

Sergei Bortkiewicz's 10 Etudes, Opus 15:
A Teaching and Performance Guide

by

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ABSTRACT

Sergei Bortkiewicz was a Ukrainian-born composer and music educator who achieved considerable success during his lifetime. Due to the turmoil and displacement caused by World Wars I and II, along with the loss of his manuscripts, his music faded from public attention after his death. This study consists of a recording project and research paper on Sergei Bortkiewicz's 10 Etudes, Opus 15. I first contextualize the life of Bortkiewicz against the backdrop of the historical circumstances of the war era, highlighting his compositional and pedagogical pursuits under the severe challenges brought by the wars and social upheaval. Relevant research literature is reviewed, followed by a discussion of Bortkiewicz's musical characteristics and compositional styles. The next chapter offers a comprehensive analysis of each etude from several musical and technical perspectives. I examine the technical difficulties in the pieces and provide corresponding practice methods, explore expressive musical interpretation presented in my performance, and discuss the relative difficulty levels along with essential pedagogical considerations for teaching. Through this project, I aim to draw the attention of piano students and teachers to this neglected composer and encourage more musicians to discover his many piano works beyond this set of etudes.

My recording of this set of etudes can be accessed at

<https://youtube.com/playlist?list=PLJeeB4je59YrZIrTd88pGfzYslg5tqGQu>.

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CHAPTER 1

INTRODUCTION

Sergei Eduardovich Bortkiewicz (1877-1952) was a Ukrainian-born pianist, composer, piano teacher and conductor. He wrote his memoir, *Recollections* in 1936 when he was in Vienna, which includes his experiences from childhood through the Russian Revolution, World War I and his exile in Europe. The rest of his life can be reconstructed from the letters and postcards Bortkiewicz wrote to friends. These documents have been translated into English by Bhagwan Thadani and were published as *Sergei Bortkiewicz: Recollections, Letters and Documents*.¹ Another important resource is the Bortkiewicz website, founded by Wouter Kalkman, which organizes Bortkiewicz's biographical information by period, compiles his compositional works by category and provides updates on literature and performances in relation to the composer.² Both sources have provided substantial support for the preparation of this chapter.

Biography

Sergei Eduardovich Bortkiewicz was born in Kharkov, now Ukraine, into a family of Polish descent. As an important cultural center in the southern Russian empire, Kharkov provided a vibrant musical environment, including opera productions, theatrical performances, and a music school affiliated with the Imperial Russian Music Society, of which his mother was a co-founder.³ From an early age, Bortkiewicz was immersed in music and exposed to leading figures such as Anton Rubinstein and Pyotr Tchaikovsky.

¹ Bhagwan Thadani, *Sergei Bortkiewicz: Recollections, Letters and Documents* (Cantext Publications, 2001).

² "Sergei Bortkiewicz: his life and music," Wouter Kalkman, archived July 31, 2015, at <https://sergeibortkiewicz.com/>

³ Thadani, *Recollections*, 1.

This rich artistic upbringing shaped his deep attachment to the piano and strongly influenced his compositional language.

After graduating from high school, Bortkiewicz moved to Saint Petersburg to study law at his father's request, while simultaneously enrolling at the Saint Petersburg Conservatory as a piano student of Karel van Ark (1839–1902).⁴ Surrounded by prominent musicians including Nikolai Rimsky-Korsakov and César Cui, he immersed himself in concert life and broadened his exposure to repertoire. The student unrest of 1898 soon disrupted his studies. Students protested against police and government repression of university autonomy, leading to the closure of academic programs. Bortkiewicz had to complete military service first and resolved to pursue music abroad.

In 1900, he entered the Leipzig Conservatory, studying piano with Alfred Reisenauer (1863–1907), a pupil of Liszt, and theory with Salomon Jadassohn (1831–1902), completing his studies in 1902 as a recipient of the Schumann Prize. After marrying Elisabeth Geraklitova in 1904, he settled in Berlin, where he began composing seriously. Daniel Rahter was the first publisher to discover Bortkiewicz and many of his early works were published by D. Rahter in Leipzig.⁵ During this decade he established a performing career, touring with the celebrated soprano Emmy Destinn and performing throughout Europe.⁶ Meanwhile, he gave private lessons and taught at the Klindworth-Scharwenka Conservatory for a semester, during which he met the Dutch pianist Hugo van Dalen (1888–1967).⁷ The two remained lifelong friends, and Dalen later provided

⁴ Karel Pieter Hendrik van Ark was a Russian pianist, composer and music educator, student of Theodor Leschetizky and Nikolai Zarembo.

⁵ Thadani, *Recollections*, 19.

⁶ Emmy Destinn (1878-1930) was a Czech operatic soprano and had a successful career both in Europe and at the New York Metropolitan Opera.

⁷ Thadani, *Recollections*, 20.

Bortkiewicz with significant financial support. During this time, a major milestone was the premiere of his *Piano Concerto No. 1, Op. 16* in 1913 in Berlin by Hungarian pianist Emeric von Stefaniai (1885-1959) and the Blüthner Orchestra conducted by Edmund von Strauss (1869-1919). The work later had its United States premiere in Carnegie Hall in 1915 with soloist Marguerite Volavy (1886–1951) and the Russian Symphony Society conducted by Modest Altschuler (1873–1963). The Dutch premiere was performed by pianist Hugo van Dalen and conductor Kor Kuiler (1877–1951) with the North Netherlands Symphony Orchestra in 1917.⁸ Bortkiewicz’s growing reputation, however, was interrupted by World War I, which forced him to return to Kharkov.

The Russian Revolution brought further hardship, as his family estate was confiscated and severe shortages plagued daily life. In 1919 he fled to Crimea and in 1920 he and his wife escaped via an overcrowded refugee ship to Constantinople. There he rebuilt his career through teaching and recitals, eventually securing the means to return to Europe in 1922. With the help of Paul de Conne, Bortkiewicz was introduced to the Viennese music circle and publishers and he obtained Austrian citizenship in 1925 together with his wife.⁹ In 1929, the couple left Vienna and relocated to Berlin. However, the high postwar tensions created by the economic crisis and the rise of fascism caused their situation to worsen. Russian nationals were not welcome in Germany and Bortkiewicz’s name was removed from all concert programs; therefore, he was forced to leave Germany again. Through the Austrian citizenship they had previously acquired, the couple were able to return to Vienna in 1933 where they lived for the remainder of their

⁸ Kalkman, “First Berlin Period,” *Bortkiewicz.com*

⁹ Paul de Conne (1874-1959) was a colleague of Bortkiewicz from Saint Petersburg Conservatory and taught piano at the Vienna Conservatory from 1911–1915.

lives. As World War II approached in 1939, it became nearly impossible to give concerts. The 1943 bombing of Leipzig destroyed publishers holding many of his printed works, further compounding his difficulties. Nevertheless, Bortkiewicz continued composing and performing whenever possible. In 1945 he was appointed director of an educational program at the Vienna City Conservatory, providing greater stability.¹⁰

Despite decades of exile and displacement, Bortkiewicz remained devoted to composing, performing and teaching. In 1947, admirers founded the Bortkiewicz-Gemeinde to promote his music. They met monthly and many recitals were given by the composer himself and his friends.¹¹ One of the major concerts was the celebration of Bortkiewicz's seventy-fifth birthday in 1952, at which he conducted the Vienna Austrian Radio Orchestra in performances of his works, including his Piano Concerto No.1, Opus 16, Opus 44 for Violin and Orchestra and his Symphony No.1, Opus 22. In a letter he wrote to Hugo van Dalen a few weeks after this concert, he reflected, "I can always feel happy to have found so much recognition at the age of 75 years, which, really, comes in most cases after death to someone who really earned it."¹² Later that year, on October 23, 1952, he died in Vienna.

Bortkiewicz's life was marked by political upheaval, exile and financial struggle, yet he maintained an unwavering commitment to a musical career as a composer, performer and piano teacher. His works reflect both the cultural richness of his early years and the resilience forged through decades of instability.

Literature Review

¹⁰ Thadani, *Recollections*, 71.

¹¹ Thadani, *Recollections*, 70.

¹² Thadani, *Recollections*, 67.

There is limited literature and few recordings available on Bortkiewicz's music. Most recently, Anna Savelyeva published "A Recording Project and Performance Analysis of Twentieth Century Ukrainian Piano Music: Suites and Preludes by Shamo, Bortkiewicz, and Lyatoshinsky"(2025).¹³ Savelyeva focuses mainly on the musical elements and compositional style of Bortkiewicz's *Crimean Sketches*, Opus 8, a suite of four piano miniatures. An article titled "Images of the National Musical Traditions in Sergei Bortkiewicz's Works"(2022) by Olena Dyachakova was featured in *Music History in Central and Eastern Europe*.¹⁴ Dyachakova highlights the multicultural influences reflected in Bortkiewicz's background and how these different national images were utilized and reflected in his compositions. There are also two documents written about his piano sonatas, "Tension, Resolution, Tonicity and the Relative: Voice Leading and Tendencies in Sergei Bortkiewicz's Sonata No. 2 Op. 60" (2024) by Brandon Cheah and "The First Movements of Sergei Bortkiewicz's Two Piano Sonatas, Op. 9 and Op. 60: A Comparison Including Schenkerian Analysis and An Examination of Classical and Romantic Influences" (2021) by Yi Jing Chen.¹⁵ Both studies review the tradition of classical sonata form and tonal organization, then further provide a detailed theoretical analysis of Bortkiewicz's piano sonatas on their motifs, harmonies, structure and voice leading. A doctoral dissertation, "Echoes of the Past: Stylistic and Compositional

¹³ Anna Savelyeva, "A Recording Project and Performance Analysis of Twentieth Century Ukrainian Piano Music: Suites and Preludes by Shamo, Bortkiewicz, and Lyatoshinsky" (DMA diss., University of Georgia, 2025), ProQuest (32120124).

¹⁴ Olena Dyachakova, "Images of the National Musical Traditions in Sergei Bortkiewicz's Works," *Music History in Central and Eastern Europe*, Issue 24, (2022): 45-72.

¹⁵ Brandon Cheah, "Tension, Resolution, Tonicity and the Relative: Voice Leading and Tendencies in Sergei Bortkiewicz's Sonata No. 2 Op. 60" (Duke-NUS Graduate Medical School Singapore, 2024), SSRN (4904373); Yi Jing Chen, "The First Movements of Sergei Bortkiewicz's Two Piano Sonatas, Op. 9 and Op. 60: A Comparison Including Schenkerian Analysis and An Examination of Classical and Romantic Influences" (DMA diss., University of North Texas, 2021).

Influences in the Music of Sergei Bortkiewicz” (2016) by Jeremiah A. Johnson provides detailed biographical information on the composer along with the impact of historic events, discusses Bortkiewicz’s compositional output and examines his musical style through the lens of influences from earlier composers and cultural traditions.¹⁶ There are a few research papers and scholarly journals on Bortkiewicz’s compositions in Chinese and other languages which are listed on the website *Sergei Bortkiewicz: His Life and Music*, founded by Wouter Kalkman in the Netherlands.¹⁷

Two recordings of the complete set of 10 Etudes, Op. 15 were completed by Finnish pianist Jouni Somero in 2014 and Dutch pianist Klaas Trapman in 2019, but there is little written literature on this work. With my project, I will provide practice instructions and performance interpretations from my perspective as a teacher and performer.

Music Works and Compositional Styles

Throughout Bortkiewicz’s life, he composed seventy-four works with opus numbers and four works without. They are documented at the end of the *Recollections, Letters and Documents* by Bhagwan Thadani.¹⁸ Though many works have been lost due to wars, Thadani recorded with as much detail as possible, including years, genres and publishers. Bortkiewicz composed mainly for piano, including three piano concerti, two piano sonatas, two sets of etudes, some preludes, mazurkas and many other character pieces. In addition to piano works, he also wrote a cello concerto (Opus 20), a violin

¹⁶ Jeremiah A. Johnson, “Echoes of the past: Stylistic and compositional influences in the music of Sergei Bortkiewicz” (DMA diss., University of Nebraska, 2016), ProQuest (10243270).

¹⁷ Kalkman, *Bortkiewicz.com*.

¹⁸ Thadani, *Recollections*, 74-77.

concerto (Opus 22), a ballet titled *Thousand and One Nights* (Opus 37), an opera titled *Acrobates* (Opus 50), twelve sets of art songs and a few chamber works for strings and piano.

Influenced by Rachmaninoff, Scriabin and Grieg, Bortkiewicz clearly falls into the category of nineteenth-century nationalist schools of classical music, as seen directly in many of his titles, for example, *Russische Tänze für Klavier zu 4 Hände* (Russian Dances for Piano Four-Hand, Opus 18), *Russische Weisen und Tänze* (Russian Melodies and Dances, Opus 31), *Russische Rhapsodie* (Russian Rhapsody, Opus 45) and *Jugoslawische Suite* (Yugoslav Suite, Opus 58) for orchestra.¹⁹ Many Ukrainian folklore elements can be found in his music – leaps of minor sixths, changes of keys between parallel major and minor and rhythmic patterns of folk dance, like the *hopak* and *kozachok*.²⁰ His traveling experience through many countries gave him a broad perspective of cultures, which offered him diverse sources of inspiration in music writing. He used poems by French poet Paul Verlaine, Austrian poet Richard Beer-Hoffmann, German philosopher Arthur Schopenhauer, Persian poet Hafiz and others as the text for many of his art songs. He wrote his own libretto for his opera *Acrobats* after the novel *The Four Devils* by Danish writer Herman Bang (1867-1912). He also wrote a symphonic poem Opus 19 that shared the same title as Shakespeare's tragedy *Othello* and a ballet suite Opus 37 named after the Middle Eastern collection of folktales *One Thousand and one Nights* and *Tom Sawyers Abenteuer – Sechs Klavierstücke*, Opus 68 took its name from American writer Mark Twain's novel. As reflected in the use of multilingual titles,

¹⁹ Peter Burwasser, "Talking with Klaas Trapman about Sergei Bortkiewicz," *Fanfare*, Vol. 29, Iss. 1 (Sep 2005): 83-85

²⁰ Johnson, "Echoes," 49.

which appear in French, German, Italian, Latin and English, Bortkiewicz consciously cultivated international influences in his works. Another category of his compositions reflects traditional European genres, such as the mazurka, nocturne, Klavierstück, ballade and etude.

Bortkiewicz's compositional style is deeply rooted in Romanticism. He often spoke with admiration of the greatness of composers like Chopin, Liszt, Wagner, Tchaikovsky, Rachmaninoff and Scriabin. Bortkiewicz employed lyrical melodies, lush harmonies, multi-layered forms, expressive climax and well-balanced structure. Chromaticism was his favored compositional tool. As a brilliant pianist himself, he knew how to exploit the piano's full capabilities, through the use of the entire keyboard, a wide dynamic range, contrasting articulations and various expressive emotions. He often marked in great detail, especially with articulations and dynamics. In terms of texture, he could create the most resonant sonorities with the piano, yet also catch its most delicate and agile lightness. Bortkiewicz was also quite thoughtful and specific about the use of pedals. Besides the regular asterisk sign indicating release of the pedal, he added a small downward arrow to show when exactly the pedal should be pressed and the length of time it should be held. These pedaling indications were first introduced in *Aus meiner Kindheit* (From My Childhood), Opus 14 for piano published by D. Rahter on the preface (see Example 1). The following work 10 Etudes, Opus 15 received the same detailed pedaling attention and was explained with short footnotes on the first page of each etude. However, in his Piano Concerto No.1, Opus 16, this unique pedal marking was not seen at all. Throughout the rest of his works, these unique pedal markings occurred frequently but were never annotated with explanation.

Preface.

1) The term "Light pieces" is to be understood in a purely technical sense; for, as many great masters have declared— there are no "light pieces" in Art.— Even the simplest forms require an artistic and mature power of expression for accurate reproduction.

2) **The Pedal** (*tre corde*) has been indicated by the composer by one new sign, by which he has endeavoured to designate clearly its employment.

↓ signifies that the pedal is to be pressed and retained until *.

* ——— the pedal is to be raised.

*↓ ——— quick change of pedal, or **Pedallegato**. (!)

↓* ——— short pedal.

Special attention should be paid to the **Pedallegato**.

The employment of the left pedal (*una corda*) is recommended for *pp*, *dolce*, *dolcissimo*, *morendo* etc.

Example 1, the preface of *Aus meiner Kindheit*, Opus 14, published by D. Rahter²¹

Bortkiewicz was adept at employing and deconstructing various rhythmic patterns. Through the use of off-beat rhythmic figures, he interrupted the regular metric patterns, thereby establishing a strong sense of musical momentum. Accents and tenutos were often marked on weak beats and compound meters and hemiola are commonly seen. He also enjoyed using repeated chords to build towards climactic points and thirty-second or sixty-fourth running passages as ornamentation in the high register above an intense growling sonority in the bass.

In the next chapter, I will give specific examples of these musical elements in Bortkiewicz's piano work 10 Etudes, Opus 15, with advice for overcoming technical difficulties.

²¹ Sergei Bortkiewicz, *Aus meiner Kindheit*, Opus 14 (Hamburg: D. Rahter, 1911), IMSLP, [https://imslp.org/wiki/Aus_meiner_Kindheit%2C_Op.14_\(Bortkiewicz%2C_Sergei\)](https://imslp.org/wiki/Aus_meiner_Kindheit%2C_Op.14_(Bortkiewicz%2C_Sergei))

CHAPTER 2

A TEACHING AND PERFORMANCE GUIDE FOR 10 ETUDES, OPUS 15

Étude as a Genre

An étude is a French word meaning “study.” The term is widely adopted for short pieces whose principal aim is the development or exploitation of a particular aspect of performing technique.²² In the early nineteenth-century, the piano became increasingly popular and the tradition of etudes emerged by composers such as Muzio Clementi (1752-1832), Johann Nepomuk Hummel (1778-1837), Friedrich Kalkbrenner (1785-1849), Carl Czerny (1791-1857) and Ignaz Moscheles (1794-1870) who wrote études, sometimes titled ‘studies’ or ‘exercises,’ as pedagogical material. They were usually short and intended to develop velocity and finger dexterity. As the etude developed, later composers began writing etudes that served as pedagogical tools while elevating their artistic value for use as concert pieces. The most well-known concert etudes at the time were Chopin’s Opus 10 (1833) and Opus 25 (1835) and Liszt’s *Grandes études de Paganini*, S. 141 (1838) and *Transcendental Études*, S. 139 (1837, rev. 1852). They are technically challenging, musically astonishing and extended in length.

The etude genre continued to flourish in the twentieth century. Debussy, Godowsky, Scriabin, Rachmaninoff, Szymanowski, Messiaen, Cage and Ligeti, among other composers, all wrote collections of etudes, with many paying tribute to Czerny. Although etudes initially emphasized finger movements and technical agility, composers gradually expanded their understanding of technique and many etudes with slow tempo markings focusing on legato fingers and a slow approach to the keys appeared in this era.

²² “Études,” Grove Music Online, Oxford University, accessed February 15, 2026, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.09062>

Sergei Bortkiewicz wrote two sets of etudes, Opus 15 (1911) and Opus 29 (1924). Opus 15 consists of ten etudes and was dedicated to his piano teacher Alfred Reisenauer, a pupil of Liszt. Each etude is four pages long, except for nos. 6 and 8 which are longer, and is usually in ternary form within the same tonality. On the other hand, Opus 29, dedicated to his Dutch friend and pianist, Hugo van Dalen, is more complex. It contains twelve etudes, each with its own title. They are not extended works in scale, but they often have changes of tempo, key and time signature as the music develops. In this document, I will focus on the 10 Etudes, Opus 15.

Opus 15, No. 1, Allegro comodo e con anima in F major

The 10 Etudes, Opus 15 opens with a bright and animated etude in F major, set in a compound triple meter. From the beginning, a continuous sixteenth-note motion in the right hand establishes a flowing texture, while the left hand supports the line with broken-chord arpeggios in eighth notes. Although the piece follows a common eight-measure phrase structure, Bortkiewicz placed the melodic notes on the dotted eighth notes, creating the impression of 3/4 within a 9/8 meter. This results in a two-against-three polyrhythmic interplay between the melodic layer and the underlying accompaniment (see example 2). The melodic line moves mainly in stepwise motion, punctuated by occasional leaps and is enriched by frequent chromatic inflections. The phrases are developed sequentially. For example, the phrase beginning in m. 17 mirrors the intervallic design of mm. 9–16, transposed downward by a semitone and continuing through m. 24. Meanwhile, the left-hand arpeggiated passages follow the harmonic progression measure by measure, each figure spanning approximately two octaves. Accented or lengthened notes often fall on weak beats or off-beats, functioning less as

melodic highlights but rather as rhythmic anchors that reinforce the forward momentum of the music.

Allegro comodo e con anima. S. Bortkiewicz, Op.15 N°1.

Piano. *dolce, cantabile*

Example 2, Opus 15 No. 1, mm. 1-4, with melodic notes highlighted in red²³

Labeled *dolce* and *cantabile*, the etude calls for lyrical and flowing melodies with a sweet singing tone. Bortkiewicz, however, assigned all melodic notes to the thumb, introducing a particular technical challenge. As it is the strongest finger and approaches the key from the side of the fingertip, the thumb requires careful control to avoid heaviness and unwanted accents. Effective practice begins by isolating the melody and playing it legato with a flexible fingering, allowing the pianist to understand its structural contour, intervallic span and expressive musical shape. Once the phrasing is secure, the original fingering, using the thumb exclusively, may be reinstated. Special care should be given to the end of the phrase and to passages involving leaps, where unevenness or unintended accents are most likely to occur. The next step is to practice the right hand with harmonic blocks. Group every three notes as a blocked chord not only strengthens muscle memory but also helps performers realize the harmonic changes. When the left

²³ Sergei Bortkiewicz, *Ten Etudes*, Opus 15 (Leipzig: D. Rahter, 1911), IMSLP, [https://imslp.org/wiki/10_Etudes,_Op.15_\(Bortkiewicz,_Sergei\)](https://imslp.org/wiki/10_Etudes,_Op.15_(Bortkiewicz,_Sergei))

hand is added, the bass note at the beginning of each arpeggio may be slightly emphasized to establish harmonic grounding. As the arpeggio ascends into the melodic register, however, careful balance between layers becomes essential, with the melody consistently prioritized. These exercises are most beneficial when practiced without pedal, thereby sharpening aural sensitivity and strengthening control of voicing and tone quality.

Another potential concern is that the performance can easily become mechanical. At full tempo, the continuous motion in both hands can lead to excessive physical activity and a loss of musical shape. To prevent this, the hands should remain close to the keys, avoiding unnecessary vertical wrist motion. Both arm movements and musical lines should be shaped horizontally. Wrist rotation in both hands is essential for ease and control in performance. In the right hand, the rotation centers around the thumb with a relaxed thumb dropping motion. In the left hand, the rotation movement can be organized according to harmonic changes, helping to guide phrasing and maintain a steady flow. Although the etude maintains a consistent pattern throughout, its overall structure unfolds in a broad, wave-like trajectory. A clear awareness of this large-scale contour is essential in order to present the work in a coherent manner.

Opus 15, No. 2, Andante sostenuto e funebre in E-flat minor

The tempo marking suggests a sustained *Andante* with a mournful character. With six flats in the key signature, E-flat minor is often associated with darkness and solemnity. It can be seen in deeply expressive works in this same key, such as Chopin's Opus 10 No. 6 etude and Rachmaninoff's *Étude-Tableau*, Opus 39 No. 5, which convey a strong sense of plaintiveness and introspection. Bortkiewicz structures the piece in 3/4

meter with a simple ternary form, A (mm. 1-25), B (mm. 26-44), A' (mm. 45-62).

Section A begins with a lamenting melody in the right hand, unfolding slowly by steps.

Repeated notes and dotted rhythms engender a nostalgic and reflective atmosphere.

Beneath this, the inner voice proceeds with steady repeated eighth-note chords, evoking

the motion of a funeral procession. The left-hand bass notes move in a descending

motion, filled in with extended trills and chromatic scales. They stay in the low register

with soft dynamics resembling murmuring and weeping. The etude builds from mm. 19-

25 into an emotional climax in section B. The emotions in this piece range from anger to

a sorrowful lament.

Because the phrases move at a relatively slow pace, sustaining the melodic line presents some challenges. When practicing the top voice alone, pianists should focus carefully on sound quality. A soft dynamic does not imply weakness of sound, rather, it still requires the core of tone. Teachers should encourage their students to associate dynamics with specific expressive characters, to seek different colors and timbre in sound and to listen through the longer note value so that the line carries smoothly. Although the phrase shapes are generally clear, repeated notes demand special attention. In m. 4, for instance, the first A-flat concludes the preceding phrase, while the second one, marked tenuto, initiates the next (see Example 3). Throughout the piece, dotted rhythms are frequent, yet the sixteenth notes should never be accented. They are always light and lean toward the following long note. Hence, each of the four A-flats serves a distinct musical purpose, requiring nuanced variation in touch and tonal color to preserve expressive clarity.

S. Bortkiewicz, Op. 15 No. 2.

Andante sostenuto e funebre.
espressivo

Piano.

Example 3, Opus 15 No. 2, mm. 1-4

Isolating each layer and practicing them individually is necessary. The inner voice, with its repeated chords, should be analyzed so that the performers understand the harmonic progression and its role in supporting the melodic line. Practicing the left hand alone is equally important. The trills must be executed evenly and connected smoothly, supported by a relaxed arm, minimal finger movement and a hand position that remains close to the keys. A flexible wrist, moving subtly in accordance with the rhythmic flow, helps prevent muscular tension and rigidity. Bortkiewicz frequently connected the bass line leaps with chromatic passages (highlighted in yellow in example 3). These musical decorations require careful attention to ensure seamless transitions. Along with trills, they fill in the space between the sustained melodic tones above, intensifying the sense of grief and continuity. Lastly, practicing in combinations of any two layers is beneficial. Such exercises help performers develop hand coordination, refine balance between voices, and perceive how three layers progress harmonically and unfold within the same overarching phrase structure.

Opus 15, No. 3, Allegro con spirito in B-flat major

Etude No. 3 is fast and spirited in 5/4 meter. The work consists of two sections, A (mm. 1–32) and A' (mm. 33–58). Continuous eighth-note motion in both hands generates

rhythmic drive, while the left hand, as in etude No. 1, unfolds in broken-chord arpeggios. They frequently ascend in wide spans of tenths, each encompassing three to four notes and executed within a single hand, without finger crossing (see Example 4, labeled in red). Such expansive stretches require careful attention to legato connection, especially in light of the opening indication *bel legato*. Therefore, performers need to practice with a flexible wrist with pivot points on fingers two and three. Each slur should be realized as a single, unified gesture, with a slight downward wrist motion on bass note, pivot through the passing tones and gently release before circling back to the next group. It is helpful to stay close to the keys in order to avoid unintended accents, particularly on the thumb. The arm movements on both hands should align with the musical gesture, supporting fluidity and continuity throughout the passage. For performers who have smaller hands, alternate fingerings are provided in example 4 to avoid a stretch on the hand, but performers must still realize grouped notes in one single gesture when playing.

Allegro con spirito. S. Bortkiewicz, Op.15 N°3.

Piano. *p ben legato*

Example 4, Opus 15 No. 3, mm. 1-5

The melodic line lies on the top note of the right hand and should be isolated for careful slow practice. Since these notes are often played with the fourth and fifth fingers,

the weaker digits, particular attention must be given to tonal consistency and control. Performers should listen attentively to the start and release of each note to ensure clarity and evenness of sound. When the inner voices are added, balance and voicing become especially critical, notably in mm. 9–16 and 41–48, where consecutive sixths and thirds appear (see Example 5). Practicing these passages with the upper notes connected and the lower notes lightly detached can assist in achieving independence of fingers and clarity of voicing within one hand. Later in mm. 21–32, Bortkiewicz wrote longer note values for the melodic notes, frequently placing them on off-beats to generate a syncopated momentum which propels the music to its climax. The 5/4 meter is grouped in a 2 + 3 pattern that is clearly established at the beginning. At times, however, Bortkiewicz utilized hemiola element, creating five successive groups of two beats across two measures (mm. 7–8, 13–14, 39–40 and 45–46, see example 6). This metric displacement creates a sense of rhythmic drive and forward urgency of the passage.



Example 5, Opus 15 No. 3, mm. 9-10



Example 6, Opus 15 No. 3, mm. 39-40

Opus 15, No. 4, Andantino poco moto con morbidezza in A major

Etude No. 4 is technically the least demanding in the set and presents a comparatively straightforward structure and simpler texture. Although the musical material remains consistent throughout, the work unfolds in three clearly articulated sections: A (mm. 1–18), A1 (mm. 19–41, return with the right hand an octave higher, leading into climax) and section A2 (mm. 42–66). This etude is set in 7/8 meter, grouped 2 + 2 + 3, establishing an asymmetrical yet steady rhythmic framework. For students encountering irregular meter for the first time, the last three eighth notes in each measure may be misinterpreted as a triple, especially the left-hand underneath presents two eighth notes against them (see Example 7). Therefore, teachers must address this potential confusion in advance, help students understand the meter is asymmetrical but each eighth note in the right hand retains equal rhythmic value.

Andantino poco moto con morbidezza. S. Bortkiewicz, Op.15 N°4.

Piano. *ppp e molto egualmente le sette crome*

Pod. simile

Example 7, Opus 15 No. 4, mm. 1-6

At the beginning, Bortkiewicz marked *ppp e molto egualmente le sette crome*, indicating that the seven chromatic tones should be played extremely softly and with great evenness (see Example 7). The right hand presents repeated chords that move stepwise, initially shaped by four-measure slurs, which later expand to span eight or even ten measures. In practice, careful attention should be given to shaping these repeated chords into long, continuous phrases rather than allowing them to sound mechanical. The

upper notes of each chord require subtle voicing and a supple, relaxed touch in order to achieve a warm and rounded tone, consistent with the expressive indication *morbidezza* in the tempo marking. There is no apparent melody line in this etude, which offers performers the opportunity to bring out different voices within chords as points of melodic interest, particularly in repeated passages.

In contrast to the preceding etudes, the left-hand writing in this piece is more relaxed. Maintaining a consistent rhythmic pattern throughout, it provides a steady pulse that supports the forward motion of the right hand. At times, the left hand can lead the phrase too. For example, from m. 55 to the end, the left hand carries the half note for the first time in this etude, combined with wide intervallic leaps, thereby contributing significantly to the melodic direction. Owing to its relative simplicity, this etude serves effectively as an introduction to asymmetric meter for students. Moreover, with the addition of an obbligato violin part written by composer himself, the work may also function as an accessible introduction to chamber music collaboration. Titled *Berceuse*, it was published in 1914 by D. Rahter and dedicated to Hungarian violinist Emil Telmányi (1892-1988).²⁴

Opus 15, No. 5, Vivace in A-flat major

Etude no. 5 is a buoyant *Vivace*, characterized by crisp staccato articulation and energetic chordal writing. Set in 3/4 meter, the texture unfolds in continuous eighth notes. The left-hand chords are consistently off the beat, creating rhythmic displacement. The right-hand melody should sparkle on the top, while the inner voice aligns rhythmically

²⁴ Sergei Bortkiewicz, *Berceuse* (Leipzig: D. Rahter, 1914), IMSLP, [https://imslp.org/wiki/10_Etudes,_Op.15_\(Bortkiewicz,_Sergei\)](https://imslp.org/wiki/10_Etudes,_Op.15_(Bortkiewicz,_Sergei)).

with the left hand. The work comprises four sections in which the principal material is restated with variation. Section A (mm. 1–28) introduces the thematic idea, followed by A1 (mm. 29–55), where the same melodic contour appears in A major. Here, the left hand shifts to arpeggiated staccato single notes and the eighth notes alternate between groupings of two and three, generating rhythmic vitality. The momentum intensifies towards a climax that leads into A2 (mm. 56–81), where the melody returns to the original key and is reinforced in octaves in the right hand. A shortened coda-like passage (mm. 82–95) recalls the opening material, bringing the etude to a concise and spirited conclusion.

Because the piece is written entirely in staccato and features frequent wide leaps, the melodic line can easily lose continuity and unintended accents may arise (see Example 8). To preserve fluidity, performers should first practice the upper melodic notes completely legato, consciously shaping the phrase and exaggerating its expressive direction. Subsequently, the passage may be practiced in varied rhythmic groupings; for instance, feeling the notes in groups of three or in pairs beginning on the second note in the right hand. Such practice of metric displacement challenges both aural perception and muscle memory through reinforcement of alternative patterns. These exercises may be applied to each hand separately as well as in combination, thereby enhancing coordination of technical challenges with musical expression.

Vivace. S. Bortkiewicz, Op. 15 N^o 5.

The musical score shows the first four measures of the piece. The right hand (treble clef) plays a melodic line with eighth notes and wide leaps, while the left hand (bass clef) plays arpeggiated chords. The tempo is marked 'Vivace' and the articulation is 'p staccato'. Fingerings and accents are indicated throughout the passage.

Example 8, Opus 15 No. 5, mm. 1-4

Another technically demanding passage occurs in mm. 48–55, where Bortkiewicz adds accents and short slurs in the left hand, some marked with additional emphasis on unexpected weak beats (see Example 9). Performers should carefully observe these and align them musically with the melody. In this section, the right hand executes octave leaps that move rapidly between registers. For clarity and accuracy, these chords should be approached with horizontal arm movement and conceived as unified blocks rather than isolated strikes. Musically, they reinforce the triple meter. In contrast, the left hand presents a consistent descending line, with notes grouped as trios in mm. 52–55 which creates a 3:2 rhythm. The resulting contrary motion between the hands generates high tension and rhythmic urgency, propelling the music toward its climax.

Example 9, Opus 15 No. 5, mm. 48-55

Another useful practice method for this passage is to play the right-hand leaps without relying on visual guidance from the keyboard. In such a fast passage that involves leaps in both hands, it is impossible for performers to monitor both hands at the same time. Performers should therefore isolate a leap of two chords and practice the jumping of hands with eyes open then with eyes closed. It is an effective way to internalize the distance on the keyboard and build both technical accuracy and psychological confidence. Notably, this is the first instance in the collection where

Bortkiewicz indicated *pedale breve* (short pedal) and marks extended passages without pedal. Performers must observe these instructions carefully, as the restrained use of pedal contributes significantly to the clarity and articulation of the texture.

Opus 15, No. 6, Sostenuto in G-sharp minor

The piece opens with a sustained E-major seventh chord with a rich coloristic submediant sonority. Bortkiewicz wrote a strained yet expressive introduction (mm. 1–7) on a harmonic progression of $VI^7-iv^7-ii^7-V^7/iv$, enriched by passing tones in the inner voices (see Example 10). Although the chord tones of G-sharp minor are embedded within these harmonies, the tonic is not firmly established until the downbeat of m. 8. The chromatic descending fragments intensify an inward emotional struggle. A lyrical melody is presented in section A (mm. 8-24) with continuous detached chords in accompaniment.

S. Bortkiewicz, Op.15 N°6.

Sostenuto.

Piano.

Example 10, Opus 15 No. 6, mm. 1-7

The dotted rhythm in this slow passage is significant, since it contributes to a solemn, funeral march character. It is therefore essential to play the dotted rhythm precisely. A common mistake among younger students is to interpret the dotted rhythm as a triplet subdivision rather than four sixteenth notes. In the opening six measures, Bortkiewicz introduced the dotted rhythm on the downbeats of first three measures, then

switches to triplets on downbeats in the following measures. Students should practice with careful subdivision counting to ensure rhythmic accuracy.

Bortkiewicz varied the melody line with more moving rhythms in E minor in section A1 (mm. 25-55). The bass line now moves in running sixteenth notes marked *legatissimo*, creating a wave-like contour. Together with its extreme chromaticism, the music gradually builds up with agitation. This sixteenth-note motion is transferred to the right hand in section A2 (mm. 57-78), while the left hand resumes the familiar arpeggiated texture seen in earlier etudes, now displaced by an eighth note from the downbeat (see Example 11). As the section progresses, accents become more frequent, amplifying the dramatic tension. The melodic contour remains closely related to Section A and in m. 66 the original theme returns two octaves higher. At the same time, the left-hand chords are grouped in pairs within each measure, creating rhythmic tension against the steady triple meter in the right hand. This metric interplay, characteristic of Bortkiewicz's compositional style, intensifies the momentum and leads to a climax at m. 73. Reinforced by repeated *fff* markings, the music then recalls the opening material with heightened force before gradually fading, concluding with a lingering sense of regret and grief by repeating the same short phrase three times till the sound fades away (mm. 79–90).



Example 11, Opus 15 No. 6, mm. 57-62

There are three layers throughout, which should be practiced in paired combinations to cultivate sensitivity to balance and voicing, especially in section A2, where repeated high-register chords and frequent accent markings may easily produce a harsh or brittle sound. Rather than responding mechanically to the *ff* dynamic, performers should seek a tonal color aligned with the intended character and emotional intensity. Analysis of harmonies is helpful for understanding which notes are harmonic tones and which are non-harmonic. In this highly chromatic context, non-harmonic tones often introduce dissonance and contribute distinctive colors underneath the melodic line. These moments offer opportunities for performers to experiment with timing and expressive tone colors. Moreover, tension and sonority should be built gradually. Attention to long phrases is essential, especially in m. 65, marked *solemn*, where a broad and dignified expression is required. Repeated chords should be varied in tone and touch, shaped with an awareness of forward motion and subtle push and pull between measures to maintain direction and expressive depth.

Opus 15, No. 7, Vivacissimo e brioso C-sharp major

Etude no. 7 is in C-sharp major. With seven sharps in its signature, it not only brings complexity visually, but also provides bright sonorities from the keyboard. The tempo indication also suggests an extremely lively and spirited character, with ecstatic energy. Structurally, the piece resembles a rondo built upon two alternating ideas. Section A (mm. 1–10) establishes a steady bouncy eighth-note rhythm in the left hand, which frequently leaps downward to reinforce the tonic C-sharp. Above this, the right hand leaps up and down with energetic chords, contributing to the exuberant spirit. In Section B (mm. 11–24), both hands shift to a higher register, producing a crystal and sparkling

tone. In contrast to the preceding section, the musical motion here is largely chromatic and more linear, without leaps. A dominant tremolo in m. 24 prepares the return of A1 (mm. 25–38), followed by B1 (mm. 39–52) and a shortened concluding A2 (mm. 53–63), bringing the modified rondo to an end. Although thematic material recurs throughout the etude, Bortkiewicz differentiated them through varied articulations and rhythmic groupings. A comparison of mm. 1–3 and 26–28 illustrates this approach: while the inner voice remains unchanged, the grouping is altered and the placement of accents shifts from offbeats to strong beats (see Examples 12 and 13). Such subtle modifications significantly affect the musical character and therefore require careful attention from the performer.

Vivacissimo e brioso. S. Bortkiewicz, Op. 15 N^o 7.

Example 12, Opus 15 No. 7, mm. 1-3

Example 13, Opus 15 No. 7, mm. 26-28

Given the largely staccato texture and Bortkiewicz’s indication of minimal pedaling, clarity of articulation becomes especially important. Precise execution of these details not only preserves rhythmic definition but also shapes the distinctive character of the etude. A common tendency among younger students is to play staccato through

exaggerated upward wrist motion, lifting the hand after each note. While this may create a clear attack, it is inefficient at fast tempo. Instead, performers should avoid vertical wrist movements and stay close to keys. A useful approach is to imagine a pizzicato effect, as string players use their fingers to pluck strings, achieving a light and detached articulation. Performers should activate the fingertips to give a crisp attack and understand the importance of lightness in playing this etude. Furthermore, the right arm should move horizontally in accordance with the phrasing, with both descending and ascending chords executed in one unified arm movement. In m. 11–22 and 39–50, wrist rotation should again be applied here in the left hand based on the harmonic groupings, in order to further support the evenness of tone and reduce unnecessary muscle tension.

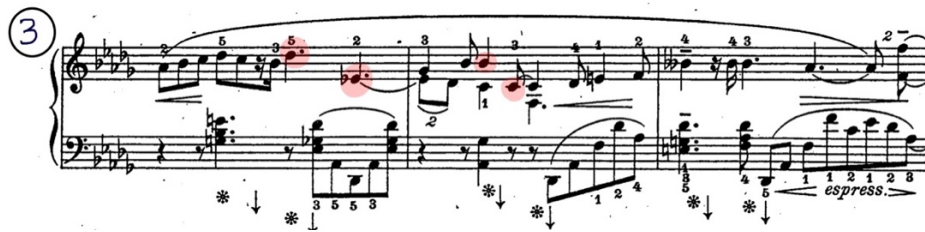
The right hand covers chords in the upper range of the piano and often moves in rapid leaps which can easily cause tension in muscles and produce harshness in tone. Additionally, many accents and *sforzandos* are used throughout. Similar situations have been discussed earlier. The stress and emphasis should be given to the outer voices, rather than the entire chord. The speed and staccato already supply sufficient energy and brilliance. In this context, the frequent accents function more as expressive gestures than as indications of excessive volume.

Opus 15, No. 8, Lamentoso con gran espressione in D-flat major

Etude no. 8 stands as the most texturally complex, the longest in duration and the most popular piece within the set. Bortkiewicz gave it the nickname “Betrothal Etude,” recalling how two of his pianist friends, Hugo van Dalen and Ernst Horicky, performed the piece and pleased young ladies in the audience whom they later married. Bhagwan N.

Thadani was also drawn to this etude, which then initiated his research on Bortkiewicz.²⁵

Marked *Lamentoso con gran espressione*, the piece conveys a deeply expressive, lyrical and mournful character. Yet the D-flat major gives some warmth and richness to the tone rather than a tragic darkness. The etude is in ternary form, with A (mm. 1-22), B (mm. 23-44) and A' (mm. 45-79). The melodic writing prominently features large descending minor intervals (see Example 14). These sigh-like figures evoke a sense of longing and sorrow. Bortkiewicz passed the melody from the top voice to the inner voice at the pick-up to m. 15 (see Example 15). It is the first time in this set that the left hand carries an extended melodic role.



Example 14, Opus 15 No. 8, mm. 3-5, large descending minor intervals in red



Example 15, Opus 15 No. 8, mm. 15-16, inner voice labeled in red

The principal challenge in this passage is to showcase each layer with distinct colors and good balance. Therefore, isolating each layer and practicing combination of any two layers should be reinforced here. The bass line provides harmonic support while filling in the space between melodic gestures. A wide leap between the first chord on the

²⁵ Thadani, *Recollections*, 21; Thadani, *Recollections*, iii.

downbeat to the next low bass note challenges performers to move down quickly from a melody note without giving an accent. Above this, the top line floats in a higher register with rapid, shimmering figurations that enrich the overall sonority. Throughout the piece, many melodic notes are doubled in octaves. Each octave comprises two layers, played by the pinky and the thumb. Although the pitches are identical across registers, the upper note carries the melodic line and should therefore be voiced more prominently.

In a striking modulation, Bortkiewicz moved from D-flat major to E major which unexpectedly increases the brightness in tone in section B (m. 23). The marking *dolce armonioso* in m. 23 emphasizes the smooth balance between voices with a warm, blended tone. Simultaneously, the meter shifts from 12/8 to 9/8, creating a sense of increased urgency through tighter rhythmic pacing without altering the overall tempo. The left-hand scale-like passages require a circular, flowing motion (see Example 16). To execute them effectively, performers should allow the wrist to move in gentle circular gestures aligned with the contour of the phrase, thereby facilitating smooth passagework while maintaining relaxation in the arm. Performers should practice the left hand independently with varied rhythmic groupings in order to further enhance fluidity and control. For example, performers can play the passage evenly but internally group them as two, three, or four notes. Then, they can also practice with dotted rhythm, one eighth note followed by two sixteenth notes or vice versa. These exercises can strengthen finger independence and dexterity.



Example 16, Opus 15 No. 8, mm. 23-24

There is another dramatic half-step ascent at m. 45, where the music returns to D-flat major. Bortkiewicz reinforced the upward motion from E to F, intensifying the transition into section A' (m. 45). Marked *con sommo desiderio*, this passage should be performed with intense longing and expressive urgency (see Example 17). The left-hand melodic fragments, marked *marcatissimo* (labeled in red), interrupt the more sustained and lyrical soprano theme (labeled in yellow), creating a dialogue between the performer's two hands. This contrast of articulation and character heightens the emotional tension while also enriching the texture.



Example 17, Opus 15 No. 8, mm. 53-54

Opus 15, No. 9, Allegro di molto in F-sharp minor

Etude no. 9 returns to a relatively simple and transparent structure. Written in 3/4 meter, the right-hand unfolds in continuous sixteenth notes creating a seamless wave-like contour, while the left hand supports with flowing arpeggios. The piece follows a ternary form, A (mm. 1-27), B (mm. 28-41) and A' (mm. 42-69). Section B shares the same musical material but has an enharmonic shift from F-sharp minor to G-flat major. This modulation offers the piece more colors in chromaticism rather than a traditional tonal pivot.

Marked *p con delicatezza*, Bortkiewicz looked for a light and refined touch. However, performers should begin practicing at a stronger dynamic level with a legato approach at a slower tempo to focus on careful control of tone. When returning to

perform at the indicated soft dynamic for the transparent texture, the core of the sound should remain focused and well-projected. At times, Bortkiewicz assigned only partial notes to the melodic line, entrusting them to the pinky (see Example 18). In fast passages, the final sixteenth note of each beat can easily be overlooked. Therefore, performers should carefully connect it to the following dotted eighth note. Although the melody proceeds in small intervals, Bortkiewicz occasionally introduced a striking ascending augmented fourth followed by a descending perfect fifth which creates a strong dramatic contour (see Example 19). The tritone leaps up with tension, while the subsequent fifth restores stability. Further intensity arises through large intervallic leaps between the melodic and inner voices. In mm. 18 and 20, the four sixteenth notes on beat three outline a diminished seventh, diminished fifth and a major sixth (see Example 19). The same gesture later appears again in mm. 34–37. In these passages, performers may experiment more with rubato timing and tone color to shape the expressive character with nuance and flexibility. Some techniques and exercises discussed in previous etudes can be applied here, for example, the analysis of harmonic blocks in both hands, the wrist rotation and circular arm movement for the left-hand arpeggios and the horizontal arm movement for the right hand.

S. Bortkiewicz. Op.15 N°9.

Allegro di molto.

Piano. *p con delicatezza*

Example 18, Opus 15 No. 9, mm. 1-6, melodic notes labeled with slurs in red

Example 19, Opus 15 No. 9, mm. 16-21

Opus 15, No. 10, Presto furioso in E minor

Bortkiewicz concluded the set with a furious and impassioned etude in a rapid tempo. The piece features continuous energetic chords and detached left-hand accompaniment of frequent syncopations and accented figures. While these elements set up the highly forward-driven momentum, they may also result in mechanical repetition, obscuring phrasing and musicality. Therefore, performers should observe the musical gestures, realizing them in both hand movements and in a broader structural context. Example 20 illustrates this approach, highlighting smaller musical ideas (in red) within longer phrasing (in blue). These smaller musical ideas should be played in one arm movement and both arms should move in the same direction. Musically, these smaller units build up to a longer musical phrase.

Example 20, Opus 15 No. 10, mm. 1-9

Although it is marked in 6/8, Bortkiewicz started the piece with a hemiola, a three-bar introduction in 3/4. Both the pedal markings as well as articulations of accents and marcato suggest a deliberate grouping of the opening chords. The initial rest should be treated as an expressive breath and incorporated into the phrasing. When section A starts in m. 4, the gesture becomes clearer. Bortkiewicz used hairpin dynamics to indicate the phrasing shape. Although the same gesture gets repeated in m. 5, it should be more excited in both dynamics and emotion. In this way, these fragmented gestures accumulate energy towards a longer four-measure phrase.

The main theme comes back in m. 61, after which the remainder of the etude stays *forte* to *fortississimo*, reinforced by constant accents, *marcato* and *sforzando*. As discussed earlier, performers must be considerate with excessive force and avoid harshness in tone quality by using more arm weight instead of quick finger attack. Careful attention must be given to balance within each chord, with the top note consistently projected as the primary voice. At the same time, relaxation in the arms and shoulders is essential, allowing the hands to move with great flexibility.

Although each etude is concise, the set as a whole – approximately thirty minutes in length – demonstrates remarkable detail in dynamics, articulation, textural layering and pedaling. Successful performance demands not only technical security through deliberate practice, but also thoughtful attention to musical markings and expressive execution of artistic ideals. The etudes are suitable for college-level pianists seeking to refine both technique and interpretive depth. They offer appropriate scope and challenge for competitions, auditions and recital programming. Their diverse characters and highly expressive musicality offer performers flexible programming choices. For these reasons,

the 10 Etudes, Opus 15 is a valuable work that is worth more attention from piano educators and performers.

CHAPTER 3

CONCLUSION

In summary, 10 Etudes, Opus 15 by Sergei Bortkiewicz represents a substantial and artistically rich contribution to the etude repertoire. The work was composed during Bortkiewicz's formative years as a student in Berlin and offers valuable insight into the early development of his musical language. The set serves as an effective introduction to the composer's artistic styles. Bortkiewicz maximized the piano's technical and expressive capabilities. He used the full range of the keyboard, exploited a wide dynamic spectrum from *ppp* to *fff* and explored a variety of articulations. Each etude is concise and structurally refined. He was highly adept at manipulating musical materials, subjecting them to ongoing variation and development. Within a hundred measures, he consistently achieves expressive climaxes with very colorful harmonies. Lyrical melodies and chromaticism are his favorite compositional devices.

The set provides a comprehensive model for integrating pianistic techniques with expressive performance, reaching new heights of expression while covering a wide range of piano techniques, such as *legato* playing, chromatic runs, arpeggios, extended trills, consecutive thirds and sixths, and chordal leaps. Bortkiewicz's style represents a continuation of late-Romantic traditions with distinctive pedagogical and pianist innovations.

Despite the quality and volume of his output, much of Bortkiewicz's repertoire remains underexplored and deserving of further scholarly and performance attention. I hope my study of the 10 Etudes, Opus 15 will encourage music educators and performers

to engage more deeply with his music and contribute to a broader recognition of his artistic legacy.

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APPENDIX A

10 ETUDES, OPUS 15 – DIFFICULTY AND TECHNICAL FOCUS

Difficulty Level	Etudes	Main Techniques
Intermediate	No. 4	Repeated chords, asymmetrical meter
Late Intermediate	No. 2	Extended trills, voicing, lyricism
Advanced	Nos. 1, 3, and 9	Wrist rotation, broken appoggios, right-hand agility, voicing
Advanced	No. 6	Lyricism, voicing, cantabile melody, left-hand agility
Advanced	Nos. 7 and 10	Chordal leaps, staccato articulation
Advanced	No. 8	Cantabile melody, voicing, arpeggios, tone control with arm movement
Advanced	No. 5	Chordal leaps, staccato articulation

APPENDIX B

RECORDING FILES

[CONSULT WITH ATTACHED FILES:

SERGEI BORTKIEWICZ'S 10 ETUDES, OPUS 15]