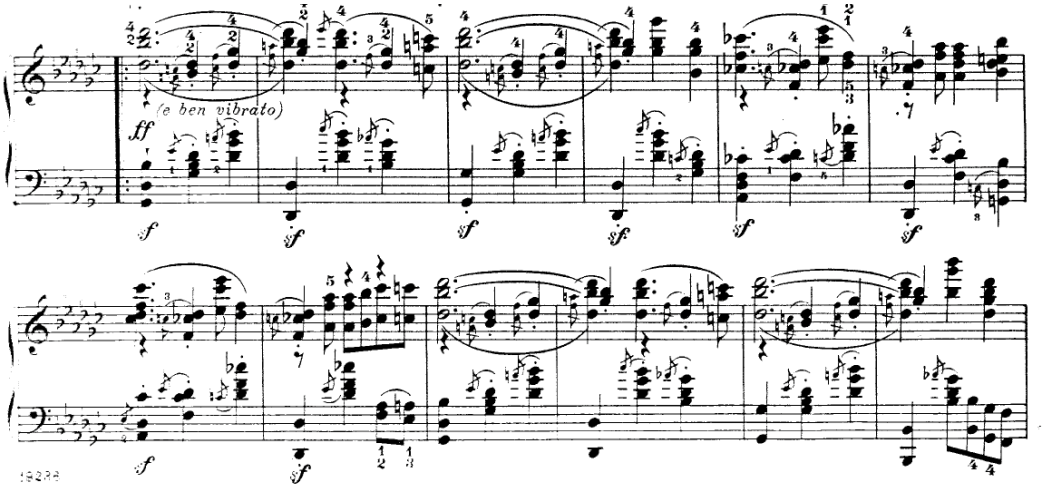
Instead of using the "oom-pah-pah" accompaniment in Strauss II's original orchestral version, Schulz-Evler uses the irregular-interval doubled notes again in the left hand of Waltz No. 4 (see Figure 6.16). The doubled notes in the left hand are shaped in a descending and ascending arpeggiated contour on the second and third beats of each measure, constantly moving in contrary motion with the right hand. This constant contrary motion of doubled notes between both hands creates a dynamic broadening and narrowing of sonority. A wide-range chord or octave is presented in the lower range of the keyboard to emphasize the downbeat of each measure. The lower quarter-note downbeat, followed by two eighth notes and another quarter

note, gives this theme a gentle rocking motion that supports the singing melody in the right hand, simulating a peaceful lullaby.

After the repeat of the first section, the harmonious and tranquil theme G is abruptly interrupted and transformed at measure 226 into an eight-bar bridge in a brilliant character featuring sequential figures that build intensity and acceleration (see Figure 6.16). This bridge connects the first section of Waltz No. 4 to the second section featuring theme H. The bridge introduces new grace-note material attached to the octaves, emphasizing the second beat of mm. 227, 229, and 233, foreshadowing the new motif in the upcoming theme of the second section of Waltz No. 4.

The second section of Waltz No. 4, mm. 234–250, features theme H, which creates significant contrast in terms of mood, dynamic, texture, and sonority. Theme H is characterized by agile grace notes throughout the entire section (see Figure 6.17). The thematic melody is presented by octave chords in the right hand and begins on the second beat of the last measure in the first section. The melody initiates on the note D-flat, the dominant tone of G-flat major, with a grace note attached and descends by a half step before it returns to the dominant note, emphasizing a dotted quarter-note rhythm followed by an eighth note and a dotted half note sustained for one beat. This melodic pattern is repeated once more before ascending and descending rapidly with significant leaps and intervals, using the rhythm of a dotted-quarter note followed by a quarter note on the first and second beat of a measure. This rhythmic character provides a dramatic and energetic feel for the remainder of the melody.

Figure 6.17: Theme H, Waltz No. 4, *Concert Arabesques*, Op. 12, mm. 234–245.



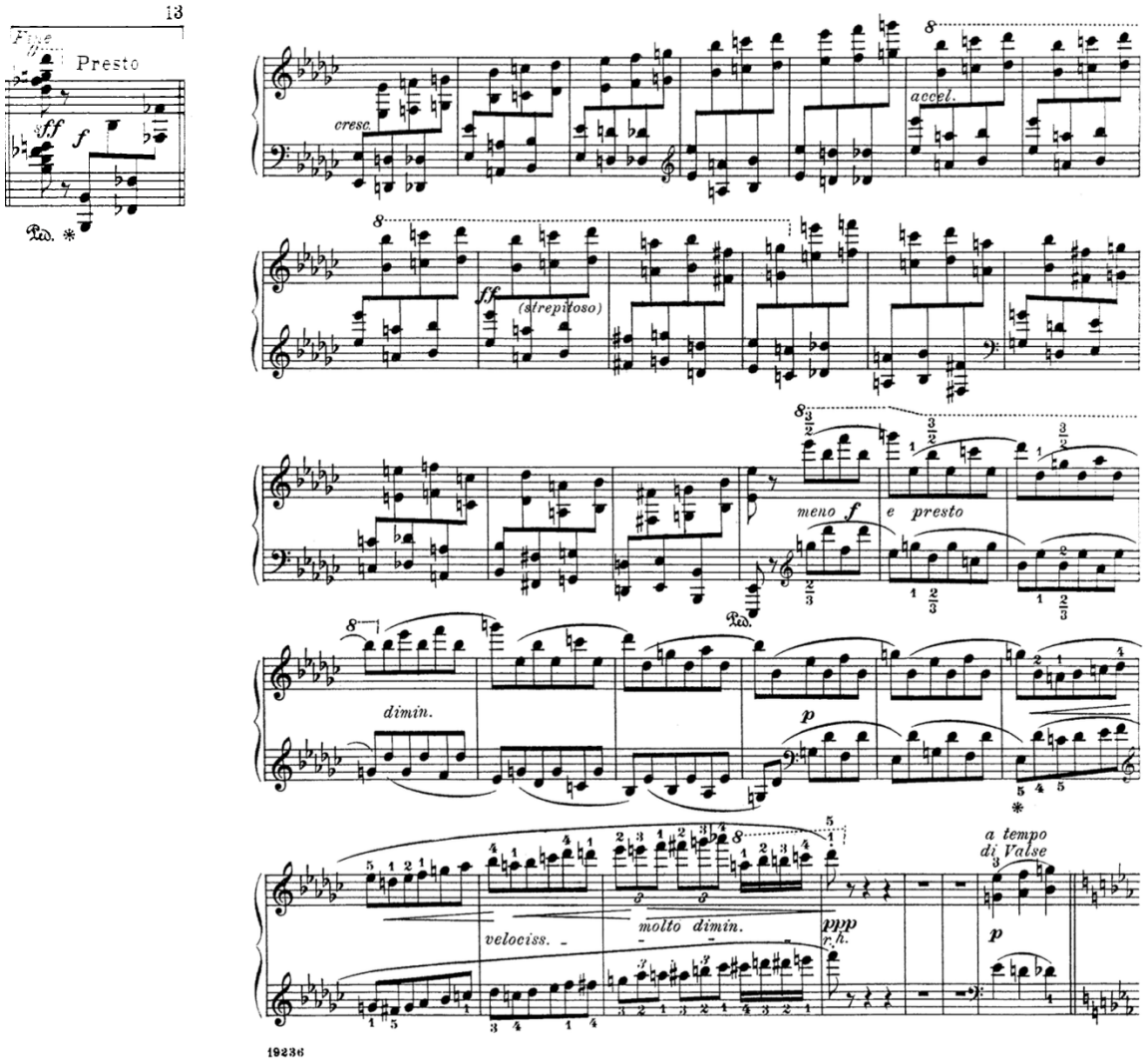
Differing from the original orchestral version, which contains the regular "oom-pah-pah" accompaniment featuring a bass note on the first beat and the same chord on the second and third beats, Schulz-Evler uses grace notes to embellish the chords on the second and third beats of each measure (see Figure 6.17). This chordal accompaniment with grace notes follows an octave or octave chord, which is part of the main melody, with *sforzando* emphasizing the downbeat. The ornamented accompaniment chords are performed mostly by both hands and are in inverted form instead of repeated chords in the same position.

Schulz-Evler demonstrates his ability to create a symphonic sound on the piano with extensive sonority and texture. Both hands contain octave chords moving across different registers on the piano. The short grace notes attached to the chords simulate the calls of the flute in the orchestra. These airy, playful grace notes and the heavy, chordal main melody create contrasts in terms of the sonority and texture within the theme.

When a transitional section appears in *Concert Arabesques*, Op. 12, it showcases a pianist's virtuosic technique. The transitional section at the end of Waltz No. 4 spans from mm. 250–282 (see Figire 6.18). Schulz-Evler employs a pianistic technique often used by Franz

Liszt— the interlocking octaves— to begin the section in mm. 250–266. This transition starts with a series of strong interlocking octaves between the two hands. The octaves in both hands move in parallel and contrary directions across the piano, from a high to low register, in *presto* tempo (see Figure 6.18). The speed of the octaves is brought to its limit with an *accelerando* marked in measure 256. After descending to a lower register of the piano, the interlocking octave passage ends on the pitch E-flat in measure 267, the tonic of the following waltz.

Figure 6.18: Transitional section, Waltz No. 4, *Concert Arabesques*, Op. 12, mm. 250–282.



The excitement of the octave passages relaxes as the rotating eighth-note figures descend in mm. 267–275. The dynamic decreases and the rotating eighth notes melt into two parallel

ascending chromatic lines formed by both hands. This parallel ascending chromatic passage is marked with a final acceleration, *velocissimo*, meaning as quick as possible, and disappears into the high register in a *ppp*. The motif of Waltz No. 5 unfolds after almost three measures of silence.

Performance Analysis and Suggestions for Practice and Performance

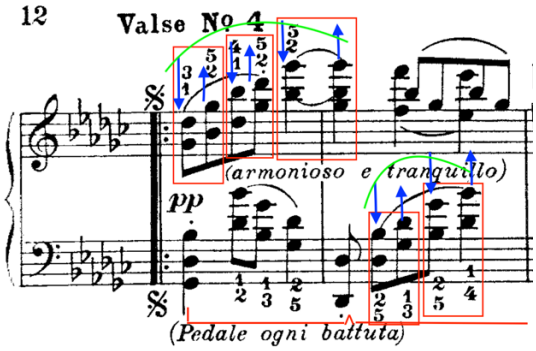
The use of grouping practice incorporated with an elastic wrist and subtle forearm rotation can enhance the fluency of doubled notes in the first section of Waltz No. 4. For example, in mm. 216–217 (see Figure 6.16), two sets of doubled notes can be organized into one group due to the fingering and change of hand position. The first set of doubled notes in each group benefits from a slight downward wrist motion. As the second set of doubled notes is played, the wrist lifts and relaxes. Because this doubled-note passage consists of black keys only, the hand is naturally elevated. This results in minimal down-up wrist motion. This lifting motion at the second set of the doubled notes is combined with a subtle forearm rotation, smoothly guiding the hand to the next group at a new position in a curvilinear motion. This technique can be applied to the doubled-note passages in both hands.

After the hand shifts between groups are secured, three groups can be combined into a larger subphrase (marked in green in Figure 6.16). As mentioned above, due to the nature of the black keys being positioned higher, the hand is elevated while playing this passage. This provides the advantage of using minimal down-up motion. Pianists can apply one continuous sweeping gesture using lateral arm movement to create a longer and smoother phrase.

Utilizing a flat-finger position alongside a seamless, continuous one-gesture arm movement can effectively produce a softer, more delicate sound in the doubled-note passage.

Schulz-Evler's inclusion of "*Pedale ogni battuta*" in the score implies pedaling every measure (see Figure 6.19). The lighter tone achieved through flatter fingers helps create a dreamlike quality, aligning well with the tranquil mood of theme G.

Figure 6.19: Grouping and hand/wrist motion, Waltz No. 4, *Concert Arabesques*, Op. 12, mm. 216–217.



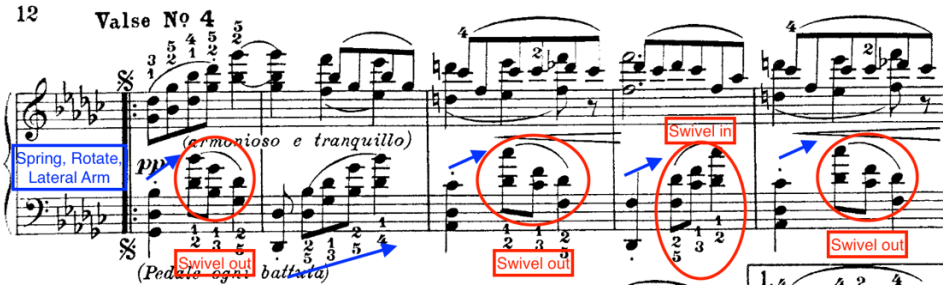
Attentive voicing control is also essential to emphasize the main thematic material within the dense texture in theme G (see Figure 6.16). In order to apply voicing techniques to the theme, pianists can practice holding down the thematic notes while releasing the embellishments quickly. The speed of the attack on the main melodic notes should be quicker than other notes. For example, in mm. 216–217, the thematic notes are located on the top voice of measure 216 and the octaves in measure 217. Although the melody in the top voice of the doubled-note passage in measure 216 is impossible to play with solely finger *legato*, pianists can hold the top notes longer while playing the lower notes with soft *staccato*. The thematic notes in the octaves of measure 217 are also held longer while playing the eighth notes with soft *staccato*. This voicing exercise can be applied to the entire first section of Waltz No. 4.

The elastic downward and upward wrist motion can be effectively used in the right hand throughout the first section of Waltz No. 4. This technique is particularly useful in passages where pianists need to apply arm weight with an elastic wrist to project the thematic melody in octaves, followed by a softly played eighth-note embellishment (see mm. 217–223 and 225–227

in Figure 6.16). Pianists may employ a slight downward wrist motion on the octave and an upward wrist motion on the following eighth note. To elongate the phrases, the fingers should strive to remain close to the keyboard, avoiding complete release from the keys after each set of down-up wrist motions that may sound like a two-note slur effect. Additional approaches to achieve smooth, continuous phrases while playing theme G a well-planned dynamic shading in addition to adhering to the pedal indication of the music score.

The combination of a springing motion, subtle forearm rotation, and lateral arm movement in curvilinear motion described by Stannard can be applied to the left hand in the first section of Waltz No. 4 (see Figure 6.20).[268] Stannard's leaping technique can be used along with an outward or inward swivel of the hand and elbow from the torso in theme G as well. Schulz-Evler marks the chord or octave on the first beat of each measure with a *staccato* (see Figure 6.20). This *staccato* serves as a spring, allowing pianists to rotate the left hand and shift to the next position in a curvilinear motion after playing the quarter notes (marked in blue, Figure 6.20).

Figure 6.20: Stannard's leaping technique and Swivel movement in theme G, *Concert Arabesques,* Op. 12, mm. 216–220.



Inward and outward hand/elbow swivel movement can facilitate the doubled notes in the left hand on the second and third beats of each measure that are marked with a three- or four-note

[268] Stannard, *Piano Technique Demystified*, 25–27.

slur (marked in red, Figure 6.20). Alan Fraser states that "whole arm" rotation, which creates a swiveling movement of the elbow away or toward the torso, is more efficient than solely lateral arm movement.[269] This whole arm rotation with swiveling elbow movement can be beneficial for some strange stretching with extensive intervals, which is featured in the left-hand accompaniment in the first section of Waltz No. 4. Pianists may incorporate whole arm rotation with a general approach to the slur in the accompaniment, using a downward wrist motion on the first set of notes and an upward wrist motion at the end of each slur. As the doubled-note figures in the left hand descend, the hand and the elbow may apply a swiveling motion moving outward away from the torso. On the contrary, the hand and elbow can swivel right and toward the piano fallboard as the doubled-note figures ascend. These combinations of hand, wrist, elbow, and arm movements allow pianists to have moments of relaxation in the forearm and assist in creating a gentle rocking effect in the accompaniment of theme G.

The second section of Waltz No. 4 comprises theme H, which features grace notes embellishing the main melody and a dense texture in the accompaniment, executed at a rapid tempo (see Figure 6.17). This presents significant challenges in the coordination between both hands. Specifically, pianists may encounter difficulties in executing fast grace notes, managing wide-range chords with leaps, and achieving precise alignment between ornamented doubled notes in the right hand and chords in the left hand.

"Mental technique"[270] or "mental dexterity,"[271] discussed by Josef Hofmann and George Kochevitsky, is also essential in the process of studying theme H. Anticipation of subsequent

---

[269] Alan Fraser, *The Craft of Piano Playing: A New Approach to Piano Technique*, 2nd ed. (Lanham, Maryland: Scarecrow Press, 2011), 203-204.

[270] Hofmann, *Piano Playing with Piano Questions Answered*, 37.

[271] Kochevitsky, *The Art of Piano Playing*, 45–51.

notes, fingers, or hand position is crucial for maintaining accuracy and speed. Based on the dense texture and the complex coordination required for theme H, the author suggests practicing the section "without mistakes from the very beginning, to save time and energy."[272] According to Kochevitsky's procedure to study a piece correctly the first time, pianists should begin by analyzing the music and comprehending all the elements of the theme– thematic melody played by the right-hand octave chords, the thick chord on the downbeat providing the bass, and the accompaniment chords and doubled-note embellished with grace notes in both hands.[273]

The second helpful step suggested by Kochevitsky to build mental dexterity is to learn and play the notes at a tempo that allows absolute control and time to anticipate the following materials in advance.[274] The author suggests practicing one element at a time before combining different elements of the theme. After the pianist secures all elements and can perform the section as written at a faster speed, silent practice, as discussed in Chapter 5, can be beneficial in preparing for the leaps throughout the theme. Silent practice aids in the development of faster mental preparation and muscle memory, enabling a seamless transition from one position to the next without hesitation.

In the second section of Waltz No. 4, rapid execution of grace notes embellishing the main melody in the right hand, along with the left-hand accompaniment, require precise timing and finger agility to maintain clarity and avoid smudging the sound. In contrast to the flat-finger positions used when playing theme G, theme H requires a rounded finger position for precision. Instead of relying solely on finger movement, bouncing the wrist upward to give the hand extra

[272] Kochevitsky, *The Art of Piano Playing*, 50.

[273] Ibid.

[274] Ibid.

downward force as the fingers transfer weight from the grace notes to the *staccato* principal notes can create a faster, more efficient action. After playing the *staccato* main notes, the upward wrist movement can also propel the hand moving in a curvilinear motion to the next position. Pianists may initiate by applying a lighter touch on the grace notes and a stronger emphasis on the principal notes at a slow speed. Once the ornamented accompaniment is coordinated between hands, the tempo can gradually be increased to ensure accuracy. This approach enhances speed and ensures that each note is articulated clearly, allowing the grace notes to seamlessly integrate into the main melody without compromising the overall texture.

Theme H also includes numerous rapid leaps between wide-ranging chords and embellished chords or doubled notes, requiring quick and accurate movements across the keyboard in both hands. These leaps demand not only finger agility but also effective coordination of the entire arm. The leaping technique described by Stannard, consisting of springing motion, rotation, and rapid lateral arm movements in a curvilinear trajectory, is essential for smooth transitions between widely spaced chords.[275]

Pianists can apply additional helpful practice strategies to achieve alignment between the ornamented doubled notes in the right hand and the chords in the left hand, as well as overall synchronization in the second section of Waltz No. 4 (mm. 234–250). Pianists can employ rhythmic variations, such as playing the grace notes and their following principal notes in a dotted rhythm or with other rhythmic patterns. Nancy Breth provides different rhythmic patterns in her *The Piano Student's Guide to Effective Practicing*.[276]

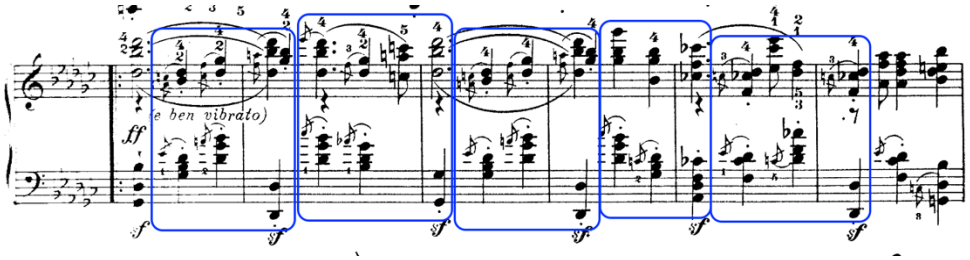
Additionally, grouping theme H into smaller subphrases can aid in learning. Pianists can

[275] Stannard, *Piano Technique Demystified*, 25–27.

[276] Breth, *The Piano Student's Guide to Effective Practicing*, 2.

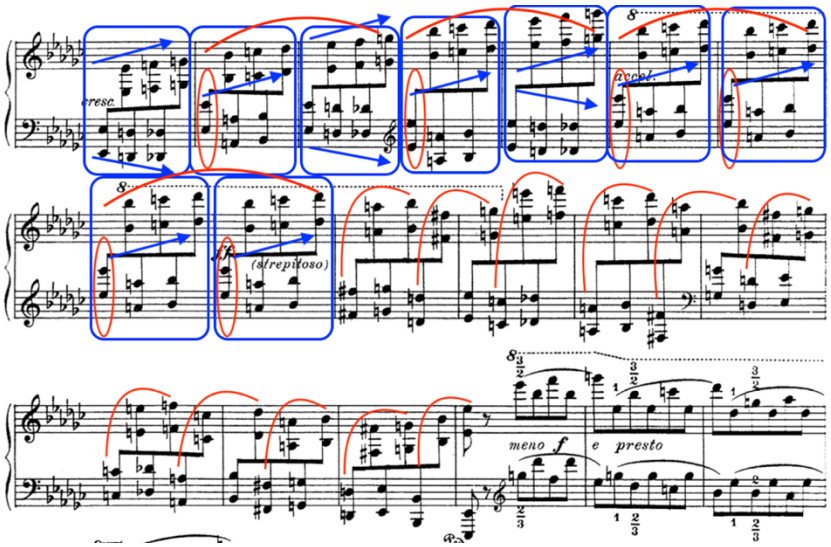
practice each subphrase at a reduced speed with repetition (see Figure 6.21). This can solidify the timing and coordination between the hands, enhancing both alignment and synchronization. Furthermore, the performer may benefit from emphasizing agogic accents on the downbeat of every other measure or observing a four-bar hypermeter to improve the musical flow while performing this theme.

Figure 6.21: Grouping of theme H, *Concert Arabesques*, Op. 12, mm. 234–239.



Following the demanding second theme of Waltz No. 4, the pianist's technical endurance is further tested in the subsequent transitional section spanning mm. 250–282. This section presents a continuous series of rapid passages, commencing with interlocking octave sequences in both hands, followed by swinging eighth-note figures moving in contrary directions between both hands and a parallel ascending scale-like passage (see Figure 6.22).

Figure 6.22: Grouping of the transition in Waltz No. 4, *Concert Arabesques*, Op. 12, mm. 251–269.



Effective execution of the extensive interlocking octave passage in the transitional section of Waltz No. 4 requires strategic practice methods. For instance, pianists can enhance the power of their performance by playing these octaves with relaxed arms and utilizing gravity to facilitate arm weight, particularly considering the *fortissimo* dynamic marking in the music score. To improve fluency, pianists can engage in grouping practice by observing the subphrases (see Figure 6.22). The initial subphrases for mm. 251–259, as marked in blue in Figure 6.22, can be identified by the movements of hands and arms. Both hands and arms are moving in a contrary direction in measure 251, while the right hand ascends and the left hand features a downward leap, followed by two ascending octaves in measure 252. These movement patterns alternate in the subsequent measures until measure 256, which features the same pattern as measure 252.

Longer subphrases for mm. 251–259 are determined by the tonic accents located on the initial octave in mm. 252 and 254. These tonic accents arise because of the preceding and following leaps, causing these specific octaves to be higher in pitch compared to the surrounding notes. Although the tonic accents persist in the downbeat of mm. 256–259, pianists may employ the two-bar subphrases from the previous measures to maintain a longer phrasing and better musical flow.

The length of subphrases decreases to four octaves as a group in mm. 260–267 due to the interval changes every four octaves. In addition to applying a pause and fermata at the end of each subphrase, as discussed in Chapter 5, pianists can also emphasize the first octaves with a slightly longer touch. This technique allows the forearm muscles to temporarily relieve tension, potentially alleviating muscle fatigue and sustaining precision and endurance throughout this demanding passage.

As the musical sequence transitions to contrary swinging eighth-note figures between

both hands in measure 267, the tempo remains fast, marked as *presto* (see Figure 6.18). To execute these figures efficiently, pianists may apply forearm rotation with fluttering hand movements. The author suggests careful planning of the dynamic shading in this section since the texture reduces to two voices, and the musical intensity decreases from a *fortissimo* of the interlocking octave passage to a *forte* dynamic level as the music progresses to the swinging figure passage. The *diminuendo* persists as the swinging eighth-note figures descend to a lower register in a *piano*. Waltz No. 4 concludes with a parallel ascending chromatic scale, increasing in velocity and gradually fading into a *pianississimo* as if a shooting star disappears in the sky.

CHAPTER 7: ANALYSIS OF *CONCERT ARABESQUES*, OP. 12

WALTZ NO. 5 & CODA

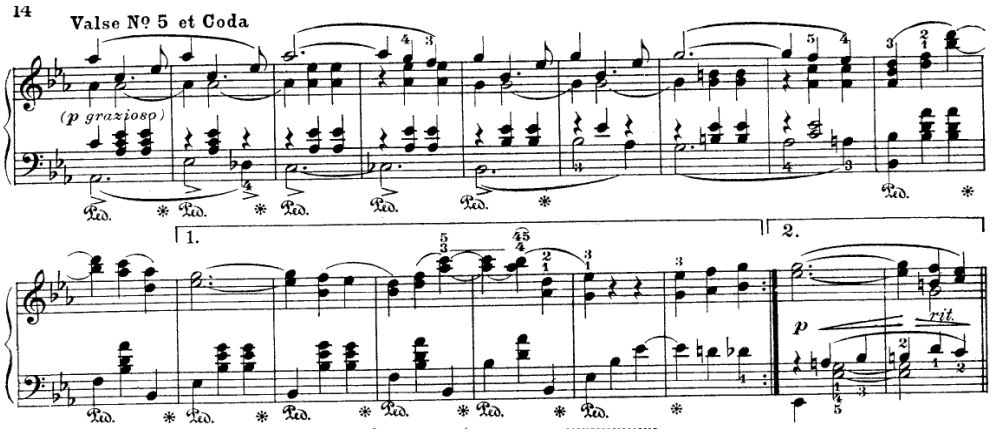
Chapter 7 includes a compositional and performance analysis of Waltz No. 5 and coda from *Concert Arabesques*, Op. 12, by Henryk Schulz-Evler. The compositional analysis describes the formal structure, thematic materials, texture, and sonorities of Waltzes No. 5 and coda. The performance analysis identifies the technical challenges in Waltz No. 5 and coda and provides suggestions for practice and interpretation.

Compositional Analysis

Waltz No. 5

Schulz-Evler roughly adheres to the formal structures established by Strauss II in Waltz No. 5 while incorporating his innovative deviation and displaying structural ambiguity. Schulz-Evler omits the ten-measure introductory phrase from the original orchestral version before the entrance of the actual waltz. In *Concert Arabesques*, Op. 12, the first section of Waltz No. 5, mm. 283–294, is relatively short (see Figure 7.1). The structural ambiguity emerges after the first section of Waltz No. 5.

Figure 7.1: Theme I, Waltz No. 5, *Concert Arabesques*, Op. 12, mm. 283–294.



Theme I in the first section of Waltz No. 5, mm. 283–294, is a sweet and *grazioso* melody

presented in a four-part texture (see Figure 7.1). It begins with the key of E-flat major, the home key of the entire piece. In contrast, the same theme is presented in A major in the orchestral version. After almost three measures of silence at the end of the last transitional section, which is not present in Strauss II's version, theme I initiates with the tonic in the top voice, displayed in the form of doubled-note featuring intervals of sixths in quarter notes, moving stepwise ascendingly in the right hand of measure 282. In the same measure, the left hand also begins on the tonic, descending by half a step, doubling the rhythm of the right hand. These three quarter notes re-establish the tempo of the waltz. After three ascending doubled-notes moving in a stepwise manner, the melody ascends by a step again before it leaps down by a sixth and is followed by a dotted quarter note rhythm emphasizing the second beat of a measure. The remainder of the main melody persists in the top voice line, while the bass line is sometimes marked with accents, creating a contrapuntal texture between the top voice and the bass. Meanwhile, the inner voices of both hands provide the "oom-pah-pah" blocked-chord accompaniment.

Coda

Waltz No. 5 concludes with an extensive coda spanning between mm. 295–445. This coda summarizes the entire composition, reflecting and developing the previous four waltzes. Unlike the music score of *An der schönen blauen Donau*, Op. 314, where Strauss II indicates the coda section in Waltz No. 5, Schulz-Evler does not provide a clear indication of the beginning of the coda in Waltz No. 5.

Due to the absence of a clear indication of the coda, a structural ambiguity presents after the first section of Waltz No. 5. In Strauss II's version, the second section of Waltz No. 5

contains a different theme, theme J (see Figure 7.2), with a repeat before the coda begins with the return of E thematic material from the first section of Waltz No. 3. The brief second section of Waltz No. 5 in *Concert Arabesques*, Op. 12, mm. 295–302, which is supposed to present the second theme of Waltz No. 5, demonstrates a clear return of theme E material from the first section of Waltz No. 3 and initially seems to be the start of the coda as in the original orchestral version (see Figure 7.3). This section begins with an ascending scale-like sixteenth-note passage in the inner voice, which appears to be a variation of theme E in Waltz No. 3 in a different key. In addition to being primarily displayed in the right hand, the sixteenth notes are also presented as brief chromatic scales in the left hand in mm. 296 and 300. The right hand in mm. 297–298 and 301–302 also includes additional doubled notes in thirds to increase rhythmic activity and musical intensity.

Figure 7.2: Theme J, Waltz No. 5, *An der schönen blauen Donau*, Op. 314, mm. 224–235.

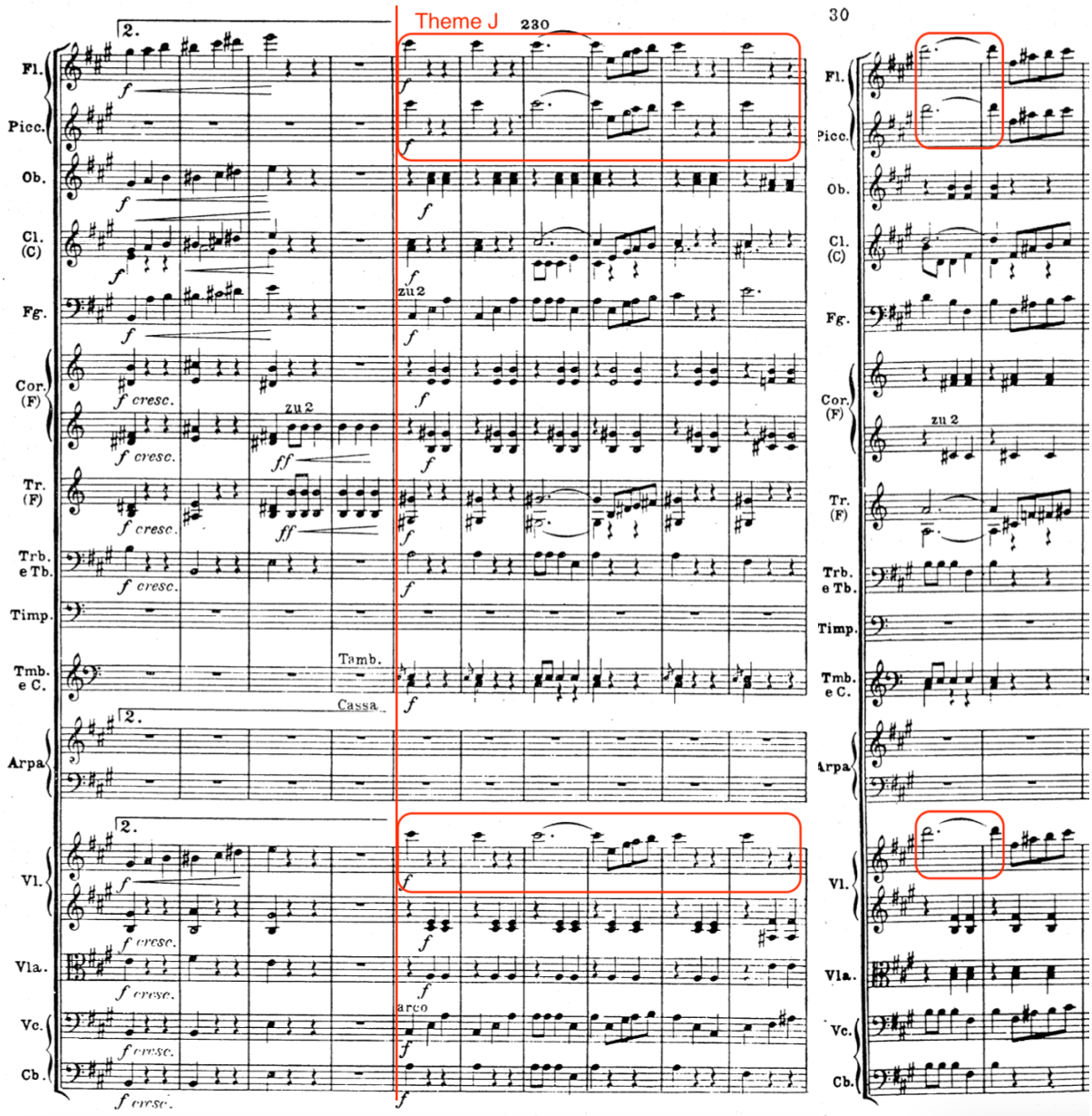
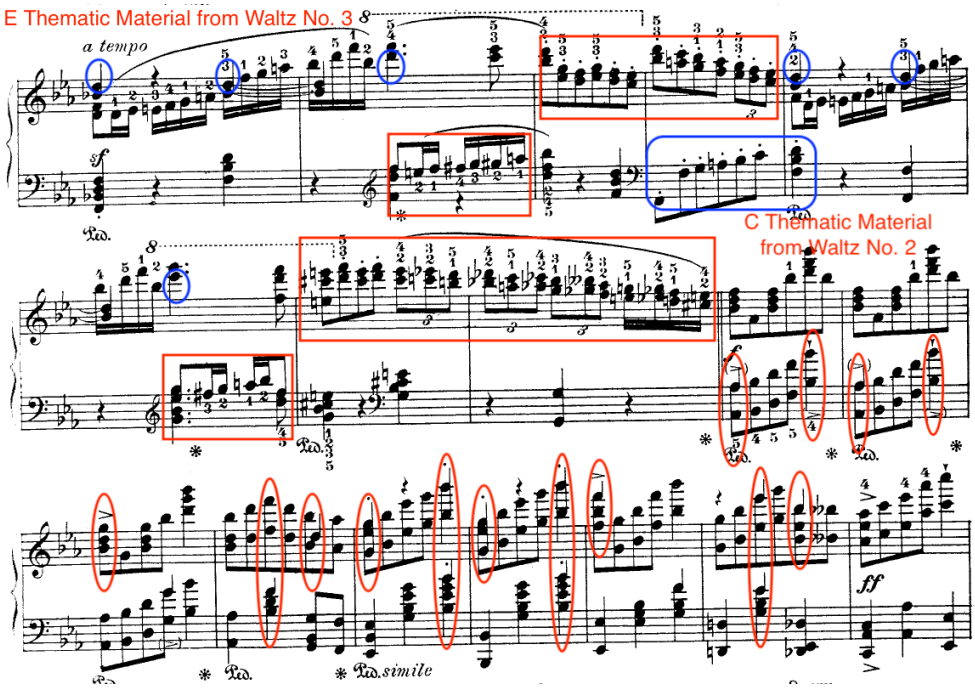


Figure 7.3: Ambiguous section and the Return of Theme C, Waltz No 5, *Concert Arabesques*, Op. 12, mm. 295–311.



This second section of Waltz No. 5, mm. 295–302, can also be considered the second thematic section of Waltz No. 5 and serves a dual purpose– the second thematic area of Waltz No. 5, and the beginning of the coda. It includes fragments of theme J from Strauss II's second section of Waltz No. 5, and the theme is hidden amid E thematic material (see Figure 7.3). Theme J features a repeated leading tone of the E-flat major, D, followed by a downward leap and a series of ascending notes in a stepwise manner. Fragments of theme J are primarily presented in the higher voice line by the right hand and by the left hand in measure 298 (marked in blue in Figure 7.3). Schulz-Evler does not re-arrange the complete theme J from Strauss II's version into *Concert Arabesques*, Op. 12. Instead, he utilizes the descending chromatic thirds in the right hand (mm. 301–302) to transition the music into the next section, which features the return of theme C from the first section of Waltz No. 2.

After the dual-function section (mm. 295–302) is developed with the E thematic material,

Schulz-Evler follows the general framework of Strauss II's coda for the remainder of the piece. The returning themes in both codas appear in the same order– theme E, theme C, theme G, and theme A. Between the return of C and G thematic materials, both Strauss and Schulz-Evler insert a transition with the same melodic elements. Schulz-Evler and Strauss II both include a re-transition between the returning theme G and theme A. However, the retransition in *Concert Arabesques*, Op. 12, features a different element than Strauss II's version. Following the restatement of theme A, both pieces include a "closing area" within the coda to conclude the extensive coda and the entire piece.

Following the ambiguous section in mm. 303–310, theme C from the first section of Waltz No. 2 returns (see Figure 7.3). Schulz-Evler blends C thematic material with consecutive octaves in the left hand and introduces a novel accompaniment pattern in the right hand. The left-hand consecutive octaves present the theme for three measures in mm. 303–305, while the right hand features triads displayed in different registers of the piano, connected by a single note. The thematic melody is then handed back to the right hand and presented in the original format of theme C in the following five measures (mm. 306–310). Schulz-Evler develops an element of theme C, featuring ascending octaves outlining a broken chord, and expands it into an entirely new eight-bar sequential section in mm. 311–318 (see Figure 7.4). This eight-bar sequence does not exist in Strauss II's version. Thick textured chords are presented on the first beat of each measure with an accent in this sequential phrase. The dynamic level increases as the range of the sound gradually expands until it reaches its peak on a B-flat major triad with a *sforzando* marking on the first beat of measure 319 (at the beginning of Figure 7.5).

Figure 7.4: Sequential passage after the restatement of theme C, Coda, *Concert Arabesques*, Op. 12, mm. 312–318.

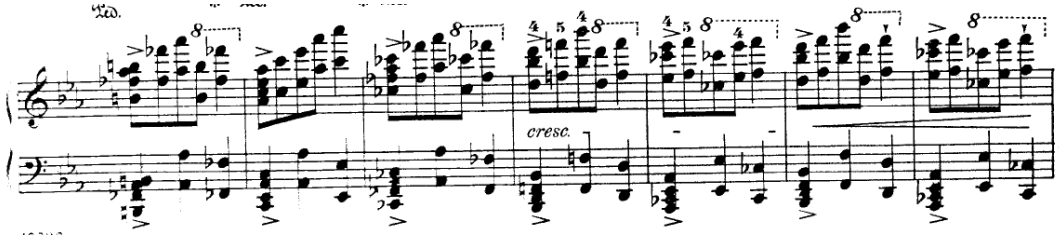
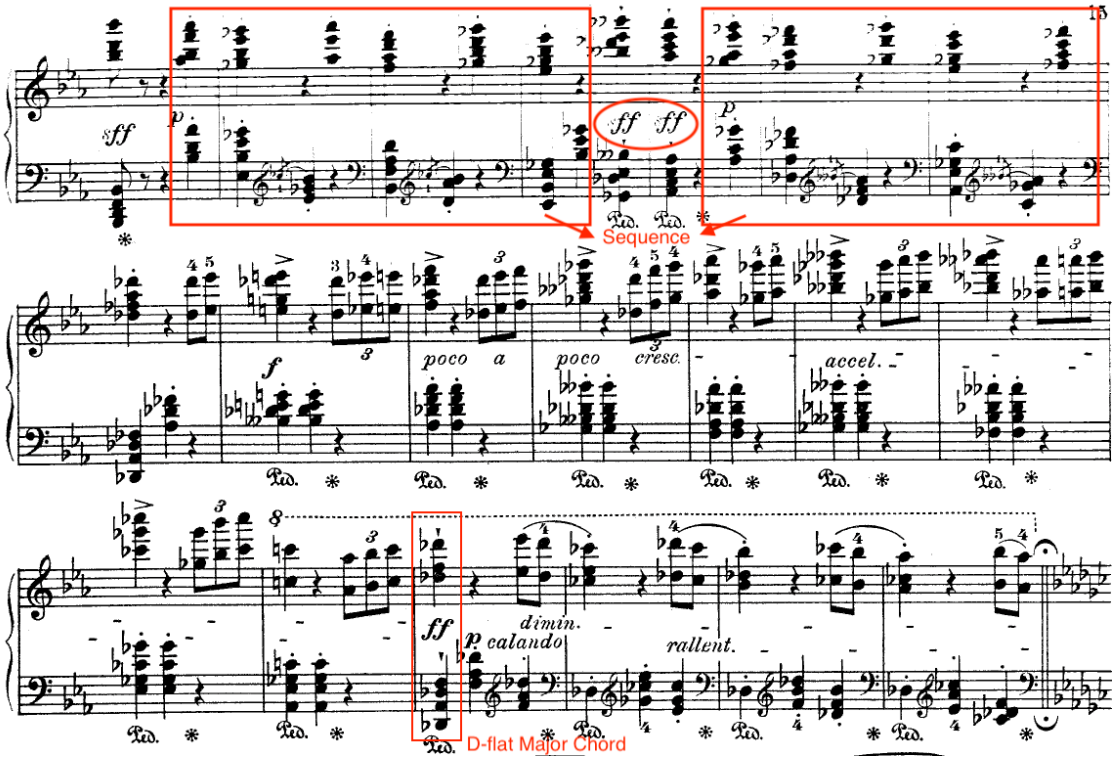


Figure 7.5: Transition, Coda, *Concert Arabesques*, Op. 12, mm. 319–338.



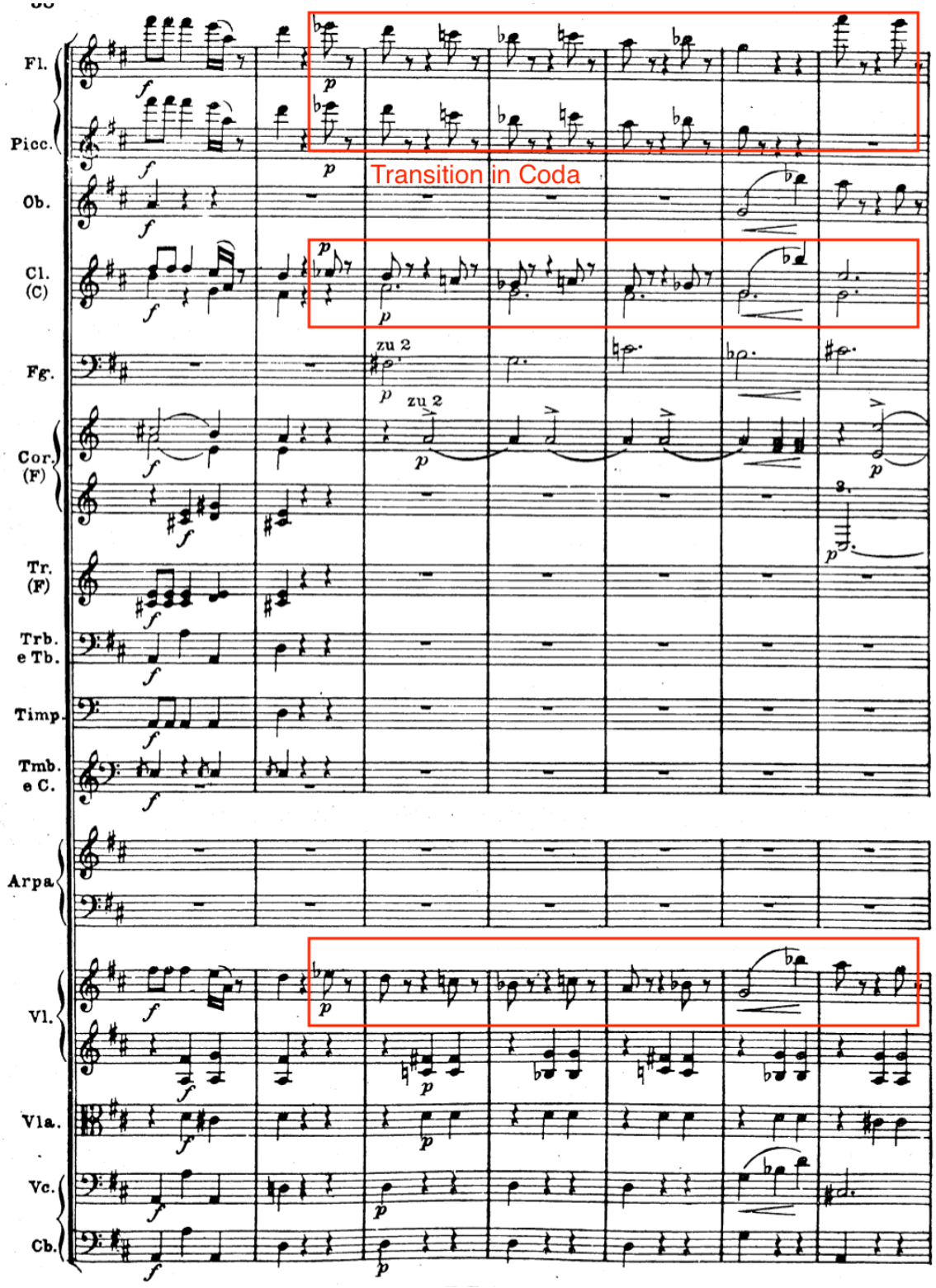
The transition continues after the sequential passage in mm. 319–338, featuring dense octave chords and octaves, and is characterized by contrasting dynamic settings (see Figure 7.5). It begins with a series of *staccato* octave chords, emphasizing the first and third beat of each measure in a *piano* dynamic, with a *staccato* triad embellished by a short grace note on the second beats. These elements reinforce the sense of a vivacious three-beat dance. This light, chordal melody is interrupted by two sudden explosive *sforzando* chords in mm. 322–323. The volume immediately reduces to *piano* afterward, with the same chordal melody sequenced one

whole step lower. The melody presented in the top voice line of these wide-range chords also exists in Strauss II's orchestral version in mm. 303–311 (see Figure 7.6). This transition, originally composed by Strauss II, features a delicate melody performed by the woodwind instruments and the first violin in a *piano* dynamic, supported by the "oom-pah-pah" accompaniment.

Within the transition in mm. 326–335, the music intensity is gradually increased until the sequences arrive in measure 335 on a D-flat major chord, the dominant of the next key, G-flat major (see Figure 7.5). The dynamic is enhanced as the right-hand ascending octaves on the third beat are followed by a thick chord on the next downbeat, sequencing toward the higher register of the piano. The rhythmic activity is accelerated by triplets on the third beats of mm. 327–329 and mm. 331–334.

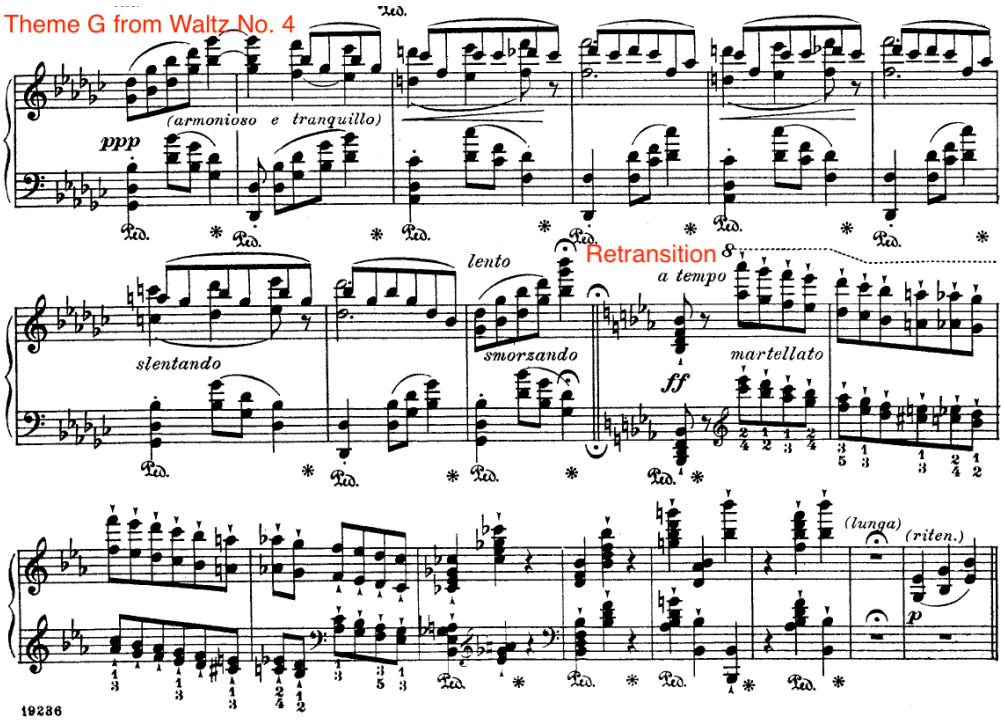
After the arrival of the D-flat major chord on the first beat of measure 335, the music intensity decreases drastically after the *subito piano* marking. The notes gradually descend from a high to a low register with a *rallentando* and *diminuendo* in mm. 335–338 (see Figure 7.5). The excitement of this transition is alleviated to prepare for the return of the harmonious and tranquil theme G from the first section of Waltz No. 4.

Figure 7.6: Transition, Coda, *An der schönen blauen Donau*, Op. 314, mm. 302–308.



Beginning in measure 339, the restatement of theme G is brief and incomplete at only nine measures long (see Figure 7.7). Theme G reappears mainly in the same way but in a softer dynamic, *pianississimo*, resembling a recall of a memory or an echo of the previous statement. The pace of this peaceful theme gradually slows down in mm. 345–346, until the music and time stagnate at the end of measure 347.

Figure 7.7: Return of Theme G and Retransition, Coda, *Concert Arabesques*, Op. 12, mm. 339–357.



Suddenly, a B-flat major chord in *fortissimo* disturbs the serenity and begins the retransition before the return of the very first theme of the entire composition, theme A (see Figure 7.7). This retransition in mm. 348–357 is a dominant prolongation based on the B-flat major chord, the dominant of the returning home key, E-flat major. The *fortissimo* B-flat major chord is followed by a series of consecutive descending octaves in the right hand and double notes in thirds played by the left hand in *staccatissimo* articulation. The retransition concludes

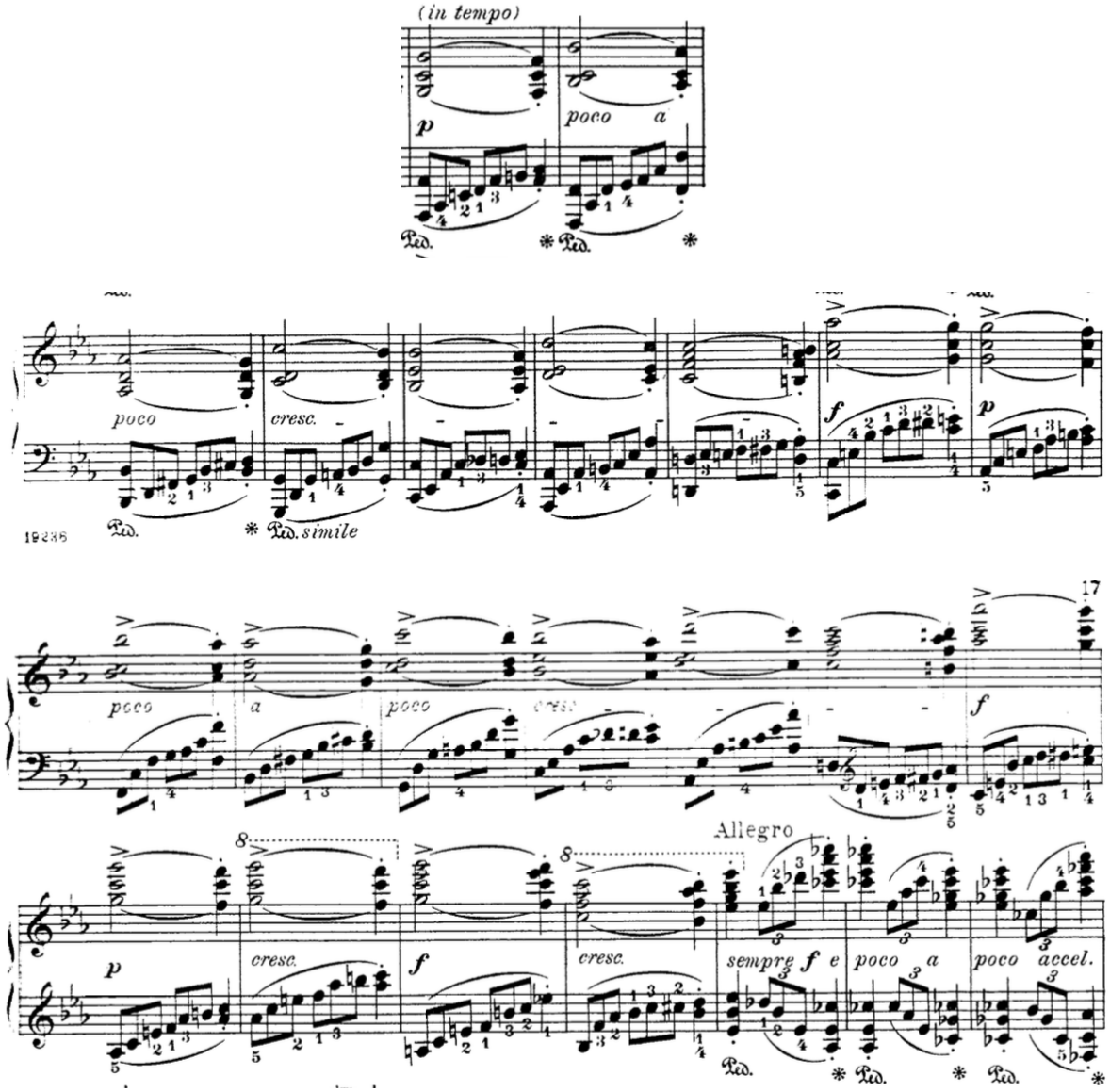
with four measures of thick chords spanning a wide range of the keyboard, followed by a lengthened bar of silence.

The first theme of the entire piece, theme A, returns after a measure of silence in measure 357. Olena Kononova describes this final restatement of theme A from the first section of Waltz No. 1 as "the calm before the storm."[277] Theme A is almost completely restated. This return of the first theme close to the end of the piece resembles the recapitulation of a sonata-allegro form. The ending of the returned theme A seamlessly transitions to the closing area within this extensive coda, beginning in measure 386 to conclude the coda and the entire piece.

The closing area, mm. 386–445, comprises 60 measures, including three main sequential sections based on different motivic figures: the first section, mm. 386–405; the second section, mm. 406–425; and the third section, mm. 426–445. The first section of the closing area, mm. 386–405, inherits the triplet motif from the embellishments of theme A. The roaring triplets are played in a low register by the left hand in an ascending sweeping gesture in a stepwise manner. The chords in the right hand emphasize the strong first beat and a lighter third beat, as indicated by the two-note slur and the *portato* (see Figure 7.8). The dynamic grows as the sequence ascends. In measures 394 and 402, Schulz-Evler skillfully inserts a *subito piano* after a leap to a higher register to carefully pace the dynamic shading of the extensive closing area.

[277] Kononova, "A.B. Schulz-Evler—Composer," 222.

Figure 7.8: First section of Closing Area, *Concert Arabesques*, Op. 12, mm. 386–408.

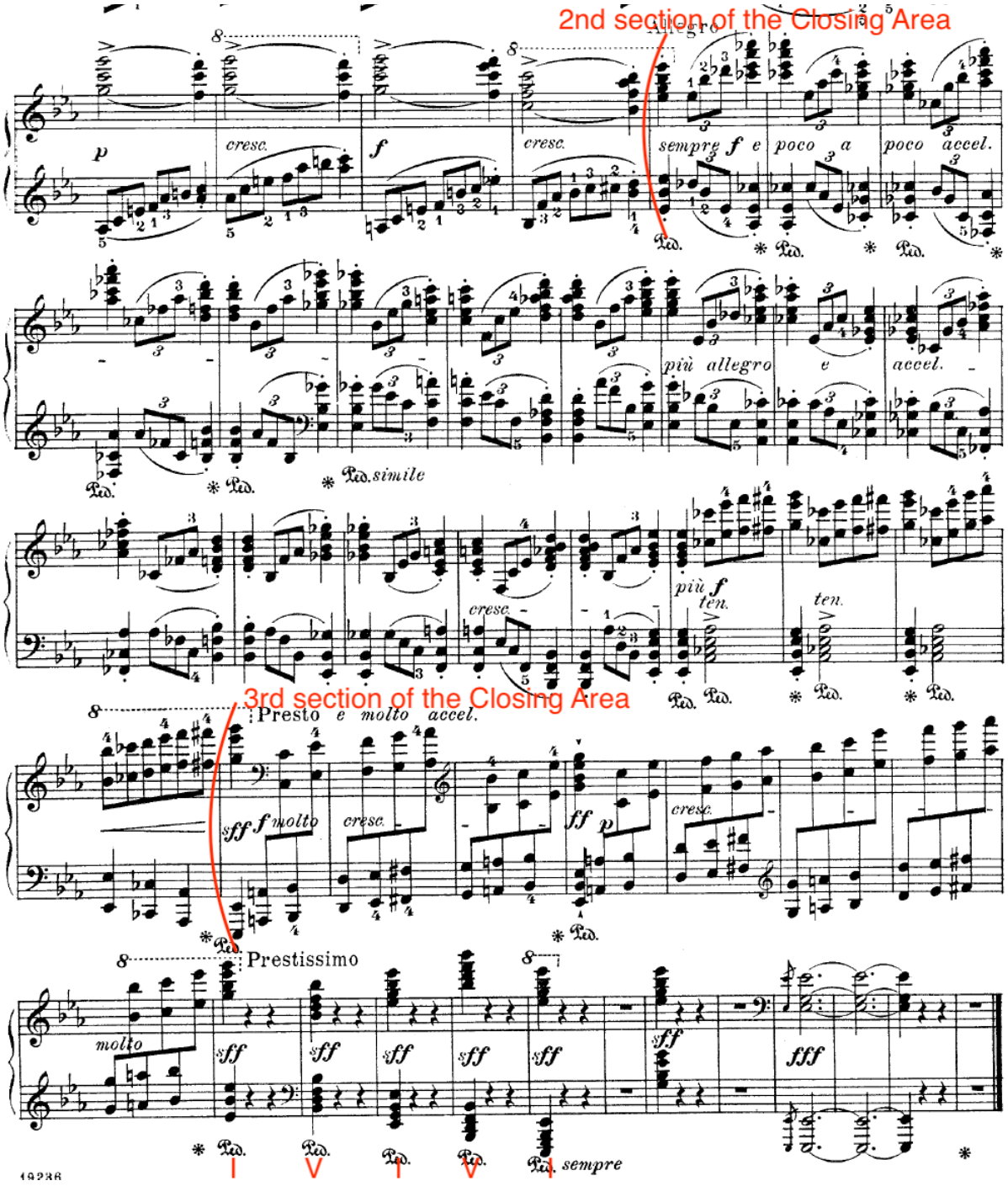


In the second section of the closing area, mm. 406–425, the triplet motif persists and is now presented on the second beat of each measure by both hands (see Figure 7.9). The repeated figure of this section comprises a heavy wide-range chord on the downbeat, a triplet on the second beat moving in a contrary motion between both hands, followed by a lighter quarter-note chord on the third beat suggested by the four-note slur indication. This section contains two identical eight-bar phrases displayed in two different registers. The sequence begins in a higher

register, and the volume increases as the repeated figure gradually descends toward a lower range of the piano. The rhythmic activity of both hands is synchronized with acceleration in speed. The dynamic growth is unstoppable as the motivic material varies to four ascending eighth-note octaves in the right hand, accompanied by the left hand with heavy chords emphasizing the second beat of each measure.

Concert Arabesques, Op. 12, concludes with the third section of the closing area, mm. 426–445, where the dynamic level, tempo, and music intensity reach their climax (see Figure 7.9). Following four measures of ascending octave passage (mm. 422–425), the music resolves on the tonic chord of E-flat major in measure 426. This resolution utilizes a wide range of the keyboard, spanning six octaves between both hands and is marked with a *sforzatissimo* indication. The robust tonic chord is followed by two passages of interlocking octaves played by both hands in an ascending direction. The first interlocking octave passage is interrupted by an E-flat major chord in *fortissimo* in measure 429. The dynamic level resets after the *fortissimo* chord and then gradually increases as the interlocking octaves ascend to a high register. This interlocking passage culminates on another *sforzatissimo* E-flat major chord on the first beat of measure 434. In mm. 435–438, an authentic cadence resolving from a B-flat major chord to an E-flat major chord is stated twice. The range of the keyboard used for the cadences continues to expand across the entire keyboard. The composition concludes with a wide leap to a final tonic chord in *fortississimo*, embellished by a pair of octave grace notes in both hands at a low register of the piano.

Figure 7.9: Second and third sections of Closing Area, *Concert Arabesques*, Op. 12, mm. 395–445.



Performance Analysis and Suggestions for Practice and Performance

The contrapuntal texture of theme I in the first section of Waltz No. 5 requires attentive voicing, despite being the least technically challenging waltz of the entire composition (see Figure 7.1). Emphasizing the outer voice lines of both hands while keeping the inner voices quiet is crucial. The author suggests applying the voicing practice mentioned in Chapter 6 (in Waltz No. 4, Suggestions for Practice and Performer) by holding the notes of the main melody longer and playing the accompaniment with soft *staccato* articulation. Although the bass line is marked with accents, pianists should not interpret them as literal accent markings. Instead, they should play and emphasize the accented notes with a slower action on the keys to avoid a harsh tone while voicing the bass line. Considering a four-bar hypermeter while playing theme I may help in expressing the waltz in longer phrases.

Most technical challenges and practice suggestions that occur in the coda are similar to those in the previously discussed waltzes, as this section includes numerous restatements of earlier waltzes. The ambiguous section, featuring hidden theme J and theme E from the first section of Waltz No. 3, also requires attentive voicing to project the thematic melody in the top voice line amid ascending rapid sixteenth notes (see Figure 7.2). As mentioned earlier, applying faster finger actions on the thematic notes with an extra slight downward force from the wrist and ghosting practice may help achieve better voicing. Pianists may also use grouping practice to improve the fluency of the rapid sixteenth notes. To perform the right-hand descending doubled notes in *legato* touch in mm. 301–302 effectively, consistent fingering, the use of an elastic wrist, and the application of various rhythmic exercises may be beneficial. After the techniques for the section are secured, performing with a four-measure hypermeter can create a better sense of musical direction.

Numerous specific techniques mentioned earlier can be applied to the restatement of theme C and the subsequent transitional section in the coda (see Figures 7.2, 7.4, and 7.5). Using an elastic wrist with a slight bounce of hands close to the surface of the keyboard and the leaping technique combining springing motion, forearm rotation, and lateral arm movement described by Stannard can be effective in executing consecutive octave passages.[278] To ensure accuracy while performing leaps with wide intervals, pianists can incorporate rhythmic variations, grouping, and silent practice with rapid hand and arm shifts to improve muscle memory of the hand shifts. Pianists may apply loose arms and utilize gravity to facilitate arm weight to produce powerful sounds. Additionally, pianists can execute the accompaniment pattern in the right hand of mm. 303–305 with forearm rotation as the hand leaps across different registers of the piano.

Since Schulz-Evler designs the transitional section (mm. 319–338) with multiple drastic changes in dynamic level, pianists can intentionally insert brief pauses between notes with contrasting dynamic markings (see Figure 7.5).[279] This approach allows the pianist more time to prepare for the change, both physically and mentally. During practice, the dynamic levels should be exaggerated. The length of the pause can be gradually reduced as the pianist becomes better at anticipating the contrasting dynamic change. Pianists should also plan the dynamic shading carefully, avoiding depleting energy too soon, enabling them to efficiently perform this extensive technically tasking section.

While Schulz-Evler does not include pedal marking in some measures of the transition (mm. 319–326 in Figure 7.5), the author suggests applying “accent pedals”, described by

[278] Stannard, *Piano Technique Demystified*, 25-27.

[279] Breth, *The Piano Student’s Guide to Effective Practicing*, 2.

Deborah Sinn, on the first beat of each measure in this section.[280] The dense chords on the downbeats feature a wide range of intervals. Pianists with average-sized hands are often required to perform these wide-range chords in the arpeggiated form. The application of accent pedals on these chords can help sustain the arpeggiated chord and provide emphasis on the downbeats.

The technical execution of the returned theme G (mm. 339–347) from the first section of Waltz No. 4 can follow the practice and performance suggestions provided in Chapter 6, as it is a literal restatement at a softer dynamic level, *ppp* (see Figure 7.7). In addition to the technical aspects, the adjustment in speed at the end of the section should be well-planned. To perform the following *martellato* retransition effectively, employing elastic wrist, loose arms with arm weight, one sweeping arm gesture, and incorporating rhythmic variation exercises may be beneficial.

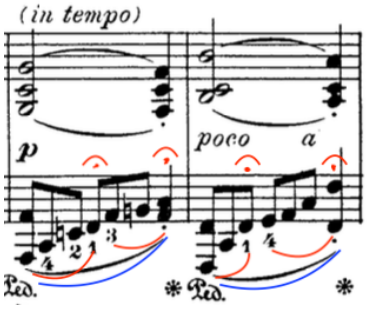
Theme A from the first section of Waltz No. 1 returns in measure 358, almost completely restated. However, Schulz-Evler includes the language "*leggierissimo ma cantando la melodia*" in the music score, implying that this restatement of theme A should be performed very lightly but with the melody projected in a singing manner. The entire restatement of the first theme in a soft dynamic resembles an echo effect or a memory recall of the first statement. Pianists may experiment with incorporating the sostenuto pedal in this section.

As the music progresses toward the end of the closing area, the required techniques become increasingly demanding (see Figures 7.8 and 7.9). The first section of the closing area, mm. 386–405, features ascending rapid triplet figures in the left hand (see Figure 7.8). This rapid triplet passage persists for twenty measures. To perform this extensive passage effectively, pianists should apply different groupings and carefully planned dynamic shading to the left hand.

[280] Sinn, *Playing Beyond the Notes*, 119–120.

The ascending rapid passage in each measure requires a shift in hand position, involving fingers crossing over the thumb. Therefore, the grouping of the continuous rapid triplets can be reorganized based on the hand position (see Figure 7.10).

Figure 7.10: Grouping, First section of Closing Area, *Concert Arabesques*, Op. 12, mm. 386–387.



Similar to the re-grouping practice discussed in Chapters 5 and 6, pianists can practice playing each group at a rapid speed, with an additional fermata at the end of each group (marked red in Figure 7.10). The length of the groupings can be extended once the pianist can comfortably perform all the notes clearly (marked blue in Figure 7.10). The dynamic and musical intensity increase as the sequences ascend. The *subito piano* marking in mm. 394 and 402 should be utilized to avoid over-exertion of energy (see Figure 7.8).

The techniques required for the second section of the closing area (mm. 406–425) include using whole-arm rotation incorporated with elbow movement that can swivel toward and away from the body, and elastic wrist that can bounce up and down (see Figure 7.9). The *staccato* wide-range chord on the first beat of each measure should be executed with an upward wrist motion, naturally leading to a downward motion of the hand on the first note of the subsequent four-note slur. Some of these dense chords with substantial intervals require pianists to perform them in the arpeggiated form, which can be efficiently executed with forearm rotation.

An outward swivel motion of the right hand and elbow to the right is required while

playing the four-note slur figure in the treble staff due to the ascending pattern with wide intervals. In contrast, the left hand and elbow should swivel away from the torso to the left for the descending arpeggiated four-note slur figures. An upward wrist movement follows to play the chords at the end of each four-note slur can a lighter sound on the third beat of each measure. This cycle of movements is repeated as the music figure sequences toward a lower range of the piano. Since the notes in both hands move in contrary directions symmetrically, the movements of the hands, wrists, elbows, and arms will also move symmetrically in the opposite direction. While playing this section at a rapid speed, the fingers should stay close to the surface of the keys for efficiency.

The musical intensity and dynamic level grow irresistibly from measure 422 toward the end of the piece (see Figure 7.9). In addition to applying the leaping technique described by Stannard with the combination of elastic wrist, springing motion, forearm rotation, and lateral arm movement in a curvilinear motion, it is essential to execute the ending with loose wrist and arms that allow not only the arm but also the upper-body weight to transfer the energy directly through the fingers to the keys to create powerful sounds.[281] Hofmann explains:

> Where powerful octaves occur in long continuation, it is best to distribute the work over the joints and muscles of the fingers, wrists, and shoulders. With a rational distribution each of the joints will avoid over-fatigue and the player will gain in endurance.[282]

He also suggests changing the position of the wrist from high to low or from low to high, which can often alleviate fatigue.[283] Premature fatigue is usually caused by unwanted muscle contractions, which are typically the result of a stiff wrist. Therefore, loose wrists and arms not

[281] Stannard, *Piano Technique Demystified*, 25-27.

[282] Hofmann, *Piano Playing with Piano Questions Answered*, 28.

[283] Hofmann, *Piano Playing with Piano Questions Answered*, 2: 33–34.

only enhance sound production but also provide better endurance, allowing the pianist to sustain the extensive and brilliant ending section of *Concert Arabesques*, Op. 12.

The Coda of Schulz-Evler's *Concert Arabesques*, Op. 12, is an enormously taxing section of the entire piece in terms of the length, texture, speed, dynamics, and wide range of chords that require a large hand span. It not only summarizes the thematic ideas and technical challenges but also develops the waltzes previously introduced. Kononova describes performing Schulz-Evler's *Concert Arabesques*, Op. 12, as akin to looking into a kaleidoscope.[284] Pianists who choose to study and perform this piece can experience a variety of sonorities, textures, colors, shapes, and the instrumentation of an orchestra on the piano. Schulz-Evler truly applies the concept of "arabesque" to a musical composition in a creative way.

[284] Kononova, "A.B. Schulz-Evler—Composer," 219.

CHAPTER 8: CONCLUSION

Henryk (Adolf / Andrei) Schulz-Evler was a Polish composer who had a significant influence on the musical culture of Kharkiv, Ukraine. Although primarily known for one piece, *Concert Arabesques*, Op. 12, he left behind numerous compositions that merit further study and attention. Born in Radom, Poland, Schulz-Evler spent most of his life away from his hometown. He began his music education in Warsaw, studying with musicians greatly influenced by Fryderyk Chopin, and continued his studies with Carl Tausig in Germany. His music career involved performing and teaching across Europe and in several major cities of the Russian Empire, such as Moscow and St. Petersburg. Schulz-Evler eventually settled in Kharkiv, where he dedicated almost two decades to his teaching and performance career.

As one of the founding piano faculty members at Kharkiv Conservatory, Schulz-Evler significantly contributed to the conservatory's development and influenced Kharkiv's music culture. He initiated numerous monographic *Klavier-Abends* [*Piano Evening Concerts*], which featured programs dedicated entirely to the works of a single composer. Schulz-Evler was also a performer and promoter of many rarely performed repertoire. As a piano educator, he produced numerous talented musicians, including Pavel Lutsenko and Pyotr Renchitsky. Additionally, Schulz-Evler was a composer and virtuosic pianist who consistently impressed the local media in both Warsaw and Kharkiv.

Schulz-Evler's solo piano compositions reflect his virtuosic abilities as a pianist. From studying his available piano solo works online, it is almost evident that he had a pair of large hands. His compositions often incorporate a significant amount of octaves and wide-range chords, as seen in his later etudes from the *Daily Exercises*; *Variations* in G Major, Op. 4; *Octave Etude*, Op. 7; the *concert paraphrase* of J. S. Bach's *Echo de la Partita*; and *Concert*

Arabesques, Op. 12. Schulz-Evler's extensive knowledge of the piano instrument and understanding of the physiological mechanics of piano technique allowed him to push the boundaries of piano artistry. His compositional style reflects the influence of Romantic composers such as Fryderyk Chopin, Franz Liszt, and Carl Tausig, who also demonstrated virtuosic pianistic writing. Schulz-Evler's piano works are often characterized by complex textures and a wide range of sonorities. The only solo piano work by Schulz-Evler that is not technically demanding is his *Melodie* in F-sharp Major, Op. 5, which features an exquisite lyrical theme in the Chopinesque style.

The creation of *Concert Arabesques*, Op. 12, was a response to the aesthetic preferences of a society that valued outwardly virtuosic pieces during the nineteenth to twentieth centuries. This composition exemplifies the extensive technical capabilities of the piano. Additionally, Schulz-Evler skillfully emulates the sound of an orchestra on the piano.

To summarize the main technical challenges that a pianist may encounter while performing *Concert Arabesques*, Op. 12, the following aspects must be considered: rapid passages requiring thumb agility, consecutive fast octave passages played by one hand, interlocking octaves played by both hands, leaps with extensive intervals, proper voicing within a dense texture, well-planned dynamic shading, rapid doubled notes consisting of irregular intervals, and wide-range chords to be played at a fast tempo.

Several technical principles are essential for pianists studying *Concert Arabesques*, Op. 12. Flexible thumbs are crucial for crossing over and under movement, while the structural support of the metacarpophalangeal joint and the velocity of finger actions ensure strength and proper voicing. Elastic wrists, coupled with active fingers, are beneficial for executing rapid and intricate passages, including those with wider intervals and doubled notes. Forearm rotation aids

in efficient shifts across different hand positions and registers, and lateral arm movement in a curvilinear line is important for the efficient execution of wide-interval leaps. Additionally, a loose arm allows gravity to facilitate arm weight to create a powerful sound.

Beneficial practice methods for effective performance include grouping practice for an extensive rapid passage, incorporated pauses to enhance accuracy, and silent practice for wide-range leaps to develop muscle memory and precision. Rhythmic variations are helpful for improving coordination and control in leaps, consecutive doubled-note or octave passages, and intricate rapid passages. Adding accents on varied notes helps achieve an even tone and enhances musical expression. The reader can refer to the practice and performance suggestions provided in Chapters 5 to 7 as a study reference. A detailed discussion of different schools of piano techniques and the thorough physiological mechanics of piano techniques applicable to this composition is beyond the scope of this document.

Recommendations for Further Research

Given the limited English-language sources about Henryk (Adolf / Andrei) Schulz-Evler, there is still much room for further research. The recommendations for further studies are listed below.

1. Broaden the scope of biographical literature available in English about Schulz-Evler, including detailed accounts of his life, works, influence in the music work, and contributions to piano literature. This could involve translating existing biographies, compiling new research, and publishing comprehensive studies to provide a richer and more nuanced understanding of his legacy.
2. Uncover more piano solo works by Schulz-Evler that remain in manuscripts. While

scholarship indicates that Schulz-Evler composed approximately 52 compositions, only a few piano works are in circulation and available in print.

3. Discover and expand studies in Schulz-Evler's compositions for other instruments. While some literature mentions that Schulz-Evler's output includes works for cello, violin, and voice, in addition to piano, only a few compositions for voice and piano are available on the internet.
4. Digitize and publish the manuscript of Schulz-Evler's *Russian Rhapsody*, Op. 14, a piece for solo piano and orchestra, to make it more accessible. The Free Library of Philadelphia currently holds a copy of the manuscript. The piece was recorded for the first time by the BBC Scottish Orchestra.
5. Develop a comprehensive compositional analysis of Schulz-Evler's piano concerto, *Russian Rhapsody*, Op. 14, to enhance the understanding of Schulz-Evler's orchestration writing. This analysis can delve into the structural elements, thematic development, and orchestration techniques employed by Schulz-Evler.
6. Complete a comprehensive performance and compositional analysis of the piano pieces that are only briefly discussed in this document, such as *Variations* in G Major, Op. 4, *Octave Etude*, Op. 17, *Melodie* in F-sharp Major, Op. 5, and *Concert paraphrase* of J. S. Bach's *Echo de la Partita*. This analysis should explore each piece in depth, examining aspects such as harmonic structure, melodic development, and technical demands. Additionally, it can provide performance insights, addressing interpretative challenges and offering practical recommendations for pianists.
7. Record Schulz-Evler's lesser-known solo piano pieces to bring attention to his broader body of work. Currently, the only pieces that have been recorded are *Concert*

Arabesques, Op. 12, and *Russian Rhapsody*, Op. 14. There is a wealth of unrecorded material that deserves recognition, such as *Variations* in G Major, Op. 4, *Octave Etude*, Op. 17, *Mélodie* in F-sharp Major, Op. 5, and *Concert Paraphrase* of J. S. Bach's *Echo de la Partita*. Recording these pieces would provide valuable resources for pianists, scholars, and enthusiasts, offering new interpretations and insights into Schulz-Evler's piano works. This effort could potentially revitalize interest in Schulz-Evler's work and encourage further study and performance of his compositions.

Much remains to be discovered regarding Schulz-Evler's life and contributions. Sources about him in the English language are limited, primarily because most of the primary sources are in Polish, Russian, or Ukrainian. Researching Schulz-Evler's life, career, and contribution in Kharkiv, the city where he spent the majority of his life, is particularly challenging due to the ongoing conflict between Russia and Ukraine during the process of this study. This document aims to inspire English-speaking scholars and native speakers of these above languages to uncover the mysteries surrounding this composer.

BIBLIOGRAPHY

Books

Apel, Willi. "Paraphrase." in *Harvard Dictionary of Music*. 2nd ed. Cambridge, MA: Belknap Press of Harvard University Press, 1969.

Bailey, George. *The Strauss Family: The Era of the Great Waltz*. London: Pan Books, 1972.

Barlow, Jeremy. *A Dance Through Time: Images of Western Social Dancing from the Middle Ages to Modern Times*. Oxford: Bodleian Library, University of Oxford, 2012.

Blom, Eric. *Grove's Dictionary of Music and Musicians*. 5th ed. Vol. 7, *R–SO*. London: Macmillan, 1954.

Blom, Eric. "Schulz-Evler, Adolf." in *Grove's Dictionary of Music and Musicians*. 5th ed., vol. 7, *R–SO*. Edited by Eric Blom. London: Macmillan, 1954.

Breth, Nancy O'Neill. *The Piano Student's Guide to Effective Practicing*. Milwaukee: Hal Leonard Corporation, 2004.

Brodie, Richard M., and Tzerko, Aube. *Secrets of Piano Mastery: A Breakthrough Guide to Piano Technique*. Rev. ed. Pacific Palisades, CA: Firebreak, 2011.

Carner, Mosco. "Ländler." in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 14. London: MacMillan Publishers, 2001.

Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture.* New York: Cambridge University Press, 2000.

Cummings, David. ed. *The New Everyman Dictionary of Music*. 6th ed. New York: Weidenfeld and Nicolson, 1989.

Chechlińka, Zofia. "Rudolf Strobl." in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 24. New York: Macmillan Publishers, 2001.

Chechlińka, Zofia. "Aleksander Michaławski." in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 16. New York: Macmillan Publishers, 2001.

Dannreuther, Edward. "Carl Tausig." in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 25. New York: Macmillan Publishers, 2001.

Dybowski, Stanisław. *Słownik Pianistów Polskich*. Warszawa: Selene, 2003.

Ewen, David. *Tales from the Vienna Woods: The Story of Johann Strauss*. New York: Holt, Rinehart and Winston, 1944.

Fantel, Hans. *The Waltz Kings: Johann Strauss, Father and Son, and Their Romantic Age*. New York: William Morrow, 1972.

Fink, Seymour. *Mastering Piano Technique: A Guide for Students, Teachers, and Performers*. Portland, Oregon: Amadeus Press, 1992.

Fraser, Alan. *The Craft of Piano Playing: A New Approach to Piano Technique*. 2nd ed. Lanham, MD: Scarecrow Press, 2011.

Friskin, James and Irwin Freundlich. *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1962*. New York: Dover, 1973.

Gát, József. *The Technique of Piano Playing*. 4th ed. Translated by Istvan Kleszky. London, UK: Collect's, 1974.

Gerig, Reginald. *Famous Pianists and Their Technique*. Bloomington, IN: Indiana University Press, 2007.

Gordon, Steward. *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. Belmont, CA: Schirmer, 1996.

Gordon, Stewart. *Etudes for Piano Teachers: Reflections on the Teacher's Art.* New York: Oxford University Press, 1995.

Gillespie, John. *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. Belmont, CA: Wadsworth, 1965.

Hinson, Maurice, and Wesley Roberts. *Guide to the Pianists' Repertoire*. 4th ed. Bloomington: Indiana University Press, 2014.

Hinson, Maurice. *The Pianist's Guide to Transcriptions, Arrangements and Paraphrases*. Bloomington: Indiana University Press, 1990.

Handbook for Piano Teachers: Collected Articles on Subjects Related to Piano Teaching. Evanston, IL: Summy-Birchard, 1985.

Hutcheson, Ernest. *The Literature of The Piano: A Guide for Amateur and Student*. 2nd ed. New York: Alfred A. Knopf, 1949.

Hofmann, Josef. *Piano Playing with Piano Questions Answered*. New York: Dover, 1976.

Jacob, Heinrich Eduard. *Johann Strauss, Father and Son: A Century of Light Music*. New York: Books for Libraries Press, 1971.

Kennedy Michael. “Arrangement.” In *The Oxford Dictionary of Music*. New York: Oxford University Press, 1985.

Kirby, Frank Eugene. *A Short History of Keyboard Music*. New York: Free Press, 1966.

Kochevitsky, George A. *The Art of Piano Playing: A Scientific Approach*. Princeton, NJ: Summy-Birchard, 1967.

Kullak, Adolf. *The Aesthetics of Pianoforte Playing*. 5th ed. Translated by Theodore Baker. New York: Schirmer, 1972.

Lang, Zoë Alexis. *The Legacy of Johann Strauss: Political Influence and Twentieth-Century Identity*. New York: Cambridge University Press, 2014.

Lhévinne, Josef. *Basic Principles in Pianoforte Playing*. New York: Dover Publications, 1972.

Matthay, Tobias. *The Fore-arm Rotation Principle in Pianoforte Playing: Its Application and Mastery*. Boston: Schirmer, 1912.

Matthay, Tobias. *The First Principles of Pianoforte*. 2nd ed. London: Longmans, Green, 1912.

Matthay, Tobias. *The Visible and Invisible in Pianoforte Technique*. London: Oxford University Press, 1947.

Methuen-Campbell, James. *Chopin Playing from the Composer to the Present Day*. London: Victor Gollancz, 1981.

Mayer, Anton, trans. *Johann Strauss: A Nineteenth Century Pop-Idol.* Wien: Böhlau, 1999.

Moore, Alex. *Ballroom Dancing*. 10th ed. New York: Routledge, 2002.

Morawski, Jerzy. “Karol Mikuli.” in *The New Grove Dictionary of Music and Musicians*. eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 16. New York: Macmillan Publishers, 2001.

Nettl, Bruno. “Transcription.” in *The New Harvard Dictionary of Music*. Edited by Don Michael Randel. Cambridge, MA: Belknap Press of Harvard University Press, 1986.

Ortmann, Otto. *The Physiological Mechanics of Piano Technique: An Experimental Study of the Nature of Muscular Action as Used in Piano Playing, and of the Effects Thereof upon the Piano Key and the Piano Tone*. New York: Dutton, 1962.

Sadie, Stanley and John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 24. London: Macmillan, 2001.

Sadie, Stanley and John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed.

Vol. 25. London: Macmillan, 2001.

Samson, Jim. "Stanislaw Moniuszko." in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell, 2nd ed. Vol. 16. New York: Macmillan Publishers, 2001.

Scott, Derek B. *Sounds of the Metropolis: The Nineteenth-Century Popular Music Revolution in London, New York, Paris, and Vienna*. New York: Oxford University Press, 2008.

Schonberg, Harold C. *The Great Pianists*. New York: Simon and Schuster Paperbacks, 1987.

Sherr, Richard. "Paraphrase." in *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie and John Tyrrell. 2nd ed. New York: Grove, 2001.

Sherr, Richard. "Paraphrase." in *The New Harvard Dictionary of Music*. Edited by Don Michael Randel. Cambridge, MA: Belknap Press of Harvard University Press, 1986.

Sinn, Debora Rambo. *Playing Beyond the Notes*. New York: Oxford University Press, 2013.

Slonimsky, Nicolas, Laura Kuhn, and Dennis McIntire. *Baker's Biographical Dictionary of Musicians*. Centennial ed., vol. 5, Edited by Nicolas Slonimsky. New York: Schirmer Books, 2001.

Slonimsky, Nicolas, Laura Kuhn, and Dennis McIntire. "Schulz-Evler, Andrei." In *Baker's Biographical Dictionary of Musicians*. Centennial ed., vol. 5, Edited by Nicolas Slonimsky. New York: Schirmer Books, 2001.

Suchet, John. *The Last Waltz: The Strauss Dynasty and* Vienna. London: Elliott and Thompson, 2015.

Stannard, Neil. *Piano Technique Demystified: Insights into Problem Solving*. 2nd ed. CreateSpace.com, 2014.

Walker, Alan. *Franz Liszt: The Virtuoso Years, 1811–1847*. Revised ed. New York: Cornell University Press, 1987.

Wechsberg, Joseph. *The Waltz Emperors: The Life and Times and Music of the Strauss Family*. New York: Putnam, 1973.

Articles

Alchevski, Gregory. "Theater and Music." *Yuzhny Kray*, no. 7921 (November 25, 1903): 4–5.

Friedheim, Philip. "The Piano Transcription of Franz Liszt." *Studies in Romantism* 1, no. 2 (Winter 1962): 83–96. Accessed July 28, 2021. https://www.jstor.org/stable/25599545.

Fogel, Henry. “The Complete Josef Lhevinne.” *Association for Recorded Sound Collection Journal*. Vol. 44, Issue 5 (May/June 2021): 401.

Haley, John. “The Complete Josef Lhevinne.” *Association for Recorded Sound Collections Journal*. Vol. 52, Issue 1 (spring 2021): 190.

Kononova, Olena. “A. B. Schulz-Evler—Composer.” *The Problems of Interaction of Pedagogic Science, Theory and Practice of Education. Collection of Research Papers* 8 (2002): 217–226.

Kononova, Olena. “On Western European Influences: In the Genesis of Formation and Development of Kharkiv Piano School.” *Music History in Central and Eastern Europe* 22 (2020): 35–55.

Kononova, Olena. “Musical and Educational Activities of Ilya Slatin in Kharkov: A Formula for Success.” *Music History in Central and Eastern Europe* 24 (2022): 107–140.

Kononova, Olena. “Report: Reviews of Olena Kononova’s Articles about Music Culture of Kharkiv.” *Music History in Central and Eastern Europe* 14 (2013): 297–316.

Kononova, Olena. ”Beethoven’s Creative Works as the Constant of the Music Culture of Kharkiv.” *The Problems of Interaction of Art, Pedagogical Science, Theory and Practice of Education. Collection of Research Paper* 41 (2014): 74–85.

Nicholas, Jeremy. “Adolf Schulz-Evler.” *The Romantic Piano Concert 68: Moritz Moszkowski’s Piano Concert in B minor Op. 3 and Adolf Schulz-Evler’s Russian Rhapsody* (London: Hyperion Records, 2016).

Nicholas, Jeremy. “Mélodie.” *International Piano* 68 (July/August 2020): 49–52.

Sundkvist, Luis. “Tchaikovsky’s Correspondence with Ernest Jedliczka and the performance of his piano trio in Berlin on October 26 / November 7, 1889.” *Tschaikowsky-Gesellschaft Mitteilungen* 23 (2016): 51.

Primary Sources

Diez, Don. “Musical Notes.” *Yuzhny Kray*, no. 8442 (May 6, 1905): 4.

Kleczyński, Jan. “Music Review.” *Echo Muzyczne, Teatralne i Artystyczne* [*Musical and Theatrical Echo*] 9, no. 432 (2). (January 1892): 22.

Kleczyński, Jan. “Nowości muzyczne [Music news].” *Echo Muzyczne i Teatralne* [*Musical and Theatrical Echo*] 2, no. 58 (October 1884): 596.

"Korespondencya Echa Muzycznego [Correspondence of the *Echo Muzyczne*]. Moscow, August 22, 1882." *Echo Muzyczne* [*Musical Echo*] 18, no. 3 (September 1882): 141–142.

"Kronika [Chronicle]." *Echo Muzyczne i Teatralne* [*Musical and Theatrical Echo*] 28 (April 1884): 295.

Krzyżanowski, Feliks. "Korrespondencye Echa Muzycznego [Correspondences of Musical Echo]." *Echo Muzyczne* [*Musical Echo*] 6, no. 12 (June 1882): 94.

"Obituary." *Nowości Muzyczne* [*Music News*]: Literary and Music Magazine Devoted to Piano Works. No. 5. Warsaw (May 1905), IV.

Rajchman, Aleksander. "Chronicle." *Echo Muzyczne, Teatralne i Artystyczne* [*Musical and Theatrical Echo*] 13, no. 10 (649). (February 1896): 121.

Tamarin, Nikolai. "Theater and Music." *Yuzhny Kray*, no. 7511 (October 2, 1902): 3.

"Theater and Music." *Yuzhny Kray*, no. 4813 (January 11, 1895): 3.

"Theater and Music." *Yuzhny Kray*, no. 4900 (April 16, 1895): 4.

"Theater and Music." *Yuzhny Kray*, no. 5524 (February 4, 1897): 3.

"Theater and music." *Yuzhny Kray*, no. 5547 (March 1, 1897): 3.

"Theater and music." *Yuzhny Kray*, no. 5820 (December 16, 1897): 4.

Zawadzki, Bronisław. "Kronika [Chronicle]." *Echo Muzyczne i Teatralne* [*Musical and Theatrical Echo*] 1, no. 28 (April 1884): 295.

Theses and Dissertations

Daly, Shawn Timothy. "Abram Chasins: A Study of Selected Works for Solo Piano and Two Pianos." D.M.A. diss., University of Cincinnati, 2007.

Fripp, Ashley. "Thomas Adés's 'Happy Promiscuity': Interpreting the 'Concert Paraphrase on Powder Her Face'." D.M.A. diss., University of London, 2021.

Ge, Rosy. "The Art of Recital Programming: A History of the Development of Solo Piano Recitals with a Comparison of Golden Age and Modern-Day Concert Programs at Carnegie Hall." D.M.A. diss., University of Kansas, 2017.

Hsu, Yun-Ling. “Selected Gershwin Songs as Transcribed for the Piano by George Gershwin and Earl Wild.” D.M.A. diss., The Ohio State University, 2000.

Kim, Sunghwan. “A Study of Arranging Technique, Performance Guide, and Practical Application on Liszt’s Schubert Song Transcriptions.” D.M.A. diss., The Ohio State University, 2022.

Kim, Younggun. “Leopold Godowsky’s Fifty-Three Studies on Chopin’s Etudes.” D.M.A. diss., University of Toronto, 2017.

Knerr, Julie. “Strategies in The Formation of Piano Technique in Elementary Level Piano Students: An Exploration of Teaching Elementary Level Technical Concepts According to Authors and Teachers From 1925 to The Present.” Ph.D. diss., University of Oklahoma, 2006.

Kozlovsky, Michel. “The Piano Solo Transcription in the Romantic Period: Three Examples from Liszt, Godowsky and Busoni.” D.M.A. diss., Indiana University, 1983.

Kononova, Olena. “The Piano Culture of Kharkiv in The Last Third of the 19th to 20th Centuries.” Ph.D. diss., Academy of Science of Ukraine, 1985.

Santoso, Mario S. “The Teaching Legacy of Iravati M. Sudiarso.” D.M.A. diss., West Virginia University, 2013.

Sokasits, Jonathan F. “The Keyboard Style of Sergei Rachmaninoff as Seen Through His Transcriptions for Piano Solo.” D.M.A. diss., University of Wisconsin-Madison, 1993.

Online Resources

Chmara-Żaczkiewicz, Barbara. “Rudolf Strobl,” in *Online Polish Biographical Dictionary*. Vol. XLIV, 2006–2007. Accessed March 31, 2023. https://www.ipsb.nina.gov.pl/a/biografia/rudolf-strobl.

Falck, Robert, and Martin Picker. “Contrafactum.” in *Grove Music Online*. Oxford University Press, 2001. Accessed January 11, 2021. https://doiorg.ezproxy.lib.ou.edu/10.1093/gmo/9781561592630.article.06361.

Gelbart, Matthew. “Nineteenth-Century Piano Transcriptions and the Development of Modern Listening.” *Cultural Musicology*. Accessed August 1, 2021. https://culturalmusicology.org/matthew-gelbart-nineteenth-century-piano-transcriptions-and-the-development-of-modern-listening/.

Kosińska, Małgorzata. “Alexander Michalowski.” *Culture.pl*. November, 2007. Accessed March 31, 2023. https://culture.pl/pl/tworca/stanislaw-moniuszko.

Orman, Elżbieta. “Karol Henryk Schulz-Ewler,.” in *Online Polish Biographical Dictionary*. Vol. XXXVI. 1995–1996. Accessed September 13, 2022. https://www.ipsb.nina.gov.pl/a/biografia/karol-henryk-schulz-ewler.

Salzberg, Ernst. “Joseph Lhevinne- Aristocratic Pianist.” *Seven Arts* 88, no. 7 (June 2017). Accessed January 15, 2022, https://7i.7iskusstv.com/2017-nomer7-zalcberg/.

Shvacko, Tatyana. “Lutsenko Pavlo Kindratovych.” *Encyclopedia of Modern Ukraine*. Accessed on April 18, 2023. https://esu.com.ua/article-59403.

Schmidt, Sigurd. “Renchitsky, Pyotr Nikolaevich.” *Moscow Encyclopedia.* Accessed April 17, 2023. https://ru.wikipedia.org/wiki/Ренчицкий,_Пётр_Николаевич.

Tikkanen, Amy. “Ländler.” *Encyclopedia Britannica* (July 2013). https://www.britannica.com/art/Landler.

Rosen, Peter, dir. 1993. *The Golden Age of the Piano*. Peter Rosen Productions. Written and narrated by David Dubal. Accessed August 9, 2021. https://youtu.be/8C0PQGWzPa0?si=LMqwe_1RYXj_Iszs.

Music Scores

Schulz-Evler, Henryk (Adolf, Andrei). *Concert Arabesques*. New York: G. Schirmer. (1934).

_____. *Melodie*. Moscow: P. Jurgenson. n.d.

_____. *Concert Paraphrase of J.* S. *Bach’s Echo de la Partita*. St. Petersburg: A. Johansen. n.d.

_____. *Variations in G Major*. Moscow: P. Jurgenson. (1898).

_____. *Octave Etude*. Moscow: P. Jurgenson. (1898).

_____. *Daily Exercises, Vol. 1*. Moscow: Gutheil. n.d.

_____. *Daily Exercises, Vol. 3*. Moscow: Gutheil. n.d.

Strauss II, Johann. *An der schönen blauen Donau*, Op. 314. Mineola: Dover Publications. (1989).

_____. *An der schönen blauen Donau*, Op. 314, London: Ernst Eulenburg. n.d.

APPENDIX A: LIST OF COMPOSITIONS BY HENRYK SCHULZ-EVLER

Solo Piano

Op. 1	*Melodie*
Op. 2	*Invitation to the Waltz* (*Invitation à la Valse*)
Op. 4	*Variations* in G Major
Op. 5	*Melodie* in F-sharp Major
Op. 6	*Nocturne* in F Major
Op. 8	*Revelation* No. 1 in B Major
Op. 9	*Revelation* No. 2 in Eb Major
Op. 10	*Revelation* No. 3 in F Major
Op. 11	*Serenade*
Op. 17	*Octave Etude*
Op. 19	"*Narzan"* Waltz
Op. 40	*Pezzetino amichevole*
Op. 46	*Mazurka*

A Little Fantasy of 2 Ukrainian Songs

Children Variations for piano

Daily Exercises, Vol. 1, 2, and 3

Fantasy in D minor for Piano

Gavotte in A-flat Major

Poem Without Words

Waltz in F Major

Arrangements

Op. 12 *Concert Arabesques*

Concert Paraphrase of *Echo of the Partita* based on *French Overture* BWV 831 by J. S. Bach

Paraphrase of J.S. Bach's *Toccata and Fugue* in C minor

Piano and Orchestra

Op. 14 *Russian Rhapsody* for Piano & Orchestra

Voice and Piano

Romance: Songs for Voice and Piano

No. 1, "Sounds"

No. 2, "I Dreamed the Evening Sky"

No. 3, "Bird"

No. 4, "Oh you, all my flowers"

No. 5, "Longing for Life"

No. 6, "The Sun was Going Down"

No 7, "O, Beautiful Blue Eyes"

Cello and Piano

Op. 24–31 Pieces for Cello and Piano