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A PEDAGOGICAL ANALYSIS

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THEODOR KIRCHNER'S *MINIATURES,* OP. 62:
A PEDAGOGICAL ANALYSIS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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THEODOR KIRCHNER'S *MINIATURES,* OP. 62:

A PEDAGOGICAL ANALYSIS

ABSTRACT

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This study provides a pedagogical and performance analysis of the *Miniatures,* Op. 62 of Theodor Kirchner. Kirchner was a 19th century composer, pianist, organist and conductor who was incredibly prolific and yet remains little-known to many pianists today. Kirchner had close relationships with many reputable composers, such as Brahms, Mendelssohn, Wagner, Robert Schumann and Clara Schumann. His musical output consists mostly of piano miniatures, which total at 73 collections of pieces. He also wrote over 70 transcriptions of symphonic and instrumental works for piano solo and piano ensemble, several pieces for chamber ensemble, vocal lieder, and various other compositions.

This study is organized into five chapters. The first chapter provides an overview of the study, including the purpose of the study, need for the study, organization, and related literature. A biographical sketch of Theodor Kirchner's life follows in Chapter 2, giving brief historical context for the composer's work. Chapter 3 provides an overview of Kirchner's piano works, including the solo piano, the piano duet and two-piano literature, chamber music, and lieder for solo voice. In Chapter 4, the author provides an analysis for teaching and performance for each of the 15 pieces in *Miniatures,* Op. 62 of Kirchner. This chapter accounts for the bulk of the study. These analyses detail information regarding technique, articulation, pedaling, fingering, and form.

The fifth chapter synthesizes the analyses from Chapter 4 and contributes a summary of *Miniatures,* Op. 62 and its key attributes. This summary includes an assessment of the accessibility of certain pieces in the collection and a brief discussion of the influence of Schumann. In Chapter 5 the author also recommends additional collections of music and sources for further study into Theodor Kirchner. Because many of these materials are in German, the author identifies the need for more research into Kirchner's life and the translation of sources into English. Included at the end of the study are a bibliography and three useful appendices: 1) a complete list of works by Theodor Kirchner, 2) a summary of the key features in *Miniatures,* Op. 62, and 3) a suggested order of study for the *Miniatures,* Op. 62.

CHAPTER 1

INTRODUCTION

Overview

Theodor Kirchner was a prolific piano composer in the 19th century. Chris Walton commented in his article "Knowing Kirchner," "If ever there were a competition for the most obscure composer with the most remarkable biography, Theodor Kirchner would undoubtedly reach the finals."[1] A student of Mendelssohn and an admirer of Schumann, Kirchner wrote over a thousand small piano pieces in a similar vein to the collections of Schumann, such as his *Album for the Young,* Op. 68.[2] He was a friend and colleague to many composers including Brahms, Wagner, Grieg, and Clara Schumann. Mendelssohn personally invited Kirchner to become the inaugural student at the newly formed Leipzig Conservatory. Robert Schumann wrote to a friend in 1843, "…only in Kirchner do I find a warm, musical soul […] his is in any case the most significant creative talent of them all [at the Leipzig Conservatory]." Kirchner also used his relationship with publishers and his post as a conductor in Zürich to promote the music of Brahms. Still, this incredibly proficient and accomplished composer is little known to many today, despite his impressive pedigree.

Kirchner's compositional output provides pianists and teachers with exceptional repertoire that only lacks exposure to the public. In particular, his collection entitled *Miniatures,*

[1] Chris Walton, "Knowing Kirchner," in *The Musical Times* 144, no. 1885 (Winter 2003): 5-14.

[2] Mark Koldys, "Guide to Records," in *American Record Guide* 58, no. 3 (May 1995): 172.

Op. 62 is an excellent resource for teaching and performing. This set of short pieces provides ample musical and technical interest and should be considered for study and teaching.

Purpose of the Study

The purpose of this study is to provide a perspective of Kirchner's work through the examination of his collection *Miniatures,* Op. 62. While many people may recognize only a couple of these important pieces, the entire collection holds strong pedagogical merit. This study serves as a resource for teachers and students who are interested in exploring the works of Theodor Kirchner, as well as a guide to teaching and performance of his *Miniatures,* Op. 62. In addition, it provides historical context to aid the study of Kirchner's music and a pedagogical analysis of the musical and technical aspects that should be helpful when learning each of these pieces. These analyses include a description of each piece and information concerning its technical challenges, form, tempo, and difficulty level.

Need for the Study

Despite his large compositional output, Theodor Kirchner and the majority of his works remain unknown to many pianists. It is unfortunate that Kirchner's music has been neglected in our modern catalogue of repertoire, especially because it was regarded highly by his contemporaries. Walton notes that, "…[Kirchner] was not just a friend of the famous, but a composer, organist and pianist genuinely admired by men whose views we must surely take seriously…"[3] These men, including Brahms, Wagner, and Schumann, saw the value in

[3] Walton, "Knowing Kirchner," 5.

Kirchner's music. This fact should encourage us to consider these pieces for teaching and performance today.

Kirchner's *Miniatures,* Op. 62 is a particularly valuable collection and contains 15 short character pieces. Each piece in this set exhibits pedagogical value in the variety of characters and moods, practical technical needs, and Schumann-esque sonorities. While this collection seldom appears in our modern teaching repertoire, students can benefit substantially from these carefully crafted pieces. A review by Arnold Niggli in 1883 described the *Miniatures,* Op. 62 as "…casual products of that small art, which Kirchner knows how to wield with special delicacy and grace."[4] These selections are indeed created by a master whose work deserves to be preserved through future generations.

Procedures

This study presents a pedagogical analysis of selections in Kirchner's *Miniatures,* Op. 62, a collection that displays his characteristic compositional style and will provide students with high quality repertoire. This opus encompasses a variety of characters as well as multiple technical considerations. The pieces here range from levels 6-8 based on the leveling system outlined by Jane Magrath.[5] The consistency of levels within the volume, coupled with the high quality of the writing, make it an excellent collection with which to introduce intermediate students to 19th century piano music. Since many hail Kirchner as a disciple of Robert

[4] Theodor Kirchner, *Miniatures: 15 Easy Pieces for Piano, op. 62,* ed. from sources by Harry Joelson, Winterthur/Schweiz: Amadeus Verlag, 2008.

[5] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature: An Invaluable Resource of Piano Literature from Baroque through Contemporary Periods for Teachers, Students and Performers,* Van Nuys: Alfred Publishing Company, 1995.

Schumann, this collection could be used as a precursor to, or supplemental material in preparation for, playing more advanced works by Schumann. These selections require the student to master technical devices such as voicing melodies within thick textures, playing parallel chords in inversions, using different articulations between the hands, and exploring a wide range of dynamics. With a myriad of technical and musical benefits, Kirchner's *Miniatures,* Op. 62 can serve as a substantial complement to a student's piano study.

Organization of the Study

The study contains an introduction in Chapter 1 followed by four additional chapters. Chapter 2 provides a brief biographical sketch of Theodor Kirchner's life and explores his musical influences as well as his personal relationships with composers of the time. Chapter 3 presents an overview of Theodor Kirchner's piano works which range from miniatures to chamber music. An analysis for teaching and performance of Kirchner's *Miniatures* Op. 62 is provided in Chapter 4. This chapter includes analyses of each of the 15 pieces in this collection, exploring technical considerations, performance concerns, and a summary of the piece's general characteristics. Chapter 5 contains a synopsis of the study as well as recommendations for further research.

Included also are three appendices. Appendix A of the study includes a complete list of Kirchner's musical works. This list compiles the findings of Reinhold Sietz[6] as well as Chris Walton[7] and can be used as a more inclusive collation to aid students' and teachers'

[6] Reinhold Seitz, *Theodor Kirchner: Ein Klaviermeister der deutschen Romantik,* Regensburg: Gustav Bosse Verlag, 1971.

[7] Theodor Kirchner, *Piano Pieces for Grandchildren,* edited by Chris Walton, Winterthur/Schweiz: Amadeus Verlag, 1994.

comprehension of Kirchner's output. Appendix B provides a brief chart summarizing the key features of each piece in Kirchner's *Miniatures,* Op. 62. This chart can be used as a quick reference tool for teachers selecting repertoire for their students. Finally, Appendix C consists of a suggested sequence of study for the collection. It is recommended that students and teachers begin their approach to Op. 62 through a brief perusal of Kirchner's works and life, followed by attention to the suggested sequence of study which can be adjusted to fit the student's current needs.

Related Literature

While the following sources provided helpful insight, there is relatively little written on Theodor Kirchner and his music. This presented a challenge when finding source material, and yet it also brought to light the need for more research into the life of this interesting composer. This DMA document is intended to illuminate the importance of this composer and his piano music and to inspire further research into his life and works.

Kirchner is mentioned very briefly in the *Baker's Biographical Dictionary of Musicians*[8] and to a greater extent in the *Grove Dictionary of Music and Musicians.*[9] The *Grove* entry provides basic dates and limited details of Kirchner's life. This article served most useful in

[8] Slonimsky, Nicolas, Laura Kuhn, and Dennis McIntire. "Kirchner, Theodor (Fürchtegott)." *Baker's Biographical Dictionary of Musicians*, edited by Nicolas Slonimsky and Laura Kuhn, 1887. Vol. 3. New York, NY: Schirmer, 2001. https://link.gale.com/apps/doc/CX3491806755/GVRL?u=norm94900&sid=GVRL&xid=7e8cf391.

[9] Luise Marretta-Schär and James Deaville. "Kirchner, (Fürchtegott) Theodor." *Grove Music Online* (2001). https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015049.

finding additional sources, although all of these sources are published in German. A resource that is often referenced by other publications is *Briefe aus den Jahren 1860-1868*, edited by Peter Otto Schneider.[10] This book compiles correspondence written to and from Kirchner during these eight years. Also included in the *Grove* reference list is *Clara Schumanns Briefe an Theodor Kirchner,* edited by Renate Hofmann[11] which includes letters between Clara Schumann and Theodor Kirchner. These letters are fascinating and outline the dates and details of their relationship.

Another resource found in the *Grove* reference list and an important biography on Kirchner is *Theodor Kirchner: Ein Klaviermeister der deutschen Romantik* by Reinhold Sietz.[12] This biography is cited in many of the articles used for the research of this document and seems to be one of the most widely-used sources on Kirchner. The works list included in Sietz's biography aided the compilation of the complete works list included in the appendices of this document. Through the use of Sietz's findings and additional sources, the works list included in this document should be the most inclusive and accurate source to date.

Perhaps the most prominent resource for this study, due to the notable scarcity of material on the composer in English, is the article "Knowing Kirchner" by Chris Walton published in *The Musical Times* volume 144.[13] Chris Walton is a musicologist who specializes in the music of

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[10] Theodor Kirchner, *Briefe aus den Jahren 1860-1868*, edited by Peter Otto Schneider. Zürich: Kommissionsverlag Hug, 1949.

[11] Clara Wieck Schumann and Renate Hofmann. *Clara Schumanns Briefe an Theodor Kirchner: Mit Einer Lebensskizze Des Komponisten*. Tutzing: Hans Schneider, 1996.

[12] Reinhold Sietz, *Theodor Kirchner: Ein Klaviermeister der deutschen Romantik,* Regensburg: Gustav Bosse Verlag, 1971.

[13] Walton, "Knowing Kirchner," 5-14.

Zürich and served as the head of the music department at the Zürich Central Library. Walton has edited over 30 collections of Kirchner's music in collaboration with Amadeus Verlag. In this *Musical Times* article, Walton delves into the life of Kirchner and also includes a brief discussion of his works. Walton's scholarship assisted particularly in the understanding of Kirchner's output, which is heavily characterized by short piano pieces, or "miniatures." This area will be explored further in the biographical sketch in Chapter 2. It is important to note that Kirchner led a life centered around the misuse of his resources and relied heavily on his friends and family to promote his work and sustain his lifestyle. This fact may have contributed to the lack of material written about him. While Kirchner is briefly mentioned in many sources, few sources explore his life in great detail. This is unfortunate because, as Chapter 2 will illuminate, Kirchner led a fascinating life filled with praise of his talent by important figures, incredible performance opportunities, and social hardship that resulted in his relatively early death. This study will hopefully inspire others to investigate his life further, beyond the scope of this particular examination.

In addition to "Knowing Kirchner," British music historian Chris Walton has also edited several editions of Kircher's works for piano, published by Amadeus Verlag.[14] These publications are excellent resources because they are not only well-edited versions of the piano music, but they also include historical context for the piece at the beginning of each edition, including information compiled by Walton, Harry Joelson-Strohbach and Bernhard Billeter.[15]

[14] Kirchner, *Miniatures,* 2.

[15] Walton, "Knowing Kirchner," 5.

Since suggestions for performance are limited in this edition, the analyses in this study will be based on the score presented by the Associated Board of the Royal Schools of Music.[16]

Several doctoral documents proved extremely helpful as models for this study. The first by Dr. Larissa Kiefer presented helpful examples in her DMA document titled "A Pedagogical Guide to the *25 Études Melodiques* Opus 45 of Stephen Heller" where she conducts an examination of Stephen Heller's Op. 45 etudes.[17] These examples rendered a model for construction and content that will be useful to the reader. The DMA document by Dr. Ivan Hurd[18] entitled "A Pedagogical and Performance Guide to Prokofiev's *Four Pieces,* Op. 32" as well as "A Pedagogical and Performance Analysis of the *Five Miniature Preludes and Fugues, Etudes in Tonality, op. 44,* and *Polyrhythms, op. 50* by Alec Rowley" by Dr. Adrienne Wiley-Lippoldt[19] also proved useful as models for appropriate scope and suitable content.

Gerald Abraham notes in his review of Reinhold Sietz's biography of Kirchner that "…to read or play through [Kirchner's] musical examples alone is sufficient to convince one that he was an accomplished music-maker …"[20] More investigation is needed for the expansion of our

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[16] Theodor Kirchner, *Miniatures, op. 62,* London: The Associated Board of the Royal Schools of Music, 1983.

[17] Larissa Kiefer, "A Pedagogical Guide to the *25 Études Melodiques* Opus 45 of Stephen Heller," DMA doc., (University of Oklahoma, Norman, 2001).

[18] Ivan D. Hurd, III, "A Pedagogical and Performance Guide to Prokofiev's *Four Pieces,* Op. 32," DMA doc., (University of Oklahoma, Norman, 2017).

[19] Adrienne E. Wiley-Lippoldt, "A Pedagogical and Performance Analysis of the *Five Miniature Preludes and Fugues, Etudes in Tonality,* op. 44*,* and *Polyrhythms*, op. 50 by Alec Rowley," DMA doc., (University of Oklahoma, Norman, 1990).

[20] Gerald Abraham, "Review of Theodor Kirchner: ein Klaviermaster der deutschen Romantik by Reinhold Seitz," in Music and Letters 55, no. 2 (April 1974): 239.

teaching literature through further knowledge and increased inclusion of this composer in our pedagogical canon.

CHAPTER 2

BIOGRAPHICAL SKETCH OF THEODOR KIRCHNER

Theodor Kirchner was born in 1823 in Neukirchen, Saxony, where he learned the foundations of music from an early age. Kirchner's potential as a musician was first recognized by his father, whose name is unknown but was said to be an organist and teacher in Neukirchen. Theodor's father enrolled him in a music school in Chemnitz when he was twelve years old.[21] Kirchner's father was instrumental in furthering his son's education and even made it possible for Theodor to meet with Mendelssohn and Schumann in 1837 when he was age 15 to advise him in his musical career. Theodor made an impression on both Schumann and Mendelssohn, and the latter recommended that Theodor travel to Leipzig to study with the organist Carl Ferdinand Becker at the Church of St. James.[22] Thus prompted the first of many moves Kirchner would make throughout his life, each one characterized by varying levels of success and happiness.

Leipzig and Dresden (1838-1843)

As Kirchner searched for his footing as a musician, he spent his time studying with different teachers between Leipzig and Dresden. After studying with Becker for three years in Leipzig, Kirchner moved to Dresden to study with organist Johann Schneider for one year. Little is written about Kirchner in these early years, but it is assumed that he was studying and

[21] Walton, "Knowing Kirchner," 5.

[22] Ibid., 5.

producing compositions because of the acclaim he received in 1843. In 1843, Kirchner was invited by Mendelssohn to attend the newly formed Leipzig Conservatory on a full scholarship. Mendelssohn and Schumann praised Kirchner for his *String Quartet*, Op. 20 and his *10 Lieder,* Op. 1, which Schumann publicly reviewed in the *Neue Zeitschrift für Musik*.[23] Kirchner attended the Leipzig Conservatory for only a few months before seizing an opportunity to become the City Organist in Winterthur, a position acquired for Kirchner by Mendelssohn. This position was likely meant by Schumann and Mendelssohn to be a "…prestigious, early stepping-stone to better things."[24] However, Kirchner stayed in the Winterthur post until 1863, during which time he developed some notoriety as an organist but also began to cultivate reckless behavior, such as his gambling addiction.[25] This behavior later hindered his success as a musician and required dependence upon his friends and colleagues in the years to come.

In Winterthur, Kirchner became friends with Richard Wagner. Wagner called Kirchner a "capable pianist" and openly admired him as a musician, yet in his autobiography *Mein Leben* he refers to Kirchner simply as "a certain Schumann disciple."[26] This comment implies a hint of Wagner's disdain for Schumann's following and a general light criticism of Kirchner for being too devoted to Schumann. Kirchner also gently criticized Wagner and wrote to his colleague Friedrich Hegar:

> People who misunderstand his character have often accused Wagner of being petty in that he did not admire composers such as Mendelssohn, Schumann and Brahms. I am not of this opinion. Wagner was thoroughly open and honest about it. He simply was incapable

[23] Walton, "Knowing Kirchner," 5.

[24] Ibid., 5.

[25] Ibid., 6.

[26] Ibid., 6.

> of understanding the goals of these composers, and always stated his opinion to me openly.[27]

It is important to note Kirchner's relationship with these composers. Mendelssohn served as a mentor to Kirchner who helped him gain employment, Schumann was Kirchner's compositional idol, and Brahms and Kirchner became close friends. Kirchner somehow tolerated Wagner's open reproach for these men while also claiming that Wagner did not understand their work. Still, Wagner and Kirchner maintained a close professional relationship. Wagner even invited Kirchner to perform the private premiere of the first act of *Die Walküre* on April 26, 1856, where Kirchner accompanied while Wagner and Emilie Heim sang.[28]

Zürich
1862-1873

In 1862, Kirchner decided to move to Zürich for financial reasons.[29] While in Zürich, Kirchner developed romantic relationships with several women, the most notable of which was Clara Schumann. Kirchner's infatuation with Frau Schumann began when he first heard her perform in December of 1857, one year after her husband Robert Schumann's death.[30] What we know of Theodor and Clara's relationship comes mostly from a series of letters, fifty of which remain today.[31] The admiration was indeed mutual, as Clara commented several times in their

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[27] Walton, "Knowing Kirchner," 6.

[28] Chris Walton, *Richard Wagner's Zurich: The Music of Place,* Rochester: Camden House, 2007: 125.

[29] Walton, "Knowing Kirchner," 7.

[30] Ibid., 7.

[31] Michael Struck, "Clara Schumanns Briefe an Theodor Kirchner mit einer Lebensskizze des Komponisten," *Die Musikforschung* 52, no. 2 (1999): 249-51.

correspondence upon the physical and behavioral similarities between Theodor and Robert. On July 27, 1859 she wrote to Kirchner, "Try to day-dream a little less…my Robert was also a dreamer, especially as a young man, but as a mature artist he captured his fantasies in beautiful forms."[32] However, upon Kirchner's more assertive advances, Clara stressed that "…an unnatural relationship between us simply cannot come to pass…"[33] Their relationship consisted mostly of Clara's critiques of Kirchner's newest compositions, as well as her financial support while Kirchner continued to gamble away his money, despite her advice to "...pull yourself together, dear Kirchner."[34] They remained merely friends until the summer of 1863 when they began a brief affair that lasted about a year. Only three letters were written during this time, the final one in July of 1864. Clara wrote a curt letter to Kirchner in which she used the formal "Sie" to address him, instead of the informal "du," and ended their relationship. She later revealed that she had grown tired of supporting his endless gambling habit.[35] Still, Clara commented years later that "one can only think of [Kirchner] with deep sorrow, for in him we see a fine nature ruined by inner and outer circumstances.[36]

Despite poor lifestyle choices, Kirchner enjoyed much success as the principal conductor of the Allgemeine Musik-Gesellschaft Orchestra in Zürich where he also taught piano lessons.[37]

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[32] John Daverio. "Clara Schumann and Theodor Kirchner: A 'Highly Unusual Friendship,'" *American Brahms Society* 15, no. 2 (Autumn 1997): 6.

[33] Ibid., 7.

[34] Ibid., 6.

[35] Ibid., 7.

[36] Ibid., 7.

[37] Walton, *Richard Wagner's Zurich,* 128.

This position allowed Kirchner to become an advocate for Johannes Brahms, a fellow member of the "Schumann school," as described by Adolf Schubring.[38] Kirchner programmed Brahms's music on his concerts with the Zürich orchestra, and he convinced Rieter-Biedermann to publish music by Brahms. This eventually led to the publication of several of Brahms's works including *Ein deutches Requiem,* Op. 45.[39] The admiration was mutual, and Brahms became a lifelong friend and compositional influence upon Kirchner.

During the latter part of his time in Zürich, Kirchner married Maria Schmidt, a soprano who lived and performed in Zürich. The relationship between Kirchner and Schmidt saw much turmoil, mostly due to financial issues, Theodor's infidelity, and a myriad of health problems that beleaguered the two. The couple had three children between 1870-1872 though the second child succumbed to cholera and died soon after she was born.[40] The loss of their daughter and the increased financial strain convinced Kirchner that they should relocate in order to make enough money to survive.

Würzburg, Leipzig and Dresden
1873-1890

The Kirchner family moved to Würzburg where Kirchner accepted a post he had passed up earlier in his life: music master to Princess Maria of Meinringen. Kirchner's notoriety in this position prompted the Conservatory in Würzburg to create a director position for him.

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[38] The "Schumann school" describes a group of composers who revered and emulated Robert Schumann. This categorization was coined by Adolf Schubring. More information about this topic can be found in the following source: John Daverio, *Crossing Paths: Schubert, Schumann, and Brahms,* New York: Oxford University Press, 2002: 158.

[39] Walton, "Knowing Kirchner," 8.

[40] Ibid., 9.

Unfortunately, the composer floundered in this administrative position and resigned after only two years, fearing that he would soon be fired.[41] The family moved to Leipzig where Kirchner earned a meager living writing music and teaching piano lessons. His time in Leipzig saw some of Kirchner's most prolific years, motivated mostly by his desperation for income. The pieces written during this time were not only great in quantity but also in quality. These compositions display an increased level of creativity. Brahms wrote to the publisher Franz Simrock in 1881, "Kirchner's Novelettes could be practical! And at last something not just for piano!"[42] During this period of time Kirchner composed opuses 14 through 73 over ten years, encompassing 43 collections for piano and various collections for piano duet and piano trio.

The family moved again in 1883, this time to Dresden where Kirchner had been offered a position as a teacher at the Dresden Conservatory. While this was only a part-time position, he hoped to acquire many additional students to supplement his income. When this plan did not come to fruition, Kirchner's family again found themselves struggling. Theodor relied upon financial help from others numerous times throughout his life, and here again his friends and colleagues banded together to raise money for the family. A group of prestigious composers and publishers submitted an advertisement to the *Monthly Musical Record* which asked the public for donations to help support the sickly family. The committee of 43 benefactors who posted the advertisement included Brahms, Carl Reinecke, Julius Stockhausen, and the publishers Breitkopf & Hartel, Rieter-Biedermann, and Simrock.[43] They stated in the advertisement, "The undersigned consider themselves justified as well as bound to pray and invite all friends of

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[41] Walton, "Knowing Kirchner," 11.

[42] Ibid., 11.

[43] "Proposed Testimonial to Theodor Kirchner." 1884 *The Monthly Musical Record* 14, no. 168: 266.

music, and especially the numerous admirers of Kirchner's muse, to contribute their mite to a testimonial for Theodor Kirchner."[44] This act of service by such an impressive collection of composers and publishers illustrates Kirchner's impact on the music community which he occupied, and as a result they were able to raise 36,000 marks for Kirchner and his family.[45]

These donations settled the majority of Kirchner's debts and alleviated some strain on the family. However, Theodor's continued behavioral ineptitudes remained intact. Many accounts exist of Kirchner's habit of complaining about his health and financial situation, both of which were brought upon by himself.[46] Brahms and Fritz Simrock invited Kirchner to come to Italy for a holiday in 1887, but Kirchner had grown incredibly bitter and spent the entire trip in a state of despair. In a letter to Clara Schumann, Brahms relayed that Kirchner was no longer the man from "twenty years earlier."[47]

Kirchner's depression inevitably manifested in his compositions as well. He continued to write in great quantity, out of necessity rather than inspiration. Kirchner turned to writing primarily piano transcriptions of orchestral works, because of their straightforward nature. Only one truly creative piece stood out during the late 1880s: his Piano Quartet, Op. 84. This large-form work received mixed reviews from critics. Many were hopeful that Kirchner would experience a resurgence of creativity in his later years, as one reviewer stated after the premiere

[44] "Proposed Testimonial," 266.

[45] Walton, "Knowing Kirchner," 13.

[46] Ibid., 13.

[47] Ibid., 13.

of Op. 84: "To be sure, everyone in the audience was waiting expectantly to see how Kirchner […] would cope with so-called large-scale form."[48]

Hamburg
1890-1903

Kirchner spent the final years of his life in Hamburg, where he moved in 1890 for unknown reasons. The family stayed in Dresden and continued to receive financial aid from Kirchner's friends and colleagues.[49] Kirchner wrote and taught lessons while in Dresden, and one of his students, Mathilde Schlüter, became his primary benefactor. All correspondence indicates that their relationship was strictly platonic, and Schlüter simply admired the composer's work and likely took pity on him. Schlüter housed and supported Kirchner for the remainder of his days, and Brahms also anonymously provided an annual stipend for him. Although his health declined and he suffered several strokes, Kirchner wrote between hiatuses. He composed a few chamber works, his only pieces for organ, and some additional small piano sets. When faced with hardship, Kirchner turned to his familiar piano miniatures as a safe way to sustain himself. However, with Schlüter as his benefactor, Kirchner explored instrumentations that he had previously neglected, such as his organ works. Still, Kirchner acknowledged that his "natural tendency" favored the smaller forms.[50]

Theodor Kirchner died on September 18, 1903 in Hamburg. By the end of his life, he had composed over 70 collections of piano music. His individual piano miniatures numbered over a

[48] Walton, "Knowing Kirchner," 13.

[49] Ibid., 13.

[50] Ibid., 14.

thousand. Even though Kirchner's name and reputation have not aged well, his tragically fascinating life deserves to be remembered, and his music is worth preserving. Hugo Riemann wrote in his *History of Music since Beethoven*,

> Kirchner's music demands penetrating understanding; his pianoforte style is most concentrated and refined, his technique anything but commonplace. He furnishes the most complete conceivable contrast to salon music; he is always soulful, and must be studied with love and perseverance before he fully reveals himself.[51]

The details of Kirchner's difficult life provide enormous insight into the workings of such a prolific composer. While his piano miniatures dictate the bulk of his output, Kirchner contributed significantly to the repertoire of other areas as well, such as chamber music and vocal literature. The collection examined for performance analysis in this document, *Miniatures,* Op. 62 is perhaps some of his best writing and received praise from Arnold Niggli in the *Schweizerische Musikzeitung*.[52] Kirchner excelled as a composer, pianist, organist, and teacher, and although he may not have lived up to the great potential expected by Felix Mendelssohn and Robert Schumann, his contributions to music are significant. Certainly many of his compositions for piano deserve to be known, studied, and performed.

[51] Christina Struthers, "Theodor Kirchner, 1823-1903," *The Monthly Musical Record* 33, no. 395 (Nov 1903): 205.

[52] Theodor Kirchner, *Miniatures: 15 Easy Pieces for Piano, op. 62,* Edited by Harry Joelson, Winterthur/Schweiz: Amadeus Verlag, 2008.

CHAPTER 3

OVERVIEW OF KIRCHNER'S PIANO MUSIC

Theodor Kirchner contributed significantly to the body of pedagogical piano literature from the romantic period. He was a prolific composer whose opus numbers for piano span from Op. 2 to Op. 142. These include over 73 collections of miniatures or small-form piano pieces, five collections for piano 4-hands, three pieces for piano duo, and various collections and stand-alone pieces for piano and string instruments. Additionally, Kirchner composed 76 transcriptions of orchestral works, 70 of which are scored for piano or piano ensemble. Kirchner's compositions received high acclaim from many reputable musicians, including Liszt who referred to him as "a distinguished musician of the school of Schumann."[53]

The "Schumann school," as described by Adolf Schubring,[54] was comprised of several composers who revered the work of Robert Schumann. This group of composers included Johannes Brahms, Stephen Heller and Theodor Kirchner, as well as lesser known Woldemar Bargiel and Carl Ritter. The "Schumann school" sought to navigate a politically charged musical setting by creating middle ground between "conservatives" and "progressives," rooted in the compositional ideas of Schumann.[55] John Daverio discusses Schubring's description of the Schumann school in his book *Crossing Paths,* where he says, "Poised between these two

[53] Christina Struthers, "Theodor Kirchner, 1823-1903," *The Monthly Musical Record* 33, no. 395 (Nov 1903): 205.

[54] John Daverio, *Crossing Paths: Schubert, Schumann, and Brahms,* New York: Oxford University Press, 2002: 156.

[55] Ibid., 156.

factions, the Schumann school strives instead 'to fill the old forms with new content,' without thereby precluding that 'the content expands, breaks through, or transcends these forms.'"[56] Daverio suggests that the music of Schumann inspired this group of composers to write new ideas within the construct of the forms that had already been established. Kirchner struggled between emulating Schumann's writing style and finding his own unique compositional style. Much of Kirchner's music is heavily influenced by Schumann, which some believe hindered his success as a composer.[57]

Solo Piano Collections

The bulk of Kirchner's output lies in his collections of short piano pieces. These collections are charged with emotion and tender melodic lines that exhibit the "soulful" quality that was so important to Schumann.[58] One of the most significant contributions Kirchner made to our repertoire of short character pieces is his *Miniatures,* Op. 62. The collection was dedicated to Ernst Perabo, a colleague of Kirchner's from the Leipzig conservatory who eventually left Germany to perform and teach in Boston.[59] This exceptional collection encompasses a variety of characters, although music critic Arnold Niggli describes most of these small pieces as having a "scherzo-like character."[60] Niggli elaborates further on this collection as follows:

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[56] Daverio, *Crossing Paths*, 156.

[57] J. A. Fuller-Maitland, *Masters of German Music.* 1894. Reprint, Boston: Milford House, 1973.

[58] Struthers, "Theodor Kirchner," 205.

[59] Theodor Kirchner, *Miniatures, op. 62,* edited by Harry Joelson, London: The Associated Board of the Royal Schools of Music, 1983: 2.

[60] Ibid., 2.

> Juggling melodies and rhythms as light as a butterfly take flight; sometimes waggishness comes to light, as in the risky modulation to D flat in the F major Dance Song No. 6 or in the plaintive middle section of No. 14. More passionate feelings do not break through until the last piece in c minor. Probably the pearl of the collection is the unostentatious heartfelt air No. 8, which could have been written by Schumann.[61]

This collection exhibits poignant usage of long, lyrical melodies. Jane Magrath writes in *The Pianist's Guide,* "Many of these pieces foster the ability to play a long melodic line,"[62] which makes these pieces ideal for young performers.

Several of Kirchner's piano collections directly reference compositions by Robert Schumann. They even bear similar titles, such as Kirchner's *Neue Davidsbündlertänze,* Op. 17 which references Schumann's *Davidsbündlertänze,* Op. 6; Kirchner's *Florestan und Eusebius,* Op. 53 references characters that appear in Schumann's works. Another collection rooted in Schumann's influence is Kirchner's *Neue Kinderszenen,* Op. 55 which consists of short character pieces for "…little ones and grown-ups alike," according to the dedication written by the composer.[63] Each piece in this collection possesses its own distinct personality, making it perfect for teaching and capturing the student's imagination. Arnold Niggli wrote, "…more astonishing is the motivic richness that their composer offers us… All this appears as the most natural thing in the world, and yet there is never an undercurrent of triviality."[64] This purposeful writing is perhaps the most significant similarity between Kirchner and Schumann, with motivic melodies that interact and change, rather than a melody accompanied by a repetitive pattern. Additional

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[61] Kirchner, *Miniatures, op. 62*, 2.

[62] Magrath, *The Pianist's Guide,* 193.

[63] Theodor Kirchner, *New Scenes of Childhood, op. 55,* Edited by Chris Walton, Winterthur/Schweiz: Amadeus Verlag, 1997.

[64] Kirchner, *New Scenes of Childhood,* edited by Walton, 2.

significant collections by Kirchner are the *Albumblätter,* Op. 7, *Aquarellen,* Op. 21 and the *Bunte Blätter,* Op. 83. While these are only a few of Kirchner's many collections, the solo piano works represent the finest examples of his output, and each of these compositions is thoughtfully composed and worth investigating.

Piano Duet and Two Piano

Kirchner also wrote a small number of original works for four-hand piano and for piano duo. His most successful piece for piano duet is his own arrangement of his *Albumblätter,* Op. 7. The original version of this piece for solo piano garnered much of Kirchner's fame during his early years in Winterthur.[65] This set marked the beginning of Kirchner's affinity for composing miniatures, and it received glowing reviews. The solo piano collection consists of nine small character pieces, but only numbers 2, 5, and 6 are arranged for piano duet. Louis Köhler wrote in 1856 that these pieces were "…comparable to those arabesques, where in the marvelous intertwining of lines and creeping of strange fantastical plants a certain tendency towards human and animal formations attract the eye with ideal traits."[66] Köhler's description captures the unique harmonies and ominous characters heard throughout this collection.

Kirchner's remaining works for piano duet include his *Twelve Original Compositions,* Op. 57, a set of two waltzes, Op. 94, a set of six waltzes, Op. 104 and his *Alte Bekannte im neuen Gewande* which was published without an opus number. These collections, similar to the solo piano collections, consist primarily of miniature pieces. Except for the *Albumblätter,* Op. 7

[65] Theodor Kirchner, *Albumblätter: Nine Little Pieces for Piano, op. 7,* edited by Chris Walton*,* Winterthur/Schweiz: Amadeus Verlag, 2007.

[66] Ibid., 2.

mentioned earlier, the majority of Kirchner's duet music comes from his years of struggle, when he fell back on familiar methods: writing collections of small-form pieces. Kirchner also wrote three pieces for piano duo which are not widely known or played: *Variations on an Original Theme,* Op. 85, *Seven Waltzes,* Op. 86 and a *Polonaise in F.*

Chamber Music

While the majority of Kirchner's work is represented in the piano collections, he made several significant contributions to chamber music as well. His *Klaviertrios,* Op. 58 and *Novelettes,* Op. 59 have received much praise. In these compositions for piano, violin and cello, Kirchner continues to write collections of shorter works. Chris Walton likens Kirchner to Hugo Wolf in his affinity for smaller forms, but as Walton points out, "…unlike Wolf, Kirchner was himself aware of it."[67]

The *Novelettes* consist of 12 shorter pieces, each lasting about three to five minutes. Each piece in this collection uses the piano to create thick textures and harmonic drive, while the violin and cello provide much of the lyrical melodic lines. Unusual harmonic diversions give these pieces extra excitement, which is why Brahms raved about this new piece to publisher Fritz Simrock.[68] While this work is the most significant of Kirchner's piano trios, he also wrote a *Serenade,* Op. 15 and an additional *Serenade in E,* as well as an arrangement of his *Bunte Blätter,* Op. 78 for piano trio.

[67] Theodor Kirchner, *Novelettes for Piano, Violin and Violoncello, op. 59*, edited by Chris Walton, Winterthur/Schweiz: Amadeus Verlag, 1995: 2.

[68] Ibid., 2.

One of Kirchner's most frequently discussed pieces is the *Klavierquartett in C,* Op. 84. This piano quartet represents one of the few compositions he wrote using a larger form, rather than miniatures. The piece met mixed reviews after its first public performance in 1888. Some criticized Kirchner for his lack of cohesion among thematic material and his odd use of alternating 3/4 and 5/4 time signatures, as can be seen in the original score. Still, others applauded his attempt at a more expansive work. Arnold Niggli wrote that the ending of the Quartet had a great deal of "verve, with an illuminating splendor of sound that sweeps one along".[69] Indeed there are compelling moments in the piece, especially the second movement whose melodic content and complex accompanimental textures make it seem more like a piano concerto with violin and cello accompaniment.

Lieder for Solo Voice and Piano

Kirchner wrote 17 collections of lieder for solo voice and piano. These collections received high praise from Kirchner's colleagues and mentors, though they are rarely performed today. Schumann reviewed the first set of lieder Kirchner composed, *Ten Lieder,* Op. 1, in one of the early publications of the *Neue Zeitschrift für Musik* in 1843.[70] Here Schumann applauds Kirchner's compositional identity but criticizes his treatment of the vocal part in this context. He writes:

> The composer names his songs "Lieder with Piano," and this is important. For the singing voice certainly is not sufficient in itself; it cannot carry out the task of interpretation unaided…His songs seem, often, like independent instrumental pieces that hardly need

[69] Theodor Kirchner, *Quartet in C Minor for Piano, Violin, Viola and Violoncello, op. 84*, edited by Chris Walton, Winterthur/Schweiz: Amadeus Verlag, 1997.

[70]Chris Walton, *Richard Wagner's Zurich: The Muse of Place,* Rochester: Camden House, 2007: 123.

> the voice to achieve their effect…The voice part, thus, often only sings along quietly – most of the expression lies in the accompaniment.[71]

Schumann admonishes Kirchner for allowing the piano to be the prominent feature in his lieder and failing to develop the vocal line sufficiently.[72] While Kirchner's vocal writing lacks emotional character, his piano writing in the lieder is truly beautiful.

Little is written about the remaining 16 collections of Kirchner's works for solo voice. While in Zürich from 1861-1879, he did not compose any more lieder, but only began composing for this genre again when faced with financial difficulties in the late 1870s. Perhaps this is why the *Ten Lieder,* Op. 1 remains the best-known of Kirchner's vocal collections. Indeed, this collection was composed during what the composer called his "happiest years."[73]

Transcriptions

Kirchner wrote over 70 transcriptions during his difficult Leipzig and Dresden years (1878-1889). Presumably, these transcriptions were quicker to produce than original compositions, so Kirchner focused on these types of works in order to supplement his income to support his struggling family. Transcriptions make up the bulk of Kirchner's two piano and four-hand piano music, as well as some works for organ, voice, piano solo, piano trio and one string sextet. These transcriptions are based on works from a myriad of composers including Brahms, Chopin, Haydn, Mendelssohn, Mozart, Schubert and Schumann. Among the works are Grieg's *Holberg Suite,* Op. 40 arranged for piano duet, a revision of Chopin's *Ausgewählte Stücke,*

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[71] Leon B. Platinga, *Schumann as Critic,* New Haven and London: Yale University Press, 1967: 172.

[72] Ibid., 172.

[73] Walton, *Richard Wagner's Zurich,* 124.

Schumann's *Trio for Piano, Violin and Cello,* Op. 63 for piano duet and Dvořák's *Silhouettes,* Op. 8 for piano duet.

The transcriptions taken from Brahms include the *Concerto in D minor,* Op. 15 arranged for eight-hand piano duo, two versions of the *Variations on a Theme of Robert Schumann,* Op. 23 for piano solo and duo piano, the *Piano Quintet,* Op. 34 for piano duet, *Ein deutches Requiem,* Op. 45 for solo piano reduction, and the *Liebeslieder Waltzes,* Op. 52 and 63 for piano solo. Kirchner clearly revered Brahms and his work, and the number of Kirchner's transcriptions of Brahms's works is surpassed only by those of Schumann's compositions.

Kirchner arranged 29 works by Schumann, including his *Kreisleriana,* Op. 16, *Kinderscenen,* Op. 15, the *Andante and Variations,* Op. 46, the *Album for the Young,* Op. 68, and the *Piano Concerto in A minor,* Op. 54, all transcribed for piano duet. Several of Schumann's vocal works have been arranged for piano solo, namely his *Myrthen,* Op. 25, *Liederkreis,* Op. 39, *Frauenliebe,* Op. 42, *Dichterliebe,* Op. 48 and choral composition *Romanzen und Balladen*. Kirchner also transcribed all four of Schumann's symphonies for piano solo, piano duet and eight-hand piano duo.

In addition to the symphonies by Schumann, it should be noted that Kirchner arranged Schubert's *Symphony No. 8* for eight-hand piano duo. Also included in the symphonic transcriptions are Mozart's symphonies KV 543, 550 and 551 arranged for eight-hand piano duo, six of Haydn's symphonies (Nos. 88, 94, 100, 102, 103 and 104) arranged for piano duet and eight-hand piano duo, and Mendelssohn's third and fourth symphonies arranged for eight-hand piano duo. These transcriptions of well-known symphonic works should certainly be programmed and included in the standard piano repertoire.

CHAPTER 4

PEDAGOGICAL ANALYSES OF KIRCHNER'S *MINIATURES,* OP. 62

Perhaps Kirchner's most significant contribution to current piano pedagogy is his *Miniatures,* Op. 62. The work was originally dedicated to pianist Ernst Perabo, who had an active career as a concert pianist at the time.[74] Perabo commissioned Kirchner to write the *Miniatures,* Op. 62 for him in 1882, during Kirchner's prolific Leipzig years. The collection met high acclaim from music critic Arnold Niggli in 1883. Although he recognizes Kirchner's sometimes "risky modulation," Niggli commends Kirchner on his ability to combine melody and rhythm with "delicacy and grace."[75]

The *Miniatures,* Op. 62 consists of 15 short character pieces, ranging from levels 5-8 according to the leveling system outlined by Jane Magrath in *The Pianist's Guide*.[76] Each of these miniatures has a specific technical consideration, such as repeated notes or double thirds, although their true benefit lies in their musical quality and engaging content. Creative harmonic structure infuses each selection with interest and requires careful thought from the performer. Ranging from 16 to 52 measures, each selection is a manageable length for students studying multiple works.

Some discrepancy arises among existing publications concerning repeats. In the Amadeus Verlag edition, each repeat is condensed and indicated with a repeat sign. In the Associated

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[74] Theodor Kirchner, *Miniatures, op. 62,* edited by Harry Joelson, Winterthur/Schweiz: Amadeus Verlag, 1983: 2.

[75] Ibid., 2.

[76] Magrath, *The Pianist's Guide,* xi.

Board of Royal Schools of Music score, the repeats are written out. Regardless of edition, repeats must always be observed in Kirchner's Op. 62 to convey the intended balance between contrasting material. Pedaling indications also vary among editions. Because of the lack of existing performances of Kirchner's music, the performer should regard the publications mentioned in this study to make informed decisions about pedaling, fingering, and articulation.

Miniatures, Op. 62, No. 1
"Lustig, doch nicht zu schnell"

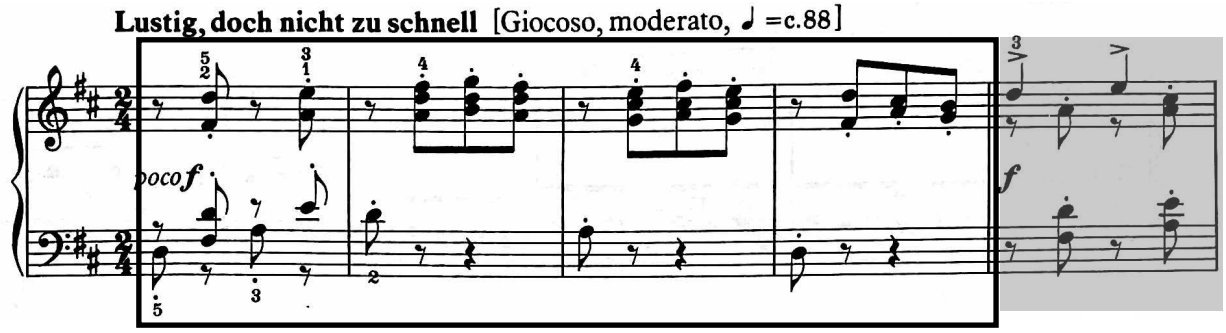
SUMMARY

Difficulty Level:	7
Key:	D major
Meter:	2/4
Number of Measures:	28
Length:	1' 10"
Form:	A | B m. 1 m. 13
Tempo Suggestion:	104-116 bpm
Primary Technical Challenges:	Repeated notes and staccato chords

PEDAGOGICAL ANALYSIS

The first of fifteen selections in the set *Miniatures,* Op. 62 of Kirchner has a playful character, similar to a scherzo in nature. The tempo indication "Lustig, doch nicht zu schnell" translates as "Funny, but not too fast." The work is in binary form, with measures 1-12 comprising the A section which is repeated and measures 13-28 in the B section which is also indicated to be repeated. The selection opens with ascending staccato chords giving this piece a sense of quickness with substantial forward momentum in the initial four-measure phrase. To capture its character, Kirchner uses staccato chords in parallel motion. These chords require the performer to have a relaxed wrist and clear voicing of the top note of each chord in performance (see Figure 1). Some may find that rotating the right hand slightly toward the 5th finger can help to voice the top note of each chord.

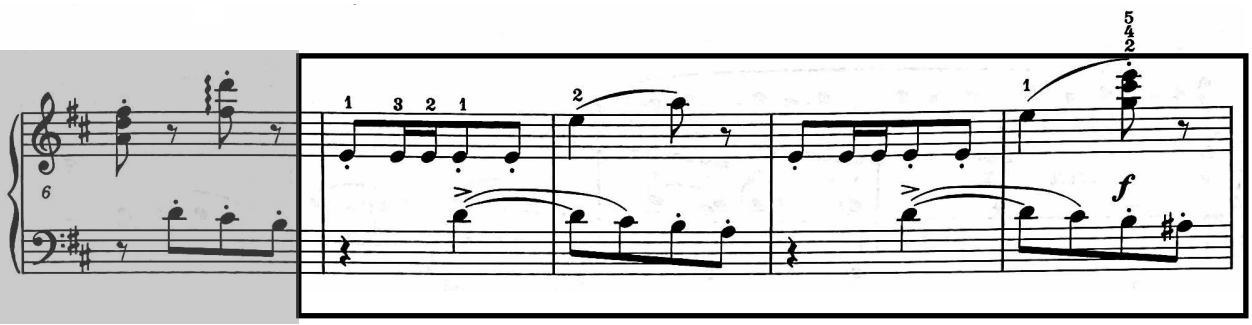
Figure 1. Op. 62, No. 1, mm. 1-5



Skillful fingering also plays an important role in the performer's successfully executing these chords, and the publisher here has suggested the 4th finger be used for the top note of the first chord in each group of three chords in measures 2-3. These consecutive quick right-hand staccato chords can prove quite difficult for many students and contribute to categorizing this piece as Level 7.

Strong accents should also be observed when playing the melody notes in measures 5, 7, and 9 which contribute to the joking quality of this piece through the use of syncopation. The accented notation in the melodies indicates to the performer which voice in the texture should be predominant. Since the LH line begins with an accent in mm. 7-10, it is implied that this line should be brought out, despite the inclusion of a seemingly melodic line in each hand (see Figure 2).

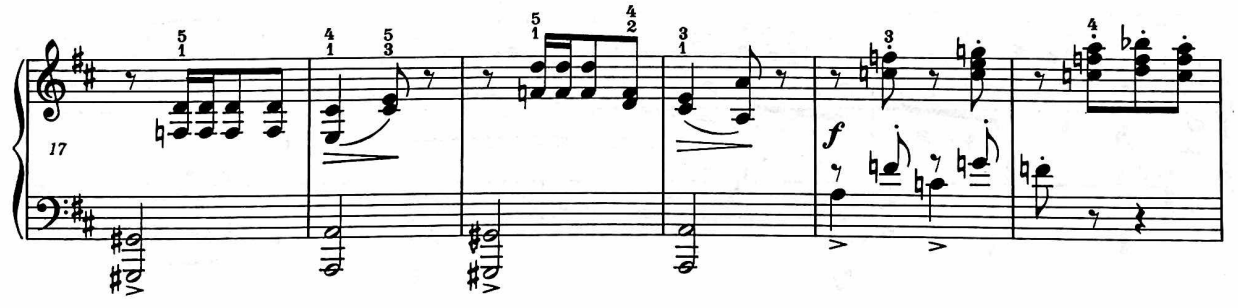
Figure 2. Op. 62, No. 1, mm. 6-10



Also appearing in measures 7 and 9 are repeated notes which occur throughout the piece (see also mm. 13, 17, 19 and 23). The student should focus on having a supple wrist and strong fingertips to effectively play these repeated note passages. The suggested fingering in measures 7 and 9 allows for ease in playing quick repeated notes as well as an efficient release of the final note in measures 7 and 9. In these measures the fingering 1 3 2 1 1 on the repeated notes could minimize the jump to the downbeat of the following measure. If this passage proves difficult for some students with smaller hands, one might consider practicing measure 7 and the downbeat of measure 8 together. Students can also play measure 7 and simply touch the downbeat of measure 8 as quickly as possible, to practice the choreography of this maneuver.

The B section and second half of the piece begins in measure 13 with a brief exploration of the minor mode of the tonality of A, providing harmonic depth and variety of sound. The use of repeated notes in m. 12 implies a militaristic attitude with fanfare-like gestures, contrasting the carefree exuberance of the beginning. Kirchner also expands the range of the keyboard used, allowing students practice in playing in the upper registers of the keyboard. Quick ascents from low octaves to higher registers help students learn to navigate the keyboard quickly and efficiently (see Figure 3).

Figure 3. Op. 62, No. 1, mm. 17-22



This first in Kircher's collection concludes with one final quick ascent to a perfect authentic cadence in mm. 27-28, solidifying the return to D major and leaving the listener with a satisfying major sonority. Although it is only 28 measures long, the first piece in the collection explores several useful technical areas, such as voicing and playing fast repeated notes, making it a worthwhile venture for students.

***Miniatures,* Op. 62, No. 2**
"Con moto"

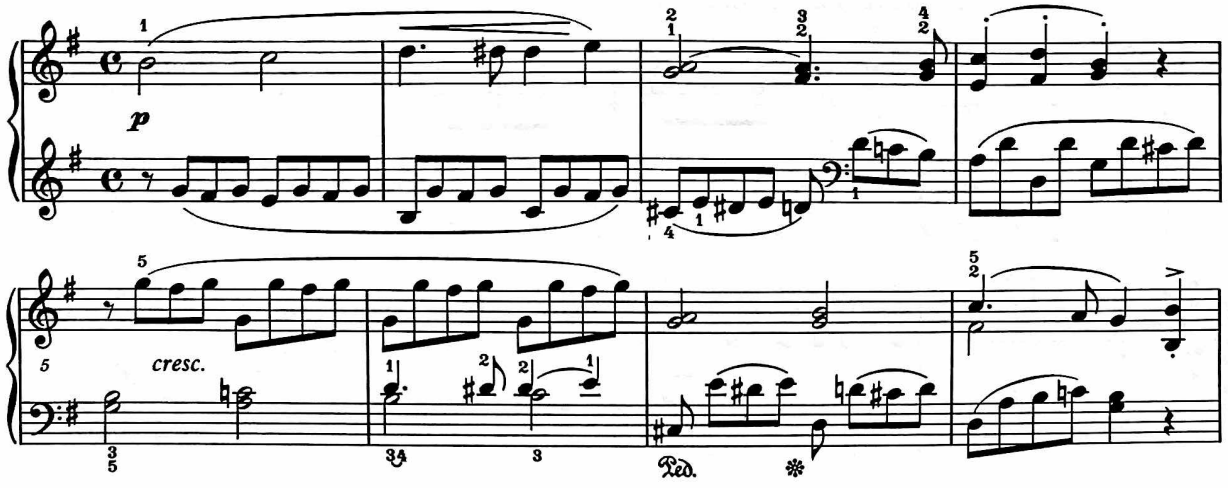
SUMMARY

Difficulty Level:	7
Key:	G major
Meter:	4/4
Length:	1' 17"
Number of Measures:	40
Form:	A | B | A' | B | A'
	m. 1 m. 9 m. 17 m. 25 m. 33
Tempo Suggestion:	128-148 bpm
Primary Technical Challenges:	Voicing and accompaniment pattern

PEDAGOGICAL ANALYSIS

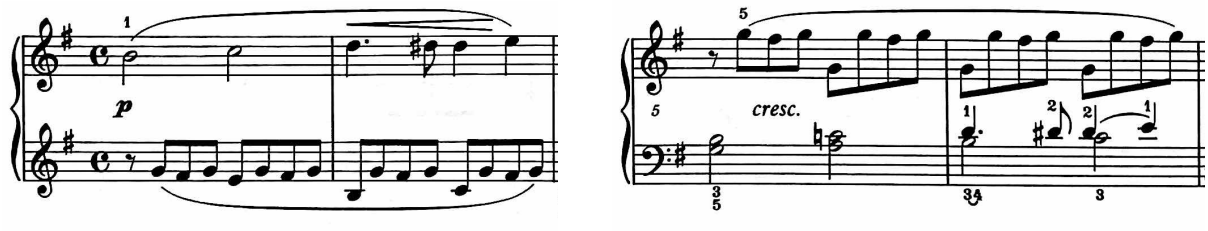
In contrast to the first piece in this collection, *Miniature* No. 2 "Con moto" consists of mostly legato, melodic lines, supported by oscillating accompaniment patterns. These legato melodies are straightforward in construction, ascending by step. The lyrical main theme in the A section, measures 1-4, is then answered in measures 5-8 with the left hand restating the melody an octave lower and played in thirds while the right hand presents the accompanimental figure above (see Figure 4).

Figure 4. Op. 62, No. 2, mm. 1-8



This accompanimental figure is an oscillating pattern that occurs in both hands and must be played with a certain amount of wrist rotation to achieve the desired “con moto” indication (see Figure 5).

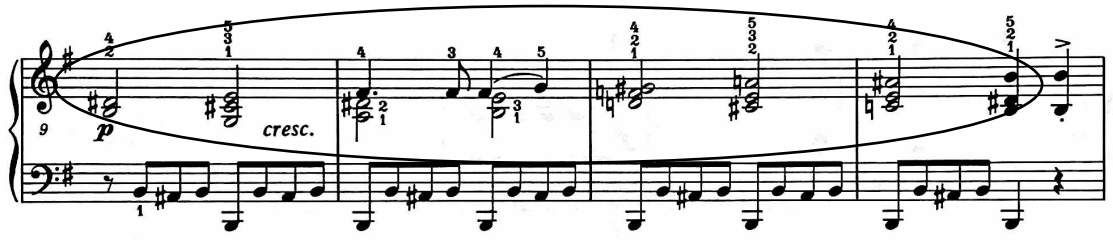
Figure 5. Op. 62, No. 2, mm. 1-2 and 5-6



The trading of the melody between the hands, such as in measures 1-2 and 5-6, can prove challenging for voicing and balance between the hands. When practicing, the performer should alternate between these iterations of the motivic material to ensure that both presentations of the melody are similarly voiced. Additionally, the oscillating accompaniment pattern should be played with great sensitivity, to allow the melody to be elevated.

The thematic material that begins the B section is an expanded version of the opening melody (see Figure 6).

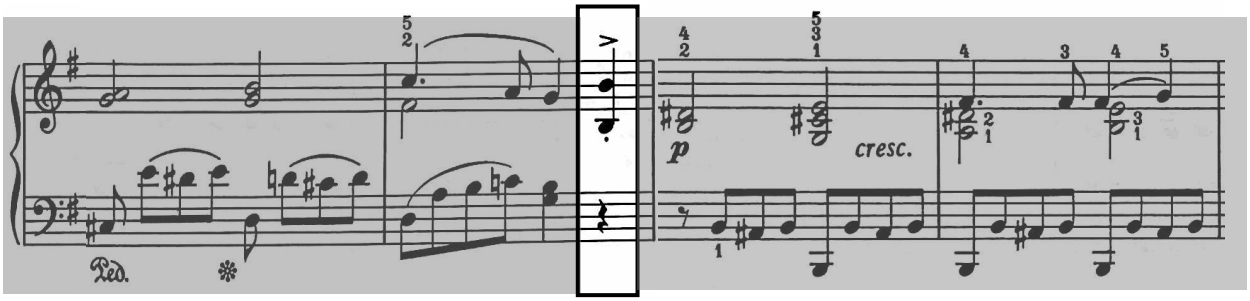
Figure 6. Op. 62, No. 2, mm. 9-12



This repetition of texture creates an opportunity for a student to practice voicing and shaping a similar melody while also maintaining a simultaneous active accompaniment pattern throughout the piece. Although the material is rather repetitive, melodic interest is provided through the nuance and lyrical qualities exhibited throughout this selection.

The B section begins on beat 4 of measure 8 with accented octave B's (see Figure 6), after a cadence in the original key of G major on beat 3.

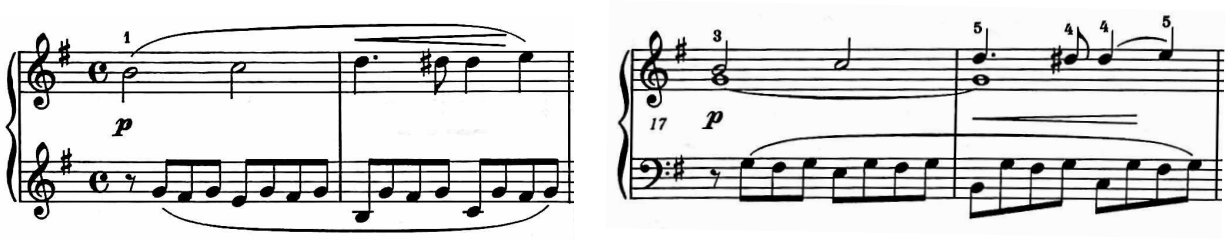
Figure 7. Op. 62, No. 2, mm. 7-10



This sudden accented note indicates a direct modulation to B minor, the mediant of the original key of G major. These accented B's recur throughout the B section to confirm and reestablish the key of B minor. Kirchner indicates pedal for each of these accented notes, which sustains the pitch through the following section. The use of accents and pedal gives the B section a sense of urgency and forward motion to contrast the more settled A section. Each accented note is followed by a subito piano (mm. 9, 13 and 17), which further adds to the turbulent mood of the B section.

This work continues with a reiteration of the A section in measure 17, with two main differences that categorize this section as A'. First, the original accompaniment from measures 1-2 is presented an octave lower than the beginning (see Figure 8).

Figure 8. Op. 62, No. 2, mm. 1-2 and 17-18



The left-hand accompaniment in mm. 17-18 consists of the same pitches as the original statement in mm. 1-2, presented here down an octave. This explains the reference to measure 17 as a return of the A section. The second difference in this return of the A material occurs in mm. 23-24. At the end of the second A section, the melodic line changes slightly to end on a perfect authentic cadence and more open voicing, giving the piece finality and closure and qualifying this section as A' (see Figures 9 and 10).

Figure 9. Op. 62, No. 2, mm. 5-8 (end of original A section)

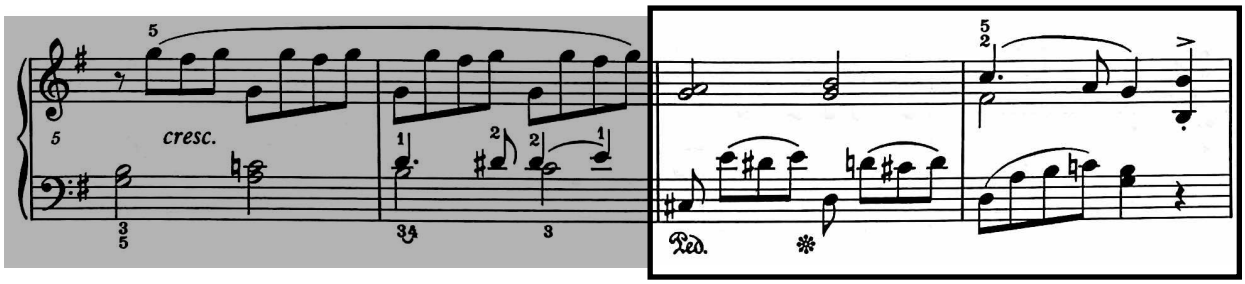
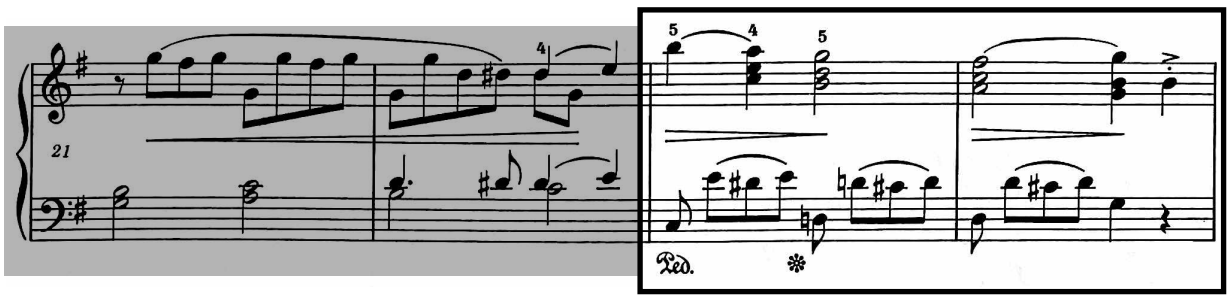


Figure 10. Op. 62, No. 2, mm. 21-25 (end of A')



The material from the B section (mm. 9-16) is repeated verbatim in measures 25-32, and the A' section (mm. 17-24) also repeats in measures 33-40 to make the form A B A' B A'.

This selection contains several technical and musical benefits for students, including voicing challenges and coordination between the hands. Since it is only 40 measures long and repeats much of its material, *Miniature* No. 2 can be used as part of a technique regimen or as a quick study piece. Harmonic and thematic interest make this a satisfying addition to a performer's repertoire and could be programmed as part of a set of multiple selections from this collection.

***Miniatures,* Op. 62, No. 3**
"Allegretto"

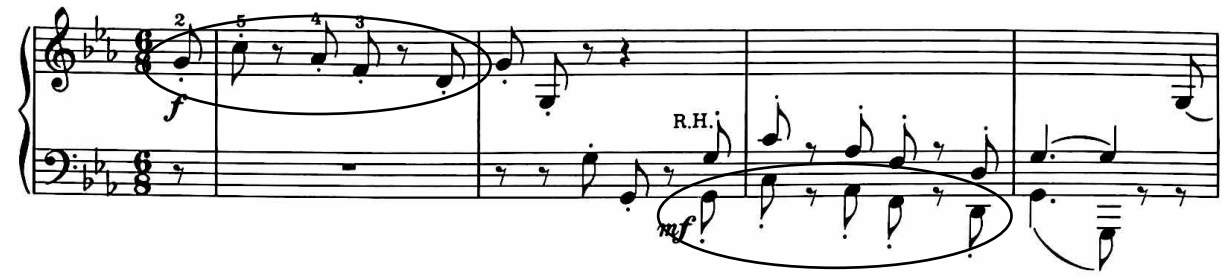
SUMMARY

Difficulty Level:	6
Key:	C minor
Meter:	6/8
Number of Measures:	52
Length:	1' 10"
Form:	A | B | A' | B | A'
	m. 1 m. 9 m. 17 m. 29 m. 41
Tempo Suggestion:	98-108
Primary Technical Challenges:	Legato thirds and articulation

PEDAGOGICAL ANALYSIS

The third piece in this collection displays a scherzo feel through the use of arpeggiated staccato figures in a spritely 6/8 meter. The "Allegretto" marking indicates a lilting character and a moderate tempo, which makes this a manageable tempo for an intermediate scherzando character piece. It begins with a single-voice melody which is characterized by the meter and the use of staccato (see Figure 11).

Figure 11. Op. 62, No. 3, mm. 1-4

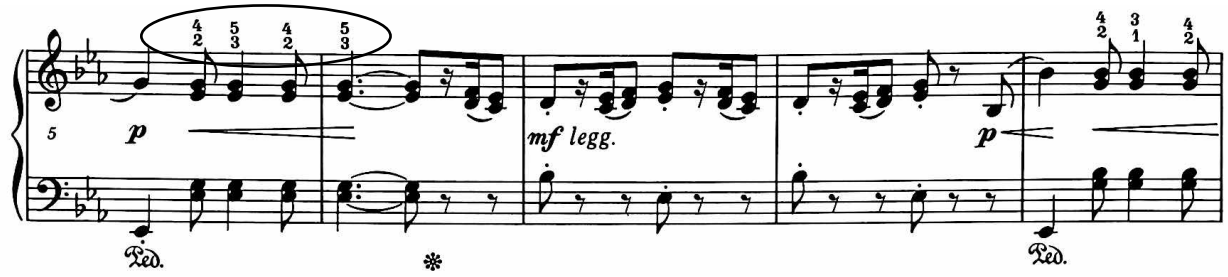


This opening statement should be played lightly, with slight accents on the first and fourth beats of each measure to achieve a dance-like quality. The excerpt extracted from the Royal Schools of

Music edition in Figure 11 suggests using the fingering 2-5-4-3 for this opening statement. Alternately the performer could use 2-5-4-2 to more comfortably accommodate this arpeggiation. The left hand also plays this figure when the theme from measures 1-2 is repeated one octave lower in measure 3 with both hands now an octave apart. The performer should consider the fingering 2-1-2-3-5 for the left-hand passage beginning in measure 3 (see Figure 11).

A new motive introduced in measure 5 is characterized by a more lyrical quality than that of the first theme. This motive is comprised of primary thirds in the right hand, posing a potential technical challenge for the performer (see Figure 12).

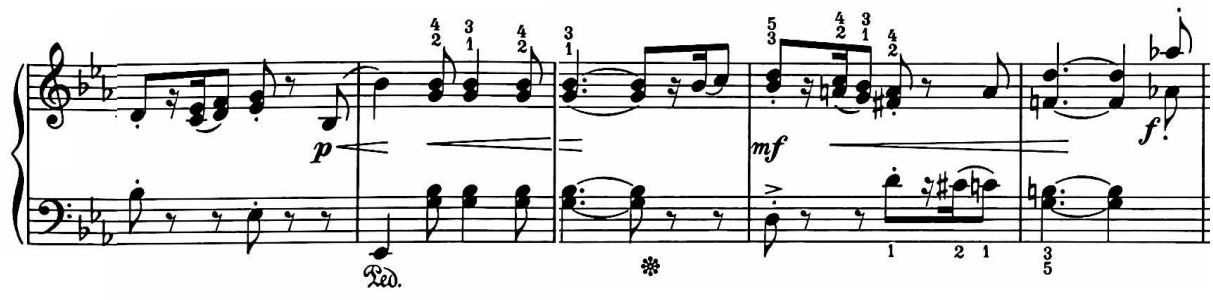
Figure 12. Op. 62, No. 3, mm. 5-8



When practicing these right-hand thirds, one should focus on strong fingertips coupled with a flexible, elevated wrist. On each moving third, the performer can have a slight bounce in the wrist to aid the playing of these figures. In addition, the right-hand fingering suggested in measure 5 in the ABRSM edition encourages attention to tone quality and consistency.

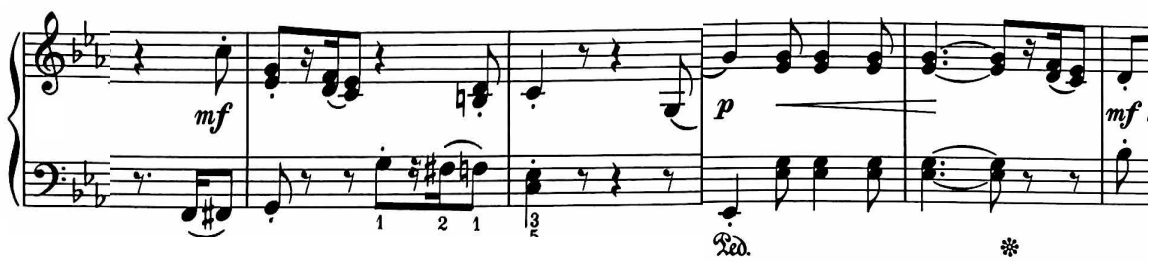
Measure 9 marks the beginning of the B section where the prior motive is developed slightly (see Figure 13).

Figure 13. Op. 62, No. 3, mm. 8-12



This new section opens with an answer to the second theme from the A section. The usage of thematic elements here is worth noting, and the A section is left unresolved and without a strong cadence. When the B section repeats later in measure 29, it again begins with the same material from measure 9. However, the material here is no longer preceded by the original theme from measures 5-8 (see Figure 14).

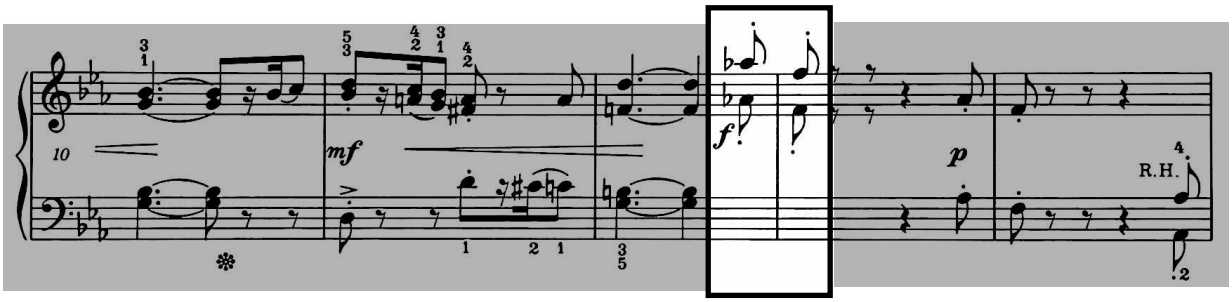
Figure 14. Op. 62, No. 3, mm. 26-30



The return of the B section at this point in the piece seems like an answer, and yet there is no question. This interesting treatment of thematic material could serve to facilitate a discussion with a student about unusual forms on a miniature scale.

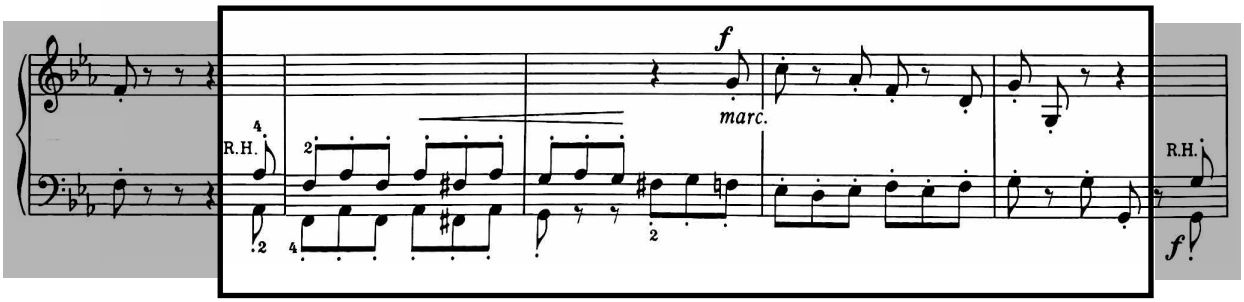
Kirchner introduces a return of the A section in an interesting manner. In the pickup to measure 13, a staccato two-note descending figure recalls the opening staccato theme from measures 1-4 (see Figure 15).

Figure 15. Op. 62, No. 3, mm. 10-14



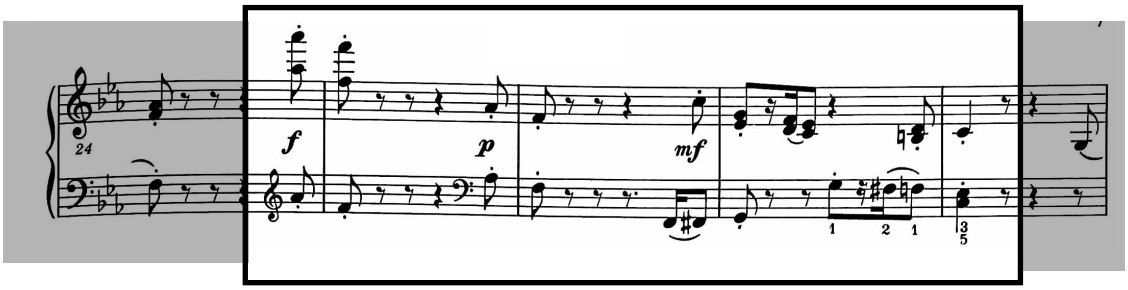
Kirchner develops this material into a retransition that leads to the return of the A section in measure 17 (see Figure 16).

Figure 16. Op. 62, No. 3, mm. 14-18



The two-note figure from mm. 12-13 now becomes an accompaniment pattern that underlies the return of the opening theme in measure 16. This accompaniment pattern recedes upon the unison presentation of the opening theme from measures 3-4 in measures 18-19. Instead of presenting the motive from measure 9 as it originally appeared, it is now in the key of C major, briefly shifting modes and contrasting the original key of c minor. The two-note figure from measures 12-13 recurs in measure 24, this time resulting in a final cadence in c minor (see Figure 17).

Figure 17. Op. 62, No. 3, mm. 24-29



This change to c minor constitutes the classification of the return of the A section as A'. The B section then returns in measure 29, followed by a final return of A' in measure 41, finalizing the form as A B A' B A'.

The most challenging technical aspects of this piece include melodies in thirds, as well as dramatic differences in dynamics to highlight the contrasting themes. Sparse pedaling is indicated throughout, particularly in the lyrical second theme from measures 5, 9, 21, and 29. Although not indicated in the ABRSM score, the use of pedal could be effective also in measure 45. Because of the alternation between lyrical legato motives and staccato passages, the performer must be prepared to move quickly between characters and articulation styles. This captivating piece can provide a stimulating addition to any student's repertoire.

***Miniatures,* Op. 62, No. 4**
"Allegro vivace"

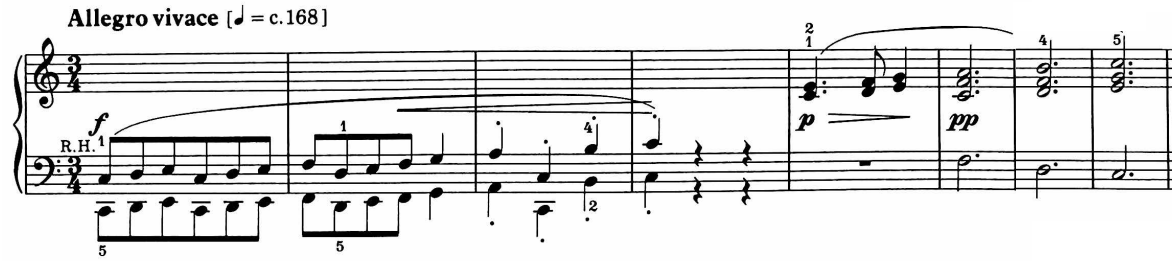
SUMMARY

Difficulty Level:	7
Key:	C major
Meter:	3/4
Number of Measures:	64
Length:	2' 07"
Form:	A | B | A (da capo) m. 1 m. 33 m. 1
Tempo Suggestion:	168-196
Primary Technical Challenges:	Finger independence and voicing

PEDAGOGICAL ANALYSIS

The fourth piece in this collection marked "Allegro vivace," is the longest of the *Miniatures* thus far, consisting of 96 measures. It is characterized by driving unison passages that create considerable forward motion. This energetic selection begins with an opening eighth-note motive that drives forward in measures 1-4, contrasted by a sustained chordal answer with the texture of a chorale in measures 5-8 (see Figure 18).

Figure 18. Op. 62, No. 4, mm. 1-8

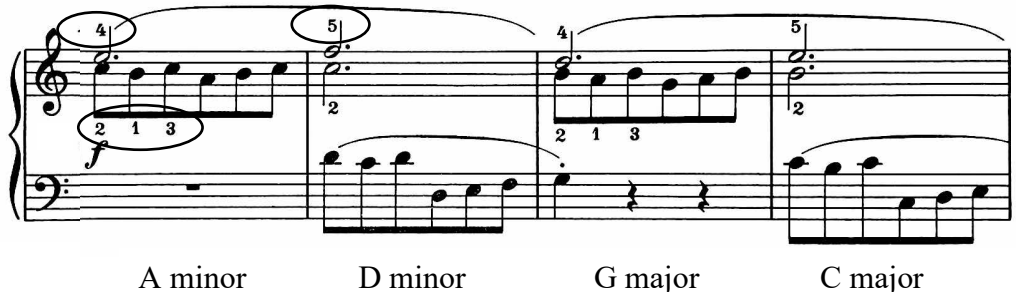


The contrast between the *forte* eighth-note opening statement and the *piano* chorale answer continues throughout the piece, making that juxtaposition in itself almost motivic. In fact, all running eighth notes in this selection are either answered or interrupted by a chordal passage. For

an effective performance of the opening unison statement, the performer should listen carefully for both hands to play together. Practicing these eighth notes on a tabletop could aid a performer or student in listening for accurate attacks on each note. In addition, the opening statement should crescendo to the downbeat of measure 4, supporting the sense of forward motion and energy. This eighth-note motive occurs multiple times throughout the piece, so it is crucial to master this technical aspect from the beginning of the piece.

The eighth-note motive develops into a imitative section in measures 17-22 (see Figure 19).

Figure 19. Op. 62, No. 4, mm. 17-22

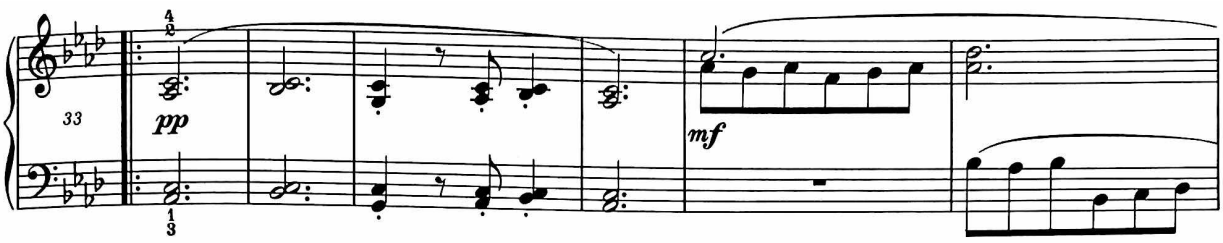


This section requires the right hand to play two voices at once and to match the tone of all eighth notes between the hands. The fingering suggested for measures 17 and 19 in Figure 19 (4-5 for the top voice and 2-1-3 for the bottom voice) is essential for maintaining the legato articulation within each voice in the right hand. If this fingering proves difficult for the performer, one could substitute the above suggested fingering with 5-5 for the top voice and 3-2-3 for the bottom voice, although this fingering may sacrifice the legato quality of the top voice. With its use of imitation and multiple voices between the hands, this piece might serve as an appropriate introduction to Baroque contrapuntal pieces such as Bach's two-part inventions. The section

beginning in measure 17 also uses a circle of fifths progression, which can provide a useful example for students exploring harmonic structure.

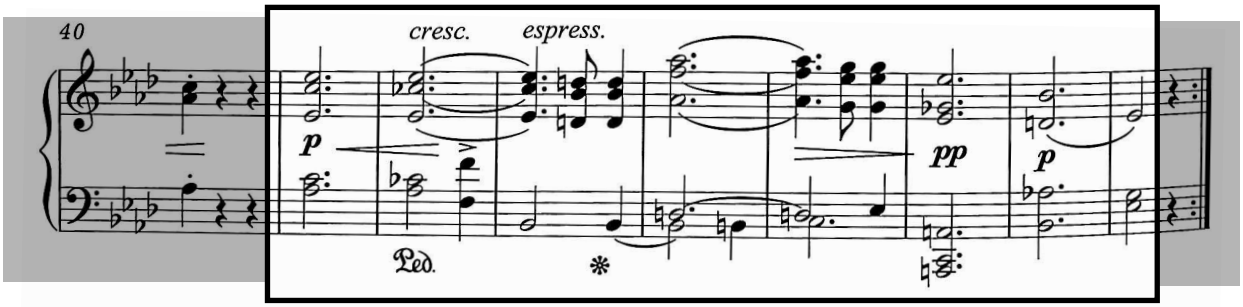
The B section begins in measure 33 and develops both the eighth-note motive and the chorale elements that appeared in measures 1-4, still alternating between the two ideas (see Figure 20).

Figure 20. Op. 62, No. 4, mm. 33-38



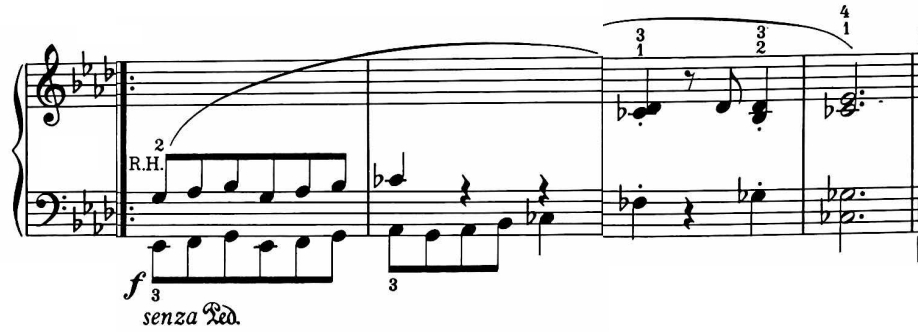
These motives are reversed from the A section in measures 33-38, as the chorale motive now appears first, followed by the eighth-note figure. The B section begins in the key of A-flat, but as the chordal elements from the A section are expanded in measures 41-48, a more dramatic cadence results in the key of E-flat (see Figure 21).

Figure 21. Op. 62, No. 4, mm. 41-48



After an abbreviated presentation of the opening themes in the key of E-flat in measures 49-52 (see Figure 22), the cadential material from measures 41-48 is used again in measure 53 through the end of the B section, this time concluding in the key of A-flat.

Figure 22. Op. 62, No. 4, mm. 49-52



While the eighth-note motive dominated the A section, the B section is predominantly characterized by the elongated chorale sections which result in definitive cadential figures. The increase in chorale textures requires sensitivity in the performer's voicing, allowing the top voice in the right hand to be prominent.

The piece utilizes a da capo form that is indicated at the end of measure 64. The performer will play the A section again as it was originally stated in the first 32 measures. The repetitive nature of this piece makes it a manageable option for students beginning to develop technical skills like chord voicing and balance between the hands. The forward motion created by the driving eighth notes makes this an exciting choice for performers looking for an impressive sound, and the contrasting legato and staccato sections make this a stylistically dynamic piece.

***Miniatures,* Op. 62, No. 5**
"Ziemlich langsam ausdrucksvoll"

SUMMARY

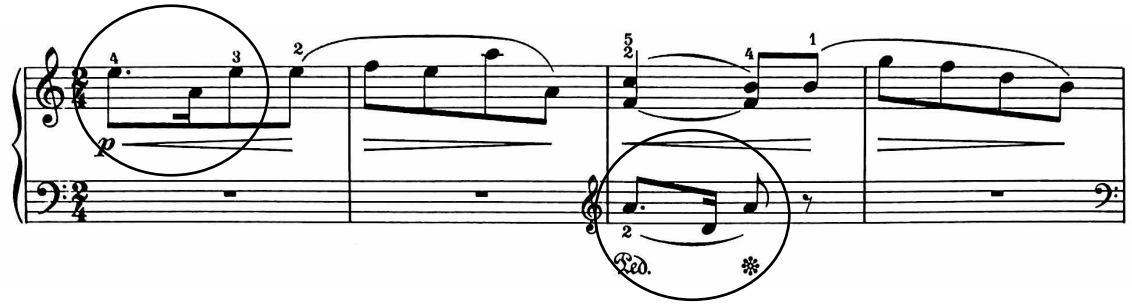
Difficulty Level:	7
Key:	A minor
Meter:	2/4
Number of Measures:	47
Length:	2' 05"
Form:	A | B | Coda
	m. 1 m. 31 m. 39
Tempo Suggestion:	42-50
Primary Technical Challenges:	Motivic development and shaping of lyrical phrases

PEDAGOGICAL ANALYSIS

Kirchner indicates with the marking "Ziemlich langsam, ausdrucksvoll" that the fifth selection in his Op. 62 should be played slowly and with much expression. This enigmatic selection is perhaps the most expressive and emotional of the *Miniatures,* and it is characterized by poignant legato melodies that are traded between the hands. Both hands collaborate to bring out significant motives that serve both as melodic and accompanimental material.

The piece begins with a single-note melody with a distinctive dotted rhythm (see Figure 23).

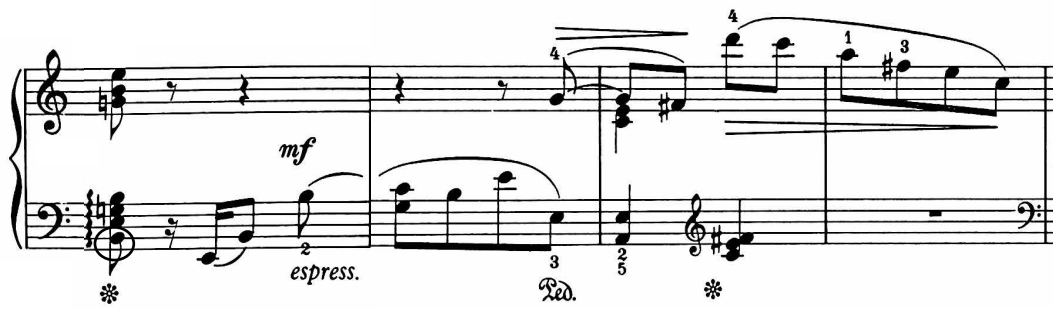
Figure 23. Op. 62, No. 5, mm. 1-4



This dotted rhythm recurs throughout the piece and often signifies a restatement of this opening motive. Kirchner also uses fragments of the opening melody from measures 1-2 to serve as accompanimental figures, as found in measure 3. The dynamic markings shown in measures 1-2 of the ABRSM edition add to the musical interest of this opening melody, and similar shaping of phrases should be observed throughout.

Each restatement of the melodic theme from measures 1-2 differs slightly either in register, texture or resolution, and accompanimental fragments taken from the theme further obscure restatements of the melody. When approaching this piece, one should consider identifying significant statements of the theme as a means of organizing their performance. The second substantial restatement of the theme comes in measure 9 in the left hand (see Figure 24).

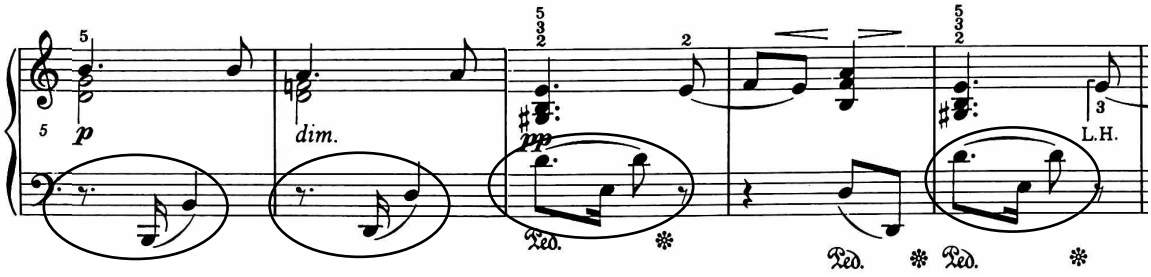
Figure 24. Op. 62, No. 5, mm. 9-12



The motive here begins with the bottom note of the rolled chord on beat one of measure 9. A sixteenth rest is used on the second half of beat one to effectively clear the sound created by the rolled chord, allowing the following thematic material to be heard clearly. This placement of the sixteenth rest results in the dotted rhythm, or a version of it, that so distinctly characterizes the thematic melody of measures 1-2.

Measures 13-22 provide a transition that leads to the next statement of the theme. In these measures, fragments derived from the theme act as vignettes of possible upcoming statements of the theme (see Figure 25).

Figure 25. Op. 62, No. 5, mm. 13-17



After several fragments of the dotted rhythm motive in measures 13-17, Kirchner then revives a two-note slur originally heard in the first two notes of measure 2 (see Figures 26 and 27).

Figure 26. Op. 62, No. 5, mm. 1-2

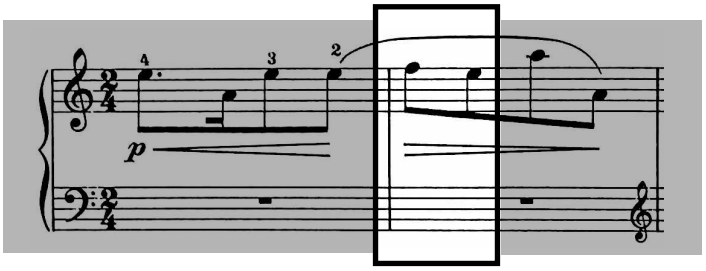
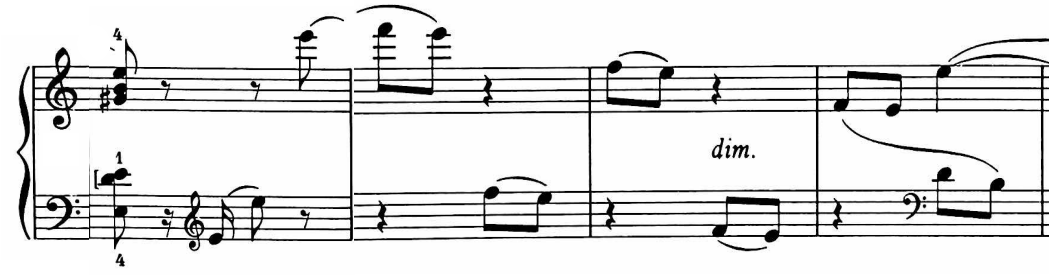
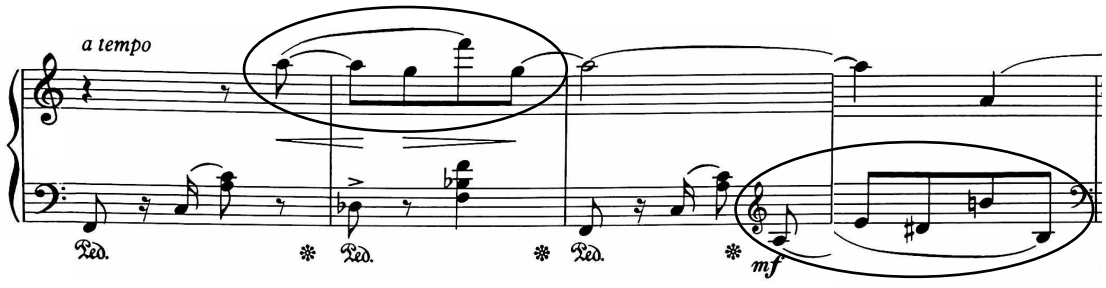


Figure 27. Op. 62, No. 5, mm. 19-22



The transition melds into the next restatement of the theme, which occurs in measure 23. An accompanimental version of the fragmented dotted rhythm from the opening theme returns in measure 27 and transforms into a nocturne-like accompaniment pattern for the B section, which begins in measure 31 (see Figure 28).

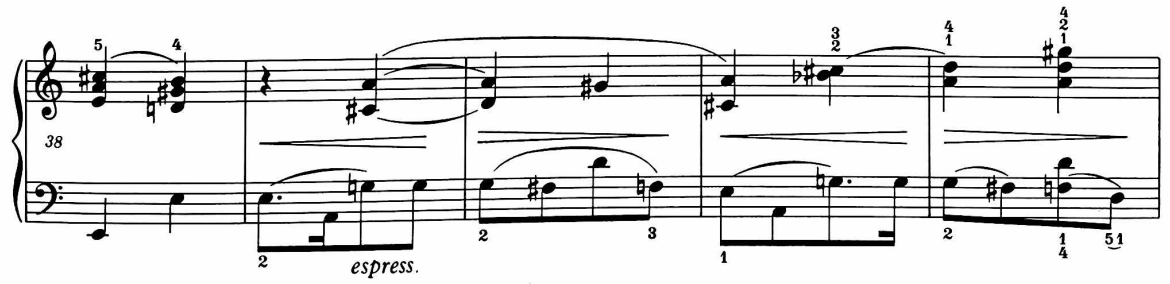
Figure 28. Op. 62, No. 5, mm. 31-34



The B section maintains the accompaniment pattern established in measure 31 as well as introduces melodic content, which is derived from measure 2, which appears in both hands. The trading of melodies between the hands requires the performer to match the tone quality and shaping within each hand. This may prove more difficult for the left hand, as it must alternate between accompaniment (mm. 31-33) and melody (m. 34). To address this challenge, the performer should practice these melodic fragments without the accompaniment, to listen for similar tone and dynamics between the hands.

The B section is short-lived at only eight measures and cadences in measure 38 followed by a coda.

Figure 29. Op. 62, No. 5, mm. 38-42



In measure 39, the coda expands upon another fragment of the opening theme from measures 1-2. This fragment cycles through a harmonic expansion (I V7/IV IV iv) that ends with a prolonged A major chord in measures 43-47.

The fifth selection in Kirchner's *Miniatures* is perhaps one of the most motivic and interesting pieces in this collection. Through its use of overlapping voices and fragmented thematic material, this piece can provide a captivating exercise in identifying motives while maintaining emotional lyrical melodies that will inspire any performer.

***Miniatures,* Op. 62, No. 6**
"Vivace"

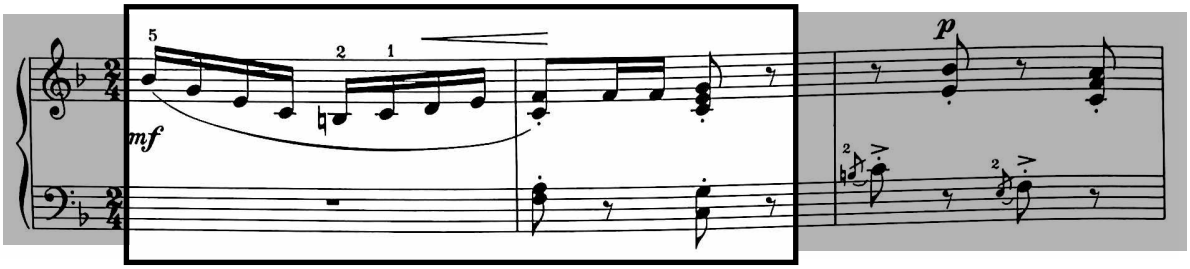
SUMMARY

Difficulty Level:	5
Key:	F major
Meter:	2/4
Number of Measures:	16
Form:	A | B
	m. 1 m. 9
Length:	0' 37"
Tempo Suggestion:	128-138
Primary Technical Challenges:	Grace notes and evenness of fast-moving notes

PEDAGOGICAL ANALYSIS

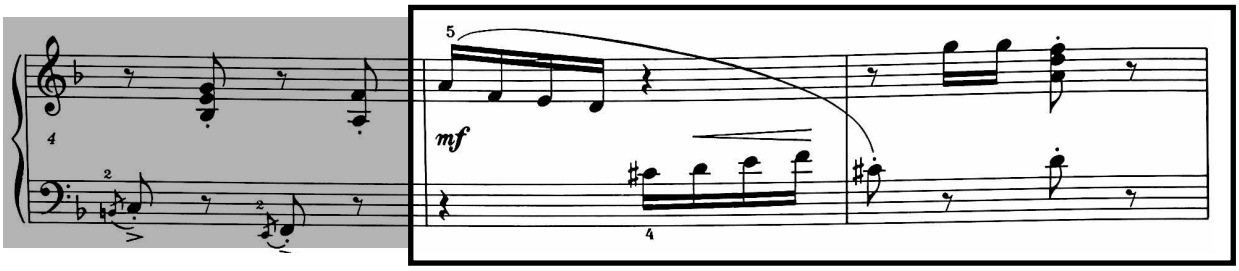
The sixth piece in Kirchner's *Miniatures*, marked "Vivace," is characterized by playful grace notes and active arpeggiated eighth-note runs. If playing these pieces as a set, this selection provides excellent contrast to No. 5's expressive, lyrical style. The A section here begins in measure 1 with a descending arpeggiated dominant seventh chord, which ascends stepwise to a march-like rhythm in measure 2 (see Figure 30).

Figure 30. Op. 62, No. 6, mm. 1-3



This rhythmic march pattern is repeated several times throughout the piece, although the melodic content changes slightly on each statement (see Figure 31).

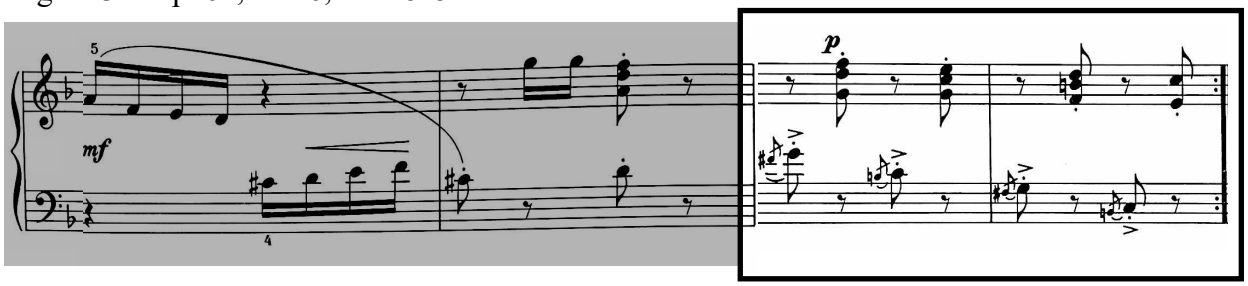
Figure 31. Op. 62, No. 6, mm. 4-6



As seen in Figure 31, the sixteenth note patterns are sometimes divided between the hands, posing a technical challenge for the performer in matching tone and clarity in each hand. Students should focus on strong fingertips in these passages and should crescendo through the sixteenth notes to achieve a more even tone.

This two-measure pattern of sixteenth notes and the march rhythm are followed each time by alternating eighth notes between the hands (mm. 3-4, 7-9, 11-12 and 15-16), led by accented grace note figures in the left hand (see Figure 32).

Figure 32. Op. 62, No. 6, mm. 5-8

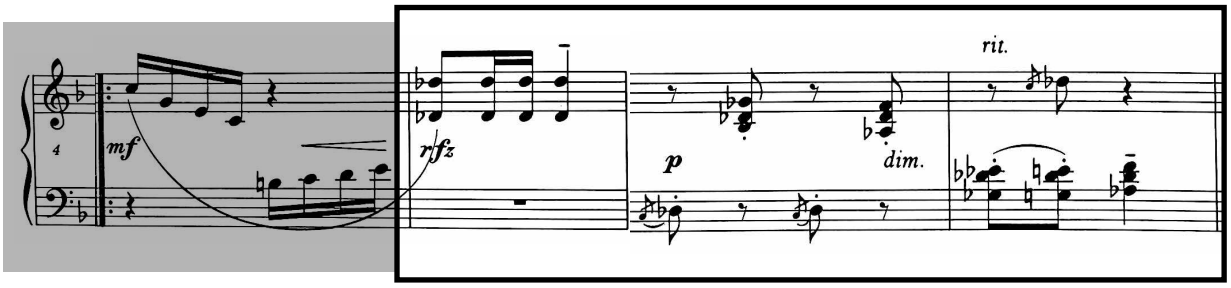


These grace notes add to the lively, joking nature of this piece. When playing the grace note figures, the performer should play the two notes very close together, almost at the same time, to achieve a clumsy or humorous quality.

Miniature No. 6 begins in the key of F, and the A section concludes in measure 8 with a shift to the dominant key of C in measures 7 and 8. The B section, however, provides less

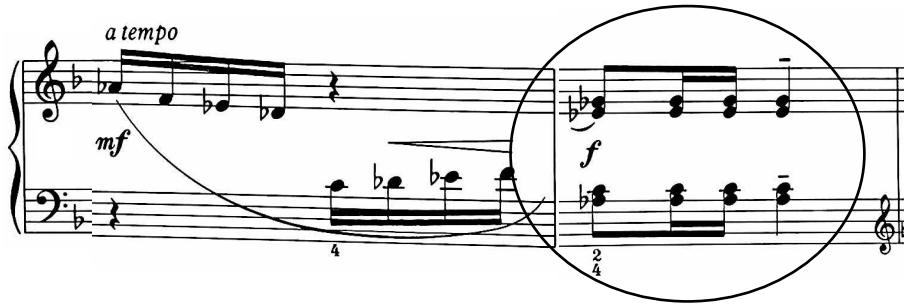
harmonic certainty. Accented octave D-flats in measure 10 abruptly move the piece to the key of D-flat by the end of measure 12 (see Figure 33).

Figure 33. Op. 62, No. 6, mm. 9-12



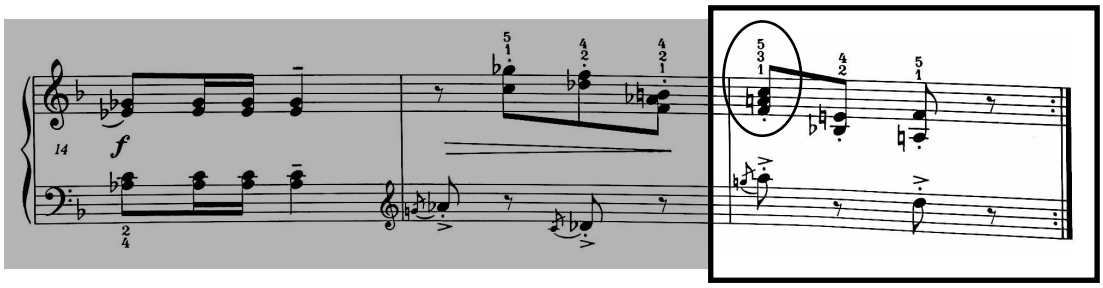
This shift to D-flat in measure 10 is confirmed in measure 14 by a march rhythm on an A-flat dominant seventh chord (see Figure 34).

Figure 34. Op. 62, No. 6, mm. 13-16



However, Kirchner quickly diverts back to F major in measure 16 using modal mixture to substitute an F major chord for the F minor chord that would be necessary in the key of D-flat. He then confirms this final shift with a brief cadence which abruptly concludes the piece (see Figure 35).

Figure 35. Op. 62, No. 6, mm. 15-16



The unconventional progression of harmony in this piece makes it useful for analyzing harmonies with students. Because of its repetitive nature, this is not the most inspiring piece in the collection, although it is based on a memorable motive and provides necessary contrast in the collection as a whole. The brevity of this Level 5 selection makes it a manageable venture for most intermediate students. At 16 measures, this short piece is best performed within a set of multiple selections from *Miniatures* and can provide harmonic intrigue for performers and listeners with an attentive ear.

***Miniatures,* Op. 62, No. 7**
"Nicht zu schnell, aber lebhaft"

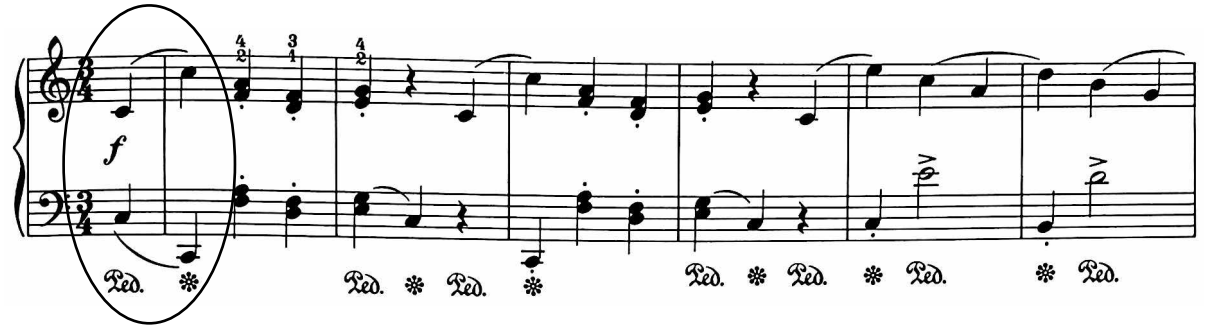
SUMMARY

Difficulty Level:	7-8
Key:	C major
Meter:	3/4
Number of Measures:	32
Length:	0' 36"
Form:	A | A'
	m. 1 m. 17
Tempo Suggestion:	168-178
Primary Technical Challenges:	Waltz accompaniment in left hand

PEDAGOGICAL ANALYSIS

Miniature No. 7 is a lively waltz with technically engaging left-hand accompaniment figures. Kirchner marks this piece "Nicht zu schnell, aber lebhaft," which translates to "not too fast, but lively." Overall, this selection focuses on the technique of playing waltz-style accompaniment patterns. It begins with both hands playing octave jumps in contrary motion in the pickup to measure 1, which is a motivic figure throughout the piece (see Figure 36).

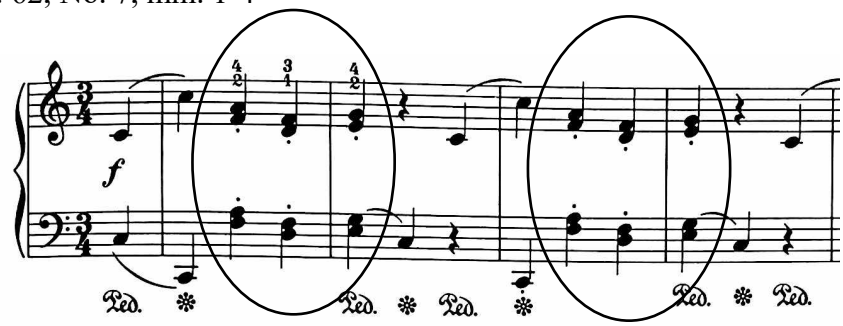
Figure 36. Op. 62, No. 7, mm. 1-6



This octave jump in both hands seems to be a pedagogical technique used by Kirchner, in which he uses the often-dominant right hand to instruct the motions of the left hand. For this reason,

this piece can serve as an appropriate introduction to jump-bass left-hand accompaniments that are often found in waltzes by Chopin or Brahms. The opening octave jump is followed by staccato thirds in the middle range of the keyboard (mm. 1-2 and 3-4), requiring the performer to navigate quick leaps between registers (see Figure 37).

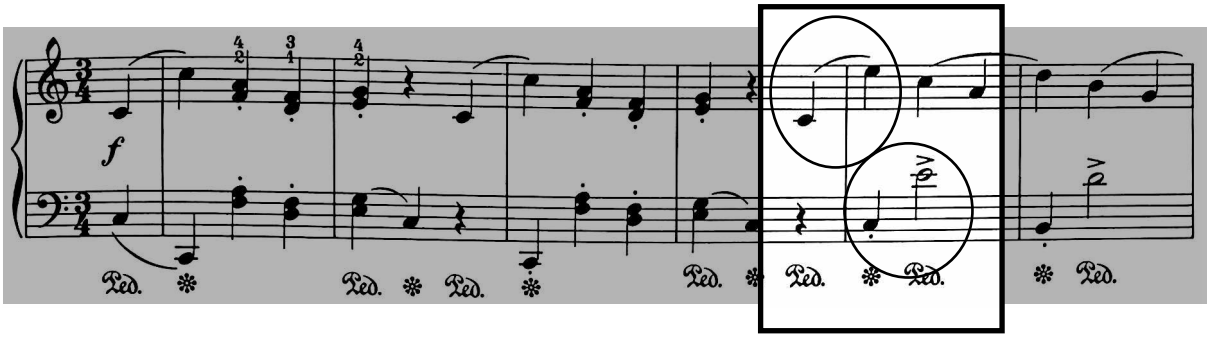
Figure 37. Op. 62, No. 7, mm. 1-4



The ABRSM edition suggests using the fingering 4-3-4 in the top voice and 2-1-2 on the bottom, although one could consider using 4-2-3 for the top voice and 2-1-1 for the bottom. This alternate fingering could allow for a more accurate transition from beat 2 to beat 3 of measures 1 and 3.

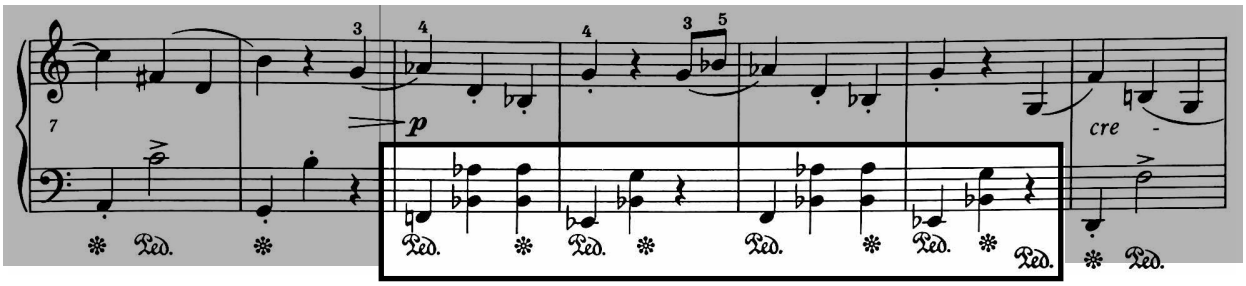
The left-hand waltz accompaniment pattern permeates the entire piece, sometimes sustained through the use of pedal and sometimes embracing the staccato nature of the bottom note. The following passage shows another example of Kirchner's use of jump-bass in each hand in measures 5-6, this time offset by one beat and expanded to the interval of a tenth (see Figure 38).

Figure 38. Op. 62, No. 7, mm. 1-6



In the left-hand jump-bass here, Kirchner marks the first note staccato. While this articulation achieves a musical effect, this instance can also be used to encourage a student to leave the first note quickly when making large jumps on the keyboard. A more typical waltz-style accompaniment finally emerges in measure 9 (see Figure 39).

Figure 39. Op. 62, No. 7, mm. 7-13

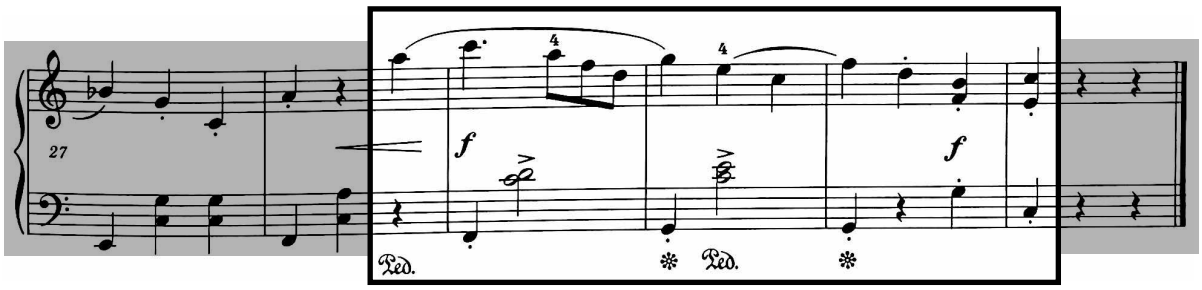


The left-hand figure from measure 6 appears to be used as an intentional device to gradually introduce the performer to effective waltz accompaniments, as found in measures 9-12.

The opening material from measure 1 reappears in measure 17 as a return to the A section. This section is labeled A' in the summary here because of the harmonic differences that occur in measures 25-32. While the rhythm remains intact from the original A section, Kirchner

returns to the original key of C major by the end of the piece, making this piece's form a straightforward A | A'. Measures 29-32 show the culmination of the gradated introduction to the waltz, where the performer is now playing a lyrical melody in the right hand with a waltz accompaniment in the left hand (see Figure 40).

Figure 40. Op. 62, No. 7, mm. 29-32



Students can achieve a solid foundation for playing waltzes through learning these isolated elements of jump-bass and melody and combining them throughout this piece. Teachers could consider this selection as a preliminary supplement for a student preparing to play Chopin or Schubert waltzes. This buoyant and energetic piece would make a motivating addition to any intermediate student's repertoire.

Miniatures, Op. 62, No. 8
"Ruhig, ausdrucksvoll"

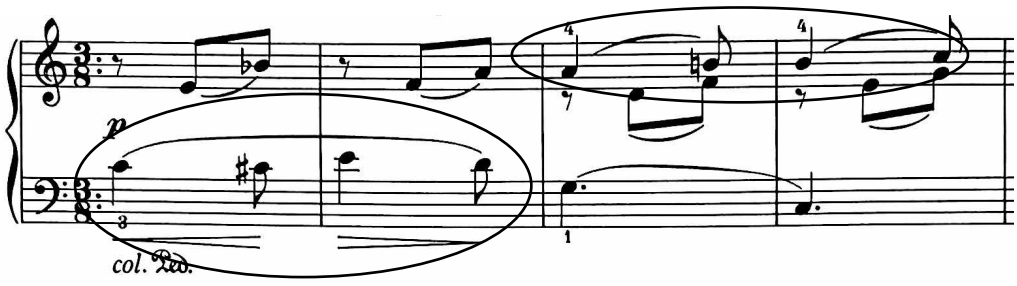
SUMMARY

Difficulty Level:	7
Key:	C major
Meter:	3/8
Number of Measures:	24
Length:	1' 05"
Form:	A | B | A'
	m. 1 m. 9 m. 17
Tempo Suggestion:	108-128
Primary Technical Challenges:	Voicing control and balance between the hands

PEDAGOGICAL ANALYSIS

No. 8 in Kirchner's *Miniatures* is a melodic study, focusing on short lyrical phrases that alternate between the hands. Kirchner indicates that this piece should be played "Ruhig, ausdrucksvoll," translated to "calmly, expressively," and this is reflected in the dynamic range, never exceeding *piano*. The piece begins with the primary melodic theme in the left hand in measures 1-2, then transferring to the right hand for a melodic response in measures 3-4 (see Figure 41).

Figure 41. Op. 62, No. 8, mm. 1-4

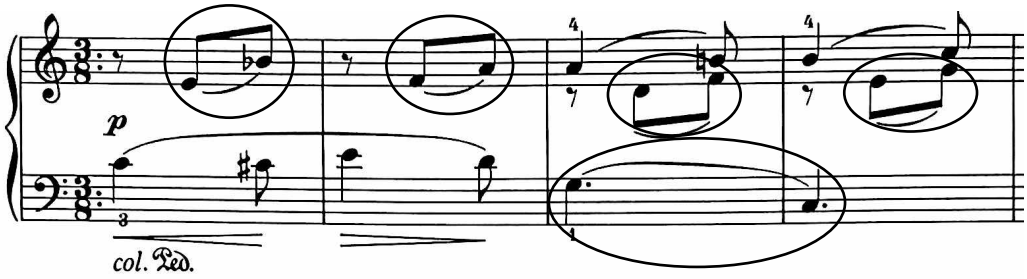


Each melodic statement is only two measures in length and requires sensitive shaping of each phrase. For the most effective result, the performer should place a crescendo from the first beat of the first measure to the first beat of the second measure, and a diminuendo on the last beat of the second measure.

Balance between the hands is also crucial for fluent trading of melodic content, while the hand without the melody provides the accompaniment. The left hand in measure 1 should be prominent, while the right hand takes over in measure 3. To practice maintaining a consistent tone, one should practice these melodic fragments without the accompanimental material, matching the shaping and quality between the hands.

Accompanimental figures in this piece consist mainly of two-note slurs, which imply a sighing quality and contribute to the wistful nature of this miniature (see Figure 42).

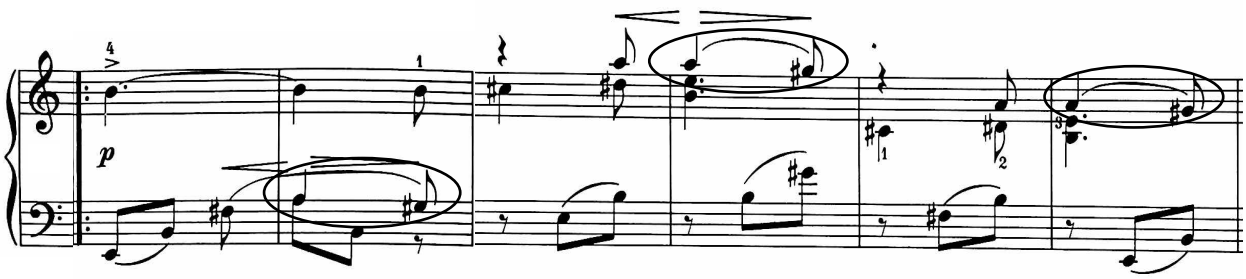
Figure 42. Op. 62, No. 8, mm. 1-4



These two-note slurs can prove challenging when placed within a hand that is also playing a melodic line, such as measure 3. Students practicing this technique may benefit from shifting weight in their hand toward the fourth finger, allowing the top voice to remain prominent and encourage lightness in the inner voice.

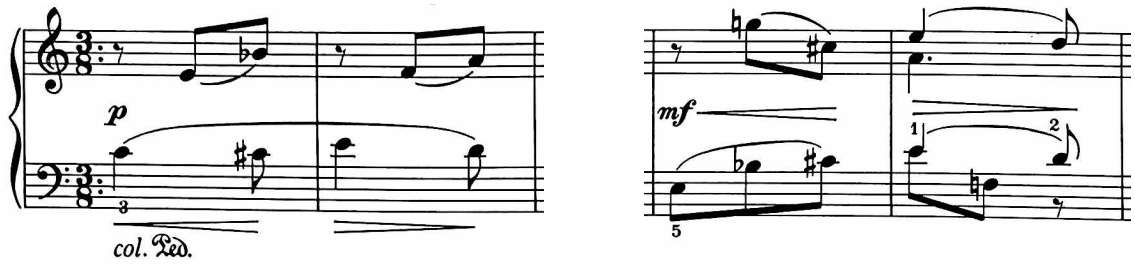
The trading of melodies between the hands continues through the end of the A section in measure 8. The B section, which begins in measure 9, contains more imitation among these melodies, although no phrases are ever exactly the same. For instance, the melodic line in the left hand in measure 10 contains the same A to G# as the right-hand melody in measure 12 and again in measure 14 (see Figure 43).

Figure 43. Op. 62, No. 8, mm. 9-14



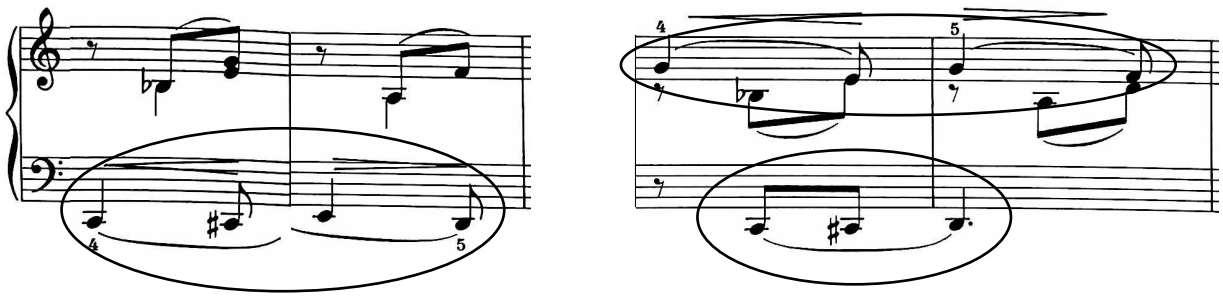
The A section returns in measure 17, although it is slightly altered, causing it to be more accurately represented as A'. The first major difference occurs immediately in measure 17, when the C-natural of the opening theme from measure 1 is missing (see Figure 44).

Figure 44. Op. 62, No. 8, mm. 1-2 and 17-18



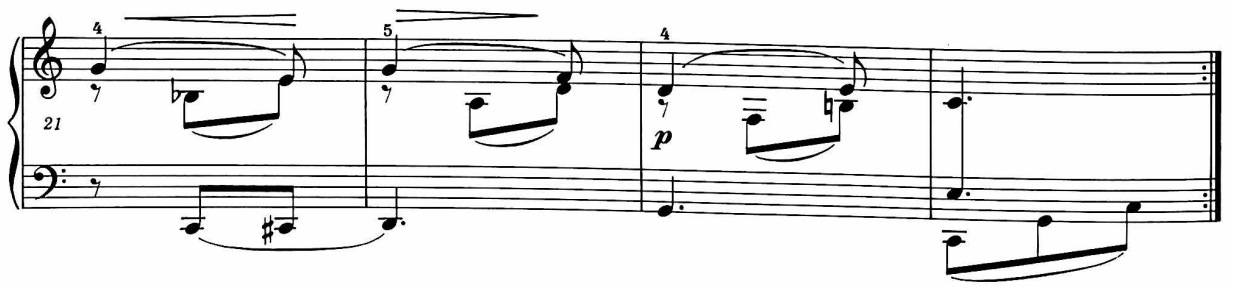
Measure 17 begins with the E and B-flat originally presented in this right-hand accompaniment in measure 1. The melody in measures 17-18 is also doubled in the right hand, where before the right hand had merely provided accompaniment. The A' section also differs in measures 21-22, contrasted with measures 5-6 from the A section (see Figure 45).

Figure 45. Op. 62, No. 8, mm. 5-6 and 21-22



In the A' section, the authority of the left hand over the melody is compromised, as the original left-hand melody from measures 5-6 is truncated in measures 21-22 and gives way to a competing melody in the right hand. The left hand succumbs to accompanimental material until the end of the piece in measure 24. This allows for a cadence in the original tonality of C in measures 23-24, giving a sense of finality at the end of this poignant piece (see Figure 46).

Figure 46. Op. 62, No. 8, mm. 21-24



This eighth selection in Kirchner's *Miniatures* provides excellent practice for students working on shaping lyrical melodies in each hand. At a Level 7, the piece is perfect for intermediate students who connect with emotional qualities in music, and the sparse texture makes it a relatively quick study. Coupled with some of the more energetic pieces in this collection, *Miniature* No. 8 can be effective for study and performance.

***Miniatures,* Op. 62, No. 9**
"Allegretto, poco agitato"

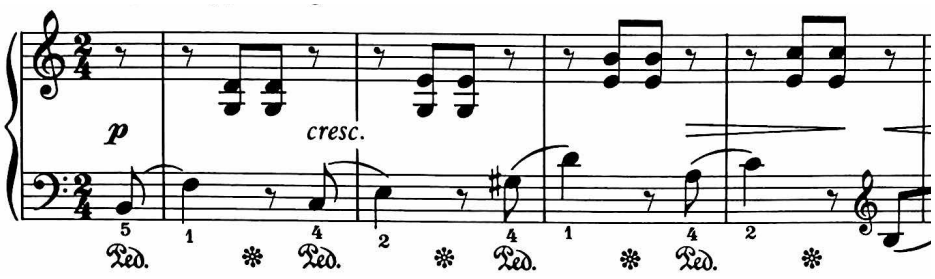
SUMMARY

Difficulty Level:	7
Key:	C major
Meter:	2/4
Number of Measures:	36
Length:	0' 49"
Form:	A | B
	m. 1 m. 17
Tempo Suggestion:	120-140
Primary Technical Challenges:	Dynamic contrast and repeated RH notes

PEDAGOGICAL ANALYSIS

Marked "Allegretto, poco agitato," *Miniature* No. 9 has a restless, churning character created by a right-hand repeated eighth-note accompaniment pattern throughout. The melody consists of mostly fragmented two-note slurs that propel to the downbeat of each following measure. The turbulent mood is evident from measure 1 (see Figure 47).

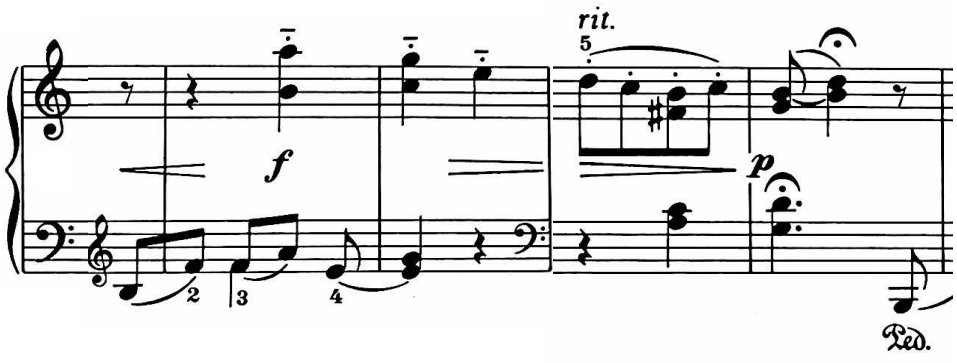
Figure 47. Op. 62, No. 9, mm. 1-4



Beginning in the pickup to measure one, the left hand has a two-note slur leading to each next downbeat. Contrary to the two-note accompanimental slurs in *Miniature* No. 8, the slurs here should crescendo into the downbeat of the proceeding measure each time. Likewise, the eight-

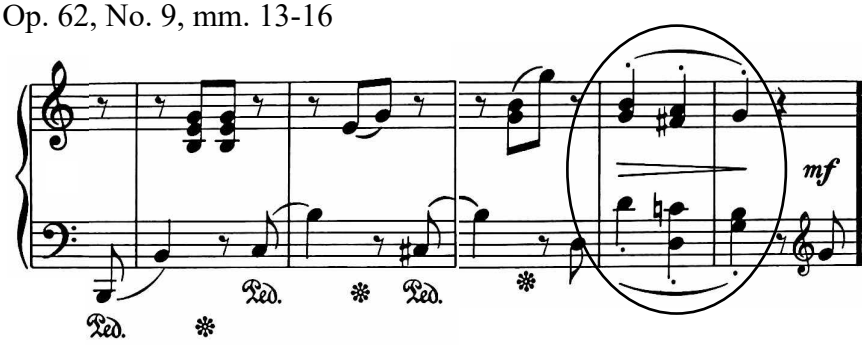
note accompaniment in the right hand should crescendo to the second note, to maintain a sense of forward motion and agitation. The performer must have a supple wrist and strong fingertips to play the right-hand repeated notes with ease. In measure 5, the rhythm of the left hand speeds up, while the right hand emerges with a broad quarter-note melody (see Figure 48).

Figure 48. Op. 62, No. 9, mm. 5-8



The right-hand melody slows into a half cadence in measure 8, ending on a G major chord. Kirchner creates drama in this moment through the use of ritardando, diminuendo and a fermata in measure 8. These elements should be exaggerated to highlight a shift in character from measure 8 to measure 9. Measures 9-16 then employ a shift to the dominant tonality of G, which is confirmed with a cadence in measures 15-16 (see Figure 49).

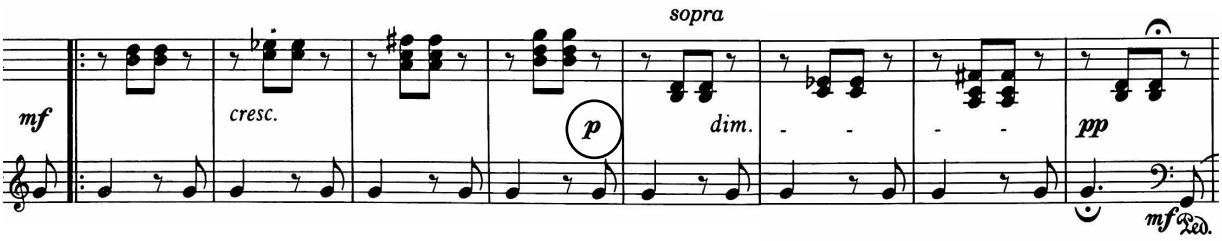
Figure 49. Op. 62, No. 9, mm. 13-16



This shift to the key area of G is also accentuated through dramatic dynamic contrast, with a crescendo in measures 9-12 and a slight diminuendo in measure 15-16.

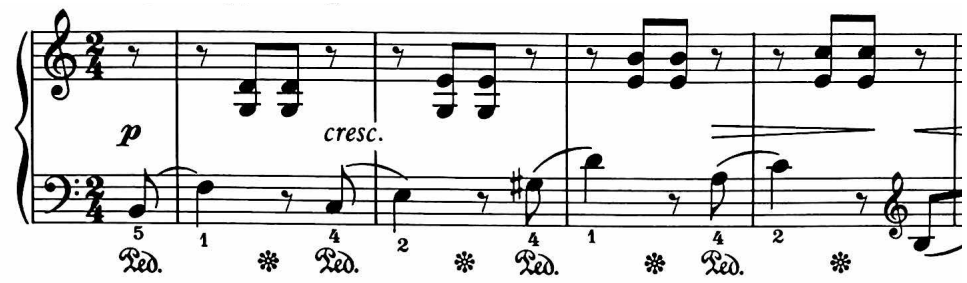
The B section begins in measure 17 with a pedal tone G in the left hand supporting the harmonic progression in the right hand: I iv viiº I (see Figure 50).

Figure 50. Op. 62, No. 9, mm. 17-24

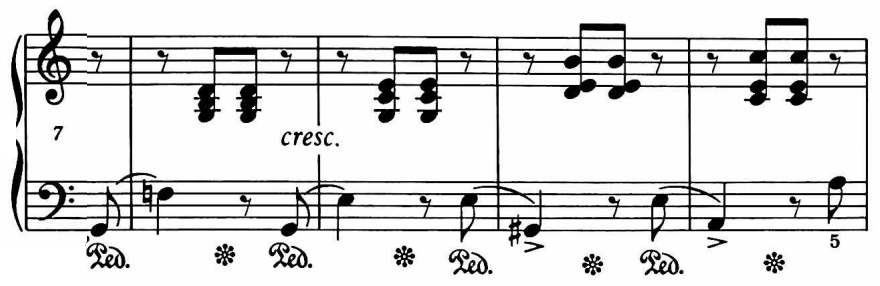


Here Kirchner again uses dynamic contrast, indicating a crescendo through measures 17-21 to a subito *piano* at the end of measure 20. The progression from measures 17-20 is then repeated in measures 21-24 with the right hand one octave lower. A fermata over the second beat in measure 24 signifies the end of this material. In measure 25 it seems as though the material from the A section might return, but although the harmonic content is the same, the melodic material from measures 1-4 does not appear as it had before (see Figure 51).

Figure 51. Op. 62, No. 9, mm. 1-4 and 25-28



V7 I V/iv iv



V7 I V/iv iv

The harmonic progression alludes to the A section without quoting it directly and mainly serves as a means to bring the piece back to the original tonality of C.

Miniature No. 9 will captivate any students with a desire to play fiery music with a sense of unrest. The harmonic progressions here are logical and satisfying and propel the forward motion of the piece. It provides contrast to the lyrical No. 8 that precedes it in this set, and its dynamic contrast and turbulent accompaniment make this selection a meaningful study.

***Miniatures,* Op. 62, No. 10**
"Allegretto"

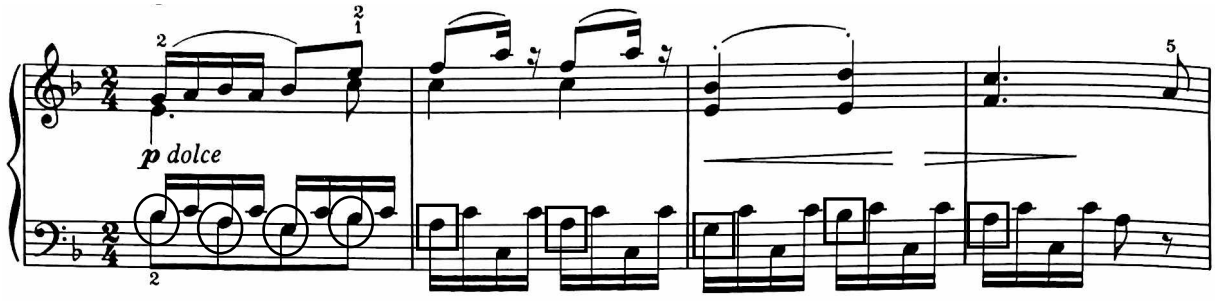
SUMMARY

Difficulty Level:	7-8
Key:	F major
Meter:	2/4
Number of Measures:	48
Length:	1' 20"
Form:	A | B | A' | B | A' | Coda
	m. 1 m. 9 m. 17 m. 25 m. 33 m. 41
Tempo suggestion:	78-88
Primary Technical Challenges:	Control of tone and voicing

PEDAGOGICAL ANALYSIS

The tenth piece in this collection has a pastoral quality, characterized by a bubbling left-hand accompaniment with delicate right-hand melodies. These elements are established from measure 1, where the left hand begins an oscillating accompaniment pattern (see Figure 52).

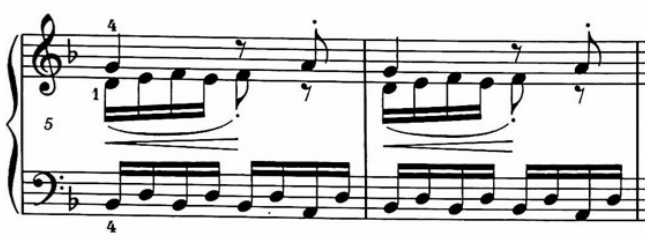
Figure 52. Op. 62, No. 10, mm. 1-4



Kirchner creates interest in this accompaniment by indicating a counter melody in the eighth notes of the left hand in measure 1. While not specifically noted in the ABRSM score, the performer can continue to highlight a sense of this counter melody in the left hand by voicing the notes in measures 2-4 indicated in Figure 52. These notes occur simultaneously with the notes of

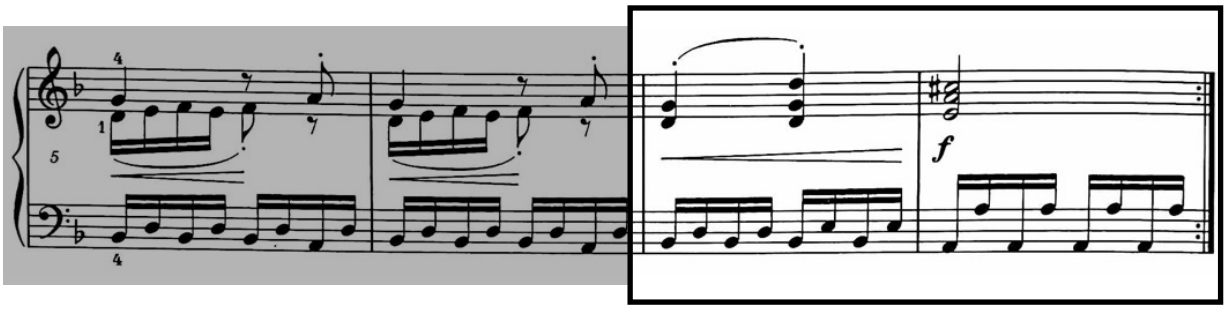
the primary melody in the right hand. The right hand also includes multiple voices in measures 1-4, and this texture remains constant throughout much of the piece. Because of the technical challenge of managing multiple independent voices in each hand, this piece may be considered a Level 8 in terms of difficulty. Each voice must be distinct yet connected, demanding great control and finger independence. Inner voices are occasionally brought to the foreground through Kirchner's dynamic markings, i.e. the crescendo indications in measures 5-6 (see Figure 53).

Figure 53. Op. 62, No. 10, mm. 5-6



The A section concludes in measure 8 with a cadence in tonal area of A (see Figure 54).

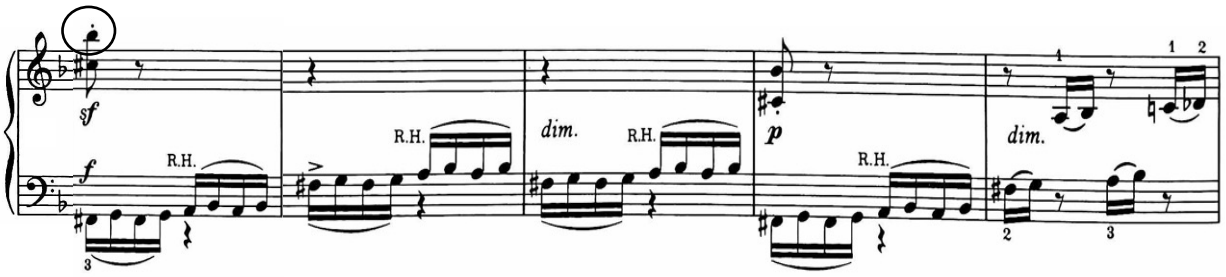
Figure 54. Op. 62, No. 10, mm. 5-8



Ushering in the beginning of the B section in measure 9, the A major chord from measure 8 is prolonged through measure 11. In measure 12, what sounds like an accented F-sharp major

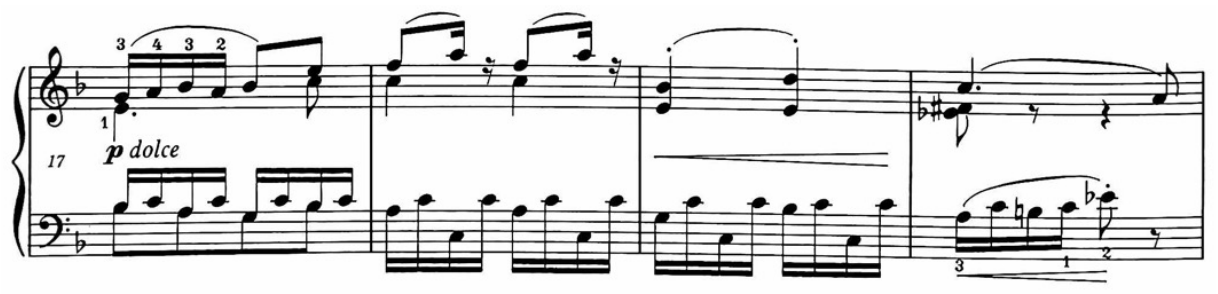
sonority occurs on beat one, except an enharmonic B-flat replaces the A-sharp that would normally be present (see Figure 55).

Figure 55. Op. 62, No. 10, mm. 12-16



The material that follows in measures 13-16 wanders using half-step two-note gestures, and in measure 17 we return to the A section in its original tonality of F (see Figure 56).

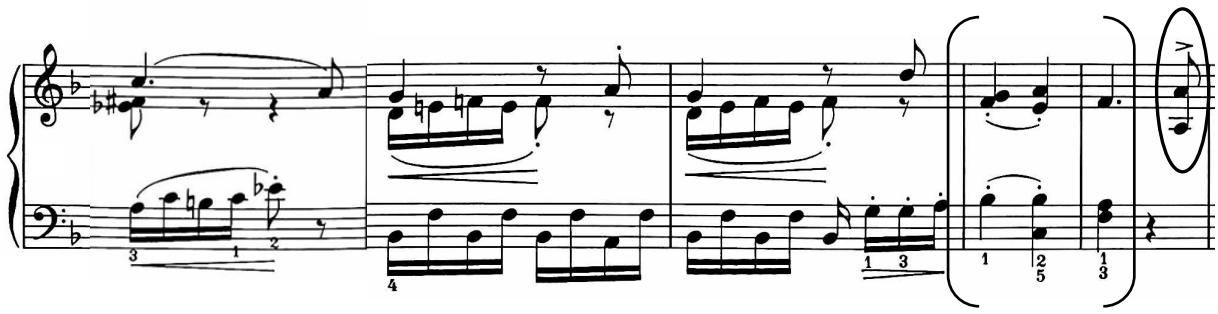
Figure 56. Op. 62, No. 10, mm. 17-20



In the ABRSM score, the fingering 3-4-3-2 is suggested in measure 17 to allow the performer to move easily from measure 16 to measure 17. If this fingering proves difficult for some students, an alternate fingering of 2-3-4-3 is permissible in measure 17, although it requires the student to shift the hand slightly.

Beginning in measure 20, this recurrence of the A section moves toward a cadence in the tonality of F, which culminates in measures 23-24 (see Figure 57).

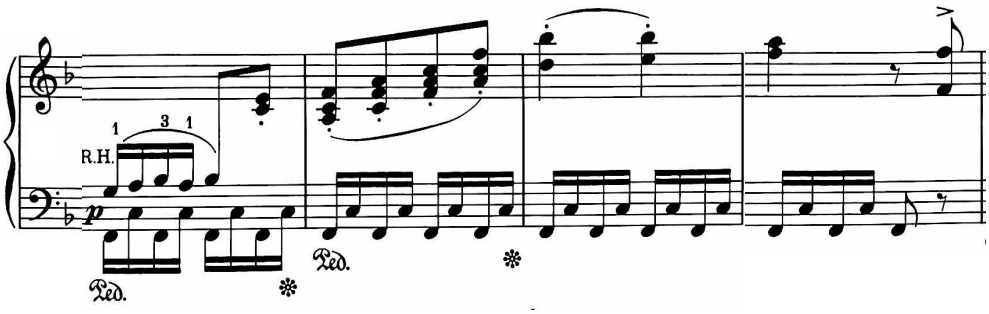
Figure 57. Op. 62, No. 10, mm. 20-24



The alteration of the A section's harmonic content justifies the classification of this section as A'. Upon the conclusion of the A' section in measure 24, Kirchner uses accented octave A's in the same measure, as if to announce the return of the B section and allude to its A major sonority.

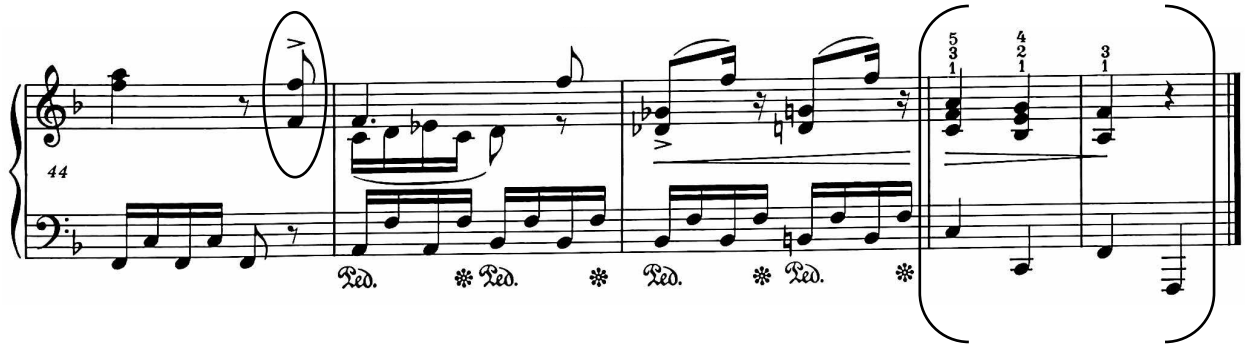
The B section is repeated in measures 25-32 exactly as it had previously appeared, followed by an exact repetition of the A' section in measures 33-40. These sections are succeeded by a coda beginning in measure 41, which expands upon the opening motive from the A section (see Figure 58).

Figure 58. Op. 62, No. 10, mm. 41-44



The coda cadences in F in measures 43-44; then, similar to the accented octave A's in measure 24 that preceded the B section return, octave F's in measure 44 initiate one final move to a cadence in F in measures 47-48 (see Figure 59).

Figure 59. Op. 62, No. 10, mm. 44-48



No. 10 of Kirchner's *Miniatures* is a valuable study in voicing and finger independence. The technical benefits are evident in this piece, and the repetition of sections will aid students in learning this selection. As with much of Kirchner's work, engaging melodic content and interesting harmonic shifts create motivating material for study and performance.

Miniatures, Op. 62, No. 11
"Mässig"

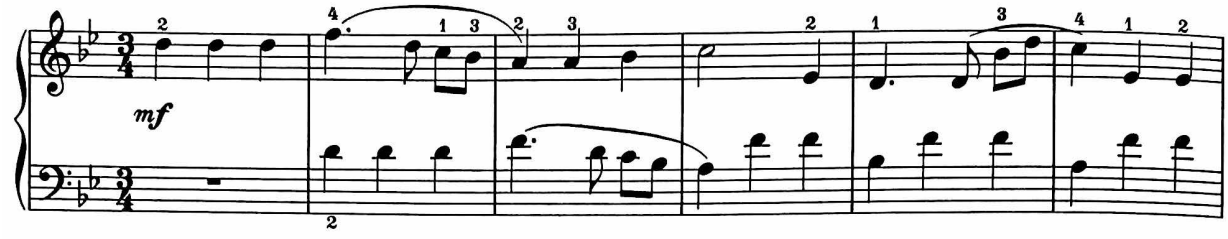
SUMMARY

Difficulty level:	7
Key:	B♭ major
Meter:	3/4
Number of measures:	32
Length:	1' 34"
Form:	A | B
	m. 1 m. 17
Tempo suggestion:	112-128
Primary technical challenges:	Voicing and balance between the hands

PEDAGOGICAL ANALYSIS

Miniature No. 11 is a waltz interspersed with moments of imitation. While it is a relatively brief piece at only 32 measures, each measure is infused with melodic and harmonic ideas that are developed throughout. No. 11 begins with a single-line right-hand motive in measures 1-3 that is imitated immediately in the left hand, offset by one measure (see Figure 60).

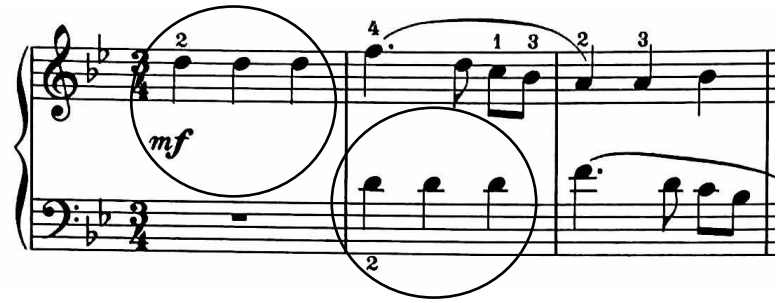
Figure 60. Op. 62, No. 11, mm. 1-6



The left-hand melody settles into a waltz accompaniment in measure 3, underlying the continuation of the right-hand melody in measure 4 and continuing throughout the A section. The first three notes of the melody in measure 1 become a fragmented motive that recurs

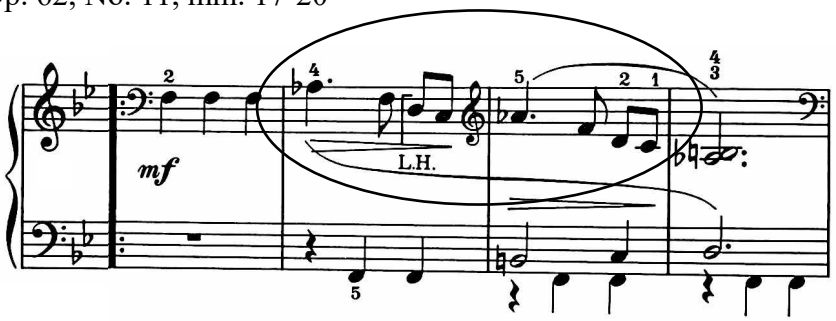
throughout the piece. When performing this selection, these three notes should be emphasized upon each occurrence and shaped using a crescendo to the third note (see Figure 61).

Figure 61. Op. 62, No. 11, mm. 1-3



The B section, beginning in measure 17, develops some of the material from the opening A section melody (see Figure 62).

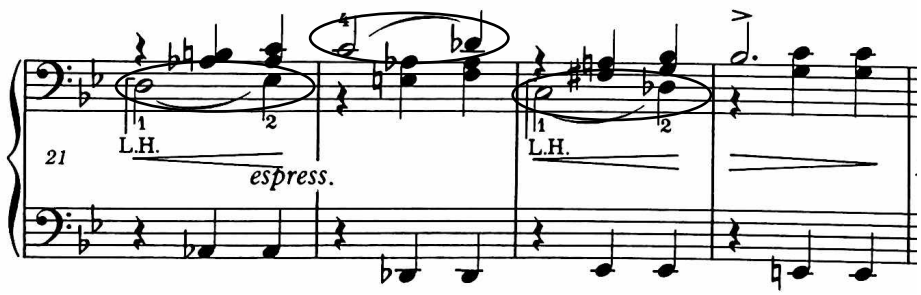
Figure 62. Op. 62, No. 11, mm. 17-20



Here the three-note figure marks the return of the opening melody from measures 1-4, and then the dotted rhythm is repeated an octave higher in measure 19. In measure 3, the left hand repeats the dotted rhythm melody an octave lower, but here in measures 18-19, both hands collaborate to create both statements of this figure while maintaining a waltz pattern in the left hand.

The left hand is used in measure 18 to redistribute the last beat to allow the right hand to move up an octave. In addition to measure 18, measures 21-24 also require the performer to redistribute certain notes (see Figure 63).

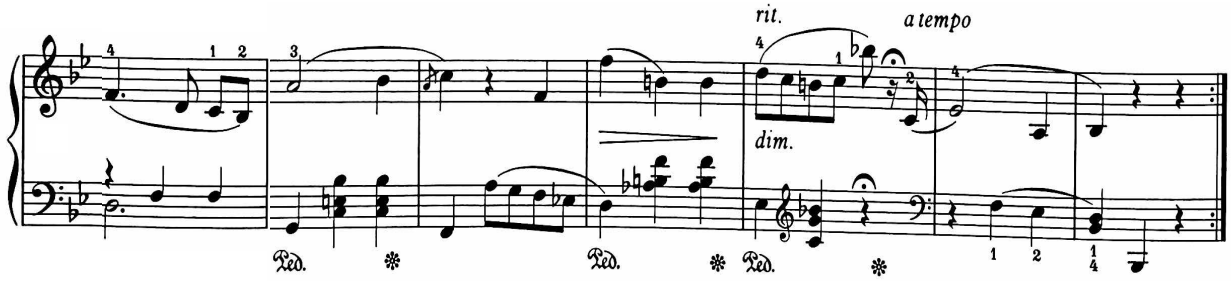
Figure 63. Op. 62, No. 11, mm. 21-24



Here Kircher uses a sequential two-note, rising half-step slur to transition back to the original tonality of B-flat. The two-note slurs in measures 21 and 23 should be played with the left hand to more easily voice this line above the texture. In measure 22 the right hand can voice this line with greater ease because it is the highest voice.

This transitional material in measures 21-24 is followed by a return of the A section, but the melody from the original A section is presented in an incomplete form. The piece then abruptly cadences in B-flat and ends (see Figure 64).

Figure 64. Op. 62, No. 11, mm. 26-32



Miniature No. 11 seems to be an attempt by Kirchner to explore the development of small motives. The A section is technically manageable due to the sparse nature of the two-voice texture. The most technically demanding portion of the piece occurs in the B section, where the performer must emphasize important lines presented in inner voices, tucked within thicker textures. Because of the multiple melodic voices in each hand, this selection could help prepare a student to play Bach preludes or the thicker textures of Brahms waltzes. Although not as harmonically satisfying as other pieces in the collection, No. 11 presents some interesting motives and textures from which a student could benefit.

***Miniatures,* Op. 62, No. 12**
"Lebhaft"

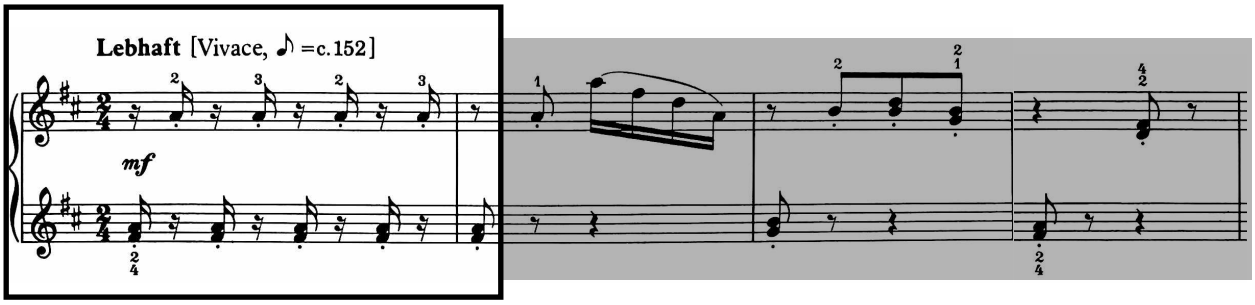
SUMMARY

Difficulty Level:	7
Key:	D major
Meter:	2/4
Number of Measures:	48
Length:	1' 32"
Form:	A | B | B m. 1 m. 17 m. 33
Tempo suggestion:	120-128
Primary Technical Challenges:	Fast repeated notes between the hands

PEDAGOGICAL ANALYSIS

The twelfth in Kirchner's *Miniatures* is a sprightly study in repeated notes between the hands. Countered with short legato moments, these quick repeated sixteenth notes drive the energy of the piece, and technical challenge keeps the performer engaged. These repeated notes begin in measure 1 (see Figure 65).

Figure 65. Op. 62, No. 12, mm. 1-4

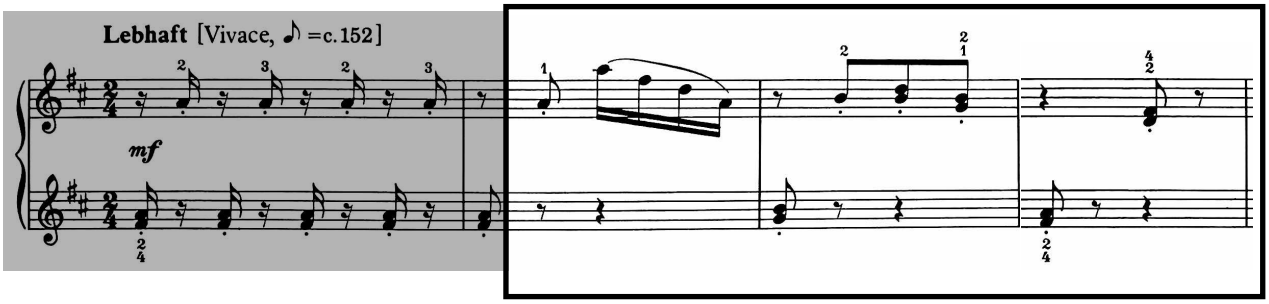


Similar sections to measure 1 recur throughout the piece, so it is crucial for the performer to master the repeated notes from the beginning. The section in measure 1 is particularly challenging because of the two notes in the left hand. Some students may find it difficult to make

all notes speak, especially while repeating the A between the right and left hands. To practice this technique, students should be encouraged to isolate the repeated A and add the left-hand F-sharp once the repeated notes are secure. Performers should also experiment with the placement of their hands in these repeated-note sections. It may be preferable to place the left hand above the right hand when playing the passage in measure 1.

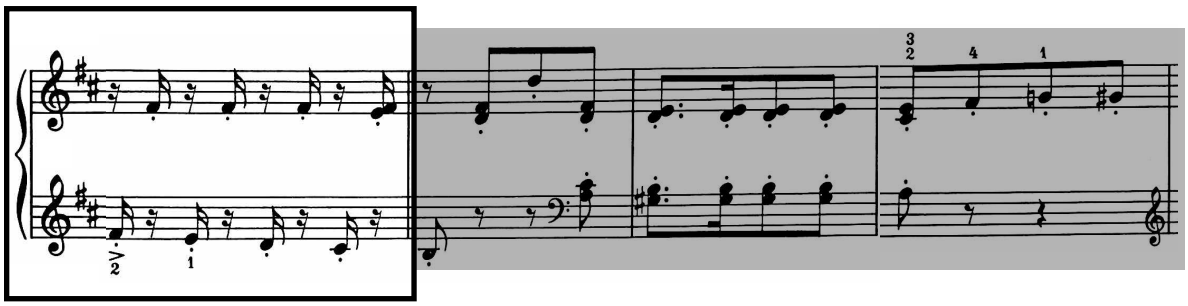
Repeated note passages are alternated with sporadic figures that travel quickly across the keyboard, such as the arpeggiated figure in measure 2 and lively staccato thirds that appear in measures 3-4 (see Figure 66).

Figure 66. Op. 62, No. 12, mm. 1-4



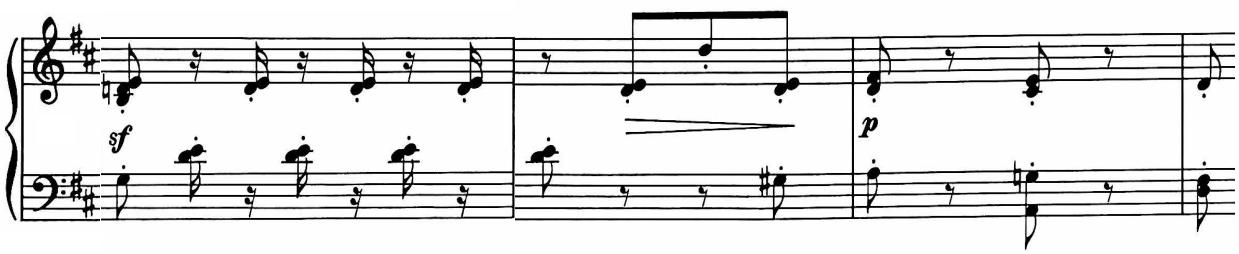
As an answer to the phrase in measures 1-4, the next phrase begins with repeated F-sharps, but the left hand steps away, separating the hands slightly (see Figure 67).

Figure 67. Op. 62, No. 12, mm. 5-8



The A section continues with a restatement of measures 1-4, and ends with a new repeated-note figure and a cadence in the original tonality of D (see Figure 68).

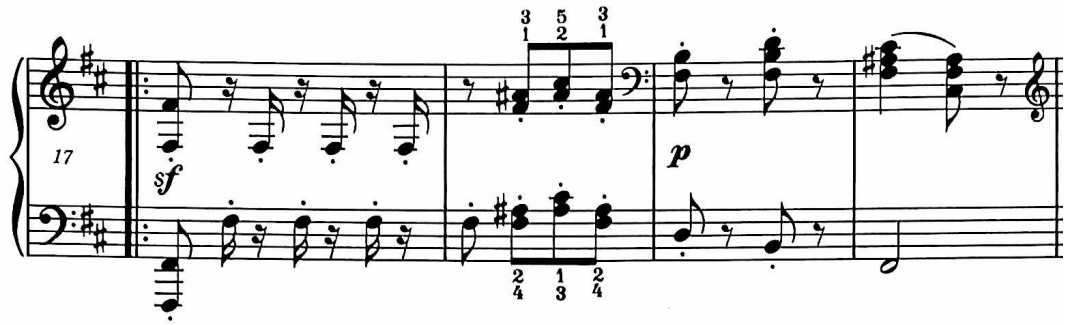
Figure 68. Op. 62, No. 12, mm. 13-16



Measure 13 requires the performer to repeat both the D and E, and for greatest ease in playing these repeated notes, the right hand should be placed above the left hand. The original score by Kirchner also suggests that the pedal be used in measure 13 for a fuller sound.

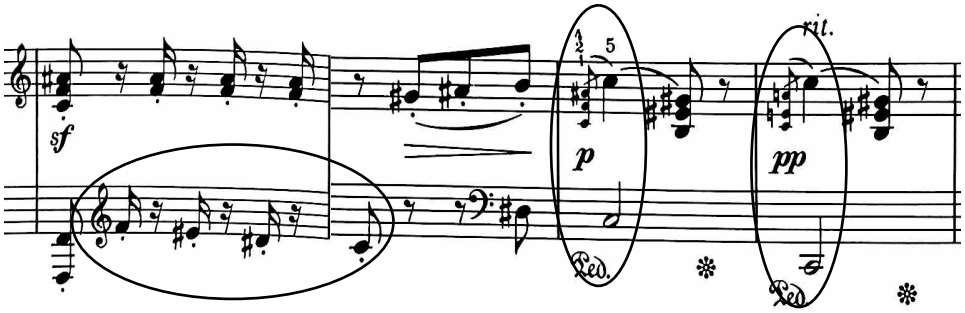
The B section begins in measure 17 with more repeated notes, preceded by accented octave F-sharps (see Figure 69).

Figure 69. Op. 62, No. 12, mm. 17-20



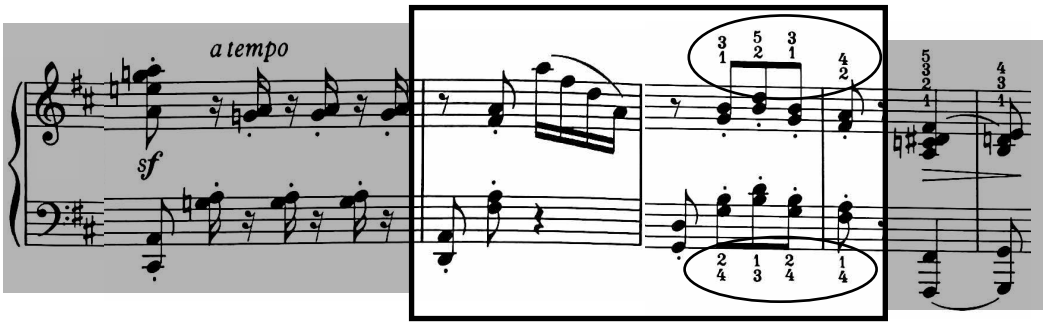
Again the original publication of this score indicates the use of the sustain pedal in measure 17 for a fuller, richer sound, which is then contrasted by the staccato *piano* cadence in measures 19-20. This pedaling is not mentioned in the ABRSM score. Next, the passage from measure 5 is alluded to in measure 21, as the left hand again steps away from the right hand's repeated notes (see Figure 70).

Figure 70. Op. 62, No. 12, mm. 21-24



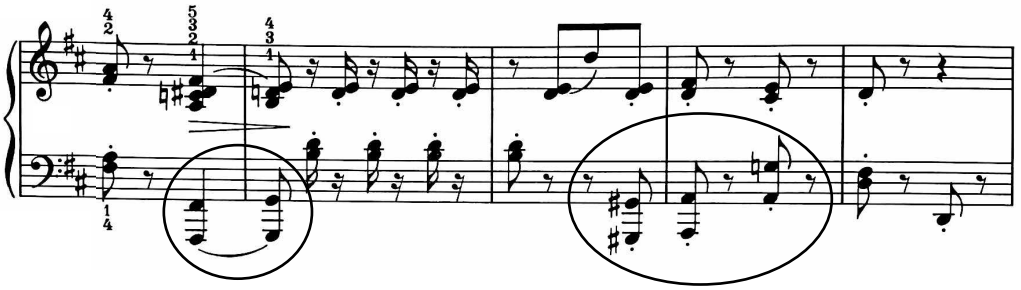
In measure 23, a sustained F-sharp major chord moves to a C-sharp dominant seven chord, seeming to set up a harmonic shift to the mediant. However, the F-sharp chord is replaced in measure 24 with an A major chord, obscuring the harmony and remaining in the tonality of D. The B section ends with a brief allusion to material from measures 2-3 from the A section (see Figure 71).

Figure 71. Op. 62, No. 12, mm. 25-28



The fingering for the double thirds in measures 27-28 may present a technical challenge for some performers. For more ease, the performer might consider an alternate fingering of 3-5-3-4 (top voice) and 1-3-1-2 (bottom voice) in the right hand and 2-1-2-1 (top voice) and 4-3-4-3 (bottom voice) in the left hand. The B section ends in measure 32, with a similar harmonic structure to the end of the A section, although its cadence is broadened using octaves in the left hand (see Figure 72).

Figure 72. Op. 62, No. 12, mm. 28-32



In measure 33, the B section is repeated exactly as it previously appeared, and the piece ends with the final cadence of the B section in measure 48, making the final form of the piece A B B.

With its technical considerations and energetic character, *Miniature* No. 12 can enliven the repertoire for an intermediate student who is preparing for more advanced literature. With repeated-note gestures and wide range, it can be used as a substitute for intermediate students seeking to play repertoire like Copland's *The Cat and the Mouse.* This piece provides excellent technical benefits and is engaging from beginning to end.

***Miniatures,* Op. 62, No. 13**
"Poco Allegro"

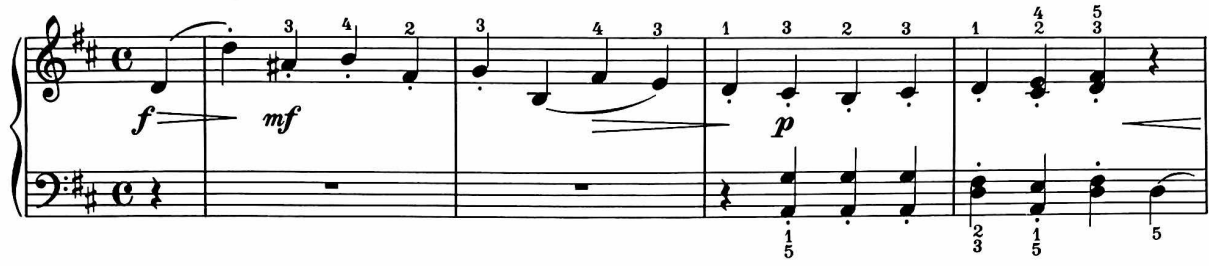
SUMMARY

Difficulty Level:	6-7
Key:	D major
Meter:	4/4
Number of Measures:	25
Length:	0' 47"
Form:	A | B | A' | B | A'
	m. 1 m. 9 m. 17 m. 9 m. 17
Tempo Suggestion:	112-124
Primary Technical Challenges:	Fast staccato melodies and two-note slurs

PEDAGOGICAL ANALYSIS

No. 13 in Kirchner's *Miniatures* is a hurried, short piece consisting mostly of two-note slurs alternating with staccato chorale sections. With rousing melodic and harmonic content, this selection has the character of a scherzo. Quick, dramatic shifts in dynamics add to the excitement. It begins in the pickup to measure 1 with an initial ascent up to D and a gradual intervallic descent through measures 1-3 (see Figure 73).

Figure 73. Op. 62, No. 13, mm. 1-4

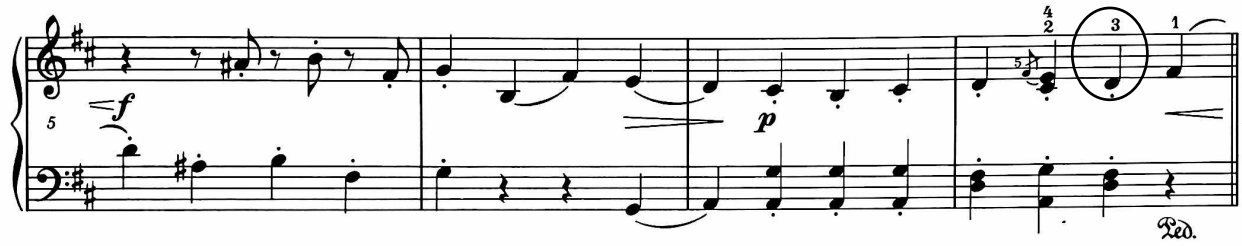


After this descent, the melody is placed at the top of a staccato chorale which cadences in measure 4. This opening melodic line fits well in the hand and is comfortably played at a "poco

allegro" tempo as indicated. To master this section, the performer must have an elevated, flexible wrist to move quickly among the staccato notes. The staccato chorale in measures 3-4 allows for a moment of stability as the melody moves by step, instead of intervals of fourths and fifths as in measures 1-2. To highlight the melody in this chorale section, the performer should voice the top note of each chord.

The opening statement from measures 1-4 is repeated in the left hand in measures 5-8 (see Figure 74).

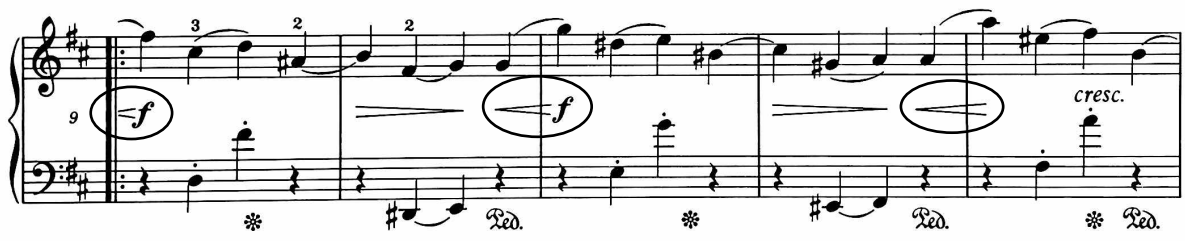
Figure 74. Op. 62, No. 13, mm. 5-8



Here the right hand is offset by an eighth note in measure 5, creating an impressive effect for the listener. It aligns again in measure 6 and finishes the phrase almost exactly as it had previously appeared, except for the last pitch of the melody.

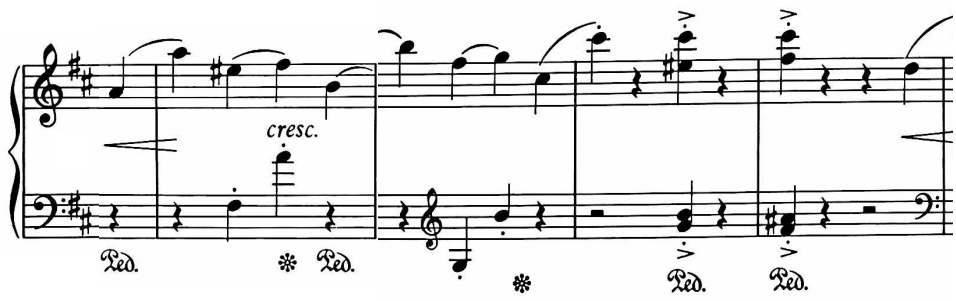
The B section begins in measure 9 with a sequence of two-note slurs that originate from the opening melody from measures 1-2 (see Figure 75).

Figure 75. Op. 62, No. 13, mm. 9-13



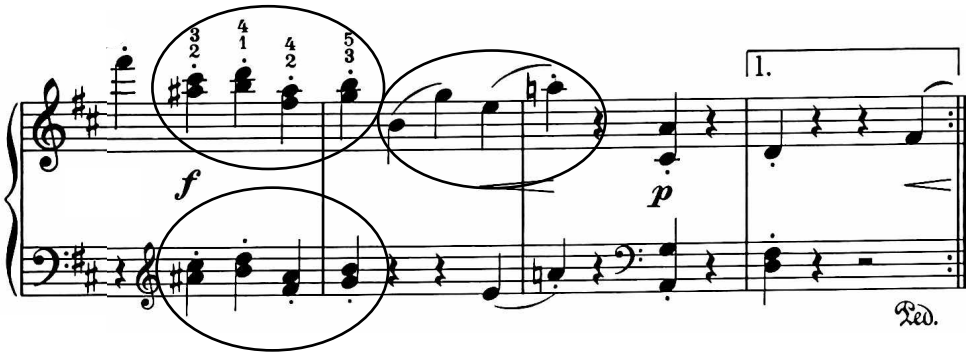
The left hand serves solely as accompaniment in the passage, and Kirchner draws attention to the beginning of each new section of the sequence with a crescendo. Each sequence in measures 9-12 is two measures long, but the sequences are truncated in measures 13-14, culminating in a cadence in measures 15-16 on an F-sharp minor chord (see Figure 76).

Figure 76. Op. 62, No. 13, mm. 13-16



A statement of the A section emerges in measures 17-22, although slight melodic and harmonic changes in measures 23-24 qualify this section as A' (see Figure 77).

Figure 77. Op. 62, No. 13, mm. 21-24



A harmony appears above the melody in measure 21, and the melody in measure 22 is comprised of different pitches than in the A section. If the double thirds in measure 21 pose a particular

challenge for some students, one could consider an alternate fingering in the right hand: 3-4-3-4 in the top voice and 1-2-1-2 in the bottom. After measure 24, the B and A' sections are repeated exactly as they had previously been presented, indicated with a first and second ending in measures 24-25.

This brief scherzo is quite accessible for many intermediate students. Because of its many single-note melodies and straightforward harmonic structure, this piece is considered a difficulty level of 6-7. Its engaging melodic content and brisk tempo make this selection ideal for performers looking for a fiery, technical endeavor.

Miniatures, Op. 62, No. 14
"Mässig schnell"

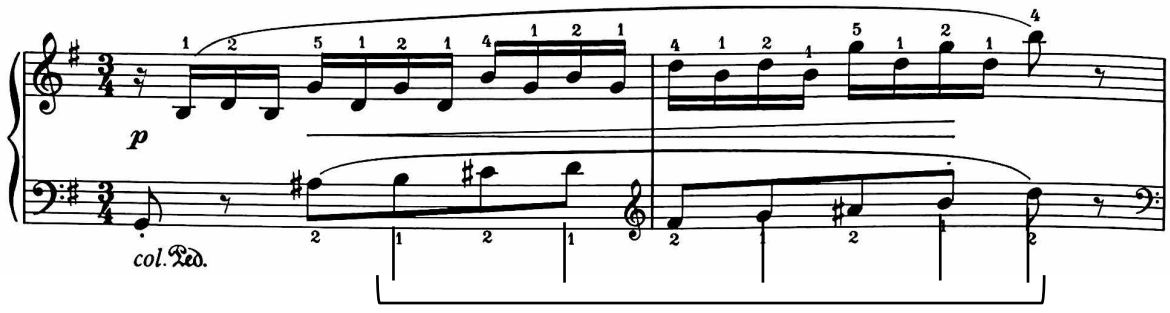
SUMMARY

Difficulty Level:	7
Key:	G major
Meter:	3/4
Number of Measures:	64
Length:	1' 50"
Form:	A | B | A
	m. 1 m. 17 m. 49
Tempo suggestion:	112-128
Primary Technical Challenges:	Voicing and balance between the hands

PEDAGOGICAL ANALYSIS

The last two *Miniatures* in Kirchner's Op. 62 are perhaps the most engaging. No. 14 has sparkling arpeggiated figures and has a wandering nature like a fantasy. As in much of Kirchner's music, he cycles between contrasting themes, and the B section creates an ominous atmosphere through a bubbling elongated trill. The piece begins with an ascending arpeggiated run in measures 1-2 that spans multiple octaves (see Figure 78).

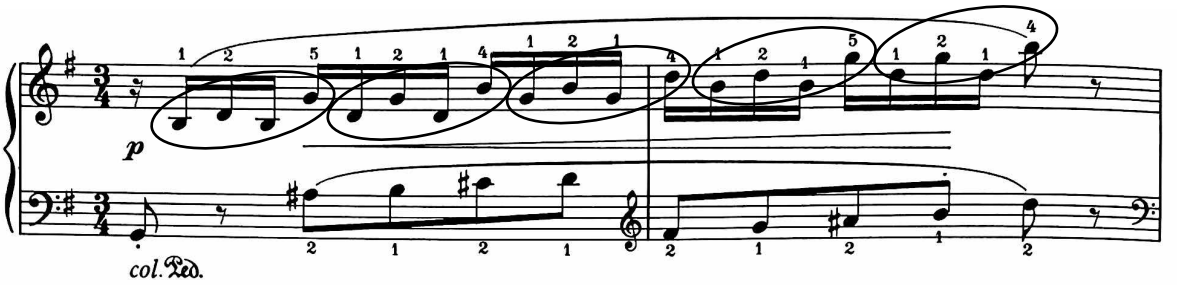
Figure 78. Op. 62, No. 14, mm. 1-2



G major

When performing this passage, the performer should use the left hand as an anchor, noticing that it outlines a G major chord with a half-step leading to each tone of the chord. The right hand is based on a four-note arpeggiated gesture built upon G major as well (see Figure 79).

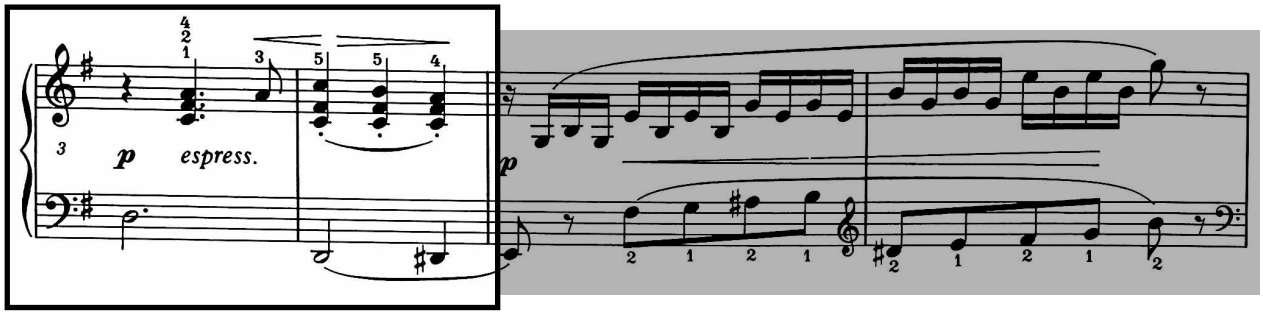
Figure 79. Op. 62, No. 14, mm. 1-2



This pattern-oriented section sounds technically difficult, even though it fits quite well within the hand and can be very comfortable to play. Similar sections appear throughout the piece, increasing the performer's economy of practice.

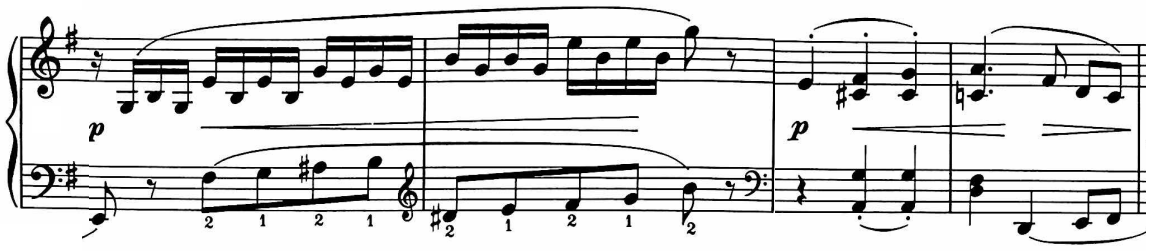
The A section continues in measures 3-4 with a brief chorale, giving the performer a brief pause from the hurried nature of the opening two measures (Figure 80).

Figure 80. Op. 62, No. 14, mm. 3-4



Here in measures 3-4, the prominent voice shifts from the left hand to the top voice of each right-hand chord. Since the chords in measure 4 are marked staccato within a legato marking, the performer should consider a wrist roll on each chord for a fuller sound. This chorale leads the piece back to the arpeggiated figure from measures 1-2, this time outlining an E minor sonority in measures 5-6 (see Figure 81).

Figure 81. Op. 62, No. 14, mm. 5-8



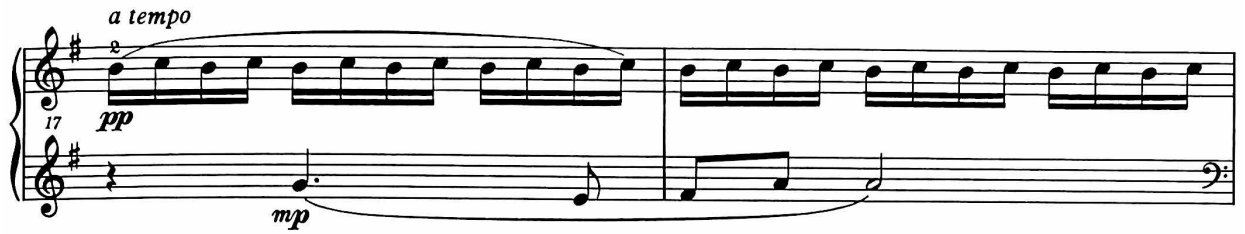
The arpeggiated material alternates with chorale sections until the A section ends on a cadence in the original key of G major in measure 16 (see Figure 82).

Figure 82. Op. 62, No. 14, mm. 13-16



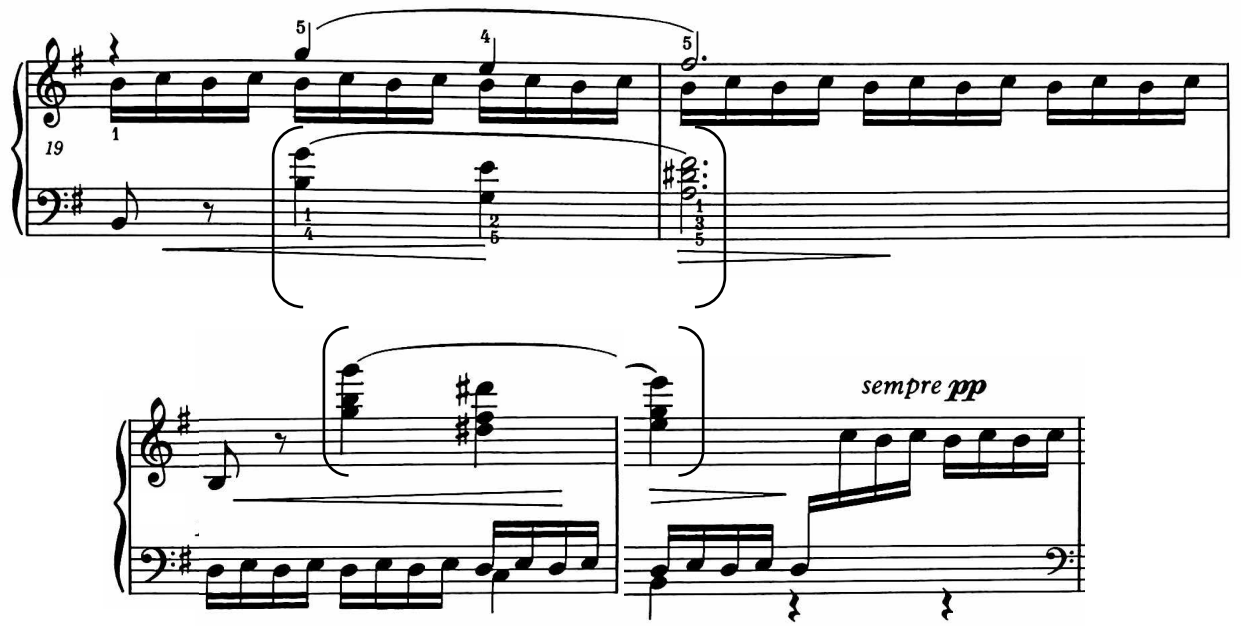
In measure 17, the B section begins with a tenuous mood created by a shift to E minor and an elongated trill accompaniment in the right hand (see Figure 83).

Figure 83. Op. 62, No. 14, mm. 17-18



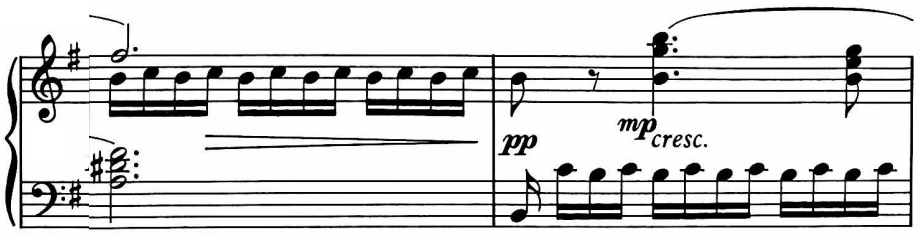
The key of E minor is confirmed with a half cadence in measures 19-20 and an authentic cadence in measures 23-24 (see Figure 84).

Figure 84. Op. 62, No. 14, mm. 19-20 and 23-24



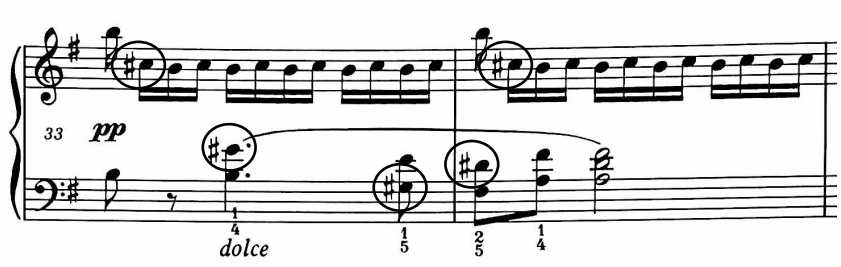
The trill accompaniment permeates the B section, redistributed between the hands and registers of the piano, as in measures 28-29 (see Figure 85).

Figure 85. Op. 62, No. 14, mm. 28-29



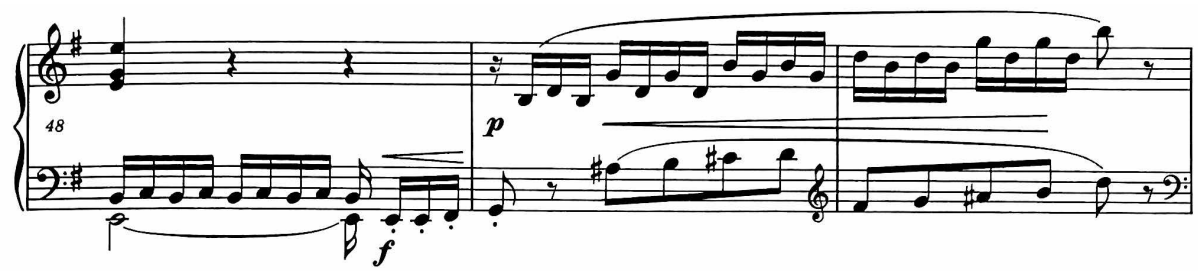
While the first half of the B section remains solidly in the tonality of E minor, measure 33 uses modal mixture to shift the piece to an E major sonority, introducing C-sharp in the right-hand accompaniment, and D-sharp and G-sharp in the left-hand melodic line (see Figure 86).

Figure 86. Op. 62, No. 14, mm. 33-34



The B section maintains the same texture and melodic material, oscillating between E major and E minor sonorities, until a brief cadence in E minor in measure 48 and a staccato ascent back into the original key area of G in measure 49 (see Figure 87).

Figure 87. Op. 62, No. 14, mm. 49-51



An exact return of the A section occurs in measure 50, making the final form of this piece a straightforward A B A.

This selection is probably the most elegant in the collection in terms of pianistic elements such as the prolonged trill and the arpeggiated figures. These aspects will be inspiring to performers and students who approach this piece, and technical control is essential. Balance of voices and trading of melodies between the hands requires the performer to listen carefully for sensitive voicing. The piece is long enough to serve as a stand-alone addition to a recital for an intermediate or early advanced student.

***Miniatures,* Op. 62, No. 15**
"Animato"

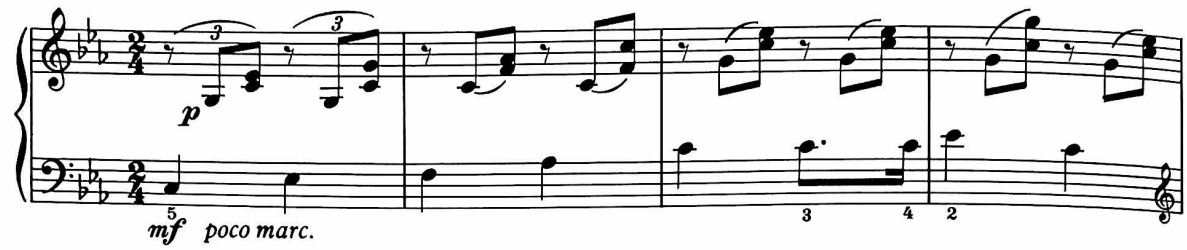
SUMMARY

Difficulty Level:	7
Key:	C minor
Meter:	2/4
Number of Measures:	40
Length:	1' 26"
Form:	A | B
	m. 1 m. 17
Tempo suggestion:	128-140
Primary Technical Challenges:	Control of gestures between the hands

PEDAGOGICAL ANALYSIS

The final piece in *Miniatures* Op. 62 is rhapsodic and resembles an intermezzo by Brahms. Pianistic gestures between the hands create an impressive sound, even though this selection is accessible for most late-intermediate students. Lush harmonic content and interesting chord progressions throughout the piece will attract those with a seasoned musical ear. The piece begins with a left-hand ascending melody in measures 1-4, supported by broken chord accompaniment in the right hand (see Figure 88).

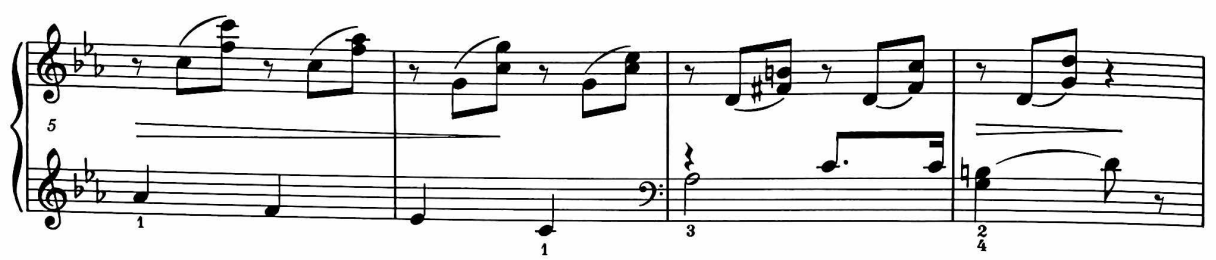
Figure 88. Op. 62, No. 15, mm. 1-4



Balancing the hands may prove challenging in this passage, because of the active nature of the *piano* right-hand accompaniment. Performers should focus on keeping extra weight out of the

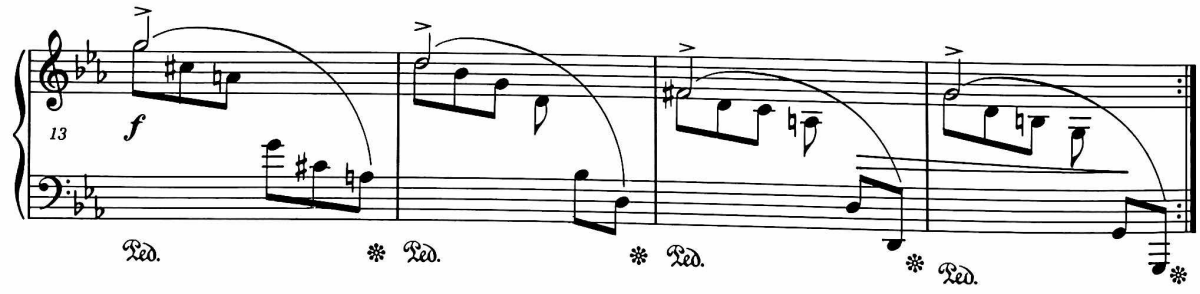
keys in the right hand to achieve a feeling of lightness. Attention should also be paid to shaping the *marcato* left-hand melody; a slight crescendo from measure 1 to the downbeat of measure 4 can be effective. A descending melodic answer occurs in measures 5-8 and ends with a half cadence (see Figure 89).

Figure 89. Op. 62, No. 15, mm. 5-8



The ascent of the opening phrase and the descent of the answer create a natural rise and fall effect. This element recurs throughout the piece. The opening phrase from measures 1-4 is then repeated in measures 9-12, altered slightly to lead to a strong cadential figure in measures 13-16 (see Figure 90).

Figure 90. Op. 62, No. 15, mm. 13-16

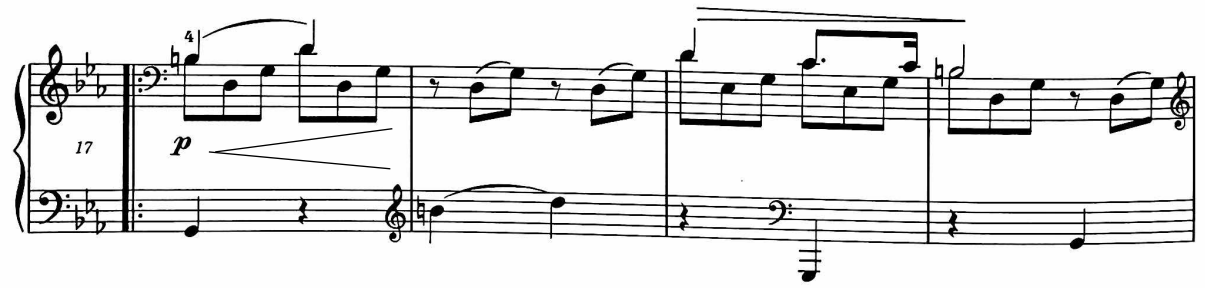


Here the prominent line has shifted to the top voice of the right hand, indicated with accents. Another descent also occurs in this passage, reinforcing the finality of the cadence and the shift

to the dominant. It is important to note that the progression begins with a French augmented sixth chord in measure 13, a sonority that returns later in the piece.

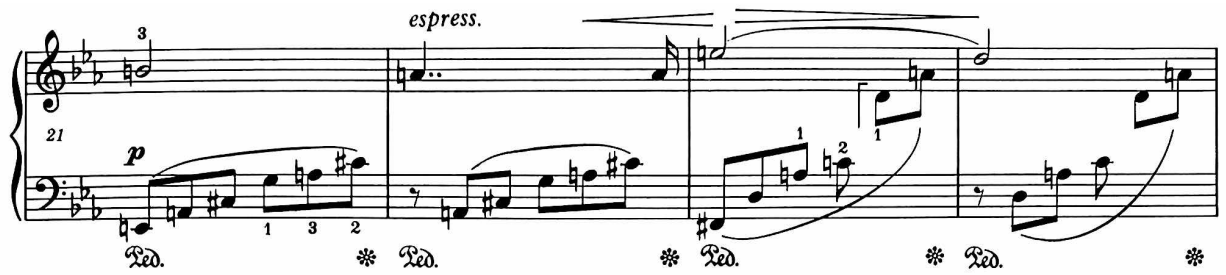
The B section introduces a secondary melodic theme in measure 17, which is built upon smaller fragments (see Figure 91).

Figure 91. Op. 62, No. 15, mm. 17-20



This theme also employs an ascending question and descending answer, as was found in measures 1-8, but here the melody is shortened. The performer should shape these four measures by placing a crescendo in measure 17 and a diminuendo in measure 20 to further define the shape of this melody. The B section continues with a lyrical continuation of the melody in measures 21-24 with a lush, arpeggiated accompaniment in the left hand (see Figure 92).

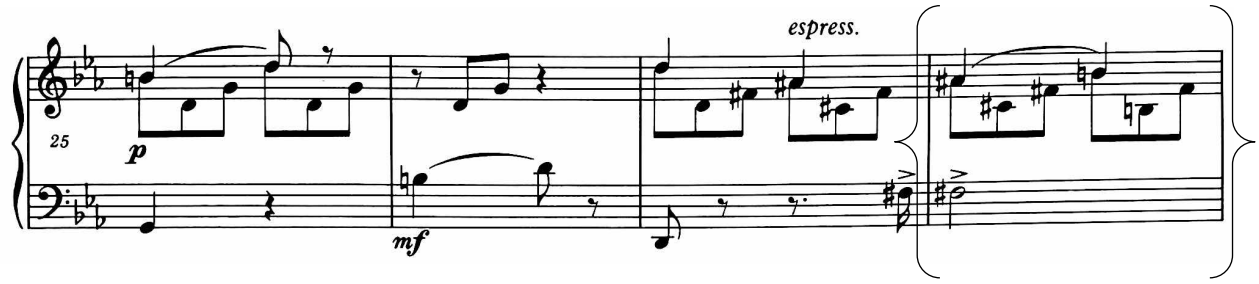
Figure 92. Op. 62, No. 15, mm. 21-24



These accompanimental figures may present a technical challenge for some. The fingering suggested in measure 21 in this score aids the performer in playing all notes with consistent tone and control but does require the hand to cross over the thumb. When practicing these gestures, the performer should maintain an elevated wrist and more vertical thumb to easily pass the hand over without any unwanted accents.

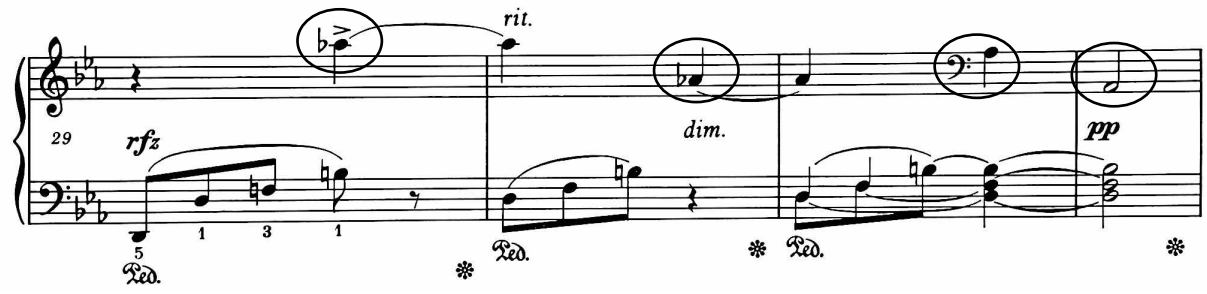
The opening two measures of the B section are restated in measures 25-26, but measures 27-28 present a shift to what seems to be the tonality of B (see Figure 93).

Figure 93. Op. 62, No. 15, mm. 25-28



However, the B chord in measure 28 is presented without a third, creating harmonic ambiguity. Measures 29-32 do not provide harmonic stability, instead prolonging a B diminished seventh chord (see Figure 94).

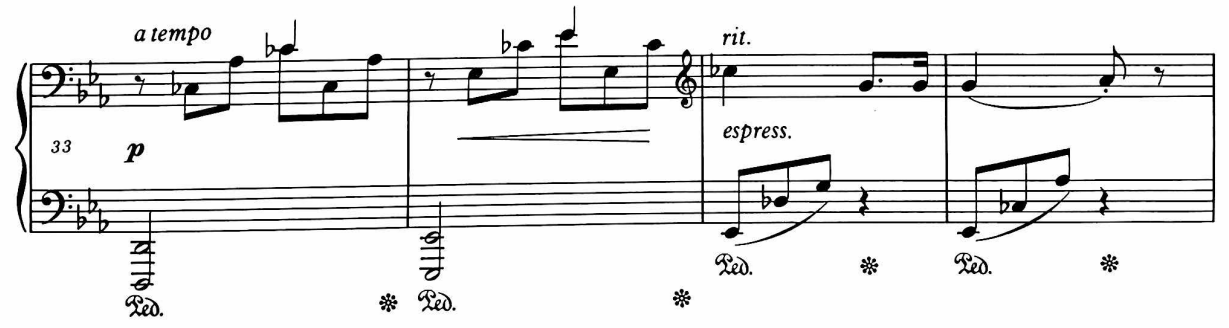
Figure 94. Op. 62, No. 15, mm. 29-32



These four measures significantly reduce the momentum and activity maintained throughout the piece, creating an ethereal sound through the use of pedal. In Kirchner's original score, he indicates to use one sustained pedal throughout these four measures, which adds to the ominous tone. The accented A-flat echoes throughout this passage and foreshadows the harmonic motion in the following measures.

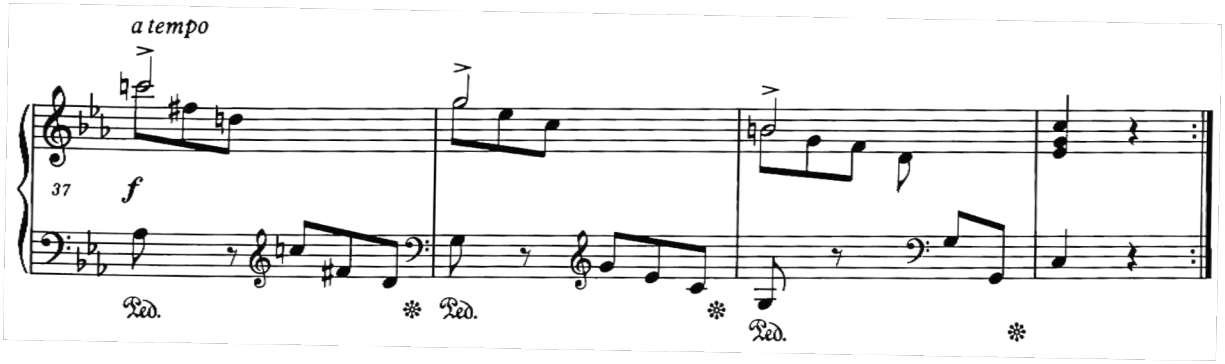
Measures 33-36 begin with a D diminished seventh chord in measure 33, followed by a prolonged A-flat minor chord in measures 34-36 (see Figure 95).

Figure 95. Op. 62, No. 15, mm. 33-36



The prolongation occurs through the use of an altered dominant in measure 35. This motion to the flat 6 chord sounds almost like a final cadence, especially with the slowed harmonic rhythm achieved in measures 29-32. However, the final four measures of the piece recall the cadential material from the end of the A section and bring the piece back to C minor (see Figure 96).

Figure 96. Op. 62, No. 15, mm. 37-40



The French augmented sixth chord from measure 13 is used again in measure 37 to pivot from A-flat minor using an A-flat common tone. Kirchner uses this unique harmonic manipulation to explore the tonality of A-flat and transition quickly back to the original tonality of C, ending the piece in measure 40.

Miniature No. 15 is filled with harmonic intrigue that will capture the interest of both students and seasoned performers. With its vigorous opening activity and lyrical second theme, this selection has something for every personality. The harmonic ambiguity makes this an interesting piece to study and listen to, and technical passages feel comfortable within the hands. This selection captures Kirchner's most distinctive qualities in his characteristic miniature form, and it is a fitting way to conclude this fine collection of repertoire.

CHAPTER 5

SYNOPSIS AND RECOMMENDATIONS FOR FURTHER STUDY

Synopsis of Kirchner's *Miniatures,* Op. 62

Theodor Kirchner's *Miniatures,* Op. 62 shows the height of his creativity and talent in that this collection is one of his strongest sets of piano miniatures among the approximately 70 sets of piano pieces. The fifteen selections in Op. 62 encompass a variety of styles, introduce captivating melodies and employ advanced harmonic language. This particular collection shows Kirchner's mastery of the miniature form.

Each piece in Op. 62 has its own unique personality in regard to harmonic structure, melodic content, musical form, and accompaniment patterns. The pieces feature waltz accompaniments, Alberti bass, voicing or balance between the hands, and the student-performer can find a wealth of useful repertoire in this collection. This stylistic variety also means that *Miniatures,* Op. 62 could be performed as a set of pieces, making it suitable not only for intermediate or early advanced students, but also incoming college freshmen who require some technical development.

Much like a set of etudes, each piece isolates a technical or harmonic device, allowing the student to focus on that feature throughout the single work. To name a few, Kirchner addresses waltz accompaniments in No. 7, motivic development in No. 5, and voicing of melodic motives in No. 10. In addition, No. 12 provides practice in playing repeated notes between the hands, and No. 4 features fast unison passages. It should be noted that the writing in all of the selections is highly idiomatic for the pianist.

While all of the pieces in this opus lie in the approximate range of Level 6-7 in difficulty, perhaps the most accessible of the pieces are Nos. 3, 6, and 13. No. 3 provides an introduction to double thirds in a manageable setting, No. 6 presents two basic contrasting ideas that repeat, and No. 13 has a sparse texture that makes this piece attainable. Several selections in Op. 62 are especially musically challenging. These are Op. 62, Nos. 7, 10, and 12 and occur in the second half of the collection. No. 7 requires the performer to navigate a wide range of the keyboard quickly, No. 10 features multiple moving voices simultaneously, and No. 12 presents a challenge in the vigorous repeated notes between the hands.

Note that Appendix B provides a chart with information on the form, meter, difficulty level, and tempo suggestions for all fifteen of the *Miniatures,* Op. 62.
Also, Appendix C presents a suggested order of study for the Kirchner *Miniatures,* Op. 62. These appendices should be referenced in conjunction with the Associated Board of Royal Schools of Music publication of this work.

Much of Kirchner's piano writing is influenced strongly by that of Robert Schumann. Similarities are evident in this opus, including the *scherzando* writing in Op. 62, No. 1 in measures 1-12, and in Op. 62, No. 6 measures throughout, the lyricism in Op. 62, No. 2, measures 9-24, rhythmic ambiguity in Op. 62, No. 4, the passionate agitato chordal writing in Op. 62, No. 9 as well as the passionate broken-chord writing and hand crossings in Op. 62, No. 15. Op. 62, No. 15 also features starkly contrasting characters that shift abruptly, reminiscent of Schumann's Florestan and Eusebius personalities.

Perhaps the most compelling strength in this collection is the presence of Kirchner's best writing revealed in this set of miniatures. Kirchner's innate craftsmanship and strong artistic

inspiration are consistently high throughout these miniatures and contribute to its place as one of the most inspired sets of pedagogical character pieces by this highly prolific composer.

Recommendations for Further Study

Miniatures, Op. 62 is one of Kirchner's signature works for piano, but it is merely one of additional quality works of music he composed in all genres. Kirchner's *Bunte Blätter,* Op. 83 is a beautiful collection of twelve short pieces for violin, cello and piano. Kirchner later transcribed *Bunte Blätter* for solo piano; their soaring melodies and scherzo elements are characteristic of Kirchner's writing, and this collection works well in performance as a complete set. Each piece is about two minutes long and can be used as teaching repertoire for young chamber players. Further repertoire for intermediate chamber ensembles can be found in Kirchner's *Klaviertrios,* Op. 58, also called *Kindertrios*. These pieces are elegantly written and are more accessible than the *Bunte Blätter,* Op. 83.

The piano transcriptions by Kirchner make up a significant portion of his output and deserve to be studied and played. The symphonic arrangements for piano duet are worth special consideration. As mentioned in Chapter 3, Kirchner transcribed symphonies by Schumann, Brahms, Schubert, Mendelssohn, Mozart and Haydn. Both primo and secondo parts are of equal difficulty and are accessible for most advanced players. Kirchner's symphonic transcriptions could be used in a collegiate piano ensemble course or even in a collegiate theory course, as an alternate means of score study. A complete list of Kirchner's transcriptions for piano can be found in Appendix A of this study.

Several biographies have been written about Kirchner's interesting life, but they are primarily in German. Reinhold Sietz's book *Theodor Kirchner: Ein Klaviermeister der*

deutschen Romantik is perhaps the most notable.[77] This source provided much of the information used to create the complete works list included in Appendix A of this study. Another German biography of Kirchner is *Theodor Kirchner: ein biographisch-kritischer Essay* by Arnold Niggli, who was a music critic in the late 19th century and reviewed several of Kirchner's works.[78] Another interesting account is conveyed through a collection of the letters between Theodor Kirchner and Clara Schumann.[79] These letters provide insight into the couple's relationship, detailing a particularly fascinating part of Kirchner's life.

Unfortunately, the majority of sources written about Kirchner have not been translated to English. The language barrier made research for this study difficult; it also further complicates future research into Kirchner's life and the rejuvenation of his works. There is a strong need for these important sources to be translated into English, so that a larger number of pianists may gain exposure to this little-known composer.

Theodor Kirchner led a fascinating life riddled with difficulty. Although respected by many of his contemporaries, his legacy largely halted upon his death. His prolific output has been forgotten by many, despite its wealth of creative works. His close relationships with esteemed composers and publishers show the impact that he had on the musical society of the 19th century. Many of his compositions were spurred by financial distress due to his recklessness, but this resulted in the numerous piano transcriptions available to pianists today. Kirchner

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[77] Reinhold Seitz, *Theodor Kirchner: Ein Klaviermeister der deutschen Romantik,* Regensburg: Gustav Bosse Verlag, 1971.

[78] Arnold Niggli. Theodor Kirchner: ein biographisch-kritischer Essay, Leipzig: Hug, 1880.

[79] Clara Wieck Schumann and Renate Hofmann. *Clara Schumanns Briefe an Theodor Kirchner: Mit Einer Lebensskizze Des Komponisten*. Tutzing: Hans Schneider, 1996.

resorted to composing miniatures instead of focusing on larger forms, but this led to his mastery of the smaller forms and over 73 collections of intermediate piano pieces. The difficulties of Kirchner's life shaped him as a composer and profoundly influenced his musical output. More study into his life and the translation of German sources is needed to fully understand the life and works of Theodor Kirchner. In the meantime, it is important to preserve his memory through the teaching and performance of his music.

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———. *Two Marches for Piano Four Hands, op. 94.* Edited by Chris Walton. Winterthur/Schweiz: Amadeus Verlag, 2004.

———. *Village Tales: 14 Pieces for Piano, op. 39.* Edited by Chris Walton. Winterthur/Schweiz: Amadeus Verlag, 2002.

———. *Youthful Days: Ten Little Pieces for Piano, op. 88.* Edited by Chris Walton. Winterthur/Schweiz: Amadeus Verlag, 2005.

———. *Humoresques: Six Pieces for Piano, op. 48.* Edited by Chris Walton. Winterthur/Schweiz: Amadeus Verlag, 2008.

APPENDIX A

CATEGORICAL LISTING of THEODOR KIRCHNER COMPLETE WORKS

The following information has been compiled primarily using Reinhold Sietz's biography entitled *Theodor Kirchner: Ein Klaviermeister der deutschen Romantik*[80] and the collections of Kirchner's music published by Amadeus Verlag.[81] This appendix contains the most complete listing of the entire works of Theodor Kirchner.

SOLO PIANO

Op. 2 Zehn Clavierstücke	(Leipzig, 1852)
Op. 5 Grüße an meine Freunde	(Leipzig, 1855)
Op. 7 Albumblätter	(Leipzig, 1856)
Op. 8 Scherzo No. 1	(Winterthur, 1857)
Op. 9 Präludien	(Winterthur, 1859)
Op. 11 Skizzen	(Zurich, 1870-1872)
Op. 12 Adagio quasi Fantasia	(Zurich, 1870)
Op. 13 Lieder ohne Worte	(Leipzig, 1872)
Op. 14 Fantasiestücke	(Leipzig, 1873)
Op. 16 Kleine Lust und Trauerspiele	(Leipzig, 1873)
Op. 17 Neue Davidbündlertänze	(Leipzig, 1872)
Op. 18 Legenden	(Leipzig, 1876)
Op. 19 Zehn Klavierstücke nach eigenen Liedern	(Leipzig, 1876)
Op. 21 Aquarellen	(Leipzig, 1875)

[80] Sietz, *Theodor Kirchner*, 285.

[81] Theodor Kirchner, *Piano Pieces for Grandchildren*, 2.

Op. 22 Acht Romanzen	(Leipzig, 1875)
Op. 23 Walzer	(Leipzig, 1876)
Op. 24 Still und bewegt	(Leipzig, 1876)
Op. 25 Nachtbilder	(Leipzig, 1877)
Op. 26 Album: 12 kleine Stücke	(Leipzig, 1877)
Op. 27 Capricen	(Leipzig, 1877)
Op. 28 Notturnos	(Leipzig, 1877)
Op. 29 Aus meinem Skizzenbuch	(Leipzig, 1877)
Op. 30 Studien und Stücke	(Leipzig, 1877)
Op. 31 Im Zwielicht	(Leipzig, 1878)
Op. 32 Aus trüben Tagen	(Leipzig, 1878)
Op. 33 Ideale	(Leipzig, 1878)
Op. 34 Walzer	(Leipzig, 1878)
Op. 35 Spielsachen	(Leipzig, 1878)
Op. 36 Fantasien am Klavier	(Leipzig, 1878)
Op. 37 Vier Elegien	(Breslau, 1878)
Op. 38 Zwölf Etüden	(Breslau, 1878)
Op. 39 Dorfgeschichten: 14 Klavierstücke	(Breslau, 1879)
Op. 41 Verwehte Blätter: 6 Klavierstücke	(Breslau, 1879)
Op. 42 Mazurkas	(Leipzig and Winterthur, 1879)
Op. 43 Vier Polonaisen	(Leipzig, 1879)
Op. 44 Blumen zum Strauß: 10 Klavierstücke	(Breslau, 1879)
Op. 45 Sechs Klavierstücke	(Leipzig, 1879)

Op. 46 Dreißig Kinder- und Künstlertänze	(Leipzig, 1879)
Op. 47 Federzeichnungen: 9 kleine Stücke	(Leipzig, 1880)
Op. 48 Sechs Humoresken	(Leipzig, 1880)
Op. 49 Neue Albumblätter	(London, 1880)
Op. 51 An Stephen Heller: 12 Klavierstücke	(Leipzig, 1880)
Op. 52 Ein neues Klavierbuch	(Leipzig, 1880)
Op. 53 Florestan und Eusebius: Nachklänge	(Leipzig, 1881)
Op. 54 Scherzo No. 2	(Leipzig 1881)
Op. 55 Neue Kinderszenen	(Berlin, 1881)
Op. 56 In stillen Stunden: 10 Klavierstücke	(Breslau, 1881)
Op. 60 Plaudereien am Klavier	(Leipzig, 1882)
Op. 61 Charakterstücke	(Leipzig, 1882)
Op. 62 Miniaturen: 15 leichte Stücke	(Leipzig, 1882)
Op. 64 Gavotten, Menuetten und lyrische Stücke	(Leipzig, 1883)
Op. 65 Sechszig Präludien	(Leipzig, 1882)
Op. 70 Fünf Sonatinen	(Leipzig, 1883)
Op. 71 Hundert kleine Studien	(Leipzig, 1883)
Op. 72 Stille Lieder und Tänze	(Dresden, 1883)
Op. 73 Romantische Geschichten: 20 Klavierstücke	(Leipzig, 1883)
Op. 74 Alte Erinnerungen	(Leipzig, 1885)
Op. 75 Neun Klavierstücke	(Leipzig, 1885)
Op. 76 Reflexe: 6 Walzer	(Leipzig, 1886)
Op. 77 Polonaise, Walzer und Ländler	(Leipzig, 1885)

Op. 78 Les Mois de l'année: 12 kleine Klavierstücke im Kabinettformat	(Leipzig, 1886)
Op. 80 Albumblätter: Neue Folge	(Leipzig, 1887)
Op. 82 Gedenkblätter	(Leipzig, 1888)
Op. 83 Bunte Blätter: 12 Stücke	(Leipzig, 1888)
Op. 87 Acht Notturnos	(Leipzig, 1889)
Op. 88 Aus der Jugendzeit: 10 kleine Stücke	(London, 1899)
Op. 96 Confidences: Suite de dix-huit pièces	(Paris, 1893)
Op. 100 Wolkenbilder	(Dresden, 1888 unpublished)
Op. 101 Erinnerungsblätter: 4 kleine Stücke	(Leipzig, 1894)
Op. 104 Walzer	(Leipzig, 1894)
Op. 105 36 Rhythmische und melodische Etüden	(Leipzig, 1896)
Op. 106 Vorbereitungsstudien	(Leipzig, 1896)
Lieblinge der Jugend: 30 kleine Stücke	(Berlin, 1883)
Diana und Mars: 14 Charakterstücke.	(Leipzig, date unknown)
Zwei Etüden in: Lebert und stark, Klavierschule	(Stuttgart, 1901)
Temp de Valse	(Boston, 1880)
Etude in: Ein Studienwerk	(Budapest, 1880)
Stücke für Enkel	(originally dated 1881 published posthumously, Winterthur/Schweiz, 1994)
Zwei Weihnachtslieder	(Berlin, date unknown)

PIANO FOUR HANDS

Op. 7 Albumblätter	(Leipzig, 1856)
Op. 57 Zwölf Originalkompositionen	(Leipzig, 1881)

Op. 94 Zwei Märsche	(Leipzig, 1890)
Op. 104 Sechs Walzer	(Leipzig, 1894)
Alte Bekannte im neuen Gewande	(Berlin, 1887)

TWO PIANO

Op. 85 Variationen über ein eigenes Thema	(Leipzig, 1888)
Op. 86 Sieben Waltzer	(Leipzig, 1888)
Polonaise in F	(location unknown, 1881)

PIANO WITH CELLO OR VIOLIN

Op. 63 Schlummerlied und Romanze	(Leipzig, 1883)
Op. 79 Acht Stücke für Cello und Klavier	(Leipzig, 1886)
Op. 90 Zwölf Phantasiestücke	(Berlin, 1890)

PIANO TRIO

Op. 15 Ein Gedenkblatt: Serenade	(Leipzig, 1874)
Op. 58 Klaviertrios: Skizzen	(Berlin, 1882)
Op. 59 Novelleten	(Berlin, 1881)
Op. 83 Bunte Blätter	(Leipzig, 1883)
Serenade in E	(Leipzig, 1879)

PIANO QUARTET

Op. 84 Klavierquartett in C	(Leipzig, 1888)

STRING QUARTET

Op. 20 Quartett	(Leipzig, 1874)
Nur Tropfen: Ganz kurze Stücke für Streichquartett	(Leipzig, 1903)

ORGAN

Op. 89 Orgelkompositionen	(Leipzig, 1893)
Op. 91 Zwei Vortragsstücke für Violine und Orgel	(Leipzig, 1890)
Op. 92 Zwei Tonstücke für Violoncello und Orgel	(Leipzig, 1890)

VOCAL SOLO

Op. 1 Zehn Lieder	(Leipzig, 1842)
Op. 3 Mädchenlieder	(Leipzig, 1852)
Op. 4 Vier Lieder	(Leipzig, 1852)
Op. 6 Vier Lieder	(Berlin, 1855)
Op. 10 Zwei Könige: Ballade	(Leipzig, 1861)
Op. 40 Drei Gedichte von Friedrich von Holstein	(Leipzig, 1879)
Op. 50 Zechs Lieder nach Texten von Victor Blüthgen	(Leipzig, 1880)
Op. 67 Liebeserwachen	(Leipzig, 1883)
Op. 68 Nähe des Geliebten	(Berlin, 1882)
Op. 81 Sechs Lieder	(Berlin, 1888)
Op. 95 Ich wandere durch die stille Nacht	(Berlin, 1890)
Op. 102 Heinrich in Canossa	(Leipzig, 1894)
Op. 103 Ein schöner Stern geht auf	(Leipzig, 1894)

Bitt: Weil auf mir (Berlin 1875)

Bitten, Geistliches Lied (Leipzig, date unknown)

Prislied: Du wundersüsses Kind (Köln, 1852)

Wiegenlied: Eia popeia (Leipzig, 1896)

CHOIR

Op. 69 Vier Gedichte von Goethe (Leipzig, 1882)

Op. 93 Volkslieder für gemischten Chor (publication unknown)

TRANSCRIPTIONS

Beethoven

Sämmtliche Symphonien – for 2 piano, 8 hands (Leipzig, 1886)

Lieder – for piano solo (Leipzig, date unknown)

Zwölf Contretänze – for piano 4 hands (Leipzig, 1879)

Zwölf Menuette – for piano 4 hands (Leipzig, 1879)

Zwölf deutsche Tänze – for piano 4 hands (Leipzig, 1879)

Brahms

Op. 12 Ave Maria für Frauenchor und Orchester
– for organ (Leipzig, 1885)

Op. 15 Klavierkonzert d-moll
– for 2 piano, 8 hands (Leipzig, 1885)

Op. 18 Zwei Trios für Pianoforte, Violine und Violoncell
– for string sextet (Berlin, 1883)

Op. 23 Variationen über ein Thema von R. Schumann
– for piano solo (Leipzig, 1878)

Op. 23 Variationen über ein Theme von R. Schumann
– for 2 piano (Leipzig, 1885)

Variationen und Fuge über ein Thema von Händel für Pianoforte
– for piano 4 hands (Leipzig, 1878)

Op. 34 Quintett für Pianoforte, zwei Violinen und Violoncell
– for piano 4 hands (Leipzig, 1884)

Op. 45 Ein deutsches Requiem
– for piano reduction (Leipzig, 1885)

Op. 52 Liebeslieder-Walzer
– for piano solo (Berlin, 1881)

Op. 63 Neue Liebeslieder-Walzer für Singstimmen und Klavier vierhändig
– for piano solo (Berlin, 1881)

Op. 103 Zigeunerlieder für 4 Singstimmen und Klavier
– for piano solo (Berlin, 1888)

Op. 103 Zigeunerlieder für 4 Singstimmen und Klavier
– for piano 4 hands (Berlin, 1888)

Op. 112 Sechs Quartette für Sopran, Alt, Tenor und Baß mit Pianoforte
– for piano solo (Leipzig, 1892)

Op. 112 Sechs Quartette für Sopran, Alt, Tenor und Baß mit Pianoforte
– for vocal solo (Leipzig, 1892)

Ungarische Tänze
– for piano solo (Berlin, 1881)

Lieder und Gesänge, Nr. 1-22
– for piano solo (Leipzig, date unknown)

Chopin

Chopin-Album: Ausgewählte Stücke
– revised (Leipzig, 1880)

Dvořák

Op. 8 Silhouetten: 12 Clavierstücke für 2 Hände
– for piano 4 hands (Leipzig, 1880)

Op. 45 Slavische Rhapsodien
– for piano solo (Berlin, 1887)

Franz

Zwölf ausgewählte Lieder
– for piano solo (Leipzig, date unknown)

Grieg

Op. 40 Aus Holbergs Zeit, Suite für Streichorchester
– for piano 4 hands (Leipzig, 1887)

Haydn

Sechs Symphonien
– for 2 piano, 8 hands (Leipzig, 1887)

Sechs Symphonien
– for piano solo (Vienna, 1893)

Heller

Zwei Walzer
– for piano 4 hands (Leipzig, 1885)

Jensen

Op. 49 Sieben Lieder von Robert Burns
– for piano solo (Breslau, 1885)

Jensen-Album: Zwölf auserlesene Lieder
– for piano solo (Leipzig, 1883)

Mendelssohn

Op. 56 Sinfonie Nr. 3
– for 2 piano, 8 hands (Leipzig, 1888)

Op. 90 Sinfonie Nr. 4
– for 2 piano, 8 hands (Leipzig, 1888)

Meyer-Hellmund

Lieder
– for piano solo (Hamburg, 1887)

Mozart

3 Symphonien (KV 543, 550, 551)
– for 2 piano, 8 hands (Leipzig, 1887)

Neruda

Op. 11 Berceuse slave
– for piano solo (Hamburg, 1885)

Popper

Op. 54 Spanische Tänze für Violoncell mit Pianoforte
– for piano solo (Hamburg, 1886)

Op. 55 Spinnlied: Concert-Etüde für Violoncello mit Pianoforte
– for piano solo (Hamburg, 1884)

Raff

Op. 112 Klavier-Trio Nr. 2
– for piano 4 hands (Leipzig, 1885)

Sarasate

Danses Espagnoles
– for piano solo (Paris, date unknown)

Schubert

Symphonie Nr. 8
– for 2 piano, 8 hands (Leipzig, 1889)

Schumann

Op. 15 Kinderscenen
– for piano 4 hands (Leipzig, 1887)

Op. 16 Kreisleriana
– for piano 4 hands (Leipzig, date unknown)

Op. 25 Myrthen: Liederkreis für Gesang und Pianoforte
– for piano solo (Leipzig, 1875)

Op. 39 Liederkreis für eine Singstimme mit Begleitung des Pianoforte
– for piano solo (Leipzig, 1887)

Op. 41 Streichquartett
– for piano 4 hands (Leipzig, 1887)

Op. 42 Frauenliebe und -leben
– for piano solo (Leipzig, 1887)

Op. 44 Quintett
– for piano 4 hands (Leipzig, 1887)

Op. 46 Andante und Variationen für zwei Pianoforte
– for piano 4 hands (Leipzig, 1887)

Op. 48 Dichterliebe
– for piano solo (Leipzig, 1874)

Op. 52 Ouvertüre, Scherzo und Finale für Orchester
– for piano 4 hands (Leipzig, 1887)

Op. 54 Klavierkonzert
– for piano 4 hands (Leipzig, 1887)

Op. 56 Studien für den Pedalflügel
– for piano 4 hands (Leipzig, 1888)

Op. 63 Trio für Pianoforte, Violine und Violoncell
– for piano 4 hands (Leipzig, 1887)

Op. 66 Bilder aus Osten
– for piano solo (Leipzig, 1887)

Op. 68 Album für die Jugend
– for piano 4 hands (Leipzig, 1887)

Op. 81 Genoveva: Oper in vier Akten
– for piano reduction without text (Leipzig, 1887)

Op. 81 Genoveva – Ouvertüre
– for 2 piano, 8 hands (Leipzig, 1887)

Op. 115 Manfred – Ouvertüre
– for 2 piano, 8 hands (Leipzig, 1874)

Op. 138 Spanische Liebeslieder
– for piano solo (Leipzig, 1878)

Op. 138 Spanische Liebeslieder Nr. 5
– for piano 4 hands (Leipzig, 1887)

Op. 142 Vier Gesänge für eine Singstimme
– for piano solo (Leipzig, 1878)

Szenen aus Goethes Faust
– for piano reduction without text (Leipzig, 1879)

Symphonien (Nr. 1-4)
– for piano solo (Leipzig, 1887)

Symphonien (Nr. 1-4)
– for piano 4 hands (Leipzig, 1887)

Symphonien (Nr. 1-4)
– for 2 piano, 8 hands (Leipzig, 1887)

Romanzen und Balladen
– for piano solo (Leipzig, date unknown)

Lieder und Gesänge
– for piano solo Leipzig, date unknown)

Sechs Märsche
– for piano 4 hands (Elberfeld, date unknown)

Ausgewählte Klavierstücke
– for piano, violin and cello (Leipzig, 1888)

Tchaikovsky

Op. 24 Eugen Onegin: Walzer
– for piano solo (Hamburg, date unknown)

Op. 48 Serenade für Streichorchester (Nr. 2: Walzer, Nr. 3: Elegie)
– for piano solo (publisher unknown, 1889)

Op. 66 Dornröschen
– for piano solo (Hamburg, 1889)

Op. 66a Dornröschen (Suite aus dem Ballett)
– for piano solo (Hamburg, 1889)

Op. 68 Pique-Dame (Schäferspiel)
– for piano solo (Hamburg, date unknown)

Elegie Nr. 2 für Streichorchester
– for piano solo (Hamburg, date unknown)

APPENDIX B

SUMMARY OF KEY FEATURES IN KIRCHNER'S *MINIATURES,* OP. 62

TITLE	KEY	METER	LENGTH	FORM	DIFFICULTY LEVEL	TEMPO SUGGESTION
#1 Lustig, doch nicht zu schnell	D major	2/4	28	A | B	7	104-116
#2 Con moto	G major	4/4	40	A | B | A' | B | A'	7	128-148
#3 Allegretto	C minor	6/8	52	A | B | A'	6	98-108
#4 Allegro vivace	C major	3/4	64	A | B | A (da capo)	7	168-196
#5 Ziemlich langsam ausdrucksvoll	A minor	2/4	47	A | B | Coda	7	42-50
#6 Vivace	F major	2/4	16	A | B	5	128-138
#7 Nicht zu schnell, aber lebhaft	C major	3/4	32	A | A'	7-8	168-178
#8 Ruhig, ausdrucksvoll	C major	3/8	24	A | B | A'	7	108-128
#9 Allegretto, poco agitato	C major	2/4	36	A | B	7	120-140
#10 Allegretto	F major	2/4	48	A | B | A' | B | A' | Coda	7-8	78-88
#11 Mässig	B♭ major	3/4	32	A | B	7	112-128
#12 Lebhaft	D major	2/4	48	A | B | B	7	120-128
#13 Poco allegro	D major	4/4	25	A | B | A' | B | A'	6-7	112-124
#14 Mässig schnell	G major	3/4	64	A | B | A	7	112-128
#15 Animato	C minor	2/4	40	A | B	7	128-140

APPENDIX C

SUGGESTED ORDER OF STUDY
FOR KIRCHNER'S *MINIATURES,* OP. 62

No. 6 "Vivace"	Level 5
No. 3 "Allegretto"	Level 6
No. 4 "Allegro Vivace"	Level 7
No. 13 "Poco Allegro"	Level 6-7
No. 8 "Ruhig, ausdrucksvoll"	Level 7
No. 9 "Allegretto, poco agitato"	Level 7
No. 1 "Lustig, doch nicht zu schnell"	Level 7
No. 2 "Con moto"	Level 7
No. 5 "Ziemlich langsam ausdrucksvoll"	Level 7
No. 11 "Mässig"	Level 7
No. 12 "Lebhaft"	Level 7
No. 15 "Animato"	Level 7
No. 14 "Mässig schnell"	Level 7
No. 7 "Nichtzu schnell, aber lebhaft"	Level 7-8
No. 10 "Allegretto"	Level 7-8

APPENDIX D

INSTITUTIONAL REVIEW BOARD LETTER OF EXEMPTION

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Human Research Determination Review Outcome

Date: April 16, 2020

Principal Investigator: Candace Fish, BS

Study Title: THEODOR KIRCHNER' S MINIATURES, OP. 62: A PEDAGOGICAL ANALYSIS

Review Date: April 16, 2020

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity involves the analysis of pre-existing, publicly available data. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board