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INTERTEXTUAL DIALOGUE IN *PARERGON ZUR SYMPHONIA DOMESTICA* BY RICHARD STRAUSS. REFLECTIONS ON 100 YEARS OF MUSICAL HERITAGE

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SUMMARY. In the 20th century, as war injuries profoundly affected the future of many young individuals including musicians, a new image of the performing artist emerged: the one-handed pianist. An urgent need arose for a new keyboard repertoire, resulting in the creation of piano literature for left hand and orchestra. 2025 marks one hundred years since the completion and premiere of *Parergon zur Symphonia Domestica*, op. 73, Richard Strauss's first piano concerto for the left hand. Commissioned by the one-armed Austrian pianist Paul Wittgenstein, the resultant work drew attention for its distinctive title, referencing Strauss's autobiographical tone poem written twenty-two years prior. By virtue of its title, Strauss's op. 73 implies that its meaning is not inherent to the work itself, but rather shaped by its connection to *Symphonia Domestica*, engaging in an intertextual dialogue with it. The purpose of this article is to highlight the relationship between the new composition and its original model, by examining how the borrowed musical material was integrated and transformed in *Parergon*, with old musical ideas reshaped and given new expressions.

Keywords: Richard Strauss, *Symphonia Domestica*, *Parergon zur Symphonia Domestica*, intertextuality, Paul Wittgenstein, left-hand piano music

Paul Wittgenstein. Transcending Limitations and Redefining Pianism

Within the musical landscape of the 20th century, Paul Wittgenstein (1887-1961) stands out for his significant impact on the development of the piano repertoire and performance techniques. The brother of the famous

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20th century philosopher Ludwig Wittgenstein, Paul was born into one of Vienna's most distinguished families. Well known for their wealth and influence, the Wittgensteins had strong ties to the world of art, providing their children with an ideal setting that fostered their development in a vibrant musical environment. Their home, also known as *Palais Wittgenstein*, was a gathering place for notable figures including scientists, diplomats, artists, and composers like Brahms, Clara Schumann, Richard Strauss, and Mahler, who all attended its renowned musical soirées.[2]

As a leading figure in the iron and steel industry, Paul's father, Karl Wittgenstein, was also a talented bugle and violin player, and possessed one of the finest collections of original handwritten music manuscripts. Leopoldine, Karl's wife, exhibited a keen musical inclination, beginning piano lessons at an early age. She was the primary influence in introducing their son, Paul, to music, frequently engaging in duet performances with him. Eventually, Paul became a student of Malwine Brée, and then joined Theodor Leschetizky's classes, the most esteemed piano pedagogue of the time. Additionally, he pursued music theory under the guidance of the blind composer and organist Josef Labor. By 1910, Paul was performing with the prominent musicians of his era, accompanying Joseph Joachim, his great-uncle, and playing duets alongside Richard Strauss.

Although his father wanted him to be an engineer or a successful entrepreneur, Paul's dream was to become a pianist. On December 1, 1913, his debut concert took place in the *Grosse Musikvereinssaal*, where he performed alongside Tonkünstler Orchestra, conducted by Oskar Nedbal. Soon after his successful performance before the Viennese audience and critics, the outbreak of World War I led the young pianist to join the military, an experience that would profoundly alter his plans and entire life forever. As Fred Flindell remarked in his article, the acclaimed debut and subsequent recitals "were but a prelude to an unexpected calamity."[3]

In 1914, five years after completing his military service, the young pianist joined the Austro-Hungarian army. During a mission in Galicia, he was shot in his right elbow by a Russian sniper, and his right arm had to be amputated. This was followed by a period of intense hardship as a prisoner of war (POW). Wittgenstein was forced to undergo a significant transformation to adapt to the harsh conditions and ensure his survival. As an amputee, he adjusted to daily life, using only his left hand's five fingers for tasks like eating

[2] Waugh, Alexander. *The House of Wittgenstein: A Family at War.* Anchor, New York, 2010, pp. 30-31.

[3] Flindell, Fred. "Paul Wittgenstein (1887-1961): Patron and Pianist." *Music Review* 32, no.2, 1971, 112.

and dressing. Additionally, he developed phantom limb pain, a common condition in amputees, where pain is felt in the missing limb despite its absence. During World War I, it is said that soldiers feared coming home mutilated more than dying.[4] Those who lost a limb had to mentally cope with the shift from being respected, able-bodied soldiers to individuals confronting physical disability. After a traumatic period as a POW, Paul Wittgenstein returned to Vienna on November 21, 1915, now one-armed.

Upon his return, Wittgenstein sought out pieces to expand his concert repertoire, exploring antiquarian music stores in Vienna, Berlin, Paris, and London. His extensive search resulted in approximately 270 compositions, though only a select few met his standards. Consequently, he began creating his own Lisztian-style arrangements and transcriptions, in addition to a number of original exercises and études, later compiling them into the three-volume[5] *School for the Left Hand.* The aim of the works released in this piano method was for Wittgenstein to devise and enhance novel techniques for his only functional hand.

Although he discovered the pieces for five fingers mentioned above, Wittgenstein was discouraged as he only considered a few of them truly valuable for his concert repertoire. He decided to allocate part of his significant wealth to commission piano concertos and chamber music from the leading composers of his time, including Korngold, Hindemith, Richard Strauss, Ravel, Prokofiev, Britten and others.

Strauss contributed two concert pieces to the left-handed Austrian pianist, written at a brief interval. Both exhibited a shared feature concerning the unconventional nature of their titles: *Parergon zur Symphonia Domestica*, op. 73 (1925) and *Panathenäenzug 'symphonische Etüden in Form einer Passacaglia'*[6], op. 74 (1927). In light of the fact that 2025 marks the centenary of the completion and premiere of *Parergon*, the subsequent pages will be devoted to delving into various distinct aspects of this composition.

[4] Anderson, Julie. "'Jumpy Stump': Amputation and Trauma in the First World War." *First World War Studies* 6, no. 1, 2015, p. 10, https://doi:10.1080/19475020.2015.1016581 (Accessed December 5, 2024).

[5] Wittgenstein, Paul. *School for the Left Hand*. Universal Edition, Vienna, 1957.

[6] *Panathenäenzug, 'symphonic studies in the form of a Passacaglia'* for Piano (left hand) and Orchestra. Strauss, acknowledging Wittgenstein's concerns about the performance potential of the *Parergon*, was reportedly prompted to compose this new piece in the form of variations on an ostinato bass theme.

Exploring the Meaning of "Parergon"

The story and the underlying message of *Parergon zur Symphonia Domestica* extend beyond the apparent simplicity of Strauss's response to Paul Wittgenstein's commission. Almost four decades had passed since the German musician last composed any concert piece*, Burleske in D minor*,[7] (1886), the sole work he had written for piano and orchestra. As Georg Predota writes, "for Strauss, the Wittgenstein commission meant a rather uneasy compositional return to the piano concerto, a genre he himself had declared obsolete."[8]

Music critics were impacted by the title of Strauss's piano work, leading to less favorable assessments of the composition. Upon a preliminary and cursory evaluation, the association of the tone poem's title with the Greek word *parergon* may have cast the work in a less favorable light and provoked skepticism regarding its musical worth.[9]

The term "parergon" [πάρεργον], along with its plural form "parerga" [πάρεργα], originates from Greek, where "para" [παρά] means "beside" or "alongside" and "ergon" [ἔργον] means "work." The *Oxford English Dictionary*[10] defines "parergon" as "a piece of work that is supplementary to or a by-product of a larger work; an opuscule." According to *Webster's New World College Dictionary,* the Greek term is described as "a shorter or less detailed musical or literary composition that is produced at the same time as, derived from, or complementary to a larger work", while *Merriam-Webster's Collegiate Dictionary*[11] defines it as "something subordinate or accessory especially: an ornamental accessory or embellishment." It is a rare designation both historically and in contemporary times, yet the term has been integrated into philosophical discourse, where at least two eminent thinkers have applied it to the areas of aesthetic theory and the philosophy of art. In Kant's aesthetics, particularly in his work *Critique of Judgment* (1790), the "parergon" denotes external elements, such as frames or decorations that are not integral to the artwork's core meaning or structure but serve to enhance its overall

[7] Composed between 1885-6 under its original title *Scherzo in D minor*, *Burlesque* is a work for piano and orchestra designed in the form of a single grand movement that Richard Strauss dedicated to Hans von Bülow. It can genuinely be regarded as Strauss's only true piano concerto (for two hands).

[8] Predota, Georg. "Paul Wittgenstein's Voice and Richard Strauss's Music: Discovering the Musical Dialogue Between Composer and Performer." *Fontes Artis Musicae* 61, no. 2, 2014, p. 112.

[9] Predota, p. 110.

[10] According to the *Oxford English Dictionary*, "parergon" has cultivated meanings and uses across different disciplines, including literary (early 1600s), painting (early 1600s) and music (1920s). See: https://www.oed.com/search/dictionary/?scope=Entries&q=parergon (Accessed January 18, 2024).

[11] See: https://www.merriam-webster.com/dictionary/parergon (Accessed January 18, 2024).

presentation. Almost two decades thereafter, Jacques Derrida further explored this concept in his four-part essay entitled "The Parergon" published in *The Truth in Painting* (1978).[12] The French Algerian philosopher asserts that the "parergon" is pivotal to our understanding of the artwork, as it delineates the work's boundaries, while concurrently destabilizing the very distinction it is intended to define. He employs this issue to examine the boundaries of the aesthetic concept and the role of truth within the realm of art.

Shifting our attention back to Strauss's left-hand piano work, along with Walter Werbeck, we agree that this association in the title is not intended to undermine the current work, but, as the musicologist himself suggested, to nostalgically celebrate the success of the earlier tone poem of the same name.[13]

Symphonia Domestica, a wellspring of inspiration

A deeper understanding of *Parergon*, op. 73 relies on one's familiarity with *Symphonia Domestica* – the "ergon", the reference work – to fully grasp the connections between the two compositions.

Strauss started working on *Symphonia Domestica*, op. 53 during the early summer of 1902 and completed it in 1903 while taking a holiday on the Isle of Wight. It was not until March 21, 1904, during the German musician's first North American tour, that the world premiere[14] took place with the Wetzler Symphony Orchestra at Carnegie Hall, New York.[15] Following its success, two more performances were held at Wanamaker's Department Store in New York in April. A sales floor was cleared for the orchestra, drawing an audience of 6,000.

Although not a symphony *per se*, one could tell it follows the outline of a 19th-century Romantic Symphony, displaying a multi-movement structure[16],

[12] Derrida, Jacques, and Craig Owens. "The Parergon." *October*, vol. 9, 1979, pp. 3–41. JSTOR, https://doi.org/10.2307/778319 (Accessed February 3, 2025).

[13] Predota, p. 110.

[14] This tone poem stands as one of Strauss's few compositions to be performed in the United States before his home country.

[15] Holden, Raymond. *Richard Strauss: A Musical Life.* Yale University Press, New Haven, 2011, p. 126.

[16] Views on the number of sections in the tone poem are varied, with some asserting, for example, that it consists of one movement and three subdivisions: "After an introduction and scherzo there follow without break an Adagio, then a tumultuous double fugue and finale." See: Peyser, Herbert F. *Richard Strauss.* The Philharmonic-Symphony Society of New York, 1952, p. 26, https://www.gutenberg.org/files/50227/50227-h/50227-h.htm (Accessed February 20, 2025).

presented as a single continuous movement: I. *Introduction*, II. *Scherzo*, III. *Adagio*, and IV. *Finale*.[17]

Dedicated "to my dear wife and our son," the large-scale tone poem is an autobiographical work. As its title suggests, the work serves as a musical depiction of a day spent within the Strauss family, celebrating the joy that family life brings.[18] Each of the three characters (Richard Strauss, *husband/father*, Pauline Strauss, *wife/mother*, Franz (known in the family as Bubi) Strauss, *child*) is attributed a main musical theme or group of themes.[19] The distinct musical theme of each protagonist is introduced in the opening section of the composition, with Strauss skillfully portraying their interactions as if in real life. Once the thematic groups for the Father[20] and Mother[21] are established, the energetic and brisk musical discourse is interrupted to allow for the presentation of the third, and last, main theme of the tone poem. The Child's theme is played by oboe d'amore, an instrument defined by a gentle and lyrical tone, yet distinguished by a unique richness, capable of faithfully conveying the warmth and delicacy of Bubi's theme. It is noteworthy to examine the harmonic development throughout these eight bars. The Child's theme is assigned to the key of D minor, being closely related to the Father's theme (F major), as it is its relative minor. Strauss, in his full ingenuity, finds a way to link it with the theme of the Mother (B major), despite being distantly related keys. We notice an ascending progression towards the end of the theme, which ultimately resolves on a B major chord.

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[17] Schmid, Mark-Daniel, editor. *The Richard Strauss Companion.* Praeger Publishers, Westpost, CT, 2003, p. 132.

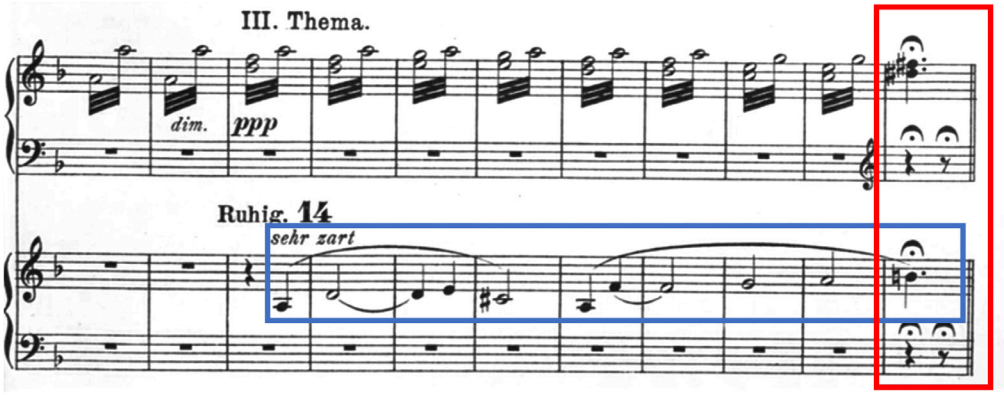
[18] It is said that Strauss remarked the following in reference to his 1903 composition: "What could be more serious than married life? Marriage is the most profound event in life and the spiritual joy of such a union is elevated by the arrival of a child." Source: https://www.bso.org/works/dreaming-by-the-fireside-from-four-symphonic-interludes-from-intermezzo-op-72 (Accessed January 18, 2025).

[19] Hurwitz, David. *Richard Strauss: An Owner's Manual*. Amadeus Press, 2014, p. 57.

[20] According to Lawrence Rapchak, there is a group of five thematic appearances related to the character of the Father, a "multifaceted portrait" or "the many moods of Papa", as he denotes them: 1. *Good-natured*, 2. *Dreamy*, 3. *Disgruntled*, 4. *Fiery*, and 5. *Lusty* – all presented in the key of F major. Source: THE ARCHITECTS OF MUSIC. "Richard Strauss - Symphonia Domestica Op.53*." Youtube*, December 15.2023, https://www.youtube.com/watch?v=evmncilPncg (Accessed January 18, 2025).

[21] The second thematic occurrence is that of the Mother, who, likewise, is depicted in various forms, in the key of B major: 1. *Very lively* (the first three notes are an inversion of the first three notes of the father's theme), 2. *Grazioso*, 3. *Graceful*. The specific keys of each parent's theme are far apart, positioned six steps away from one another in the harmonic framework. Source: THE ARCHITECTS OF MUSIC. "Richard Strauss - Symphonia Domestica Op.53*." Youtube*, December 15.2023, https://www.youtube.com/watch?v=evmncilPncg (Accessed January 18, 2025).

E.g. 1



Richard Strauss, *Symphonia Domestica*, bb.156-164

Scherzo begins and is predominantly based on the Child's theme, which is now presented in the parallel major key of D major. Naturally, musical interactions emerge between Bubi's theme and those of the parents. This second movement presents a new variation of the Child's theme, derived from the initial melody. In this instance, it is articulated in a ternary meter, with a rhythmic, dance-like character, capturing the essence of childish play. As part of the variation process, Strauss applies the technique of diminution to the first half of the original theme, leading to a melodic contour consisting of shortened time values of the notes.

Echoes of Symphonia Domestica in Parergon, op. 73: An Intertextual Exploration

Although brief, such a musical digression into the intricate realm of *Symphonia Domestica* is essential to facilitate a more in-depth comprehension of *Parergon*, op. 73. Upon initial observation, even without exploring the content of the two pieces, one can discern that the title of the left-hand piano work entails intertextual references. As implied by its very designation, "intertextuality"[22] denotes the full spectrum of relationships between distinct

[22] The concept of "intertextuality" was coined by French semiotician Julia Kristeva in the late 1960s, particularly through her influential essay "Word, Dialogue and Novel" (1969).

texts or bodies of work. It operates across various fields, including literature, philosophy, theater, visual arts, music, and architecture, just to name a few. According to J. Peter Burkholder, this concept emerged in musicological discourse beginning in the 1980s and is considered a broader term than the notion of "musical borrowing."[23] By embracing everything from direct quotation to stylistic allusion and use of conventions, an intertextual approach can address the entire range of ways a musical work refers to or draws on other musical work(s).

As stated above, the message of Op. 73 transcends the mere association of the two works suggested by the title. As will be shown, the key strategy and prevalent form of intertextuality encountered in this composition is self-quotation, with Strauss selecting the Child's Theme from *Symphonia Domestica* as the foundational theme for *Parergon*. It is generally understood that quotation in literature and art may be altered and can create new meanings. In this manner, the excerpt from the tone poem serves as a segmental text built upon a pre-text (or source material – a preceding text that serves as a reference or influence for a later text). Consequently, *Parergon* emerges as a new text in which the self-quotation is employed within an entirely different and novel context, thereby generating a new, self-contained musical text. We can thus refer to the dialogical phenomenon, an interactive connection between the two texts, where meaning is not exclusively extracted from the new text itself, but also from its interaction with and response to its pre-text.[24]

Parergon zur Symphonia Domestica, op. 73 (1925)

With regard to the genesis of the two left-hand piano works composed by Strauss for Wittgenstein (including *Panathenäenzug*, op. 74), scholars have approached these concert pieces with a sense of intrigue, exploring Strauss's motivations for composing two concertos for Wittgenstein between 1924 and 1927[25], as well as the possible influence the one-armed pianist had on the titles and programmatic concepts of the pieces.

[23] Burkholder, J. Peter. "Intertextuality." *Grove Music Online*, Oxford University Press, 2001, https://doi.org/10.1093/gmo/9781561592630.article.52853 (Accessed January 20, 2025).

[24] Mihkelev, Anneli. "The Time of Quotations: How do we communicate with Quotations in contemporary culture and literature?" *Proceedings of the 10th World Congress of the International Association for Semiotic Studies (IASS/AIS)*, Universidade da Coruña (España / Spain), 2012, p. 1617.

[25] Strauss's op. 73 and op. 74 were written the interval between his two operas *Intermezzo*, op. 72 (1918-1923) and *Die ägyptische Helena*, op. 75 (1923–7).

Georg Predota includes in his article a copy of the contract, dated December 22, 1923, between Wittgenstein and Strauss regarding the commissioned work, *Parergon*.[26] The contract explicitly stipulated that the German composer was to complete the concerto for the left hand with orchestral accompaniment by January 1, 1925. A subsequent clause provided that the exclusive performance rights would be granted to the Austrian pianist for a period of three years from the date of the premiere. In addition to that arrangement, a new agreement was signed on June 18, 1925, with the pianist extending his exclusive performing rights to six years from the date of premiere.[27] One final point outlined was Richard Strauss's commitment to inserting a cadenza for piano solo between the two sections of the work, *Leiden* and *Genesung*.

1924, which also marked Strauss's 60th birthday, was a year full of significant events for the German musician. This year witnessed the long-awaited marriage of his only son, Franz, to Alice von Grab-Hermannswörth, on January 15th in Vienna. In the latter part of the same year, following conflicts with his co-director Franz Schalk and the Austrian government, Richard Strauss decided to resign from his position as joint director of the Vienna State Opera, a role he had held since 1919, providing him with additional time to devote to music writing.[28]

Strauss composed a short and distinctive piece for his 27-year-old son's wedding, marking a unique addition to his *oeuvre*, although it is "scarcely a composition of any consequence" [29] as Norman Del Mar expressed. What is particularly notable about this short piece entitled *Hochzeitspräludium* in B flat major (TrV 247), aside from being composed for the unconventional combination of two harmoniums, is its predominant reliance on themes from *Symphonia Domestica*, as well as from his operas *Guntram* and *Der Rosenkavalier*.[30]

Later that year Strauss returned to the tone poem that had been inspired by his deep affection for his family, now composing for Wittgenstein.

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[26] Georg Predota, p. 117.

[27] This agreement prohibited the composer from rearranging the work for piano two-hands or other instruments.

[28] Werbeck, Walter. "Richard Strauss und Paul Wittgenstein - zu den Klavierkonzerten »Parergon zur Symphonia domestica« op. 73 und »Panathenäenzug« op. 74." *Österreichische Musikzeitschrift*, vol. 54, no. 7-8, 1999, p. 16, https://doi.org/10.7767/omz.1999.54.78.16 (Accessed January 10, 2025).

[29] Del Mar, Norman. *Richard Strauss: A Critical Commentary on His Life and Works*. Vol. 2, Chilton Book Company, Philadelphia, 1969, p. 283.

[30] Schmid, Mark-Daniel, editor. *The Richard Strauss Companion.* Praeger Publishers, Westpost, CT, 2003, p. 217.

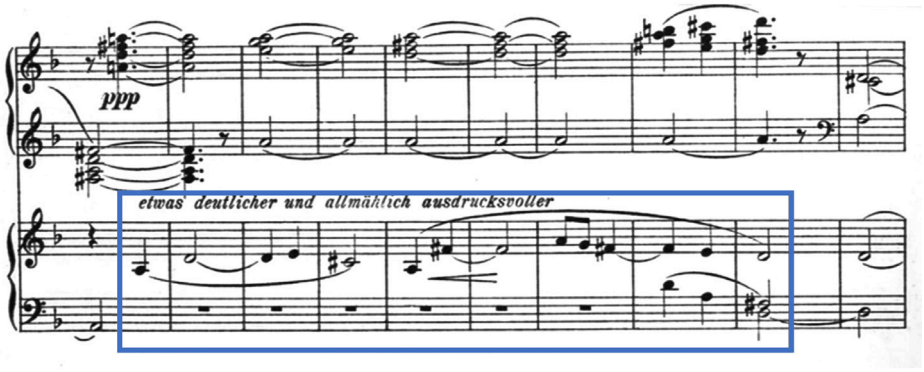
Yet, what could have been the underlying motivation behind his attempt to compose a left-hand piano concerto dedicated to Wittgenstein? Strauss employed the third main theme of *Symphonia Domestica* (Bubi's theme) as the foundation for the piano concerto, precisely due to a domestic circumstance that brought him great fear and unrest.[31] The German composer, deeply affected by his son Franz's near-death experience, having contracted typhus in Egypt earlier that year, found inspiration in his son's recovery.

In a fashion reminiscent of Strauss's tone poems, which consist of multiple sections typically arranged in a single-movement form, his op. 73 may be regarded as a one-movement concerto structured in two parts that are in a semitone relationship. According to Predota, "[t]he overall conception of the *Parergon* is encapsulated in the programmatic *Leiden und Genesung*, which Strauss places at the head of his drafts."[32] The piece progresses from the key of F sharp minor (Part I: mm. 1-181) to F major (Part II: mm. 181-542), symbolizing the transition from illness to recovery and health.[33] The entire melodic material is prefaced by the sound of C#, played by muted horns and trumpets in unison. This note holds a fundamental role in the construction and development of the whole work, indicating poor health. It recurs persistently in various harmonic and melodic alterations, much like an *idée fixe* that marks key moments in the piece, similar to the way the overpowering rhythm appears in *Tod und Verklärung*.[34] Its initial function is to introduce Bubi's theme in F-sharp minor, a tumultuous and feverish iteration accompanied by chromatic passages and somber harmonies.

The first thematic occurrence within *Parergon* is, in fact, a self-quotation that corresponds to the Child's theme present in *Symphonia Domestica* (measures 174-182). In subsequent iterations, the theme appears as a four-note pattern. Del Mar notes that Strauss had to be cautious when quoting from his tone poem to avoid copyright issues with Bote & Bock, his contentious publishers. Despite their recent dispute regarding some song cycles, they couldn't claim illegal infringement of the three bars, which Strauss presents with varying harmonies, interrupted by the relentless C#.[35]

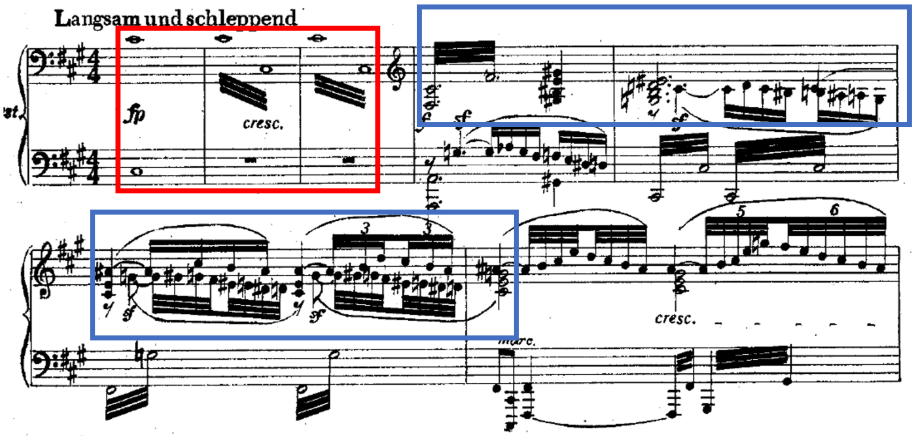
[31] This fact is confirmed and supported by scholars such as Norman Del Mar, Bryan Gilliam and Michael Kennedy.
[32] Predota, p. 120.
[33] Schmid, p. 318.
[34] Del Mar, p. 285.
[35] Del Mar, p. 285.

E.g. 2



Richard Strauss, *Symphonia Domestica*, bb.174-182

E.g. 3

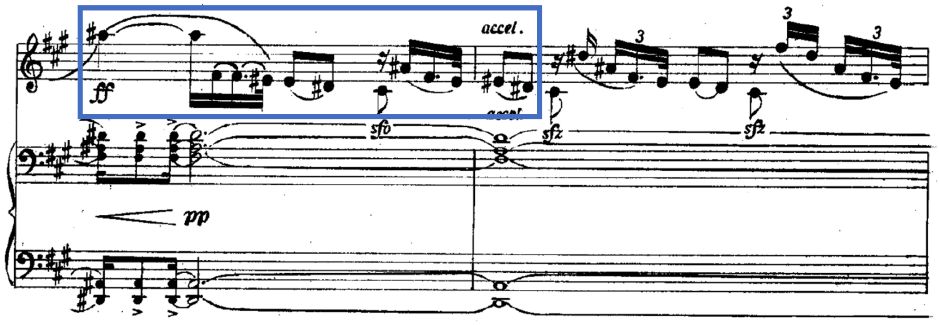


Richard Strauss, *Parergon zur Symphonia Domestica*, Theme 1, bb. 1-7

Part I of the work contains two other themes that are presented alongside the one already mentioned. While the second theme is believed to be related to the Child's theme from *Intermezzo*,[36] the third one is considered to be derived from the first theme, resulting in a four-note ascending melodic motion and dotted rhythm, implying a *scherzando* character.

[36] Del Mar, p. 287.

E.g. 4



Richard Strauss, *Parergon zur Symphonia Domestica*, Theme 3, bb. 23-24

Furthermore, three new themes will be introduced in Part II, each displaying a different character: a lullaby, a soaring lyrical, and a descending chromatic theme.[37]

Drafted in F sharp minor, Part I conveys unease, with low-register instruments constantly evoking great suffering. From the outset, the Child's theme, once defined by warmth and delicacy in the tone poem, now surprises with its serious and somber atmosphere, suggesting that the former child of the *Symphonia Domestica* has now grown to adulthood. Its further appearances emerge in complex textures, often starting outside the tonal center, yet always resolving on the final note. Strauss's anguish is rarely expressed as profoundly as in *Parergon*, where the harmonic writing comes close to polytonality and atonality. Franz's recovery, reflected in *Parergon* through F major, the home key of the tone poem, is also felt as a cathartic act experienced by the composer. It seems that the piano concerto seeks to complement the family depiction in Symphonia Domestica, highlighting the undesirable aspects of the child's image, which, upon reaching adulthood, faces life's challenges. Ultimately, health conquers illness, and the composer-parent celebrates, culminating the victory with a triumphant conclusion to the concerto.

[37] Lim, HungChoong Ernest. *Parergon zur Sinfonia Domestica, Op. 73, for Piano Left-Hand and Orchestra by Richard Strauss: An Analytical Study*. University of South Carolina, 2005, p. 44.

Closing Remarks

Most scholars have agreed that Wittgenstein's commission served as an external stimulus for Strauss to immortalize through music the experience he underwent in 1924 regarding his son's health. By incorporating the Child's theme from *Symphonia Domestica*, the intertextual dimension of the piece is distinctly highlighted. In addition to the aforementioned, we are, nevertheless, of the view that the German composer also considered the work's commissioner when conceiving *Parergon*. Strauss occasionally made visits to the Wittgenstein family, during which he engaged in piano duets with young Paul. It is conceivable that the recollection of these moments might have evoked a sense of paternal affection in the 60-year-old musician towards the left-handed pianist, who was only ten years older than Franz. Certainly, Wittgenstein's wartime experience, the amputation of his hand, the struggle to rebuild his career, and the success he began to achieve as a one-handed pianist integrate perfectly with both the structure and the message of the piece expressed through the programmatic metaphor *Leiden und Genesung*.

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