

A Rediscovered Genius

Carl Czerny and his *F minor Grand Piano Sonata, Op.178*:

A Critical Analysis and Performance Guide

by

Ho Michael Shui

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2019 by the
Graduate Supervisory Committee:

Caio Pagano, Chair
Russell Ryan
Christopher Norby

ARIZONA STATE UNIVERSITY

May 2019

ABSTRACT

Between the years of 1818 and 1833 the Austrian composer, teacher, and pianist, Carl Czerny (1791–1857) wrote one of his greatest compositions, the *f minor Grand Piano Sonata, Op.178* for piano four hands. Overshadowed by composers like Ludwig van Beethoven, Frederic Chopin, Robert Schumann, Johannes Brahms and possibly because of Czerny's prolific pedagogical output, this work has received little scholarly attention and is rarely performed.

The aim of my paper is first to provide a concise background of the composer for better insight of his ideas and influences and, second to provide a theoretical framework and analysis of the composition to show how this piece is uniquely set in the musical backdrop among early nineteenth century piano music. Further, I will demonstrate performance concepts and ideas of the composition highlighting his instructional mastery. There are two components for this project including a research paper and a lecture recital.

I hope this project could bring more musicians and audiences to Carl Czerny's serious and concert music as he categorized his music. He had been a great model of true artist, he composes, teaches and perhaps not the greatest promoter of his own music like the contemporaries. However, he devoted most of his life to development of music and the new generation of pianists, which is the most honorable of an individual.

ACKNOWLEDGMENTS

This work would not have been possible without the financial support of Thesis Research Grant from the Dean's Office of the Herberger Institute for Design and the Arts. I am especially indebted to Professor Russell Ryan for his knowledge in musicianship, and Dr. Christopher Norby who agreed to undertake my committee member after the retirement of Dr. James DeMars earlier this year. They have been supportive of my career goals and who worked actively to provide me with the valuable academic time to pursue those goals. I am grateful to all of those with whom I have had the pleasure to work during my school years since 2012 and other related projects. I would also wish to express my gratitude to my piano partner, Yi Lu who provide unending musical inspiration and ideas on the music we are playing.

Each of the members of my Dissertation Committee has provided me extensive personal and professional guidance and taught me a great deal about both musical research and life in general. I would sincerely like to thank Dr. Caio Pagano, the chairman of my committee. As my teacher and mentor, he has taught me more than I could ever give him credit for. He has shown me, by his example, what a good musician (and person) should be. Nobody has been more important to me in the pursuit of this project than the members of my family. I would like to thank my parents; whose love and care are with me in whatever I pursue. They are the ultimate role models of my life.

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF MUSIC EXAMPLES	v
CHAPTER	
1. CARL CZERNY: A CONCISE BIOGRAPHY	1
2. CZERNY THE COMPOSER	5
3. THE F MINOR FOUR HAND GRAND SONATA AND CZERNY'S UNIQUE APPROACH.....	9
4. MOVEMENT I. <i>ALLEGRO SPIRITOSO</i>	12
5. MOTIVES AND THEIR APPLICATIONS	22
6. TONALITY, PHRASE STRUCTURE AND CADENCE.....	34
7. CZERNY'S STYLE.....	38
8. THREE OTHER MOVEMENTS	
I. Movement II. <i>Adagio</i>	40
II. Movement III. <i>Scherzo & Trio</i>	42
III. Movement IV. Finale: <i>Allegro molto agitato</i>	44
9. TECHNIQUES OWINGS TO MUSICALITY.....	46
10. PERFORAMNCE SUGGESTION.....	52
11. SUMMARY	58
BIBLIOGRAPHY	59

APPENDIX

A. LETTER OF PERMISSION 62

B. LECTURE RECITAL.....64

LIST OF TABLES

Table	Page
1. Table of the First Movement.....	12
2. Table of the Second Movement	40
3. Table of the Third Movement	42
4. Table of the Fourth Movement	44

LIST OF FIGURES

Figure	Page
1. First Movement mm.1-9	13
2. First Movement mm.32-33	14
3. First Movement mm.36-37	14
4. First Movement mm.51-52	14
5. First Movement mm.93-96	15
6. First Movement mm.112-117	16
7. First Movement mm.141-151	16
8. First Movement mm.153-160	17
9. First Movement mm.177-179	17
10. First Movement mm.190-222	18
11. First Movement mm.221-229	19
12. First Movement mm.261-265	19
13. First Movement mm.285-290.	20
14. First Movement mm.387-402	21
15. First Movement mm.1-9 with annotation	22
16. First Movement mm.30-34 with annotation	23
17. First Movement mm.169-174 with annotation	23
18. First Movement mm.34-48 with annotation	24
19. First Movement mm.161-167 with annotation	24
20. First Movement mm.51-52 with annotation	24
21. First Movement mm.49-58 with annotation	25

Figure	Page
22. First Movement mm.118-140 with annotation	25
23. First Movement mm.58-63 with annotation	26
24. First Movement mm.141-148 with annotation	26
25. First Movement mm.190-214 with annotation	27
26. First Movement mm.301-304 with annotation	27
27. First Movement mm.372-395 with annotation	28
28. First Movement mm.16-18 with annotation	28
29. First Movement mm.78-79 with annotation	29
30. First Movement mm.230-233	29
31. First Movement mm.398-402	29
32. First Movement mm.60-61 with annotation	30
33. First Movement mm.34-38 with annotation	30
34. First Movement mm.83-88 with annotation	31
35. First Movement mm.155-160 with annotation	31
36. First Movement mm.205-222 with annotation	32
37. First Movement mm.161-176 with annotation	32
38. First Movement mm.80-82 with annotation	33
39. Second Movement mm.1-5 with annotation	41
40. Second Movement mm.25-30	41
41. First Movement mm.43-52	48
42. First Movement <i>Primo</i> mm.98-109	49

Figure	Page
43. First Movement <i>Secondo</i> mm.97-110	49
44. First Movement <i>Primo</i> mm.1-9	54
45. First Movement <i>Secondo</i> mm.1-9	54
46. First Movement <i>Primo</i> mm.54-55	55
47. First Movement <i>Secondo</i> mm.54-55	55

CHAPTER 1

A CONCISE BIOGRAPHY

Born in Vienna, Carl Czerny (February 21, 1791–July 15, 1857) was a composer, a teacher, and a pianist, known for his extensive piano studies and teaching methods. Czerny inherited a great music tradition from his family. His father Wenzel Czerny was a piano teacher who received formal music training until the age of seventeen. Shortly after he enrolled in the military, he met his wife and later, she gave birth to their only child, Carl.

Carl Czerny took piano lessons from his father and was exposed to the music of Bach, Clementi, and Mozart. Furthermore, he learned fluent French, German, and Italian which was largely taught by his father's students to compensate for their piano lessons. Having a gift for piano, Czerny stated in his memoir, "My father had no intention whatever of making a superficial virtuoso out of me; rather, he strove to develop my sight-reading ability through continuous study of new works and thus developed my musicianship."¹ Perhaps the idea that he could become one of the great artists propelled him to excel as a young artist; he was also surrounded by other major composers of the era. It was Ludwig van Beethoven that once complained to Czerny's father about not being strict enough in regards to his son's piano practice.²

¹Carl Czerny, "Recollections from My Life," trans. Ernest Sanders, *The Musical Quarterly* 42, no. 3 (July 1956): 303, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/740427>.

²Anton Kuerti, "Carl Czerny: In the Shadow of Beethoven," *The Free Library*, (September 1997), <https://www.thefreelibrary.com/Carl+Czerny%3A+in+the+shadow+of+Beethoven.-a030102562>.

Before encountering Beethoven at age 10, Czerny mastered the music of Clementi and Mozart, and he performed Mozart's *c minor Piano Concerto k.491*.³ Later, through the connection of his father's friend, Wenzel Krumpholz (1750–1817), who was a violinist and played in court of Vienna, Czerny then met his life-long mentor and friend, Beethoven. Beethoven was very impressed by the talent of the young Czerny and took him as a pupil, advising his father to bring him for lessons multiple times a week. During Czerny's apprenticeship with Beethoven, he came across many fundamental piano techniques from hand/finger positions to scales and legato playing, thus inspiring the young Czerny's interest in pedagogy.

In the fashion of early keyboard music, composers like Mozart and Haydn provided further inspiration to the non-legato and detached playing of the Cembalo and the fortepiano. However, a more modern forte-piano was invented during Beethoven's late period. It was built with increasing tension of the strings, which can produce more sustained sounds, and further influencing Czerny's compositional style. Beethoven aimed at a more legato and longer slurred touch on the modern piano, and they both were dedicated to technical prowess.⁴ Czerny could play every Beethoven work by memory and gave the Vienna debut of the Master's *Fifth Piano Concerto in E-flat major, Op. 73* in 1812.

Although not being a concert pianist himself, Czerny was uniquely devoted to pedagogy for thirty years. He began teaching his father's students at the age of fifteen and

³Derek Carew, *The Companion to the Mechanical Muse: the Piano, Pianism and Piano Music, C. 1760-1850* (Routledge: Taylor & Francis Group, 2007), 23.

⁴ Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge: Cambridge University Press, 2003), 15.

that gradually turned into a lively twelve-hour daily occupation. This earned him a great reputation as an expert teacher. Influenced by Clementi's teaching methods at an early age, Czerny focused on finger dexterity. They met each other in Vienna in 1810 where Czerny found immense interest in Clementi's music, especially the many didactic elements in his Sonatas. He would use them for teaching and play Clementi's music in concerts.⁵ Czerny was inspired by Clementi's *Op.44 "Nouveau Gradus ad Parnassum"*, thus titling his *Op. 822* by the same name.

Beethoven respected Czerny's teaching so much that he allowed his nephew Karl to study with him in 1815. However, Czerny's most significant pupil was the young Franz Liszt, who he had met at the age of nine in 1819. Czerny favored Liszt, whom he thought he had great potential and was undoubtedly the most talented student he had taught. However, in early years, young Liszt did not equip with proper piano technique. Czerny once wrote, "Since I knew from numerous experiences that geniuses whose mental gifts are ahead of their physical strength tend to slight solid technique, it seemed necessary above all to use the first months to regulate and strengthen his mechanical dexterity..."⁶ He spent a great deal of time working on Liszt's technique, rhythm, touch, memorizing fingerings, and many other pedagogical concepts. After a year of daily guided lessons, including scales in all keys, sight-reading, and improvisation (just how Beethoven taught Czerny but much more intensely). His pedagogical craftsmanship paid off. Liszt quickly became extremely popular with European society, as Liszt's father traveled with the adolescent celebrity throughout Hungary, Paris, and London. As an

⁵Beethoven and Chopin also instructed their students with Clementi's Sonatas.

⁶Carl Czerny, "Recollections from My Life," trans. Ernest Sanders, *The Musical Quarterly* 42, no. 3 (July 1956), 315.

adult, his playing raptured the crowds of major cities in Europe and people were stunned by his flamboyant style of playing. Like Czerny, Liszt became a teacher instructing his students including Hans Bülow, Carl Tausig, Alexander Siloti.

Although Czerny spent most of the day giving lessons, he turned his attention to composition which limited his teaching career. He did not receive formal training but rather studied the works of many of the great classical composers including Bach, Haydn, Mozart, and Beethoven (Czerny played, arranged, and proof-read Beethoven's newly composed music). Lindeman and Barth noted, "Czerny began to copy out many J.S. Bach fugues, Scarlatti Sonatas and other works by 'ancient' composers. He describes learning orchestration by copying the parts from the first two Beethoven symphonies, and several Haydn and Mozart symphonies as well."⁷ Further, Czerny was the first person to edit and publish Bach's Well-Tempered Clavier, and that edition is still considered very important today.⁸

⁷ Stephan D. Lindeman and George Barth, "Czerny, Carl," *Grove Music Online*, no. 11 (April 2018), accessed April 12, 2018, <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007030?rskey=BxBgyr&result=2>.

⁸ Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge: Cambridge University Press, 2003), 15.

CHAPTER 2

CZERNY THE COMPOSER

Historically, Czerny has not earned the same reputation as composers such as Felix Mendelssohn (1809–1847), Frédéric Chopin (1810–1849), Johannes Brahms (1833–1897), Franz Liszt (1811–1866), and Robert Schumann (1810–1856). However, he wrote more than a thousand works specifically with an emphasis on keyboard music; 861 of these compositions have been published. Among these compositions, there are approximately one-hundred technical studies, eleven solo Sonatas, twenty-eight sonatinas, eight piano trios, seven piano quartets, and piano music for two, four, six and eight hands. The fourteen original pieces for piano four hands including the six Sonatas: *op.10*, *op.119*, *op.120*, *op.121*, *op.178*, *op.331* and eight sonatinas: *op.50*, *op.156*, and *op.158*. He also wrote many variations, rondos, impromptus, fantasias and arrangements of music from other composers for two pianos and piano duets for eight hands. Further there are six published symphonies and two piano concertos.⁹

Czerny's first music was published in 1806 when Wenzel Krumpholz gave Czerny a tune to improvise. It then became his *Op. 1, 20 Variations for Piano and Violin*. Czerny did not play violin, he was familiar with the instrument by listening to some of the most well-known musicians including Anton Wranitzky (a member of Haydn's orchestra at Esterhazy), Ignaz Schuppanzigh, (who played several violin solo and quartets by Beethoven and the first violinist to organize a string quartet performance), and Franz Krommer (who frequently played the music of Mozart and Beethoven). This particular

⁹Most of his manuscripts were collected by the Romanian musicologist Eusebius Mandyczewski (1857–1929) and are stored in the Vienna *Gesellschaft der Musikfreunde*.

piece received a wide praise and publishers sought wider publication. After his first compositional success and giving up teaching (ca. 1818), he began composing more and gained recognition as a serious composer.

Anton Diabelli (1781–1858) an Austrian music publisher, editor, and composer, began his music business (ca. 1817) encouraged Czerny to compose music for him to publish. Czerny brought Diabelli his *Op. 2 Brilliant Rondeau on Cavatine de Carafa à quatre mains*, a composition originally written for his student. That became his second published piece and not surprisingly, it was warmly embraced by the concert-going public. Soon, and at the request of publishers, more works were completed and published even without the composer listening to them. Because of Czerny's habit of jotting down new ideas since the age of seven, he possessed a large amount of pre-existing compositional materials that he used for further works. Thus, within a year, he had increased his relatively small output into a few hundred compositions—Czerny was writing so much that he divided his music into four categories: (1) studies and exercises, (2) easy pieces for students, (3) brilliant pieces for concerts, and (4) serious music.¹⁰

Although a prolific writer, some came to see Czerny's creativities in poor taste. David Gramit notes, "large quantities of routine, quickly composed works emphasizing slapdash virtuosity and superficial prettiness destroyed Czerny's reputation and discouraged exploration of the rest of his oeuvre."¹¹ Robert Schumann in his widely read

¹⁰Stephan D. Lindeman and George Barth, "Czerny, Carl," *Grove Music Online*, no. 11 (April 2018), accessed April 12, 2018, <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000007030?rskey=BxBgyr&result=2>.

¹¹ David Gramit, *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny* (New York: University of Rochester Press, 2008), 139.

journal, “*die Neue Zeitschrift für Musik*” wrote about one of Czerny’s works, “a greater bankruptcy of imagination than demonstrated in Mr. Czerny’s newest creation (*The Four Seasons, Op. 434*) could hardly exist. One should force the esteemed composer into retirement and give him his well-earned pension, so he would stop writing.”¹² Perhaps it could further be mentioned that Czerny lived under the overwhelming shadow of Beethoven, which could be reason why his compositions are rarely studied. Even though Czerny’s compositions sometimes received lukewarm reviews, he did have a following. Liszt highly praised his teacher’s compositions which he often played in his own recitals. He also invited Czerny to be one of the contributors of the one variation on *Hexaméron* together with Chopin, Herz, Pixis, Thalberg.¹³ As Lindeman and Barth noted and as I will demonstrate throughout this essay, “Czerny’s works reveal, in addition to the familiar pedagogue and virtuoso, an artist of taste, passion, sensitivity, drama, lyricism and solitude.”¹⁴ He was speedy and efficient at composing, “There were four music desks in Czerny’s studio; upon each reposed a composition in progress. Czerny was apparently in the habit of working on one down to the end of a page, then turning to work on another while the ink was drying on the previous one; by the time he had completed the fourth, the first was ready to be turned over. He claimed to have set down more notes than any copyist.”¹⁵ Haydn was said to have the longest time of music written per year; but, if

¹² Ibid, 140.

¹³ *Hexaméron* (referring to a biblical treatise that describes God’s work on the six day of creation), is a collaborative composition for solo piano containing six variations on “March of the Puritans” from Vincenzo Bellini’s opera *I puritani*. The original idea came from Princess Cristina Trivulzio Belgiojoso (an Italian noblewoman) and was pursued by Liszt. He invited six well-known composers of the era including Frédéric Chopin, Carl Czerny, Henri Herz, Johann Peter Pixis, and Sigismond Thalberg, to each write a variation. See Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847* (Ithaca: Cornell University Press, 1983), 240.

¹⁴ Lindeman and Barth.

¹⁵ Arthur Loesser: *Men, Women & Pianos: A Social History*, (New York: Dover Publications, 2012), 362.

Czerny had the chance of publishing all of his works, he might have surpassed Haydn's output.

Although Czerny's music and ideas have fallen into obscurity, musicians like Anton Kuerti, piano duo Tal & Groethuysen, have recorded some of the Czerny's chamber music. Most recently, Melvyn Tan in 2016 recorded a recital entitled, "Master and Pupil: from Beethoven to Czerny to Liszt" in Wigmore Hall in London. It is truly astonishing to see there are musicians performing Czerny's music alone. Besides, Tan also mentioned that, "it's been a while since I embarked on any piece by Czerny but having always referred to his thesis on Beethoven's piano works I always felt a certain admiration for this man who so meticulously noted down Beethoven's teachings and thoughts. Czerny's *Variations on a theme by Rode* is famous for its sparkling wit and humor, not least because Horowitz played it on numerous occasions as an encore."¹⁶

The f minor grand Sonata for four hand op.178 is a perfect example that illustrates the full characters and compositional technique of Czerny's artistry. It is original and fascinating to listen to. In the subsequent chapter, I am going to demonstrate the different approaches he used in this Sonata including structure, musical ideas, phrasing, and motives and lastly analyze technical and performance aspects of this work.

¹⁶ Melvyn Tan, "Master and Pupil: from Beethoven to Czerny to Liszt," Gramophone, The World's Best Classical Reviews, September 2, 2016, accessed July 4, 2018, <https://www.gramophone.co.uk/blog/gramophone-guest-blog/master-and-pupil-from-beethoven-to-czerny-to-liszt>.

CHAPTER 3
THE F MINOR FOUR HANDS GRAND SONATA
AND CZERNY'S UNIQUE APPROACH

The Sonata is a compositional form written for instruments that draws its roots from the seventeenth century and has many changes. According to *Oxford Bibliographies*, “The Sonata repertoire is vast and stretches across many time periods, instruments, and styles, which makes a narrative encompassing the totality nearly impossible.”¹⁷ This being stated, I focus on Czerny and his use of the genre. In the nineteenth century, this form was typically composed in three or four movements. Czerny like many composers of the same period (i.e. Chopin, Brahms, and Schumann), had composed a variety of Sonatas. His solo Sonatas and what he considered his serious works, were published around 1843. Many of these contain four movements, but some interestingly have up to seven movements like his sixth *d minor Sonata, op.124*. The solo Sonatas feature common musical forms such as rondo, fugues, toccatas, scherzo, and minuet, but also forms that were uncommon and innovative for the time like arias, capriccios, and chorales. The Sonata form is not only used as the first or closing movement in a Sonata but is also widely adopted in a single movement genre like scherzo, polonaise, and ballades.

One of Czerny's more celebrated treatises, *The School of Practical Composition, op. 600* (1848) is a three-volume set in which the composer explains different approaches

¹⁷ James Webster, "Sonata form," *Grove Music Online*, ed. Deane Root, accessed February 27, 2018, <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197?rskey=39D08V&result=1>.

and techniques of composition, from solo keyboard music to opera and symphony. In regard to the Sonata, he explained:

Among all the forms of composition, that of the Sonata is the most important, and this: first because most of the other principal forms may be included in it; secondly, because it presents the composer with opportunity and space for displaying, in the worthiest manner, both his invention and fancy, and also his musical acquirements; and thirdly, because its form and construction precisely correspond with those of the Symphony, the Quartet, the Quintet, and indeed of every significant and complete instrumental piece.¹⁸

A 19th century Sonata usually consists of four separate and distinct movements including a first movement (Allegro), a second movement (Adagio or Andante), a third movement (Scherzo or Minuet), and a fourth movement (Finale or Rondo). The *Grand Sonata op.178 in f minor* is set in four movements. The score used in this paper is provided by *Edition Kunzelmann* and edited by *Yaara Tal* and *Andreas Groethuysen*.¹⁹

Like many composers, Czerny wrote piano etudes, chamber music, and symphonies. The exact year of when he composed his four hand Sonata is not known. It is assumed that this work was written between 1818–1833. Czerny did not leave any trace of dates to verify the compositional history, but it's undoubtedly a masterpiece from Czerny who displayed the versatility of a musician who should not be categorized as a finger-oriented composer. Against this assumption and according to Grete Wehmeyer, Czerny's mastery can be understood through this composition. "The four hands Sonata reveals a sensitive, discerning, even private musician. This is demonstrated by the

¹⁸ Carl Czerny, *School of Practical Composition, Op.600* (New York: Da Capo Press, 1848), Vol. 1, 134.

¹⁹It was revised after the first edition by the two editors. Notice there is probably a misprint on Czerny's death year on the score, 1857 instead of 1837 on page 3.

frequent change of expression marks, numerous instructions to modify the tempo, and appreciable differences in loudness.”²⁰

The *f minor Grand Sonata* contains four movements: I. *Allegro spiritoso*, II. *Adagio*, III. *Scherzo: Allegro vivo* and IV. *Finale: Allegro molto agitato*. Czerny displayed both technical virtuosity and musical lyricism. Unfortunately, this nearly thirty-minute Sonata was not recognized during Czerny’s time possibly due to the absence of live performances or perhaps the name of the composition was not as attractive as those of his contemporaries, like Schubert, Mendelssohn. This Sonata carries the stylistic elements of classical and pre-romantic gestures such as the ascending and descending scalar movement, abruptly key changes, dissonant harmonies and a great many indications of expression marks such as *dolce*, *cantabile*, *calando* and change of *tempi*. He also experiments with classical clarity like Haydn and Mozart—yet it has the romantic enthusiasm peculiar to the later composers like Schumann and Liszt. Possibly a homage to Beethoven, it is written in the same key the *Appassionata*, the first movement (*Allegro spiritoso*) is extremely dramatic and technically challenging, as expected from Czerny.²¹

In the next chapter, I will examine the first movement that will include a detailed analysis of form and structure, illustrating the compositional technique of Czerny including the tonality as well as a performance guideline for the work. Lastly, the other three movements will be summarily examined.

²⁰ Grete Wehmeyer, liner notes to *Carl Czerny: Piano Music for Four Hands*, Duo Tal & Groethuysen, trans. Janet Powell, Sony Music, SK45936, CD, 1991.

²¹“Lavora/Primakov Duo: *Four Hand Recital*, Recorded by July 2013. LP Classics, accessed May 25, 2018, <http://lpclassics.net/product/lavrovaprimakov-duo-four-hand-recital-milhaud-czerny-corigliano-schubert/>.

CHAPTER 4

MOVEMENT I. *Allegro Spiritoso*

The 400-measure first movement is structured in a traditional Sonata form, exhibits a stormy and passionate character. The four core sections are evenly distributed, and uncharacteristically the coda (essentially an expanded cadence) is long enough to stand as a section itself. The general breaks down of the movement detailed below:

Table 1: Form of first movement

	Exposition			
Part	1st theme (P)	Transition (T)	2nd Theme (S)	Closing (K) and extension
Measure	1-29	30-58	58-80	80-140
Tonality	f minor	Db, Bb m, Cb	Ab major	Ab major
Cadence	PAC	PAC	PAC	ELIDE

Development	Recapitulation			Coda
	P	T	S	
141-252	253-277	278-311	311-329	329-402
g, a, Bb, c, d, Db, A, C, f	f minor	C major/minor	Db major	f minor
IAC	PAC	HC	DECPTIVE	PAC

The movement is set in a compound 6/8 meter, which is unusual for the period. It begins with a simple two-measure introduction of dominant octaves at secondo, musically setting up a scene filled with an uncertainty of pulsing. The prime theme then enters quietly and steadily establishing the compound meter, evokes a simple descending third and fifth idea. While the remaining melody is sustained on the dominant C again through the connection of a few turns and embedded suspension, the music closes on a repeated descending tetrachord. (see Example 1)



Example 1: first movement mm.1-9

The first phrase blends into the second by combining the lower register chords in the *Secondo* to its next entrance, as if there is no stop in between. The first half of second phrase also starts with the falling third and fifth intervals and climbs to the dominant C. Instead of sitting on it, the melody moves forward, making ascending half-steps turns and lands on F. The tonal center is refreshing by this I-VI progression that ends on a D-flat major chord, which creates a highly insecure structural point. The third phrase sneaks in at m.19, matching the same ending gesture as the second phrase on the same VI chord but with a refreshing opening, creating another parallel look of the phrase. Finally, the fourth phrase joins in, adopts a Gb Neapolitan 6th chord as the beginning gesture, then it copies the same entry gesture from the third phrase. This phrase eventually ending on a perfect authentic cadence of a descending triadic scale (Ab-G-F), which clearly displays a reflection of the tetrachord motive from the end of the opening melody.

Czerny plays around the motives from the opening melody. They are interchanging and tightly built upon some simple elements such as the third and fifth leap, the turn, the arpeggiate figure and a short scale, for the purpose of delivering a coherent tune that leave the audience with a strong impression. Features like this have been also described by Kuerti in his program notes, “Many of his tunes consist of sequential pairs of four-bar phrases, but their heartfelt sweetness is so satisfying that this objection becomes academic. The regularity of his phrase structure, almost in multiples

of eight bars, is also not considered compositionally correct today, but it does help maintain continuity and natural propulsion, and makes the occasional expected event stand out all the more colorfully.”²²

The transition (T) lasts for 28 measures and goes through three different keys, D-flat major, b-flat minor and C-flat major. It begins with a tied slur in the middle register, which then becomes the main single idea, follows by a leap of two notes as the main melody. It begins with a sixth (C-Ab) in ex.2 and seventh (C-Bb) at mm. 36 in ex.3 and reaches an octave (Gb-Gb) at mm.51 in ex.4 over a few four-measure phrases. Other thematic materials like the half-step and scalar motion are observed in the passage too.



Example 2: first movement mm.32-33



Example 3: first movement mm.36-37



Example 4: first movement 51-52

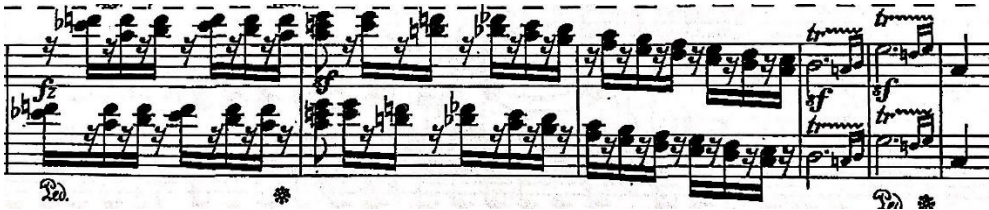
²²Anton Kuerti, *Carl Czerny A Rediscovered Genius*, St. Lawrence String Quartet, Anton Kuerti, Stephane Lemelin, Leonard Ratzlaff, and Grzegorz Nowak. Doremi DHR-6011-3, 2011, 3CDs.

The second theme (S) in relative A-flat major, arrives at m.58 after a series of shuttling chromatic scales through the end of the transition. As a distinctive character drawing from the first theme, the second theme carries balanced four-measured phrases with sequential idea as if a diminution of the first theme. The shorter phrases contrast where they begin with sustained slur motives and are answered by an effect that seems to emulate the *pizzicato* of strings. These short *pizzicati* fragments imitate the descending tetrachord from the opening melody of the movement. The remainder of the second theme finishes with a long and rapid scale in Ab major.

The music arrives at the K, the closing at mm.82 is long, nearly half of the exposition, evidencing the Beethovenian language, adding more weight to the non-thematic portion. The K is ecstatic at first, easing into an amicable extension. Some noticeable features of the first movement, for example the highly articulated slurs, extended shuttling scales, and widespread arpeggios are found. On top of that, the use of accented syncopation is highlighted in the melody mm.93-96 in example 5 where it aids the excitement of the exposition, giving an affirmative tonal resolution to the home key. This section does not end as expected at mm.117 even with two trills (see ex.6). It digresses into a calm extension with a surprisingly soft tone by using the tied slur from the prime theme.



Example 5: first movement mm.93-96



Example 6: first movement mm.112-117

Upon the first read, marking the “real” start of development, whether at m.141, m.145 or m.153 is controversial. The perfect cadence at mm.133 looks like an adequate resolution of the exposition that has been withheld for a long time. The repeated octaves reappear here in the *Secondo*, announcing the new section sounds similar to the beginning of the movement. The elided chromatic scales in sequence mix up the tonal center again with the similar phrasal sequences, making the cadential point equivocal. Perhaps, the repeated double bar line made the judgement easier for the performers, suggesting them the clues for phrasing as well as the key changes. The development at mm.141 starts with some falling double notes in g minor and answered by an extended sequence a whole step higher in the a minor. This transitional melody shown below is chromatic in contour, further carries the tonal scheme away.



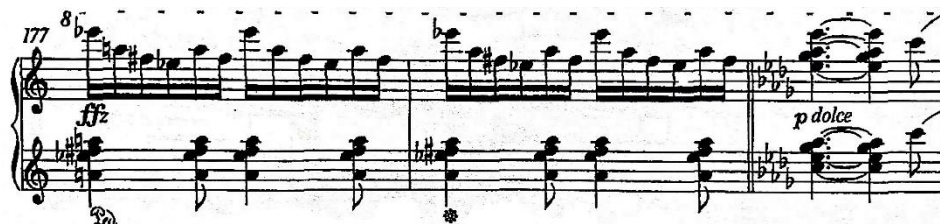
Example 7: first movement mm.141-151

The main body of the development (mm.141-252) is shaped in chains of thematic sequences, usually two at a time as a dialogue. For instance, the two balancing four plus four sequences in example 8 are perfect in length (see example 8).



Example 8: first movement mm.153-160

A series of diminished 7th chords starting at mm.169 reflect the motivic intervals from the opening of this movement, falling 3rd (Ab-F) and 5th (Bb-E). The implied melody at the first beat of each measure in the upper voice comprises a projected chromatic ascending scale from F, G, A, Bb, B, C, C#, D and finally sits on Eb at m.177 (ex.9), as the leading note of the f# diminished 7th chord. The F# is then respelled as Gb while A becomes Ab at m.179, a key chord that promotes the change of key to Db major, a deliberate method utilized by Schubert too.



Example 9: first movement mm.177-179

After a transitional phrase, the music is brought back the thematic material at mm.185, which is derived from the second theme. The sequence takes place in some balanced four measures phrases. Czerny always use double bar lines to indicate the key change. In the passage of example 10, there are double bar lines placed between music, such as mm.178-179, mm.192-193, mm.196-197 as shown. The bar lines may provide a hint of phrase structure, key change and also a different character. They start at

179(6+4+4), 193(4+4+4+5), 209(4+8) and cadence in m.221. There are times where the phrases are elided, overlapped on another, a typical trait in a development section.

Example 10: first movement 190-222

Obviously, the basic structure of the phrase is built upon four measures each, while some are longer. Among this agitated passage above, Czerny utilizes multiple motivic ideas that are constantly competing with each other, not only governing the whole passage but also constantly changing the musical content.

When looking more closely at the longest double bar phrase at mm.221 in the following example, the *Secondo* has a leading melody in the right hand which is derived from the T2 at mm.38. This four-measure phrase is then repeated and reinforced by the different bass harmonies. It has been setting on the C major tonality and anticipating the dominant pedal in m.221 as re-transition. A moment later, it arrives at a false recapitulation in m.238, brings the music back to its home key of f minor.



Example 11: first movement secondo mm. 221-229

The melodic figure is regained by the primo at mm.238. Both motivic ideas, the turn and the tied slur are applied here, marking the return of the first theme. These two ideas are then exchanged in different voices at mm.244. After another four measures of dominant preparation, and emphasizing the Db (bVI) in the highest voice, the recapitulation begins at mm.253.

The recapitulation (mm.253-328) is shorter than the exposition. The return of the first theme carries the familiar general melody contour except for a few chordal alternations in mm.261-262 (example.12) and two other higher semitones (C# instead of C in m. 264 and D# instead of D in m.265).



Example 12: first movement mm.261-265

With a few extra measures linked to the transition in m.285, the music echoes the T1 from m.30. The music is processed in a different way than before, cycling through a shorter and more rapid scales. The tonal scheme moves to C in m.285 (see example 13), suggesting the parallel major and minor tonality.



Example 13: first movement mm.285-290

The eight accented consecutive tied diminished chords not only shift the placements of downbeat, but also carry away the harmonic plan. It reaches to an extended dominant preparation at m.285, setting the key back to the tonic F. The second theme at m.311 in the recap arrives in f minor through the F major transition from mm.295-310.

The coda (mm.329-402) is fierce and brilliant just like a cadenza of a piano concerto. First, it mingles every sort of technical challenges found during the movement, including fast scales, big chords, wide ranged arpeggios. Secondly, there is no place for resting. All the phrases are connected seamlessly. With the tempo marked *Vivo*, the music is aimed to burst out to the highest level of physical dexterity of the performers.

The repeated four-measure phrase at m.329 starts with a full f minor scale clearly announcing the closing section. The next (2+2+5) phrase from m.338 presents an imitation first, then expanded by four slurs and series of repeated chords/octaves from mm.342-346. Similar approaches are adopted in the next few phrases, emphasizing certain motives through repetitions and sequences which Czerny re-establishes the importance of the statements. After a long howling of fast notes, the music arrives at a cadential point with thrills, a typical concerto-like ending. The “orchestra” takes the music back at m.372 and heads into the extension, the last section of the movement.

The extension brings back some thematic materials: the falling third and fifth from the first theme and the slur in thirds from the second theme of the exposition. The

molto vivo in example 14 indicates the ultimate closing statement. The music sounds “more orchestral” than ever, the syncopation is resembling the entire brass family answering by the tremolo of the strings in the next measures. The *fff* marks on the broken chords appears at m.399 is the most dramatic dynamic expression in the whole movement, thus it closes the first movement determindly.

The image shows a musical score for Example 14, first movement mm. 387-402. The score is in two systems. The first system starts at measure 387 with the tempo marking *molto vivo* and a fermata over the first measure. The dynamics are marked *ff* and *f*. The second system starts at measure 396 with a fermata over the first measure and a dynamic marking of *piu forte* followed by *fff* in measure 399. The score features complex rhythmic patterns, including syncopation and tremolos, and is written in a key signature of two flats.

Example 14: first movement mm.387-402

CHAPTER 5

MOTIVES AND THEIR APPLICATIONS

A solid composition generally carries memorable themes and subjects that catches one's attention and will always be recognized when they re-occurred throughout the piece. Themes and melodies are composed based on small fragments, a motive that identifies one piece from another. Czerny did an excellent job executing this Sonata in practice. Here are the motives I found from the opening phrase.

- a. falling third (Ab-F) in m.3, marked in red
- b. falling fifth (Bb-E) in m.4, marked in purple
- c. turn (C-Bb-C-Db) in mm.5-6, marked in blue
- d. tied slur of a second from the turn (C-Bb) in m. 5, marked in yellow
- e. broken chord (Db-Bb-G) in m.6, marked in green
- f. tetratonic scale (C-Bb-Ab-G) in mm. 8, marked in orange

Example 15. first movement mm.1-9

As annotated above, Czerny showcased most of the significant motives at the beginning of the movement. They are woven together carefully and sophisticatedly. Czerny applies their roles fully in the music, whether in original form or modified.

Motives **a** and **b** are concise in rhythm, a dotted quarter note for three beats but they are different in intervals. They are used in multiple places during the movement. For

example, in the first transition, there is a rising sixth at m.32 (ex.16). It is an inverted interval of third, and it ends with another rising third, all based on a motive. The second transitional phrase at m.38 uses an inverted pitch from a, instead of a falling Ab-F, the F moves up and becomes a sixth. It is imitated by the next subphrase a third above at m.42, which also as a sixth from F-Db. Another indication of the original falling thirds and fifths are employed at mm.169-174 (ex.17) as an array of chromatic chords. While the last appearance of these two motives in mm.372 (C-Ab), (Db-Bb) are the reminiscent of the opening melody.



Example 16: first movement mm.30-34



Example 17: first movement mm.169-174

Motive **c** is a turn (C-B-C-Db) figuration and used in the opening phrase as (F-E-F-G) in m.7. It later appears in the second transition m.40 (Db-C-Db-Eb) and as a sequence at m.44 (Bb-A-Bb-C) (see example18). Other examples come later in the development, at m.161 (D-C#-D-Eb) and m.163 (Bb-A-Bb-C), they are followed by a sequence of two measures later which raises up a minor second in mm.165-166 (Eb-D-

Eb-F) and m.167 (C-Bb-C-D) shown in example 19.

Example 18: first movement mm.34-48

Example 19: first movement mm.161-167

Instead of staying in its original form, the turn motive varies in two ways. One is shortened and turns into an ornament. Instead of moving down, it moves upward first and then downward. For instance, the ornaments combine both features, taking place in m.51 (Eb-D-C-D). See the examples below, m.85 (Db-C-B-C) and mm.121 (Bb-Ab-G-Ab).

Example 20: first movement: mm. 51-52

The second impressive form of the turn is its expansion to six sixteenth notes, that mostly occur in transitional materials and connecting links. The first attempt of this idea

can be found in m.54 (Eb-Fb-Eb-D-Eb-Fb) (ex.21), followed by its variants in the following measures in a high register, which includes (Eb-Db-Eb-F-Eb-Db), (C-B-Db-C-Bb-Ab), (Eb-D-F-Eb-Db-C) etc. Two other fast passages in the exposition, mm.101-103 and mm.125-132 (ex.21), also employ the same figuration of the written-out turn as transitional passages.

Example 21: first movement mm.49-58

Example 22: first movement mm.118-140

Czerny uses the **d** motive, a slur in second abbreviated from the turn (C-Bb) most frequently in the movement. It successfully dominates many thematic ideas in different

sections. The **d** motive contains two factors, a tie and an interval of second, in both major and minor interval and two, it usually goes in a downward motion.

In mm.13-15, the staccato on this major/minor second interval provides a projected ascending scale from C to F, emphasizing the tonality of the piece from scale degree five to one. In m.30 and m.34, accented Db-C in the middle register anticipate the forthcoming foundation of the second theme at m.58 (ex.23). They are the C-Bb, Db-C, Eb-Db, and an uprising Bb-C with slurs. Then, it is shortened and forms a staccato group in the next two measures (Bb-Ab, G-F), and it modifies to a fifth at the end (Bb-Eb).



Example 23: first movement mm.58-63

The same thing happens to the next sequential phrase. A modified pattern which the second note of the slur is repeated, takes place in the closing section of the exposition. They become F-Eb-Eb in m.84 and m.88; Db-C-C in m.90 and Bb-Ab-Ab in mm.92.

This motive is exposed further in the development section. A prolonged group of seconds opens this part in mm.141, shown in ex.24 which consists of three beats on each note instead (C-Bb, A-Ab, G-F#, C-B, Bb-A, A-G#).



Example 24: first movement mm.141-148

The transition returns at m.153 resembling m.30 using the tied slur, F-E for four times. The *Seconds* is also brought back in the development at mm.185 where the seconds hold the most influential role in the remaining section, examples 25 is shown below, displaying an extensive use of the motive: F-Eb, G-F, Ab-G, Eb-F at mm.185-187; C#-B, D-C, E-D at mm.193-194; F-E, G-F, A-G at mm.197-198; Db-C, Eb-Db, F-Eb at mm.207-208 and finally the original form of Db-C at mm.249-252, which the music is heading to the Recapitulation.

Example 25: first movement mm.190-214

Later in mm.301-304, see ex.26, the motive returns in repetitions of the ending note D/Db-C-C. Czerny eventually takes these repeated notes with/without the slur, reforms them as rhythmic groups of staccato links for the next phrase until m.310.

Example 26: first movement mm.301-304

The **d** motive continuously weilds in the Recap like the passages from the exposition. The coda is utilized by a great amount of the motive, making a comeback of the original tied slur happens (Ab-G, G-F) in m.330 and m.334. Then, the varied slurs and staccato groups re-enter at mm.375 (ex.27) resembling the materials from the second theme towards the end of the movement.

Example 27: first movement mm.372-395

The triadic broken chord **e** motive is a descending arpeggio. Czerny modifies it and incorporates this motive into the ending of the second phrase, see ex.28.

Example 28: first movement mm.16-18

The tremolo-like modified chords in mm.78-79 (ex.29) add vitality to the moving melody while the upgoing arpeggio is arranged in contrary motion. An extension of

arpeggio derives from the broken chord is introduced in mm.97-100, providing another excitement to the sorority.

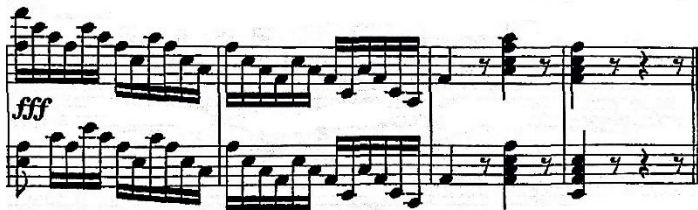


Example 29: first movement mm.78-79

Just before the recap at mm.230 and 232 shown in example 30, the diminished arpeggios act as part of the closing figure, a prolongation of V starting at mm. 221. It is mirroring the ending of the second phrase from the first theme. Most usages of this motive help exploiting the ecstasity in the fast passages, including the furious conclusion of the movement from mm.398 (ex.31) and goes towards the end of the movement.



Example 30: first movement mm.230-233



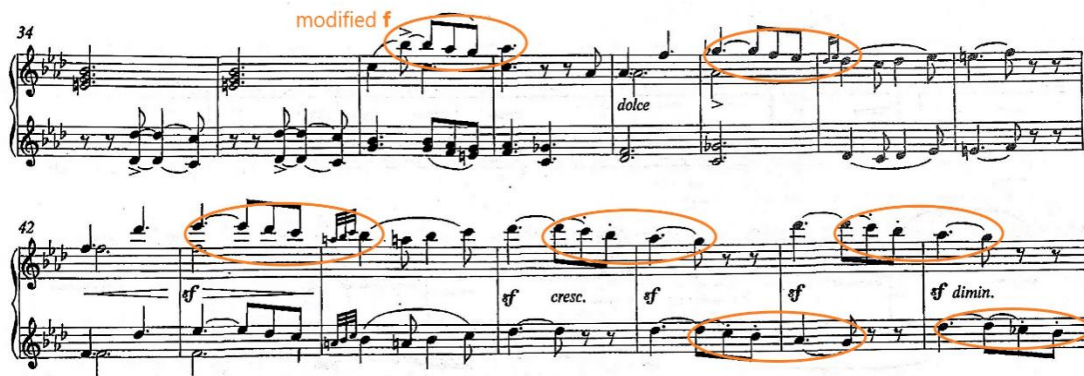
Example 31: first movement 398-402

Last but not least, the motive *f* is a simple descending tetrachord made of four notes (C-Bb-Ab-G). It displays in its original form in example 32 and also gets modified or comes in an extended length.



Example 32: first movement mm.60-61

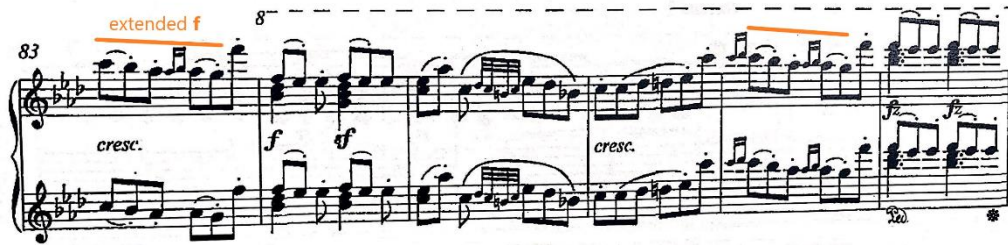
In the transition after the first theme, the motive arrives at m.33 (Ab-G-F-E) and m.36 (Bb-Ab-G-Ab) in the example below, where the F is replaced by a skipping-up Ab. Shortly after, the five notes scale jump in, taking over mm.39-40 (Gb-F-Eb-Db-C), mm.43-44 (Eb-Db-C-Bb-A), mm 45-46 (Db-C-Bb-Ab-G).



Example 33: first movement mm.34-48

Fragments of this scale are included in a long conjunction of sixteenth notes. For example, in mm.56 (Db-C-Bb-Ab), (Bb-Ab-G-F), mm.57 (F-Eb-Db-C) and (Eb-D-C-Bb) where they become a part of the turn motive. More applications found in the second theme. The pitches in mm.60-61 (Bb-Ab-G-F) and mm.69 are the same, they move higher in mm.72 (Ab-G-F-Eb) later.

The closing (K) also takes advantage of this scalar pattern in mm.83-84 (ex.34) and mm.87 (C-Bb-Ab-G) as well as some other similar phrase structures in the development. In example 35, mm.155-156 (C-B-A-G#) and mm.159-160 (F-E-D-C#) are derived from the transition of exposition.



Example 34: first movement mm.83-88



Example 35: first movement mm.155-160

Some other groups of the motive appear in mm.183-184 (Eb-Db-C-Bb), mm.187-188 (Eb-Db-C-Bb). In example 36, the five notes span also took place in mm.211-212 (Cb-Bb-Ab-Gb-F) and mm.215-216 (Db-Cb-Bb-Ab-Gb). In some occasions, the fourth note from the scale is disconnected from the stepwise movement and is either lifted or omitted during the music which still displays a unifying motivic consistency. For instance, the E is replaced by C for changing the melodic contour in mm.220-221.

Example 36: first movement mm.205-222

In some other examples, an ascending version of the scale in mm.163-164 (A-B-C-D) and mm.167-168 (B-C-D-E) are observed (ex.37). From the same example, the fourth note has been omitted, promoting the urgency of the emotion found between mm. 169-176 in the left of the *Primo*, they are F-E-D, G-F-E, A-G-F#, Bb-A-G, C-Bb-A, C#-C-Bb, D-C-B. All the anticipated fourth notes are substituted by the eighth rests.

Example 37: first movement 161-176

More often, a completed and longer scales pattern unfold the change of momentum and aid to the direction of register, examples found in the movement are, mm.80-82 (F-Eb-Db-C-Bb-Ab-G-F-Eb-Db-C-Eb-Db-C-Bb-Ab-G-F-Eb-Db-C-Bb-Ab) shown below. They also occur in mm.89,91,101-105, 201-203, 205-207,285-287 and mm.358-362.



Example 38: first movement mm.80-82

The idea of using motive has been introduced by Czerny's predecessors, such as J.S. Bach and Beethoven, whose music Czerny played a lot in his early years. Czerny as Beethoven's closest apprentice paid a lot of attention to his compositions when Beethoven was composing his new music and shared his own ideas with him. Czerny inherited such an imperative compositional technique from the master, hence securing the coherency of the sonata, just like how Beethoven did in his fifth symphony.

CHAPTER 6

TONALITY, PHRASE STRUCTURE AND CADENCE

Addressing and determining phrases is very important for musicians. I am sure composers have every image of them during their constructing process. They are like breathes, suggesting a different emotion, expression, statement or meaning while we express an idea. Czerny has an admirable way of treating his statements by using various cadences, creating an incessant musical consciousness in his work. He is more than well-known to our world of his studies and etudes, but in this Sonata, Czerny demonstrates his knowledge without reservation.

Czerny keeps the Sonata in the mainstream of f minor, the home key of the tonal center. Does that seem dull? Probably not. Through analysis and performance of this Grand Sonata, I discovered he is a master at manipulating the tonality, maybe not as novel as Chopin and Liszt who are trying to exceed the boundaries of traditional tonal scheme, but he definitely has his way of fun.

The first movement exhibits a great flowing sense of continuity, it moves flawlessly from phrase to phrase and section to section, attributes to one thing, avoidance of a complete stop. The perfect cadences are not found until the end of a big section. In most cases, there are half cadence, and music is getting extended and evaded. By using such types of technique, the music seems to escape the boundaries of measure lines.

The first theme (P) of exposition begins in f minor, the first intention draws largely from the recurring eighth, sixteenth notes and the frequent use of elided cadences between the phrases. There are some short pulsations end on m.11 and m.21 in the melody, the lower harmonic figurations in the *Secondo* does not sleep on the job. It keeps

moving on to the next phrase until the final cadence, a perfect authentic cadence (PAC) is observed at the end of at m. 29, which firstly declares the breakup of the endless driving momentum as well as the tonality.

The transition (T) consists of a few balanced modulating four-measure phrases starting from f minor, then it goes through Db major, Bb minor and to Cb major follows by a long-extended phrase ended in PAC of the relative Ab major. The slur motive *d* dominates the Ab major second theme (S). Structurally it is parallel to the (T) which also has three four-measure phrase and ends in a longer phase in PAC without strong harmonic emphasis between them.

The closing (K) is lengthy and rather ambiguous in determining its cadences. It is lively, and the music is never meant to stop. There are some hints left at major cadential points, but Czerny does not choose to pause. For example, the imperfect authentic cadence (IAC) in mm.86 is a brief stop, which the tonic chord is slightly touched and immediately moves to the next phrase. The tonic chords in m.97, m.99 and m.101 seem a good place to stop before going to the development, but they do not. The V-I chord progression could not reduce the impact of sixteenth notes, the melody continues to its final perfect cadence at mm.117. The post cadential extension is calm and buffers out the intensity of the early “cadenza”.

The flowing feeling persists throughout the development section by using dominant pedals, constant modulations, and the unsolved harmonies. They provide a platform for music to transform, from one idea to another without the definition of phrase and cadence. The development goes through several keys, starting in g minor (m.141), to a minor (m.146), Bb major (m.161), c minor (m.165), d minor (m.169) and finally Db

major (m.179). The first conclusion firmly being drawn in mm.185, lands on the submediant Db major in perfect authentic cadence (PAC). During this first transformation, the half cadences in m.156 and many of the diminished chords open the questioning atmosphere of the section and are answered by both elisions in m.153 and m.161.

Before arriving at the next PAC in mm. 221 in C major, the prolongation of the a few extended cadential groups in mm.235 affirms the key. This passage gathers some various harmonic colors, including the Ab major at mm.185, the abrupt shift to A major in mm.194, and the approaching of a string of circle of fifths harmonies. It begins with A major in m.193 and moves to d minor (m.197), g minor (m.203), c minor (m.205), f minor (m.207) and surprisingly to its Neapolitan key (Gb major) via the 7th chord. The music settles in C major via the augmented 6th chord in m.220 follows by a prolongation of the V-I progressions until mm. 235.

The re-transition consists of the turn motive and the slur motive which they alternate between the voices of *Primo* while the *Secondo* carries an omnibus sequence in opposite direction. The *Secondo* in the lower register also provides a chordal progression in circle of fifths that is comprised of borrowed seventh chords which further dilute the tonality. Finally, the key is reinforced by the dominant preparation of C from m.248, leading back to the home key.

The recapitulation reminisces the exposition. It showcases a similar buildup of the first theme, then it is broken down by a different transition which clearly gives credit to an extended C tonic pedal in the left hand of *Secondo* (mm.277-301). The second theme touches the Ab major through a deceptive cadence at m.311. It soon departs to f minor at

m.317 for the extraordinary coda (mm.329-402), a virtuosic cadenza in nature. The coda sets a strong base in the tonic key as well as well-established major types of cadence that offers a clear phrase structure which is different than the seamless felling from the majority of the movement.

Czerny has revealed plenty of characterized elements in his own compositional dimensions and orientations. As this is a Classical sonata, the exposition begins in the tonic key and ends in relative major. Czerny's non- tonic groups, including the transition and the second theme occupies a bigger portion of the section. On the romantic side, the development is a blustery, and unfolds numbers of sequences and rapid modulations. The overlapping and elision of phrases surely distort the regularity, launching the diversion of the structure. They de-emphasize the tonality until the re-transition sets off the home key that returns to the first theme, and further departs to the demanding coda. Czerny's excellence at treating this movement is innovative and thus, grants him an irreplaceable stature in the music history.

CHAPTER 7

CZERNY'S STYLE

Czerny is the successive link between the Classical and Romantic era, he shows traces of Rococo musical elements, such as elaborated ornaments, balanced phrase structure and simple melodic contour in his music. At the same moment, the Sonata contains long and expressive melody, solidly built upon the ideas of motives, either one or more of them at a time. They are adopted in different form and transformed into new sparkles, prolonging the thematic gesture throughout the movement.

The keys and tonal center are clearly introduced at the beginning of each movement, but they can be ambiguous at some point, going through some far related keys, developing splendid tonal digressions and bringing exotic harmonies to the music. The transitional passages and sequential phrases usually arrive in remote tonal scheme. They break down the traditional chain of chords progression. Their multiple presence uses non-diatonic chords, sometimes being resolved and in many cases, they remain discord and go into another unrelenting discord. By looking at the appearance of those discords, they also receive these modern treatments. They are reharmonized by respelling certain notes from the chords as transit to another for modulation.

The dynamics expressions on the score are abundant. Czerny has clear indication for the emotional control. It ranges from *ppp* to *fff*. There are frequent appearances of dynamic marking on the score, sometimes at a phrase to as little as every measure. Czerny has a strong preference for each phrase which comes with full character and sometimes, they happen out of the blue. These abrupt dynamic changes became one of the significant symbols of Czerny's music, it is dynamic, powerful and fresh. The use of

calando is another treat found extensively in this Sonata, “refer chiefly to the gradual decrease of power or tone; but also imply a holding back in the time or movement.”²³

The tempo has been handled variously, not just by movements, but by the definition of form and its functioning passages. Czerny brings close attention to the content of his music, enhancing the most breathless excitement and expression at all sort of possibilities. The different tempo alterations cause the ups and downs of the composer’s vision, as he proceeds. The evocation of the turn-around tempos conveys great grandeur and vista in the music, perfectly illustrating the title “Grande Sonata” as given to the piece.

The Sonata also receives compliments like, “Sprawling works featuring a marvelous command of piano textures, they show Czerny in an exuberant mood, the allegros bristling with ideas and often developed to achieve heart-stopping climaxes.”²⁴ It is genuinely thrilling to see reviews written by people who have found the other side of Czerny. It is important to show to new audiences that Czerny’s achievement is just as serious as his contemporaries.

²³ Carl Czerny, *Theoretical and Practical Piano Forte School, Op.500*, trans. J.A. Hamilton (London: R. Cocks, 1839), Vol 1, 190.

²⁴Kenneth DeLong, “Complete Czerny Revealed.” *Calgary Herald*, retrieved from <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/244972728?accountid=4485>.

CHAPTER 8

THREE OTHER MOVEMENTS

I. Movement II. *Adagio*

Table 2. Form of second movement

Form: ABA ternary

Part	A	B	A with extension
Measure	mm.1-25	mm.26-37	mm.36-69
Tonality	Ab	Bb	Ab
Cadence	IAC	IAC	PAC

The second movement is tranquil and yet full of live and operatic gestures. It recalls the lyricism from Haydn and Beethoven's second movements. This movement has great flexibility in time and rhythm, that brings out live quality and sensational operatic character to the music. It also sounds very instrumental, probably a chamber ensemble, that consisted of all string instruments or a piano quintet. Czerny notes in his book, "The second movement of a Sonata may be either an *Adagio*, an *Andante*, or even an *Allegretto*; and these again may be either in a serious and profound, a sentimental and graceful, or else in a playful and facetious style²⁵." It was written in the same key Ab major as the second movement of "*Pathetique*". Czerny uses a simple classical ternary ABA form that it is easy for listeners to follow, whether the "new theme" comes in or a return of the original theme.

The great success of this movement belongs to the dedication of the single motivic idea drawing from the first movement, the turn. It is basically an extended turn

²⁵Carl Czerny, *School of Practical Composition*, Op.600 (New York: Da Capo Press, 1979), Vol.1, 56.

consists of six notes with some twists from motive **c**, that enhance the unity of the entire movement. As example 39 shown below:



Example 39: second movement mm.1-5

m.1-2: C-Bb-C-Eb-Db-C (a skip from C-Eb) the turn from right hand of primo

m.3-4: C-Db-Bb-B-C, the reversed version of the first turn

m.4-5: C-Db-C-Bb-Ab-G, a simplified and diminution of the turn

The **A** theme comprises of two parts, **A1** (m.1-17) and **A2** (mm.18-25). They both return later with many thirty-second notes as decorations, which move from operatic character to instrumental. The melody is tuneful and linear, projecting a beautiful *Cantabile* singing quality on top.

The **B** section at mm.25 is not comprised entirely of new thematic material, rather, it starts with the simplified and diminution of the turn from the **A** theme in augmentation, and follows by the original turn, so the melody sounds radically smooth in the whole movement. The second theme is relatively short, just half of the length of **A**, carries out the ultimate corresponding lyricism and some resplendent embellishments throughout, see example 40.



Example 40: second movement mm.25-30

CHAPTER 8

II. Movement III: Scherzo and Trio, *Allegro vivo*

Form in General:

Scherzo Trio return of Scherzo

||: **A** :|| ||: **BA** :|||: **C** :|| ||: **DC** :|||: **A** :|| ||: **BA** :||

A **B** **A**

Individual Form:

Table 3. Form of third movement

Scherzo:

Part	A	B	A
Measure	mm. 1-24	mm. 25-73	mm. 74-114
Tonality	f minor	Ab, C	f minor
Cadence	PAC	PAC	PAC

Trio:

Part	C	D	C
Measure	mm. 1-16	mm. 17-41	mm. 42-66
Tonality	F	g	F
Cadence	IAC	IAC	PAC

The title suggests the latest development of the musical form. It is not exactly as the antecedent, the minuet and trio. The scherzo is more of “a joke”²⁶, and it is faster than

²⁶ Russell Tilden A and Hugh Macdonald, "Scherzo." *Grove Music Online*, accessed Feb. 24, 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024827>.

minuet, and Czerny marks *Allegro vivo* as tempo, which has a lively character too. The scherzo is widely used by Beethoven in his piano Sonatas, string quartets and symphonies. It soon becomes the standard third movement in a four-movements piece in late classical period.

The third movement is a minuet with a rounded binary form itself, with repeats. Written in $\frac{3}{4}$ time and stressed on the first beat, it mostly has a 2+1 feeling throughout the movement. When the **A** returns after the **B** section, he added another extension just like the other movements in *vivace*.

Although the Trio is composed in the same meter, it is in the parallel F major and it has a different character. It follows the same structure as Scherzo in two parts with repeats. The **C** is repeated, and the **D** contains a return of **C**, so it looks more like a **C | DC**. As in the original words from Czerny, “the Trio is generally softer and more melodious when the Scherzo is extremely jocose, though in this respect also, the opposite may have place²⁷.”

The trio is shorter yet fills with embellishments throughout. While the entire trio functions as the real **D** section, with another comeback of the Scherzo, it impress audience with an form of an ultimate **ABA** structure.

²⁷Carl Czerny, *School of Practical Composition, Op. 600*, trans. John Bishop (Da Capo Press: New York, 1979), Vol.1, 59.

CHAPTER 8

III. Movement IV. Finale: *Allegro molto agitato*

Table 4. Form of fourth movement, Sonata Form

	Exposition				Development
Part	1st theme (P)	Transition (T)	2nd Theme (S)	Closing (K)	
Measure	mm.1-42	mm.43-63	mm.64-95	mm.95-148	mm.149-221
Tonality	f	Bb	Ab	Ab	d, C/c,
Cadence	PAC	IAC	PAC	ELIDE	IAC

	Recapitulation				Coda
Part	1st theme	Transition	2nd theme	Closing	
Measure	221-249	249-256	257-277	277-301	mm.302-337
Tonality	f	C	F	F, D, f	f
Cadence	IAC	IAC	IAC	PAC	PAC

The f minor finale is rapid and clean-cut as expected, although that sounds like nothing as described. It is honest, diverse and yet full of enthusiasm. The two main themes in the exposition are not actually “fast”, it is not written in all sixteenth notes. They are intimate, theatrical and mature in character. Czerny puts *dolce* at multiple places during the movement, which he intends to bring out the sweetness of the music among the busy running notes. The second theme is highly syncopated and contrapuntal at the same time, filled with victorious splendor. He adds in the treatise, “In all cases the beginning of the first movement must possess a distinctive character, and be either broader, more noble, or more tranquil²⁸.”

²⁸ Carl Czerny, *School of Practice, Op.600*, 67.

The half of a movement long recapitulation returns after a long duel of excitement of the development, that goes through the whole register of piano. This movement not only displaying the virtuoso of the pianist, but also exhibiting the integrity of the composer who has a great skill, executing musical ideas through change of rhythm, character and harmony. The thrilling transformation after sequential phrases are always unpredictable which the moves of semitones and tonal shifts make all the magic happen. For example, the D# in m.153 could had been D coming from the V7 chord, instead it goes up another half step without resolution, same thing happens as in m.157, E is replaced by F. Czerny also likes to use tonal shift in the chord progression, where he changes one note in a chord as they proceed. In m.160-163, he starts with G# dim.7th in second inversion where the D and F remain unchange while the G# goes up to A, it sounds like a false resolution to d minor chord. Then the A goes further up a semitone while the D and F retain, in which the chord becomes a Bb major in first inversion. The chord does not settle there; the Bb now steps up to B natural and the harmony turns into a B diminished chord again, and finally the F# slips in and it ends on a PAC of b minor.

The recapitulation goes through a similar build-up while the second theme is modulated to f minor. The music returns to its home key at the coda where it is heavily emphasized on syncopations. The *molto allegro* frames the finale, echoing the beginning which also marked *dolce*. The thirty measures “cadenza” heats up the music again from *pp* to *fff*, that finalizes the flamboyant section boisterously.

CHAPTER 9

TECHNIQUE OWING TO MUSCALITY

One can still recall the days spent in the childhood practicing piano with Czerny's studies. They cover every single technical aspect, from the very fundamental like scales, arpeggios, chords and to more advanced skills or rhythmic pattern like triplet, trill, syncopation, grace notes and so to fully create a well-rounded pianist. Czerny is equally concerned to develop a range of techniques for the pianist's two hands.²⁹ The studies are written for a proper and conscientious individual who desires a solid background. As a result, Czerny not only cultivates some of the greatest pianists in the world but is also crowned the best pedagogue since 19th century up until now.

On the other hand, there are critics that believe Czerny's music has too many repetitions and a lack of creative spark.³⁰ I think these compelling technical passages are the keys to facilitate the sound effect, whether the music is delicate or passionate, they are the aids to the essence of music. Some of them are also brilliantly difficult to play which requiring fast wrist rotations and finger movements, in fact, it kills two birds with one stone indeed.

One of the most calculative passages found in the first movement, the coda, is the perfect example illustrating the flamboyant and splendid writing of Czerny. It not only displays the great virtuoso of the performers, but it is also truly one of the best written closures of all music. It has interactional rhythmic changes between fast sixteenth notes

²⁹Woolley, Andrew, and Kitchen, John, *Interpreting Historical Keyboard Music: Sources, Contexts and Performance* (Farnham: Taylor & Francis Group), 233.

³⁰Stephan D. Lindeman and George Barth, "Czerny Carl," *Grove Music Online*, no. 11 (April 2018), <http://www.oxfordmusiconline.com/grovemusic>.

and long notes; sharp changes of dynamics and expression; unified motivic phrases which interlock between the phrases; last but not least, the exhibitions of all types of technical difficulties we need to stand up to. Yes, Czerny used a lot of scales, arpeggios and chords which are spiritually, mentally and physically connecting us while playing his music.

Czerny has a gift of composing melody that is more complex than one you can hum while you walk. Look at the first theme of the second movement. It is as amusing as Mozart and as romantic as Chopin. The melody could carry the name of those more “popular” composers, but it’s Czerny. The melody is, needless to say, beautiful in its way, graceful and elegant. The embellishments in the music are purely joyful to listen to. They are made of groups of thirty-seconds and a few sixty-fourth notes, resembling a coloratura operatic quality, that breaks off the intensity from the first movement and uprising into a different atmosphere. These ruffling high pitch decorations are like the clouds drifting on the top, tricky to tackle for two reasons.

One must be quiet, sweet and delicate as Czerny has always desired markings on the score. He uses multiple expression marks, *smorzando*, *delicatamente*, *calando*, *dolce* and *ppp* in the sample passage below (example 41). Two, they need to sound evenly in tone and yet free in the definition of time. It is not as free as a Chopin rubato, but requires a direction of the voice leading, whether it's going up or down, getting closer or farther away in sound. The playing of these passages calls for great control of color and touch, also evenness in rhythm and pacing.



Example 41: first movement mm.43-52

There are many spots throughout the pieces which are challenging, they require some targeting practice drills. Here are some of the insights I find out that can help making those passages more accessible.

Fingerings are another excellent example of yielding twice the result with half the effort. A good fingering can help solve a lot of technical difficulties, some good editions always provide a general advice about which fingers to play. This Sonata does not receive as much attention from the music publisher. This *Kunzelmann* is the only one available on the market, it is edit by pianists Yaara Tal and Andreas Groethuysen. They unfortunately do not include suggestions on fingerings, so I have made some notes which fit best for my hands; sometimes my partner Yi Lu has an alternative approach to mine. Czerny mentioned this in the letter to a young lady, “In general, that mode of fingering must be chosen by which we may most easily and naturally be able to maintain a tranquil and fine position of the hands, a firm and perpendicular percussive, as well as a correct

holding down of the keys and a beautiful and connected performance of the melody and of the scales and runs.”³¹

Take this passage (ex.42) as a reference, how efficiently in fingerings could help the turning figures in fast running notes.



Example 42: first movement *Primo* mm.98-109



Example 43: first movement *Secondo* mm.97-110

In example 43 above, the mirroring cyclic scalar passage is one of the places two pianists deal with similar technique at the same time. From my perspective, the *Primo* would start with the thumb in both hands and makes a cross to the third finger and then finds it way back to the thumb to C, then reaching to the top by finger three and two on Eb and D. After that, it will be easier for the accented notes at the beginning of each

³¹Carl Czerny, Czerny’s Letters to a Young Lady on the Art of Playing the Piano Forte, trans. J. A. Hamilton (London: R. Cocks, 1837), 25.

group to be played by fourth and third finger. It is also more efficient if the left hand would also slightly accent the first note of the group as the right hand indicated on the score. Thus, when two players are practicing, these could be some checkpoints, especially when the scales are not written contrarily.

Looking at example 44 below, I believe each pianist might have different interpretations about this passage. It is taken from the *Primo* where the piano turns into a percussive writing style. The right hand is copying and echoing the voice leading from the left hand an octave above. It starts with a single note and that would not be a problem until it turns into piles of thirds. If you notice clearer, there is a pattern of groups of thirds starting at m.114, which I think dividing those notes into groups of three would be more ideal than they are played randomly. Since the chords start with in Ab major, finger one, three and five would be the best to start with. Then using three/five, two/four and one/three, as they are the most comfortable and effective in rhythm, with the bonus of focusing on the stronger beat of each group. The trill at the end would be pleased if they are played in *legato* as the fingerings suggested on the score.

The image shows a musical score for two staves. The top staff is for the right hand and the bottom for the left hand. The music consists of a series of chords and melodic lines. Above the notes, there are various fingerings indicated by numbers 1-5. The score includes dynamic markings such as *p*, *f*, and *dolce*. There are also some performance instructions like *legato* and *trill*. The key signature is one flat (Ab major). The time signature is not explicitly shown but appears to be common time.

Example 44: first movement mm.102-107

To sum up, there is always a fine line between focusing on the showy techniques and using certain techniques to serve music, and to respect music as an art form, not to please anyone or even the perform. If a performer does position himself/herself above the

music, such act is discouraging, and it is very disrespectful of the composer and to the compositions. Great music always came from a true heart.

CHAPTER 10

PERFORMANCE SUGGESTION

Playing solo piano is not the same as playing in a duo or duet due to many reasons. Playing in a group tends to devote more to the “ensembleship” and to balance the sound between two pianists. The best practice drill, besides having a third pair of ears from a coach, is to listen to each other, understand the other part thoroughly during practices. This is why some major piano competitions like Van Cliburn, include a round of chamber music. It is a great solution to see if the musician is mature and capable of cooperating with other musicians.

Some afterthoughts and experiences emerge during the rehearsals are extremely valuable; they will not only improve one’s future performance level but also to develop skills in ensembleship. Here are some of the gains we obtained. First of all, it is fundamental to understand the role of each player, who is leading and who is supporting in a passage. Melody going first, sounding louder than the harmony is already a cliché but that is always true. However, sometimes leading role is not necessarily carrying the melody. In most classical period compositions, I find the importance of a steady, strict bass; it could be an Alberti bass, a broken arpeggio or simply a repeating chord in the lower register that happened a lot in this grand Sonata. With such a solid bass being established, there appeared a new way of looking at that top voice, which leads to the second issue, that is tempo.

Setting up a good tempo in each movement is crucial, especially in the fast movements. In my opinion, the tempo marked on the score of this sonata is barely playable nowadays. I believe it has to do with the difference of piano; the weights and the

actions are different in time. The keys we are playing on now usually have more resistance than before and won't be able to produce the same lightness and eventually. For example, the last movement is written as each half note equals to 104. Maybe pianists with extreme physical facilities can achieve that, but that's totally unnecessary in the sound spectrum, because not all the notes would be heard clearly in such a fast tempo. Plus, it relies greatly on the acoustics of the concert hall and the condition of the piano to be performed on. Therefore, it is challenging to play at one point, but it is also not that important to play at the tempo written on the score. Also possibly, the tempo markings are not written by Czerny. It is more important to portray every detail of the music, not show off the speed of the fingers!

The third point I would like to talk about is somehow related to the last two ideas, but more in a stylistic area of the piece. This fantasy like Sonata has many textures and layers of sound, not to mention it is a four-hand music, that could simply be interpreted as a quartet in nature. Finding out the right balance of each voice is a job needed to be done as we discussed in the first paragraph of the chapter. Moreover, the concept is slightly different and goes beyond the sound balance between foreground and background. In playing a piano duet, primo, the person who sits to the right, usually has more melodic passages to play, and with some doubling in melodies, while the person on the left is in charge of the bass and middle voice, which could also happen in the left hand of *Primo*. In general, the final “product” largely depends on all the four hands of the two performers.

In most cases, pianists are right handed, we know the balance while we play a solo piece, but in a four-hand music, the idea is different. The left hand of the *Primo* and

the right hand of the *Secondo* are not taking the same responsibilities, they often appear in middle ground or as the background. Take the beginning of the first movement as an example (see example 44 and 45). The music starts with octaves in the right hand of the *Secondo*, which acts as a background material for two measures. Then joining by the left hand with a smooth bassline (middle ground, more important than the repeating octaves), and with a doubling melody in *Primo*, obviously the most important role here, the music is completed with all the parts. As observed, according to the role of the four hands labelling from one to four, where *one*, the top is to project most of the sound, that is the right hand in the *Primo*, *two* for the doubling of left hand in the *Primo*, *three* is the left hand of the *Secondo* and *four* goes to the right hand of the *Secondo*. By constantly listening and adjusting the balance among each hand of the performers, that will definitely produce a desirable sound of the music. To record the music during rehearsal will be another way to tackle this problem. Notice that, not all the “four hands” are taking the same role in as in the example shown here in the movements, sometimes it could be just two or three parts playing simultaneously.



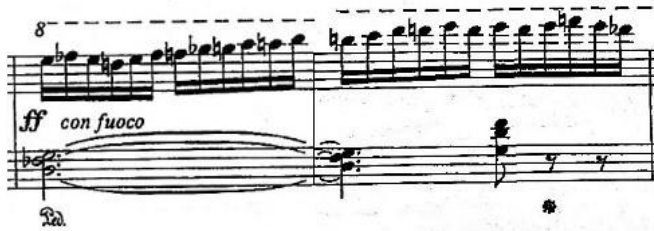
Example 44: *Primo* first movement mm.1-9



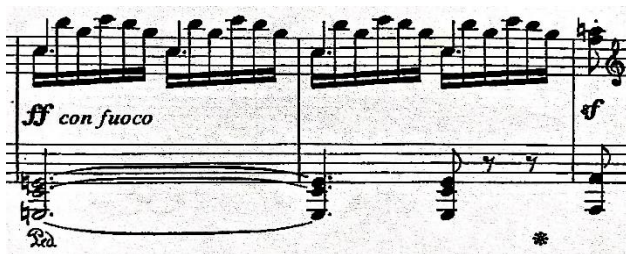
Example 45: *Secondo* first movement mm.1-9

Another subject to be cautious about, is pedaling. There are many indications for pedaling throughout all the movements. I am not sure if it's originally written by Czerny or by the editors, or maybe a combination of both. I personally found them inadequate on modern piano playing. Yi and I have decided to have the *Secondo* in charge of the pedals since Yi, my duet partner has the bassline and she is more suitable to change it accordingly.

Since modern pianos are made very sophisticated, they can produce richer and more sustainable timbre. Therefore, pianists now will have more control over the sound as they play and way they are using pedal is going to be more demanding and precise, whether it is a fast and slow passage. For instance, from the music example 46 and 47 from the first movement, mm.54-55. There is a questionable sustaining pedal mark holding across these two measures.



Example 46: first movement primo mm.54-55



Example 47: first movement secondo mm. 54-55

It is obvious that the intention is to hold the dominant seventh chord in the *Secondo*, but with such a speedy chromatic melody on the top, it will result in a muddy tone. My assumption is that, the piano Czerny had while composing did not have a strong bass, and the tone color in the higher register is not as bright and projectable as we have now. However, this is not acceptable and applicable in the twenty-first century.

In m.203, there is a missing pedaling mark through the rest of the phrase. It is not necessarily wrong as the earlier example, or perhaps a sound effect Czerny wants, but it lacks the unity of sound, if the pedal is not consistently applied in a phrase that has the same structure. There are some other places that I would hold off my agreements to the pedal markings on the score. Hopefully they will be revised when there is a revised edition of the music.

As observed, the use of pedal will largely affect the outcome of sonority, since pedal is one of the most pivotal components of piano. In general, I personally like to leave the fast and showy scales without too much use of pedals. That could enhance the clarity and independence of the tone especially in classical-period music. The use of fast touch-pedals sometimes also helps in those passages if the notes in the lower register are important. Doing so, it will create more resonance if the music sounds dry to the ears. Whether to use and where to pedal will be a more disputable decision to make in duet music since there are more voices to play at a time.

Some modifications of fingering will be made due to collaborations between the two performers. There are times when the two hands are fighting for notes in the middle register. It is another gesture to give way and adjust in a duo performance other than musically. For example, in mm.153-154 of the first movement. Since the right hand of

the *Secondo* is hovering around the middle C area, which the left hand of *Primo* will need to provide enough space for those rolling notes. In order to do so, it will be more ideal, switching the fingering of left hand in the *Primo* to fourth and fifth finger for these two slurs. Such a simple adjustment would help the partner and that is always encouraged to everyone who is playing in a duo. Duo pianists should also discuss the music and interpretation thoroughly all the time, besides hand position and fingerings.

To conclude the most prominent key of playing duo music in, that is “always be sensitive to music by listening and communicating with each other unlike playing a solo piece.” There will be unexpected things happen whether good or bad, developing a tacit understanding between partners is the road to success. Putting down some of the ego in personality and to share music just like a couple trying to live in the same house who could complement each other by their strengths. This would be the best reward for audience and performers too.

CHAPTER 11

SUMMARY

It is not very often you would be able to listen to Czerny's music on a regular program nowadays at concert. However, Austrian born Canadian pianist Anton Kuerti organized the first music festival of Czerny in 2002, Edmonton (Canada), bringing his live music on the stage. The festival was recorded by CBC and record label Doremi and it includes symphonies, masses, string quartets and quintets, piano chamber music and songs.

Over the years, Czerny claimed the title of pedagogue, but unfortunately his name was not frequently printed on the concert flyers. Most of his serious and concert music was overlooked by the big names in his generation. He obviously did not play his original music at touring concerts. It is up to us to start playing his music and record it. He is a prolific composer, and because of so many manuscripts left unpublished in *Gesellschaft der Musikfreunde*, there is still so much to discover.

I hope my research paper, in combination with the lecture recital, will bring Czerny's music to new audiences. His compositions have been underperformed. However, they should be recognized as a major staple of early nineteenth century European music. Therefore, my project offers some new information and different perspectives on Czerny's great Grande Sonata in the 1820s, and aims at filling a significant lacuna in understanding Czerny's performance and scholarship.

BIBLIOGRAPHY

- Barth, George. *The Pianist as Orator*. Ithaca: Cornell University Press, 1992.
- Cooper, Barry. *Child Composers and Their Works: A Historical Survey*. Lanham: The Scarecrow Press, 2009.
- Czerny, Carl. *Theoretical and Practical Piano Forte, Op. 500*, Vol. I. Translated by J. A. Hamilton. London: R. Cocks, 1839.
- Czerny, Carl. *School of Practical Composition: Complete Treatise on the Composition of all Kinds of Music Both Instrumental and Vocal: Together with a Treatise on Instrumentation, Op. 600*. New York: Da Capo Press, 1979.
- Czerny, Carl. *Czerny's Letters to a Young Lady on the Art of Playing the Piano Forte*. 3rd ed. Translated by J. A. Hamilton. London: R Cocks, 1837.
- Czerny, Carl. "Recollections from My Life." Translated by Ernest Sanders. *The Musical Quarterly* 42, no. 3 (July 1956): 303.
- Carew, Derek. *The Companion to the Mechanical Muse: the Piano, Pianism and Piano Music, C. 1760-1850*. Routledge: Taylor & Francis Group, 2007. Accessed February 18, 2019. <https://ebookcentral-proquest-com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/reader.action?docID=438581&ppg=6>.
- DeLong, Kenneth. "Complete Czerny Revealed: [Final Edition]." *Calgary Herald Arts & Style* (June 2002). Retrieved from <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/244972728?accountid=4485>.
- Gramit, David. *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*. New York: University of Rochester Press, 2008.
- Gray, P. M. "The Pedagogical Concepts of Carl Czerny: An Analytical Approach." PhD. diss., University of Cincinnati, 1977. ProQuest (AAT 302837875).
- Herman, Jost and James Steakley. *Writings of German Composers from The German Library*. New York: The Continuum Publishing Company, 1984.
- Hamilton Kenneth. *Czerny, Carl, In the Oxford Companion to Music*. Edited by Alison Latham. UK: Oxford University Press, 2011. <http://www.oxfordreference.com.ezproxy1.lib.asu.edu/view/10.1093/acref/9780199579037.001/acref-9780199579037-e-1775>.

- Kuerti, Anton. *Carl Czerny A Rediscovered Genius*. St. Lawrence String Quartet, Anton Kuerti, Stephane Lemelin, Leonard Ratzlaff, and Grzegorz Nowak. Doremi DHR-6011-3, 2011 3CDs.
- Kuerti, Anton. "Carl Czerny: In the Shadow of Beethoven." *The Free Library* (September 1997). Accessed Oct. 03 2018. [https://www.thefreelibrary.com/Carl Czerny: in the shadow of Beethoven.-a030102562](https://www.thefreelibrary.com/Carl+Czerny%3A+in+the+shadow+of+Beethoven.-a030102562).
- Kraglund, John. "Piano Four-hands Played As If at Cross Purposes." *The Globe and Mail* (1979): 19. ProQuest (386899492).
- Larson, Levi. "An Underestimated Master: A Critical Analysis of Carl Czerny's Eleven Piano Sonatas and his Contribution to the Genre." PhD. diss., University of Nebraska -Lincoln, 2015. ProQuest (AAT 1748051134).
- Loesser, Arthur. *Men, Women and Pianos A Social History*. New York: Dover Publications, 1954.
- Lavora Primakov Duo. *Four Hand Recital*. Recorded July 2013. LP Classics, compact disc. Accessed May 25, 2018. <http://lpclassics.net/product/lavrovaprimakov-duo-four-hand-recital-milhaud-czerny-corigliano-schubert/>.
- Lindeman, Stephan D., and George Barth. "Czerny, Carl." *Grove Music Online*. Updated Feb. 18, 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007030>.
- Newman, William S. *Beethoven on Beethoven*. New York: W. W. Norton & Company, 1988.
- Nicholas, Jeremy. "Carl Czerny", *Hyperion Records*, 2017. Accessed March 5, 2019. <https://www.hyperion-records.co.uk/c.asp?c=C155>.
- Noorduyn, Marten. "Czerny's 'Impossible' Metronome Marks." *The Musical Times* 154, no. 1925 (2013): 19–46. Accessed July 4, 2018. <http://www.jstor.org.ezproxy1.lib.asu.edu>.
- Rosenblum, Sandra P. *Performance Practices in Classic Piano Music*. Bloomington: Indiana University Press, 1988.
- Sheets, R. K. "The Piano Sonatas of Carl Czerny (Vienna)." PhD. diss., University of Maryland College, 1987. ProQuest (AAT 303618492).
- Sonneck, Oscar, ed. *Beethoven: Impressions by his Contemporaries*. New York: Dover, 1967.

- Samson, Jim. *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*. Cambridge: Cambridge University Press, 2003.
- Schonberg, C. Harold. *The Great Pianists: From Mozart to the Present*. New York: Simon & Schuster, 1987.
- Tan, Melvyn. "Master and Pupil: from Beethoven to Czerny to Liszt." *Gramophone, The World's Best Classical Reviews*, September 2, 2016. Accessed July 4, 2018. <https://www.gramophone.co.uk/blog/gramophone-guest-blog/master-and-pupil-from-beethoven-to-czerny-to-liszt>.
- Tilden, A. Russell and Hugh Macdonald. "Scherzo." *Grove Music Online*, 2001. Accessed Feb. 24, 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024827>.
- Wehmeyer, Grete. *Carl Czerny: Absolute Bravura Combined with Good Taste*. Translated by Janet Powell. Sony Music, 1991, CD.
- Woolley, Andrew, and John Kitchen, eds. *Interpreting Historical Keyboard Music: Sources, Contexts and Performance*. Farnham: Taylor & Francis Group, 2013. Accessed February 18, 2019. <https://ebookcentral-proquest-com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/reader.action?docID=1389015>.
- Walker, Alan. *Franz Liszt: The Virtuoso Years, 1811-1847*. Ithaca: Cornell University Press, 1983.
- Webster, James. "Sonata Form." *Grove Music Online*. Edition by Deane Root, 2001. Accessed February 27, 2018. <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197?rskey=39D08V&result=1>.

APPENDIX A
LETTER OF PERMISSION

Address:

Edition Kunzelmann GmbH
Grütstrasse 28

CH-8134 Adliswil

Phone: +41 44 710 36 81

Fax: +41 44 710 38 17

E-Mail:

edition@kunzelmann.ch

October 15, 2018

HO MICHAEL SHUI

613 W.14th Street,

Tempe, Arizona 85281

RE: SCORE OF CZERNY GRAND SONATA OP.178

Dear Michael

Thank you for your request.

The music itself is not protected, so you are free to cite musical examples as you wish. You may also use small portions of our printed score to illustrate certain parts. Please credit us accordingly and send us a copy of your thesis (as a pdf) for our archives.

We don't know more about the edition than is written in the score. However, you can contact the duo directly on <https://www.tal-groethuysen.de>.

Best wishes,
Simon

Simon Scheiwiller

Edition Kunzelmann GmbH
www.kunzelmann.ch

APPENDIX B
LECTURE RECITAL

As a part of my project, I held a lecture recital on March 17th, 2019 at 5pm at Katzin Concert Hall, Arizona State University, US.