

DE PAUL UNIVERSITY

THE TECHNICAL AND AESTHETIC ADVANTAGES OF PAUL WITTGENSTEIN'S
THREE VOLUMES OF MUSIC "SCHOOL FOR THE LEFT HAND"

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CHAPTER I

THE NEED AND THE PURPOSE OF MUSIC

FOR THE LEFT HAND ALONE

Why has so little music and interest been aroused about left hand music? Is it a twentieth century phenomenon? Left hand technique has always been with us. It became a natural outgrowth of the sixteenth and seventeenth century with the invention of the clavier, harpischord and the piano in 1709. Its primary purpose was to improve and increase the technical ability of the left hand and was not intended to be used as solo concert material.

Many teachers before Bach's time had written treatises and exercises on the art of playing the clavier and harpischord, but Bach was the one who worked out the basic principles of modern fingering.

Up to his time, the thumb and little finger of the right hand had hardly been used. Right-hand scales were generally played with the third and fourth finger going up, the second and third coming down. Left hand scales were run up with the thumb and forefinger.¹

Carl P. E. Bach wrote the treatise "Versuch uber die wahre Art das Clavier zu spielen" (Essay on the Art of Playing Keyboard Instruments), Part 1 in 1753 and Part 11 in 1762. Bach dealt with fingerings, embellishments, performance, practice, intervals, figured-bass

¹Harold C. Schonberg, The Great Pianists (New York: Simon and Schuster, 1963) p. 20.

realizations, accompaniment and improvisation. His fingering for scales used the thumb frequently turned under and only a few vestiges remaining of the 3 - 4 - 3 - 4 sequences.

Carl Czerny, 1791 - 1857, was a pupil of Beethoven and was one of the first composers to publish two opuses which are devoted to piano studies for the left hand. The Opus 718 consist of three books which total twenty-four etudes for both hands but which places the most technical difficulties on the left hand, as is shown in the following examples.

Example 1 - Exercise No. 1



Example 2 - Exercise No. 3



Example 3 - No. 23



Czerny's Opus 399 is titled "Studies for the Left Hand" and consist of ten studies.

Herman Berens, 1826 - 1880, was the first composer to use the term left hand alone. He published in his Opus 89, "Training of the Left Hand", forty-six exercises and twenty-five studies for the left hand alone.

In the Study #11, "Choral", (see Example 4) there is a definite attempt to combine a melody with an accompaniment. Although it is clearly written for the left hand alone, notice that the melody is to be played by the thumb, which if played with both hands would be played by the right hand.

Example 4 - Choral Andante

[illegible]

Besides being written to increase technical skill, left hand music is also written to increase the repertory of left hand pianists. Before 1920 there existed only a few left hand compositions, such as the sonata by Reinecke, a nocture and prelude by Scriabin, six etudes by Saint Saens, the transcribed Chaconne from Bach's Violin Sonata by Brahms and several compositions by Max Reger. There was also said to exist three-hand music that Liszt had written to accompany the left hand pianist Count Zichy. Kalkbrenner wrote a sonata which is in the style of Chopin, but which has been out of print for the last thirty years. These were the only compositions that were available before 1920.

After this date Paul Wittgenstein, a concert pianist who had lost his arm during the War, commissioned several composers to write piano material for him. As a result piano concertos from Ravel, Britten,

Prokofieff, Strauss, Hindemith, Franz Schmidt, and Erich Wolfgang Korngold were written. To give you some idea of the types of compositions that were written after 1920, the following list will include a few of the major compositions and give you a brief description of each one.

1. Bela Bartok from his Four Piano Pieces, wrote the "Study for the Left Hand" in 1903, which was not widely performed until ten years later. The "Study" is in a one movement sonatine form and is 10 pages in length.

2. Benjamin Britten wrote the "Diversion for Piano and Orchestra" Opus 21. The "Diversions" are a group of eleven variations on a theme. Theme: Variation 1 (Recitative); Variation 2 (Romance); Variation 3 (March); Variation 4 (Arabesque); Variation 5 (Chant); Variation 6 (March); Variation 7 (Badinerie); Variation 8 (Burlesque); Variation 9A (Toccata 1); Variation 9B (Toccata 2); Variation 10 (Adagio); Variation 11 (Tarantella).

Moritz Moszkowski wrote 12 etudes, Opus 92, for the left hand alone. They are in the style of Chopin's etudes. They are technical studies which emphasize the chordal, wrist development, legato style, staccato touch or any other specific technical problems that most music would require.

Serje Prokofieff wrote the concerto #4, Opus 53, in 1931. It is a four movement piano-chamber concerto. The first movement "Vivace" is in a Rondo form of A, B, A, C, A. The second movement, which is marked "Andante" is enharmonic in structure. The third movement "Moderato" begins quietly after two pages and shifts into an allegro pace. The fourth movement is a mere 103 bar postlude which brings back the theme of the first movement.

Maurice Ravel's Concerto in D major is perhaps the best known work for the left hand. It is a concerto that is written in a one movement form which has four sections: lento, andante, allegro and lento.

Richard Strauss wrote two piano concertos: "The Parergon to the Sinfonia Domestica", Opus 73 and the "Panathenaenzug", Opus 74. They are both symphonic concertos in one movement.

Franz Schmidt wrote the "Konzert" in 1934, a three movement concerto which consist of 112 pages. He also wrote a "Beethoven Variation" and a "G Major Quintet" for the left hand.

Although Ravel wrote the Concerto in D for Wittgenstein and it fulfilled a need to further his concert career, the music did not and cannot remain his alone. The best interpreter and performer of the Ravel Concerto is Robert Casadesus. The first United States performance of Prokofieff's Concerto was by Rudolf Serkin. Wittgenstein refused to play the concerto because he thought that it was too modern and unplayable.

Many students have attempted to study these concertos, not only to see if they were capable of meeting their demands but because of their musical and aesthetic qualities.

The students that have most benefitted from these works are the handicapped ones. Perhaps due to injuries or disabilities they have been forced to absorb and search for any and all types of music of this nature that would further their musical growth.

Teachers, too, have been grateful for this area of study. Beginning piano students find it difficult to play both hands together

consequently teachers must seek new techniques to improve the skills of the left hand which is usually weaker.

An audience can appreciate such a display of skill and control that is required by the performance of a left hand work.

There are three good reasons why music for one hand is written for the left hand instead of the right hand. It is more natural for the left hand to perform one hand alone music than it would be for the right hand.

1. Chord structures are built from the bottom upward or from the bass to the soprano. A chord is a combination of three, four or five tones placed one above the other in thirds. The tone upon which the chord is built is called the root.² The root is in the bass and is built upward; or on the piano is played from your left to your right.

2. The ground bass which was developed during the Baroque was the unifying force that kept the composition together.

There were, however, traditional bass patterns or grounds, many of them inherited from sixteenth-century dances or improvisatory practices, which composers might use instead of inventing a bass of their own. These traditional bass grounds were quite short and with easily recognizable outlines. If they were not long enough to accommodate an entire stanza of poetry, they were repeated over and over again, either unchanged (*ostinato* bass), transposed, or varied by rhythmic and melodic elaboration of the essential few notes. These repeated bass patterns of one kind or another served as unifying devices in hundreds of compositions, both instrumental and vocal, of the Baroque period.³

²George A. Wedge, Advanced Ear-Training and Sight Singing (New York: G. Schirmer, Inc., 1922) p. 1

³Donald J. Grout, A History of Western Music (New York: W. W. Norton and Co., 1960) p. 285.

3. From the tempo standpoint for instance, a waltz is accented on the first beat. Because it is the first beat and accented too, it is the strongest beat and is always found, in a regular waltz, in the bass; 1 - 2 - 3, left - right - right, as is shown below in the Valse Brillante of Opus 34, No. 2, by Chopin.

Example 5



Because of the very limited amount of material that has been written for the left hand, additional music can be found by studying the solo instrumental music of the sixteenth and seventeenth centuries. The solo violin sonatas, the violin-cello sonatas and suites, the flute and lute sonatas are all excellent vehicles for a full and rich harmonic performance. The following list contains a few examples of solo instrumental music that can be adapted for left hand use.

For Violin Alone

1. J. S. Bach - Sonatas and Partitas
2. Paganini - Caprices Opus 1

For Cello Alone

1. J. S. Bach - Six Suites
2. Badings - Sonata No. 2
3. Franchomme - Caprices, Opus 7

For Viola Alone

1. Campagnoli - Caprices, Opus 22

For Flute Alone

1. C. P. E. Bach - Sonata
2. J. S. Bach - Sonata
3. DeLorenzo - Grand Concert Etudes
4. J. C. Fredrick Schneider - Sonata, Opus 53

Stafan Bardas who is a resident pianist at North State College has played the Bach C Major suite for Violincello as a left hand alone selection in several concerts. Since he is a member of the Advisory Board for Clavier Magazine, in March of 1964 he gave several suggestions on the performance of the Sarabande and the Bourree from the suite.⁴

He did not transcribe the work but simply performed the music, note for note on the identical lower register of the piano. There were three problems in which he had to be aware of: the musical ones, the tone quality and style and the technical ones.

Musically he had to be aware of when to sustain intensity, tension and warmth throughout the eighteen minutes composition which has a single melodic line which gets much of its impact from underlying harmonies rather than by direct harmonic progression.

Touch and tone quality must vary and must be non-percussive which strongly depends upon weight and a legato touch. Feeling for

⁴Stafan Bardas, For the Left Hand (Suggestions on the Performance of Bach's C Major Suite for Violin Cello as a Piano Solo), Clavier, 1964, III: 23-26.

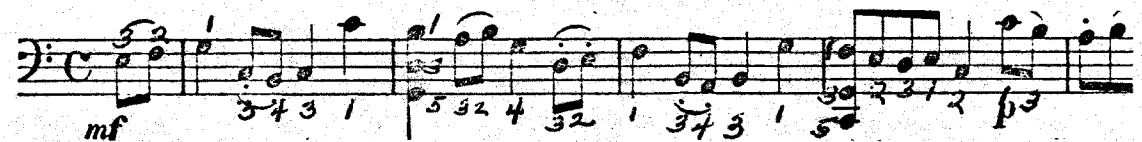
continuity must be combined with rhythmical flexibility and thought. You must articulate phrasing with a straight forward approach, and not a brittle one which he states is frequently and mistakenly passed for as "good Bach-playing".

Fingering should be solved with imagination and common sense. Good fingering consists of being aware of or simply consisting of putting the nearest available finger on every next note. Any phrase that requires an eloquent, relaxed and fluent execution must be performed with the right combination of fingering.

Example 6 - Fingering for the Sarabande



Example 7 - Fingering for the Bourree 1



In conclusion, it is obvious that the original function of left hand music was for the additional training and the development of the left hand. The solo performance, or left hand alone music, did not begin until after 1920 when Wittgenstein commissioned works to be written. After 1920, the music primarily benefitted handicapped pianists because it expanded their repertoire. It was then discovered that solo instrumental music of the sixteenth and seventeenth century could be used, if additional material was needed.

CHAPTER II

THE HISTORY OF LEFT HAND PIANISTS

Although left hand music existed before 1850, left hand pianists emerged only during the last hundred years. Five major pianists rose to prominence in this period; Count Zichy, Clara Schumann, Paul Wittgenstein, Cor De Groot and Seigfried Rapp.

Count Geza Zichy was born in Sztara, Hungary, July 23, 1849.

This distinguished nobleman lost his right arm when he was fourteen in a hunting accident. Already a talented pianist, he refused to let the catastrophe deter him. Instead he became the first left hand pianist in history. He was determined to prove that this handicap could be used in a constructive manner to demonstrate the resourcefulness and versatility that the left hand is capable of producing. He began by studying with Mayrberger, Volkmann and finally in 1873 with Liszt. Liszt composed several concert arrangements for Zichy, the "Valse D' Adele" in 1877 and the "Le Dien Des Magyars" in 1881 which is arranged for a choir of male voices and piano. On several occasions they played Liszt's arrangement of the "Rakoczy March" for three hands. In 1878, Zichy started his solo career. Because he was extremely wealthy, he played only for charitable events during his forty-six years before the public. Until 1892, he was president of the Hungarian National Academy of Music, The National Theatre and Opera at Budapest from 1890 - 1894 and finally, he was president of the National Conservatory at

Budapest in 1918. He died in Budapest on January 14, 1924. The critics were naturally awe-struck by his talent and ability. Hanslick called his playing, "the greatest marvel of modern times on the piano."⁵

Zichy's contributions to the field of music are: a cantata "Dolores" in 1889, a four-act Romantic opera called "Alar" in 1896, a three-act opera, "Meister Roland" in 1899, a ballet "Gemma Pague" in 1903, a collection of studies and piano pieces for the left hand and songs and part songs. His great opera trilogy consisted of "Rakoczy" (1905), "Neno" (1909), and "Rodasto" (1912). He also wrote a three-volume autobiography, "Aus Meinem Belen" from 1911 - 1920.

The second pianist to be mentioned, although she is not considered to be a left hand pianist, is Clara Schumann. Clara was born on September 13, 1819 in Leipzig. She was considered to be one of the most important "classical" pianists of the nineteenth century. At her strongest, Clara never had a technique on the order of Liszt, Thalberg or Mendelssohn, but she was the first pianist to begin playing Bach, Chopin and Schumann in public.

Her contribution to the field was a direct result of an injury to her right arm. After her husband's death in 1856 she returned to the concert stage. She re-entered the life of a touring pianist with a very heavy schedule. It was during this period that she suffered a slight injury to her right arm. Brahms transcribed Bach's "Chaconne" for the left hand in order to aid her in her daily practising while

⁵Harold C. Schonberg, The Great Pianists (New York: Simon and Schuster, 1963) p. 252.

the right arm was healing.

Bach's "Chaconne", although in this arrangement giving adequate occupation to the left hand, is not an excessive tour de force. It follows the original so closely that particulars may even better be taken as from the original source.⁶

Paul Wittgenstein's lasting contribution to music is that he inspired great composers to create works that otherwise might never have been written. Wittgenstein was born in Vienna on November 5, 1887. His grandparents knew Mendelssohn, Brahms, and Gustav Mahler intimately, consequently the house was always filled with music. Wittgenstein studied music as a hobby while he worked in the bank as his father did not consider music a worthy profession. But he studied with the greats: piano lessons with Teodor Leschetizky and theory with Josef Labor. When he was twenty-six, he made his debut in Vienna. A year later he was wounded in Poland during World War I. A Russian bullet hit his right arm. He was sent to Siberia as a prisoner of war and in 1915, he was released and sent to Sweden by the International Red Cross.

It was during these months in the hospital that he decided to continue his musical career. After he was released, he began searching for material. He spent months in libraries and second-hand music shops looking for pieces that could be transcribed. In desperation he commissioned several composers to write concertos for himself. In 1923, Franz Schmidt, the Austrian composer dedicated his brilliant "Beethoven Variations" and later his G major Quintet to Wittgenstein. Richard Strauss rearranged his "Sinfonia Domestica" for the left hand and re-

⁶Edwin Evans, Handbook of the Pianoforte Works of Johannes Brahms (London, W. C. : William Reeves, 1951) p. 264.

named it "Parergon". Wittgenstein did not think that it was brilliant enough. So Strauss began working on the "Panathenaenzug" which he scored for quadruple woodwinds. "How can my one hand compete with a quadruple orchestra?" He replied, "But it is not for me to teach Strauss how to orchestrate."⁷ Several years later he performed both works with Strauss conducting.

Maurice Ravel was approached in 1929 after a triumphant American tour by George Kugel, Wittgenstein's impresario, to write a piano concerto. Ravel was immediately interested and in the summer of 1930, he invited Wittgenstein to his home near Paris to listen to the finished work.

Ravel took me to his work room and played the new concerto for me. He played the solo part with both hands. Of course he also played the orchestra score. He was not an outstanding pianist, and I wasn't overwhelmed by the composition. It always takes me a while to grow into a difficult work. I suppose Ravel was disappointed, and I was sorry, but I had never learned to pretend. Only much later, after I'd studied the concerto for months did I become fascinated by it and realize what a great work it was.

Serge Prokofiev was also commissioned to write left hand music. It was a challenge after Prokofiev's heart and he worked with enthusiasm despite the fact that Wittgenstein had already made the same request elsewhere with unhappy results. Prokofiev's Fourth Concerto was never played by Wittgenstein because it was too modern and aggressive for his taste.

⁷Lawrence and Elizabeth Hanson, Prokofiev (New York: Random House, 1964) p. 233.

⁸Joseph Wechsberg, "His Hand Touched Our Hearts", (Coronet, June, 1959) p. 28.

Erick Wolfgang Korngold, Paul Hindemith and Benjamin Britten along with many young composers all dedicated concertos to him in the hope that they might fulfill his needs. The majority of them were rejected.

In 1938, Wittgenstein brought his wife and three children to the United States. He gave extensive concert tours here and taught piano at the Ralph Wolfe Conservatory in New Rochelle, New York. He died at the age of 74 on March 3, 1961 at Manhasset, New York.

The next left hand pianist was a two-handed recitalist until the summer of 1958. Cor De Groot, a Dutch pianist and composer of solid international reputation, was playing during a recording session when he felt a sudden cramp in his right hand and was barely able to finish playing Liszt's "Melancholy Waltz". X-rays disclosed no abnormality in his hand, but neither cortisone nor treatment by a neurologist was able to restore full use to his fingers. He began searching for left hand compositions and soon found that there was not enough to keep a concert career going.

The Dutch composer, Juriaan Andriessen, announced that he was going to compose pieces for the left hand. As the news spread, other composers volunteered to do the same. The compositions were finished by February of 1960 which was just in time for De Groot's premiere on a new radio series. The new works nearly tripled the left hand repertoire.

De Groot, who was born in Amsterdam on July 7, 1914, has made recordings using the name Guy Sherwood. He has rearranged pieces by Debussy, Grieg, Listz and Rachmaninoff, and has recorded the left hand

on tape and then by listening to the tape record, the right hand. The result is the merging of melody and accompaniment by the use of the left hand alone.

Finally, to date a young German pianist, Siegfried Rapp, lost his right arm during World War II. In an attempt to make a concert career for himself with pieces for the left hand, he came upon Prokofiev's Fourth piano concerto. He immediately contacted the composer's widow in Moscow who gladly sent him the score. Rapp gave the concerto its world premiere on September 5, 1956, almost twenty-five years after Prokofiev had completed the composition.

CHAPTER III

SCHOOL FOR THE LEFT HAND

VOLUME ONE - EXERCISES

Wittgenstein dedicated his School for the Left Hand to the memory of his teacher, Malvine Bree. Mme Bree was an assistant of Leschetizky who wrote a text which is considered to be the sole authorized publication of Leschetizky's method.¹ Leschetizky was taught by Czerny who studied with Beethoven from 1800 to 1803.

The latter half of the nineteenth century, and indeed, the first quarter of the twentieth was dominated by the pupils of Liszt and Leschetizky . . . It was Paderewski who put Leschetizky securely on the map as a teacher. Paderewski, however, was by no means the best product of the Leschetizky atelier, though certainly the most famous. There . . . Paul Wittgenstein.²

The first of the three volumes is concerned with exercises and will be analyzed in the following manner; first for finger technique, secondly for double note technique and finally for trill and polyphonic playing.

Volume One is devoted to eighty-two pages of Exercises. Section One is eight pages in length and consist of eight exercises for finger technique. It should be noted that tempo indication are con-

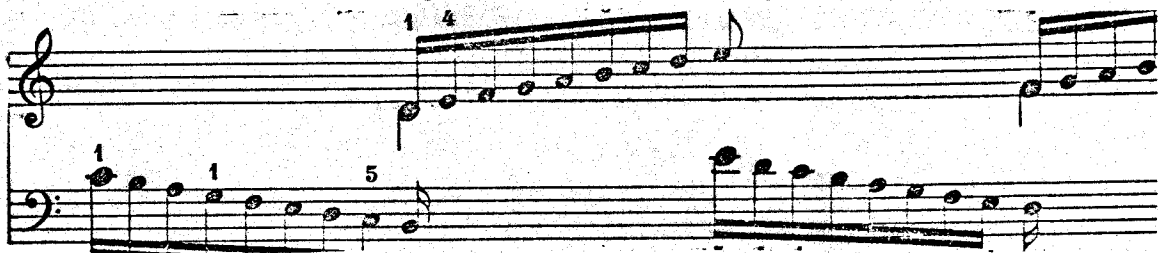
¹Malvine Bree, The Groundwork of the Leschetizky Method (New York: G. Schirmer, 1905).

²Harold C. Schonberg, The Great Pianists (New York: Simon and Schuster, 1963) p. 274.

spicuously absent from the first five exercises. They are linear in style which is a Baroque characteristic.

The first four exercises are primarily scales. Fingering for scales vary with the key. For instance, normal fingering for a descending scale is 1-2-3-1-2-3-4-5, and with an ascending scale the pattern is reversed, 5-4-3-2-1-3-2-1. But as the keys change, so does the fingering; for example, the descending and ascending fingering for the D flat major scale is 3-2-1-4-3-2-1.

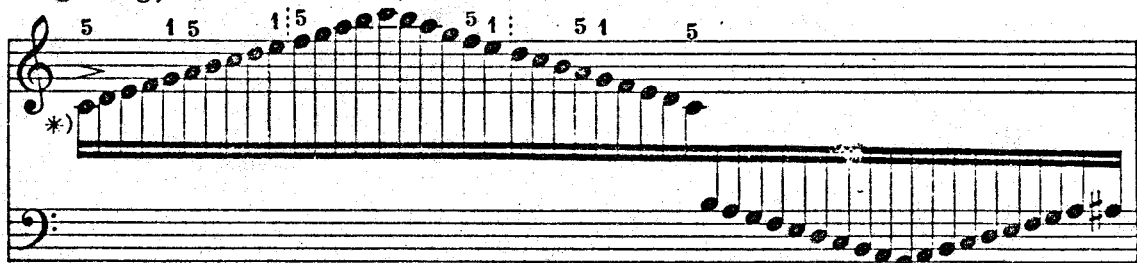
Now look at the fingering in Exercise 1; it is awkward. Wittgenstein has a descending C major scale with the following fingering, 1-2-3-1-2-3-4-5-5. Since he has extended the scale by adding another note, it would seem logical and natural to use the following fingering, 1-2-3-4-1-2-3-4-5. The repeat of the fifth finger is far to clumsy in



a style pattern which should be legato in approach. Note also that 5-4-5 turn at the end of the next descending scale makes for non-legato technique, as the fourth finger tries to leap an eleventh tone higher to continue the ascending pattern.

Exercises 2, 3 and 4 have ascending scale patterns which utilizes the following fingering, 5-4-3-2-1-5-4-3-2-1. It is extremely difficult to try to make an legato connection from the thumb to the fifth finger because the thumb and arm action would prevent speed and accuracy. The following fingering is far better if speed, accuracy and control is desirable, 5-4-3-2-1-3-2-1, and if another octave is desirable as in

Exercise 3, then you should continue the pattern with the following fingering, 4-3-2-1-3-2-1.



Exercises 5 and 8 are themes with variations. The only differ-

ence between the two is that in Exercise 5 there is a triplet pattern for both the theme and its variations. On the other hand, exercise 8

These exercises to be played in all keys.

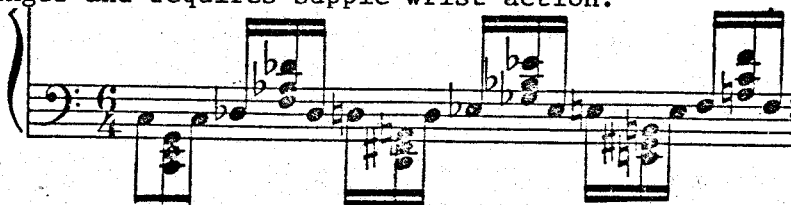
4 Variations on:

4 Variationen über:

Die Übungen sind durch alle Tonart
sf



has a developmental pattern which is used for the flexibility of the wrist. Its choral progression alternates between the thumb and the fifth finger and requires supple wrist action.



Exercises 6 and 7 are similar to the above triplet pattern.

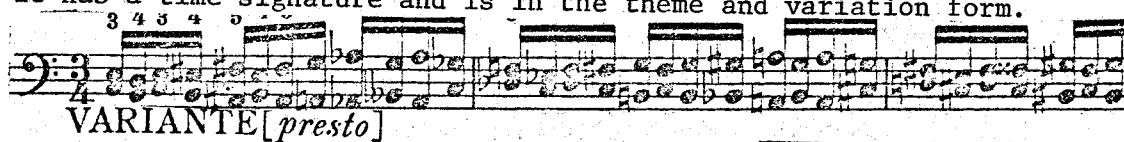
Section two consist of twenty-two exercises in double notes.

These exercises are useful for Nineteenth Century technique which is found in the music of such composers as Chopin, Liszt and Brahms.

These twenty-two exercises are divided into three groups: double note etudes, polyphonic studies, which should be a part of the last section of this volume, and intervals studies with alternating thirds.

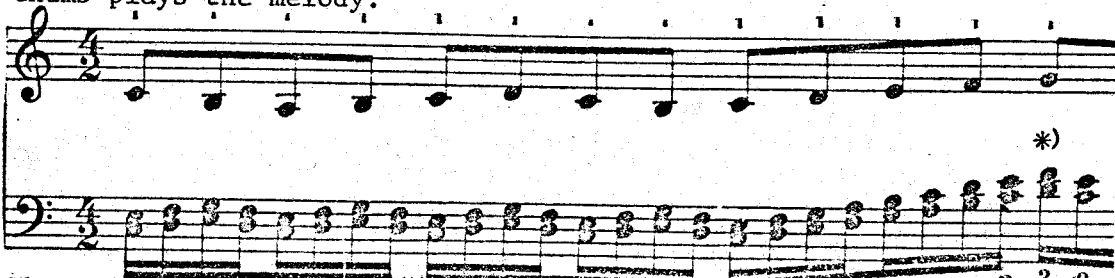
Only twelve out of the twenty-two exercises can legitimately be called double note exercises and they are numbers 1, 2, 9, 16, 17, 18, 19, 20, 21 and 22.

Double note patterns are limited in as much as they can only be seconds, thirds, fourths, fifths, sixths or sevenths in nature, and either a perfect, a major or a minor, or an augmented or a diminished interval. The most unusual of all of these exercises is number nine. It has a time signature and is in the theme and variation form.

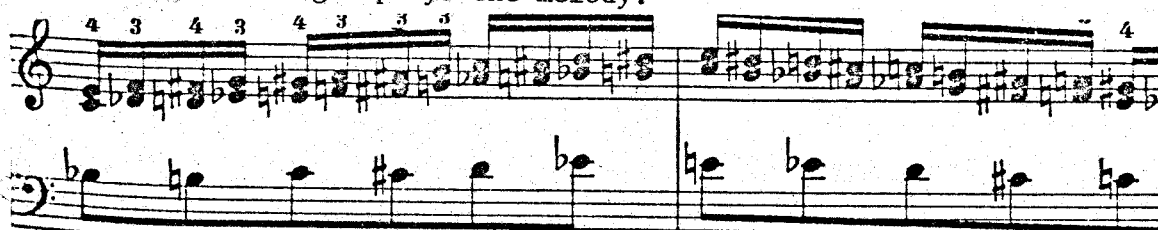


This exercise does not only utilize the interval relationships that were mentioned above, but uses the most natural fingering to achieve the speed that is indicated.

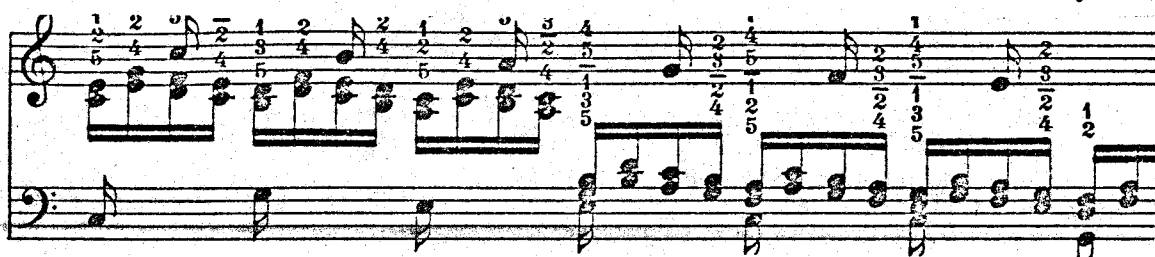
The polyphonic exercises are numbers 3, 4, 5, 6, 7, 8, 10, 11 and 12. They all consist of a double note bass pattern while the thumb plays the melody.



The only exceptions are found in exercises 6 and 7, where the double note patterns are found within the range of the upper three fingers while the fifth finger plays the melody.

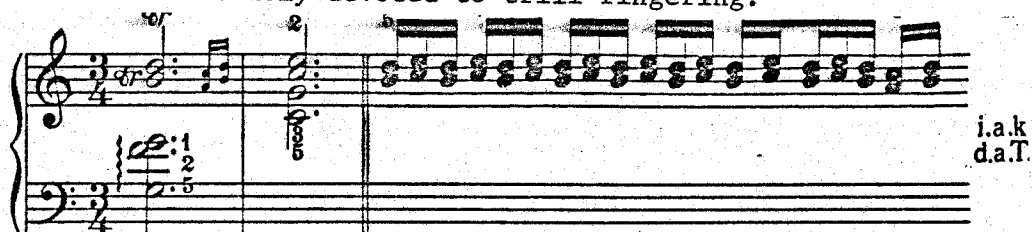


This one finger melodic line is slowly developed and continues within the framework of each of the consecutive exercises, but the most interesting one can be found in Exercise 11A. Note that the melody now



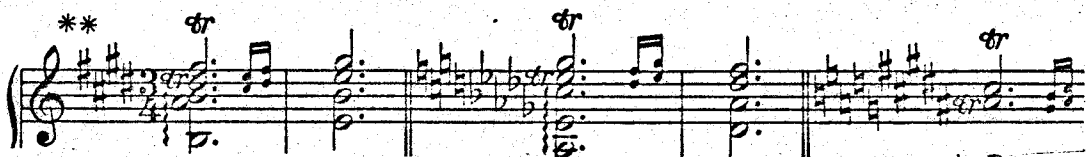
alternates between the fifth finger and the thumb. It is also chordal in sequence and sounds like a song without words. This exercise is thoroughly satisfying to the performer and can be modulated to both major and minor keys.

The third section consist of twenty-five trill exercises only one of which is solely devoted to trill fingering.



* Execution and fingering as in previous exercise.

Ausführung wi
Fingersatz.



The trill is the most important of all embellishments. First of all, evenness of finger-pressure is essential; for an even slow trill sounds more brilliant than an uneven rapid one. True, the best trill is both even and rapid . . . For the left hand, 1 and 2, and after them, 2 and 3 are best at trilling.³

Granted that trill execution is different in every composition because of the key and style of the music, Wittgenstein included in

³Malvine Bree, *The Groundwork of the Leschetizky Method* (New York: G. Schirmer, 1905) p. 59.

The remaining exercises are theme and variations which were also first presented in Section Two, the Double Note Section.

The Appendix has eight excerpts from famous compositions. The first three excerpts are finger exercises from Beethoven's Leonore Overture, No. 3, Coriolanus Overture and the Kreutzer Sonata. The later is the longest of the three and consist of twenty-seven measures with precise fingering.

The fourth excerpt is from the Sonata, Opus 2, No. 3 of Beethoven and is polyphonic in nature. Excerpts five and six are also polyphonic and taken from Mendelssohn's Octet, Opus 20 and Schubert's Impromptu, Opus 90, No. 4. Excerpts for trill study is from Mendelssohn's Spinning Song.

The last excerpt is the only one which was written for the left hand. It is a ten measure orchestra arrangement of a Variation On A Theme of Beethoven which is an original composition which was written for the left hand and orchestra by Franz Schmidt. It is unfortunate that Wittgenstein did not include more of this composition in its original form because it is very difficult to obtain a copy of this rare composition. It is for this reason that the entire excerpt is enclosed to conclude this volume.

from "VARIATIONS ON A THEME
of Beethoven"

aus "KONZERTANTE VARIATIONEN
ÜBER EIN THEMA von Beethoven"

This is the orchestra part of one of the Variations.
One should try to bring out the two different rhythms;
the accents on the last minims in the bass of the 1st
and 6th bars serves this purpose.

Dies ist die Orchesterbegleitung einer Variation.
Man soll womöglich trachten, die beiden verschiedenen
Rhythmen hervorzuheben; diesem Zwecke dient der Ac-
cent auf der Bassnote der dritten Halben im ersten und
im sechsten Takt.

ad lib.

Franz Schmidt

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The first system is marked 'ad lib.' and has a tempo marking of '2/3'. The second system has a tempo marking of '2/3 4'. The third system has a tempo marking of 'b2'. The fourth system has a tempo marking of 'b2'. The score includes various musical notations such as notes, rests, and accidentals.

CHAPTER IV

SCHOOL FOR THE LEFT HAND

VOLUME TWO - ETUDES

This volume contains thirteen etudes for the left hand which will be divided into the following categories: etudes that are constructed to improve individual finger technique, etudes that are useful for double note technique, etudes for polyphonic technique and a trill etude.

The finger etudes are excerpts from Beethoven's Sonata Opus 10, No. 3 and Sonata Opus 57; Rubinstein's Etude on False Notes; Chopin's Scherzo No. 1, Opus 20 and Brahms' Variation #7 from his Opus 21.

The double note etudes are Chopin's Etude in C Opus 10, No. 12 in alternating octaves and double notes, The Etude Opus 25, No. 11 and Johann Strauss' Morgenblatter.

The three polyphonic etudes are from the second movement of Haydn's Quartet, Opus 76, No. 3; Brahms' To A Nightingale and from the third movement of Bach's Sonata in F Minor for Violin and Piano.

The only trill etude is from the Poetic Studies No 20, "Tremelo" by Haberbier.

Etudes are compositions that are written for the improvement of the performer. A great many books of etudes came into existence during the nineteenth century. They have a restriction of their thematic material to some one type of passage or to some one motif, out of which

the whole etude grows.¹

The first finger exercise is from the second movement of Beethoven's Sonata Opus 10, No. 3. This twelve measure excerpt is from measures 65 - 76 of the largo movement. It is a good example of how a two hand composition can be utilized for one hand dexterity. Notice that the lower melody is interspersed into the upper thirty second note pattern.

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The treble staff contains a melody of eighth notes, with triplets and slurs. The bass staff contains a simple accompaniment of quarter notes. The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo) and 'simile'.

The pedal is needed to sustain the eighth note melody as you leap from the bass to the treble to complete the sequential pattern. Instead of taking a group of isolated measures from a particular movement, Wittgenstein could have used the complete trio section of the third movement.

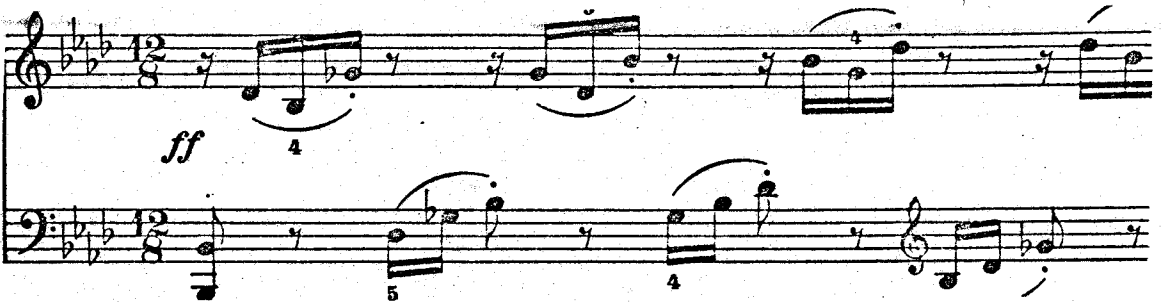
[illegible]

Notice that the melody and harmonic accompaniment is within the range of the hand and does not require any leaping action.

¹Percy A. Scholes, The Oxford Companion to Music (New York, Oxford University Press, 1970) p. 336.

The second example of finger exercises is from Beethoven's Sonata

Opus 57, "Appassionata". This excerpt is taken from the coda section of the first movement and is eighteen measures in length. It is another example of leaping and requires a flexible wrist action. Notice, too, that the melodic line is only possible because of the shifting triplet pattern.

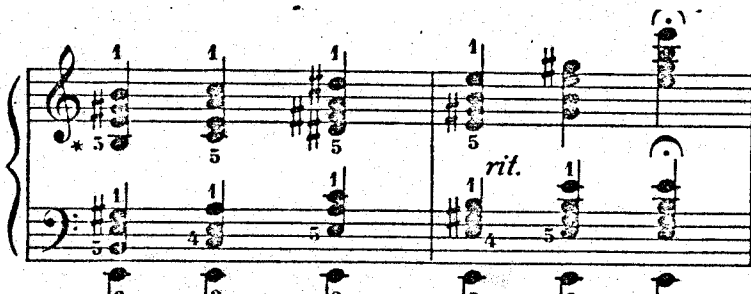


The Etude On False Notes, by Anton Rubinstein, is a complete and

original two hand composition. It is one hundred and forty-three measures in length. This thirty second note etude is entirely within the range of one hand.



The only exception occurs in the chordal patterns which are interspersed throughout the composition, as is found in measures 23 and 24.

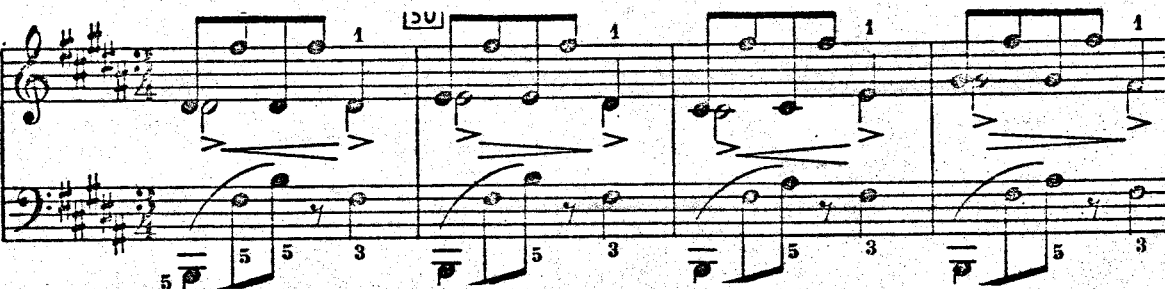


Wittgenstein states that the arpeggios are to be played downward as noted in the original composition. This downward playing of the arpeggios is most unusual and quite rare, but it seems to be another unique contribution that Rubinstein added to the literature of piano technique of the nineteenth century.

Chopin's Scherzo No. 1, Opus 20 is in an ABA form and has excerpts from both sections. The first excerpt is from the coda section of Section A and is forty-eight measures in length.



Note that this is another example of a basic triplet pattern which alternates from bass to treble clef. Physically, the pattern is quite possible, but it offers a very small amount of aesthetic enjoyment because you are using such a small section of this masterpiece. The B section, which is marked "Molto piu lento", is sixteen measures in length. This



section is quite difficult to play because it is marked "sotto voce legato" in the original. Note that in the first several measures the only notes that are within legato range are indicated on the second and third beats, all of the other tones are too wide apart and the large

leaping would prevent legato control even though the tempo is slow.

The last finger exercise is presented in its original form.

It is the seventh variation from Brahms' Variations, Opus 21. Like the Chopin, it too has wide leaps but they are all in the same direction which lends itself towards a more natural flow which is from the bass to the treble clef. There is nothing within this variation



that can not be played and is a welcome addition to the volume because it is complete within itself.

The first of the double note etudes is Chopin's Etude No. 12, Opus 10. This etude is eighty-four measures in length and is a study of alternating octaves. Notice that in the original score, as is shown in measures two and three, the treble clef melody which consists of a dotted eighth note which is followed by a sixteenth note and a half note is eliminated in the left hand etude.





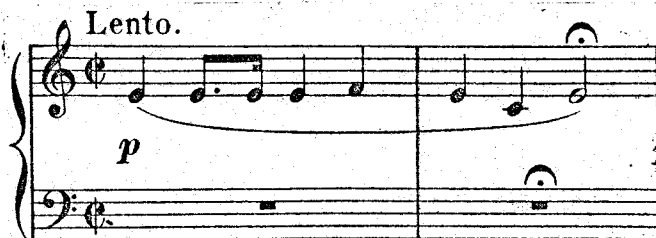
Wittgenstein's version

In the left hand etude, you will notice that the notes are the same except for the added alternating octave pattern which is consistent throughout the entire etude. The second Chopin Etude, Opus 10, No. 12 is in double notes and has the original melody an octave higher.

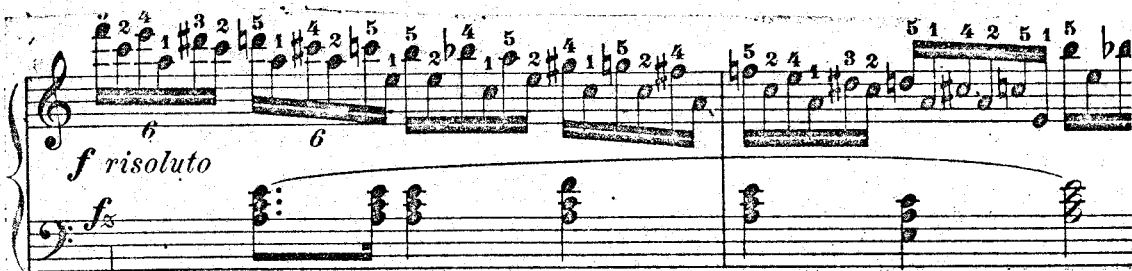


The Etude, Opus 25, No. 11 of Chopin is perhaps one of his

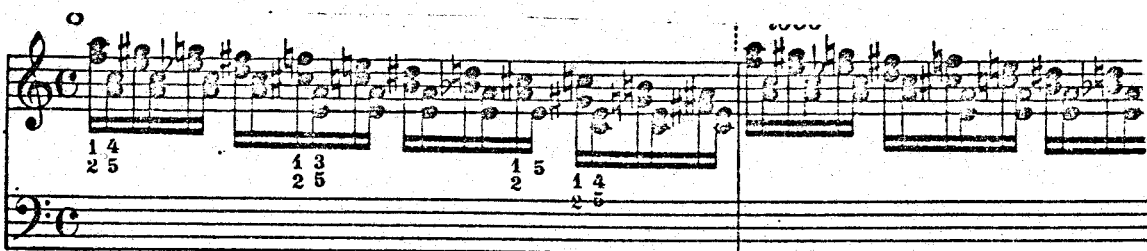
greatest because of the two measure motif which modulates throughout the entire composition.



But, the Wittgenstein's version only utilizes the harmonic double note pattern of thirds and fourths which is without the melodic line. Consequently, it becomes a dry and routine exercise.

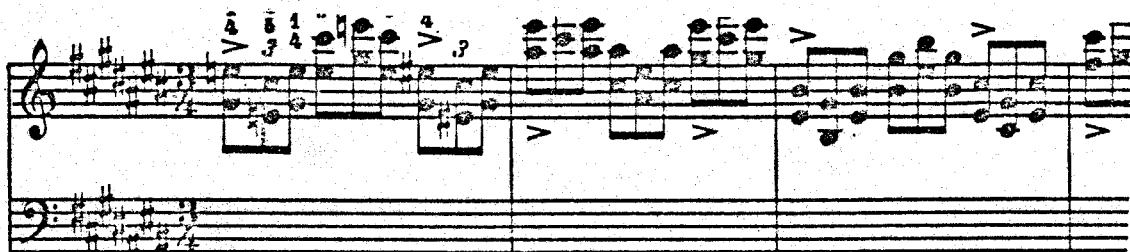


Original Version



Wittgenstein's Version

The next example is a seventeen measure Variation which is based on a theme by Johann Strauss. It is from a series of Walter Brichts' Fantasy on a Theme by J. Strauss.

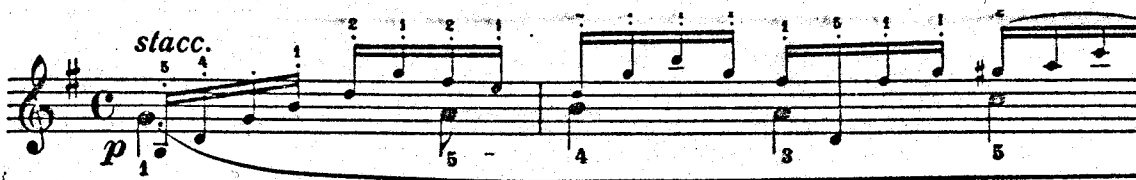


The first polyphonic etude is an excerpt from Haydn's Quartet, Opus 76, No. 3. It is from the first variation which is found in the second movement of the quartet. Wittgenstein did a quite ingenious thing with this composition. Notice that the first variation is a duet between the first and second violin. This twenty-one measure variation, part of which is shown below in its original form, lends itself to

left hand movability quite well.



What Wittgenstein simply did was to combine both voices, the staccato line and the legato melodic line as is shown below. No unusual leap-



ing or stretching is required and if correctly played, it has its own unique aesthetic value.

While, on the other hand, the Brahms' To A Nightingale is only polyphonic in nature due to the vocal lines of the music. This too,



like the Haydn's is found in its original form.

The third movement of the Bach's Sonata in F Minor, which is written for violin and piano, is again only a polyphonic etude because of the second instrument, and not because of combined tonality which could be produced by the left hand.

Adagio

32

pp

Adagio

3 1 4 1

1 3 1 4

2

The last etude in this volume is a tremelo study that was written by Ernst Haberbier in his volume of Poetic Etudes, Opus 53 and 59. There are twenty-four etudes in Opus 53 and eight etudes in Opus 59 in the original volume. There are five etudes in Opus 53 that are within the range and limitation of the left hand, one of the five is called, "Tremelo".

p

1 2 3 4 5 4 3 2 1

5 3 5

1 2 3 4 5 4 3 2 1

1 2 3 4 5 4 3 2 1

5 3 5

1 2 3 4 5 4 3 2 1

SCHOOL FOR THE LEFT HAND

VOLUME THREE - TRANSCRIPTIONS

The final volume of School for the Left Hand is devoted to transcriptions. According to Webster a transcription is, "an arrangement of a piece of music for an instrument, voice or combination of instruments or voices other than that for which it was originally written."¹ This volume contains twenty-seven rearranged masterpieces that were written to increase the literature of left hand music and the flexibility of the left hand.

The analysis of the twenty-seven transcriptions will be divided into the same categories as were the previous volumes; transcriptions for individual finger technique, double note transcriptions, polyphonic transcriptions and a trill transcription. The following list of compositions are for the separate categories.

INDIVIDUAL FINGER TRANSCRIPTIONS

1. Prelude #1, C Major - J. S. Bach
2. Prelude #3, C Minor - J. S. Bach
3. Gigue (Partita-B flat) - J. S. Bach

¹Webster's New World Dictionary, (New York: World Publishing Co., 1959), p. 1546.

4. Calm Sea - Schubert-Liszt
5. Little Study (Album for the Young) - Schumann
6. Der Schmetterling, Opus 43 - Grieg

DOUBLE NOTE AND CHORDAL TRANSCRIPTIONS

1. Nocturne (Midsummer Night's Dream) - Mendelssohn
2. Love Song (Etude Opus 5, No. 11) - Henselt

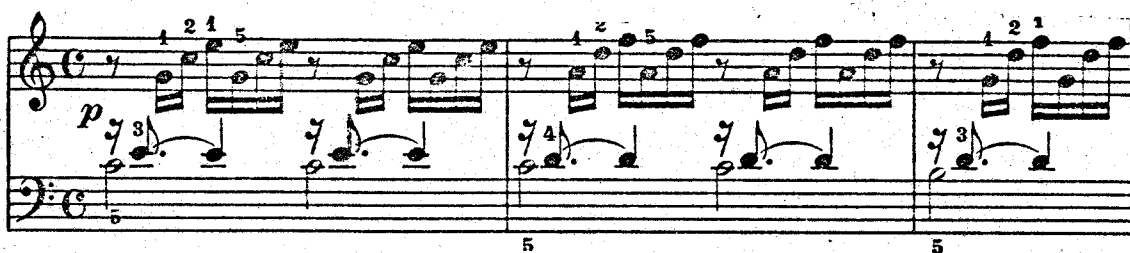
POLYPHONIC TRANSCRIPTIONS

1. Sicilienne (Sonata #2, Flute and Piano) - Bach
2. Adagio (Sonata A flat) - Haydn
3. Quartet, Opus 64, #5 (2nd movement) - Haydn
4. Adagio (Wind Serenade E flat) - Mozart
5. Du Bist Die Ruh - Schubert-Liszt
6. Song Without Words, Opus 67, No. 1 - Mendelssohn
7. Song Without Words, Opus 67, No. 3 - Mendelssohn
8. Melody (Album for the Young) - Schumann
9. Melancholy (Bunte Blatter) - Schumann
10. Elegy - Grieg
11. Melancholy - Grieg
12. Chorus of the Bathers - Meyerbeer
13. Meditation - Bach-Gounod
14. Sailor's Chorus - Puccini
15. Quintet (Meistersinger) - Wagner
16. Isolde's Love Death - Wagner
17. Chaconne - Bach-Brahms

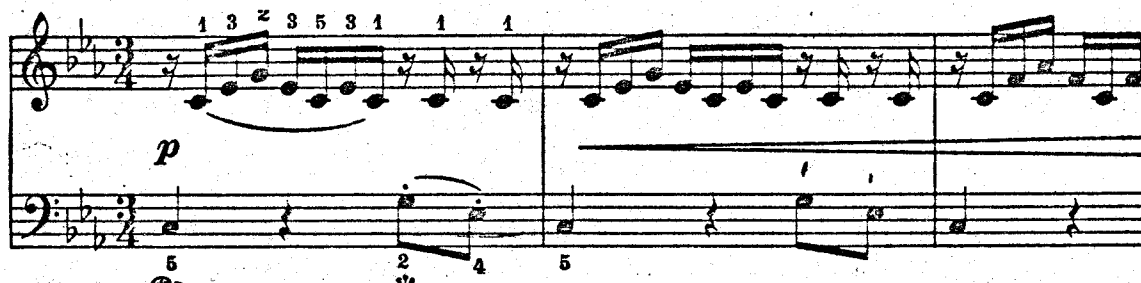
TRILL TRANSCRIPTION

1. Little Bird - Grieg

The first three of the individual finger transcriptions are original compositions that are linear in style and were written by J. S. Bach. Each of the compositions can be performed without omitting any of the original notes. The "Prelude #1 in C Major" is from the Well Tempered Clavier - Book 1,



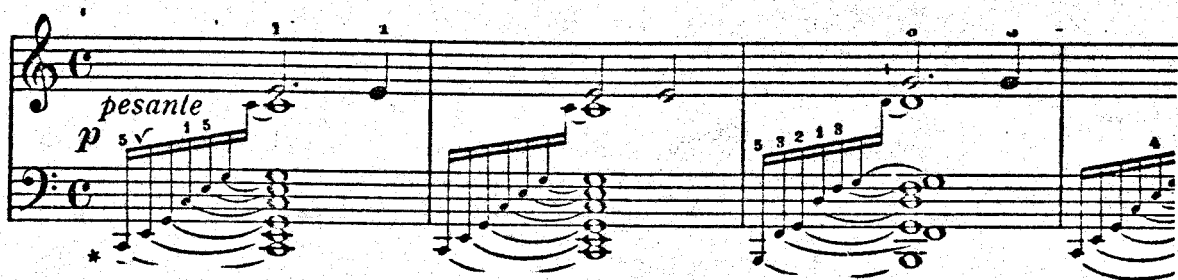
the "Prelude #3" is from the Small Preludes for Beginners.



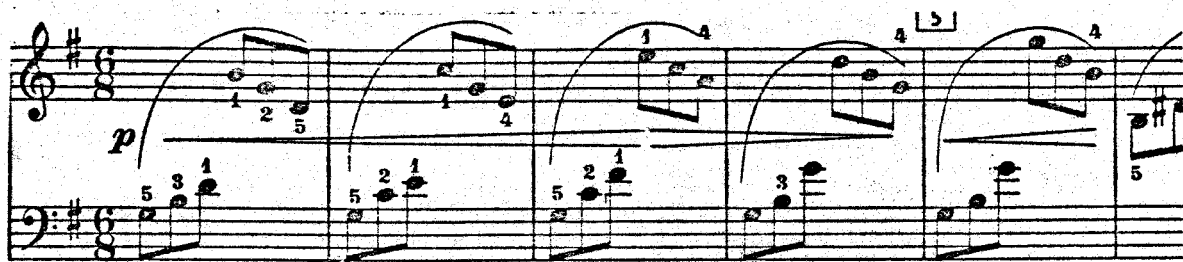
and the "Gigue" is from the Partita in B flat.



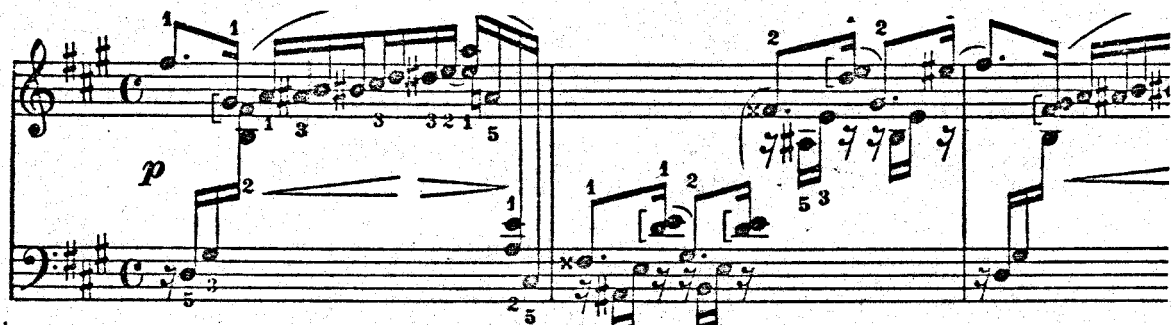
The fourth transcription, "Calm Sea" is a vocal transcription of a Schubert song which was rearranged and edited by Franz Liszt. It is thirty-two measures in length and is an arpeggio etude which is divided into a three part song form.



Schumann's "Little Study" which is from his Album for the Young is similar to Bach's Prelude #1 in C Major because of its ascending and descending broken chord patterns, and it too is in a three part song form.

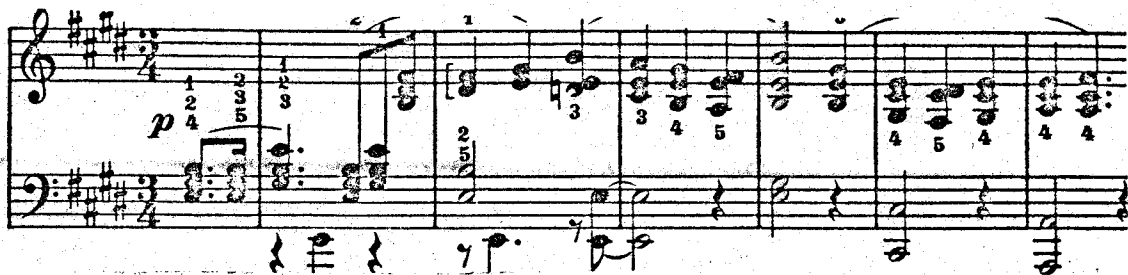


The last etude in this series is called "The Butterfly" (Der Schnetterling) etude by Grieg and is from his Opus 43 No. 1 of his collected works. It is a twenty-two measure etude that consists primarily of broken and alternating chords and is in an A B A form.

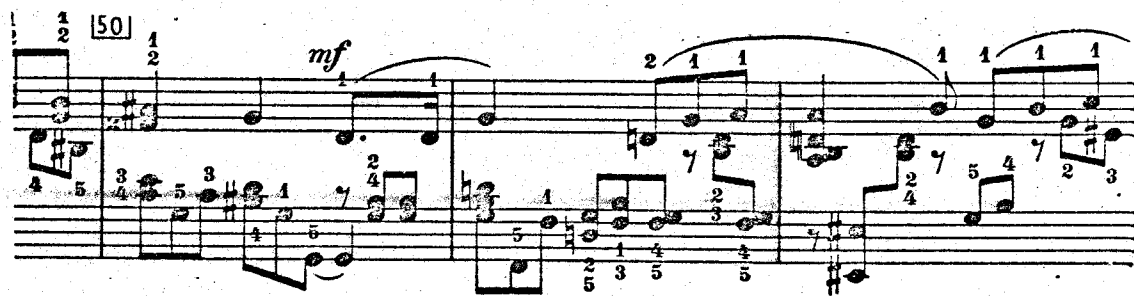


There are only two double note transcribed etudes in this volume, one of which is by Mendelssohn and it is the "Nocturne" from A Midsummer Night's Dream. It is one hundred and twenty-eight measures in length and is chordal in style. The bass octaves which are found

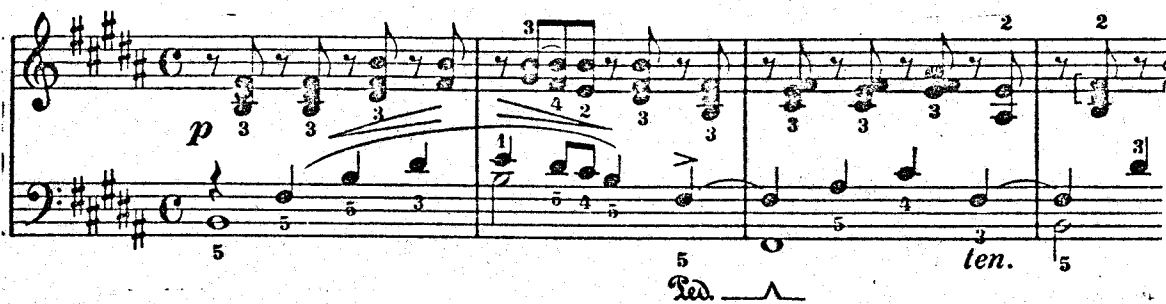
on the first beat of each measure as is found beginning in measure three, is actually in opposition to the melody. Either the octave should be omitted or a single tone should be used so that the melody can be the dominant theme which is heard.



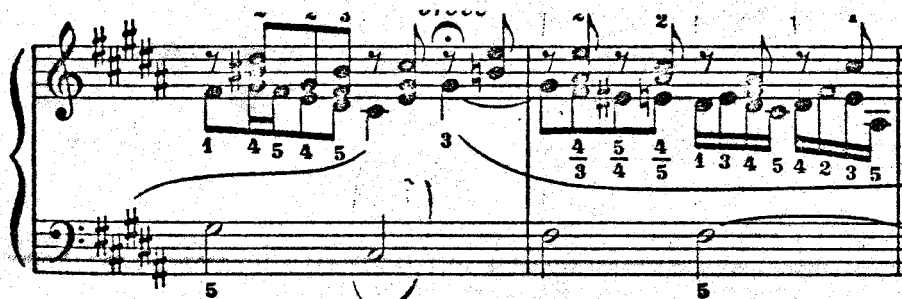
This etude also relies heavily upon the thumb for the melodic flow of the theme, as is found in measures 51-52.



The Henselt's "Love Song" is a sixty-one measure etude which is divided into three sections. The melody is on the beat while the harmony is on the offbeat or half beat. The allegretto tempo is within reason because the motion is from the left to the right and the melody is played in a two/four tempo.



Notice also that the melody is followed by a triad accompaniment which can be found throughout the entire composition.



The polyphonic section begins with the "Sicilienne", which is from the second movement of Bach's Sonata for Flute and Piano. This two page composition is one of the most satisfying compositions in the volume because a true polyphonic technique can be performed within its thirty-four measures. The first melody is in a continuous sixteen note pattern which is found throughout the composition while the thumb and the second finger plays the second melody.



The second example in this polyphonic section is an Adagio section from Haydn's Sonata in A flat. It is four pages in length. It is a three part song which utilizes trills. There are a few places where the span is awkward and should be modified to fit the individual hand of the performer. For example, in measure twenty the span is too far for a continuous flow of the melody to be successfully executed.



The third example is also by Haydn and is from the second movement of his Quartet, Opus 64, No. 5. It too is in a three part song form and is eighty-four measures in length. There is more of a continuous flow in this score which has wide leaps on the off beat and the melody with its merging harmonic accompaniment tends to remain within an octave range.



The only example by Mozart is from his Wind Serenade, E flat, K. 375. It is taken from the second movement which is ninety measures in length. Within the first four measures Wittgenstein has placed the first beat of each measure in the lower bass which is impossible to play without the listener hearing a rocking motion which would distort the melodic line and its triad accompaniment.



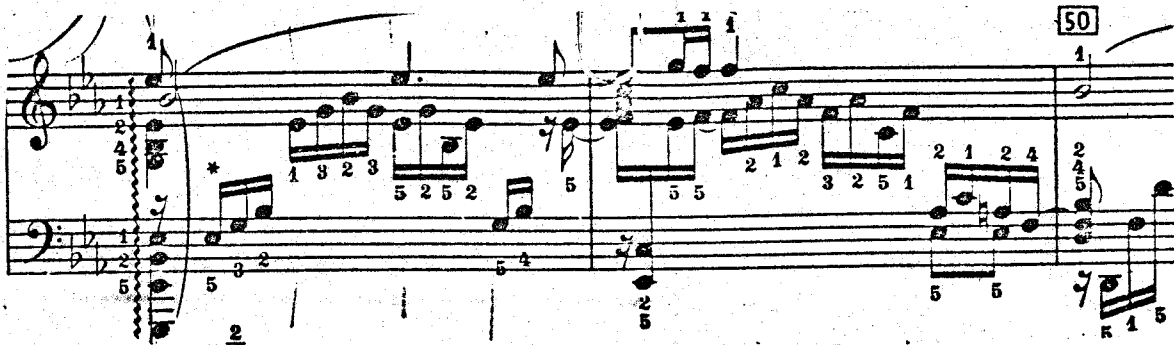
The solution probably should be to either move the bass note closer to the treble clef or to omit the note altogether because it would interfere with the melodic line. Besides there is enough to do in a Mozart composition without one making the music even more difficult.

Wittgenstein has also added bracket chords to the score as is indicated in measure 8.

A bracket chord suggests the following execution: the bracket) is meant to suggest approximately the following execution in which, it will be noted, that the accent is on the chord and not on the bass note. The bass should follow the chord in a pianissimo style. The chord must be held by the pedal, in order to achieve the impression that both are played simultaneously.²

²Paul Wittgenstein, School for the Left Hand, (London: Universal Edition), Preface.

He has also made some extremely long arpeggio chords as is found in measure 48.



This arpeggio consist of nine notes and extends four octaves. It is played by playing the upper arpeggio first and then the lower one which is the same as a bracket chord.

"Du Bist Die Ruh" by Schubert-Liszt is simply a vocal transcription. It is seventy-three measures in length and is in a three part song form. It fits comfortably within the left range.



The "Song Without Words" by Mendelssohn are very difficult compositions but worth every minute of study and practice that the performer needs in order to perfect them. The first one, Opus 67, No. 1 is based on broken chords with the thumb and second finger playing the melody. The melody should be played separate until a legato touch is achieved, because it is difficult to make the melody sing while the sixteenth note broken chords are intermingling with the melodic tones.

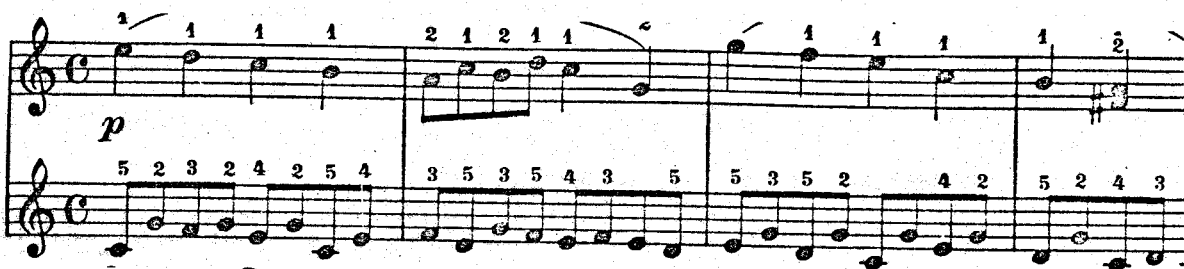
Andante



The Opus 67, No. 3 is a descending octave pattern, which literally walks down the piano. It also has alternating chordal patterns. It is in a two part song form and is forty-nine measures in length.

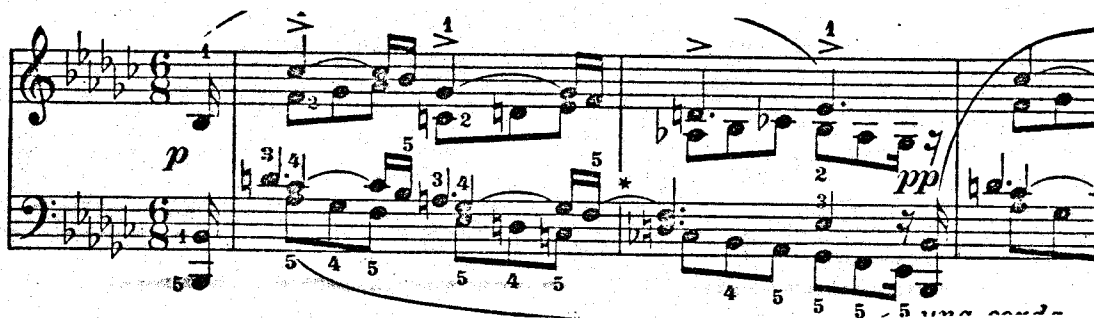


The next polyphonic transcription is a short etude by Schumann which is called "Melody". It is only twenty measures in length and is a two part song form. The thumb plays the melody in a quarter note rhythm while the harmony is played in an eighth note pattern.

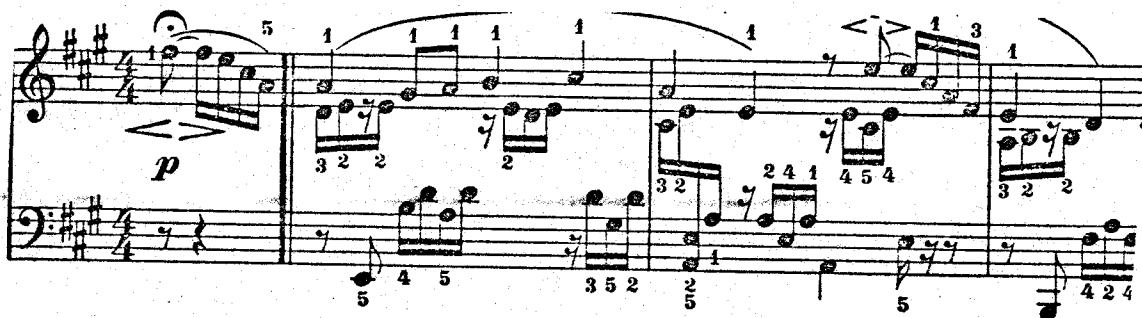


The second Schumann selection is from his Bunte Blatter, Opus 99, No. 7 and is called "Melancholy". It is incomplete because it is only fifteen measures in length. The melody is intricate and difficult

to perform, because the melodic line ascends while the harmonic one descends, thus making the composition harder to control.



The last Schumann transcription is from Opus 99, No. 7 and is called "Bunte Blatter." It is a two part song which has alternating sixteenth notes and the melody is played by the thumb.



The "Elegy" and the "Melancholy" by Grieg are by far two of the easiest compositions to play in this volume because the melody is on the alternate beat.

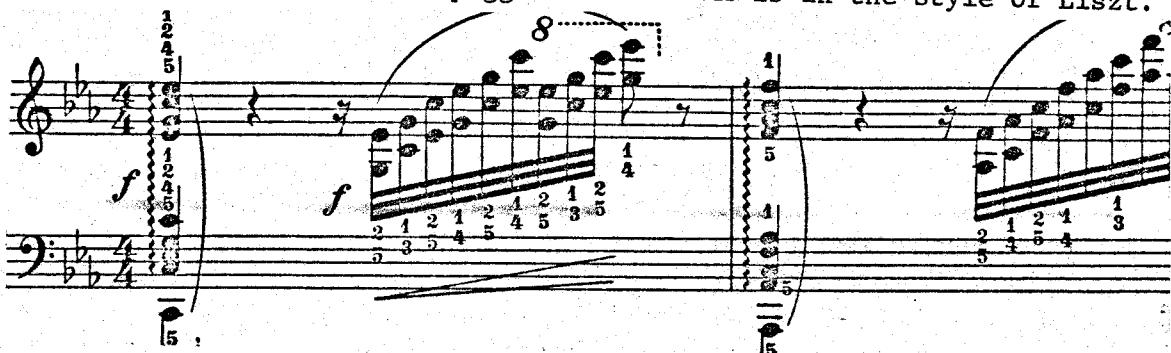


It is in a three part song form and is ninety-six measures in length. While, "Melancholy" is only forty-one measures in length its melody,

which begins in octaves, is close within an octave range even though the melody alternates from bass to treble clef.



The "Chorus of the Bathers" by Meyerbeer is an etude transcription from his opera "Huguenots". The etude combined with Wittgenstein's bracket chords, extended arpeggios and trills is in the style of Liszt.

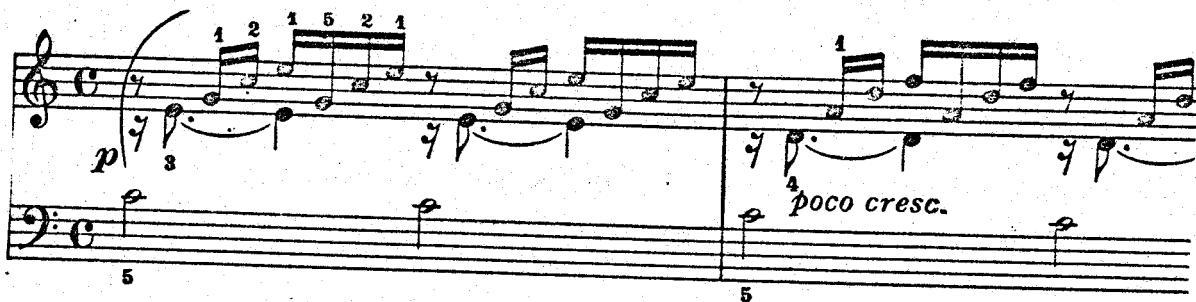


The melody which begins in measure 4, is chordal and is on the beat, while a sixteenth note diatonic pattern is rumbling below.

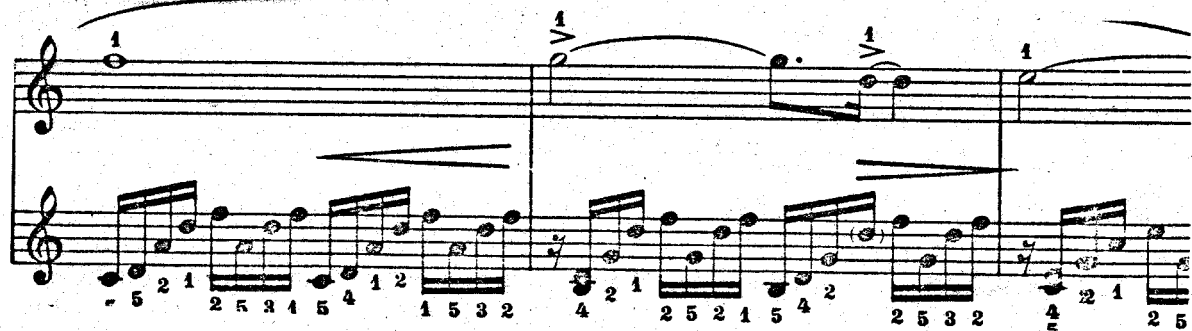


This short 31 measure transcription ends with three measures of double notes which is similar to Chopin's Double Note etudes that were discussed in Volume 11.

The Bach-Gounod "Meditation" is actually a vocal transcription of Bach's Prelude in C Major which has a vocal line added by Gounod and which is referred to as "Ave Maria". This is an excellent example of polyphonic music because there exist two truly melodic themes which have been merged to unify the composition. The thumb takes the place of the right hand. It should be flexible and must have a singing style, as if it were playing a Chopin Nocture.



Beginning Bach's Prelude in C Major



The "Sailor's Chorus" is from Puccini's Madame Butterfly. It begins with a four measure introduction in B flat which then starts pianissimo with the melody in the bass clef. The short two part song which is only fifty-nine measures in length is an excellent study for the fifth finger to maintain a singing, legato style.

Andante serioso

And. *la melodia cantanda*

The "Quintet" is from the Meistersinger by Wagner. The opening chord warns you about future difficulties which will develop within this transcription. This bracket chord indicates that the upper chord should be played first and then the bass chord, which is also the reason for the score tempo to be labelled larghetto.

ad lib. *a tempo*

The fourth measure begins with a chord which has a two octave span. The "d" which is found in the treble clef should be played first because it is the last note of the melody.

a tempo

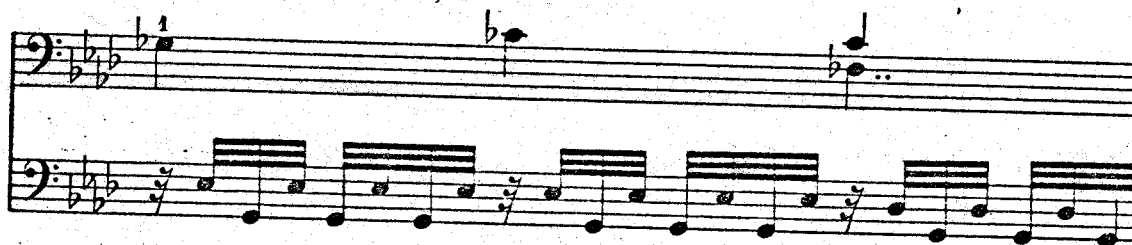
Looking at the fifth measure, you will notice that the chord which is on the first beat should be played as if it was an arpeggio. The wide leap makes it difficult to maintain the rhythmic flow that is

needed, because similar chords are found on the first beat of every measure which eventually makes the music sound as if added notes and beats have been included to extend the count of each measure. This expansion gets wider. For example, see measure 35.

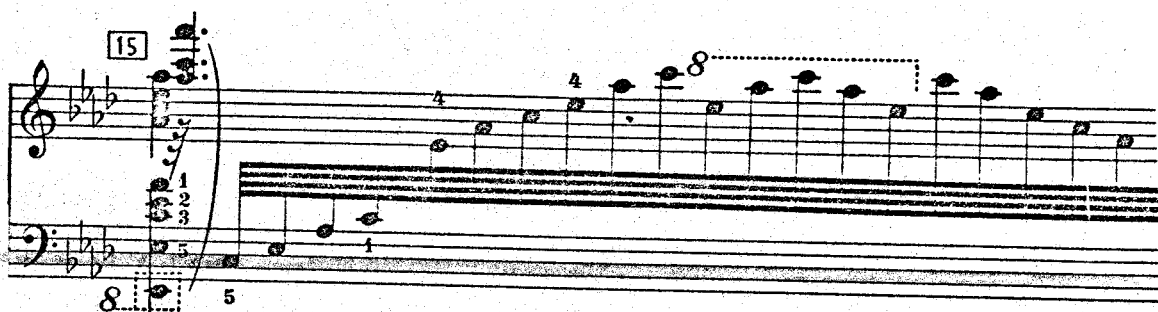
aussholen *ff* *ma dolce* *pp* *pochiss. rit.* *Strahlend*

Technically, these Wagner's transcriptions are the most difficult ones in the volume. The second transcription "Isolde's Love Death" is longer and more complex. This eighty-three measure etude has tremolos beneath the bass melody.

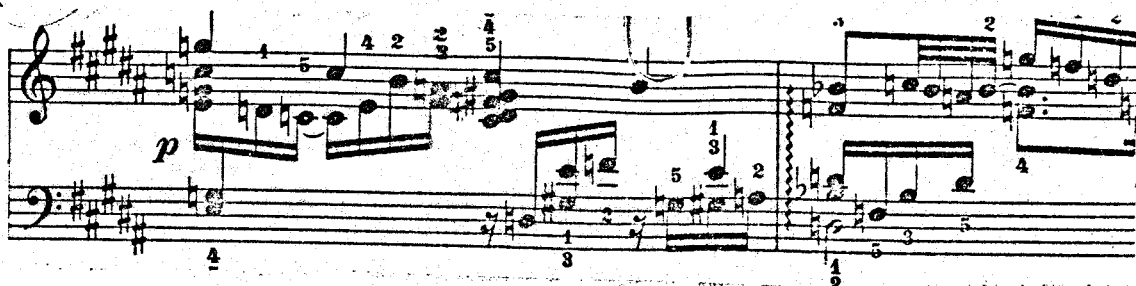
[5] *Molto moderato* *pp*



Then the pattern alternates between treble and bass register which finally emerges into the same pattern as the beginning of the transcription by Meyerbeer (as shown on page 47). Here in measure 15 is a bracket chord which is followed by arpeggios in sixty-fourth notes.



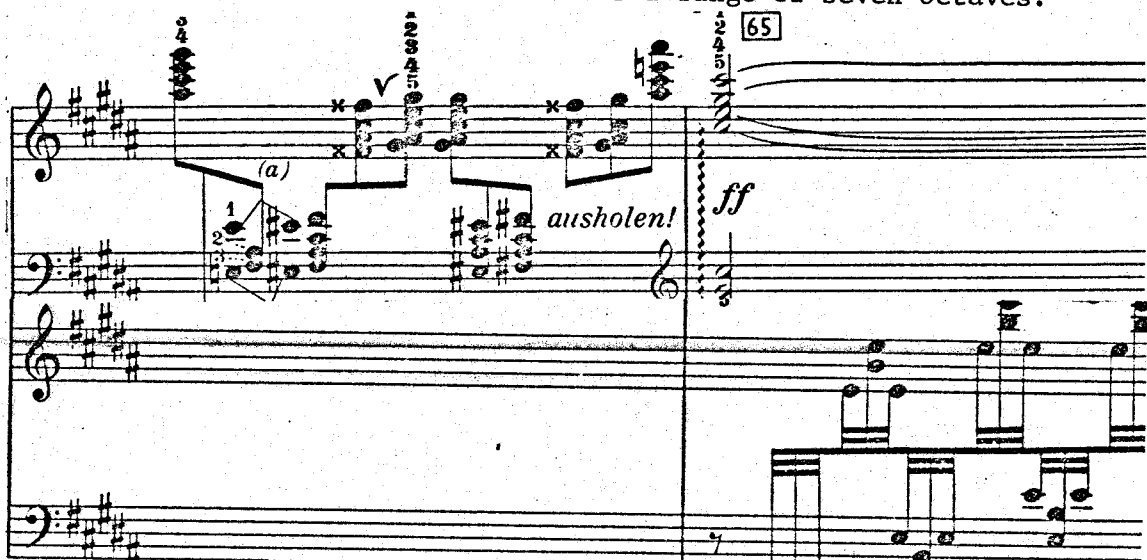
A change of key, in measure 17, marks the beginning of the next variation.



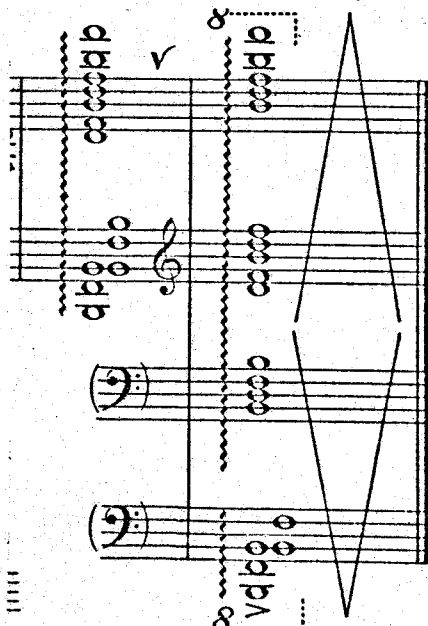
In this section, the range is close until measure 30 when sixty-fourth notes reappear. Wittgenstein also introduces alternating chordal patterns which were first introduced in Volume 1 (Exercises). Note that not only do you find alternating chords but bracket chords, arpeggios and extremely wider octave spans which begins in measure 33.



The variations become wider and wider until in measure 65 we find a four staff measure which covers a range of seven octaves.

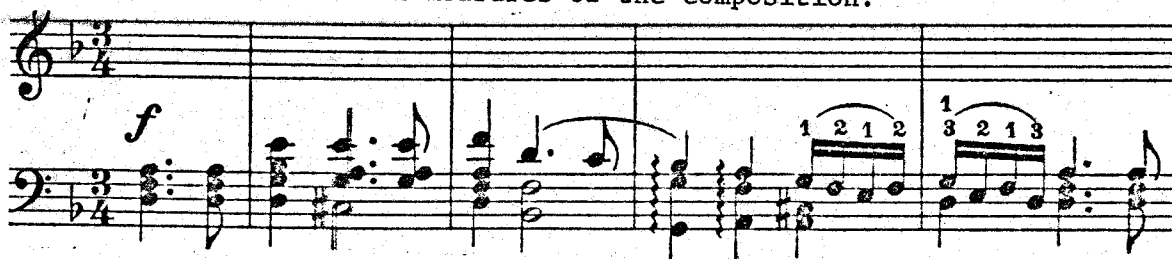


Not only does he utilize triplets and double note patterns but the final chord extends the full range of the keyboard.



This transcription is a perfect example of Wittgenstein's method. It shows his influence by Liszt. It has a Romantic Era flair. It utilizes all of the technical skills that were introduced in his earlier volumes and if successfully performed, it can become the most versatile composition that has ever been written for the left hand.

The last polyphonic example is the "Chaconne" by J. S. Bach, as it was rearranged by Brahms. A Chaconne is a variation form which is based on a series of harmonic progressions usually eight measures in length, in triple meter and is a minor key.³ Brahms rewrote the Chaconne for Clara Schumann who had an injury to her right arm. He didn't change a note but simply transcribed the score to the bass clef. Wittgenstein then made additional changes to Brahms' score by adding bracket chords as is found in the first six measures of the composition.



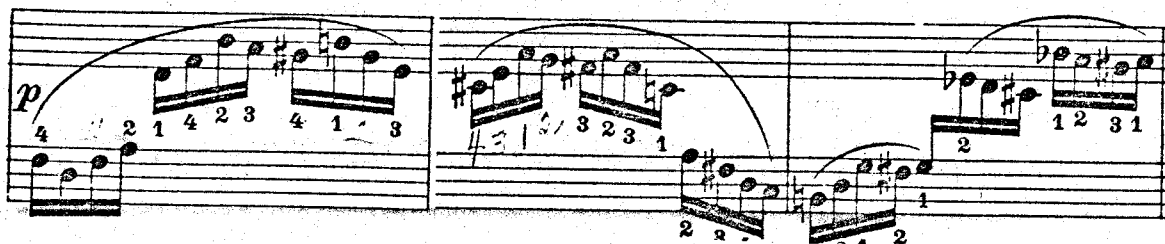
Brahms' version



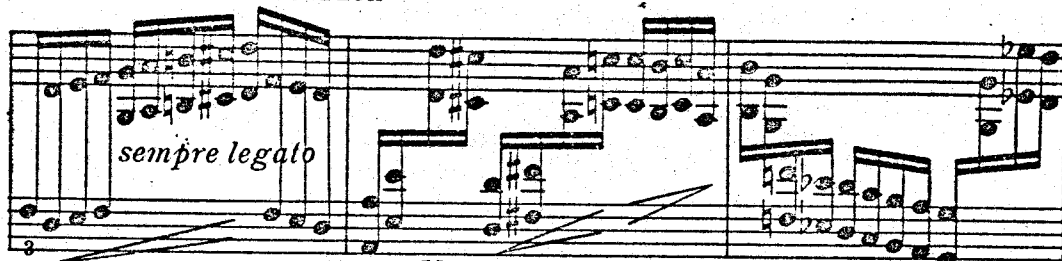
Wittgenstein's version

³Leon Stein, Structure and Style, (Evanston, Ill.; Summy Birchard Co., 1962), p. 143.

The bracket chords are the only changes except for an occasional octave for the first forty measures. Then, in measure 41, octaves are used instead of the original single note pattern.

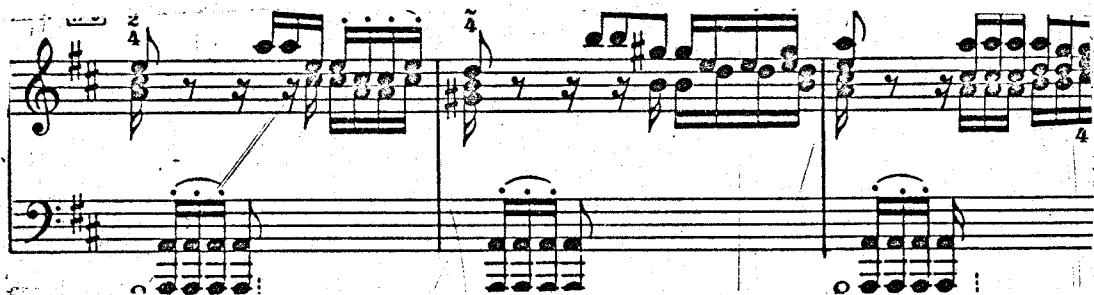


Brahms' version



Wittgenstein's version

Wittgenstein then continues with the original score in measures 49 to 168 and then he introduces octaves with staccato notes.



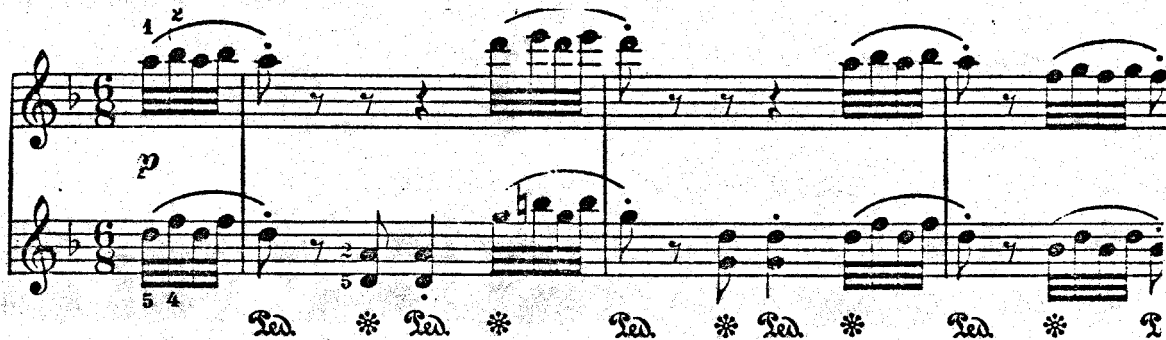
Beginning in measure 201 we have a tremolo variation, one in which even Wittgenstein had to leave in its original form.



There are thirteen variations within this two hundred and fifty-seven measure composition which ends with the original eight measures that were introduced at the beginning of the "Chaconne".



This now brings us to the final composition in this volume and it is a tremolo etude which is called "The Little Bird" by Grieg. It is in a three part song form and consists of thirty-six measures.



A LIST AND GRADE LEVEL INDICATIONS
OF MUSIC FOR THE LEFT HAND ALONE

There has never been a complete list of left hand alone compositions. Some publishing companies have separate files for left hand compositions which have several fairly easy and often times only two or three advanced compositions, if you are fortunate to get there before the limited supply is depleted. Or you can carefully go through catalog after catalog only to find a few compositions that may be out of print, out of stock or may take from a month or two to order from the European publishing house.

It is because of these painful and often times futile efforts to increase left hand repertoire, that the following list has been included in this thesis. It will be a complete list of every left hand composition that has ever been written to date. Each composition will be listed in alphabetical order by composer, year of birth and death of the composer, nationality, name of composition, grade level and in some cases a brief description of the composition.

There will be several compositions that will not have all of this information but will be included to complete the list so that all known compositions can be listed.

The grade level indications are taken from the Carl Fischer Piano Catalog which was published in November, 1968.

VE - Very Easy (1 - $1\frac{1}{2}$)

E - Easy ($1\frac{1}{2}$ - 2)

ME - Medium Easy (2 - $2\frac{1}{2}$)

M - Medium (3)

MD - Medium Difficult (4)

D - Difficult (5 - 6)

LOUIS ANDRIESSEN (1939 -) Netherlands
Trois Piece (1961) (Mano Sinistra) C. F. Peters Co. MC
 Promenade, Fracas and Hymn are atonal compositions which
 employ multi-meter, the Hymn is medieval in style.

WILLEM ANDRIESSEN (1887 *) Netherlands
Preludium (1960) (Mano Sinistra) C. F. Peters Co. MD
 Interesting prelude for advanced student, in the form of
 a theme and variation.

A. M. AUZENDE France
 Exercice pour la lecture de la cle de fa et pour la main
 gauche seule - Etude de Rythme (Maison J. Hamelle)
 Exercises and rhythmic stuides.

K. P. EMANUEL BACH (1714 - 1877) Germany
Solfeggietto (Carl Fischer and Verlag P. J. Tonger) M
 A two hand composition which has been rearranged for one
 hand without omitting any of the original notes.

Klavierstucke (Verlag P. J. Tonger) M
 A original composition which is included in a series from
 Germany called the Einhandig.

J. S. BACH (1685 - 1750) Germany
Kleines Praludium - Einhandig (Verlag P. J. Tonger) MD
 Many of Bach's compositions lend themselves to left hand
 performance especially his violin and cello sonatas.

SERGI BARTHIEWICZ (1877 -) Russia

BELA BARTOK (1861 - 1945) Hungarian
Study for the Left Hand (Boosey and Hawkes) D
 A lyrical sonatine in one movement which was written in 1903.
 Recommended for advanced student.

ARNOLD BAX (1883 - 1953) Great Britain
Piano Concerto for the Left Hand, 1948.

LUDWIG VAN BEETHOVEN (1770 - 1827) Germany
Minuet in G (McKinley Music Co.) ME
 A simple arrangement of the original minuet.

HERMANN BERENS (1826 - 1880) Germany
Training of the Left Hand, Opus 89 (G. Schirmer)
 Individual finger, scale and chordal technical exercises
 that are presented in a progressive manner.

FRANCESCO BERGER (1834 - 1911) Great Britain
Six Bagatelles (Theodore Presser) ME
 Six individualistic bagatelles that are not very difficult
 to perform.

DAVID BLAKE England

Shepherd's Evening Song (McKinley Pub.) VE

A easy composition.

E. R. BLANCHET (1877 -) Switzerland

Treize Etudes Pour la main Gauche Seule (Max Eschig) Associated D
Masterpieces of twentieth century harmony and virtuosity.

Poetic in style but for advanced student.

FELIX BLUMENFELD (1863 - 1931) Russia

Left Hand Etude

CARLOTTA BOCCA

Ten Melodious Compositions for the Left Hand Alone

(B. F. Wood Music Co.) E

Mediation, Impromptu, Humoresque, Scherzo, Arabesque, Burlesque, Nocturne, Romance, Capriccietto and March are all fairly easy compositions.

FELIX BOROWSKI (1872 -)

Valsetto (McKinley Pub.) ME

Moderately easy flowing waltz.

HAROLD DE BOZI

Paolina-Tango (Associated Music) MD

A short melancholic tango; a good encore number for student recital.

JOHANNES BRAHMS (1833 - 1897) Germany

Chaconne (G. Ricordi - Edwin Kalmus) D

Left hand arrangement of Brach's Violin composition which is a series of harmonic variations.

Waltz in A Flat, Opus 39, No. 15 (The Presser) M

Short but most satisfying piece of music for intermediate study.

BENJAMIN BRITTEN (1913 -) Great Britain

Diversions for Piano and Orchestra, Opus 21 (Boosey Hawkes) D

A work full of imagination. There is wide range of moods in the ten variations.

ROBERT CASADEUS (1899 -) France

Eight Etudes (G. Schirmer)

Featuring third, fourth, fifth, octave, chords, two against three, left hand technique, light touch.

CARL CZERNY (1791 - 1857) Austria

Studies for the Left Hand, Opus 399 (C. F. Peters) D

Collection of highly skilled finger exercises, scale patterns, trills and arpeggios for both hands but with the stress on the left hand.

Two Studies for the Left Hand Alone, Opus 735 (Etudes Speciales)
edited by A. Ferte (Schott Freres) M
Etudes in the style of Chopin. Melodic compositions.

Twenty-Four Piano Studies for Left Hand, Opus 718 (G. Schirmer)
(C. F. Peters) M
Piano development exercises.

ERNST VON DOHANYI (1877 - 1960) Hungary

Fugue (1913) For Left Hand or Two Hands (Published post-humously) Associated MD

A good exercise meant for "an advanced left hand" rather than for two unadvanced hands.

HUBERT ECKARTZ

Capriccio (Einhandig) Verlag P. J. Tonger MD

A modern scherzo with continuous changing meter.
Extremely well written

G. EGGELING

Barcarolle, Opus 165 (Theodore Presser) ME

A easy dance composition for beginners.

JAN FELDERHAF (1907 -) Netherlands

Impression, 1959 (Mano Sinistra) C. F. Peters MD

A tonal composition in the style of DeBussy.

Very improvisatory in style.

FERTE

Volume I: Twenty Studies for the Left Hand (C. F. Peters)

Collections of exercises for the development of both hands but with the left hand in mind.

WILHELM FINK (1783 - 1846) Germany

Romanze, Opus 200, No. 1 (Theodore Presser) M

A reliable composition that used very strong form outline.
Excellent for intermediate student.

ARTHUR FOOTE (1853 -) American

Etude For The Left Hand (Arthur P. Schmidt Co.) E

A three page etude, good for beginning student recital number.

FOSTER - MAXIM

Old Black Joe (Boston Music) E

Arrangement of Foster's folk song, good for beginner.

JOHN FRANKLYN

Belfy Echoes - Dream of An Hour - Forest Glades - In A Snowclad Vale - In Dewy Gardens - Spring Breezes Waltz - (Willis Co.) VE

All easy compositions.

FRIEDMAN

Song of Spring (McKinley) E
Out of Print.

BERNICE FROST

The White Swan (Boston Music) VE
Beginner's composition.

RUDOLPH GANZ (1877 - 1972) U. S. (b. Switzerland)

Capriccio for The Left Hand Alone (G. Schirmer) MD
One of two studies. Inventive composition using staccato notes for well trained left hand.

LEOPOLD GODOWSKY (1870 - 1938) Poland

Capriccio Patetico D
Impromptu D
Meditation D
Five Volume Studies on Chopin Etudes D
Suite #34726C D
Symphonic Metamorphoses of the Schatz Walzer Themes from "The Gypsy Baron" by Johann Strauss D
Waltz Poems For The Left Hand Alone (6) D
(G. Schirmer and C. F. Peters)

The most difficult compositions that were ever written for one hand are all by Godowsky. They are extremely polyphonic in nature and demand individual finger virtuosity. A great many of his compositions are out of print but they are currently being revised by C. F. Peters.

ALEXANDRE E. GORIA (1823 - 1860) France

Serenade-Etude pour la Main Gauche (Chaudens Editions)
Listed by Paris publishing company but difficult to attain.

CARL GREULICH (1796 - 1837) Germany

Long Long Ago (Theodore Presser) ME
An elaborate salon version of an old folk song.

COR DE GROOT (1914 -) Netherlands

Apparitions, 1960 (Mano Sinistra) MD
C. F. Peters. Seven compositions: March, Agitato, Con moto, Andante, Poco lento, Vehemento and Andante Tranquillo.
Highly individualistic in style which utilizes all possible combinations that one hand music can encounter.

CLARA KOEHLER HEBERLEIN

Polka Mignonne (Duet for Two Left Hands) Theodore Presser M
Out of print.

A. HENNESSY

Deux Etudes for the Left Hand Alone (Maison Hamelle) Another composition which is difficult to get because of the Paris location.

HENRY HAROLD-FLOTOW (1884 -) U. S.
Gem from "Martha" (Theodore Presser) M
 Imaginative Intermediate composition.

MARCELLA HENRY
Shepherd's Lullaby (Theodore Presser) E

HERARD
12 Etudes Pianistiques for the Left Hand, Opus 103 (Alphonse
 Leduce)
 Paris Publishing House.

PAUL HINDEMITH (1895 -) Germany
Konzert fur Piano und Orchester (1945) Edition Schott D

PAUL HOFFER
Zwei Etuden (Eingandig) Verlag P. J. Tonger M
 A slow etude and a staccato one in a conservative style.

RICHARD HOFFMAN
Venetian Serenade (O Sole Mia) Theodore Presser M

ALEXIS HOLLAENDER
Waltz-The Hunt-Evening Song-Melody-Perpetum Mobile. B. M. Co.
 Digest of Piano Pieces (Boston Music Co.) and Carl Fischer M.
 Hollander's compositions are not difficult, but are well thought
 out and are very imaginative.

CHRISTINA HOVEMANN
Twilight Shadows (Harold Flammer) VE

CHARLES HUERTER
Tango (G. Schirmer) VE
 Easy Composition.

FERDINAND HUMMEL
March (B. M. Co. Digest of Piano Pieces) (Boston Music) M
Spring's Greeting, Opus 43, No. 1 (Theodore Presser) M

LEOS JANACEK (1854 - 1928) Czeck
Capriccio for Piano Left Hand and Chamber Orchestra
 Four Movements: Allegro, Adagio, Allegretto and Andante.
 Although for a long time the Capriccio was considered one of
 Janacek's least performed works, it is in no way inferior to
 his masterpieces.

JUNGMANN
Will O The Wisp Capricietto, Opus 217, No. 5 (McKinley Pub.) M

FRIEDRICK W. KALKBRENNER (1788 - 1849) Germany

Sonata for the Left Hand

Contemporary of Chopin and supposedly in his style.
Out of Print.

J. C. KEESLER

Etude pour la main gauche Le Couppey (Maison J. Hemelle)

Should be very interesting piece if you can obtain a copy
of the Paris publication. Expensive.

KIMBALL

Warblings of the Birds (McKinley Pub.) VE

ERNST L. KNORN

Etude (Einhandig) Verlag P. J. Tonger M

Serenade (Einhandig) Verlag P. J. Tonger M

Both moderate compositions: the etude is in a linear
style while the serenade is chordal.

L. KOEHLER

Melody from "Oberon" (Theodore Presser)

LOUIS KOHLER

School of the Left Hand, Opus 302 (C. F. Peters)

Digest of progressive exercises for scales, chords, triads,
arpeggios, etc.

ERICH W. KORNGOLD (1897 -) Austrian

Piano Concerto

Not Published.

R. KRENTZLIN

Festival Polanaise, Romance, Voices at Even (Theodore Presser)

K. C. KROGMANN

La Coquette Episode De Bal, Opus 81, No. 2

L'Ingenuue, Opus 81, No. 1 (G. Schirmer)

HANS KULLA

Verstohlen geht der mond auf (Einhandig) Verlag P. J. Tonger M

A theme and variation that is not too difficult and can be used
for concert material.

JOSEF LABOR (1842 - 1924) Bohemian

THEODORE LACK (1846 - 1921) France

WALTER LANG (1896 -) Switzerland
Sonatine for the Left Hand, Opus 4.

THEO LANGLOIS

A Une Main (Editions Max Eschig) MD
 A seven page arpeggio etude which is divided into an Andante section and a scherzo.

THEODOR LESCHETICZKY (1830 - 1915) Poland

Andante Finale from "Lucia di Lammermoor" (B. M. Boston) D
 The classical left hand composition of difficulty that extends the full span of the keyboard.

H. LICHNER

Entreaty, Romance; Opus 267, No. 1 (Theodore Presser)

DINU LIPATTI

Sonatine (Editions Salabert) D
 The first movement, Allegro is linear in style, the second movement is in a song form and the last ~~movement~~ is a scherzo 2/4 form.

WILHEIM MAIER

Preludium and Fuge (Einhandig) Verlag P. J. Tonger MD
 The prelude has a double voice but the melody and harmony is confined to the treble clef. The fugue extends over more to the keyboard.

BOHUSLAV MARTINU

Divertimento For the Left Hand
 Written for one hand pianist of the First World War, Otakar Hallmann.

W. P. METO

Believe Me, If All Those Endearing Young Charms
 (Theodore Presser)

MORITZ MOSZKOWSKI

12 Etudes, Opus 92 (Associated) D
 Beautiful written etudes in the style of Chopin to improve finger dexterity for better left hand playing.

GOTTLIEB MUFFAT

Kleines Menuett (Einhandig) Verlag P. J. Tonger VE
 A sixteen measure minuet in C minor.

P. W. OREM

Deep River (Theodore Presser) E
 Good for beginner

LEON ORTHEL

Sonatine No 5 (Mano Sinistra) C. F. Peters Co.
 The sonatine was written in 1959 and is quite modern. The first movement is percussive and reminds you of Bartok, but the second

movement is one of the most lyrical sections that you can identify with one of Debussy's preludes, the third movement is a toccato.

FELIX PETYREK

Zwei Tanzstucke (Einhandig) Verlag P. J. Tonger M
The first etude is for the right hand; they both are chordal compositions.

I. PHILIPP

Quatre etudes pour la main gauche seule d'apres', J. S. Bach
(Elkan Vogel) M

Four etudes from Bach's cello and violin sonatas that were rearranged by Philipp for the left hand.

E. PIRHERT

Salon Etude (Theme, Opus 10, No. 5) Theodore Presser M

VLADIMIR POHL Russia

Poeme, Opus 17, Nos. 1 and 2 MD

Valse Impromptu, Opus 19, No. 1 MD

G. POLLINI

Exercise pour la main gauche seule (ed. Philipp)
Maison J. Hamelle

MANUEL M. PONCE (1886 - 1948) Mexico

Prelude and Fugue (Southern Music) MD

A broadly conceived melody with a complete fugue that is taken to its completion.

PORTER

Etude Melodique (Boston Music) VE

SERGE PROKOFIEV (1891 - 1953) Russia

Concerto #4, Opus 53 (State Music Publishers) D

A four movement chamber concerto which Paul Wittgenstein commissioned but never performed.

MAURICE RAVEL (1875 - 1936) France

Concerto in D for the Left Hand (Durand) D

One movement concerto, without a doubt the greatest concerto for the left hand that has ever been conceived and the most difficult.

J. H. RAVINA (1818 - 1906) France

Isolee Riverie, Opus 92

CARL REINECKE (1824 - 1910) Germany

Sonata for the Left Hand, Opus 179. (C. F. Peters) D

A brilliant four movement sonata. The only well written sonata for the left hand that is of superior craftsmanship.

It is even difficult enough for two hands.

MAX REGER (1883 - 1916) Germany

Praludium and Fuge (Einhandig) Verlag P. J. Tonger D
 Reger is just as prolific as Godowsky for writing left hand music. The contrapuntal technic is excellent and is in the style of Bach.

JOSEPH RHEINBERGER (1839 - 1901) Germany

Mazurek - Gavotte - Romanze, Opus 113. D

FERDINAND TOBIAS RICHTER

Toccata (Einhandig) Verlag P. J. Tonger MD

~~ALFRED G. ROBYN~~

Annie Laurie (Balmer and Weber) M
 A salon piece.

DANIEL ROWE

March of the Midgets (Theodore Presser)

CAMILLE SAINT SAENS (1835 - 1921) France

Six Etudes (Elkan Vogel) MD

These etudes are in Classical forms but uses Romantic harmony.

FRANZ SCHMIDT

Beethoven Variations, G. Major Quintet

Concerto E Flat Major

Klavierkonzert (Universal Edition) D

The Concerto was originally written for one hand but because it was never played, the composer rewrote it for two hands.

SCHMITT

Left Hand Polka (Boston Music) E

The Merry Swiss Boy (Boston Music) E

Waltz (Boston Music) E

ROBERT SCHUMANN (1810 - 1865)

Six Stucke aus dem "Album fur der Jugend" (Einhandig)

Verlag P. J. Tonger M

Original compositions that can be played by one hand.

ALEXANDER SCRIABINE (1872 - 1915) Russian

Prelude and Nocturne (Boston Music) MD D

One of the best examples of his earlier style. It is melodious, unusual and will well repay study.

G. L. SPAULDING

Fairies' Nuptial March (Theodore Presser)

Monarch Of All (Theodore Presser)

Valse Sentimentale (Theodore Presser)

FRITZ SPRINDLER

Romance (Boston Music) M

HERMAN STRATEGIER

Tema Con Variazioni, 1959 (Mano Sinistra) C. F. MD
A moderate theme and variation.

RICHARD STRAUSS (1864 - 1949) Germany

Parengon, Opus 73 Piano and Orchestra

Panathenaenzug, Opus 74 Piano and Orchestra
(Boosey and Hawkes) D

Both written for Wittgenstein who didn't like the Op.
and had Strauss to write the Opus 74.

STURKOW-RYDER

Tarantelle (Easy Pieces in Difficult Keys) McKinley

JENO TAKACS

Toccato and Fugue, Opus 56 (Verla Doblinger) MD

GEORG PHILIPP TELEMANN

Leichte Fuge (Einhandig) Verlag P. J. Tonger M

THOMAS-MAXIM

Bonny Eloise (Boston Music) E

PETER TSCHAIKOWSKY (1840 - 1893) Russian

Perpetual Motion (E. T. Paull Music Co.)
Out of print.

PAUL VALDEMAR

Valse Caprice (Theodore Presser)

Melody (Theodore Presser)

VON WEBER-SCHMITT

Song of the Mermaids (Boston Music) Easy.

L. WURMSER

Volume 2 Main Gauche Seule (Associated) MD

WEHL

Home Sweet Home (Oliver Ditson) MD
An elaborate salon piece.

WILSON

Shepherd Boy (McKinley) M

Wayside Chapel (McKinley) M

MARY WURM

Nocturne in E Flat (Chopin Opus 9, No. 2) Theodore Presser.

LUCIEN WURMSER

Le Gradus Moderne (Editions Max Escpit)

GEZA ZICHY

Valse D'Adele (Theodore Presser)

Zichy played with Liszt. This is the only composition by him that has been printed.

HANS ZIEGLER

Larghetto (Einhandig) Verlag P. J. Tonger M

Klage (Einhandig) Verlag P. J. Tonger M

The Klage is a sixteen measure composition in a song form while the Larghetto is longer and in three sections.

HERMANN ZILEHER

Praludium (Einhandig) Verlag P. J. Tonger M

An interesting composition that is in an ABA form and not too difficult. It uses a lot of modulations.

CHAPTER VII

THE PEDAGOGY OF LEFT HAND TECHNIQUE

Now that each volume has been analyzed we are ready to look for the practical and educational values that Wittgenstein's School for the Left Hand can contribute to left hand pianists and their teachers.

Volume One, with its eighty-five exercises dealt with individual finger, double note, trill and polyphonic exercises but, nothing was shown to demonstrate major, minor and chromatic fingering.

Volume two was devoted to thirteen etudes, the majority of which were excerpts from original compositions. This makes it impossible to perform them in public.

Volume three has twenty-six transcriptions and is the most practical of the three because the compositions are arranged according to difficulty and grade level. It also illustrates how a two hand composition could be rearranged for one hand performance. The principle to be observed in rendering "one hand" music is to make it sound as though played with both hands. The listener, with eyes closed, should not detect any difference. In a piece of lyric character, the three parts; the melody, bass and accompaniment, must preserve their respective planes in the tonal scheme, and not encroach on each other.¹

¹Harriette Brower, What To Play What To Teach, (Phil., Pa.: Theo. Presser, 1925), p. 97.

It was once thought that the left hand was the weakest hand because the melody was played by the right hand until Hermann Berens at the end of the nineteenth century published "Training of the Left Hand". This was the first technical group of exercises that were published with the left hand alone in mind.

Today, any teacher can readily see that beginning piano students seem to have the greatest amount of difficulty with the left hand. It is the hand that is least coordinated. It is also the hand that gets the least amount of exercise, unless the child is left handed. So, why wouldn't the left hand be the weakest hand.

The presentation of Wittgenstein's School for the Left Hand is an unique addition to the field of education because outside of the fact that there are numerous left hand compositions there is a lack of technical knowledge and information about the development and training of the left hand.

There are seven basic ideas that have not been listed in Wittgenstein's volumes that should be mentioned.

1. The student should sit in the center of the piano with the little finger on "Middle C". The arm should be parallel to the keyboard. He should sit slightly off center which will be more to the treble part of the piano. This will enable him to reach both ends of the keyboard without changing body position.
2. There are no two fingers alike in strength, independence, length leverage or angle. The most individual and separately independent of its members is the thumb. The thumb does the work of the right hand. It plays the

melody, it must be flexible and must be able to take the black keys at an oblique angle. When the thumb must play a black key, the hand should move so far into the keyboard that the fingers have to play between the black keys in order to give it support. On the white keys, the thumb does best to curve slightly inward, while the little finger may remain either flat or curved according to the hand. The thumb is prohibited from playing, on keys in the formal study of scales, but in part playing, circumstances frequently require its use on black keys, especially when tonalities have more than three sharps or flats. In certain instances it may pass under from one black key to another, and it may even be turned in proceeding from a white key to a black. Much less frequently the thumb may slide from a black key to a white; this device is more useful in rapid passage work not involving part playing and in certain types of melody work.²

3. Felicitous fingering is not something imposed on a passage by an unseen publisher, but should be worked out by the student according to musical concepts and keyboard geography. First, the hand should be kept small and curved. Second, the fingering should be worked out within the phrase. Finally, when the melody moves by

²Albert E. Wier, The Piano, (New York: Langman, Green and Co., 1940), p. 283.

repeats, you should change the finger.

4. Chordal playing requires equal and accurate balance of the hand and an equal distribution of the weight of the arm. The study of arpeggios before chordal work will enable students to assume chordal position with ease and flexibility. Transposition of chords to remote keys is an excellent way to accomplish variety of positions.
5. Passages whose notes lie closely together, notably scales, employ mainly finger action. Passages in which the notes are spread more widely, notably arpeggios, employ a combination of finger and hand action.
6. The principle of all fingering of scales is simply that the thumb being short is used on the white keys, and falls whenever convenient, on the tonic note. The fingering of scales in most books have the left hand imitating the right hand fingering. Here are the logical and natural fingering for the major, minor and chromatic scales as is found in Hanon³ and Berens.⁴ These fingering are better for individual technic and development and are not found in other technical volumes.

³L. Hanon, The Virtuoso Pianist, (New York: G. Schirmer, 1928)

⁴Hermann Berens, Training of the Left Hand, (New York: G. Schirmer, 1914)

The following fingerings are for C, G. D. A. E. and F Major scales: 5, 4, 3, 2, 1, 3, 2, 1, 4, etc.

The following fingerings are for Bb, Eb, Ab, Db Major scales: 3, 2, 1, 4, 3, 2, 1, 3, etc.

The following fingerings are for B and Gb Major scales: 4, 3, 2, 1, 3, 2, 1, 4, etc.

The chromatic fingering is as follows: 2, 1, 3, 2, 1, 2, 1, 3, 2, 1, etc. (valid only in C Major).

7. The pedal is most important in left hand playing because it can control and aid the hand to do things that normally would require two hands to perform. Anton Rubenstein has sixteen functions for the pedal, ten of these functions are most important for left hand playing.⁵

Function 1. The pedal makes possible the continued vibration of a tone after the finger has left the key.

Function 2. The pedal makes it possible for tones to vibrate together which cannot be struck simultaneously by the fingers.

Function 3. The pedal makes it possible for the tones of one voice to continue vibrating while the fingers are used to play the notes of another voice which lies more than an octave removed from the first.

Function 4. The pedal ~~makes~~ the further vibration of a principal voice possible when the fingers are needed

⁵Anton Rubenstein, Guide to the Proper Use of the Pianoforte Pedals, (Boston: B. F. Wood, 1897)

for a secondary part, either in form of an harmonic, or their other figure or of a chord.

Function 5. The pedal is used to give additional tone to a note in legato playing when the power of the finger alone is insufficient.

Function 6. The pedal is used for the purpose of giving special stress to one note of a chord in such instances the hand is freed to attain the proper position for the stroke.

Function 7. The pedal is used at the beginning of a musical phrase or a rhythmical figure, and not at the end.

Function 8. The pedal is used during a crescendo passage especially in one having an ascending melody, carrying in such cases neither crescendo nor pedal quite to the highest note of the melody.

Function 9. When the same phrase is repeated in various degrees of tone, the stronger is played with and the lighter without the pedal.

Function 10. The pedal may give a purely orchestral coloring to a pianoforte; when alternating groups of notes occur.

This thesis has fulfilled its purpose by analyzing the three volumes of the School for the Left Hand, and by showing their aesthetic and educational values to the field of music.

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