

Contents

List of illustrations	page vii
Acknowledgements	ix
Explanation of references	xi
Editor's note	xiii
Abbreviations	xv
Introduction	I
Part I: Technique and style	23
BASIC TECHNIQUE: Definition of pianistic technique.	23
Mistakes in customary approaches to 'pure' technique.	
Categories of technical study. Qualities required of a piano; makes of piano. Daily practice: how to work and for how long.	
Position at the piano and hand position. General suppleness.	
Flexibility of the wrist and hand; freedom of the fingers.	
Passivity of the arm and elbow. Cultivation of the touch; control of hearing; variety of attack; predominance of <i>legato</i> .	
Individuality and independence of the fingers. Five-finger exercises for acquiring independence. Scales and arpeggios; passing the thumb; evenness. Evenness of sound and tranquillity of the hand as principles of fingering. Practice of trills. Octaves, double notes and chords.	
MUSICAL STYLE: Musical prosody and declamation;	42
phrasing. <i>Bel canto</i> – a model for pianistic declamation and fullness of tone. <i>Legato</i> and <i>cantabile</i> . Fingerings for <i>legato</i> and <i>cantabile</i> playing. Agogics: rhythmic strictness and rubato.	
Rubato and ornamentation (improvised or notated).	
Ornamentation. Simplicity and poise as an ideal in playing.	
Spontaneity and range of interpretation. Dynamic scale; continuous gradation in nuances. Use of the pedal. Execution of	

ornaments. Study of musical theory. Analysis of the form and character of works studied. Curriculum. Composers studied by Emilie von Gretsch. Works studied by Marie Roubaud. Repertoire studied by Camille O'Meara (Mme Dubois). Works of Chopin studied by Jane Stirling. Chamber music; four hands; two pianos.

Part 2: Interpretation of Chopin's works	65
<i>Andante spianato</i> op. 22. <i>Ballade</i> op. 38. <i>Barcarolle</i> op. 60.	65
Concerto op. 11 (movements 1 & 2). Concerto op. 21 (2nd movement). <i>Etudes</i> op. 10/1 & 3. <i>Etudes</i> op. 25 in general.	
<i>Etudes</i> op. 25/1-3. <i>Fantaisie</i> op. 49. Impromptus opp. 29 & 51.	
Mazurkas: general character; general character of Chopin's playing; principles of accentuation; rhythmic and agogic characteristics of Chopin's performance; improvised ornaments; Chopin's pedalling. Mazurkas opp. 7/1 & 2; 17/4; 24/4; 30/3; 33/2 & 4; 41/3; 50/1. Nocturnes: from a pedagogical viewpoint. Nocturnes opp. 9/2; 15/2 & 3; 27/1 & 2; 37/1; 48/1 & 2.	
Polonaises opp. 26/1 & 2; 40/1; 53. Preludes op. 28/17 & 20.	
Scherzos opp. 20; 31; 39. Sonata op. 35, trio of the 'Funeral March'. Waltzes opp. 34/2; 42; 64/1 & 2; 70/2 & 3.	
Notes	90
List of Chopin's pupils whose recollections are quoted in this book	161
Appendix I: Translated transcript of Chopin's 'Sketch for a method' (<i>Projet de méthode</i>)	190
Appendix II: Annotated scores belonging to pupils and associates of Chopin	198
Appendix III: Fingerings and annotations in the scores of pupils and associates	244
Appendix IV: Chopin's playing described by his contemporaries	267
Bibliography	297
Index of persons	310
Index of musical works	