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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A PEDAGOGICAL GUIDE TO THE *25 ÉTUDES MÉLODIQUES* OPUS 45 OF STEPHEN HELLER

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

LARISSA MARIE KIEFER
Norman, Oklahoma
2001

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A PEDAGOGICAL GUIDE TO THE *25 ÉTUDES MÉLODIQUES* OPUS 45 OF STEPHEN HELLER

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ABSTRACT

A PEDAGOGICAL GUIDE TO
THE *25 ÉTUDES MÉLODIQUES* OPUS 45
OF STEPHEN HELLER

BY: LARISSA MARIE KIEFER

CO-MAJOR PROFESSORS: JANE MAGRATH, D.M.
EDWARD GATES, D.M.

The purpose of this study is to generate interest in Stephen Heller's solo piano music through an investigation of the *25 Études mélodiques* Op. 45. A list of principal technical requirements for each of the twenty-five etudes is provided and accompanied by pedagogical suggestions for playing each etude. The Op. 45 etudes are an excellent source of repertoire from which teachers may choose pieces to develop their intermediate-level students' sense of the nineteenth-century style, technical skills, and musical sensitivity. They display stylistic qualities of more complex nineteenth-century works in miniatures and are superb vehicles for teaching students how to use the body, arm gestures, and positioning of the hands to help them achieve good tone quality. In addition, they are beneficial for developing the student's theoretical foundation and promote critical listening skills, recognition of form, memorization skills, and experience in the varied textures of nineteenth-century piano music.

This document consists of an introductory chapter followed by four chapters. The Introduction, Purpose of the Study, and Need for the Study in Chapter I provide a brief overview of Stephen Heller's life and the importance of his *25 Etudes mélodiques* Op. 45 as a catalyst in advancing the intermediate-level student's musical and technical growth. Chapter I also contains Related Literature and Design and Procedures. Chapter II provides background information on Stephen Heller and briefly discusses his works as a whole, while Chapter III is a historical overview of the piano etude until Heller.

Chapter IV, the main body of the document, contains pedagogical analyses of each etude in Op. 45. Each analysis presents information on form, key, meter, tempo, and its principal technical requirement(s). Practice goals and procedures concerning such topics as technical concepts, articulation, fingering, pedaling, expressive qualities, critical listening, and voicing are provided as they pertain to each etude.

Chapter V contains a summary and conclusions. References are provided in the bibliography according to topic. The six appendices include a chronological listing of Heller's complete solo piano works, a categorical listing of solo piano works, a suggested sequence for study for the *25 Etudes mélodiques* Op. 45, a discography of available recorded solo piano works, a list of individual selections and complete collections of the *25 Etudes mélodiques* Op. 45 currently in print, and recommendations for further study.

A PEDAGOGICAL GUIDE TO THE *25 ÉTUDES MÉLODIQUES* OPUS 45 OF STEPHEN HELLER

CHAPTER I

INTRODUCTION

> "Heller's muse is ageless. Your mood will be met at all times, and constant repetition will enhance rather than diminish his music's appeal. Freedom from sentimentality, impeccable workmanship, refinement and simplicity of outlook, go to the making of a miniaturist whose sole object was to perpetuate beauty."[1]
>
> Alec Rowley (1892-1958)

Stephen Heller (1813-1888) was a composer and performer who has been virtually forgotten by musicians today. In the mid-nineteenth century, however, he shared pianistic fame with Schumann, Chopin, and Liszt. Heller was born in Pest, Hungary in 1813 and remained there until the age of 15 when his piano career took him throughout Europe on a performing tour. After approximately two years of touring, he was mentally and physically forced to take a break from performing in Augsburg, Germany where he spent the next eight years of his life. Paris was the leading musical center of Europe in the mid-nineteenth century, and embraced many important artists of the day including Liszt and Chopin. Heller moved there in 1838 to immerse himself in the culture of the metropolitan lifestyle. In Paris, he was

[1] Alec Rowley, *Heller Rediscovered, Book 1, 2, and 5* (London: Alfred Lengnick & Co., Ltd., 1933), 33.

surrounded by many distinguished composers and performers who consequently had a considerable influence on his music.

Heller displays a variety of nineteenth-century styles in his thirteen sets of etudes. The *25 Études mélodiques* Op. 45 (1844) were written for the intermediate student as an introduction to the revised edition of Heller's work *L'Art de phraser* Op. 16. In 1888, Antoine Marmontel, French pianist, composer, and teacher in the mid- to late-nineteenth century, summarizes his views on Heller's etudes:

> The studies of Heller are for the student and are especially congenial. More than all others, they mold the student to play in a cantabile manner and with good phrasing, and to develop his taste from the double point-of-view of touch and interpretation. The very simplicity of the studies has a distinct and intimate character, which invites performance by memory and preparation in the romantic style. One cannot fully appreciate the charm of inspiration, in practicing only exercises of dexterity. These are true compositions that have a place in every curriculum--in contradistinction to mechanical studies.[2]

In his dissertation *The Life and Music of Stephen Heller*, Ronald Earl Booth stresses the importance of these particular etudes' musicality, interpretive, and expressive qualities,

> Heller's artistic values have been perpetuated in the twentieth century by such artist-teachers as Edwin Fischer, Josef Hofmann, Emil von Sauer, Leopold Gogdwsky, Mieczyslaw Horszowski, Ferrucio Busoni, Egon Petri, Harold Bauer, Olga Samaroff, Isidor Philipp, Maurice Dumesnil, Artur Schnabel, Dalies Frantz, and Alfredo Casella. They have all shared Heller's views with regard to the importance of the intellectual and spiritual aspects of study and performance, as opposed to the pedagogical value inherent in abstract, repetitive and unmusical finger exercises which dull musical sensitivity and listening interest. They have placed a special importance upon the development of the musical imagination and the capacity to attain an idealized aural image of musical composition, realizing that this will always

---

[2] Antoine Marmontel, *Vade mecum du professeur de piano* (Paris: Heugel, 1888) II, 26; trans. in Ronald Earl Booth, Jr., *The Life and Music of Stephen Heller* (Ph.D. diss., University of Iowa, 1969. Ann Arbor, Michigan: University Microfilms, Inc., 1970), 173.

be the result in a performance that possesses both compelling authority and spontaneity of expression.[3]

Although Heller composed over one hundred and fifty works, the majority are unfamiliar to contemporary pianists and few are performed today. Little detailed research exists on Heller's life and works other than biographies by Hippolyte Barbedette (1887)[4] and Ronald Earl Booth (1970).[5] Booth has contributed the most recent scholarship on Heller through his entry in the *New Grove Dictionary of Music and Musicians*.[6] Several of Heller's individual pieces from his larger collections have been preserved in multi-composer anthologies, such as in Jane Magrath's *Masterwork Classics*,[7] *Masterpieces with Flair*,[8] and *Melodious Masterpieces*,[9] M'lou Dietzer's *First Impressions*,[10] Keith Snell's *Piano Repertoire: Etudes*,[11] and Maurice Hinson's *Essential Keyboard Repertoire*.[12] Nevertheless, many of his works are overlooked as source of repertoire for the intermediate student. The *25 Études mélodiques* Op. 45

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[3] Ronald Earl Booth, Jr., *The Life and Music of Stephen Heller* (Ph.D. diss., University of Iowa, 1969. Ann Arbor, Michigan: University Microfilms, Inc., 1970), 187.

[4] Hippolyte Barbedette, *Stephen Heller: His Life and Works*, trans. By Robert Brown-Borthwick (London: Ashdown & Parry, 1887).

[5] Ronald Earl Booth, Jr., *The Life and Music of Stephen Heller* (Ph.D. diss., University of Iowa, 1969. Ann Arbor, Michigan: University Microfilms, Inc., 1970).

[6] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians [6th edition]*, Vol. 8 (New York: Macmillan Publishers Limited, 1980) S.v. "Heller, Stephen," by Ronald Earl Booth, Jr.

[7] Jane Magrath, *Masterwork Classics, Level 5 and 6* (Van Nuys, California: Alfred Publishing Co., Inc., 1997).

[8] Jane Magrath, *Masterpieces with Flair, Book 2 and 3* (Van Nuys, California: Alfred Publishing Co., Inc., 1993).

[9] Jane Magrath, *Melodious Masterpieces, Book 1 and 2* (Van Nuys, California: Alfred Publishing Co., Inc., 1993).

[10] M'lou Dietzer, *First Impressions: An Intermediate Piano Method, Vol. 3, 5, and 6* (Van Nuys, California: Alfred Publishing Co., Inc., 1994-1995).

[11] Keith Snell, *Piano Repertoire: Etudes, Books 5–9* (San Diego: Neil A Kjos Publishing Company, 1997).

[12] Maurice Hinson, *Essential Keyboard Repertoire, Vol. 5, 6, and 8* (Van Nuys, California: Alfred Publishing Co., Inc., 1994-1996).

are excellent pieces from which teachers may choose to develop their students' technical abilities, musical sensitivity, and sense of nineteenth-century style.

Purpose of the Study

The purpose of this study is to generate interest in Stephen Heller's solo piano music through an investigation of the *25 Études mélodiques* Op. 45.[13] The author will list principal technical requirements for each of the twenty-five etudes accompanied by pedagogical suggestions for playing each etude.

Need for Study

Many piano teachers and performers are familiar with only a small number of Heller's works. Etudes as a genre comprise his Opp. 16, 29, 45, 46, 47, 90, 96, 116, 125, 135, 139, 151, and 154. The Op. 45 etudes are relatively unknown to the general musical population and yet contain valuable pedagogical material to develop intermediate-level students' musical playing while expanding their understanding of nineteenth-century style.

Little has been written concerning these etudes from an historical or pedagogical perspective. Marienne Uszler, in her book *The Well-Tempered Keyboard Teacher*, supports the need for this study when she writes,

---

[13] Ursula Müller-Kersten, in *Stephen Heller, ein Klaviermeister der Romantik* (Frankfort: Lang (1986), refers to Op. 45 as *25 études faciles*. The present document will adhere to the title supervised by Heller in the original publication: *25 Études mélodiques*.

> These etudes are seldom equal in quality to those of Chopin and Liszt [referring to other etude composers of the day], but clearly they were born of the same impulse, and some of them deserve to be better known than they are. Among this group of composers are Ignaz Moscheles (1794-1870), Henri Bertini (1798-1876), Johann Friederich Franz Burgmüller (1806-1874), Stephen Heller (1813-1888), Adolph von Henselt (1814-1889), and many others.[14]

The *25 Études mélodiques* Op. 45 may provide a foundation for studying advanced literature by major composers such as Chopin, Schumann, and Liszt. The Op. 45 etudes display stylistic qualities and technical requirements of their more difficult works in miniatures, and provide excellent material for teaching students how to use body, arm gestures, and positioning of the hands to achieve good tone quality. In addition, the etudes are beneficial for developing the student's basic theoretical knowledge, recognition of form, and memorization skills. They also promote critical listening skills and experience in the varied textures of nineteenth-century piano music.

Related Literature

Hippolyte Barbedette's *Stephen Heller: His Life and Works*[15] was written as part of the 1887 series "Studies on Contemporary Artists"[16] and is a notable source on the composer from Heller's lifetime. The first four chapters present biographical information, a general survey of compositions, comparisons of his works with those

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[14] Marienne Uszler, Stewart Gordon and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991), 311.

[15] Hippolyte Barbedette, *Life and Works*, trans. By Robert Brown-Borthwick (London: Ashdown & Parry, 1887).

[16] Ibid., iii.

of Chopin, and a discussion of Heller's style and influences while the remaining eleven chapters are dedicated to the discussion of his works and are organized by category. Overall, the information provided is general and based on Barbedette's personal opinion.

Ronald Earl Booth's dissertation *The Life and Music of Stephen Heller* (1970) presents a detailed account of Heller's life and a general overview of his works. Booth includes numerous letters from friends and colleagues that portray his interactions with other famous composers. Many of Heller's reviews of musical events in Augsburg in the *Neue Zeitschrift für Musik* and in Paris in the *Gazette musicale* are included, revealing his personal tastes on music. A survey of published works at this time is found in chapter three while chapter four is devoted to the analyses of selected works, excluding Op. 45. The final chapter contains information on Heller's contributions to piano pedagogy, followed by a discussion of his works at the basic, intermediate, and advanced levels.

Additional information of Heller's life and works may be found in *Grove's Dictionary of Music and Musicians [5th Edition]*,[17] The *New Grove Dictionary of Music and Musicians [6th edition]*,[18] *Die Musik in Geschichte und Gegenwart*,[19] and *Baker's Biographical Dictionary of Musicians*.[20] Of these encyclopedia entries, the

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[17] Eric Blom, ed., *Grove's Dictionary of Music and Musicians [5th Edition]*, Vol. 4 (New York: St. Martin's Press, 1954) S.v. "Heller, Stephen (István)," by Richard Gorer, 226-29.

[18] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 8, 459-61.

[19] Friedrich Blume, ed. *Die Musik in Geschichte und Gegenwart: Allgemeine Enzylopädie der Musik* (Kassel: Bärenreiter-verlag, 1957) S.v. "Heller, Stephen," by Reinhold Sietz, 100-4.

[20] Nicolas Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 8th ed. revised (New York: Schirmer Books (1971) S.v. "Heller, Stephen," 750.

New Grove Dictionary of Music and Musicians and the *Die Musik in Geschichte und Gegenwart* contain the most detailed accounts of Heller's life. All of these sources include a summary of his works in prose and both Grove's entries supply a categorical listing of musical works. General information about Heller's life and selected works may also be found in repertoire guides including Cathy Albergo and Reid Alexander's *Intermediate Piano Repertoire: A Guide for Teaching*,[21] John Gillespie's *Five Centuries of Keyboard Music: An Historical Survey of Music for the Harpsichord and the Piano*,[22] Maurice Hinson's *Guide to the Pianist's Repertoire*,[23] and Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*.[24]

An intimate profile of Heller's character is revealed in Heller's letters to Sir Charles Hallé. These letters appear in a biographical sketch Hallé's children assembled in the *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819-1860) with Correspondence and Diaries*.[25] Additional information on Heller may be found in Niecks' *Life of Chopin as a Man and Musician*[26] and Eigeldinger's *Chopin: Pianist and Teacher as Seen by His Pupils*.[27] Each of these sources

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[21] Cathy Albergo and Reid Alexander, *Intermediate Piano Repertoire: A Guide for Teaching*, 3d ed. (Oakville, Ontario: Frederick Harris Music Co., 1993).

[22] John Gillespie, *Five Centuries of Keyboard Music: An Historical Survey of Music for the Harpsichord and the Piano* (New York: Dover Publications, Inc., 1972), 265.

[23] Maurice Hinson, *Guide to the Pianist's Repertoire*, 2d, rev. and enl. ed. (Bloomington: Indiana University Press, 1993), 367.

[24] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing Co., Inc., 1995), 182-89.

[25] Sir Charles Hallé, C. E. Hallé and Marie Hallé, eds. *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819-1860) with Correspondence and Diaries* (London: Smith, Elder, & Co., 1896).

[26] Frederick Niecks, *Life of Chopin as a Man and Musician* (London: Novello and Company, Limited, 1888).

[27] Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*., Trans. by Naomi Shobert with Krysia Osotowicz and Roy Howat, ed. (Cambridge: Cambridge University Press, 1986).

contributes a unique perspective on Heller's reflections about his friends, colleagues, his own compositions, and other pianists with whom he interacted.

Design and Procedures

This document consists of five chapters, a bibliography, and six appendices. Chapter I contains the Introduction, Purpose of the Study, Need for the Study, Related Literature, and Design and Procedures. Chapter II contains background information on the composer and a discussion of his works as a whole. Chapter III provides a brief history of the piano etude before and during Heller's time, emphasizing the importance of the genre and outlining general trends in etude compositions from the sixteenth through the nineteenth centuries.

Chapter IV contains descriptive analyses of each etude in Op. 45. The original edition of Op. 45, published by Schlesinger in Berlin in 1844, was the primary source used for the analyses. This edition contains Opp. 16, 45, 46, 47, and 90 and was reviewed by the composer for publication. Each analysis contains information on form, key, meter, tempo, and lists principal technical requirements. Practice goals and procedures concerning such topics as technical concepts, articulation, fingering, pedaling, expressive quality, critical listening, and voicing are provided as they pertain to each etude.

A summary and conclusions are presented in Chapter V. Appendix A presents a chronological listing of Heller's complete solo piano works, Appendix B a categorical listing of solo piano works, Appendix C a suggested sequence of study for

the *25 Études mélodiques* Op. 45, Appendix D a discography of available recorded solo piano works of Heller, Appendix E sources for Heller's *Etudes* Op. 45 currently in print, and Appendix F recommendations for further study.

CHAPTER II

BIOGRAPHY AND OVERVIEW OF SOLO PIANO WORKS

The majority of the biographical information presented here on Stephen Heller is based on Ronald Booth's dissertation *The Life and Music of Stephen Heller* and Hippolyte Barbedette's biography *Stephen Heller: His Life and Works*. Booth's dissertation is the most recent and scholarly work available, with careful attention given to the details of Heller's life. Barbedette's biography is based primarily on his own opinions and perceptions of Heller, and his speculations display some bias on various issues.

Biography

Hungary (1813-1830)

Stephen Heller was born on May 15, 1813 in Pest, Hungary in the area of Eger (Cheb, Boheimia).[28] There has been some discrepancy among several sources as to the year of Heller's birth. Barbedette dates Heller's birth year as 1815[29] and Gorer as 1814.[30] Booth clarifies Heller's year of birth as 1813 with a letter from Dr. Gabor Kerek of the Civic Archives of Budapest; and a translation of this letter is found in Appendix A of Booth's dissertation. The letter from Dr. Kerek refers to Heller's certificate of baptism and conversion to the Catholic faith. The certificate states that Heller was nine years old at the time of his conversion in 1822, placing his

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[28] Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 8, 459.
[29] Barbedette, *Life and Works*, 1.
[30] Eric Blom, ed. *Grove's Dictionary of Music and Musicians*, Vol. 4, 226.

date of birth in the year 1813.[31] At the time of Heller's conversion, his first name was changed from Jakob to Stephen or Istvan in Hungarian.[32]

Heller's first music teacher was a Bohemian military bandsman who was stationed in Pest. Heller later studied piano with Franz Brauer, a well-known piano teacher in Budapest, and took composition lessons with Cibulka, an organist. At the age of nine, Heller performed a two-piano concerto by Dussek with his teacher, Brauer.[33] It was this concert that proved he was destined for a career in music rather than a career in business, the original plan of his parents. He was sent to Vienna to study with Carl Czerny, but had only a few lessons because of Czerny's high fees. Instead, Heller continued his studies in Vienna with Anton Halm who was a highly regarded teacher throughout Europe. It was through Halm that Heller met Schubert and Beethoven.[34]

In 1827, Heller performed concerts in both Vienna and Pest. After his debut in 1828, his father arranged for a performing tour through Hungary, Transylvania, Poland, and Northern Germany.[35] Barbedette comments on Heller's playing and the timing of his tour. "There was at that time a rage for infant prodigies, who swarmed all over the country. The boy had a brilliant touch, and the confidence of an untried youth."[36] "Moreover, he had the rarer gift--that of improvisation. It was announced in the programmes that at the end of concerts Stephen Heller would extemporize on

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[31] Booth, *The Life and Music*, 9.
[32] Ibid., 10.
[33] Blom, *Grove's Dictionary of Music and Musicians*, Vol. 4, 226.
[34] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 8, 459.
[35] Ibid., 459.
[36] Barbedette, *Life and Works*, 3.

themes suggested by the audience."[37] Hallé, Heller's long-term friend, also remarks about his impressive improvisational skills.

> Whether he improvised quite freely, or on subjects self-chosen or given to him, he was equally fascinating, dominating his listeners and pouring out a wealth of ideas of which his published compositions give no idea.[38]

After spending a winter in Cracow, Heller toured Breslau, Dresden, Leipzig, Magdeburg, Brunswick, Cassel, Hanover, and Hamburg.[39] He remained in Hamburg the following winter and there concluded that he was weary of concert life. He and his father decided to return to Hungary, passing through Cassel, Frankfurt, and Nuremberg, finally reaching Augsburg in 1829, where he mentally and physically collapsed.[40] He planned on a recuperation period of only a few weeks, but remained in Augsburg for the next eight years.

Augsburg (1830-1838)

Heller was almost seventeen years old when he realized his true musical education had not yet begun. He soon became acquainted with noble patrons and persons of aristocratic society who warmly accepted him. His first patron was Frau Caroline Hoeslin von Eichtel who invited him into her home offering him the position of music master to her children.[41] After he settled into this new residence, his father returned to Hungary.

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[37] Ibid., 3.
[38] Hallé, *Life and Letters of Sir Charles Hallé*, 54.
[39] Barbedette, *Life and Works*, 7.
[40] Ibid., 7-8.
[41] Sadie, *New Grove's Dictionary of Music and Musicians*, Vol. 8, 459.

Heller's most significant relationship, however, was with Count Fugger-Kircheim-Hoheneck. Fugger was a talented musician, a leading man in society, and a respected military man of high command in the Bavarian army. He was extremely literate and possessed a wealth of books and musical manuscripts in a private library that he placed at Heller's disposal. It was in this library that Heller learned of the great poets such as Goethe and Heine and great composers such as "Beethoven, Haydn, Mozart and later, Mendelssohn and Chopin."[42] Barbedette states, "He [Heller] was the first to play at Augsburg the works of Chopin, but--it must be admitted--without success."[43] Booth comments that the lack of success was ". . . due to its unique style."[44] Heller continued to pursue his musical education by taking composition lessons with Hippolyte Chélard, a French composer and Kapellmeister at Augsburg. His first compositions were lieder based on the texts of Goethe, Heine, Rückert, and Uhland that have remained unpublished.[45]

In 1836, according to Barbedette, Heller was exposed to a copy of the *Neue Zeitschrift für Musik*, a Leipzig periodical edited by Robert Schumann. This event encouraged Heller to send his *Scherzo* Op. 7 and three *Impromptus* Op. 8 to Schumann. Schumann was delighted with these works and persuaded the Leipzig

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[42] Barbedette, *Life and Works*, 9-10.
[43] Ibid., 10.
[44] Booth, *Life and Music*, 15.
[45] Sadie, *New Grove's Dictionary of Music and Musicians*, Vol. 8, 459.

publisher Kistner to publish them.[46] Kistner was a music publishing firm that dealt primarily with French music.[47]

> One remarkable fact must be mentioned. When Stephen Heller submitted his first attempts to Schumann, the latter was struck by some points of resemblance between his own music and that of the young composer. But, Heller was at the time unacquainted with a single note of Schumann's music, and took him simply for a critic.[48]

Schumann later encouraged Kistner to publish Heller's *Sonata* Op. 9.[49] From this point forward, Heller maintained his correspondence with Schumann until Schumann's death in 1856. While in Augsburg, Schumann frequently asked Heller to write for the *Neue Zeitschrift* as an Augsburg correspondent under the pen name "Jean-qui-rit" that was given to him by Schumann.[50]

In May 1838, Friedrich Kalkbrenner, then a highly regarded pianist and teacher from Paris, performed a concert in Augsburg. As part of his program, Heller joined him in playing a piano duo and made a strong impression on Kalkbrenner. With the advice of Schumann, and a promise from Kalkbrenner to provide Heller with musical guidance, Heller made the decision to move to Paris and take lessons from Kalkbrenner. Count Fugger died shortly before Heller's departure, alleviating any doubts Heller had about leaving Augsburg. "In losing him, Heller lost more than a friend; for the Count had been to him like a Father, and without him Augsburg

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[46] Barbedette, *Life and Works*, 11.

[47] Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*, Vol. 10 (New York: Macmillan Publishers Limited, 1980) S.v. "Kistner & Siegel," by Hans-Martin Plesske, 85.

[48] Barbedette, *Life and Works*, 34.

[49] Ibid., 12.

[50] Kersten, *Stephen Heller, Briefe an Robert Schumann* (Bern: European University Studies, 1988), 49.

seemed no longer Augsburg."[51] Before leaving, Schumann gave Heller an elaborately bound copy of *Carnival* (published in 1837) to give to Chopin, who then resided in Paris.[52]

Paris (1838-1888)

Paris was the leading center of musical life in Europe in the middle of the nineteenth century, and musicians throughout Europe went there seeking fame and fortune. On arrival, Heller made arrangements with Kalkbrenner to study, but only took a few lessons due to Kalkbrenner's extravagant and pompous attitude.[53] Heller needed financial security, and acquiring pupils was difficult in a city where so many great teachers lived. He then turned to composing as a means of support and began writing easily-marketed pieces (Opp. 10-15, 17-23, 25-28) requested by publishers. Heller referred to these pieces as "Sklavenarbeit" or "travaux forcés" meaning "forced labor," which he indicated by writing the initials "T. F." on the title page of each work.[54] Gorer writes,

> Although he was temperamentally unsuited for a successful Parisian career, his merits were remarkably soon recognized. He was forced to do a certain amount of hack-work, writing fantasies on popular music of the day and, like Berlioz, indulging in musical criticism.[55]

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[51] Barbedette, *Life and Works*, 13.
[52] Niecks, *Life of Chopin as a Man and Musician*, 113.
[53] Booth, *Life and Music*, 28-29.
[54] Rudolf Schütz, *Stephen Heller. Ein Künstlerleben* (Leipzig: Breitkopf & Härtel, 1911) 43; trans. in Booth, *Life and Works*, 31.
[55] Blom, *Grove's Dictionary of Music and Musicians*, Vol. 4, 227.

It was not long after Heller's arrival in Paris that he met Sir Charles Hallé, a popular English concert pianist living in Paris. The two developed a life-long friendship. In his personal memoirs, Hallé writes of his first encounter with Heller,

> In the winter of 1838-9, Stephen Heller arrived in Paris, which marks an epoch in my life. A friendship sprang up between us almost at once, which endured uninterruptedly to the end of his days in 1888, and had a most decided influence upon my intellectual development. Only those who have known him as intimately as I have (and I doubt if there are many) can appreciate the high quality of his gifts, the superiority of his intelligence, and the soundness of his judgement in all matters musical, artistic, and literary.[56]

Hallé "was one of the few artists who dared to play the music of Stephen Heller in public."[57] According to Barbedette, Hallé is the reason Heller became known in Paris, since he did not promote his own music or make a great effort to give concerts in Paris on a regular basis. Hallé writes,

> Heller was a remarkable pianist, but shrank from playing in public, and perhaps he had not the gift to impress a large audience. There was a singular modesty and reticence in his own playing of his own works, an indication only of expression and *nuance*, as if he felt shy of telling all the secrets of his heart.[58]

Hallé regarded Heller's compositions with high esteem and frequently performed his works.

> The programmes comprised every kind of pianoforte music, and if at first I avoided the more abstruse works, such as the later sonatas of Beethoven, I soon discarded this precaution and played whatever I wished to make known. Beethoven, Mozart, Haydn, Bach, Weber, Hummel, Dussek, Scarlatti, Rameau, Mendelssohn, Schubert, Schumann, Chopin, Heller, and others were put under contribution...[59]

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[56] Hallé, *Life and Letters of Sir Charles Hallé*, 52-3.
[57] Barbedette, *Life and Works*, 17.
[58] Hallé, *Life and Letters of Sir Charles Hallé*, 54.
[59] Ibid., 123.

A letter dated August 10, 1851 from Hallé to Heller states,

> Of [Heller's] the published works, I like best the charming 'Berceuse,' the exhilarating 'Chasse,' and the delicious little piece on Mendelssohn's 'Minnelied.' I play them often; I like the others also, and produce them often, but the first are my special favorites.[60]

Heller praised Hallé for playing his compositions because he felt other performers did a great injustice to his works. He expresses his thoughts on this matter in a letter to Hallé dated December 5, 1861:

> I divide artists and amateurs into three categories on this head. The first play my things well--this is a small category; the second play them badly and are far more numerous; the third do not play them at all, and are the most numerous of all. . . But all these are not very animated, nor simple enough, nor ornate enough, or they are simple where they ought to be ornate, and ornate where they ought to be simple; sentimental where they should be warm and tender; powerful instead of amiable, heavy in light passages and *vice versâ*. You have remained my ideal of a pianist, for you never exaggerate. . . .
>
> The *great* Rubinstein played several 'Waldstücke' at my house (the one in E among others). What a style! What exaggeration of the less salient parts, and what negligence in the more important passages! . . . He played my Tarantella in A flat at St. Petersburg, ornamented with octave passages, shakes, &c., &c. If such people only dared they would do the same to Beethoven.[61]

Hallé had been in Paris two years prior to Heller's arrival and had acquainted himself with many great artists whom he later introduced to Heller.

> By the time Heller came to Paris I had already made a good many friends and could be of some use to him by introducing him to people he wished to know. In my turn I owe him some interesting acquaintances.[62]

The latter portion of this quote is Hallé's reference to Heller's acquaintance with Berlioz and the young Richard Wagner. Hallé writes,

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[60] Ibid., 241 and 262.
[61] Ibid., 262-63.
[62] Ibid., 56.

> . . . I made the acquaintance not only of the great painter but of many others of my father's early friends in Paris, more especially Stephen Heller and Hector Berlioz, whom I used to meet almost every Sunday evening in the house of Madame Damcké.[63]

> Towards the end of the year 1839 Heller brought one evening to my rooms a young musician, my senior only by six years, whose acquaintance he had made through Maurice Schlesinger, and who, as he told me in a side whisper, stood in great need of kindness and assistance. The name of this young musician was Richard Wagner.[64]

Hallé and Heller spent a significant amount of time together meeting on Sundays with other composers and playing duets long into the evening hours. Hallé writes,

> I was happy to meet a man whose whole soul was wrapped up in music--as my own was--and the long hours we spent together at the piano playing duets from some of my most cherished collections. It was during these *séances* in my humble lodgings in the Rue Notre Dame de Lorette that we made acquaintance with and revelled in the beauties of Schubert's great C major symphony, then recently discovered and published as a pianoforte duet. It was a revelation to us, and we were never tired of playing it through. But the same was the case with all the great compositions for orchestra, or orchestra with chorus, arranged in similar form. How often we must have played Beethoven's symphonies it is impossible to tell, and how we enjoyed them![65]

In 1848, when the Revolution had begun in Paris, Hallé moved his family to London to continue his concert and teaching career. However, this move did not disrupt his friendship with Heller. Heller visited London twice, in 1849 and in 1862. They remained close friends and corresponded until Heller's death in 1888.

Chopin was another of Heller's associates in Paris. Much may be learned of Heller's personality and thoughts on compositions through recorded interactions

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[63] Ibid., 154.
[64] Ibid., 59.
[65] Ibid., 56.

between them. Barbedette elevates Heller to an equal of Chopin when he writes, "The works of Heller are at least as important as those of Chopin."[66] Barbedette also states, "Heller has not, perhaps, attained the great artistic originality of Chopin. But his music deserves to be classed in very close proximity to that of his illustrious rival."[67] Gorer responds to this issue by writing, "Much to his fury, Heller was often used as a stick to attack Chopin, for whom he had the deepest reverence."[68]

Heller tried to associate with Chopin and hear him play at every possible opportunity. Niecks, one of Chopin's biographers writes,

> As to Stephen Heller--who himself told me that he would have liked to be more with Chopin, but was afraid of being regarded as intrusive--Mr. Hallé thinks that Chopin had antipathy to him, which considering the amiable and truly gentlemanly character of this artist seems rather strange.[69]

Niecks also claims, "It was difficult to get access to him [Chopin]; and it was necessary, as he said himself to that other great artist whose name is Stephen Heller, to try several times before one succeeded in meeting him."[70] Although it appears that Heller had little contact with Chopin, Frederick Niecks used him as an informant for his biography of Chopin as confirmed in Jean-Jacques Eigeldinger's book *Chopin: Pianist and Teacher as Seen by His Pupils.* In his description of Frederick Niecks, Eigeldinger writes,

> He [Niecks] was the author of one of the most remarkable and detailed monographs devoted to Chopin's life and personality; this work remains an indispensable source to all researchers. As Hoesick was later to do in Poland,

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[66] Barbedette, *Life and Works*, 19.
[67] Ibid., 23.
[68] Blom, *Grove's Dictionary of Music and Musicians*, Vol. 4, 227.
[69] Niecks, *Life of Chopin as a Man and Musician*, 154.
[70] Ibid., 154.

> Niecks contacted numerous pupils and associates of Chopin living outside Poland at the time (up to 1888) when he was preparing material for his book. Those mentioned by him are Mme Dubois, Mme Rubio, Mlle Gavard, Mme Streicher, Gutmann, Mathias, Brinley Richards, Lindsay Sloper; Liszt, Hiller, Franchomme, Alkan, Heller, . . .[71]

Niecks' *Life of Chopin as a Man and Musician* records several interactions that occurred between Heller and Chopin. One instance concerns relations with the publisher Troupenas. Niecks relates that "At a concert at which Filtsch played, Chopin introduced Stephen Heller to Wessel or to a representative of that firm, but afterwards remarked: You won't find them pleasant to deal with."[72] Another encounter is later documented by Niecks.

> One day when Stephen Heller--my informant--was at Schlesinger's music-shop in Paris, Chopin entered. The latter, hearing Heller ask for one of his waltzes, inquired of him which of them he liked best. "It is difficult to say which I like best," replied Heller, "for I like them all; but if I were pressed for an answer I would probably say the one in A minor." This gave Chopin much pleasure. "I am glad you do," he said; "it is also my favourite." And in an exuberance of amiability he invited Heller to lunch with him, an invitation which was accepted, the two artists taking the meal together at the *Càfé Riche*.[73]

Heller held Chopin in high esteem as an artist, both as a performer and as composer. With respect to Heller's feelings about Chopin as a performer, Baron de Trémont observes:

> [Chopin] is too much *himself* to have imitators, or to be considered as head of a contemporary *jeune écloe*; but it is certain that Thalberg, Liszt, Döhler, Dreyschock, Wolff, Henselt, Heller, Rosen, etc., studied him attentively; and that study could profit only from hearing him play his music, for the most exact performance of his compositions cannot convey what they became under his hands. Liszt, the pianist who can master the greatest difficulties, has often given that opinion. Chopin, immersed in his inspiration,

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[71] Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*, 95.
[72] Niecks, *Life of Chopin as a Man and Musician*, 117.
[73] Ibid., 249-250.

> is not halted by any *complication* of harmony, figurations or fingering, and many passages, perfectly clear under his fingers, sound confused and muddy when played by other pianists.[74]

Barbedette believed that Heller strove to produce the same genre of pieces as Chopin. The Chopin etudes seemed to fascinate Heller as he writes in his review "Discussing Chopin's Op. 25" in the *Gazette musicale* of February 24, 1839.

> What more do we require to pass one or several evenings in as perfect a happiness as possible? As for me, I seek in this collection of poesy (this is the only name appropriate to the works of Chopin) some favourite pieces which I might fix in my memory rather than others. Who could retain everything? For this reason I have in my note-book quite particularly marked the numbers 4, 5, and 7 of the present poems. Of these twelve much-loved studies (every one of which has a charm of its own) these three numbers are those I prefer to all the rest.[75]

It appears that both men also shared the same perspective on the purpose of etudes. Eigeldinger comments on Chopin's thoughts on keyboard technique writing,

> Piano technique should be no more than a means; and so it should come directly out of an imperative need for musical-expression. There Chopin opens the way to a modern conception of music teaching, resolutely turning his back on many piano professors of his time...[76]

The connection to the etudes of Heller is found in a note at the bottom of the same page.

> Some years later, Stephen Heller reacted similarly with his *Etudes* Opp. 16, 45, 46, and 47, studies in style and expression, concerned with musical problems rather than exclusively mechanical formulae. Though falling short of the transcendental character of Chopin's Opp. 10 and 25, they are by no means musically negligible.[77]

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[74] Trémont, Baron de. Quoted in Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*, 287.

[75] Niecks, *Life of Chopin as a Man and Musician*, 254.

[76] Eigeldinger, *Chopin: Pianist and Teacher as Seen by His Pupils*, Notes 26 and 27, 15-16.

[77] Ibid., 16.

In 1883, Heller's sight began to fail him, threatening his means of financial support through teaching and composing. The discouragement he felt is expressed in his letter to Hallé dated March 4, 1885.

> I spent two months over a short mazurka, even with the help of a musician to rectify my notes. Doctor Wecker still speaks of 'some time.' Oh, God! I hardly believe in it. For eighteen months I have undergone an incessant treatment. I go to him *every day*. I tell myself that if in six months there is not a material improvement, I must give up all hope. . . . I feel dull--so much is certain. I cannot read my beloved books, which have consoled me in so many troubles. I cannot go through my beloved scores of the symphonies and quartets, that have made me spend many a charming hour. I cannot read the papers, nor my letters if the writing is small. So weariness makes me sleep several hours during the day.[78]

Reassurance and, to some extent, cynicism is shown in another letter written to Hallé nine days later.

> Dear Hallé, . . . My eyes are a little better--alas! very little. What I have just written is before me--pale, effaced, veiled. But I am not quite blind, and may God leave me what I have. While I think of the poor wretches I see at the doctor's, I may well render thanks to God. Ah, my friend, however little fortunate one may be, there is always some greater misfortune which one has been spared. Everything is relative. . . . If I were to become *blind*, how I should regret my eyes of to-day![79]

Hallé, through his love for Heller and his music, established an endowment known as the 'Heller Testimonial' with the assistance of Robert Browning and Lord Leighton to help support Heller in his time of need and old age. Shortly before his death on January 14, 1888, he was officially recognized by the French Government as a Chevalier in the Legion of Honor,[80] which is a "French noble of the lowest rank."[81]

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[78] Hallé, *Life and Letters of Sir Charles Hallé*, 312.
[79] Ibid., 313.
[80] Marmontel, *Vade mecum du professeur de piano*, 288; trans. in Booth, *Life and Music*, 60.
[81] Victoria Neufeldt and David B. Guralnik, eds., *Webster's New World Dictionary of American English, 3d College Edition* (New York: Simon & Schuster, Inc., 1984) S.v. "Chevalier," 241.

Overview of Heller's Piano Works

Stephen Heller composed 158 works throughout his lifetime. Like Chopin, he composed exclusively for the piano, with the exception of two works composed with Wilhelm Ernest for piano and violin.[82] His best compositional efforts manifest themselves in smaller forms and appear to have been written free of pressure from his publisher to write what the public desired. His stylistic development can be traced over five decades through a variety of genres which include sonatas, sonatinas, waltzes, impromptus, polonaises, nocturnes, variations, tarantellas, scherzos, caprices, preludes, mazurkas, etudes, character pieces, transcriptions, and operatic fantasias.

Heller's earliest works stem from a two-year period (1828-1830) during his travels through Europe as a young concert pianist. Op. 1 was written in memory of meeting Paganini in Warsaw. Op. 2 is a rondo, Op. 3 is an operatic fantasy, and Opp. 4 and 5 are variations.[83]

Opp. 6–9 were completed in Augsburg between 1830 and 1838. These works begin to show a mature style of writing that caught Robert Schumann's attention. Schumann reviewed Opp. 6, 7, and 8 in the *Neue Zeitschrift für Musik*, thus assisting Heller in the publication of Opp. 7 and 8 with Kistner. Kistner also published Heller's *Piano Sonata No. 1* Op. 9, his first composition written on a larger scale.[84]

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[82] Booth, *Life and Music*, 61.
[83] Ibid., 61.
[84] Ibid., 63.

Schott, another publisher of Heller's, pressured him to write more operatic fantasias and transcriptions, and stimulated the composition of Opp. 10-15 between the years 1838 and 1840. The *L'Art de phraser* Op. 16 (1840), contains twenty-four studies through all the keys and was the first work to gain him recognition as a composer in Paris. Unfortunately, the twelve pieces that followed this opus return to the method of writing designed to satisfy his publishers. The works in Opp. 17-32 (1840-1844), with the exception of *Deuxième Scherzo* Op. 24, *Caprice brillant* Op. 27, and *La Chasse* Op. 29, were mostly operatic fantasias and transcriptions. *La Chasse* Op. 29 (1844) was his next successful work and is classified by both Gorer[85] and Booth[86] in their Grove Dictionary entries as an etude. Both authorities agree that its success can be attributed to performances by Liszt, Thalberg, Döhler, and other great concert pianists of the day.[87] Opp. 33, 34, 35, and 36 (1844), are four delightful transcriptions based on the Schubert song melodies: *Die Forelle*, *Der Erlkönig*, *Die Post*, and *Lob der Tränen*.[88]

In 1844, Heller composed the *25 Études mélodiques* Op. 45 as an introduction to the revised edition of his *L'Art de phraser* Op. 16. Later that same year, he wrote two more sets of etudes, *30 Études progressives* Op. 46 and *25 Études pour former au sentiment du rhythme et à l'expression* Op. 47. In all, Heller composed over 200 etudes during his lifetime, many of which are found in Opp. 16,

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[85] Blom, *Grove's Dictionary of Music and Musicians*, Vol. 4, 228.
[86] Sadie, *New Grove's Dictionary of Music and Musicians*, Vol. 8, 460.
[87] Booth, *Life and Music*, 68.
[88] Ibid., 70.

29, 45, 46, 47, 90, 96, 116, 125, 135, 139,151, and 154. These etudes were not merely piano exercises, but studies in expression. Barbedette writes,

> He [Heller] did not desire to compose simply Finger Exercises. He desired to combine the *utile* with the *dulce*. Nor did he wish to write such elaborately grand works as the *Ètudes* of Chopin. His are small lyrical poems, apart altogether from any educational purposes. He wished to compose beautiful pieces, in every rhythm, and with every possible harmony--restricting himself only in regard to the degree of difficulty in execution, which he set before him, to that end simplifying the form and avoiding all that was not absolutely necessary to the expression of his thoughts.[89]

According to Barbedette, the etudes became one of his greatest contributions.[90]

Heller produced a variety of works over the next five years dating from 1844 through 1849. Op. 56 is Heller's only *Sérénade* and is followed by Opp. 48, 49, 50, 51, 54, 57, 59, 60, 62, 63, 64, and 66 that Booth categorizes as operatic fantasias and transcriptions. These works are balanced with the ". . . more substantial," referring to Opp. 52, 53, 55, 59, 61, and 65[91] and consist of two *Tarantellas* Opp. 53 and 61, the *Fantaisie-Stücke* Op. 54, a *Scherzo fantastique* Op. 57, two sets of waltzes Opp. 59 and 62, a *Canzonetta* Op. 60, a *Capriccio* Op. 63, and *Piano Sonata No. 2* Op. 65.

In 1849, Heller composed *Aux mânes de Fréderic Chopin: Elégie et Marche funèbre* Op. 71 in memory of Chopin, who had recently passed away. Later that same year, he wrote five more transcriptions based on themes from Mendelssohn's songs, opera, symphonies (Opp. 72, 76, and 77), and other popular opera melodies of the day (Opp. 74 and 75). Only four new works followed over the

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[89] Barbedette, *Life and Works*, 78.
[90] Ibid., 79.
[91] Booth, *Life and Music*, 70-71.

course of the next three years and no works were produced in 1850. Three more works appeared in 1851 (Opp. 77, 78, and 79) and only one in 1852 (*Wanderstunden* Op. 80).[92]

The years 1853 through 1859 were a time for ". . . Heller's most original works and mark an important stage in his stylistic development."[93] Five sets of character pieces were composed during this period containing six to eighteen individual pieces, and include *Nuits blanches* Op. 82, *Feuillets d'Album* Op. 83, *Dans les bois (Im Walde)* Op. 86, *In Wald und Flur* Op. 89, and *Trois Eglogues* Op. 92. Other works from this period are *24 Preludes* Op. 81, *Impromptu* Op. 84, two different sets of *Tarantellas* Opp. 85 and 87, the *Piano Sonata No. 3* Op. 88, 24 *Nouvelles études* Op. 90, and a set of three *Nocturnes* Op. 91. The year 1859 produced only the two waltzes Op. 93.[94]

Four new compositions appeared in 1860. The first, *A Tale (Tableau de genre)* Op. 94, was dedicated to Heller's piano teacher from Vienna, Anton Halm, followed by *Allegro pastorale* Op. 95, *Grande étude de concert* Op. 96, and *Douze Valses* Op. 97. Over the course of the next six years, Heller wrote piano works in almost every genre. Among them are two *Canzonette* Op. 100, a *Nocturne* Op. 103, a *Polonaise* Op. 104, three *Romances* Op. 105, four *Ländler* Op. 107, four *Scherzos* Op. 108, a *Caprice humoristique* Op. 112, a *Fantaisie-caprice* Op. 113, three

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[92] Ibid., 73.
[93] Ibid., 74.
[94] Ibid., 74-75.

Ballades Op. 115, two *Etudes* Op. 116, three *Preludes* Op. 117, and a few other miscellaneous pieces. The miscellaneous pieces include an improvisation on a melody by Schumann Op. 98, four *Fantaisie-Stücke* Op. 99 dedicated to Madame Damcke,[95] *Réveries du promeneur solitaire* Op. 101, *Chasse* Op. 102, three *Schäferstücklein* Op. 106, *Feuillets d'automne* Op. 109, *Une grande feuilles et une petite* Op. 110, *Morceaux de ballet* Op. 111, and three character pieces *Variétés* Op. 118. According to Booth, the pieces composed during this period (1861-1867) were not as eloquent as those written in the previous decade, perhaps due to personal problems and experimentation with larger forms.[96] Booth considers Opp. 100, 103, 105, 109, and 110, published by Breitkopf and Härtel, to be Heller's more substantial works from his period and Opp. 98, 99, 101, 102, and 104, published by Schott, to be much less substantial.[97]

Heller's next period of composition, beginning in 1867, proved to be one of inspiration and creativity with compositions in a variety of styles. Booth believed that this creative period is directly related to Heller's return to writing smaller forms. He writes, "A major reason for the success of these compositions may be attributed to the fact that he returned to the use of smaller forms, with which he was always more comfortable."[98]

Four new volumes of character pieces include: *32 Préludes* Op. 119, *Lieder ohne Worte* Op. 120 in two books, three pieces titled *Trois morceaux* Op. 121, and a

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[95] Barbedette, *Life and Works*, 54.
[96] Booth, *Life and Music*, 75.
[97] Ibid., 76.
[98] Ibid., 79.

set of *Valses-réveries* Op. 122 in two books were published in 1867. The subsequent year produced two more character works titled *Feuilles volantes* Op. 123 and *Scènes d'enfants* Op. 124; in 1870 only one work was published, *Trois Ouvertures* Op. 126. *Trois Ouvertures* represents three different styles of symphonic writing that includes a drama, a pastorale, and an opera. Barbedette writes, "He [Heller] has proved by these [Op. 126] that he is a master of symphonic style. Of these three pieces, the dramatic one seems the best."[99] The reason for the limited output in 1870 was the Franco-German War that forced Heller to flee to Switzerland in the spring of that year.[100] However, when he returned to Paris in the October of 1871, four new works emerged. Studies from *Der Freischütz* Op. 127, a set of "nature" pieces, *Dans les bois* Op. 128, two *Impromptus* Op. 129, and a set of *33 Variations on a Theme by Beethoven* Op. 130. Booth believes that these four pieces were probably composed during Heller's stay in Switzerland.[101]

Three *Nocturnes* Op. 131, two *Polonaises* Op. 132, 21 *Variations on a Theme by Beethoven* Op. 133, and a *Petit Album* Op. 134 containing six short pieces were published in 1872. Booth writes that, " Op. 133...contains some of Heller's most successful variation writing. The variations are not limited to Beethoven's style, but are evocative of Chopin (Variation 7) and Schumann (Variation 19)."[102] In the year 1873, three more works emerged: *Deux Intermédes des concert* Op. 135, an operatic fantasy, *Dans les bois (Troisième Série)* Op. 136; and two more sets of *Tarentellas*

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[99] Barbedette, *Life and Works*, 71.
[100] Booth, *Life and Music*, 79.
[101] Ibid., 79-80.
[102] Ibid., 80.

Op. 137. Barbedette comments that, "In his Tarantellas, dedicated to Madame Schumann, and in the two *Tarentellas* Op. 137, Heller has tried to escape from conventionality."[103] "In the two-year interval between 1875 to 1877, no music by Heller was published."[104] Six new works followed in the next two years: four *Barkarolen* Op. 141, another set of variations, *Variations über "Warum" von Schumann* Op. 142, *Piano Sonata No. 4* Op. 143, two *Capricen über Themen von Mendelssohn* Op. 144, six *Valses* Op. 145, and two *Sonatinas* Opp. 146 and 147.[105]

The year 1879 marked a gradual decline in output due to Heller's failing eyesight. Nevertheless, he still managed to publish ten additional works. These works include four *Mazurkas* Op. 148, a *Sonatina* Op. 149, another set of *Préludes* Op. 150, two *Etüden* Op. 151, a waltz for four hands Op. 152, a set of character pieces, *Aufzeichnungen eines Einsman* Op. 153, *21 Technische Studien als Vorbereitung zu den Werken Chopins* Op. 154, a second set of character pieces, *Fabliau* Op. 155; a *Capricetto* Op. 156, a set of three character pieces, *Feuillets* Op. 157, and the final piece, a *Mazurka* Op. 158.[106]

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[103] Barbedette, *Life and Works*, 51-2.
[104] Booth, *Life and Music*, 81.
[105] Ibid., 81-82.
[106] Ibid., 83.

CHAPTER III

A BRIEF HISTORY OF THE ETUDE UNTIL HELLER

The etude as a keyboard genre has evolved over the past four centuries parallel with the development of keyboard instruments. An accurate definition for the term "etude" is difficult to determine because its name, form, and function have changed throughout the centuries. Blom defines the "etude" as follows:

> An etude, or study, be it only a mechanical exercise or a character piece, is as a rule, distinguished from all other musical forms by the fact that it is evolved from a single phrase or motif, be it harmonic or melodious in character, upon which the changes are rung and which is designed to exercise the player on some special problem.[107]

Ganz divides the genre into two categories: the "etude" proper and the "exercise."

> [An] etude denotes a complete composition with pedagogic intent and content that features at least one consistently recurring problem of physiological, technical, or musical difficulty which requires of the player not only mechanical application, but proper study and correct interpretation as well.
>
> In contrast, an exercise is a purely mechanical note pattern of undetermined length, usually repeated on each chromatic or diatonic scale degree, that will familiarize a player closely with a specific technical aspect of his instrument and will develop his own physiological faculties; it is never, strictly speaking, a complete musical composition.[108]

The origins of the etude reach back to the sixteenth century. A thorough account on the history of the etude before the Baroque era appears in Chapters I and

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[107] Eric Blom, ed., *Groves Dictionary of Music and Musicians*, Vol. 8 (London: Macmillan and Co., Ltd., 1954) S.v. "Study (French *étude*)," by Edward Dannreuther, 156.

[108] Peter Felix Ganz, *The Development of the Etude for Pianoforte* (Ph.D. diss., Northwestern University, 1960), 12.

II of Ganz's dissertation *The Development of the Etude for Pianoforte*. In these chapters, he discusses five categories of pieces he believes to be instrumental in the evolution of the etude: the variation, toccata, prelude/praeambulum/intonatio, Handstück, and piano school methods/courses of study.[109]

During the mid-seventeenth and eighteenth centuries, the term "etude" was used interchangeably with "exercise," "study," and "lesson."[110] The term "etude" was generally used to describe an entire set of musical pieces, "exercise" individual pieces, "study" a piece for practical purpose, and "lesson" a keyboard suite or individual movement. [111] Many keyboardists begin a historical overview of the etude with the eighteenth-century Baroque composers who wrote didactic pieces for the harpsichord.

Although the pianoforte appeared at the end of the first quarter of the eighteenth century, the harpsichord continued to be the preferred keyboard instrument. In 1716, **Francois Couperin** (1668-1733) published one of the most important musical treaties of the eighteenth century *L'art de toucher le clavecin.*[112] Here, Couperin gives detailed instructions for fingering principles, execution of ornaments, and other practical advice for performing on the harpsichord. An appendix of eight preludes is included for keyboard practice. The preludes may be loosely considered forerunners of the etude and are characterized by their abundant

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[109] Ibid., 42-53.
[110] Ibid., 8.
[111] Ibid., 9-10.
[112] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Vol. 4 (New York: Macmillan Publishers, Limited, 1980) S.v. "Couperin, Francois," by Edward Higginbottom, 871.

use of suspensions, complicated rhythmic patterns, and slow tempos. Preludes one through five and seven are short in length ranging from eighteen to twenty-four measures while Preludes six and eight are considerably longer and more elaborate.

Johann Sebastain Bach (1685-1750) wrote numerous harpsichord pieces for his eldest son, Wilhelm Friedemann. Many of these pieces were published in the *Clavier-Büchlein* (1720), which was basically an instructional book in harpsichord technique and composition. This compilation of pieces was used to teach his son harpsichord technique, articulation, and voicing, as well as performance practices of the day. It also includes applications for proper fingering and a table for ornamental realizations.[113] All fifteen Two-Part and many of the Three-Part Inventions first appeared in the *Clavier-Büchlein* under the title *Preambles* and *Fantasias*. A final revision of the Two- and Three-Part Inventions was published in 1723 and was designed for learning to play two and three voices while developing a *cantabile* style of playing.[114] Because these pieces were written with the intent to instruct and improve keyboard technique, they may be considered a distant precursor to the classical period etude.

In 1738, **Domenico Scarlatti** (1685-1757) composed a collection of *Essercizi per Gravicembalo*, or *Exercises for the Harpsichord.* These "exercises" are single-movement pieces titled "sonata" that introduce new technical ideas including double thirds and sixths, rapid octave passages in one hand, wide skips, unprepared

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[113] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Vol. 1 (New York: Macmillan Publishers, Limited, 1980) S.v. "Bach, Johann Sebastian," by Malcolm Boyd, 813.

[114] Willard A. Palmer, *J. S. Bach: Two-Part Inventions for the Keyboard* (Sherman Oaks, California: Alfred Publishing Co., Inc., 1967), 2.

jumps, hand crossings, extended trills, and quick repeated notes. With this collection, Scarlatti created a new virtuosic style for the keyboard instrument, making it an important predecessor to the keyboard "etude."[115] These "exercises" or "sonatas" were designed more for keyboard practice than the development of a specific technical challenge.

In the early- to mid-eighteenth century, the fortepiano gradually gained favor over the harpsichord among both amateur and professional pianists. Composers throughout Europe began to write pedagogical pieces specifically for the new instrument, beginning an era of keyboard composition that inspired collections of didactic materials for the fortepiano (i.e., "piano schools"). Around 1800, the word etude became generally accepted to designate either individual compositions that had pedagogical intent or entire collections of such pieces.

These etude compilations usually included pieces that were oriented towards the development of piano technique rather than musical expressivity. They generally focused on the technical development or exploitation of a particular aspect of technique, frequently consisting of scalar patterns, arpeggios, chords, octaves, etc.[116] Such materials evolved into graded courses of technical study that begin with simple exercises and progressed to more difficult studies. Many collections included discussions of principals of harmony, theory, accompaniment, music history,

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[115] Ganz, *The Development of the Etude for Pianoforte*, 52.

[116] Robert Dale Marler, *The Role of the Piano Etude in the Works of Charles-Valentin Alkan* (D.M.A. diss., University of Cincinnati, 1990), 14.

performance practices, pitch, range, and tuning. During this era, over eighty schools emerged, with the majority written by German and Austrian pedagogues.[117]

Johann Baptist Cramer (1771-1858) was the first composer to publish an etude collection useful for both the amateur and the professional pianist.[118] His best-known sets of etudes are the *Etuden pour le pianoforte, contenant 42 Exercises, en différens tons, calculés pour faciliter les progrés des Personnes qui se proposent d'etudier cet instrument à fond* Op. 39 (1803-1804) and *The Suite de l'étude pour le pianoforte* Op. 40 (1810). Together, Opp. 39 and 40 contain 84 etudes that were later combined to form the fifth part of Cramer's *Grosse praktische Pianoforte-Schule.*[119] These etudes are organized neither by key relationship, nor progressive level of difficulty. They were designed to develop execution of double notes, trills, arpeggios, broken chords in varying arrangements, and pivoting the hand around the thumb. Overall, Cramer's etudes favor developing technique for the right hand rather than the left.

Seven years later, Cramer's teacher **Muzio Clementi** (1752-1832) produced his own piano school titled *Gradus ad Parnassum* (1817) or *The Art of Playing on the Pianoforte, Demonstrated by One Hundred Exercises in the Severe and in the Elegant Style.*[120] This work consists of one hundred pieces divided into three volumes. Most of these are etude-like in that they focus on one technical device. Included in *Gradus ad Parnassum* are exercises for finger strength, finger

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[117] Ganz, *The Development of the Etude for Pianoforte*, 53-55.
[118] Ibid., 69.
[119] Ibid., 73.
[120] Ibid., 68.

independence, evenness of tone, finger equality, execution of repeated notes, scales, arpeggios, ornaments with skips, and double notes. Other pieces such as sonatas, canons, fugue, rondos, and adagios are included, but are not considered etudes. Many of these pieces tend to be long, with the objective of building endurance, and possess little musical value. Clementi gave more consideration to the equality of the hands than did his pupil Cramer.[121]

One of the most prolific composers of etudes in this period was **Carl Czerny** (1791-1857) who wrote over 8,000 etudes. He learned the rudiments of technique and approach to playing the piano from his first teacher, his father.[122] At age ten, he began taking piano lessons from Beethoven and later started his own teaching career at age of fifteen. Because of his dedication to teaching and connection with the piano maker Andreas Streicher, his reputation grew and he attracted many students.[123] Czerny taught ten to twelve hours a day and would compose in the evening hours.[124] Some of his more famous students were Theodor Leschetizky, Theodor Kullak, and Franz Liszt.

Muzio Clementi visited Vienna in 1810 at which time Czerny had the fortunate opportunity to observe his teaching style and methods that influenced his own teaching methodology. Czerny wrote numerous etudes throughout his teaching career to provide his students with practical pedagogical materials to develop their

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[121] Ibid., 120.

[122] Reginald R. Gerig, *Famous Pianists and Their Technique* (New York: Robert Luce Inc., 1974), 103.

[123] Ibid., 104.

[124] Ibid., 105.

technique, style, and musical expression. Many of his etude collections are written in progressive order (i.e., Opp.139 and 299) and are compiled into collections dealing with general technical problems. His etudes focus on almost every aspect of technique and include articulation (*Legato and Staccato* Op. 335), ornaments (*Embellishments* Op. 335), agility (*Thirds in all the Keys* Op. 380), and special interest areas (*Etudes for the Young* Op. 694, *Studies for Small Hands* Op. 749, and the *Left Hand* Opp. 339, 718, and 735) to mention a few.[125]

Some of his better-known works that are still popular today include *Die Schule der Geläufigkeit* Op. 299, *Die Schule des Legato und Staccato* Op. 335, *Die Schule der linken Hand* Op. 399, and *Kunst der Finger-fertigkeit* Op. 740. *Die Schule der Geläufigkeit* Op. 299 (1830) contains forty short etudes dealing with basic technical figurations including scales, chords, and arpeggios. As the title *Die Schule des Legato und Staccato* Op. 335 indicates, this work contains fifty short studies in staccato and legato touch. *Die Schule der linken Hand* Op. 399 is a collection of ten long etudes for the left hand emphasizing dexterity and velocity. *Kunst der Finger-fertigkeit* Op. 740 is more technically demanding than the majority of Czerny's etudes and contains fifty studies in the brilliant style.[126]

Czerny's most celebrated etude work is a four-volume pedagogical keyboard treatise *Klavierschule* or *The Complete Theoretical and Practical Piano Forte School*

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[125] Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 5 (New York: Macmillan Publishers, Limited, 1980) S.v. "Czerny, Carl," by Alice L. Mitchell, 139-40.

[126] Ganz, *The Development of the Etude for Pianoforte*, 183-86.

Op. 500 (1839) which he dedicated to Queen Victoria.[127] Volume I contains nineteen lessons that focus on keyboard fundamentals and starts with technical material. This volume begins with observations and technical directions covering the length and frequency of lessons, how much the student should practice each day, how the lessons should be taught, and concepts that should be presented in the first lessons. Included in this volume is a discussion of proper body posture at the piano. Czerny discusses the positioning of the head, forearms, and feet, height and distance of the bench, and shape of the hands and fingers. His observations are so explicit that he even suggests how short the student should keep his fingernails.[128]

The second volume is divided into sixteen chapters devoted to the practice of fingering patterns. Volume three consists of twenty chapters that focus on various aspects of expression including dynamics, rhythm, tempo, touch, melody playing, style, memory, performance, pedaling, sight reading, and tuning. In this volume, he includes a conservative historical overview of stylistic pianoforte playing categorized by schools of composers. His overview begins with the Baroque composers, Bach and Scarlatti, moves through the early Viennese classical composers, Mozart and Clementi, and continues with Dussek, Cramer, Beethoven, Meyerbeer, Moscheles, and Kalkbrenner. Czerny concludes his discussion with new stylistic developments by contemporary composers such as Chopin, Liszt, and Thalberg.[129] Volume four focuses on how to interpret the works of Beethoven and fugal playing and includes

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[127] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 5, 140.
[128] Gerig, *Famous Pianists and Their Technique*, 110.
[129] Ibid., 116-18.

six contemporary styles of playing.[130] Overall, the majority of his individual etudes are relatively short and lack musical and expressive depth.[131]

At the turn of the century, most etudes continued to feature technical demands, emphasizing hand or finger development and independence, and many studies appeared with technical requirements pertaining to musicianship.[132] **Ignaz Moscheles** (1794-1870) was a German pianist, conductor, and composer of Czech birth.[133] He wrote etudes specifically for performance, combining both technical and musical elements.[134] "Schumann saw these [etudes] as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's *Clavierübung*."[135] Moscheles' etude collections include *24 (Charakteristische) Studien* Op. 70 (1826), *Charakteristische Studien, zur höhern Entwicklung des Vortrags und der Bravour* Op. 95, two studies published as Op. 98 (1840), and *Tägliche Studien über die harmonisierten Skalen* Op. 107. Moscheles, along with **Francois Joseph Fetis** (1784-1871), published a valuable compilation of etudes from more than a dozen contemporary composers titled *Méthode des Méthodes* (1837). It was Moscheles' task to collect, proof read, and edit the pieces.[136]

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[130] Magrath, *The Pianist's Guide to Teaching Standard Teaching and Performance Literature*, 81.

[131] Ganz, *The Development of the Etude for Pianoforte*, 292-3.

[132] Marler, *The Role of the Piano Etude in the Works of Charles-Valentin Alkan*, 14.

[133] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Vol. 12 (New York: Macmillan Publishers, Limited, 1980) S.v. "Moscheles, Ignaz," by Jerome Roche, 599.

[134] Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 363.

[135] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 1, 600.

[136] Ganz, *The Development of the Etude for Pianoforte*, 173.

Frédéric Chopin (1810-1849) was the first composer to fully integrate musical and expressive content with the technical requirements of an etude. His etudes constitute a new genre called the "virtuoso" or "concert etude" that were intended for students and professional performers. Chopin wrote two sets of twelve etudes each, Op. 10 (1833) dedicated to Franz Liszt, and Op. 25 (1838). A third set of etudes, known as the *Trois nouvelles Études* (1839), were later published in the *Méthode des Méthodes* by Moscheles and Fetis.[137]

The twelve etudes of Op. 10 feature such technical devices as brilliant arpeggios (Nos. 1 and 8), scalar and chromatic passages (Nos. 2 and 12), and touch (Nos. 5 and 7). The twelve etudes of Op. 25 generally focus on touch (Nos. 1, 2, 4, 5, 9, and 12) parallel thirds, sixths, and octaves (Nos.6, 8, and 10), rhythm (No. 3), musical expression (No. 7), and chromatic passages (No. 11). The three etudes contained in *Trois nouvelles Études* concentrate on rhythm, technical and musical subtitles including two-against-three rhythms, stretches up to a tenth, and left-hand leaps over extended distances in single notes and chords.[138]

A variety of forms are used in the etudes ranging from through-composed to a strict ABA formula. Most of these etudes contain "...a coda of significant length when considered proportionally."[139] One principal technical challenge is presented in the opening measures of the etude and a second may be included in the B section if

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[137] Gerig, *Famous Pianist and Their Technique* (New York: Robert B. Luce, Inc., 1974), 139.
[138] Ganz, *The Development of the Etude for Pianoforte*, 273.
[139] Gordon, *A History of Keyboard Literature*, 284.

the etude is in an ABA format. These B sections are usually unified by thematic material taken from the original motif presented at the beginning of the etude.

These twenty-seven etudes include studies in qualities of touch, counterpoint in color, gradations of touch, delicate cross accents, and rhythm.[140] Technical innovations include extensive use of chordal passages spanning a tenth or more, consecutive use of thirds and sixths with the same hand, extended arpeggiated figurations, variation of the melodic line, and substantial use of the black keys.[141] Gillespie states, "Excellent as they are [etudes written by Clementi, Cramer, and Czerny], they remain studies in technique. Chopin's *Études* go beyond this. They include not only the expected studies in various matters of technique but also studies dealing with musicianship."[142]

Robert Schumann's first etude compilation *VI Etudes pour le Pianoforte d'aprés des Caprices de Paganini* Op. 3 (1833) was directly influenced by the great violin virtuoso Nicolò Paganini's (1787-1840) *24 Caprices* for violin.[143] These etudes are a literal transcription of Paganini's *Caprices* numbers 5, 9, 11, 13, 19, and 16. In 1835, Schumann composed a second set of etudes modeled after Paganini's *24 Caprices* numbers 12, 6, 10, 4, 2, and 3 titled *6 Etudes de Concert d'aprés des Caprices de Paganini* Op. 10 (1835). In this set, Schumann used a much freer

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[140] Rosen, *The Romantic Generation*, 371-2.
[141] Ganz, *The Development of the Etude for Pianoforte*, 287.
[142] John Gillespie, *Five Centuries of Keyboard Music*, 224.
[143] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Vol. 14 (New York: Macmillan Publishers, Limited, 1980) S.v. "Paganini, Nicolò," by Boris Schwarz, 89.

approach to transcribing for piano, utilizing more counterpoint and imitation, and rearranging and changing the original structure of the *Caprices*.[144]

A third work, originally published as *Etude fantastique en double sons* Op. 6 (1834), was composed between the two sets of etudes patterned after Paganini's *Caprices*. This work eventually became known as *Toccata* Op. 7. Opus 7 includes elements that develop both musicianship and pianistic dexterity through studies in cross rhythms, syncopated inner voices, and double notes. It formally possesses strong elements of variation technique.[145]

Schumann's most important contribution to etude literature is the *Symphonic Etudes* Op. 13 (1852). The Op. 13 etudes are a set of theme and variations unified by a theme borrowed from Ernestine von Fricken's father.[146] The theme is sixteen measures long and is followed by ten variations with the last titled *Finale*. Each etude combines the thematic melodic motif with a different technical device and aims to develop two or more technical ideas.[147] The individual variations are relatively short in duration, spanning one to three pages with the *Finale* being the most difficult and consuming approximately one-third the total length of the work. Unlike other etude collections written at the time where a performer could extract a single etude from a collection for study and performance, the *Symphonic Etudes* are to be played in its entirety. The variations present a wide variety of tempos, moods, and textures.

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[144] Ganz, *The Development of the Etude for Pianoforte*, 285-288.
[145] Ibid., 290.
[146] Ibid., 292.
[147] Erlinda P. Feliciano, *The Development of the Piano Etude from Frederic Chopin to Claude Debussy: An Analytical Study of Representative Piano Etudes From the Nineteenth Century Composers* (D.M.A. diss., Boston University, 1961), 91.

Technical devices include studies in articulation, voicing, arpeggiated passages, rhythm, large leaps in one hand, and trills in both hands. "It is probable that by using the form 'theme and variations' he [Schumann] intended to make an innovation in the field of the piano etude, thus presenting a composition which partakes of the character of both etude and variation."[148]

Franz Liszt (1811-1886) began his teaching career at the age of sixteen, shortly after the death of his father in 1827 to support his mother and himself.[149] Liszt was familiar with etudes written by Czerny, Kalkbrenner, and Moscheles and used them with his own students. His first and most famous etude compilation is *Etudes d'exécution transcendants*, originally titled *Etudes en forme de douze exercices pour piano* Op. 6 (1826), composed at the age of fifteen.

He revised and expanded the work in 1837 (pub. 1839) increasing the technical difficulty and giving the work a new title, *Vingt-quatre grandes études.* His final revision brought the concert etude to full maturity and was again re-titled *Etudes d'exécution transcendante* (1852). There are twelve etudes in all with ten possessing descriptive titles. The final revision includes a wide variety of moods, improvisatory styles, massive chords, extended series of trills, and cadenza-like writing. Like Chopin's, these etudes are highly original creations that combined musical and technical elements, but stressed virtuosic technical display more than Chopin.

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[148] Ibid., 91.
[149] Uszler, *The Well-Tempered Teacher*, 314.

"Liszt's creative talents were best suited to technical matters, his études stand as solid examples of his personal art."[150]

Liszt heard the famous Nicolò Paganini play in 1831, inspiring him to experiment with new technical innovations at the piano, as did Paganini with the violin. The result was *Grandes études de Paganini* completed in 1834. This work was so difficult that it was withdrawn and republished in 1837. A final version of the *Paganini Etudes* was published in 1851.[151] There are six etudes altogether, five that are transcriptions of Paganini's *Caprices* for violin. Etude number six is in theme and variation form consisting of eleven variations.[152] In addition, Liszt wrote five concert etudes in two separate collections. The first collection *Trois études de Concert* (1848) contains three etudes that include *Il Lamento* No. 1, *La Leggierezza* No. 2, and *Un Sospiro* No. 3. The second collection *Zwei Knozertetüden* (1862-3) consists of two etudes, *Waldesrauchen* No. 1 and *Gnomenreigen* No. 2.[153]

In 1869, Liszt abandoned concert life and dedicated his time to conducting master classes and teaching some private lessons.[154] During these years, Liszt composed a final set of *Technical Exercises* consisting of twelve volumes that were published posthumously by Alexander Winterberger in 1886.[155] These *Technical Studies* were intended to strengthen pianistic weaknesses he observed in his students

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[150] Gillespie, *Five Centuries of Keyboard Music*, 240.
[151] Marler, *The Role of the Piano Etude in the Works of Charles-Valentin Alkan*, 23.
[152] Feliciano, *The Development of the Piano Etude from Frederic Chopin to Claude Debussy*, 109 and 115.
[153] Ibid., 117-27.
[154] Uszler, *The Well-Tempered Teacher*, 316.
[155] Ibid., 319.

whose technique was already advanced.[156] As Ganz states, "Liszt was possibly equaled by later composers such as Rubinstein or Brahms, but was never surpassed."[157]

Stephen Heller followed the tradition of etude writing begun by Chopin, Schumann, and Liszt, which developed technique through teaching musicality. Heller composed thirteen etude collections that include Opp. 16, 29, 45, 46, 47, 90, 96, 116, 125, 135, 139, 151, and 154. These studies aim to develop articulation, phrasing, counterpoint in one or both hands, accompaniment figuration, ornamentation, intervallic or chordal units, rhythm, melodic and harmonic organization, and varied sonorities.[158]

25 études pour le piano or *L'Art de phraser* Op. 16 (Berlin, 1840) is the first etude collection and consists of two volumes. There are twenty-four studies through all the keys and contain many stylistic characteristics of musical elements found in works by Liszt, Schumann, and Chopin. "This work [Op. 16] was the first to bring him high honorarium, and it also brought him his first recognition in Paris as a composer."[159] *La Chasse* or *Die Jagd* Op. 29 (Berlin, 1844) was Heller's first work to bring him public fame. This etude was originally written for the *Méthode des Méthodes* by Moscheles and Fetis and was frequently performed by virtuosos of the day.[160]

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[156] Gerig, *Famous Pianists and Their Technique*, 185.
[157] Ganz, *The Development of the Etude for Pianoforte*, 313.
[158] Booth, *Life and Music*, 178-9.
[159] Ibid., 66.
[160] Ibid., 86-7.

25 Études mélodiques Op. 45 (Berlin, 1844), *30 Études progressives* Op. 46 (Berlin, 1844), and *25 Etudes pour former au sentiment du rhythme et à l'expression* Op. 47 (Berlin, 1844) were published in the same year as Op. 29 as a preparatory course to Op. 16. There is little difference in the level of difficulty between Opp. 46 and 47 and they are only slightly less difficult than Op. 45. Similar to Op. 45, the etudes found in Opp. 46 and 47 are relatively short and provide studies in musical expression, development of technical facility, and style.

"Heller's later works are characterized by their rich harmony frequently marked by pungent dissonance... In them he exploits the full range of the keyboard, showing a sensitive feeling for orchestral colour in his unusual pedal effects, frequent change of registration and imaginative use of dynamics."[161] Heller's next set of etudes, 24 *nouvelles études* Op. 90 (Berlin, 1847), appeared three years after Opp. 45, 46, and 47 were published. Booth writes "The Études, Op. 90, belong to the same etude series as Opp. 16, 45, 46, and 47...and show Chopin's stylistic influence."[162] The *Grande étude* Op. 96 (1860) followed many years later. Barbedette states, "In Op. 96, he has, contrary to his wont, sacrificed to execution."[163] *2 Études* Op. 116 (Mainz, 1866) and *24 étude d'expression et de rhythme* Op. 125 (1868) followed.

Five years passed before Heller published three more etude compilations: *2 intermèdes de concert* Op. 135 (Winterhur, 1873), *3 Etüden* Op. 139 (1874), and *Etude in Ein Studienwerk* (Pest, 1874) were published. His final collections *2 Etüden*

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[161] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 8, 460.
[162] Booth, *Life and Music*, 74.
[163] Barbedette, *Life and Works*, 82.

Op. 151 (1879) and *21 technische Studien als Vorbereitung zu den Werken Chopins* (1879) were published eight years before his death in 1888. "The *21 technische Studien*, Op. 154, is especially significant as the last important work produced by Heller; in addition to its instructive purposes it may have been intended as a full tribute to Chopin."[164]

Listed below are additional etude composers who contributed to etude literature in the late-eighteenth and nineteenth centuries.

Johann Ladislav Dussek (1760-1812)	*Ausführliche theoretisch-practishce Anweisung zum Piano-Forte-Spiel, vom Ersten* (1828)
	12 Melodic Etudes Op. 16 (1791)
Daniel Steibelt (1765-1823)	*Etude pout le Pianoforte, contenant 50 Exercices de différent genres* Op. 78 (1805)
Ludwig Berger (1777-1839)	*12 Etüden* Op. 12
	15 Neue Etüden Op. 15
	Prélude et Etude No. 29, Op. 41
Frederic Kalkbrenner (1785-1849)	*24 Etudes* Op. 20 (1820)
	12 Etudes préparatoires, pour précéder celles de la Méthode Op. 126 (1835)
	12 Etudes progressives Op. 161 (1843)
	4 Etude Toccatas Op. 182 (1847)

[164] Booth, *Life and Music*, 83-4.

Aloys Schmitt (1789-1866)	*Studies pour le Pianoforte* Op. 16
	Nouvelles Etudes Op. 55 (1824)
Henri Bertini (1798-1876)	*Method for Piano-Forte*
Jakob Schmitt (1803-1853)	*Fortschreitende Stücke fur den ersten Unterricht* (1838)
	Etudes mélodiques et caratéristiques Op. 275 (1837)
	6 Salonetuden Op. 321 (1844)
	4 grandes Etudes de concert Op. 330
Henri Herz (1803-1888)	*30 Etudes progressives et doigtées* Op. 119
[Johann] Frédéric Burgmüller (1806-1874)	*25 leichte Etüden* Op. 100
	18 Etudes Op. 109
Giuseppe Concone (1810-1861)	*20 Etudes chantantes* Op. 30
Louis Köhler (1820-1886)	*Virtuosen-Studien* Op. 120
Adolf Kullak (1823-1862)	*Schule des Octavenspiels* Op. 48
	Die Aesthetik des Klavierspiels (1861)

CHAPTER 4

PEDAGOGICAL ANALYSES OF THE OPUS 45 ETUDES

The original edition of Op. 45, published by Schlesinger in Berlin in 1844, is the primary source used for the analyses. Descriptive titles are absent from the original edition but do appear in later editions by other publishers. Titles were probably added to each etude by later publishers for aesthetic and marketing purposes.

Etude No. 1 in C major

GENERAL INFORMATION

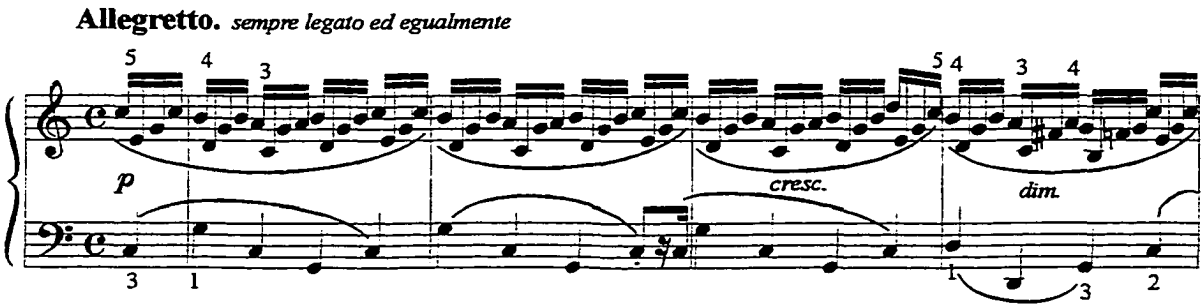
Form:	A A^1 (m. 12) Coda (m. 25)
Key:	C major
Meter:	4/4
Tempo:	Allegretto

Principal Technical Focus:

1) Legato touch and evenness of passage work in the right hand.

Etude No. 1 in C major is a study in legato touch and evenness of passage work in the right hand emphasizing fingers 2, 3, 4, and 5 (see Figure 1).

Figure 1. Etude No. 1, mm. 1-4

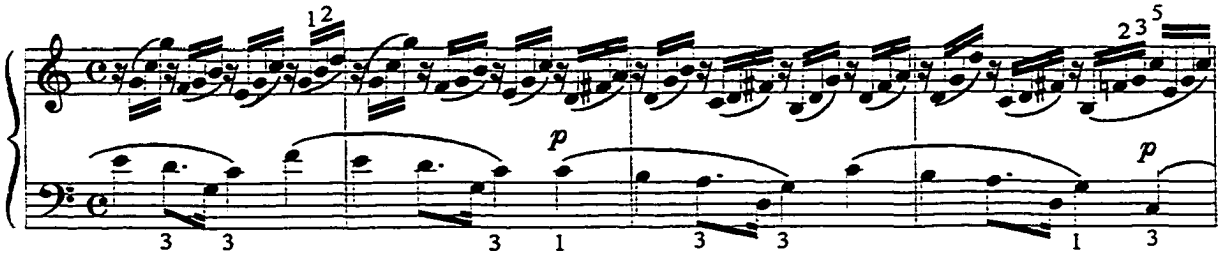


The technical challenge of achieving the legato touch involves establishing an even tone and rhythm among the continuous sixteenth notes while maintaining a balanced hand and supple wrist. One small circular motion from the wrist should be used to play all four notes in each beat to maintain relaxation. As the performer executes this circular motion, the forearm, wrist, and hand should support each finger through

vertical alignment to ensure that each key is struck squarely by the fingers and not at an angle. Not supporting each finger with the entire playing mechanism, especially the fourth and fifth fingers, may cause injury to the tendons and ligaments by overworking the muscles. If the student experiences any aching or fatigue, he should stop practice until the teacher is able to evaluate the situation.

Technical relief from the perpetual sixteenth notes of the right hand is provided in measures 9–12 and 21–25 where the melody moves to the left hand (see Figure 2). These measures require rhythmic precision between the first and last sixteenth notes of both hands in beat two. When playing hands together, the student must be careful not to place an accent on the last sixteenth note of the beat in the right hand. If extra assistance is necessary, he may use a metronome to encourage rhythmic accuracy. Setting the metronome at a moderate tempo, first to the sixteenth note, then the eighth, and finally the quarter will aid in mastering rhythmic precision.

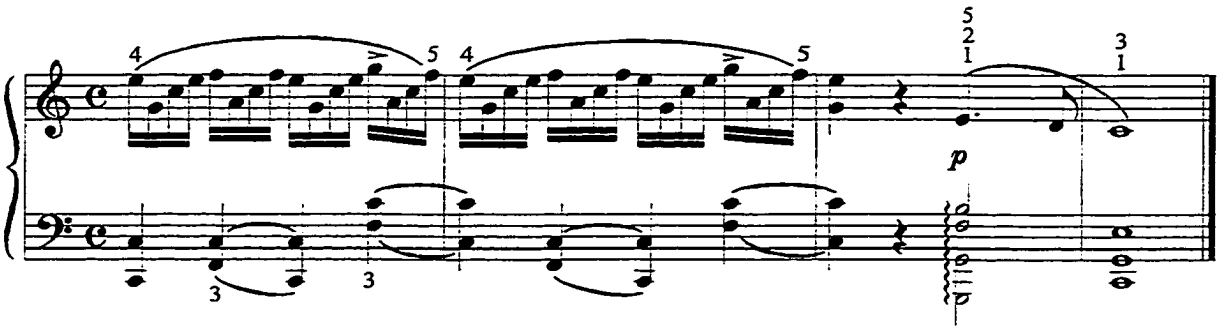
Figure 2. Etude No. 1, mm. 9-12



The cross-rhythms between the left-hand slurs and the flowing right hand in the concluding measures (mm. 27-29) is an interesting feature (see Figure 3).

Throughout the etude, the main pulse has been on the strong beats and the student should emphasize the shift to the weak beats in these measures. The right-hand accent on beat four will aid in the transfer.

Figure 3. Etude No. 1, mm. 27-30



Etude No. 2 in A Minor

GENERAL INFORMATION

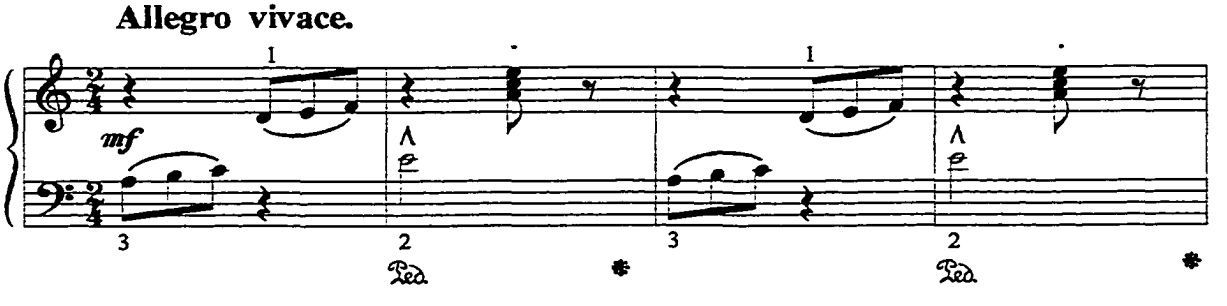
Form:	A B (m. 33) Coda (m. 73)
Key:	A minor
Meter:	2/4
Tempo:	Allegro vivace

Principal Technical Focus:

1) Legato scalar motives divided between the hands.
2) Right-hand chords with legato top voice.

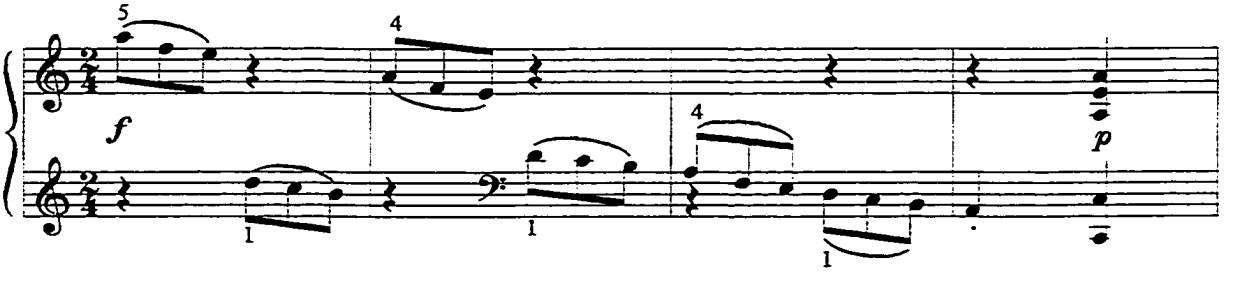
Etude No. 2 in A minor is perhaps Heller's most well-known work and is found in many multi-composer anthologies. This etude is a study in the legato transfer of rapid scalar passages between the hands (see Figure 4). The student's focus should be on tonal blending and an even legato between all notes in the scalar motives. He may practice tonal blending by playing the first five notes of each motive in one hand and then matching it with two hands as notated. Holding one of the notes too long or not long enough will produce an uneven tone and articulation.

Figure 4. Etude No. 2, mm. 1-4



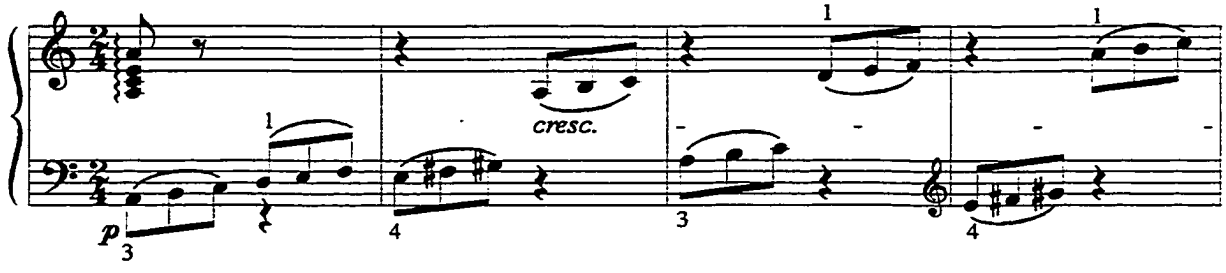
Joining the scalar passages between the hands becomes increasingly difficult in measures 41-44 and 77-83. The descending scalar passages in measures 41-44 expand from one to three measures and require the right hand to cross over the left (see Figure 5). The student should be careful not to place an accent on the first note of the hand crossing and aim for an even legato of the passage. He may choose to simplify the right-hand fingering by playing the high A in measure 41 with the fourth finger instead of the fifth, to match the fingering in subsequent measures.

Figure 5. Etude No. 2, mm. 41-44



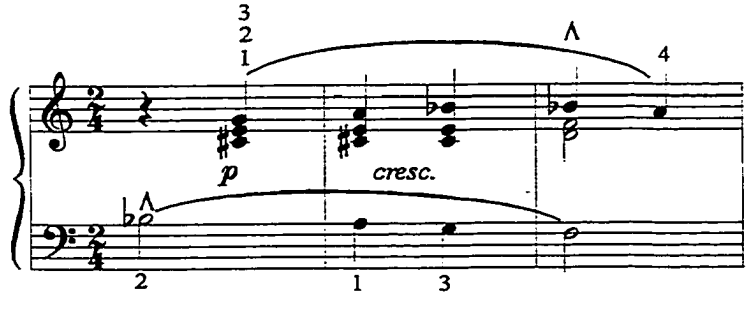
The ascending passage in measures 77-83 is similar to measures 41-44, but is technically more challenging due to the extended length, the left hand crossing over the right, and frequent changes in fingering (see Figure 6). These measures follow a left-hand fingering and notational pattern that occurs every two measures. Once the student is aware of the fingering pattern, he may focus his attention on an even legato touch.

Figure 6. Etude No. 2, mm. 77-80



The chordal passages in measures 13-16, 34-36, and similar measures throughout the etude provide technical relief and textural contrast to the scalar motives (see Figure 7). In measures 34-36, the student should dynamically voice the top voice, recognize the slur and accent markings found over the chords, and use pedal.

Figure 7. Etude No. 2, mm. 34-36



The right-hand fingering 3–4–5–5–4 should be used in measures 34-36 to play the top voice legato since the lower repeated chordal tones of the right hand cannot be connected. The student may practice connecting the top voice by initially pausing on each triad and lifting the fingers off the lower chordal tones.

This is an excellent study in a legato transfer of rapid scalar passages between the hands. It encourages careful listening to evenness of tone and duration among the eighth notes and assists the student in mastering a legato touch in passages shared between the hands. In addition, this etude is good for exposing the student to sudden changes of texture and discreet use of the damper pedal.

Etude No. 3 in D Major

GENERAL INFORMATION

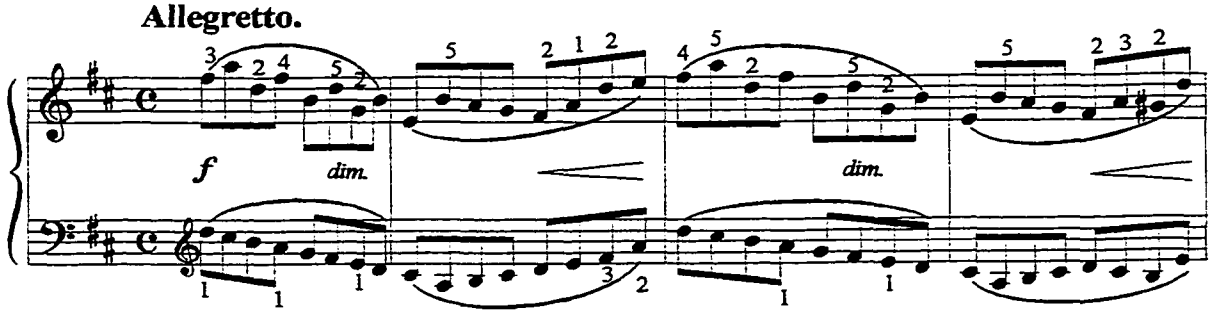
Form:	A A^1 (m. 25)
Key:	D major
Meter:	4/4
Tempo:	Allegretto

Principal Technical Focus:

1) Legato counterpoint between the hands in perpetual moving eighth notes.
2) Frequent changes in dynamics.

Etude No. 3 in D major is a study in developing independence and coordination of the hands through two legato lines (see Figure 8). The left-hand ascending and descending scalar patterns are primarily in stepwise motion while the right hand moves above it in an intervallic, zigzag fashion. Coordinating these two lines may be more difficult than initially appears.

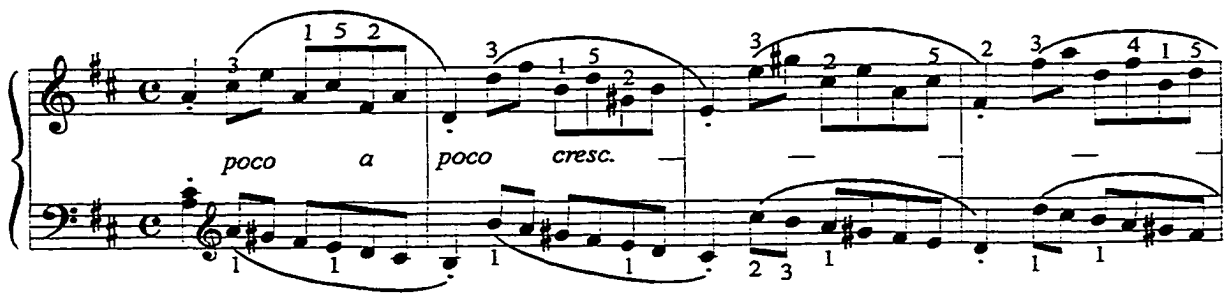
Figure 8. Etude No. 3, mm. 1–4



Practice should focus on tonal blending and smooth position changes in both hands within each line. When concentrating on tonal blending, the student should be especially conscious of the right-hand thumb crossing in measure 2 and similar measures throughout the etude. Using the same fingering each time a passage is played will encourage kinesthetic memory.

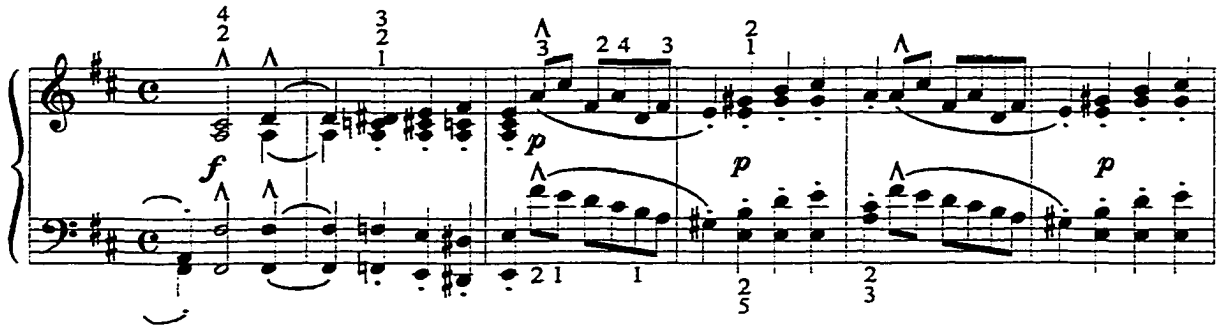
Measures 15-21 and 39-45 are technically more difficult because of the position changes that occur every measure in both hands (see Figure 9). A new fingering for each maneuver in both hands complicates the changes. Isolated practice, repeating one measure several times in preparation to move to the next location, and playing at a slow tempo, hands together will be necessary for practice.

Figure 9. Etude No. 3, mm. 15-18



Similar to measures 15-21 and 39-45, measures 9-14 and 33-39 also require both hands to move quickly to a new position and texture (see Figure 10). The texture alternates every measure between staccato chords and two legato lines in both hands. The student may practice in one- and eventually two-measure segments, stopping to prepare for the position and textural changes.

Figure 10. Etude No. 3, mm. 9-14



This etude contains frequently changing dynamics. Specific markings are given to the dynamic shaping of measures 1–4, which include both a *diminuendo* and a hairpin crescendo sign within a *forte* dynamic level (see Figure 8). After the first four measures, these markings disappear, and only general dynamic levels are indicated. The performer may apply the same dynamic nuances to similar areas throughout the etude unless they differ from the opening measures (i.e., *poco a poco cresc.*, mm. 15–18, see Figure 9). Both measures 11 and 12 contain a dynamic marking of *piano* without any modification of nuance between the two markings (see Figure 10). This can only mean that Heller intends for the performer to include a diminuendo on the descending passage in measure 11, as in measure 1, and return to *piano* on beat two of measure 12.

Etude No. 4 in E Minor

GENERAL INFORMATION

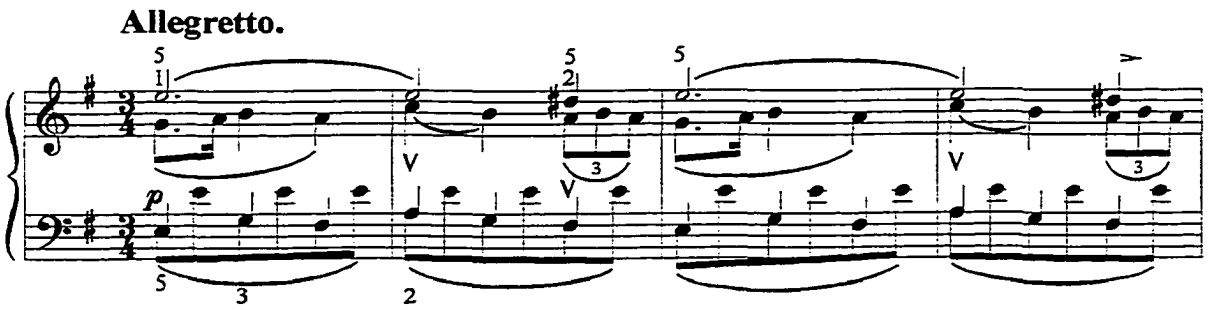
Form:	A	B (m. 11)	A^1 (m. 25)	Coda (m. 39)
Key:	E minor			
Meter:	3/4			
Tempo:	Allegretto			

Principal Technical Focus:

1) Four-voice texture with both sustained and moving voices in each hand.
2) Dynamic balance of voices within and between the hands.

Etude No. 4 in E minor is a study in four-voice texture with sustained and moving voices in each hand (see Figure 11). The melody appears in the alto and forms a duet with the bass, while the soprano and tenor harmonically support them with a simple tonic pedal point. The accompanying, off-beat eighth notes of the tenor also aid in the forward momentum of the etude in the A sections and coda.

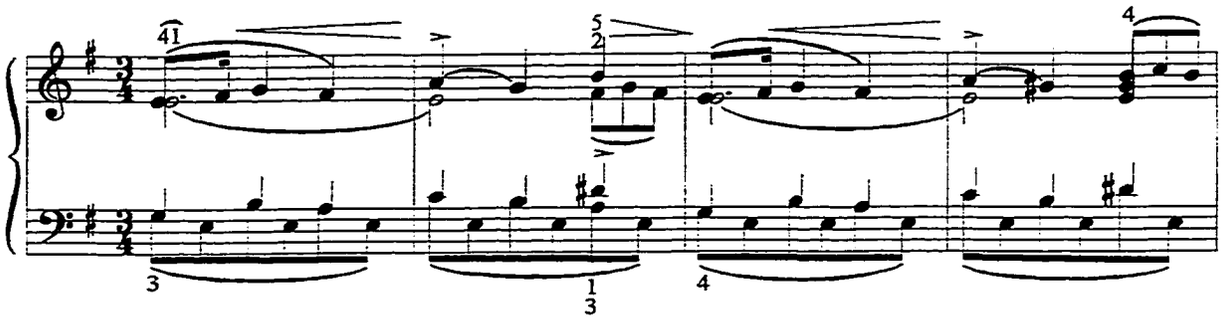
Figure 11. Etude No. 4, mm. 1-4



The roles of these voices reverse in the B section (mm. 11-24) when the melody moves to the soprano, sharing a duet with the tenor, while the alto and bass provide

harmonic support and forward momentum (see Figure 12).

Figure 12. Etude No. 4, mm. 11-14



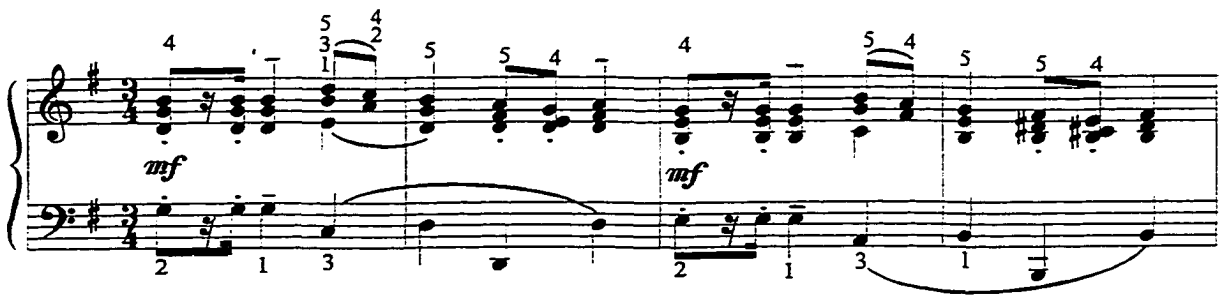
The challenge in playing this texture is not only to sustain the indicated notes, but also properly balance between them. In the A sections, the stronger fingers of the right hand (1, 2, and 3) play the melody while the weaker fingers (4 and 5) play the accompanying soprano (see Figure 11). The roles of the strong and weak fingers in both hands reverse in the B section (mm. 11-24) with the exchange in voicing (see Figure 12).

The student may practice the duet voices separately to concentrate on the intricate articulation markings and accuracy of the note values. The accompanying voices may later be added to the duet, one at a time, until all four voices are played together as notated. Practicing in this manner will encourage aural and physical awareness of the counterpoint between the voices. The student may also practice hands separately to focus on the physical gestures necessary to play both the sustained and moving voices. When practicing physical gestures, he should

concentrate on keeping the arm, wrist and hands fluid and relaxed. Locking the wrist will cause tension and make subtle control difficult.

At the end of each section (mm. 7-10, 21-24, and 30-38), Heller introduces a chordal texture (see Figure 13). At this point the student may rest momentarily from the technical requirements of the legato counterpoint. He must carefully observe the slur markings, accents, dotted eighth-note rhythms, and shape the melodic phrases in each voice. Since the melody appears in the soprano voice in all the chordal passages, the student should be attentive to the exchange of the melody from the alto to the soprano between the contrapuntal and the chordal textures.

Figure 13. Etude No. 4, mm. 7-10



Etude No. 5 in A Major

GENERAL INFORMATION

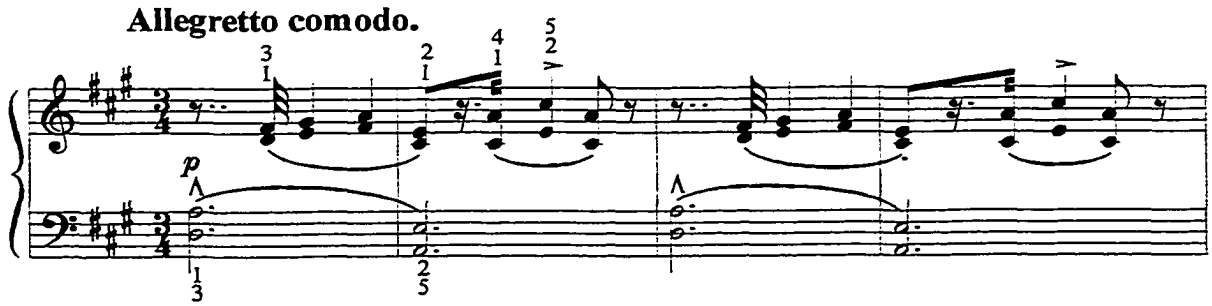
Form:	A B (m. 21) A^1 (m. 45) Coda (m. 61)
Key:	A major
Meter:	3/4
Tempo:	Allegretto comodo

Principal Technical Focus:

1) Legato double notes (Section A).
2) Articulated two-voice counterpoint in one hand (Section B).

Etude No. 5 in A major is a study in double-note playing and execution of detailed articulation (see Figure 14). The technical difficulty in playing the double notes lies in the precision of the attack. The thirty-second pick-up note to beat two throughout the A sections complicates the precision of the double-note attack. Slow practice and careful listening will aid the student in accomplishing both.

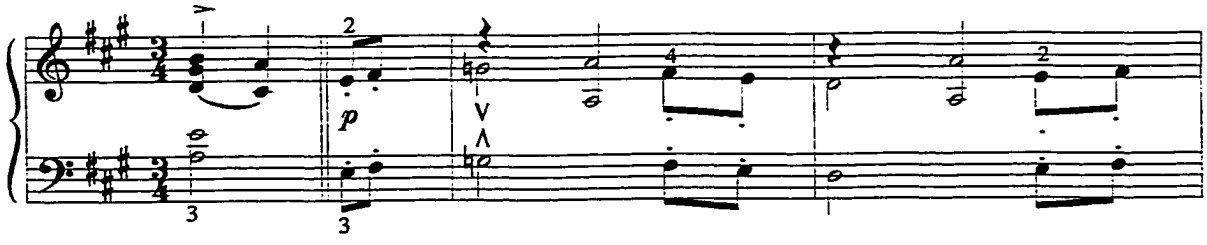
Figure 14. Etude No. 5, mm. 1–4



If necessary, the student may use the fingering of 4-1 to 5-1 instead of 4-1 to 5-2 on the sixths in measures two, four, and similar measures throughout the etude. This fingering will assist in maintaining a well-balanced hand, prevent the wrist from twisting, and eliminate a potentially hazardous stretch between the fifth and second fingers. It is important for the student with small hands to use this fingering to avoid injury. The student may use the indicated fingering on the triplet notes in measures 67-73 for the same reasons.

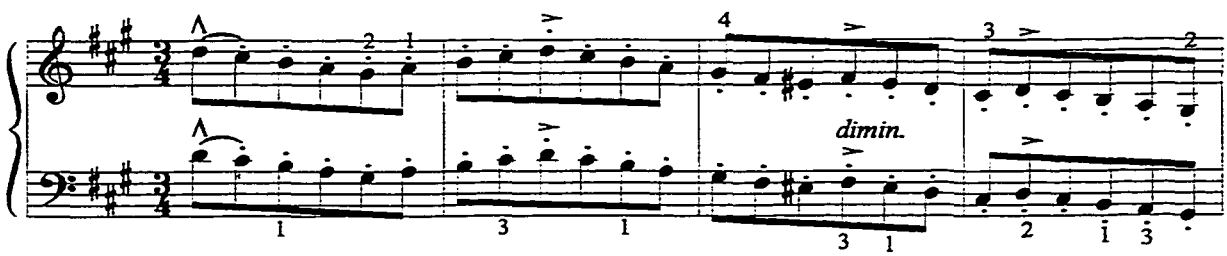
The suspensions in the B section (mm. 21-28) may present another challenge to the student (see Figure 15). In these measures, the student must articulate the counterpoint that occurs between voices in the right hand. Dividing the two right-hand voices between the hands when practicing will help the student to gain an aural understanding of the dissonance created between beats. When playing the right hand as notated, the student may momentarily pause on each beat to ensure the notes are held and released correctly. Speed will eventually be gained as he is able to hear the counterpoint at a faster tempo.

Figure 15. Etude No. 5, mm. 20-22



The student should observe the various accents throughout the etude, such as in measures 2 (see Figure 14), 20-21 (see Figure 15), and 33–36 (see Figure 16), where they establish tonality or prepare for a new key. For example, the accent in measure 21 is placed on the G-natural on beat one to emphasize the A7 for the arrival of D major. In the transitional measures 33–36, the accent is placed over the highest note of each descending pattern accentuating significant notes in the modulation from D major to F-sharp minor.

Figure 16. Etude No. 5, mm. 33-36



This is an excellent etude for teaching double notes because these passages are not continuous, thus allowing the student to focus on playing the notes simultaneously and without tension. This etude may serve as a preparatory piece for other double-note etudes in Opus 45 (etudes Nos. 8, 12, and 21) since opportunities are present for the hand to rest between double-note episodes.

Etude No. 6 in B Minor

GENERAL INFORMATION

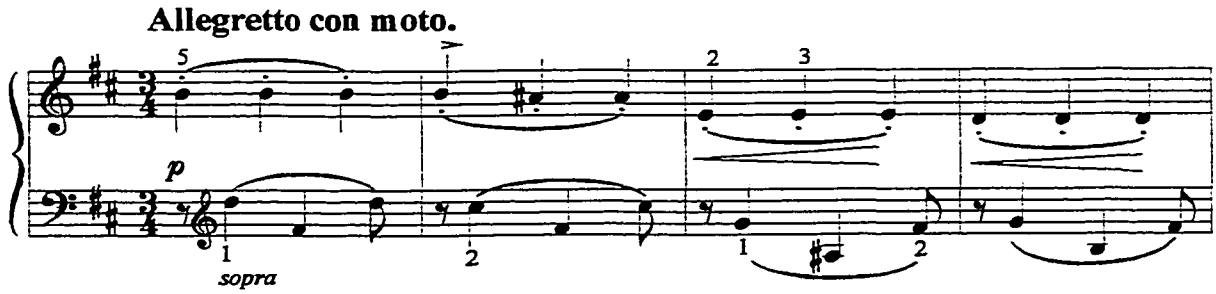
Form:	A B (m. 17) A^1 (m. 33) B^1 (m. 51)
Key:	B minor
Meter:	3/4
Tempo:	Allegretto con moto

Principal Technical Focus:

1) Counterpoint between a right-hand melody and a left-hand off-beat accompaniment.
2) Overlapping of hands.
3) Harmonic suspensions.

Etude No. 6 in B minor is a study in counterpoint featuring a repeated-note melody and off-beat accompaniment (see Figure 17). The overlapping position of the hands, dynamic shaping of the melody, and contrast in mood between the first and second themes may challenge the student. The student can focus on the technical demands of each hand by practicing hands separately. The right-hand repeated notes in the A section should be played with an arm motion while the left uses a subtle wrist rotation to play the group of three notes in each measure.

Figure 17. Etude No. 6, mm. 1-4

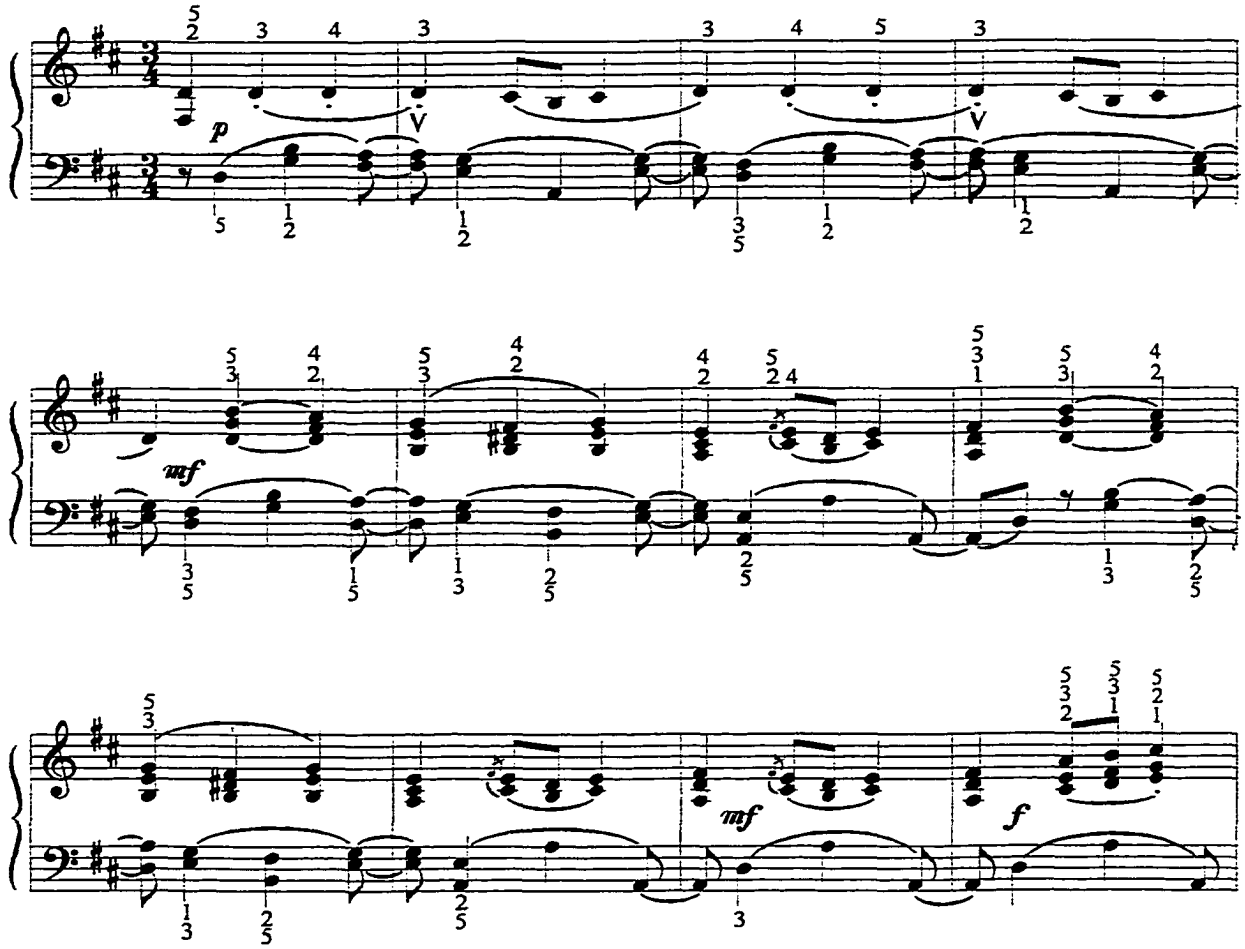


Before playing hands together, the student may practice by counting and tapping all parts on a tabletop or fall board of the piano to promote rhythmic coordination between hands and arms. At the keyboard, he may begin by playing the left hand down one octave to separate the overlapping of the hands. When the left hand is returned to the treble clef as notated, he should place it over the right as specified with *sopra* in measure one of the score.

Measures 17-28 feature similar technical requirements as in measures 1-8, but include a left-hand tie over each barline, changes in right-hand slur markings, and a gradual thickening of texture from single notes to diads and triads in both hands (see Figure 18). At the most dense point (mm. 21–28), the student should strive to voice the top of each triad over the other chordal tones and bring out the new counterpoint between the hands. He may practice voicing the right-hand triads by dividing them between the hands with the top voice in the right hand and other chordal tones in the left.

Rhythmic suspensions are created between the hands on each beat throughout the etude with the exception of measures 29-32 and 65-68. The occasional inclusion of an appoggiatura on beat one in the right hand such as measure 2 and left hand measures 3 and 4 complicates use of the pedal in this work. A quick pedal change on beat two of these measures may be used to avoid blurring the incompatible harmonies.

Figure 18. Etude No. 6, mm. 17–24



Etude No. 7 in G Major

GENERAL INFORMATION

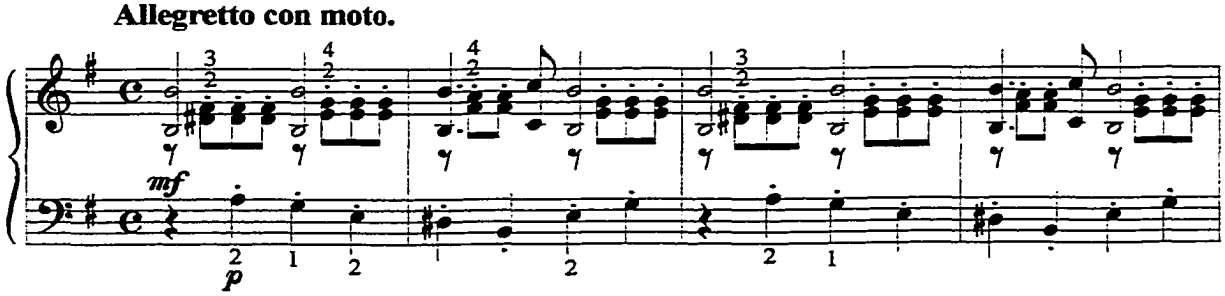
Form:	A B (m. 15) Coda (m. 31)
Key:	G major
Meter:	4/4
Tempo:	Allegretto con moto

Principal Technical Focus:

1) Legato octave melody with staccato accompaniment in the right hand against left-hand counter melody.

Etude No. 7 in G major is a study in playing a legato octave melody with staccato accompanying voices in the right hand (see Figure 19). Since the left hand plays a simple staccato quarter-note counter melody that remains basically unchanged throughout the etude, it is natural to focus on the more difficult right-hand parts. Playing the two right-hand parts requires the student to sustain the octaves while playing the staccato accompanying voices, and to execute the articulation and rhythm of the accompanying voices evenly.

Figure 19. Etude No. 7, mm. 1-4



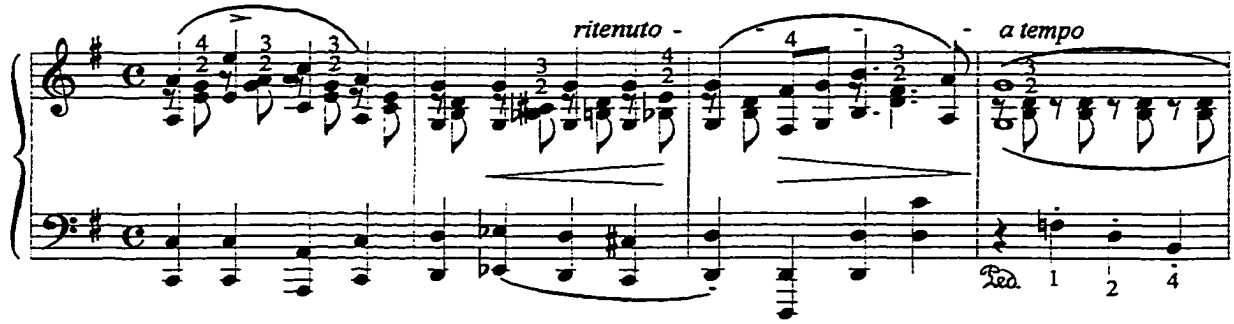
The student may hear the sound of the two right-hand voices together by dividing them between the hands. This may be accomplished by playing the octaves with the right hand and repeating double notes with the left. When reassembling the two parts, the student may initially exclude the lower note of the octave melody note. Upon return of the lower octave note, he may momentarily pause on each octave to make certain the arm and wrists are free of tension. The student with small hands should avoid this etude since it requires the hand to be extended throughout the entire etude.

The two right-hand voices may be practiced separately to focus on details. One large motion from the arm should be used to move from one octave to the next promoting a fluid motion and assisting in dynamic shaping of the melody. The staccato accompanying voices may then be added to the large motion used to play the octaves. The staccato accompaniment should always be played with rhythmic evenness and precision of attack to make sure both notes of the third are played together.

Measures 13 and 28-31 (see Figure 20) are more complex because of the left-hand octave doublings, quick changes of position, and additional slur markings. The slur markings necessitate that the right-hand, and sometimes the left-hand, octaves be played legato. Lifting the pedal on the second half of each beat and depressing it on the beat will allow the octaves to be sustained and the off-beat accompanying notes to be separated. The *ritenuto* marked in the score will assist in control of the leaping motions, dynamic balance, and note accuracy. The student may practice these

measures slowly, hands separately, hands together without the inner voices, and as notated to help achieve success.

Figure 20. Etude No. 7, mm. 28-31



Etude No. 8 in F-Sharp Minor

GENERAL INFORMATION

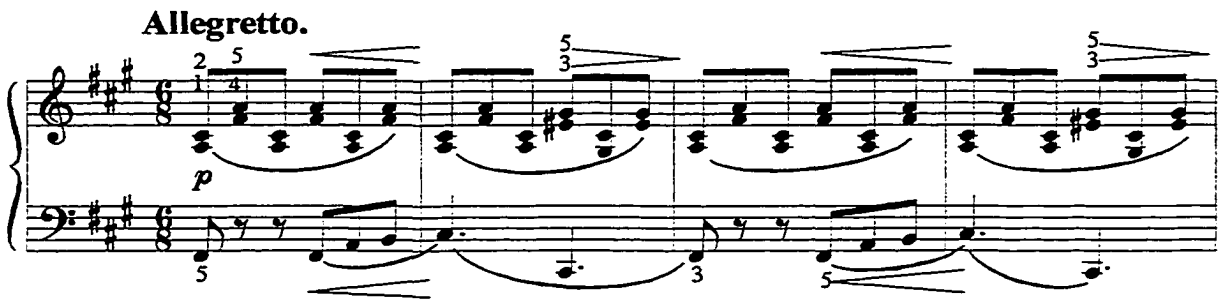
Form:	A	A^1 (m. 13)	Coda (m. 25)
Key:	F-sharp minor		
Meter:	6/8		
Tempo:	Allegretto		

Principal Technical Focus:

1) Pivoting legato double thirds in the right hand.
2) Legato phrasing of left-hand melody.

Etude No. 8 in F-sharp minor is a study in playing double notes, usually thirds, in the right hand that alternate between the inside and outside of the hand (see Figure 21). Sounding the double notes simultaneously with effective voicing is the principal technical difficulty.

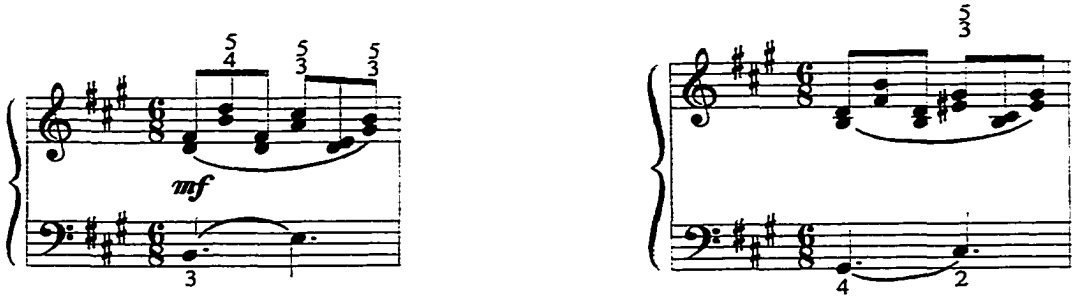
Figure 21. Etude No. 8, mm. 1-4



The student may practice the right hand detached to focus on the precision of the attack. In addition, when playing legato, he may practice only the top or the

bottom notes of the thirds with the indicated fingering to concentrate on the pivoting motion of the hand. Repeated practice of only beat two in measures 9, 11, 21–23, 25, and 27 is recommended for note accuracy where the double notes change harmonies each beat (see Figure 22). Practicing the transitions into and out of these measures will aid in musical continuity.

Figure 22. Etude No. 8, mm. 9 and 11



To obtain an aural image of the phrase, the student may practice the left-hand melody alone. He should be sensitive to the phrasing indications for the melody. Playing the crescendo and diminuendo markings as notated are essential to achieving dynamic shaping of the phrases according to Heller's intentions.

The use of the damper pedal is indicated only in measures 25-28 and the concluding measures 31-35. It is suggested, however, that the damper pedal be used throughout the etude for a full, rich sound and tonal blending. If the student pedals throughout, he should pedal harmonically, usually twice per measure on beats one and four.

The legato fingering and continuos motion of the double thirds in Etude No. 8 may cause the small-handed student to be over extended and cause tension. If the

student's hands are small, Etude No. 5, rather than this etude may be used to teach double-note playing.

Etude No. 9 in E Major

GENERAL INFORMATION

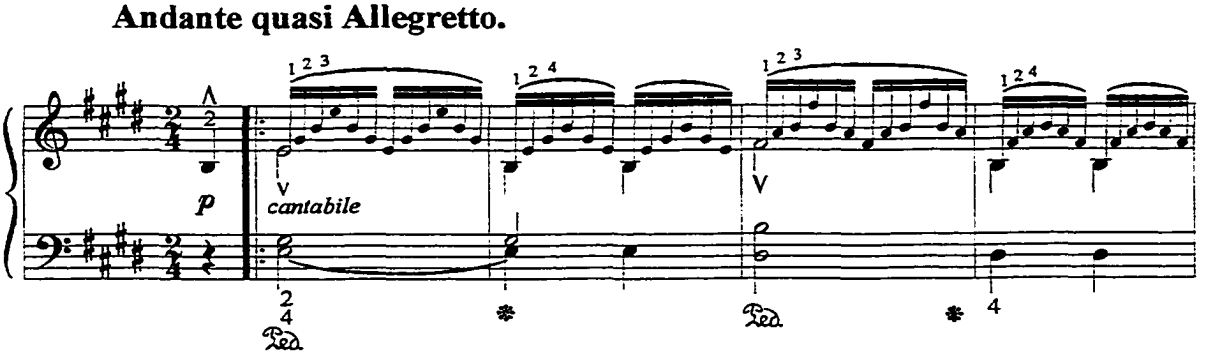
Form:	A B (m. 17) A^1 (m. 25)
Key:	E major
Meter:	2/4
Tempo:	Andante quasi Allegretto

Principal Technical Focus:

1) Melody incorporated into an arpeggiated accompaniment in one hand.

Etude No. 9 in E major is a study in touch differentiation for the right hand. The right hand plays a combination of a sustained melody in the thumb with a faster moving accompaniment figuration in broken-chord flourishes (see Figure 23).

Figure 23. Etude No. 9, mm. 1-4



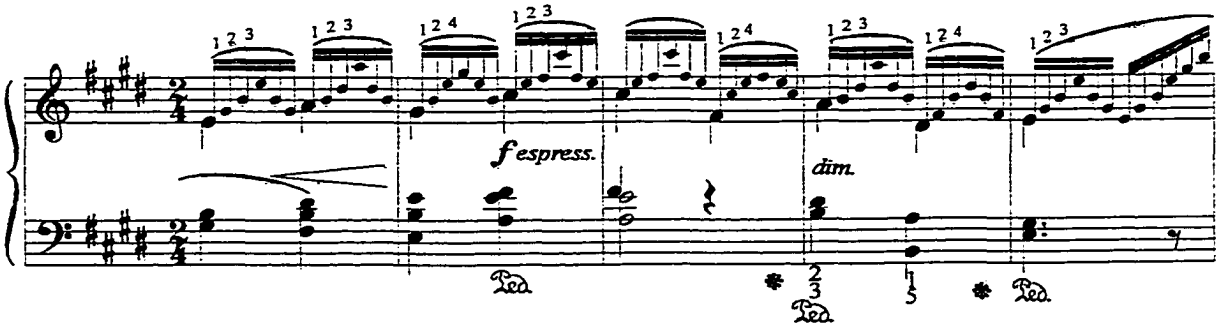
Heller distinguishes between the melodic and figural touches by writing in a mixture of large and small notes. One circular wrist rotation is necessary to play both the right-hand melody and flourish each beat. Playing the melody note with the right-

hand thumb on the downbeat of each measure physically supports a dynamic contrast between melody and accompaniment. The performer must, however, play the thumb lightly on the accompanying notes located on beat two of measures 1, 3, 7, and similar measures so the listener can distinguish between the melody and accompaniment.

The student may practice the two right-hand parts independently from one another and begin with the slower moving melody to hear how it sounds. The left hand may be added to the melody to assist in proper dynamic shaping of the phrase. Dynamic balance between the melody and the accompaniment may be acquired by dividing the right-hand parts between the hands, the melody with the left and accompanying flourishes with the right. The student should then replicate the sound of both parts with the right hand as notated.

The student may practice the B section and concluding measures slowly where the left-hand single notes expand to full chords (mm. 17-24) and the right-hand quickly changes position (mm. 35-39, see Figure 24).

Figure 24. Etude No. 9, mm. 35-39



Because the second half or descending portion of each flourish assists in the arrival of a new position, the student may isolate practice of the flourish from the highest note to the next beat. Writing the fingerings over all the flourish notes where none is indicated will help him play accurately, strengthen his kinesthetic memory, and assist him in the quick position changes.

Heller indicates pedaling only where it is sustained for more than one beat. The performer may use the damper pedal throughout the etude to maintain a consistent warm sonority, pedaling once or twice per measure depending on the harmonic progression. The student with small hands must pedal so that each melody note is heard for its full value. This etude may serve as a prerequisite to Chopin's Etude in Ab, Op. 25, No. 1 since it is written in a similar style.

Etude No. 10 in D Minor

GENERAL INFORMATION

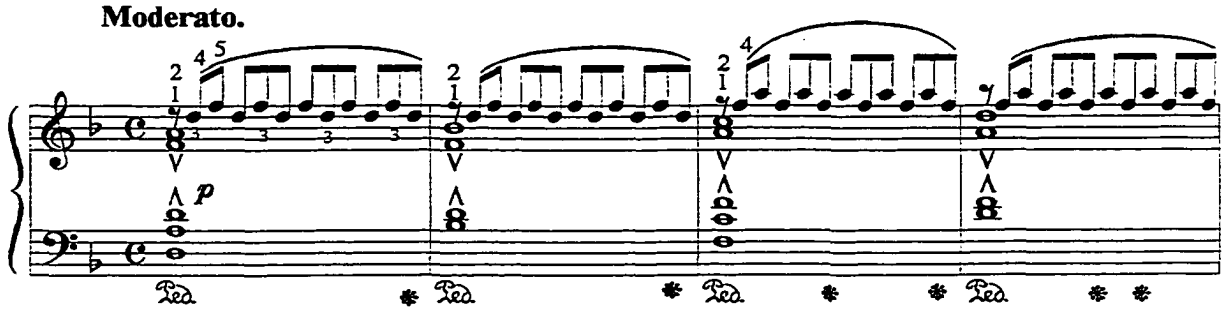
Form:	A	A^1(m. 20)	Coda (m. 28)
Key:	D minor		
Meter:	4/4		
Tempo:	Moderato		

Principal Technical Focus:

1) Playing sustained diads together with an accompanying triplet figuration in one hand.

Etude No. 10 in D minor is a study in texture. One layer in the right hand consists of an accompanying triplet figuration and the other features whole and half-note diads. (see Figure 25). The student may practice each texture independently to focus on the technical challenges and sound of each.

Figure 25. Etude No. 10, mm. 1-4



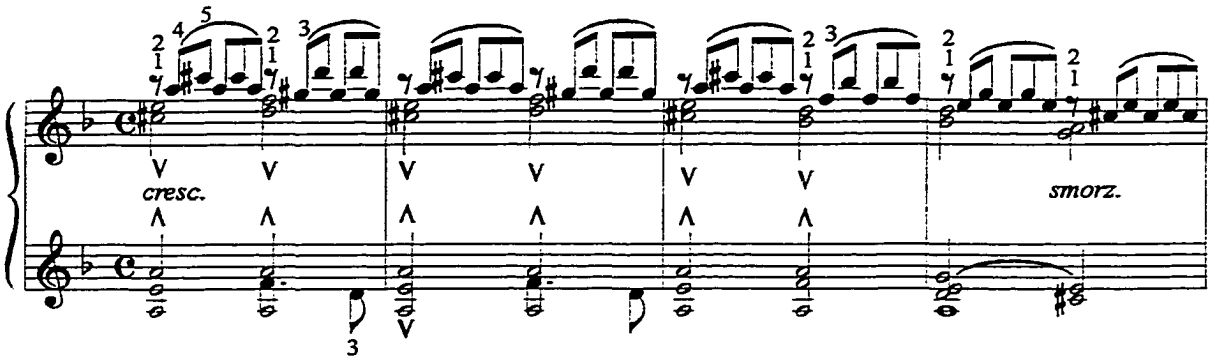
The student may gain a sense of the overall structure and phrasing by beginning with the whole- and half-note chord progressions. He should use the indicated fingering and project the top voice of each chord. Prompt addition of the

damper pedal will allow him to practice coordinating the pedal with the harmonic changes.

The alternating triplet figuration can help develop finger equality and coordination between the right-hand fingers 4–5, 3–5, and 1–2. The student should practice the 4-5 and 3-5 triplet passages cautiously always checking for tension and taking advantage of the downbeat rests for relaxation of the hand. In slow practice, relaxing the wrist and hands after each note has sounded will prevent excessive tension in the hand or locking of the wrist. When the two textures are combined, one physical gesture may be used to play both the sustained and moving voices.

The student may begin playing both textures together by initially holding the whole note for a shorter duration. He may first hold the whole note for one beat and gradually increase duration until he is able to play both voices comfortably. The indicated fingering should be used when playing the triplets if he uses this method if practice. The student with a small hand or hand that is not yet fully developed may need to let go of the whole notes shortly after they have sounded. If a release is necessary, he will have to rely on the damper pedal to sustain their sound. Regardless of hand size, the damper pedal may be used consistently throughout the etude by adding it to the unmarked measures (mm. 5-8, 11, and 13-25). He may pedal once or twice per measure according to the harmony (see Figure 26).

Figure 26. Etude No. 10, mm. 5-8



Measures 5-8, 22-23, and 26-27 contain additional chordal tones in the left hand that provide melodic and rhythmic counterpoint with the melody (see Figure 26). The student should draw the listener's attention to these voices by playing them at a slightly louder dynamic level. He should also be sure to sustain the left-hand half notes for their full duration when playing the moving voices.

Etude No. 11 in F Major

GENERAL INFORMATION

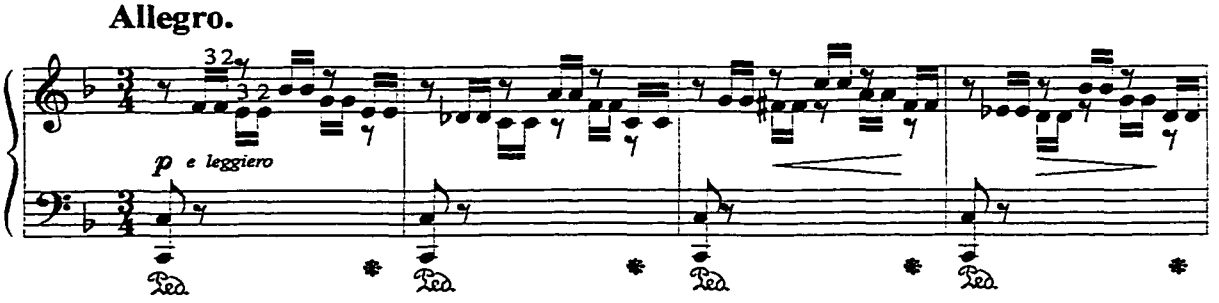
Form:	Introduction A (m. 11) B (m. 32) A^1 (m. 52)
Key:	F major
Meter:	3/4
Tempo:	Allegro

Principal Technical Focus:

1) Rapid repeated notes alternating between the hands.
2) Quick position changes in both hands.
3) Hand-over-hand playing in close positions.

Etude No. 11 in F major is one of the most difficult etudes in Op. 45. The rapid repeated notes with finger changes alternate between the hands and the hands are frequently required to leap quickly to new positions (see Figure 27). This etude may also strengthen spatial awareness of the keyboard through quick position changes in both hands.

Figure 27. Etude No. 11, mm. 1-4

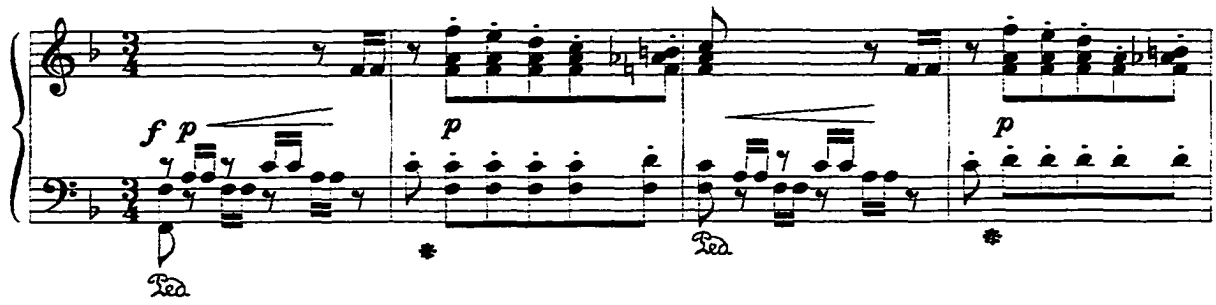


Since the most difficult position changes occur in the left hand, the student may practice it separately, focusing on octave leaps to the repeated notes. The left-hand skips in measure one may be simplified by playing only from the thumb (beat 1) to the third finger (beat 2) without the low C. Next, the student may play the left-hand beats 1, 2, and 3 alone. This kind of practice will allow the student to gain a spatial understanding of the distance and technical security with the leaps. With the addition of the right hand, the student may first play only beats one and two of each measure. Not playing beat three will help the student prepare for the downbeats and coordination between the arms will also be strengthened.

If playing the quick repeated notes is problematic for the student, he may isolate the repeating pattern to concentrate on a consistent 3-2 fingering and the motion required to play the repetition. This may be accomplished by playing up and down a C major scale hands separately using the 3-2 fingering used on the repeated-note figuration (i.e., C(3)-C(2), D(3)-D(2), E(3)-E(2), etc.). Next, he may alternate between the hands one octave apart and then in the same octave to coordinate the fingers, hands, and arms. This practice exercise will help the student master the motion of the repeated notes and alternation between the fingers and hands.

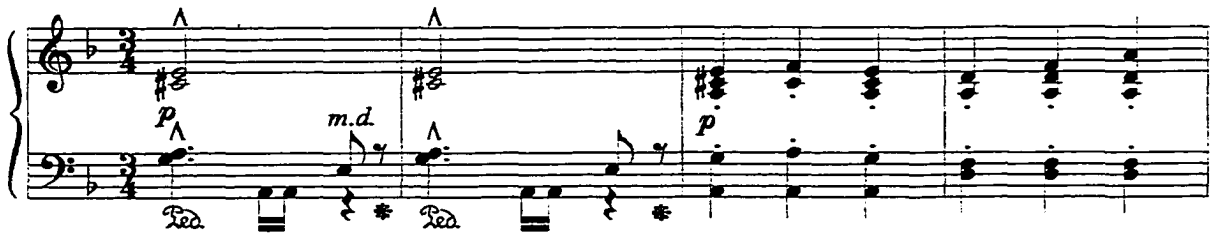
The repeated-note passages are occasionally broken by a measure of blocked chords played by both hands within the A section (mm. 12, 14, 16, and 20, see Figure 28). These chordal episodes provide musical and technical relief from the repeated-note figurations.

Figure 28. Etude No. 11, mm. 11-14



The texture becomes more complex in the B section (mm. 32-51, see Figure 29). Here, both hands often change position rapidly. Slow practice in small sections will assist in gaining accuracy.

Figure 29. Etude No. 11, mm. 32-35



Etude No. 12 in A Minor

GENERAL INFORMATION

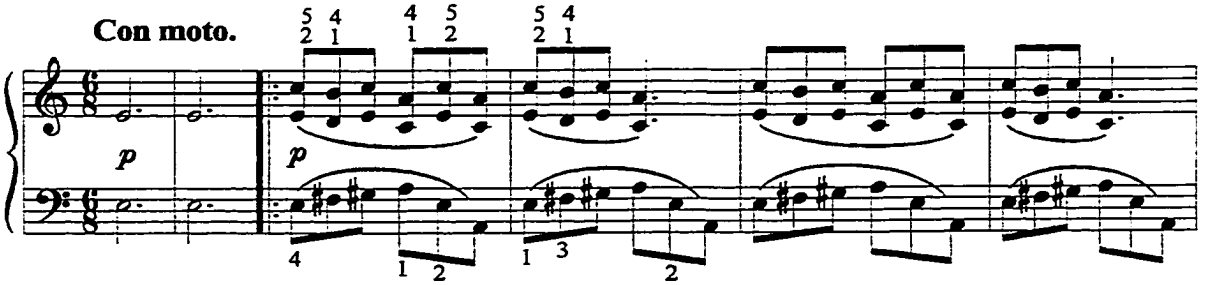
Form:	Intro. A (m. 3) repeat B-A (m. 11) repeat Coda (m. 35)
Key:	A minor
Meter:	6/8
Tempo:	Con moto

Principal Technical Requirements:

1) Playing double thirds and sixths.

Etude No. 12 in A minor is a double-note study featuring double thirds and sixths (see Figure 30). Etude No. 12 closely resembles Etude No. 8 because the thirds and sixths are in continuous motion. The top and bottom voices of the double sixths may be divided between the hands in practice to enhance aural understanding (mm. 3-10, etc.). When playing the double notes with one hand, the fingers should remain close to the keys and a rocking motion from the wrist should be used to prevent the wrist from locking.

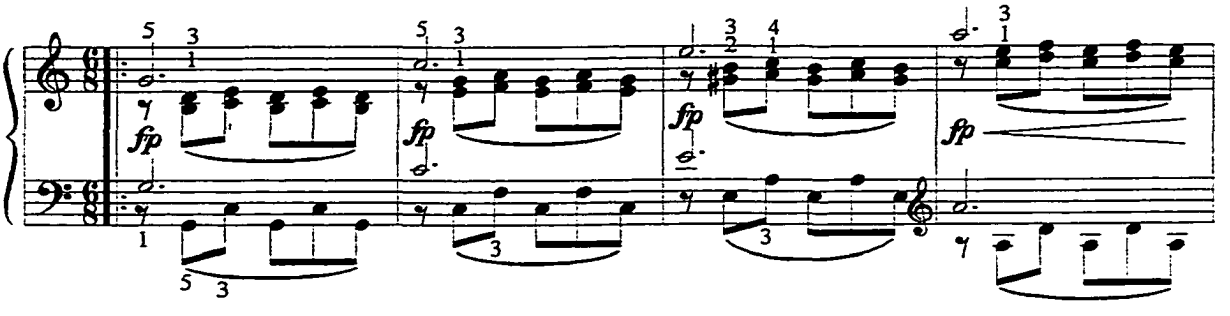
Figure 30. Etude No. 12, mm. 1-4



The passages in thirds in measures 11–17 are especially difficult because of the addition of a sustained dotted half note in the soprano and tenor voices on the

downbeats (see Figure 31). The dotted half notes are troublesome to play without tension in the wrist. The student may first practice the double thirds without the dotted half note until he is able to play them with clarity and precision. The dotted half note may be added to the triplets by initially playing it as an eighth note and gradually increasing its duration to a dotted half note to ensure a relaxed wrist, hand, and fingers. When playing the dotted half and double notes together as notated, the *fp* on the downbeat will encourage flexibility of the playing mechanism by balancing the hand on the sustained note (RH finger 5, LH finger 1) with the thirds played softly.

Figure 31. Etude No. 12, mm. 11-14



This etude may be inappropriate for the student with small hands or hands that are not yet fully developed. The stretch required between fingers 4-1 and 5-2 may cause tension from over extension. Using the thumb on all the alto notes is not recommended due to the legato character of this etude. The student with small hands may consider Etude No. 5 as an alternative to work with double-note playing.

Etude No. 13 in A Major

GENERAL INFORMATION

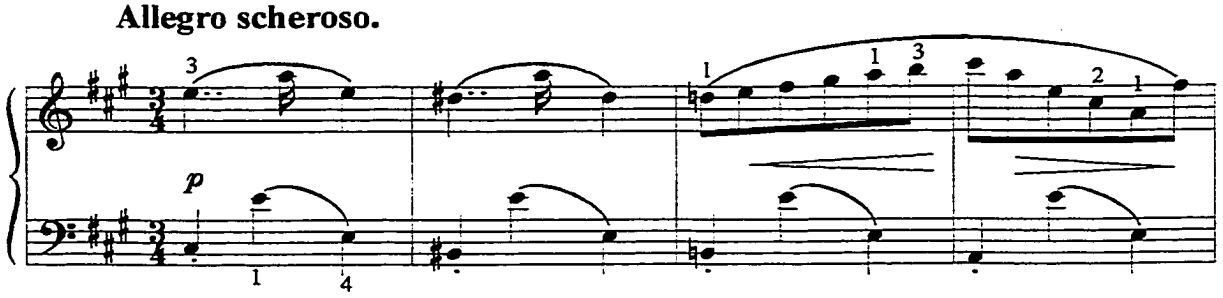
Form:	A	B (m. 17)	A (m. 45)	Coda (m. 67)
Key:	A major			
Meter:	3/4			
Tempo:	Allegro scherzoso			

Principal Technical Focus:

1) Detailed articulation.
2) Left-hand jumps.

Etude No. 13 in A major is study in executing detailed articulation and left-hand leaps (see Figure 32). Changes in articulation markings throughout require substantial slow practice, hands separately and together.

Figure 32. Etude No. 13, mm. 1-4

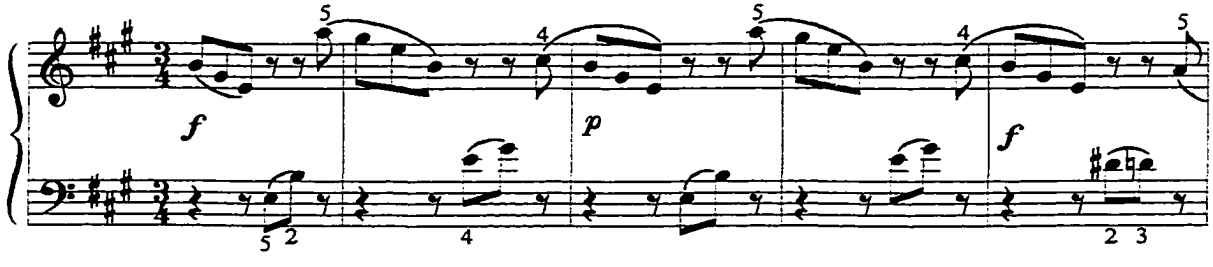


Because articulation markings are often altered every two measures, practicing in 2- to 4-measure segments is recommended. The student may also practice by playing the first couple of measures of each section consecutively (i.e., mm. 1-2 then mm. 9-

10, and mm. 1-4 then mm. 9-12). When practicing comparatively, the student should include both A sections and the repeated phrases within it. This practice technique will assist the student in accomplishing the subtle changes in articulation and also will strengthen memorization. The student should be aware of the indicated fingerings as well as dynamic nuances since they often enhance the various articulation markings.

A single melody is shared between the hands in the transitional measures 33-43 (see Figure 33). The student should not shift the pulse to the offbeats. This could occur since the melody alternates between the hands on the weak beats. The quick changes of position and sudden changes in dynamics compound the rhythmic difficulty. Using a 5-4-2-1 fingering on all the right-hand groupings may ease position changes and allow the student to focus on a continuous, flow and even dynamics between the hands. Slow repetitious practice of this passage will assist the student in achieving success.

Figure 33. Etude No. 13, mm. 33-37



Although indications are not present in the score, the student may pedal throughout. Pedaling in this manner will add warmth to the etude and assist in sustaining the left-hand downbeats. A shallow syncopated pedal may be used with each harmonic change. The student should first achieve the proper inflections of the articulation markings without pedal.

Before learning this etude, the intermediate-level student may benefit from studying one of the easier Chopin waltzes such as the Waltz in A minor, Op. Post.; Waltz in Ab major, Op. 69, No. 1; Waltz in B minor Op. 69, No. 2; or Waltz in Ab major Op. 64, No 3. The various articulation markings in the right hand and leaps in the left hand on each beat make this etude more difficult than it appears. While some of the more accessible Chopin waltzes are longer, the articulation is often less complex and the left-hand leaping motions are simplified by a "standard" jump bass.

Etude No. 14 in F Major

GENERAL INFORMATION

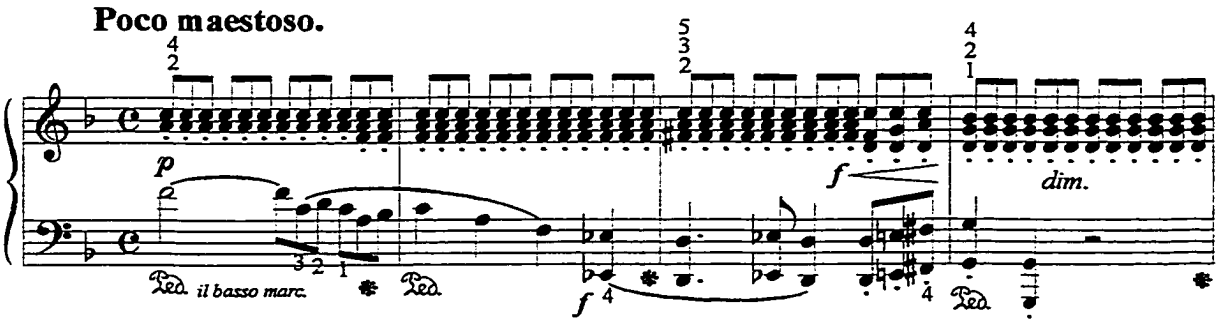
Form:	A A^1 (m. 28) Coda (m. 52)
Key:	F major
Meter:	4/4
Tempo:	Poco maestoso

Principal Technical Focus:

1) Repeated triplet chords.
2) Left-hand legato melody in single notes and octaves.

Etude No. 14 in F major centers on playing repeated *maestoso* chords above a left-hand melody in single notes and octaves. These chords are presented in continuous triplets throughout most of the etude (see Figure 34). Projection of the left-hand melody is necessary and the various inversions require voicing of each right-hand chord. The student should play the triplets evenly and chordal tones with precision.

Figure 34. Etude No. 14, mm. 1-4



Since endurance of the repeating figuration may need attention, the student can first focus on a drop-lift-lift motion on each triplet to promote technical ease. Eventually a larger gesture may be used every one or two measures in conjunction with the harmonic progression to assist in maintaining a supple wrist, conceptualizing long lines, and dynamically shaping the phrases. The interjection of single repeating notes (mm. 9-12, see Figure 35) and doubling of the left-hand melody (mm. 15-21, see Figure 36) provide periodic relief for the right hand.

Figure 35. Etude No. 14, mm. 9-12

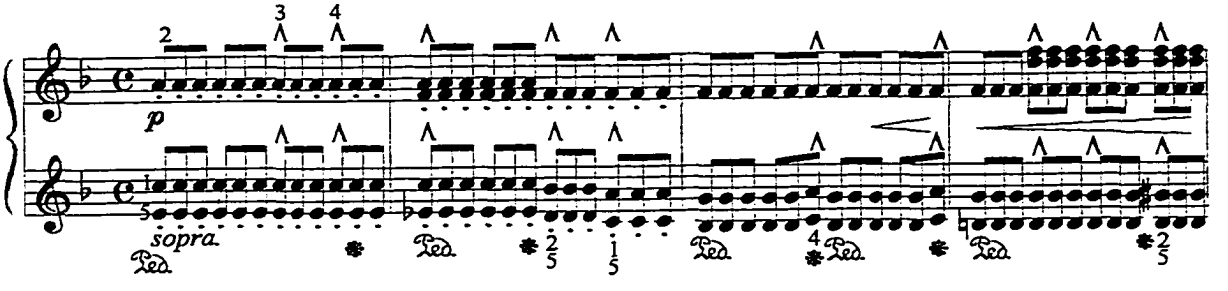
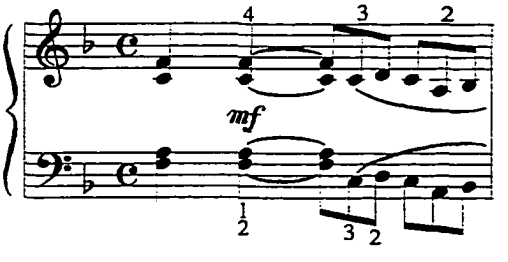
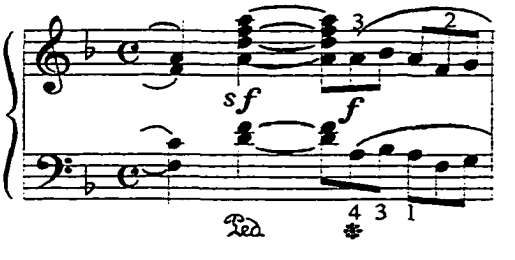


Figure 36. Etude No. 14, mm. 15 and 18

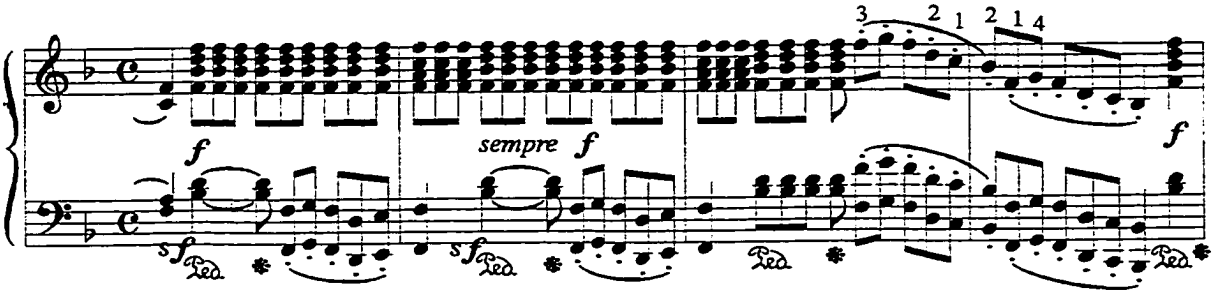




The left-hand melody appears in the mid- to lower registers of the keyboard. Playing the melody and chords together is complicated by octave doublings in

measures 2-4, 6-8, and similar measures (see Figure 34). The student may practice the left-hand melody separately and eliminate the bottom octave notes to focus on proper inflection of the articulation markings using a legato fingering. When the bottom octave note is restored, the student should produce a similar legato sound and balance to the top octave note. The return of the octaves in measures 48-52 is marked *portato* and *sempre forte* providing contrast of touch and contributing to the dramatic shaping of the whole etude (see Figure 37).

Figure 37. Etude No. 14, mm. 48-51



In measures 21-24 and 48-51, the left hand must expand and contract quickly while leaping to new positions as the right simultaneously expands to four-note chords and returns to the triplet figuration (see Figure 37). The left-hand leaps may be practiced separately by isolating beat one to two and beat two to the second triplet note on beat three. When playing from beat two to three, the student may play the top notes of the left-hand octave melody with the thumb alone in practice for accuracy.

Playing the accents in measures 9-12 correctly may be difficult because they are placed over a combination of strong and weak beats and shift from the first to the

last note of the triplet (m.11, see Figure 35). The student should observe that the placement of the left-hand accents is identical to the right. Tapping the accented rhythms on a tabletop or the fall board of the piano for practice will assist in correct placement of the accents.

Pedal markings are enigmatic within the etude, and long pedals are indicated through unchanged harmonies. The student may choose to use syncopated pedaling throughout. If he chooses this option, he will pedal with the primary harmonic changes even in measures that include stepwise motion (mm.15, 18, 21, etc., see Figure 36).

Etude No. 15 in D Minor

GENERAL INFORMATION

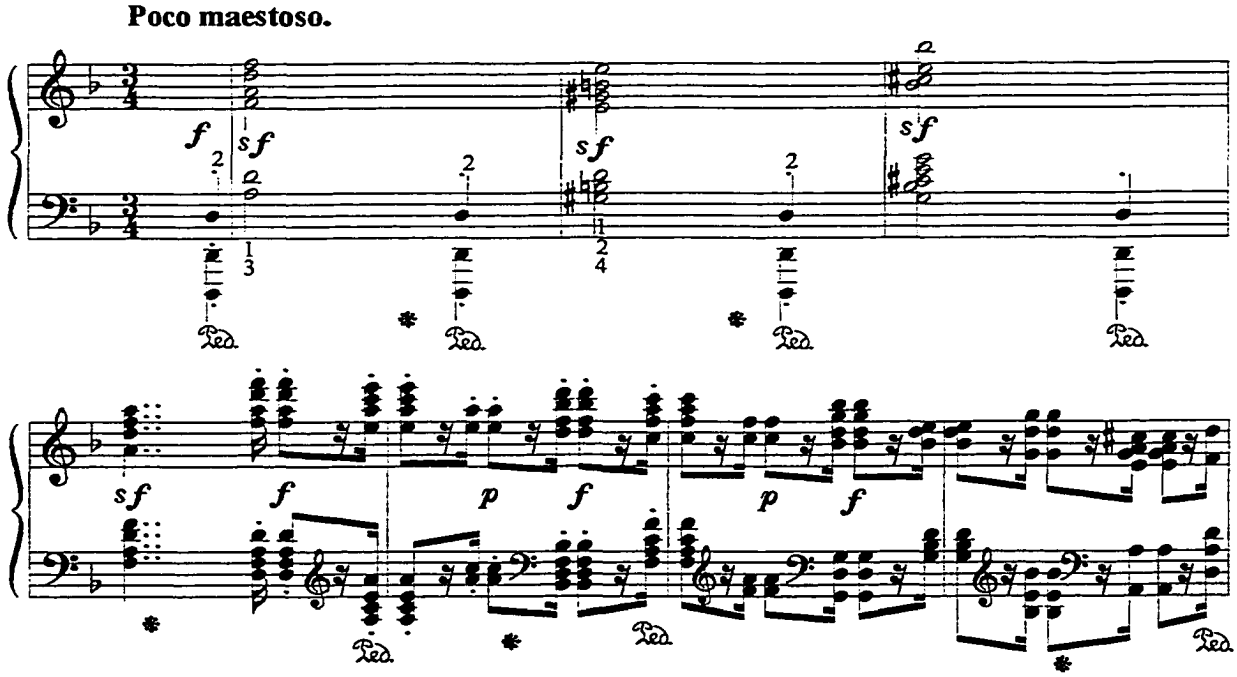
Form:	A	B (m. 16)	A (m. 31)	Coda (m. 38)
Key:	D minor			
Meter:	3/4			
Tempo:	Poco maestoso			

Principal Technical Focus:

1) Two-handed chords with quick changes in position.
2) Sharp, continuous dotted rhythms.
3) Sudden changes in dynamics.

Etude No. 15 in D minor is a chord study involving quick position changes in both hands (see Figure 38). The four-note chords move in parallel (mm. 1-3) and contrary (mm. 4-7) motion to new positions and chord inversions. The opening eight-measure phrase is repeated or transposed many times through the etude.

Figure 38. Etude No. 15, mm. 1-8



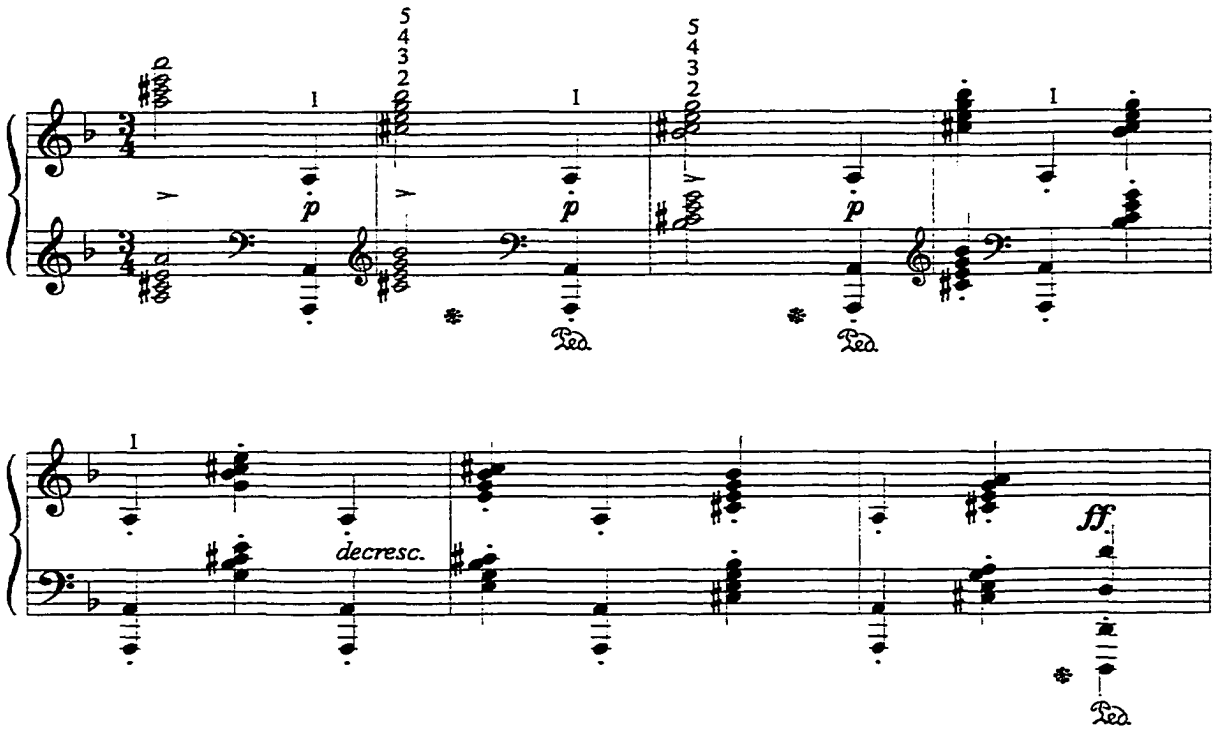
The student may practice the position changes in measures 4–8 and similar measures by eliminating the anticipatory sixteenth note. He may practice the left hand separately at a slow tempo to decipher the clef changes and hands together to focus on the position changes and chord inversions. When he is able to play from chord to chord at a reasonable tempo, the sixteenth note can be added to the progression. One motion should be used to play the anticipatory sixteenth note and following chord for lightness of touch on the sixteenth notes, emphasis on the downbeats, and mobility of the playing mechanism.

The sixteenth notes should be played with rhythmic consistency. The student must be careful not to "swing" the sixteenth notes by playing them like triplets. Playing the top note of the right-hand chords while tapping the eighth-note pulse with the left on the fall board of the piano will at first establish an aural image of the rhythm. Practicing in this manner will strengthen the student's internal pulse for correct placement of the sixteenth note.

The sudden dynamic changes from *forte* to *piano* (mm. 4-6, 12-14, 20-22, etc., see Figure 38) necessitate control of touch. A quick change from a fast to a slow attack is required between the *forte* to the *piano* chords. Dynamic control may be achieved by first playing the *piano* chords (m. 5, beat 1) several times then playing the preceding *forte* chords (m. 4, beat 3). When playing the chords in the order notated, adding repetitions from the *forte* to the *piano* chords will assist in refinement of control.

The *piano* passage in measures 24-30 may be problematic for the student because the tendency is to play loudly due to the intense nature of the diminished chords and the quick leaping motion of the hands (see Figure 39). The student must observe the *piano, decrescendo* marking and resist the urge to play *forte*. Dynamic balance to the top of the right-hand chords will assist in achieving a *piano* dynamic level.

Figure 39. Etude No. 15, mm. 24-30



Damper pedal indications throughout may challenge the student. Pedal markings fluctuate with the harmonic progressions and require careful observation and execution. Measures 1-3 mandate a change of pedal on beat three, 43-44 on beat two, and 45-49 on beat one. These indications shift to the anticipatory sixteenth notes

in the more rhythmic sections (mm. 4-7, etc., see Figure 38). In measures 1-3 and similar measures, the student must be careful not to change the pedal on beat one or the pedal point will be lost (see Figure 38). Full measure pedals may be added to the downbeat in measures 38 and 40, and each chord in measures 39 and 41 for sound consistency.

The student who studies this piece should note the opening is only *forte* and the return (m. 31) *fortissimo*. During practice, the *forte* and *sforzandi* markings may be played *mezzo forte* to discourage tense playing. When the physical gestures needed to play these large chords have been choreographed, the student may increase the dynamic levels.

This is a popular piece among students because of its *forte* sounds, resonant chords, and exploitation of the upper and lower registers. It is easy to assign this etude too early to a student who is not physically and/or technically ready because his inclination is to play too loudly and push his physical limitations. The student with small hands should avoid this study since it requires the hand to be over extended at a *forte* dynamic level for a prolonged period of time, possibly causing physical harm.

Etude No. 16 in Bb Major

GENERAL INFORMATION

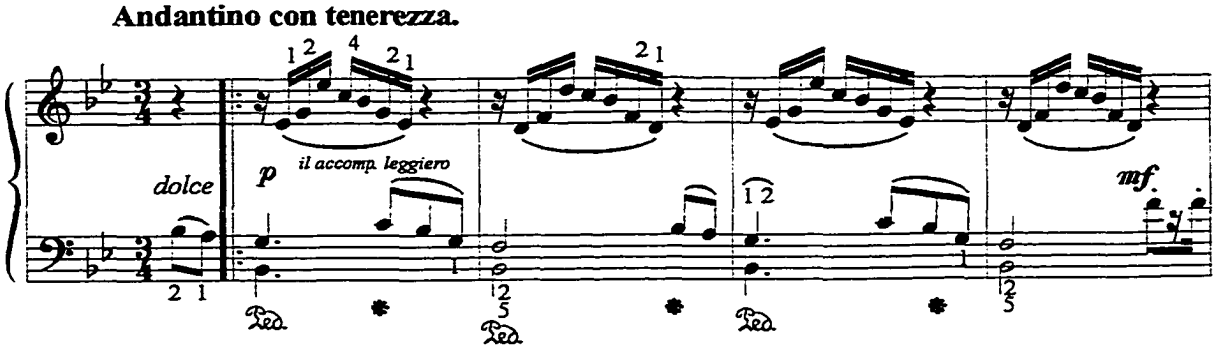
Form:	A B (m. 9) A (m. 25) Coda (m. 33)
Key:	Bb major
Meter:	3/4
Tempo:	Andantino con tenerezza

Principal Technical Focus:

1) Expressive playing.
2) Left-hand melody with *leggiero* right-hand accompaniment.

Etude No. 16 in Bb major is a study in expressive playing. The work features a slow moving left-hand melody that is accompanied by right-hand flourishes (see Figure 40). The left-hand melody challenges the student to think in long lines and conceptualize in eight-measure phrases. For example, he must develop the ability to pace the forward momentum of the melodic line to climax in the penultimate measure of the opening phrase.

Figure 40. Etude No. 16, mm. 1-4

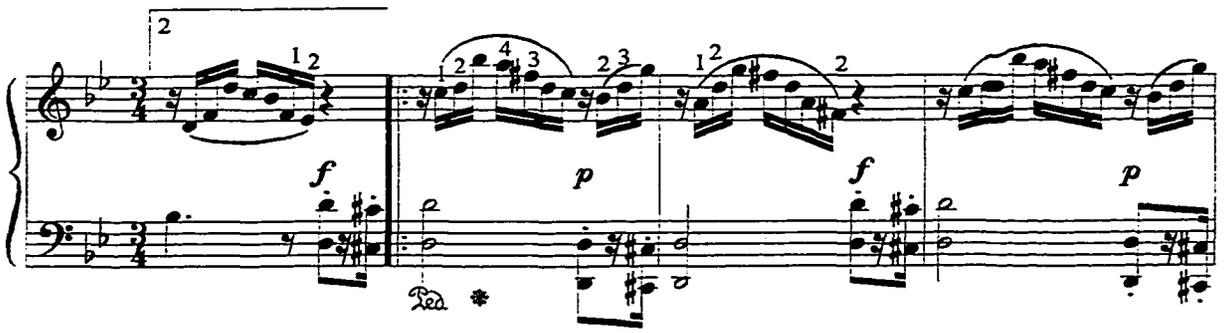


The performer must project the top voice of the left hand and shape the melodic line. Practicing the left-hand melody separately or dividing the two left-hand voices between the hands will help the student hear the decay of sound on the long notes. Listening to the decay of sound will help him to match each tone with previous notes in the melody. The left-hand fingering given on beat one in measure three is applicable to measure 1 (see Figure 40).

The right-hand accompaniment harmonically supports the left–hand melody throughout. One arm motion should be used to play all of the notes in each flourish with the highest note used as a pivot point for the wrist to change directions. Easing into the first and floating off the last note of each flourish may help the student dynamically shape it. Slow practice with and without the pedal, releasing each note after it has sounded, and careful listening for evenness of tone and duration will ensure an effective legato flourish.

The B section (mm. 8-25) contrasts the A in character (see Figure 41). Its character is conveyed through expansion of the right-hand flourishes to beat three, hollow left-hand octaves that leap up and down, and sudden changes in dynamics.

Figure 41. Etude No. 16, mm. 8-11



The gesture used to play the flourishes on beats one and two should also be applied to beat three. The motion of the gesture should continue to be fluid between flourishes.

The left-hand octave leaps in the B section may be practiced by playing several repetitions from D to D (mm. 9-12, see Figure 41) and G to G (mm. 13-16). This will help the student achieve confidence and spatial awareness on the keyboard. The half-note downbeats aid the performer in preparation for the leap. If leaping to a new position softly is problematic, the student may practice the octave leaps with the thumb alone applying the indicated dynamics. Dynamic control may be gained by playing from the *forte* octave (beat 1) and stopping directly above the *piano* octave (beat 3). The bottom octave note should be added as notated when he is able to leap with accuracy and dynamic control.

Three pedal indications appear throughout the B section in measures 10, 18, and 20 (see Figure 41). The damper pedal may be added to succeeding measures on the downbeats throughout the section. Pedal may also be added to the A sections following the pattern indicated in measures 1-3 (see Figure 40).

Etude No. 17 in Eb Major

GENERAL INFORMATION

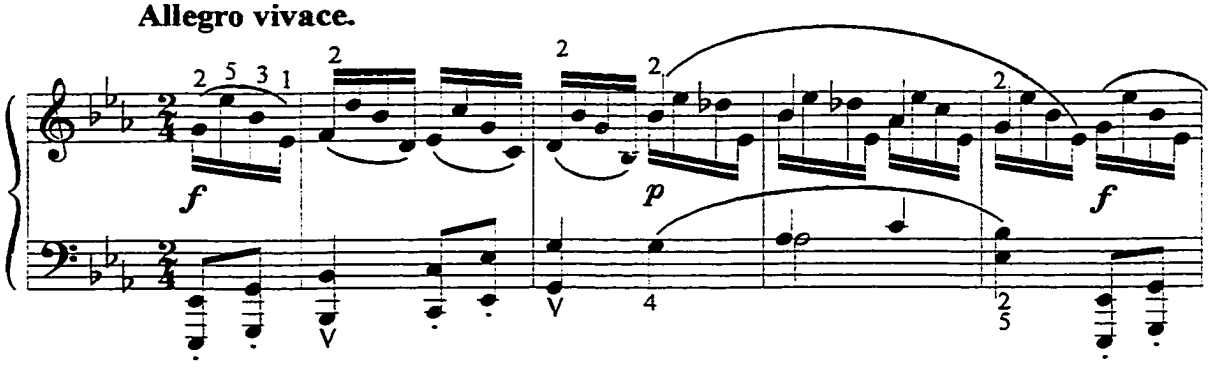
Form:	A	B (m. 37)	A (m. 81)
Key:	Eb major		
Meter:	2/4		
Tempo:	Allegro vivace		

Principal Technical Focus:

1) Broken four-note chords in the right hand with an imbedded melody (A section).
2) Homophonic writing (B section).

Etude No. 17 in Eb major is a study in playing broken four-note chords with an imbedded melody in the right hand in the A section (see Figure 42) and a homophonic texture in the B section (see Figure 44). The continuous sixteenth-note figuration in the A sections sometimes includes a quarter-note melody on the first sixteenth note of each beat which forms a duet with the left hand.

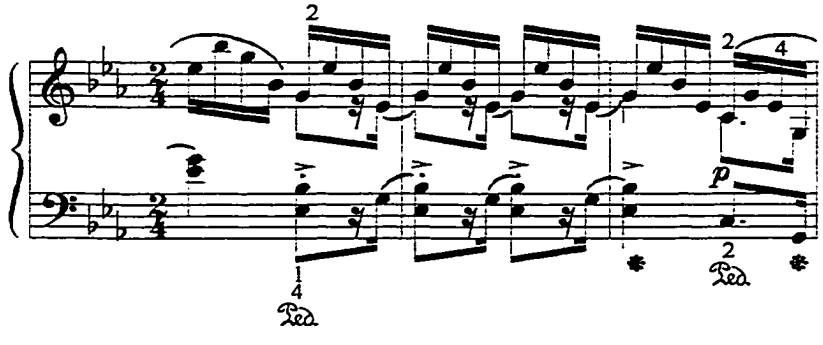
Figure 42. Etude No. 17, mm. 1-4



One circular motion should be used to play all four sixteenth notes in each beat. The circular motion of the playing mechanism allows the arm to support each finger through vertical alignment on the keyboard assisting in a balanced hand, supple wrist, and even legato. Practicing the rotation away from the keyboard on a tabletop or the fall board of the piano may be helpful.

In many measures, such as measures 2–4 and 6-8 (see Figure 42), the right hand must rotate around the second finger as it sustains the quarter-note melody. In these passages, the dynamic markings change to *piano*, assisting in avoidance of excessive tension in the hand and wrist. Measures 86-88 are identical to 6-8 in the returning A section except they lack the *piano* dynamic marking. Since the absence of the dynamic marking appears to be an editorial error, it is suggested that it be added to measure 86. The right-hand sixteenth-note figuration is more complex in measures 16-18 and 20-24 when the melodic rhythm changes to an eighth-sixteenth note (see Figure 43). Here, the left hand assists the right by doubling the rhythmic pattern, sometimes with accents on the strong beats.

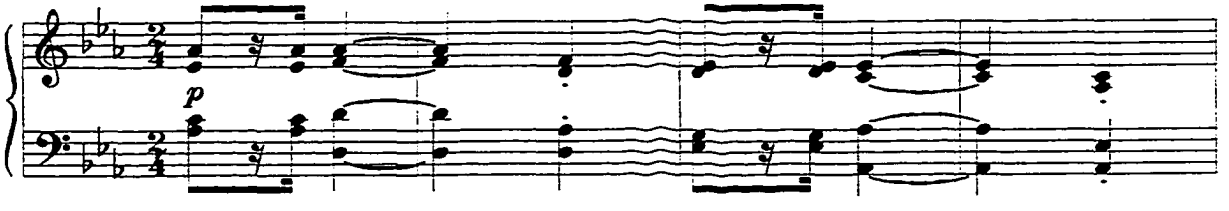
Figure 43. Etude No. 17, mm. 16-18



Often in the A section, such as in measures 2-4 and 6-8, the left hand harmonically supports the right and the tenor forms a duet with the alto. Practicing only the alto and tenor voices may be beneficial in gaining an aural image of the two parts together. The student may also practice the right-hand melody and accompanying voices independently of one another by dividing them between the hands. The left hand will play the quarter-note melody and the right hand the sixteenth-note accompaniment figuration. Touches of pedal may be added to assist with the legato (i.e., mm. 1-16).

The B section (mm. 36-79) provides technical relief from the continuous sixteenth notes and contrasts the A in texture and mood (see Figure 44). This section features a homophonic texture of four- to five-note chords divided between the hands. Throughout the B section, the student should be attentive to holding the tied notes for their full duration, playing the sixteenth notes with rhythmic consistency, projecting the top voice, and playing the attacks and releases with precision.

Figure 44. Etude No. 17, mm. 36-39



The intermediate student who holds tension in his wrist will need to work for physical ease when studying this work. Since the wrist is continually rotating to play the sixteenth-note figuration in the A sections, flexibility of the playing mechanism is promoted. The small-handed student should avoid this etude because of the constant reaching between the second and fifth fingers that may be potentially harmful.

Etude No. 18 in G Minor

GENERAL INFORMATION

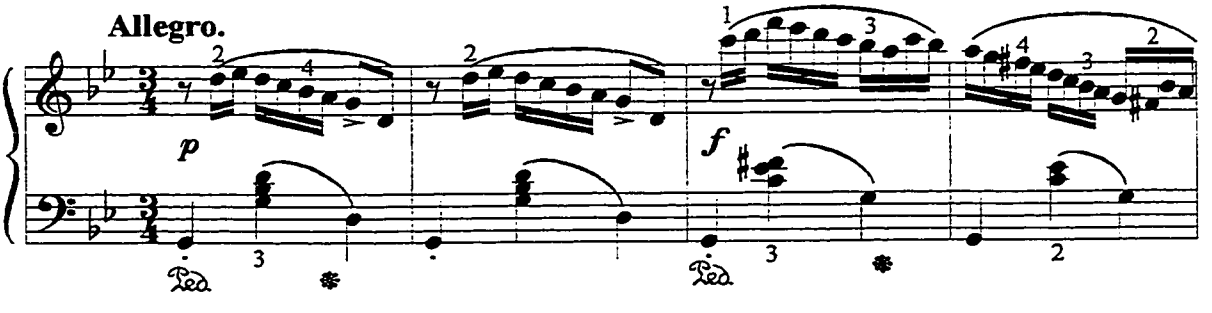
Form:	A A^1 (m. 21) Coda (m. 37)
Key:	G minor
Meter:	3/4
Tempo:	Allegro

Principal Technical Focus:

1) Legato touch in scale passages in the right hand.
2) Left-hand leaping accompaniment.

Etude No. 18 in G minor is a study of legato touch in the right-hand. The legato touch is taught through sixteenth-note scalar figurations accompanied by a left-hand waltz pattern that pervades the etude (see Figure 45). The student may practice hands separately to concentrate on the necessary gestures required of each hand and hands together to feel the similarity of the gestures between the arms. The primary emphasis of the right hand should be on evenness of tone and duration of the sixteenth notes for an effective legato. Slow practice and careful listening will discourage heaviness created by the thumb when finger crossings occur.

Figure 45. Etude No. 18, mm. 1-4

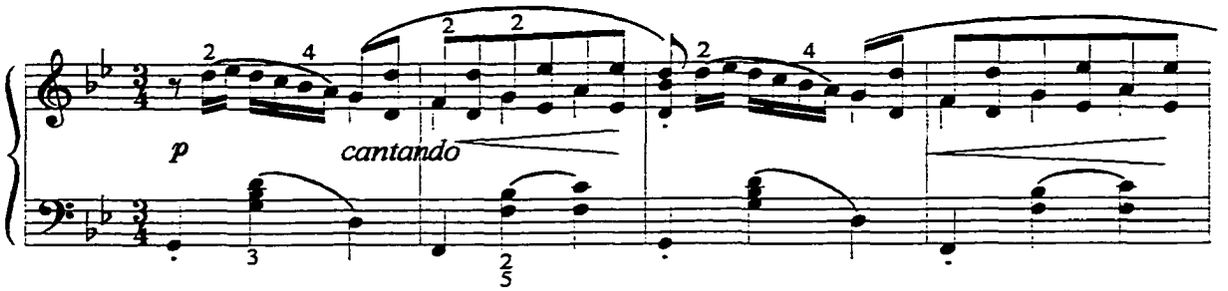


One large gesture may be used to play all of the right-hand notes in measures 1-2, 5-6, and similar measures throughout the etude. The motion of the gesture should move toward the accented beat three. Moving physically and dynamically toward the accented note will convey the musical direction of each figuration. Since beat three is the strongest note in the right hand and the weakest in the left, dynamic control is necessary in both hands.

The left-hand waltz pattern remains basically unchanged throughout and emphasizes root position harmonies. Leaps from each downbeat to the triad on beat two create a stress on the second beat providing rhythmic interest with the right-hand accent on beat three. Additional practice of the leaping motion may be necessary to achieve dynamic control and shaping of the left hand. Practicing the left hand alone and feeling the motion of beats 2-3-1 will assist in dynamic control and spatial awareness on the keyboard.

The right-hand scalar passages are periodically interrupted by an eighth-note figuration (mm. 9–13, see Figure 46). Here, the imbedded quarter-note melody requires the student to repeatedly reach a sixth with the second and fifth fingers, which may cause a small hand to be over extended. Elimination of the bottom octave note may initially be helpful in practice. The left-hand figuration changes with the right to a stepwise motion forming a duet between the tenor and alto, assisting in dynamic balance and shaping of the right-hand quarter-note melody.

Figure 46. Etude No. 18, mm. 9-12



This etude is excellent for reinforcement and continuing work toward perfection of legato playing. The right-hand legato passages are transposed throughout the etude, strengthening kinesthetic sensitivity and legato touch. The repetitive nature of this etude makes this an accessible piece to learn in a short period of time.

Etude No. 19 in F Major

GENERAL INFORMATION

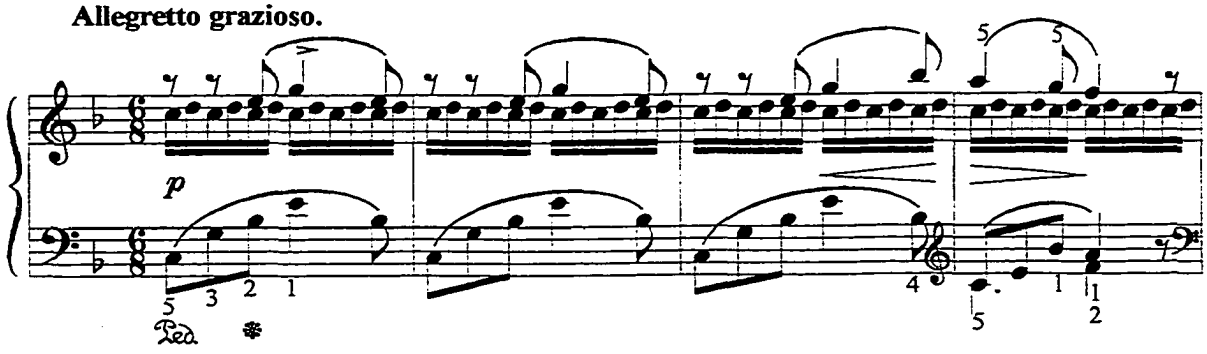
Form:	A	A^1 (m. 21)	Coda (m. 33)
Key:	F major		
Meter:	6/8		
Tempo:	Allegretto grazioso		

Principal Technical Focus:

1) Playing a melody and continuous trill together in one hand.

Etude No. 19 in F major is a study in playing a continuous trill figuration using fingers 1 and 2 simultaneously with a simple melody played with fingers 3, 4, and 5 (see Figure 47). The two technical challenges involved are playing the trill figuration evenly between the unequally matched thumb and second fingers, and playing the trill figuration and melody together in the right hand.

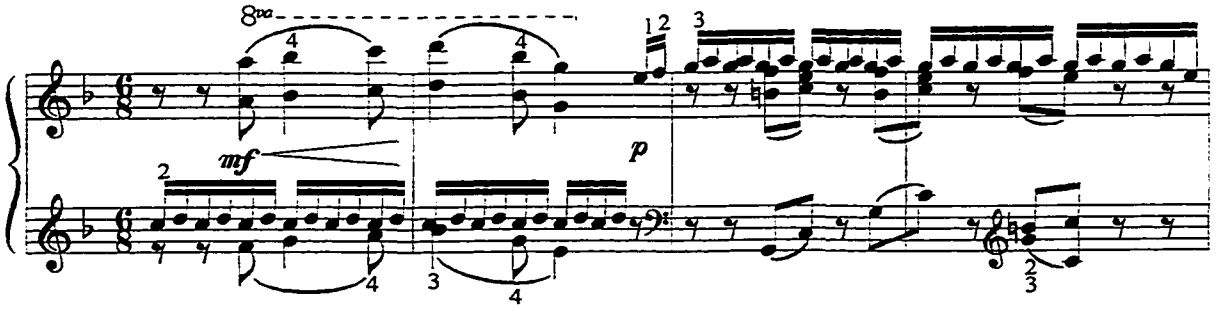
Figure 47. Etude No. 19, mm. 1-4



Practicing the trill figuration and the melody independently of one another will allow the student to focus on a relaxed hand and wrist, even tone in the trill figuration, and dynamic shaping of the melody. Accompanying each voice of the right hand with the left will encourage understanding of the phrase structure and overall coordination between the hands. The legato left-hand accompaniment parallels the right-hand melody reinforcing its legato shape.

The student may gain a strong aural image of the two right-hand parts together by dividing them between the hands. When combining the two right-hand parts together, the student may initially play only the C's of the trill together with the melody for coordination and balance. This practice procedure may be applied to measures 9-10, 13-14, and 33-36, where the principal technical focus moves from the right hand to the left, and measures 11-12 and 15-16, where the two right-hand parts reverse roles (see Figure 48).

Figure 48. Etude No. 19, mm. 9-12

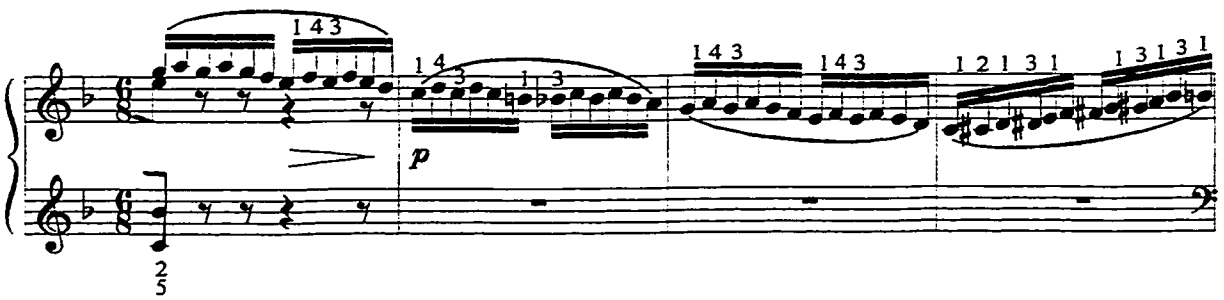


Practicing the left hand alone will allow the student to concentrate on one gesture per measure for fluidity of motion and dynamic contour. The same motion

may be used in measures 4, 8, 24, and 28 where the student must sustain the dotted-quarter note, C, to keep the wrist flexible (see Figure 47). A shorter drop-lift motion may be used in measures 11-12, 15-16, and corresponding measures in the A^1 section to correctly articulate the eighth notes and assist the right-hand melody in dynamic balance (see Figure 48).

Pedal indications appear only at the beginning of the A sections and Coda (mm. 1, 21, 33-35, and 37, see Figure 47). Since subsequent measures resemble the first, it is suggested the pedal be used in the same manner throughout the A sections with two pedal changes per measure. Pedal should be avoided in the single line melody in measures 17-20 (see Figure 49).

Figure 49. Etude No. 19, mm. 17-20



Etude No. 20 in E Major

GENERAL INFORMATION

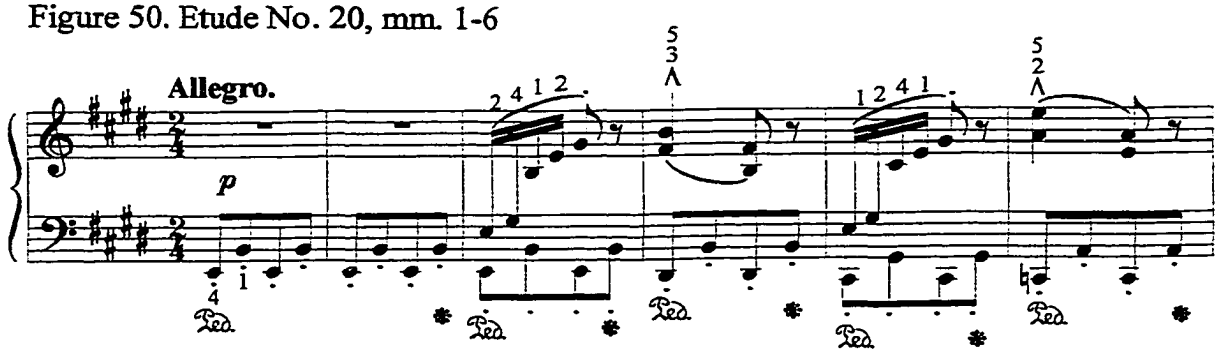
Form: Introduction (m. 1) A (m. 3) B (m. 19) A^1 (m. 47) B^1 (m. 70) Coda (m. 86)
Key: E major
Meter: 2/4
Tempo: Allegro

Principal Technical Focus:

1) Study in broken and blocked chord playing.

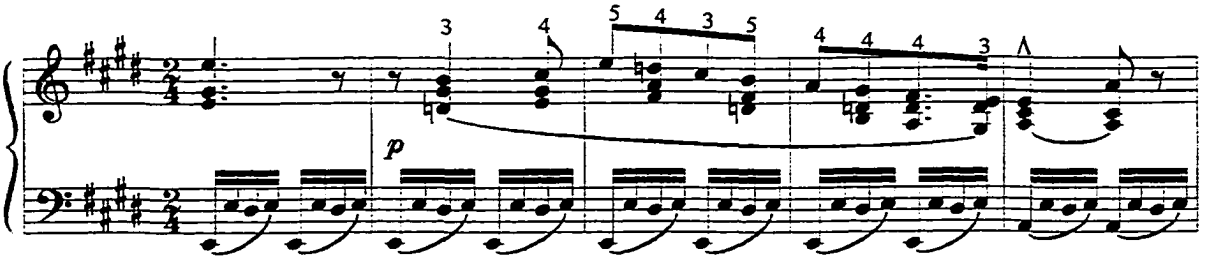
Etude No. 20 in E major is a study in legato broken and blocked chord playing (A section, see Figure 50), as well as a mostly chordal melody above various left-hand figurations (B section, see Figure 51). The right-hand chords of the A section appear in a variety of slurrings and inversions. The left-hand accompanies the right in three successive figurations: staccato eighths (mm. 1-38 and 43-61, see Figure 50), legato eighths (mm. 62-67), and legato sixteenth notes (mm. 69-98, see Figure 52). Coordinating the opposing articulation markings in the right hand and dynamically balancing the melody challenge the student's listening abilities and keyboard touch.

Figure 50. Etude No. 20, mm. 1-6



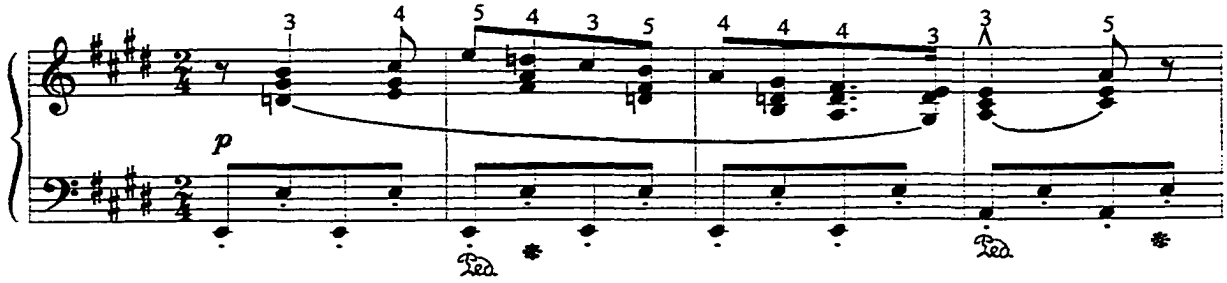
Control of touch and careful listening is necessary for the right-hand legato passages to remain consistent while the left-hand staccatos are played evenly. The left-hand accompaniment changes to a legato sixteenth-note Alberti figuration in measure 69 (see Figure 51). Although both hands are legato here, the coordination between them is complicated by increased activity in the left hand. The student may practice the left hand separately to concentrate on the gesture needed to play the sixteenth-note figuration effectively. Positioning the hand over the second sixteenth note of each beat and throwing the fifth finger down to the low note that proceeds it will assist in emphasizing each beat, keeping the wrist flexible, and maintaining a well-balanced hand.

Figure 51. Etude No. 20, mm. 69-73



The right-hand chordal passage in measure 20 contains a slur marking which requires the fifth finger to move underneath the third (see Figure 52). This also occurs in measures 24 and 33. Contrary to the slur marking, the indicated 4-4-4 fingering in measure 21 could break the legato sound and touch. To keep the legato sound and fingering consistent, an alternative fingering of 5-4-5-4-5-4-3-4 beginning on the downbeat of measure 20 is suggested.

Figure 52. Etude No. 20, mm. 19-22



Because the fifth finger plays the C-sharp alone in measure 20 with the alternate fingering, crossing the fifth finger under the fourth from a white to a black key is feasible if the D is played further back on the key. This alternate fingering puts fingers 4-2-1 on all but one triad and encourages visual, kinesthetic, and analytical memory. Practicing the top voice alone will help the student focus on the fingering and legato tone.

This is an excellent etude for reinforcing legato touch and dynamic balance of the melody in and between the hands. This piece may be potentially harmful to the student with a small hand if the chordal passages cause the right hand to be over extended. Although the slur groupings provide periodic relief from the chordal passages, this piece should be assigned with teacher discretion. The teacher may work carefully with the student when beginning this etude to make certain he will practice without excessive or unwanted tension.

Etude No. 21 in G Minor

GENERAL INFORMATION

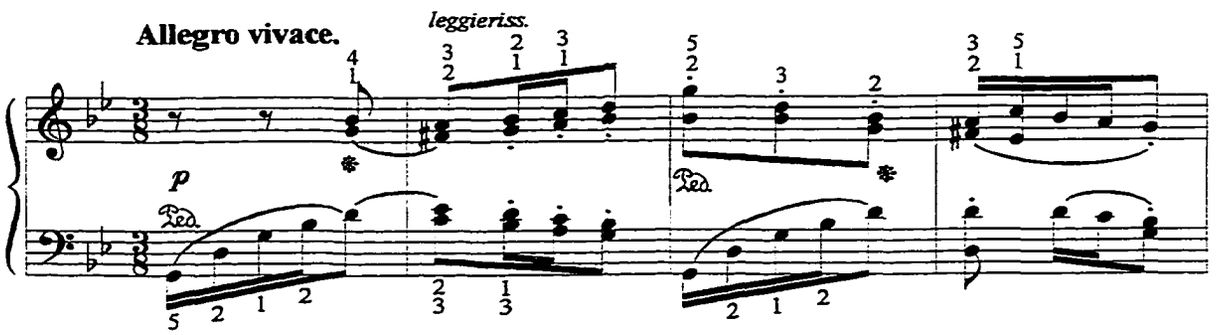
Form:	A	B (m. 21)	A^1 (m. 65)	B^1 (m. 85)	Coda (m. 120)
Key:	G minor				
Meter:	3/8				
Tempo:	Allegro vivace				

Principal Technical Focus:

1) Staccato and legato right-hand double notes.
2) Arpeggiated left hand with leaps between groupings.

Etude No. 21 in G minor is a study in staccato and legato thirds for the right hand accompanied by an arpeggiated left-hand figure with leaps between groupings (see Figure 53).

Figure 53. Etude No. 21, mm. 1-4

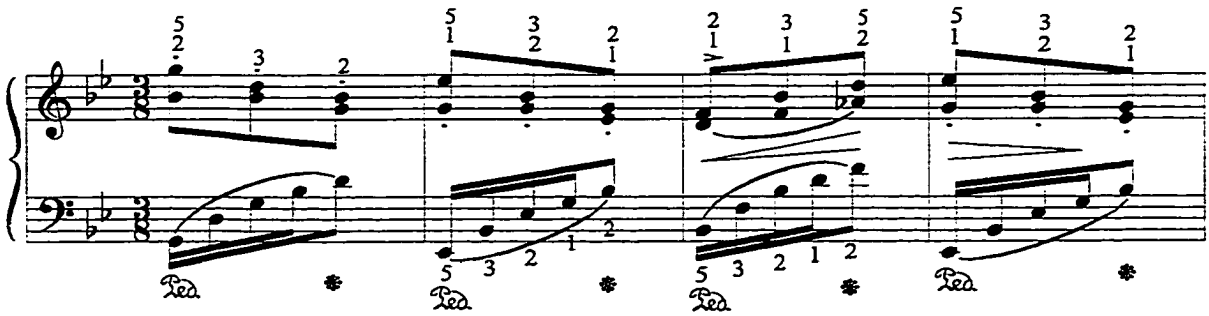


The double notes in this etude resemble those of Etude No. 5, except here they are continuous and difficult to coordinate with a more active left hand. The student

should focus on playing the double notes with precision and observe the intricate articulation markings. The articulation markings appear in combinations of staccatos, accents, and short and long slurs in and between the hands. The student may benefit from practicing hands separately to focus on details, and also hands together for coordination of the hands and arms. Practice techniques used in other double-note etudes (Nos. 5, 8, and 12) may also be applied to this etude.

When practicing hands together, the student should concentrate on the quick leaps of the left-hand. The left-hand pattern usually repeats every two measures (i.e., 7-14 and 28-39, see Figure 54), encouraging spatial awareness and kinesthetic memory necessary to play the leaps at the *Allegro vivace* tempo. The student may practice the leaps repetitively by isolating beats 3 to 1 to gain confidence and accuracy.

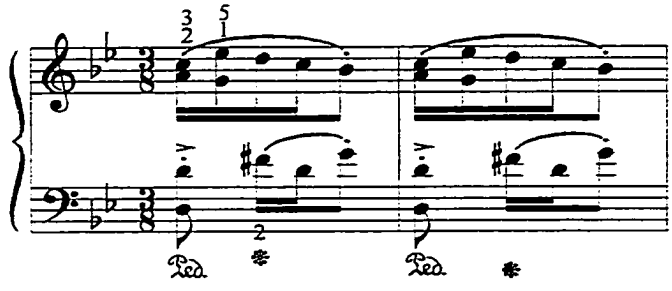
Figure 54. Etude No. 21, mm. 7-10



The left-hand figuration periodically changes to accommodate the right (mm. 15-16 and 22-23, see Figure 55). The technical difficulty increases in these passages because the counterpoint is more involved and the articulation varies between the

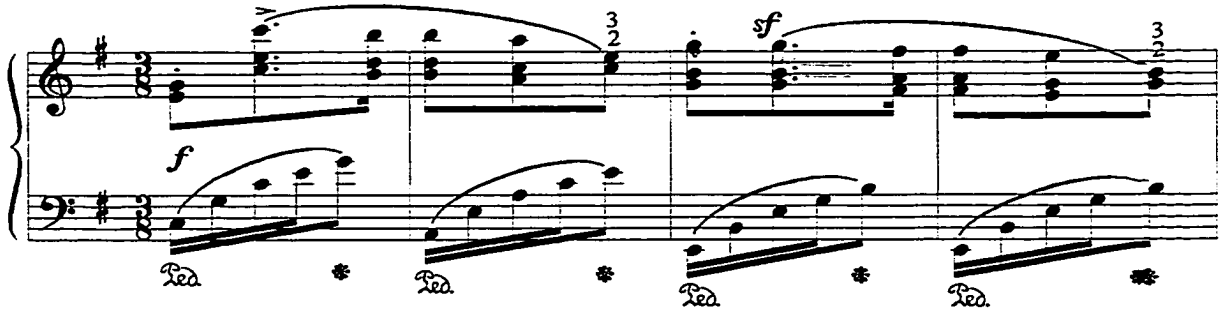
hands. The student should be careful to accent only the left-hand downbeats while maintaining the legato touch in the right.

Figure 55. Etude No. 21, mm. 15-16



The right-hand double notes expand to triads in measures 105-109 (see Figure 56). In practice, the student may eliminate the inner notes of the triads to calculate the motions needed to play the parallel octaves. When returning the inner notes to the octave, the student should observe that all the inversions are the same.

Figure 56. Etude No. 21, mm. 105-108



This etude is optimal for teaching double notes to the intermediate student. The double notes lie comfortably in the hands and left-hand accompaniment

encourages fluidity and ease of motion. In addition, pedaling techniques familiar to the student are reinforced through harmonic pedals that coordinate with the downbeat of each measure.

Etude No. 22 in D Major

GENERAL INFORMATION

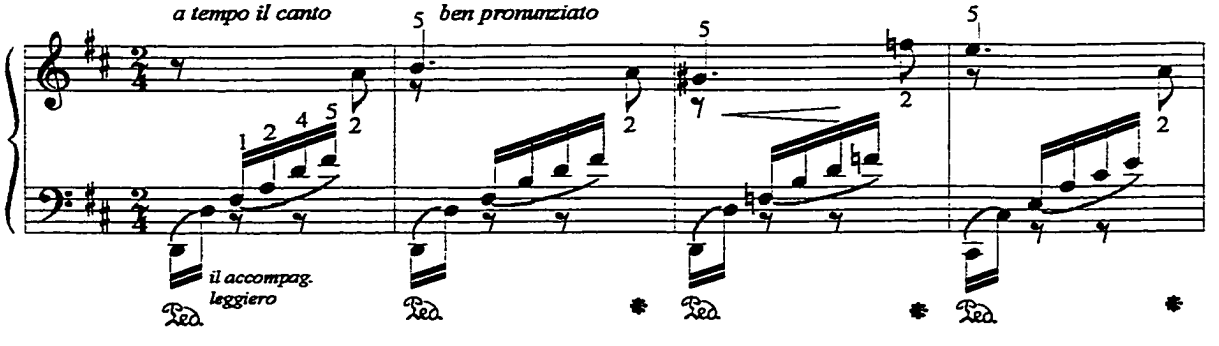
Form:	Intro. (m. 1)	A (m. 10)	A^1 (m. 29)	Coda (m. 60)
Key:	D major			
Meter:	2/4			
Tempo:	Allegretto con moto			

Principal Technical Focus:

1) Melody divided between the hands and integrated into accompanying arpeggios.
2) Hand crossings with rapid changes of position.

Etude No. 22 in D major is a study in a melody divided between the hands and integrated into accompanying arpeggios (see Figure 57). Practicing the melody and accompaniment independently from one another and hands separately will allow the student to focus on the technical and musical features of each. Playing the melody with one hand, and later alternating it between the hands as notated, will permit the student to hear it as a complete phrase without domination of the accompaniment.

Figure 57. Etude No. 22, mm. 9-12



Internalizing a larger pulse of one beat per measure will encourage a longer line and musical shaping of the melody, especially in the extended, asymmetrical phrases at the ends of each section (mm. 17–28 and 45-59).

Unwanted accents are a potential problem with the arpeggiated accompaniment figuration divided between the hands. To hear a fluid and uniform arpeggio, the student may divide it between the hands in a variety of ways, listening for an even legato tone among the notes. He may then match the legato tone by playing the pattern between the hands as notated.

The teacher may assist the student in proper balance of the melody and accompaniment by singing the melody with him and/or playing the melody on another piano or one octave higher on the same piano. The student may pause before each note of the melody (which begins on the upbeat to measure 10) to practice preparing for the full sound of the melody and softer bass together on each downbeat.

The intertwined melody and accompaniment necessitate the hands to cross over one another constantly throughout the etude (see Figure 57). At the end of each measure, the left hand is required to leap two or more octaves from high on the keyboard to the bass in the duration of one eighth note. Isolating the left-hand leap will allow the student to practice a soft landing on the downbeat. The right-hand melody notes may then be added to gain dynamic control between them. It may even be helpful to practice this motion on the fall board of the piano to develop a sense of timing and physical space away from the keyboard.

This is an excellent etude for the student who holds tension in the shoulders, upper arms, forearms, and/or wrists. The hand crossings promote fluidity and help free the upper arms from excessive tension. Work on this etude may also help develop a students' listening skills, dynamic shaping of melodic phrases, and coordination between the hands.

Etude No. 23 in D Minor

GENERAL INFORMATION

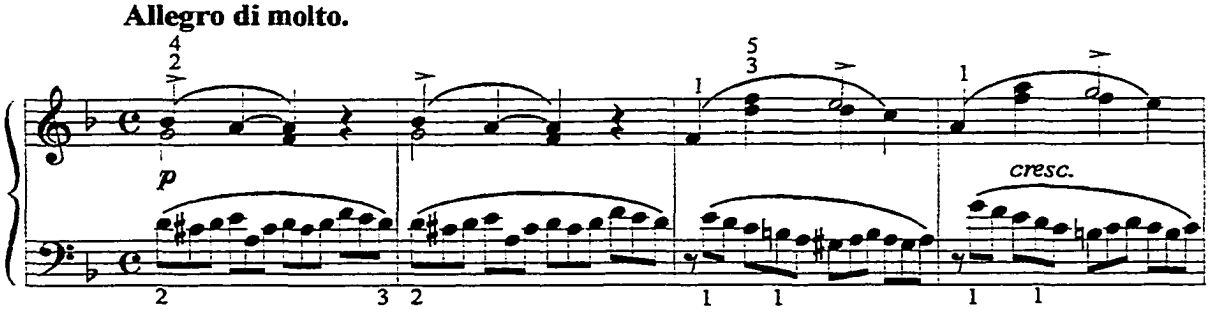
Form:	A	B (m. 17)	A (m. 25)	Coda (m. 33)
Key:	D minor			
Meter:	4/4			
Tempo:	Allegro di molto			

Principal Technical Focus:

1) Rapid left-hand scalar passages in triplet figurations.
2) *Leggiero* touch at a quick tempo.

Etude No. 23 in D minor is a study that develops finger equality and agility in the left hand. Left hand speed, endurance, and a *leggiero* touch are encouraged through rapid undulating scalar passages in continuous triplets throughout the etude (see Figure 58). A significant amount of practice may be devoted to the left hand alone to focus on rhythmic accuracy and clear articulation, especially with the weaker third, fourth, and fifth fingers.

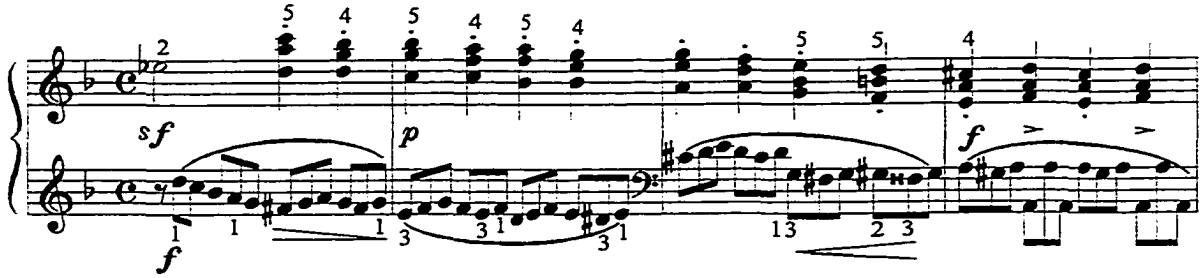
Figure 58. Etude No. 23, mm. 1-4



Practicing the left hand slowly and stopping on each thumb crossing will allow the position of the hand to center and avoid twisting the wrist. The repeated note D in measures 1-2 requires quick repetition with a change of finger. The student may play from beats four to one until he can play the passage with success. Because the left-hand scalar passages remain basically unchanged throughout the etude, mastery can be gained with surprisingly little effort.

Careful attention may be given to the left-hand passages in measures 20-24 (see Figure 59). Here the fingers play in close proximity, fingering patterns skip fingers (m. 21, fingers 3-1), and the hand must quickly expand and contract (m. 22). The inclusion of frequent finger crossings, sudden changes in dynamics, and increased use of accidentals compound the technical difficulties. Slow practice with repetitions and/or practicing in a variety of rhythms and tempos may be necessary.

Figure 59. Etude No. 23, mm. 20-23

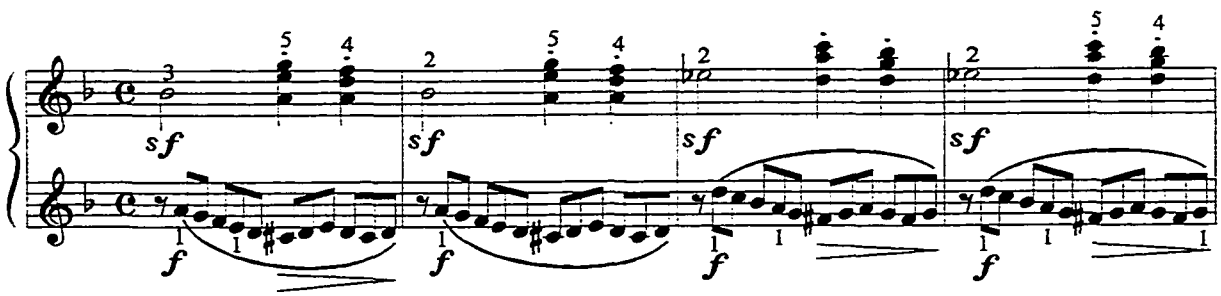


Although a substantial amount of practice should be spent on the left hand alone, the right hand should not be neglected. The right hand should be promptly added to the left since it supports it harmonically and often coincides with the

directional changes in the left hand. Practicing hands together will also allow the student to focus on coordination between the arms.

Measures 1-6, 9-14, and 25-30 contain right-hand accents that add rhythmic interest to the etude (see Figure 58). Emphasis should be placed on beats one (mm. 1-2), three (mm. 3-4), or one and three (mm. 5-6) as notated. The student must be careful to play the left hand fluidly and not to add the accents to the left hand. The *sforzandi* in measures 17-20, along with the right-hand accent markings in measures 33-35, function differently than the other accents in the etude (see Figure 60). In these measures, each right-hand accent functions as an impetus to the left-hand scalar passages rather than merely providing rhythmic interest.

Figure 60. Etude No. 23, mm. 17-20



This is an excellent etude to give to the intermediate student to develop control, agility, and endurance in the left hand. The triplet figurations fit the hand well and do not include passages that cause the hand to be over extended. Finger crossings learned in basic scale practice are also utilized and reinforced throughout the etude.

Etude No. 24 in F Major

GENERAL INFORMATION

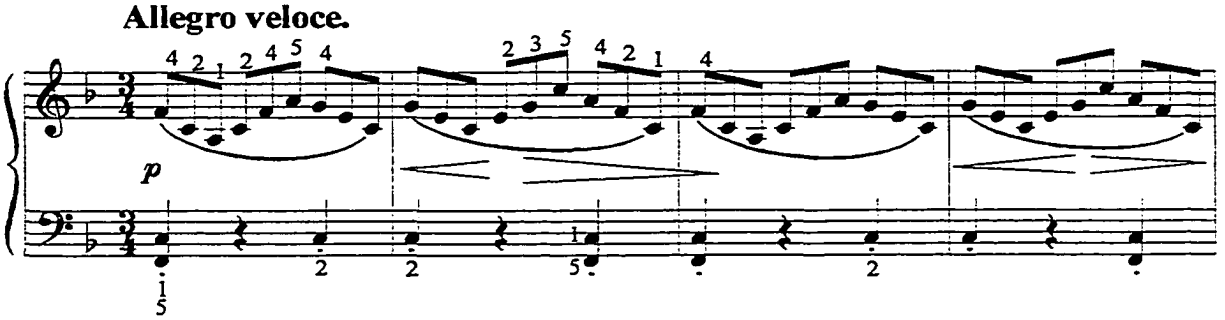
Form:	A	B (m. 17)	A (m. 29)	B (m. 37)	Coda (m. 45)
Key:	F major				
Meter:	3/4				
Tempo:	Allegro veloce				

Principal Technical Focus:

1) Continuous right-hand legato in broken triads.
2) *Leggiero* touch at a quick tempo.

Etude No. 24 in F major is a broken-triad study for the right hand featuring a *leggiero* touch at a quick tempo (see Figure 61). The broken triads appear in a variety of inversions in continuous triplets throughout the etude. Equality of touch and wrist rotation is also developed in the right hand through the undulating motion of the triplets. The student should practice the right hand alone to focus on fingering accuracy, the connection between notes, and playing the triplets evenly and lightly.

Figure 61. Etude No. 24, mm. 1-4



Measures 17-20 contain some stepwise motion (see Figure 62) while measures 13-16 and 25-26 (see Figure 63) necessitate larger reaches between the figures. Additional practice may be required in these measures for an adequate legato, even rhythm and tone, and mobile wrist.

Figure 62. Etude No. 24, mm. 17-20

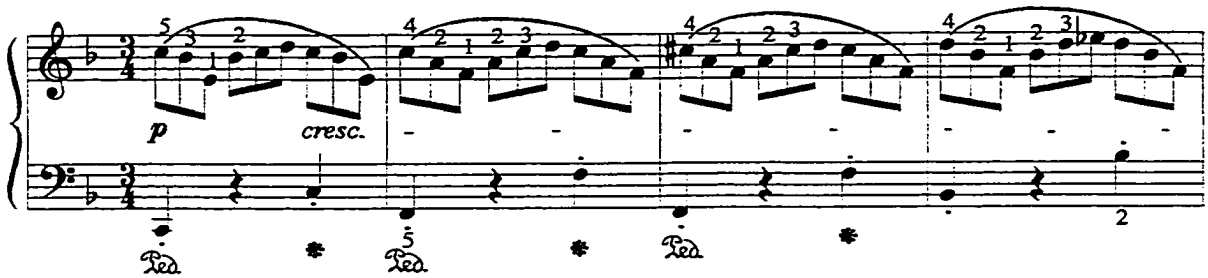
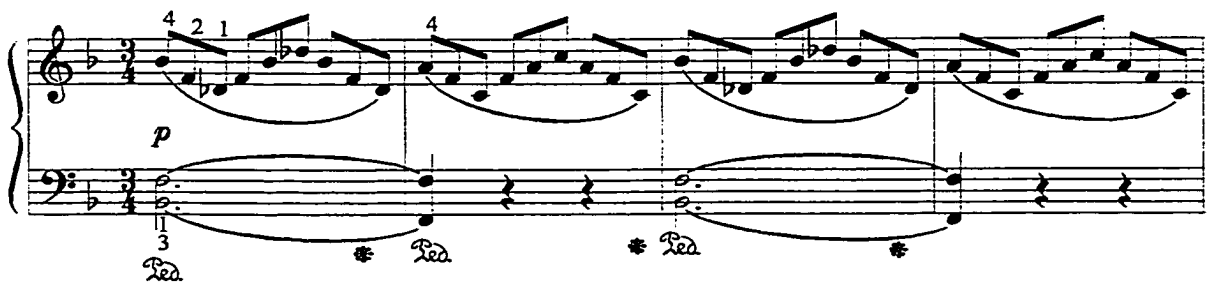


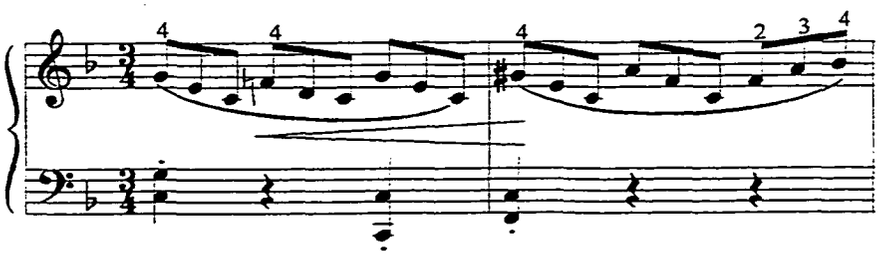
Figure 63. Etude No. 24, mm. 13-16



The undulating motion of the triplets follows a descending-ascending-descending pattern in each measure throughout most of the etude. One rotating motion should be used each measure until the pattern changes to a descending motion each beat (mm. 7-8, 11, 23-24, and similar measures, see Figure 64). These directional changes necessitate smaller rotations from the wrist with one rotation each

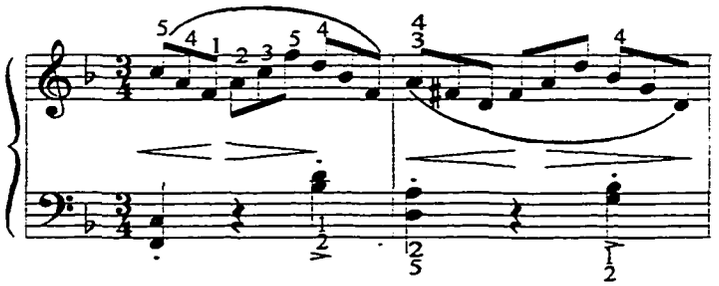
beat. Practicing the transition into and out of these measures will promote continuity and fluidity (mm. 5-9, 9-11, etc.).

Figure 64. Etude No. 24, mm. 7-8



The legato figures are primarily accompanied by staccato quarter notes on beats one and three in the left hand. In measures 5-6 and 9-10, left-hand accents are included on beat three (see Figure 65). When practicing hands together, the student should be careful that the right-hand legato remains unbroken and does not receive any unwanted accents.

Figure 65. Etude No. 24, mm. 5-6



The left-hand articulation changes from staccato to legato in measures 13-16, 21-22, 25-26, and corresponding measures in repeated sections (see Figure 63). These measures include notes of longer duration, suspensions, and pedal markings. The student should be attentive to proper voicing, correct fingering, and sustaining the tied notes for their full value.

Etude No. 24 complements Etude No. 23 in technical development of each hand. Both etudes develop fast legato playing through rapid passages in continuous triplet figurations without relief. It is suggested that these two etudes be studied simultaneously.

Etude No. 25 In C Minor/ C Major

GENERAL INFORMATION

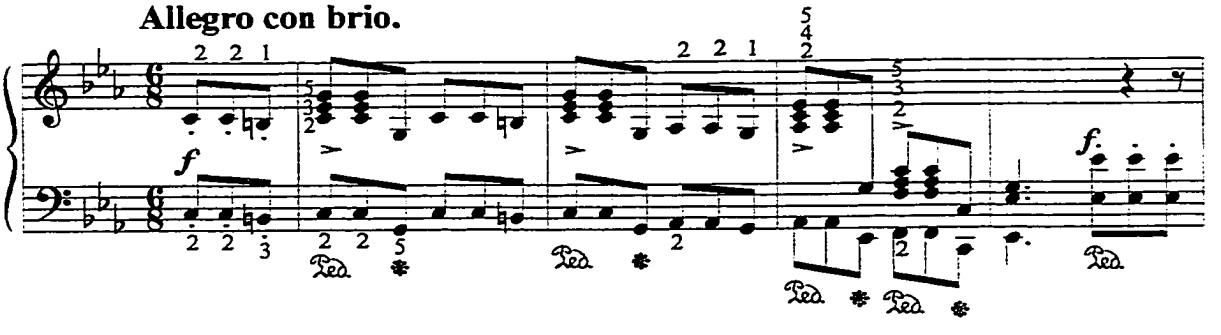
Form:	A B (m. 13) A^1 (m. 45) Etude # 1 (m. 80) Coda (m. 99)
Key:	C minor/ C major
Meter:	6/8
Tempo:	Allegro con brio

Principal Technical Focus:

1) Repeated blocked forte chords shared between the hands in parallel motion.
2) Quick hand position changes.

Etude No. 25 in C minor/C major is a study in playing repeated blocked *forte* chords with quick changes of position in both hands (see Figure 66). This etude closes the opus with a variety of motives and textures, and features an assortment of accents, sforzandi, and octave doublings, as well as exploitation of registers. It also includes special effects such as the tremolo in the concluding measures.

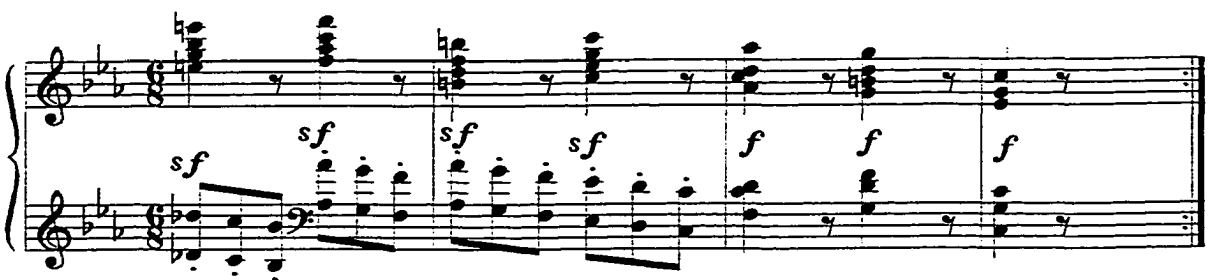
Figure 66. Etude No. 25, mm. 1-4



The student will benefit from practicing hands together slowly since they often play in unison and move in the same direction (mm. 1-4, 12-17, etc.). Two large arm motions may be used for each measure on beats one and four to keep the wrists supple at the indicated *Allegro con brio* tempo. The additional notes on beats two, three, five, and six may receive small vibrations from the arm. An alternative fingering of 1-3-5 may be used on the repeated chords in the A and B sections to promote hand balance, even distribution of arm weight, and wrist flexibility. Using the playing mechanism correctly will be necessary for a fast attack with good tone on the accented notes. The accents may also be emphasized with touches of rhythmic pedal. Since over playing the *forte* dynamic markings may be a potential problem, a great deal of practice should be at the *mezzo-forte* level until the student can play at a reasonable tempo with appropriate fingering and note accuracy.

Where the position changes are more frequent in one or both hands, the student may practice isolating the moves to different harmonies with various distances and directions (mm. 4-8, etc.). The more active passages that contain eighth-note octaves in the left hand opposite full chords in the right may require additional practice (mm. 9-12, 26-33, etc., see Figure 67).

Figure 67. Etude No. 25, mm. 9-12



At first, the student may benefit from eliminating the inner voices of the right-hand chords and practicing hands separately and/or slowly together. Eventually, the student should play the right-hand passages without looking to focus on the motion of the left-hand octaves. Playing only the top or bottom note of the left-hand octaves with the indicated fingering will give the student a sense of control and freedom when playing as notated. This method of practice may also be applied to measures 70-79 where both hands play hollow octaves in unison.

The articulation markings appear in a variety of combinations throughout the etude. The student should distinguish between the accents, staccatos, tenutos, and sforzandi in the speed of the attack and duration. Extra attention may be given to measures 45-49 (see Figure 68) and 95-98 (see Figure 69) where the slur and accent markings become more complex.

Figure 68. Etude No. 25, mm. 45-49

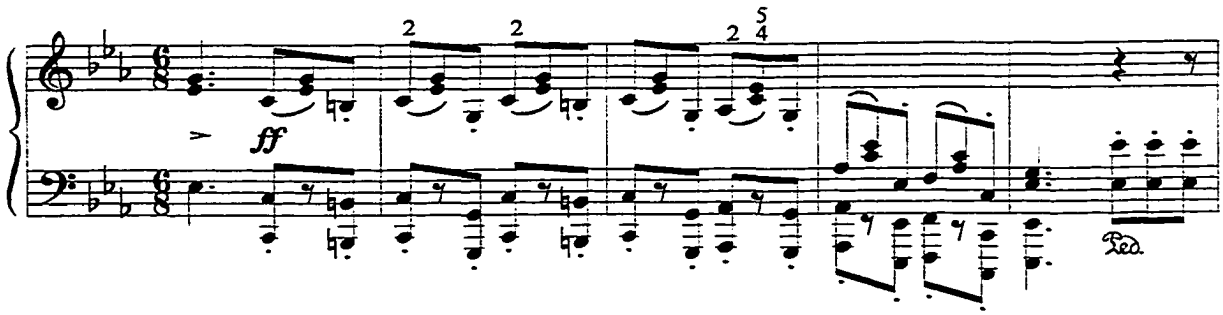
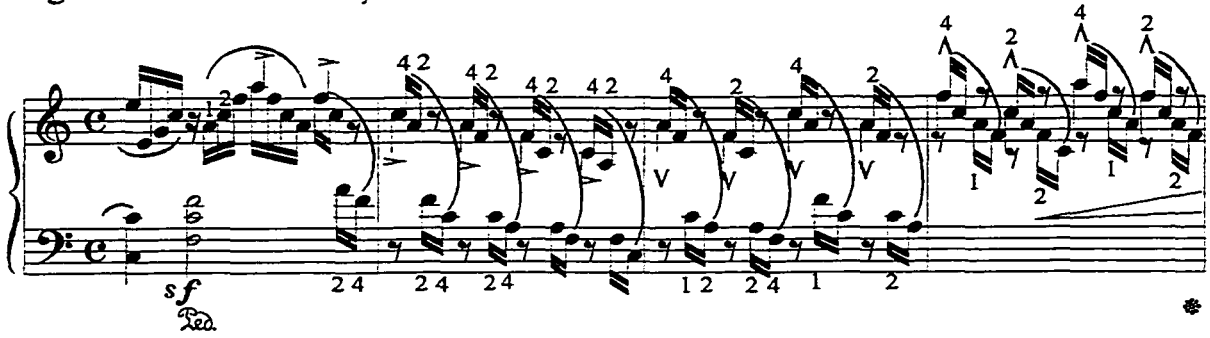
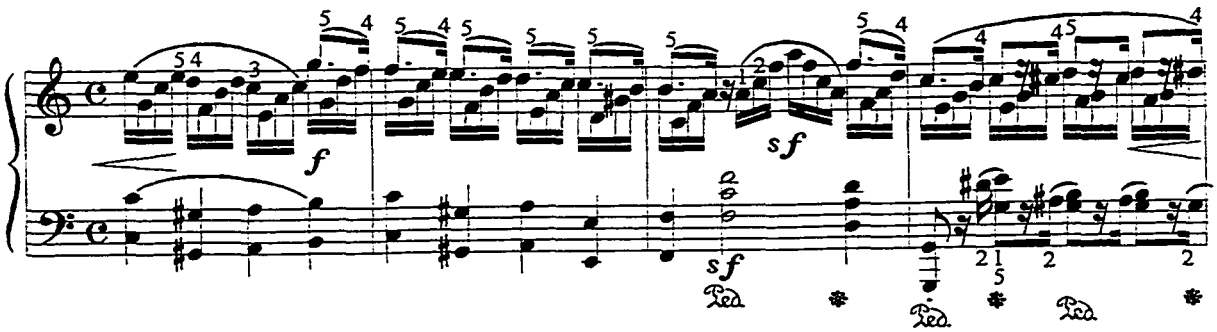


Figure 69. Etude No. 25, mm. 95-98



Etude No. 25 is unique in its inclusion of the A section from Etude No. 1 before its coda (see Figure 70). This interpolation is unusual because Heller transforms an original motif for the first time in the opus. Here, the motif of the first etude is combined with features of Etude No. 25 that include suspensions (mm. 81-82), octave doublings (mm. 84-91), and rhythmic variety (mm. 90-99, see Figure 70). Individual characteristics of the first and last etudes are merged before the conclusion of the work, creating a sense of closure to the opus.

Figure 70. Etude No. 25, mm. 89-92



CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study has been to renew interest of present-day teachers and performers in Stephen Heller's piano music through a pedagogical analysis of the *25 Etudes mélodiques* Op. 45. The etudes of Stephen Heller have been nearly forgotten by pianists today despite his large compositional output. His individual etudes amount to over two hundred pieces assembled in thirteen separate collections. Single etudes from Op. 45 can be found in multi-composer anthologies, but collections of entire sets of Heller's etudes are difficult to acquire.

Stephen Heller was a composer and pianist in the mid- to late-nineteenth century and a contemporary of Chopin, Schumann, and Liszt. Born in Hungary in 1813, he displayed extraordinary talent at an early age. After receiving formal training, his father scheduled a performing tour in 1828 that took him through Hungary, Transylvania, Poland, and Northern Germany.[165] This tour ended abruptly in 1829 when Heller collapsed mentally and physically in Augsburg, Germany from the pressures of the tour.[166]

Augsburg became Heller's new place of residence for the next eight years. While there, he made several acquaintances, including Frau Caroline Hoeslin von Eichtel, Count Fugger-Kircheim-Hoheneck, and Robert Schumann. With Schumann's assistance, Heller published several of his works with Schumann's

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[165] Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 8, 459.

Leipzig publisher, Kistner. He later became an Augsburg correspondent for the *Neue Zeitschrift für Musik* that was then edited by Schumann.[167] In 1838, Heller moved to Paris to take lessons from the then famous pianist Friedrich Kalkbrenner after meeting him in Augsburg.[168]

In Paris, Heller composed many superficial works for publishers as a means of financial support. He referred to these pieces as "Sklavenarbeit" or "travaux forcés," meaning forced labor, which he indicated with the initials "T.F." on the title page of each work.[169] Through his close friend Sir Charles Hallé, who was a popular English pianist living in Paris, Heller met several important musicians such as Wagner, Berlioz, and Chopin. In 1883 at fifty, Heller's eyesight gradually began to fail greatly reducing his ability to financially support himself through his compositions. An endowment know as the "Heller Testimonial" was established to provide monetary assistance to Heller in his final years.[170] Heller remained in Paris until his death in 1888.

Heller's etudes are divided into thirteen collections that develop various technical foundations for a variety of levels and abilities, and include Opp. 16, 29, 45, 46, 47, 90, 96, 116, 125, 135, 138, 151, and 154. The *25 Études mélodiques* Op. 45 were written for intermediate-level student as an introduction to his revised edition of *L'Art de phraser* Op. 16, published by Schlesinger (1844). *30 Etudes progressives*

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[166] Barbedette, *Life and Works*, 7.
[167] Ibid., 11.
[168] Ibid., 12.
[169] Rudolf Schütz, Stephen Heller. *Ein Künstlerleben* (Leipzig: Breitkopf & Härtel, 1911) 43; trans. In Booth, *Life and Music*, 31.
[170] Booth, *Life and Music*, 55.

Op. 46 (1844) and *25 Etudes pour former au sentiment du rhythme et à l'expression* Op. 47 (1844) are preparatory collections to Op. 45. The order of the collections in terms of their relative difficulty is Op. 47, 46, 45, and 16.

CONCLUSIONS

A thorough examination of Stephen Heller's *25 Études mélodiques* Op. 45 reveals that these etudes are indeed appropriate teaching repertoire for the intermediate-level student. The Op. 45 etudes provide a broad range of musical and technical requirements for students from early-intermediate through early-advanced levels. These etudes are superb vehicles to reinforce and teach new skills to be mastered by the student in preparation for further study of advanced nineteenth-century literature by such composers as Chopin, Schumann, and Liszt. Works in this opus can be used to strengthen agility, coordination, musical expressiveness, and memorization skills. They may also encourage knowledge of styles and simple forms.

In addition to providing teaching literature for the intermediate-level student, Op. 45 may be especially useful with the transfer student who has been playing advanced literature beyond his technical and musical abilities. Depending on the needs of each individual, selected etudes may be used to reinforce skills necessary for the transfer student to continue playing near his current level. College professors with less experienced freshmen may also use these etudes to nourish various technical skills and knowledge of styles before assigning virtuosic pieces from this era.

These etudes are excellent for teaching new technical devices, since they contain many points of repose and a substantial amount of repetition. The points of repose occur frequently throughout an etude, and can serve to provide temporary

relief from technical demands. Repetitions of technical concepts assist the student with economy of material and occur either in the same key or in transposition. The level of difficulty of a piece is sometimes increased toward the end of the etude by the addition of voices, leaps, or the intermingling of more than one technical requirement. The combining of technical requirements usually occurs in the returning A and/or B sections.

The Op. 45 etudes provide studies in voicing (all), expression (all), legato playing (Nos. 1, 2, 3, 14, 18, 20, 23, and 24), articulation (Nos. 5, 7, 13, 21, 23, and 24), playing a melody and accompaniment in one hand (Nos. 4, 9, 10, and 17), quick changes in position (Nos. 11, 13, 22, and 25), repeated notes (Nos. 11, 12, 14, and 25), four-voice texture (Nos. 4, 15, and 17), double notes (Nos. 5, 8, 12, and 21), *leggiero* touch (Nos. 16, 23, and 24), rhythm (Nos. 6 and 15), hand crossings (Nos. 11 and 22), dynamics (Nos. 3 and 15), trill playing (No. 19), and suspensions (No. 6). Like many of his predecessors, Heller tended to focus on the development of the right hand more than the left, although the left hand is challenged in Etudes Nos. 3, 8, 11, 14, 16, 18, and 24. Coordination and interaction of the hands and arms, however, are emphasized in all of the etudes.

The majority of these etudes can assist in developing technique for the student with the moderate to large-size hand. These etudes generally require a large reach between the second and fifth fingers, and the ability to play an octave and three- to four-note chords comfortably with one hand. The student with small hands or hands that are not yet fully developed should avoid Etudes Nos. 8 and 12. He may,

however, study double-note etudes Nos. 5 and 21 since they are more accessible for small hands. He should also refrain from playing Etudes Nos. 7, 15, 17, and 25 because of the extended *forte* passages and thick textures. The small-handed student or young child who advances quickly may be able to play these etudes with some modifications such as omission or redistribution of specified notes, use of alternative fingerings, and/or sensitive application of the damper pedal.

All of the etudes in Op. 45 are written in simple binary and ternary forms. The majority of the etudes include a coda (Etudes Nos. 1-2, 4-5, 7-8, 10, 12-16, 18-25) and three contain short introductions (Etudes Nos. 11, 12 and 22). The final etude is the exception to this format because it includes and transforms the A section from Etude No. 1 before its coda. This is the only cyclical element in the opus. The A section of each etude always introduces the principal technical idea and establishes the key. The B section unifies the etude by functioning in one of three ways: reinforcing the technical requirements presented in the A section through repetition and/or transposition (Nos. 2, 7, 9, 12, 13, 15, 16, 21, 23, 24, and 25), introducing a new technical idea (Nos. 4, 5, 6, and 20), or providing relief from the technical demands displayed in the A section (Nos. 11 and 17).

Pedal markings and releases throughout Op. 45 are somewhat inconsistent as marked by Heller. His pedaling preferences are usually notated in the opening measures of each section. These markings usually disappear after several measures without a *simile*, although it appears he intends for the performer to continue pedaling in the same manner. A general overview of the etudes shows that the damper pedal is

often coordinated with harmonic changes and reinforces pedaling technique known to the student. When Heller desires a different sonority, he notates such deviations.

Although Heller edited the score used as the primary source for this study, many awkward fingerings still exist. Whether or not these fingerings were intentional or merely overlooked by Heller, various fingerings may be changed according to the needs of the student. Fingerings should be kept consistent in similar patterns and passages depending on keyboard topography to reinforce kinesthetic memory of new technical concepts.

The Op. 45 etudes may be used to develop and advance the intermediate student's musical and technical abilities. Because the etudes are not organized in an increasing level of difficulty, the teacher can determine an appropriate order of progressive difficulty. The student's physical, emotional, and cognitive level of development should be considered when selecting an order of study. The teacher should begin with etudes that reinforce techniques familiar to the student and slowly introduce new technical material in logical steps necessary for him to eventually play advanced nineteenth-century literature.

Although a wealth of intermediate-level literature is presently available to teachers, the present study examines Heller's etudes as repertoire to develop their students' technical, musical, imaginative, interpretive, and expressive capabilities. Heller's beautifully-crafted volume of etudes will also prepare their intermediate-level students for more technically and musically challenging nineteenth-century literature.

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APPENDIX A

APPENDIX A

CHRONOLOGICAL LISTING of WORKS

The information contained in Appendix A is taken from Hippolyte Barbedette's book *Stephen Heller: His Life and Works* (1887).[171] Dates and places of publication are taken from Ronald Earl Booth's *The New Grove Dictionary of Music and Musicians* encyclopedia entry (1980).[172]

Op. 1	Thême de Paganini varié	(1829)
Op. 2	Les charmes de Hambourg, Rondeau brillant	(Hamburg, 1829)
Op. 3	Fantaisie dramatique sur des thèmes des opéras 'Semiramide' et La muette	(Hamburg, 1829)
Op. 4	Variations brillantes sur une valse de Hubowsky	(Pest, 1829)
Op. 5	Variations brillantes sur un thème polonais	(Pest, 1829)
Op. 6	Introduction, variations et finale (thèmes favoris de l' opéra Zampa)	(1830)
Op. 7	3 Impromptus	(1813)
	No. 1. Déclaration	
	2. Adieu	
	3. Amour sans repos (Rastlose Liebe)	
Op. 8	Rondo scherzo	(1831)
Op. 9	Sonate, No. 1	(1829)
Op. 10	3 Morceaux brillants sur L'elisire et Norma	(Mainz, 1839)
	No. 1. Divertissement "L'elisire d'amore" (Donizetti)	
	2. Rondoletto "Norma" (Bellini)	
	3. Rondoletto "L'elisire d'amore" (Donizetti)	
Op. 11	Rondo valse	(Mainz, 1840)
Op. 12	Rondoletto sur la Cracovienne du ballet La Gipsy	(1840)
Op. 13	Divertissement brillant sur Ouvrez-moi de l'opéra Les treize de Halévy	(1840)
Op. 14	Passe-temps (Six rondinos sur des mélodies de Strauss)	(Berlin, 1839)
Op. 15	Rondino brillant sur la Puabre counturière dans l'opéra Les treize de Halévy	(1839)
Op. 16	L'Art de phraser (Twenty-four studies through all the keys)	(Berlin, 1840)
Op. 17	6 Caprices sur Le shérif de Halévy	(Mainz, 1840)
Op. 18	Improvisata sur la Chanson du pays de Reber	(Mainz, 1842)
Op. 19	2 Caprices sur la Captive de Reber	(Mainz, 1846)
Op. 20	2 Impromptus sur Haï Luli de Reber	(Berlin, 1844)
Op. 21	2 Impromptus sur Bergeronette de Reber	(Mainz, 1844)

[171] Barbedette, *Life and Works*, i-xii.
[172] Sadie, *New Grove Dictionary of Music and Musicians*, Vol. 8, 460-61.

Op. 22 4 Rondos très faciles sur La favorite de Donizetti (Berlin, 1844)
Op. 23 4 Rondos brillants sur Le guitarrero de Halévy (Berlin, 1844)
Op. 24 Scherzo (Vienna, 1841)
Op. 25 Paraphrase[s] sur Richard Coeur de Lion [Gretry] (Vienna, 1844)
Op. 26 Paraphrase[s] sur Richard Coeur de Lion [Gretry] (Vienna, 1844)
Op. 27 Caprice brillant (1844)
Op. 28 Caprice brillant (Vienna, 1844)
Op. 29 La Chasse, étude de concert (Die Jagd) (Berlin, 1844)
Op. 30 6 Pensées fugitives (collab. H. W. Ernst and Stephen Heller) (Vienna 1844)

No. 1. Passé
2. Sóuvenir
3. Romance
4. Lied
5. Agitato
6. Adieu
7. Rêverie
8. Caprice
9. Inquiétude
10. Intermezzo

Op. 31 Fantaisie sur La Juive de Halévy (Berlin, 1844)
Op. 32 Bolero sur La Juive de Halévy (Berlin, 1844)
Op. 33 Mélodies de Schubert, Die Forelle (Berlin, 1844)
Op. 34 Mélodies de Schubert, Erlkönig (Berlin, 1844)
Op. 35 Mélodies de Schubert, Die Post (Berlin, 1844)
Op. 36 Mélodies de Schubert, Lob der Tränen (Berlin, 1844)
Op. 37 Fantaisie sur En respect mon amour se change de Charles VI de Halévy (1844)
Op. 38 Caprice brillant sur Avec la douce chansonette de Charles VI de Halévy (1844)
Op. 39 La Kermesse: danse Néerlandaise (Berlin, 1844)
Op. 40 Miscellanées (Berlin, 1844)

No. 1. Rêverie
2. La petite mendiante
3. Eglogue

Op. 41 Caprice sur un motif du Déserteur de Monsigny (Hanover, 1844)
Op. 42 Valse élégante (Berlin, 1844)
Op. 43 Valse sentimentale (Berlin, 1844)
Op. 44 Valse villageoise (Berlin, 1844)
Op. 45 Études mélodiques (Introduction to the "L'art de phraser") (Berlin, 1844)
Op. 46 30 Études progressives (Berlin, 1844)
Op. 47 25 Études pour former au sentiment du rhythme et à l'expression (Berlin, 1844)
Op. 48 No. 1. "Charles VI" Chant national de l'opéra de Halévy
2. Slyvana Une pastorale (Berlin, 1844)
Op. 49 Quatre arabesques (Berlin, 1844)

Op. 50 Scènes pastorales (2 Books) (1844)
Op. 51 Caprice brillant sur la Marche de la caravane et la Rêverie du Désert de David (Berlin, 1844)
Op. 52 Vénitienne (Berlin, 1844)
Op. 53 Tarantella, No. 1 (Berlin, 1845)
Op. 54 Fantaisie (Berlin, 1845)
Op. 55 Lieder von Schubert (Berlin, 1845)
Op. 56 Sérénade (Berlin, 1849)
Op. 57 Scherzo fantastique (Berlin, 1845)
Op. 58 Rêveries (Berlin, 1845)
Op. 59 Valse brillante (Berlin, 1845)
Op. 60 Canzonetta, No. 1 (Berlin, 1846)
Op. 61 Tarentella, No. 2 (Berlin, 1846)
Op. 62 2 Valses (Berlin, 1846)
No. 1. D-flat
2. A-flat
Op. 63 Capriccio (1846)
Op. 64 Humoreske (1846)
Op. 65 Sonata, No. 2 (1844)
Op. 66 Caprice brillant sur "Le val d'Andorre" de Halévy (Berlin, 1846)
Op. 67 Improvisata: Auf Flügeln des Gesanges von Mendelssohn (Berlin, 1846)
Op. 68 Horch, horch, die Lerch, Ständchen von Schubert (Berlin, 1847)
Op. 69 Es ist bestimmt in Gottes Rat von Mendelssohn: Fantaisie in Form einer Sonate (Berlin, 1847)
Op. 70 Caprice brillant sur "Le Prophète" de Meyerbeer (1847)
Op. 71 Aux mânes de Fréderic Chopin: Elégie et Marche funèbre (1849)
Op. 72 Capricen, Impromtus und Improvisationen über Lieder von Mendelssohn (Bonn, 1849)
No. 1. Volkslied
2. Minnelied
3. Sonntagslied
Op. 73 3 Stücke (Bonn, 1849)
No. 1 Jägerlied
2. Soldatenlied
3. Wiegenlied
Op. 74 Fantaisie et valse sur "L'enfant prodigue d'Auber" (Berlin, 1849)
Op. 75 Rondeau et variations sur "La dame de pique" de Halévy (1849)
No. 1. "La dame de pique" Rondeau-caprice sur l'opéra de Halévy
2. "La dame de pique" Romance variée sur l'opéra de Halévy
Op. 76 Capriccio über Die Heimkehr aus der Fremde von Mendelssohn (1849)
Op. 77 Saltarello über ein Thema der 4. Symphonie von Mendelssohn (1851)

Op. 78 Spaziergänge eines Einsamen, I (1851)

No. 1. Allegro vivo, in F-sharp major
2. Allegretto quasi allegro, in F
3. Allegro, in B-flat minor
4. Andante, in B-flat
5. Allegretto con moto, in G
6. Assai vivace, in G minor

Op. 79 Traumbilder (Berlin, 1851)

No. 1. Allegretto con moto, in C
2. Allegro energico, in A minor
3. Vivacissimo, in A
4. Allegro agitato, in D minor
5. Andantino, in B-flat
6. Molto vivace, in B-flat minor

Op. 80 Wanderstunden (Offenbach, 1852)

No. 1. Poco agitato, in C minor
2. Allegretto con grazia, in D-flat
3. Allegro appassionato, in B-flat minor
4. Lento con espressione, in F
5. Assai vivace, in C minor
6. Con moto, in B-flat

Op. 81 24 Préludes (in all the keys) (1853)

Op. 82 Blumen-, Frucht- und Dornenstücke (Berlin, 1853)

No. 1. Vivace, in C
2. Impetuoso, in A minor
3. Lento con tenerezza, in G
4. Molto animato, in E minor
5. Andante quasi allegretto, in D
6. Allegro deciso, in B minor
7. Più lento, in A
8. Allegro appassionato, F-sharp minor
9. Allegretto con grazia, in E
10. Allegro caratteristico, F-sharp minor
11. Andante con moto, in G-flat
12. Molto agitato, in b-flat minor
13. Allegretto grazioso, in D-flat
14. Più moderato e plaintivo, in F minor
15. Andante placido, in F
16. Allegro risoluto, in D minor
17. Allegretto pastorale, in B-flat
18. Allegro non troppo, in G minor

Op. 83 6 Feuillets d'album (Berlin, 1853)

Op. 84 Impromptu (Berlin, 1854)

Op. 85 2 Tarentellas (1854)
No. 1. Tarantella, No. 3
2. Tarantella, No. 4
Op. 86 Im Walde, I (1854)
No. 1. Allegretto con moto, in A-flat
2. Agitato con passione, in E-flat minor
3. Andante con moto, in E
4. Allegro vivace, in A
5. Allegretto, in A-flat
6. Allegro assai, in F
7. Allegro risoluto, in F-sharp
Op. 87 Tarentella No. 5 (1855)
Op. 88 Sonata, No. 3 (1856)
Op. 89 Spaziergänge eines Einsamen, II (Winterthur, 1856)
No. 1. Agrestement, in B-flat
2. D'un mouvement trés vif et passionné, in D minor
3. Vivement et de bonne humeur, in D
4. D'un mouvement agité, in G minor
5. Molto vivace, in F
6. Assai vivace, in A
Op. 90 24 Nouvelles études (Berlin, 1847)
Op. 91 3 Nocturne (1858)
No. 1. Nocturne in G
2. Nocturne in E
3. Nocturne-Serenade in G
Op. 92 3 Eklogen (Berlin, 1858)
No. 1. F
2. G
3. C
Op. 93 2 Valses (Winterthur, 1859)
No. 1. D-flat major
2. E-flat minor
Op. 94 Genrebild (1860)
Op. 95 Allegro pastorale (Bonn, 1860)
Op. 96 Grande étude (1860)
Op. 97 12 Ländler und Walzer (1860)
No. 1. Mouvement modéré, F
2. Um peu plus mouvementé, D
3. Même mouvement, B-flat
4. Moins vite, D
5. Un peu lent, A
6. Quasi triste, A minor
7. Vivement, F
8. Delicatement tendrement, A-flat
9. Très vivement, D-flat

10. Moins vite, C
11. Très rapide, F minor
12. Commodement, F

Op. 98 Improvisata über Flutenreicher Ebro von Schumann (Winterthur, 1861)
Op. 99 4 Fantasiestücke (Mainz, 1861)
Op. 100 Canzonetta, No. 2 (1861)
Op. 101 Réveries du promeneur solitaire (Bonn, 1861)
Op. 102 Jagdstück (1861)
Op. 103 Nocturne in G (Berlin, 1861)
Op. 104 Polonaise in E-flat (1861)
Op. 105 3 Lieder ohne Worte (Winterthur, 1862)
No. 1. Assai lento, in A
2. Molto vivo, in A minor
3. Vivo (An autumn leaf), in F
Op. 106 3 Schäferstücklein (Mainz, 1863)
Op. 107 4 Ländler (Mainz, 1863)
No. 1. F
2. F
3. F minor
4. F
Op. 108 Scherzo (Mainz, 1863)
Op. 109 Herbstblätter (Mainz, 1864)
Op. 110 Ein grosses Albumblatt und ein kleines (1864)
Op. 111 Morceaux de ballet (Mainz, 1865)
No. 1. Pas noble
2. Intermède
3. Pantomime
4. Couplets dansés
Op. 112 Caprice humoristique (Mainz, 1865)
Op. 113 Fantaisie-Caprice (Mainz, 1865)
Op. 114 2 Cahiers (Mainz, 1866)
No. 1. Prèludes et scènes d'enfants
2. Presto Scherzoso
Op. 115 3 Ballades (Mainz, 1866)
Op. 116 Deux études (Mainz, 1866)
Op. 117 3 Préludes (Mainz, 1867)
Op. 118 Variétés (Mainz, 1867)
No. 1. Boutade
2. Feuillet d'album
3. Air de ballet
Op. 119 32 Préludes (à Mademoiselle Lili) (1867)
Op. 120 Lieder für Pianoforte (1867)

Op. 121 3 Morceaux (1867)
No. 1. Ballade
2. Conte
3. Réverie du gondolier
Op. 122 Valses-Rêveries (1867)
Op. 123 Feuilles volantes (3 Books) (1868)
Op. 124 Kinderszenen (2 Books) (1868)
Op. 125 24 Études d'expression et de rhythme (1868)
Op. 126 3 Ouvertüren [for a drama, a comedy and a comic opera] (1870)
Op. 127 Freischütz-Studien (Weber) (1871)
Op. 128 Im Walde, II (1871)
No. 1. Entrée
2. Bruits de la forêt
3. Promenade du chasseur
4. Fleur solitaire
5. Ecureuil poursuivi
6. Wald-Sage
7. Retour
Op. 129 2 Impromtus (1871)
No. 1. F
2. C-sharp minor
Op. 130 33 Variationen über ein Thema von Beethoven (1871)
Op. 131 3 Nocturnes (1872)
No. 1. Andante con moto, A-flat
2. Lento, G
3. Allegro, A minor
Op. 132 2 Polonaises (Bonn, 1872)
No. 1. F minor
2. A minor
Op. 133 21 Variationen über ein Thema von Beethoven (Berlin, 1872)
Op. 134 Kleines Album (Bonn, 1872)
No. 1. Novellette
2. Scherzino
3. Romance
4. Arabesque
5. Questions
6. Résponse
Op. 135 Deux Intermèdes de concert (Winterthur, 1873)
No. 1. G minor
2. E major
Op. 136 Im Walde, III (1873)
No. 1. Dans les bois
2. Max
3. Agathe
4. Casper

5. Annette et Agathe
6. Fleurs sauvages

Op. 137 2 Tarentellas (1873)
No. 1. Tarentella, No. 6
2. Tarentella, No. 7

Op. 138 Notenbuch für Klein und Gross (4 Books) (Bonn, 1874)
Book. 1. Seven pieces
2. Eight pieces
3. Five pieces
4. Five pieces

Op. 139 3 Etüden (1874)
Op. 140 Voyage autour de ma chambre (1875)
Op. 141 4 Barkarolen (1875)
Op. 142 Variationen über 'Warum' von Schumann (1877)
Op. 143 Sonata, No. 4 (1878)
Op. 144 2 Capricen über Themen von Mendelssohn (1877)
No. 1. Fingalshöhle
2. Elfenmarsch

Op. 145 6 Ein Heft Walzer (1878)
Op. 146 Sonatina (1878)
Op. 147 Sonatina (1878)
Op. 148 4 Mazurkas (1879)
Op. 149 Sonatina (1879)
Op. 150 Préludes (1879)
Op. 151 2 Etüden (1879)
Op. 152 4 Hands (1879)
Op. 153 Aufzeichnungen eines Einsamen (1879)
Op. 154 21 Technische Studien als Vorbereitung zu den Werken Chopins Op. 155 Fabliau (Paris, 1879)
Op. 155 Fabliau (Paris, 1879)
Op. 156 Capricietto (Paris, 1879)
Op. 157 3 Feuillets d'album (Paris, 1879)
Op. 158 Mazurka (1879)
Op. Posthumes Cahier des esquisses, II (London, 1889)

APPENDIX B

APPENDIX B

CATEGORICAL LISTING of WORKS

The information contained in Appendix B is taken from Hippolyte Barbedette's book *Stephen Heller: His Life and Works* (1887).[173] Dates and places of publication are taken from Ronald Earl Booth's *The New Grove Dictionary of Music and Musicians* encyclopedia entry (1980).[174]

VARIATIONS

Op. 1	Thême de Paganini varié	(1829)
Op. 4	Variations brillantes sur une valse de Hubowsky	(Pest, 1829)
Op. 5	Variations brillantes sur un thème polonais	(Pest, 1829)
Op. 6	Introduction, variations et finale (thèmes favoris de l'opéra Zampa)	(1830)
Op. 75	Rondeau et variations "La dame de pique" sur l'opéra de Halévy	(1849)
	No. 1. Rondeau-caprice	
	2. Romance variée	
Op. 127	Freischütz-Studien (Weber)	(1871)
Op. 130	33 Variationen über ein Thema von Beethoven	(1871)
Op. 133	21 Variationen über ein Thema von Beethoven	(Berlin, 1872)
Op. 142	Variationen über 'Warum' von Schumann	(1877)

STUDIES

Op. 16	L'Art de phraser (Twenty-four studies through all the keys)	(Berlin, 1840)
Op. 29	La Chasse, étude de concert (Die Jagd)	(Berlin, 1844)
Op. 45	Études mélodiques (Introduction to the "L'art de phraser")	(Berlin, 1844)
Op. 46	30 Études progressives	(Berlin, 1844)
Op. 47	25 Études pour former au sentiment du rhythme et à l'expression	(Berlin, 1844)
Op. 90	24 Nouvelles études	(Berlin, 1847)
Op. 96	Grande étude	(1860)
Op. 116	Deux études	(Mainz, 1866)
Op. 125	24 Études d'expression et de rhythme	(1868)

[173] Barbedette, *Life and Works*, i-xii.

[174] Sadie, *New Grove Dictionary of Music and Musicians*, Vol. 8, 460-61.

Op. 135 Deux Intermèdes de concert (Winterthur, 1873)
No. 1. G minor
2. E major
Op. 139 3 Etüden (1874)
Op. 151 2 Etüden (1879)
Op. 154 21 Technische Studien als Vorbereitung zu den Werken Chopins (1879)

CHARACTER PIECES

Op. 2 Les charmes de Hambourg, Rondeau brillant (Hamburg, 1829)
Op. 40 Miscellanées (Berlin, 1844)
No. 1. Rêverie
2. La petite mendiante
3. Eglogue
Op. 49 Quatre arabesques (Berlin, 1844)
Op. 50 Scènes pastorales (2 Books) (1844)
Op. 54 Fantaisie (Berlin, 1845)
Op. 58 Rêveries (Berlin, 1845)
Op. 60 Canzonetta, No. 1 (Berlin, 1846)
Op. 71 Aux mânes de Fréderic Chopin: Elégie et Marche funèbre (1849)
Op. 73 3 Stücke (Bonn, 1849)
No. 1 Jägerlied
2. Soldatenlied
3. Wiegenlied
Op. 78 Spaziergänge eines Einsamen, I (1851)
No. 1. Allegro vivo, in F-sharp major
2. Allegretto quasi allegro, in F
3. Allegro, in B-flat minor
4. Andante, in B-flat
5. Allegretto con moto, in G
6. Assai vivace, in G minor
Op. 79 Traumbilder (Berlin, 1851)
No. 1. Allegretto con moto, in C
2. Allegro energico, in A minor
3. Vivacissimo, in A
4. Allegro agitato, in D minor
5. Andantino, in B-flat
6. Molto vivace, in B-flat minor
Op. 80 Wanderstunden (Offenbach, 1852)
No. 1. Poco agitato, in C minor
2. Allegretto con grazia, in D-flat
3. Allegro appassionato, in B-flat minor
4. Lento con espressione, in F

5. Assai vivace, in C minor
6. Con moto, in B-flat

Op. 82 Blumen-, Frucht- und Dornenstücke (Berlin, 1853)

No. 1. Vivace, in C
2. Impetuoso, in A minor
3. Lento con tenerezza, in G
4. Molto animato, in E minor
5. Andante quasi allegretto, in D
6. Allegro deciso, in B minor
7. Più lento, in A
8. Allegro appassionato, F-sharp minor
9. Allegretto con grazia, in E
10. Allegro caratteristico, F-sharp minor
11. Andante con moto, in G-flat
12. Molto agitato, in b-flat minor
13. Allegretto grazioso, in D-flat
14. Più moderato e plaintivo, in F minor
15. Andante placido, in F
16. Allegro risoluto, in D minor
17. Allegretto pastorale, in B-flat
18. Allegro non troppo, in G minor

Op. 83 6 Feuillets d'album (Berlin, 1853)

Op. 86 Im Walde, I (1854)

No. 1. Allegretto con moto, in A-flat
2. Agitato con passione, in E-flat minor
3. Andante con moto, in E
4. Allegro vivace, in A
5. Allegretto, in A-flat
6. Allegro assai, in F
7. Allegro risoluto, in F-sharp

Op. 89 Spaziergänge eines Einsamen, II (Winterthur, 1856)

No. 1. Agrestement, in B-flat
2. D'un mouvement trés vif et passionné, in D minor
3. Vivement et de bonne humeur, in D
4. D'un mouvement agité, in G minor
5. Molto vivace, in F
6. Assai vivace, in A

Op. 92 3 Eklogen (Berlin, 1858)

No. 1. in F
2. in G
3. in C

Op. 94 Genrebild (1860)

Op. 95 Allegro pastorale (Bonn, 1860)

Op. 99 4 Fantasiestücke (Mainz, 1861)

Op. 100 Canzonetta, No. 2 (1861)
Op. 101 Réveries du promeneur solitaire (Bonn, 1861)
Op. 102 Jagdstück (1861)
Op. 105 3 Lieder ohne Worte (Winterthur, 1862)
No. 1. Assai lento, in A
2. Molto vivo, in A minor
3. Vivo (An autumn leaf), in F
Op. 106 3 Schäferstücklein (Mainz, 1863)
Op. 109 Herbstblätter (Mainz, 1864)
Op. 110 Ein grosses Albumblatt und ein kleines (1864)
Op. 114 2 Cahiers (Mainz, 1866)
No. 1. Prèludes et scènes d'enfants
2. Presto Scherzoso
Op. 115 3 Ballades (Mainz, 1866)
Op. 118 Variétés (Mainz, 1867)
No. 1. Boutade
2. Feuillet d'album
3. Air de ballet
Op. 120 Lieder für Pianoforte (1867)
Op. 121 3 Morceaux (1867)
No. 1. Ballade
2. Conte
3. Réverie du gondolier
Op. 123 Feuilles volantes (3 Books) (1868)
Op. 124 Kinderszenen (2 Books) (1868)
Op. 128 Im Walde, II (1871)
No. 1. Entrée
2. Bruits de la forêt
3. Promenade du chasseur
4. Fleur solitaire
5. Ecureuil poursuivi
6. Wald-Sage
7. Retour
Op. 134 Kleines Album (Bonn, 1872)
No. 1. Novellette
2. Scherzino
3. Romance
4. Arabesque
5. Questions
6. Résponse
Op. 136 Im Walde, III (1873)
No. 1. Dans les bois
2. Max
3. Agathe

4. Casper
5. Annette et Agathe
6. Fleurs sauvages

Op. 138 Notenbuch für Klein und Gross (4 Books) (Bonn, 1874)
Book. 1. Seven pieces
2. Eight pieces
3. Five pieces
4. Five pieces

Op. 140 Voyage autour de ma chambre (1875)
Op. 153 Aufzeichnungen eines Einsamen (1879)
Op. 155 Fabliau (Paris, 1879)
Op. 157 3 Feuillets d'album (Paris, 1879)

TRANSCRIPTIONS, OPERATIC FANTASIAS, ETC.

Op. 3 Fantaisie dramatique sur des thèmes des opéras (Hamburg, 1829)
Semiramide et La muette
Op. 10 3 Morceaux brillants sur L'elisire et Norma (Mainz, 1839)
No. 1. Divertissement "L'elisire d'amore" (Donizetti)
2. Rondoletto "Norma" (Bellini)
3. Rondoletto "L'elisire d'amore" (Donizetti)
Op. 12 Rondoletto sur la Cracovienne du ballet La Gipsy (1840)
Op. 13 Divertissement brillant sur Ouvrez-moi de l'opéra (1840)
Les treize de Halévy
Op. 14 Passe-temps (Six rondinos sur des mélodies de Strauss) (Berlin, 1839)
Op. 15 Rondino brillant sur la Puabre counturière dans l'opéra (1839)
Les treize de Halévy
Op. 17 6 Caprices sur Le shérif de Halévy (Mainz, 1840)
Op. 18 Improvisata sur la Chanson du pays de Reber (Mainz, 1842)
Op. 19 2 Caprices sur la Captive de Reber (Mainz, 1846)
Op. 20 2 Impromptus sur Haï Luli de Reber (Berlin, 1844)
Op. 21 2 Impromptus sur Bergeronette de Reber (Mainz, 1844)
Op. 22 4 Rondos très faciles sur La favorite de Donizetti (Berlin, 1844)
Op. 23 4 Rondos brillants sur Le guitarrero de Halévy (Berlin, 1844)
Op. 25 Paraphrase[s] sur Richard Coeur de Lion [Gretry] (Vienna, 1844)
Op. 26 Paraphrase[s] sur Richard Coeur de Lion [Gretry] (Vienna, 1844)
Op. 31 Fantaisie sur La Juive de Halévy (Berlin, 1844)
Op. 32 Bolero sur La Juive de Halévy (Berlin, 1844)
Op. 33 Mélodies de Schubert, Die Forelle (Berlin, 1844)
Op. 34 Mélodies de Schubert, Erlkönig (Berlin, 1844)
Op. 35 Mélodies de Schubert, Die Post (Berlin, 1844)
Op. 36 Mélodies de Schubert, Lob der Tränen (Berlin, 1844)
Op. 37 Fantaisie sur En respect mon amour se change de (1844)
Charles VI de Halévy

Op. 38 Caprice brillant sur Avec la douce chansonette de Charles VI de Halévy (1844)
Op. 41 Caprice sur un motif du Déserteur de Monsigny (Hanover, 1844)
Op. 48 No. 1. "Charles VI" Chant national de l'opéra de Halévy
2. Slyvana Une pastorale (Berlin, 1844)
Op. 51 Caprice brillant sur la Marche de la caravane et la Rêverie du Désert de David (Berlin, 1844)
Op. 55 Lieder von Schubert (Berlin, 1845)
Op. 66 Caprice brillant sur Le val d'Andorre de Halévy (Berlin, 1846)
Op. 67 Improvisata: Auf Flügeln des Gesanges von Mendelssohn (Berlin, 1846)
Op. 68 Horch, horch, die Lerch', Ständchen von Schubert (Berlin, 1847)
Op. 69 Es ist bestimmt in Gottes Rat von Mendelssohn: Fantaisie in Form einer Sonate (Berlin, 1847)
Op. 70 Caprice brillant sur "Le Prophète" de Meyerbeer (1847)
Op. 72 Capricen, Impromtus und Improvisationen über Lieder von Mendelssohn (Bonn, 1849)
No. 1. Volkslied
2. Minnelied
3. Sonntagslied
Op. 74 Fantaisie et valse sur L'enfant prodigue d'Auber (Berlin, 1849)
Op. 76 Capriccio über Die Heimkehr aus der Fremde von Mendelssohn (1849)
Op. 77 Saltarello über ein Thema der 4. Symphonie von Mendelssohn (1851)
Op. 98 Improvisata über Flutenreicher Ebro von Schumann (Winterthur, 1861)
Op. 144 2 Capricen über Themen von Mendelssohn (1877)
No. 1. Fingalshöhle
2. Elfenmarsch

SONATAS

Op. 9 Sonata, No. 1 (1829)
Op. 65 Sonata, No. 2 (1844)
Op. 88 Sonata, No. 3 (1856)
Op. 143 Sonata, No. 4 (1878)

SONATINAS

Op. 146 Sonatina (1878)
Op. 147 Sonatina (1878)
Op. 149 Sonatina (1879)

SMALLER FORMS and DANCE PIECES

Op. 126 3 Ouvertüren [for a drama, a comedy and a comic opera] (1870)

SCHERZO

Op. 8 Rondo scherzo (1831)
Op. 24 Scherzo (Vienna, 1841)
Op. 57 Scherzo fantastique (Berlin, 1845)
Op. 64 Humoreske (1846)
Op. 108 Scherzo (Mainz, 1863)

CAPRICCIOS

Op. 27 Caprice brillant (1844)
Op. 28 Caprice brillant (Vienna, 1844)
Op. 63 Capriccio (1846)
Op. 112 Caprice humoristique (Mainz, 1865)
Op. 113 Fantaisie-Caprice (Mainz, 1865)
Op. 156 Capricietto (Paris, 1879)

IMPROMTUS

Op. 7 3 Impromptus (1813)
No. 1. Déclaration
2. Adieu
3. Amour sans repos (Rastlose Liebe)
Op. 84 Impromptu (Berlin, 1854)
Op. 129 2 Impromtus (1871)
No. 1. F
2. C-sharp minor

NOCTURNES

Op. 56 Sérénade (Berlin, 1849)
Op. 91 3 Nocturne (1858)
No. 1. Nocturne in G
2. Nocturne in E
3. Nocturne-Serenade in G
Op. 103 Nocturne in G (Berlin, 1861)
Op. 131 3 Nocturnes (1872)
No. 1. Andante con moto, A-flat
2. Lento, G
3. Allegro, A minor

PRÉLUDES

Op. 81 24 Préludes (in all the keys)	(1853)
Op. 117 3 Préludes	(Mainz, 1867)
Op. 119 32 Préludes (à Mademoiselle Lili)	(1867)
Op. 150 Préludes	(1879)
Op. Posthumes Cahier des esquisses, II	(London, 1889)

WALTZES

Op. 11 Rondo valse	(Mainz, 1840)
Op. 42 Valse élégante	(Berlin, 1844)
Op. 43 Valse sentimentale	(Berlin, 1844)
Op. 44 Valse villageoise	(Berlin, 1844)
Op. 59 Valse brillante	(Berlin, 1845)
Op. 62 2 Valses	(Berlin, 1846)
No. 1. D-flat	
2. A-flat	
Op. 93 2 Valses	(Winterthur, 1859)
No. 1. D-flat major	
2. E-flat minor	
Op. 97 12 Ländler und Walzer	(1860)
No. 1. Mouvement modéré, F	
2. Um peu plus mouvementé, D	
3. Même mouvement, B-flat	
4. Moins vite, D	
5. Un peu lent, A	
6. Quasi triste, A minor	
7. Vivement, F	
8. Delicatement tendrement, A-flat	
9. Très vivement, D-flat	
10. Moins vite, C	
11. Très rapide, F minor	
12. Commodement, F	
Op. 107 4 Ländler	(Mainz, 1863)
No. 1. F	
2. F	
3. F minor	
4. F	
Op. 122 Valses-Rêveries	(1867)
Op. 145 6 Ein Heft Walzer	(1878)
Op. 152 4 Hands	(1879)

TARANTELLAS

Op. 53 Tarantella, No. 1	(Berlin, 1845)
Op. 61 Tarentella, No. 2	(Berlin, 1846)
Op. 85 2 Tarentellas	(1854)
No. 1. Tarentella, No. 3	
2. Tarentella, No. 4	
Op. 87 Tarentella, No. 5	(1855)
Op. 137 2 Tarentellas	(1873)
No. 1. Tarentella, No. 6	
2. Tarentella, No. 7	

MAZURKAS

Op. 148 4 Mazurkas	(1879)
Op. 158 Mazurka	(1879)

POLONAISES

Op. 104 Polonaise in E-flat	(1861)
Op. 132 2 Polonaises	(Bonn, 1872)
No. 1. F minor	
2. A minor	

OTHER DANCE PIECES

Op. 39 La Kermesse: danse Néerlandaise	(Berlin, 1844)
Op. 52 Vénitienne	(Berlin, 1844)
Op. 111 Morceaux de ballet	(Mainz, 1865)
No. 1. Pas noble	
2. Intermède	
3. Pantomime	
4. Couplets dansés	
Op. 141 4 Barkarolen	(1875)

APPENDIX C

APPENDIX C

SUGGESTED SEQUENCE OF STUDY FOR THE *ÉTUDES MÉLODIQUES* OPUS 45

Etude No. 2

Legato scalar motives divided between the hands.
Right-hand chords with legato top voice.

Etude No. 1

Legato touch and evenness of passage work in the right hand.

Etude No. 24

Continuous right-hand legato in broken triads.
Leggiero touch at a quick tempo.

Etude No. 9

Melody incorporated into an arpeggiated accompaniment in one hand.

Etude No. 10

Playing a sustained diads together with an accompanying triplet figuration in one hand.

Etude No. 16

Expressive playing.
Left-hand melody with *leggiero* right-hand accompaniment.

Etude No. 23

Rapid left-hand scalar passages in triplet figurations.
Leggiero touch at a quick tempo.

Etude No. 3

Legato counterpoint between the hands in perpetual moving eighth notes.
Frequent changes in dynamics.

Etude No. 18

Legato touch in scale passages in the right hand.
Left-hand leaping accompaniment.

Etude No. 13

Detailed articulation.
Left-hand jumps.

Etude No. 19

Playing a melody and continuous trill together in one hand.

Etude No. 8

Pivoting double thirds in the right hand.
Phrasing of left-hand melody.

Etude No. 5

Legato double notes.
Articulated two-voice counterpoint in one hand.

Etude No. 14

Repeated triplet chords.
Left-hand legato melody in single lines and octaves.

Etude No. 12

Playing double thirds and sixths.

Etude No. 6

Counterpoint between a right-hand melody and a left-hand off-beat accompaniment.
Overlapping of hands.
Harmonic suspensions.

Etude No. 22

Melody divided between the hands and integrated into accompanying arpeggios.
Hand crossings with rapid changes of position.

Etude No. 21

Staccato and legato right-hand double notes.
Arpeggiated left hand with leaps between groupings.

Etude No. 20

Study in broken and blocked chord playing.

Etude No. 4

Four-voice texture with both sustained and moving voices in each hand.
Dynamic balance of voices within and between the hands.

Etude No. 25

Repeated blocked forte chords shared between the hands in parallel motion.
Quick hand position changes.

Etude No. 7

Legato octave melody with staccato accompaniment in the right hand against a left-hand counter melody.

Etude No. 17

Broken four-note chords in the right hand with an imbedded melody (A section).
Homophonic writing (B section).

Etude No. 11

Rapid repeated notes alternating between the hands.
Quick position changes in both hands.
Hand-over-hand playing in close positions.

Etude No. 15

Two-handed chords with quick changes in position.
Sharp, continuous dotted rhythms.
Sudden changes in dynamics.

APPENDIX D

APPENDIX D

SELECTED SOLO PIANO MUSIC ON RECORDING

OPUS	TITLE	ARTIST	COMPANY
29	La Chasse	Catherine Joly	Accord ACD 201592
33	Caprice brillant sur "La Truite" de Schubert	Catherine Joly	Accord ACD 201592
45, No. 2	"The Avalanche" Masterpieces with Flair! Book 1	Kim O'Reilly Compiled and edited by Jane Magrath	Alfred 12321
45, No. 2	"The Avalanche" Piano Repertoire, Level 5: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-5
45, No. 2	"The Avalanche" Piano Literature, Vol. 3: For the Intermediate Grades	Diane Hidy Compiled and Edited by James Bastien	Academy Records (The Bastien Series) TBS 3
45, No. 15	"Warrior's Song" First Impressions: An Intermediate Piano Method, Vol. 4, 5 and 6	M'lou Dietzer	Alfred 16864

45, No. 15	"Warrior's Song" Piano Repertoire, Level 8: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-8
45, No. 17	"Novelette" Piano Repertoire, Level 9: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-9
45, No. 23	"Through Wind and Rain" Piano Repertoire, Level 7: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-7
45, No. 24	"Over Hill and Dale" Piano Repertoire, Level 7: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-7
45, No. 25	"Epilogue" Masterpieces with Flair! Book 3	Kim O'Reilly Compiled and edited by Jane Magrath	Alfred 14023
46, No. 1	"Etude in C" Piano Repertoire, Level 7: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-7

46, No. 18	"Ballade, The Storm" Piano Repertoire, Level 7: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-7
78	Spaziergänge eines Einsamen I	D. Blumenthal	Etcetera KTC1116
79	Traumbilder (Dream Pictures) (6 pieces)	D. Joeres	IMP Classics PCD 1044
80	Wanderstunden	D. Blumenthal	Etcetera KTC1116
81	Preludes	J. Martin	Marco Polo 8.223434
81, No. 2	L'Obstinée	Catherine Jolly	Accord ACD 201592
81, No. 3	"Prelude" Piano Repertoire, Level 9: Baroque & Classical/Romantic & 20th Century Etudes	Diane Hidy Selected and Compiled by Keith Snell	Academy Records (Neil A. Kjos) PL-9
82	Blumen-, Frucht- und Dornenstücke (Flower, Fruit and Thorn Pieces) for Piano	J. Martin	Marco Polo 8.223435
85	2 Tarantellas	A. Meyer-Hermann	CPO Records CPO999 574-2
85, No. 2	Tarantella in Ab	Catherine Joly	Accord ACD 201592

86	Dans les bois	Catherine Joly	Accord ACD 201592
89	Spaziergänge eines Einsamen I	D. Blumenthal	Etcetera KTC1116
119	Préludes pour M'lle Lili for Piano	J. Martin	Marco Polo 8.223435
120	Lieder	A. Meyer-Hermann	CPO Records CPO999 574-2
125	Études d'expression et de rhythme	K. van Houten arr. for organ L. Laskine	Emergo Classics EC3996-2
		trans. Hasselmans for harpsichord	Erato Disques 4509-92131-2
127	4 études sur "Freischütz" de Weber	Catherine Joly	Accord ACD 201592
130	33 Variations on a Theme by Beethoven	Catherine Joly	Accord ACD 201592
131	3 Ständchen	A. Meyer-Hermann	CPO Records CPO999 574-2
138, No. 9	"Curious Story" Piano Literature, Vol. 4: For the Intermediate Grades	Diane Hidy Compiled and Edited by James Bastien	Academy Records (The Bastien Series) TBS 4
140	Voyage autour de ma chambre	A. Meyer-Hermann	CPO Records CPO999 574-2

142	Variations on Schumann's "Warum"	A. Meyer-Hermann	CPO Records CPO999 574-2
147	Sonatina in D	D. Blumenthal	Etcetera KTC2022
150	Preludes (20)	J. Martin	Marco Polo 8.223434
150, No. 16	Allegretto	Catherine Joly	Accord ACD 201592
150, No. 17	Allegro Agitatio	Catherine Joly	Accord ACD 201592

APPENDIX E

APPENDIX E

SOURCES FOR THE ETUDES IN STEPHEN HELLER'S OPUS 45

"The Brook" Op. 45, No. 1

Olson, Lynn Freeman. *Selected Progressive Etudes for the Piano*. Sherman Oaks, California: Alfred Publishing, Co., 1986.

"Avalanche" Op. 45, No. 2

Bangs, Charles. *The Spectrum Collection of Colorful Keyboard Classics, "Piano Literature for the Intermediate Grades: Baroque to Contemporary, Volume 1: Lower to Middle Intermediate."* Pacific Palisades, California: Spectrum Music Press, 1993.

Bastien, James. *Piano Literature for the Intermediate Grades, Vol. Three*. San Diego: General Words & Music Co., 1968.

Celebration Series: Piano Studies Album 3 & 4. Mississauga, Ontario: Frederick Harris Music Company, Inc., 1994.

Dietzer, M'lou. *First Impressions: An Intermediate Piano Method, Vol. 6*. Van Nuys, California: Alfred Publishing Co. Inc., 1995.

Ecktein, Maxwell. *My Favorite Solo Album*. New York: Carl Fischer, 1944.

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Grimmer, Frauke and Günter Kaluza. *Faszination Klavier, Vol. 1: Intermediate*. Dayton, Ohio: Heritage Musical Press; Ricordi & Co., 1998.

Heller, Stephen. *Avalanche for Piano*. Paul Sheftel, ed. New York: Carl Fischer, Inc. 1984.

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Lancaster, E. L. and Kenon D. Renfrow. *Favorite Classics: Solos, Book 1.* Van Nuys, California: Alfred Publishing Co., Inc, 1991.

Magrath, Jane. *Masterpieces with Flair, Book 1.* Van Nuys, California: Alfred Publishing Co. Inc., 1993.

Olson, Lynn Freeman. *Selected Progressive Etudes for the Piano.* Sherman Oaks, California: Alfred Publishing, Co., 1986.

Selected Heller Etudes: Piano Solos Op. 45, No. 2. Miami, Florida: Belwin Mills Publishing Corporation; [Distributed by] Warner Bros. Publications, U.S. Inc., 1999.

Sheftel, Paul. *Classics – Romantics – Moderns: Solos for the Intermediate Pianist All Time Favorite Series.* New York, New York: Carl Fischer, 1984.

Snell, Keith. *Piano Repertoire: Etudes, Book 7.* San Diego: Neil A Kjos Publishing Company, 1997.

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"Determination" Op. 45, No. 7

Selected Heller Etudes: Piano Solos Op. 45, No. 7. Miami, Florida: Belwin Mills Publishing Corporation; [Distributed by] Warner Bros. Publications, U.S. Inc., 1999.

"Vespers Song" Op. 45, No. 10

Selected Heller Etudes: Piano Solos Op. 45, No. 10. Miami, Florida: Belwin Mills Publishing Corporation; [Distributed by] Warner Bros. Publications, U.S. Inc., 1999.

"Warrior's Song" Op. 45, No. 15

_____. *Warrior's Song Op. 45, No. 15.* C. Deis, ed. New York: G. Schirmer; [Distributed by] Hal Leonard Corporation, 1918.

_____. *Warrior's Song Op. 45, No. 15.* Lynn Freeman Olson, ed. Van Nuys, California: Alfred Publishing Co., Inc, 1987.

Heller, Stephen. *Warrior's Song Op. 45, No. 15.* New York: Carl Fischer, Inc. 1916.

Olson, Lynn Freeman. *Applause! Impressive Piano Solos for the Budding Virtuoso, Book 1.* Van Nuys, California: Alfred Publishing Co., Inc, 1986.

_____. *Applause! Spotlight on Motivation, Book 2.* Van Nuys, California: Alfred Publishing Co., Inc, 1988.

_____. *Selected Progressive Etudes for the Piano.* Sherman Oaks, California: Alfred Publishing, Co., 1986.

Snell, Keith. *Piano Repertoire: Etudes, Book 8.* San Diego: Neil A Kjos Publishing Company, 1997.

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Snell, Keith. *Piano Repertoire: Etudes, Book 9.* San Diego: Neil A Kjos Publishing Company, 1997.

"The Ballet" Op. 45, No. 20

Olson, Lynn Freeman. *Selected Progressive Etudes for the Piano.* Sherman Oaks, California: Alfred Publishing, Co., 1986.

"Song of the Harp" Op. 45, No. 22

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APPENDIX F

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RECOMMENDATIONS FOR FURTHER STUDY

1) A pedagogical study of Stephen Heller's Opp. 16, 46, 47, 90, 96, 116, 125, 135, 138, and 151 could provide information on alternative repertoire for teachers.
2) A selected and graded study of the individual etudes included in Stephen Heller's Opp. 16, 45, 46, and 47 could guide teachers in a technical and musical course of study for advancing the intermediate-level student to complex nineteenth-century literature.
3) A comparative study between Heller's etudes and the etudes of Chopin or Liszt could aid teachers in a course of technical and musical study for advancing the intermediate-level student.
4) A historical study of fingering in etudes by one or more composers could aid teachers in understanding technical trends throughout the centuries.
5) Biographical studies of the lives and works of other minor composers including Henry Herz, Johann Frédéric Burgmüller, Giuseppe Concone, Aloys Schmitt, Jakob Schmitt, Louis Köhler, and Adolf Kullak could provide background information about these composers where none is readily available.
6) A pedagogical study of the etudes of other minor composers including Henri Bertini, Henry Herz, Johann Frédéric Burgmüller, Giuseppe Concone, Aloys Schmitt, Jakob Schmitt, Louis Köhler, and Adolf Kullak could aid in a renewed interest of these composers works and provide alternative repertoire and study guides for teachers.