C. CZERNY

Op. 163

SIX SONATINES FACILES ET GRADUÉES

Revision

Oswin Keller

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CZERNY

Né à Vienne en 1791 (mort en 1857), Czerny fut d'abord l'élève de Wenzel, pédagogue de valeur, puis de Beethoven, de 1800 à 1803.

Czerny jouit d'une vogue immense et méritée comme professeur. Maints de ses élèves devinrent eux-mêmes célèbres : Liszt, Kullak, Doehler, Jaëll, etc. Beethoven lui confia son neveu Karl, pour l'initier au jeu du piano, preuve d'une confiance dont le grand compositeur n'était pas prodigue.

Czerny ne quitta Vienne que pour effectuer quelques voyages très brefs à Paris, Leipzig, Londres, etc.

Son bagage musical comporte beaucoup de musique d'église aujourd'hui oubliée, de la musique de chambre, d'orchestre, une méthode de piano et même un traité de composition resté inédit. Mais ce sont ses études pour le piano qui forment le principal de sa production: pas moins de mille pièces ou recueils, la plupart, il est vrai, assez concis. Ce sont de petites compositions destinées à développer l'indépendance et l'agilité des doigts. Leur texture harmonique très simple, espacée, peu modulante, le parti-pris d'éviter toute complication contrapunctique, rend ces morceaux relativement faciles à interpréter, en dehors de la difficulté de doigté que l'auteur se propose de vaincre : gammes, arpèges, égalité des doigts 4 et 5, notes répétées, passages du pouce, etc.

Musicalement, tous ces petits morceaux sont écrits avec pureté et même élégance ; beaucoup possèdent du brillant et tous sont d'audition agréable.

Geboren 1791 in Wien (gestorben 1857), wurde Czerny zunächst der Schüler Wenzels, eines bedeutenden Pädagogen, später dann, von 1800 bis 1803, Schüler Beethovens.

Czerny genoss ein ungeheures und verdientes Ansehen als Lehrer. Manche seiner Schüler gelangten selbst zur Berühmtheit : Liszt, Kullak, Doehler, Jaëll, usw. Beethoven vertraute ihm seinen Neffen Karl an, damit er diesem die Anfangsgründe des Klavierspiels beibringen sollte, ein Vertrauensbeweis, mit welchem der grosse Komponist durchaus nicht verschwenderisch umging.

Czerny verliess Wien nur, um einige kurze Reisen nach Paris, Leipzig, London usw. zu unternehmen.

Sein Kompositionswerk enthält viel heute vergessene Kirchenmusik, Kammermusik, Orchesterwerke, eine Klavierschule und sogar eine Abhandlung über Komposition, die aber nicht veröffentlicht wurde. Das Hauptwerk bildeten jedoch seine Klavierstudien: nicht weniger als 1000 Stücke oder Sammlungen, davon allerdings einige sehr kurz gefasste. Es sind dies kleine Kompositionen, welche die Unabhängigkeit der Finger und Hände ebenso wie die Fingerfertigkeit zur Entwicklung bringen sollen. Ihre sehr einfache, wenig modulierende Harmonie, die Vermeidung jeder Kontrapunkt-Schwierigkeit, lassen diese Stücke zu den verhältnismässig einfach zu spielenden rechnen, ausser der Schwierigkeit des Fingersatzes, welche der Autor zu überwinden sucht bei Tonleitern, Arpeggios, bei Übungen zur Stärkung des 4. und 5. Fingers, bei schnellen Tonrepetitionen, bei Übungen des Unter- und Übersatzes des Daumens usw.

Musikalisch gesehen sind alle diese kleinen Stücke voller Reinheit und Eleganz; viele von ihnen sind brillant, und alle sind angenehm zu hören.

Born at Vienna in 1791 (died in 1857). Czerny was first of all a pupil of Wenzel, a teacher of merit, then of Beethoven from 1800 to 1803.

Czerny enjoyed a great and well-deserved popularity as a teacher. Many of his pupils became in their turn celebrities : Liszt, Kullak, Doehler, Jaëll, etc. Beethoven entrusted his nephew Karl to his care to teach him the piano, a proof of confidence not often shown by the great composer.

Czerny never left Vienna except for some very brief journeys to Paris, Leipzig, London, etc.

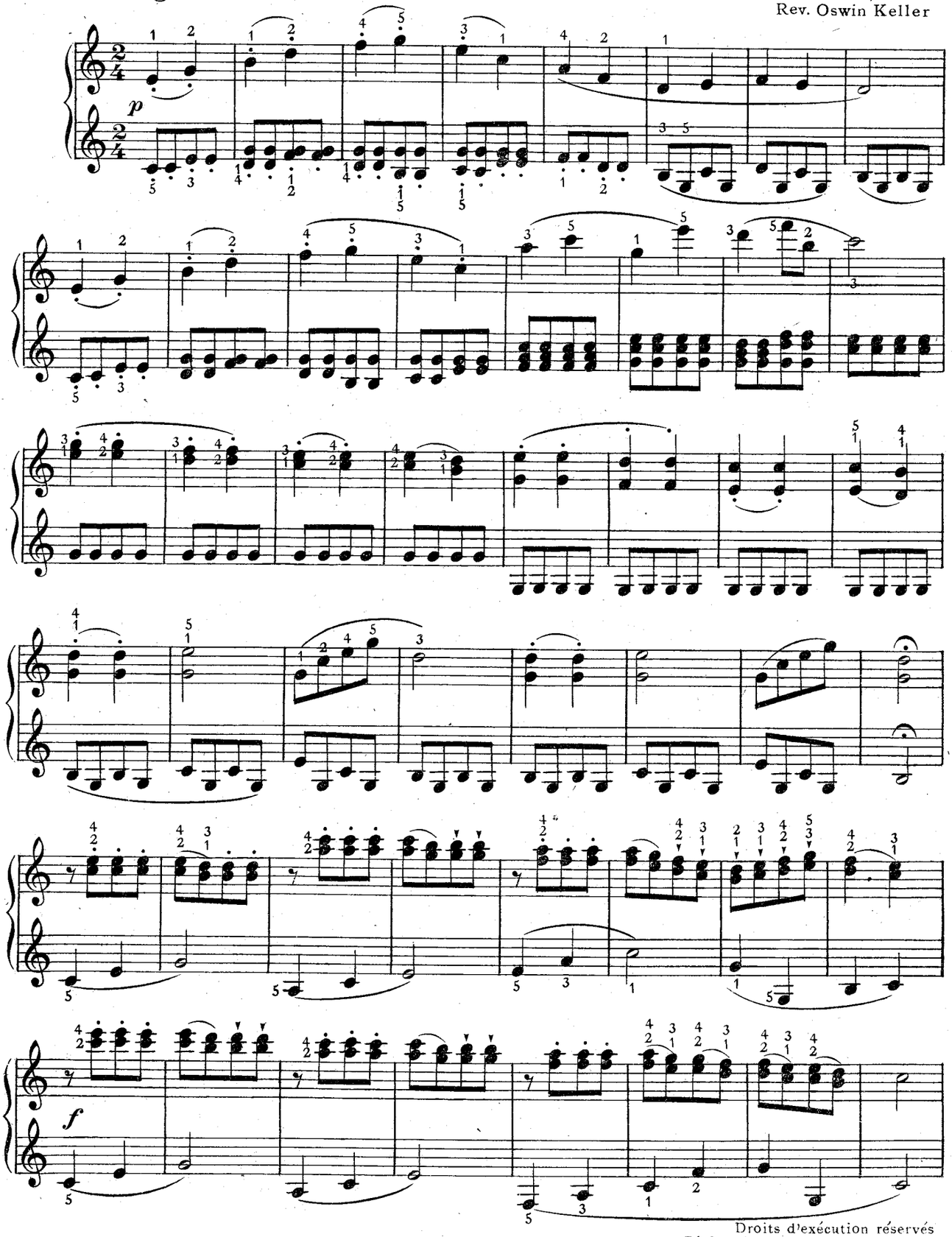
His compositions include a lot of church music now forgotten, chamber music, orchestral works, a piano method and even a treatise on composition which has remained unedited, but the most important item of his work are the studies for the piano : no less than one thousand pieces, the greater number of which are indeed rather brief. They are little compositions intended to develop the independance and the agility of the fingers. Their harmonious texture being very simple, clear and only slightly modulated, deliberately avoiding all contrapunctal complications. These pieces are comparatively easy to interpret apart from the difficulties of fingering which the author intends to correct : scales, arpeggios, the passing of the thumb, the quality of strength of the fourth and fifth fingers, repetition of notes, etc.

All these little pieces are written with musical purity and even with elegance. Many of them are brilliant and all are pleasant to hear.

Sonatina No. 1

Allegretto moderato.

C. Czerny, op. 163
Rev. Oswin Keller



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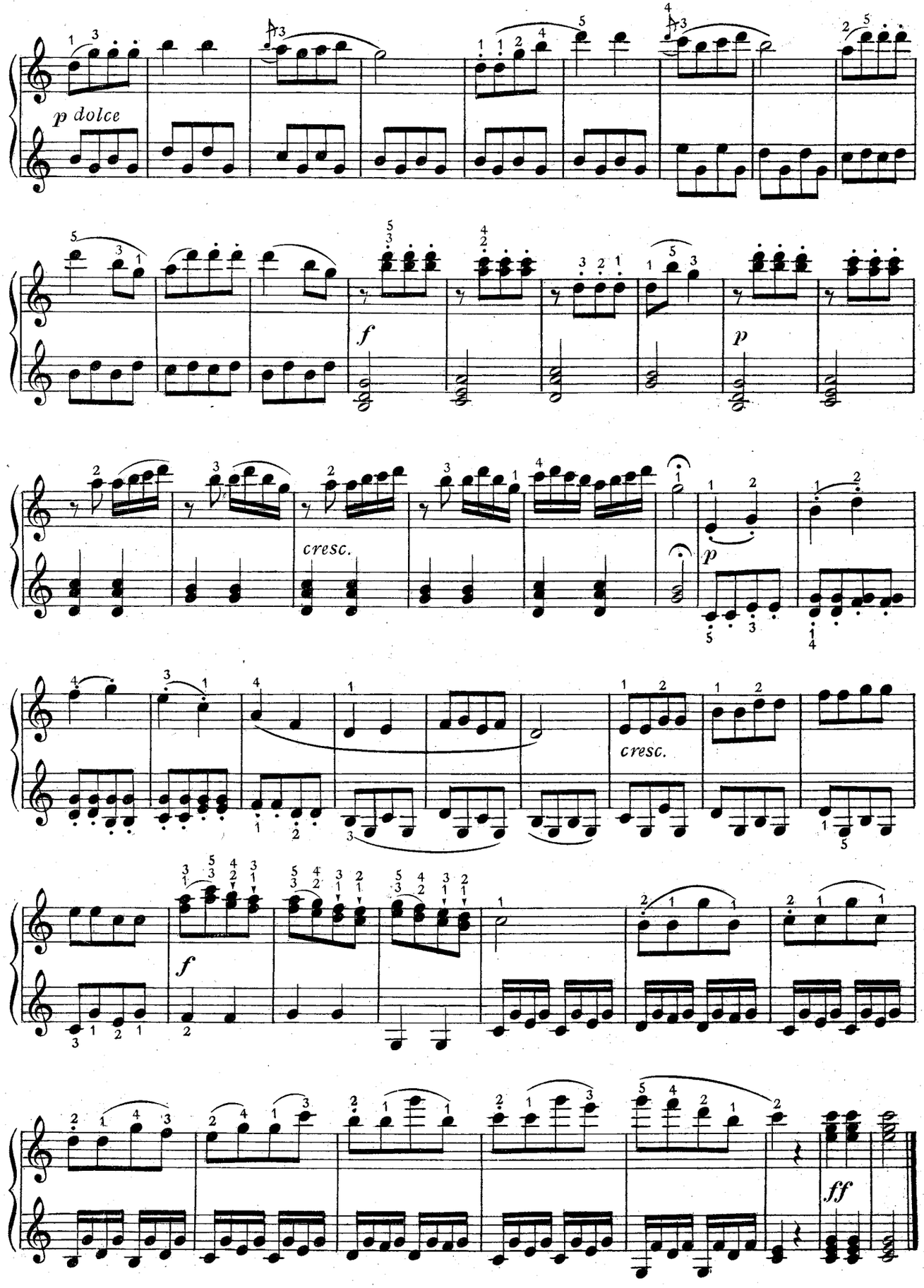
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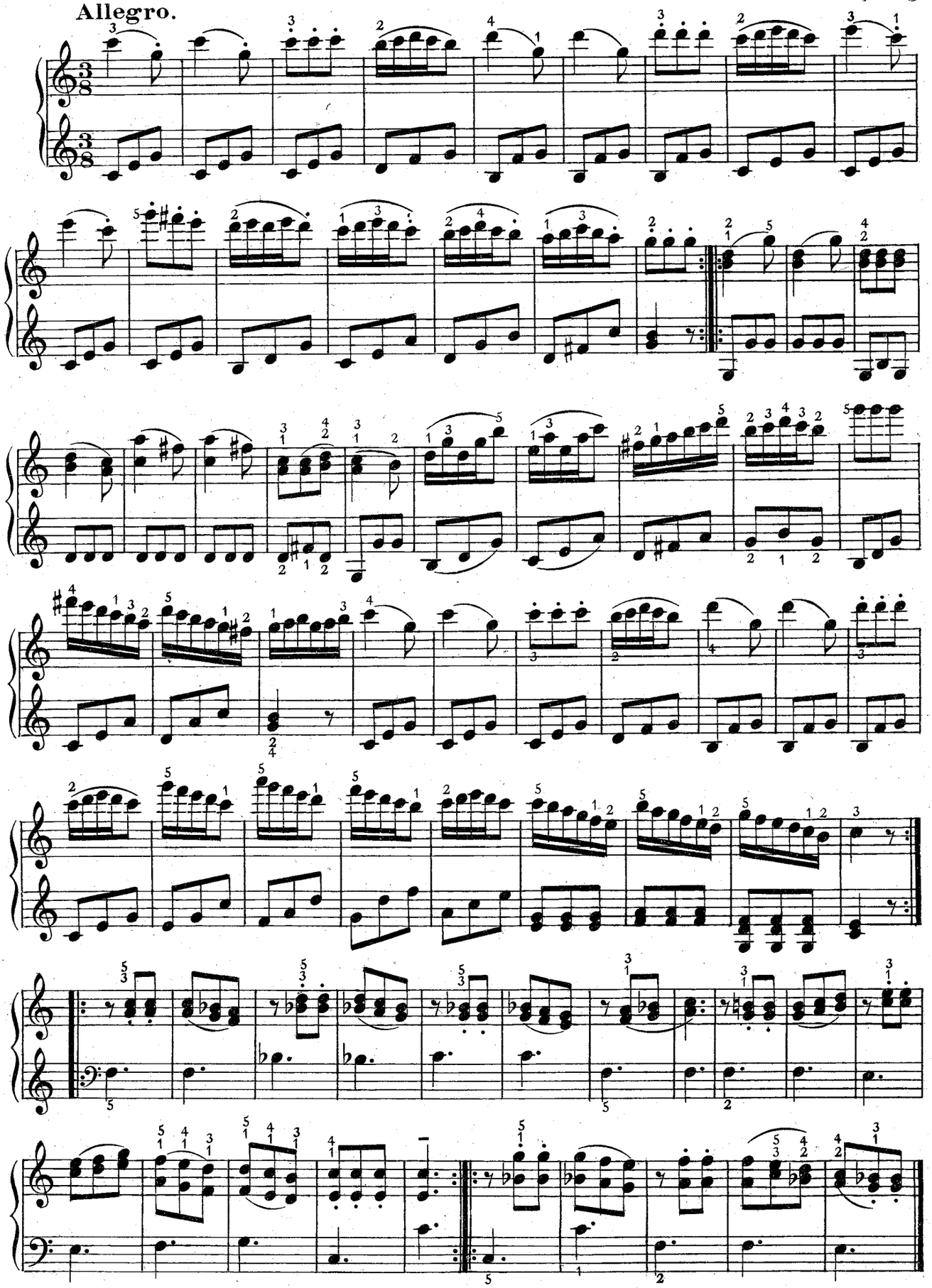

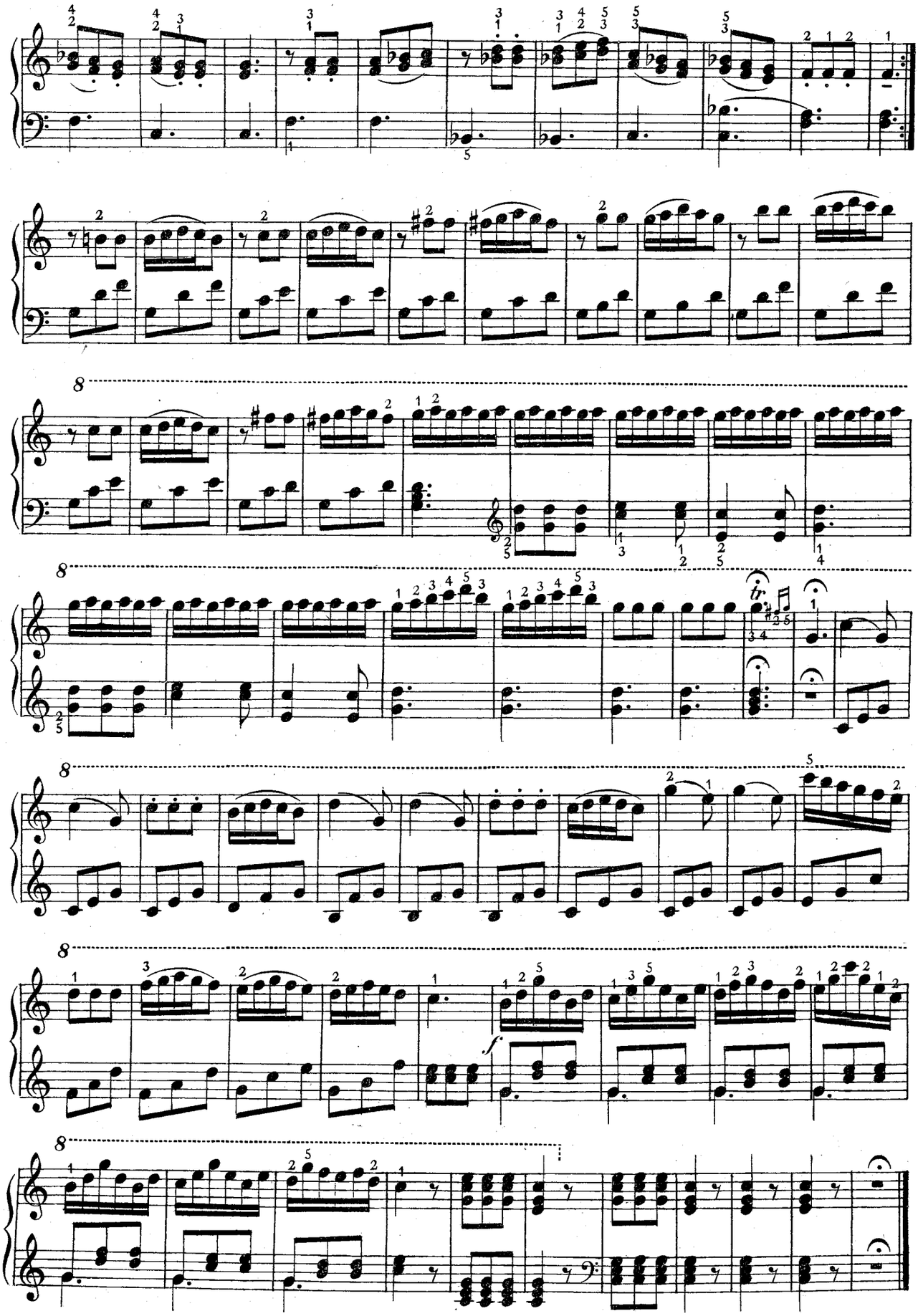

Sonatina No. 2

C. Czerny, op. 163.
Rev. Oswin Keller

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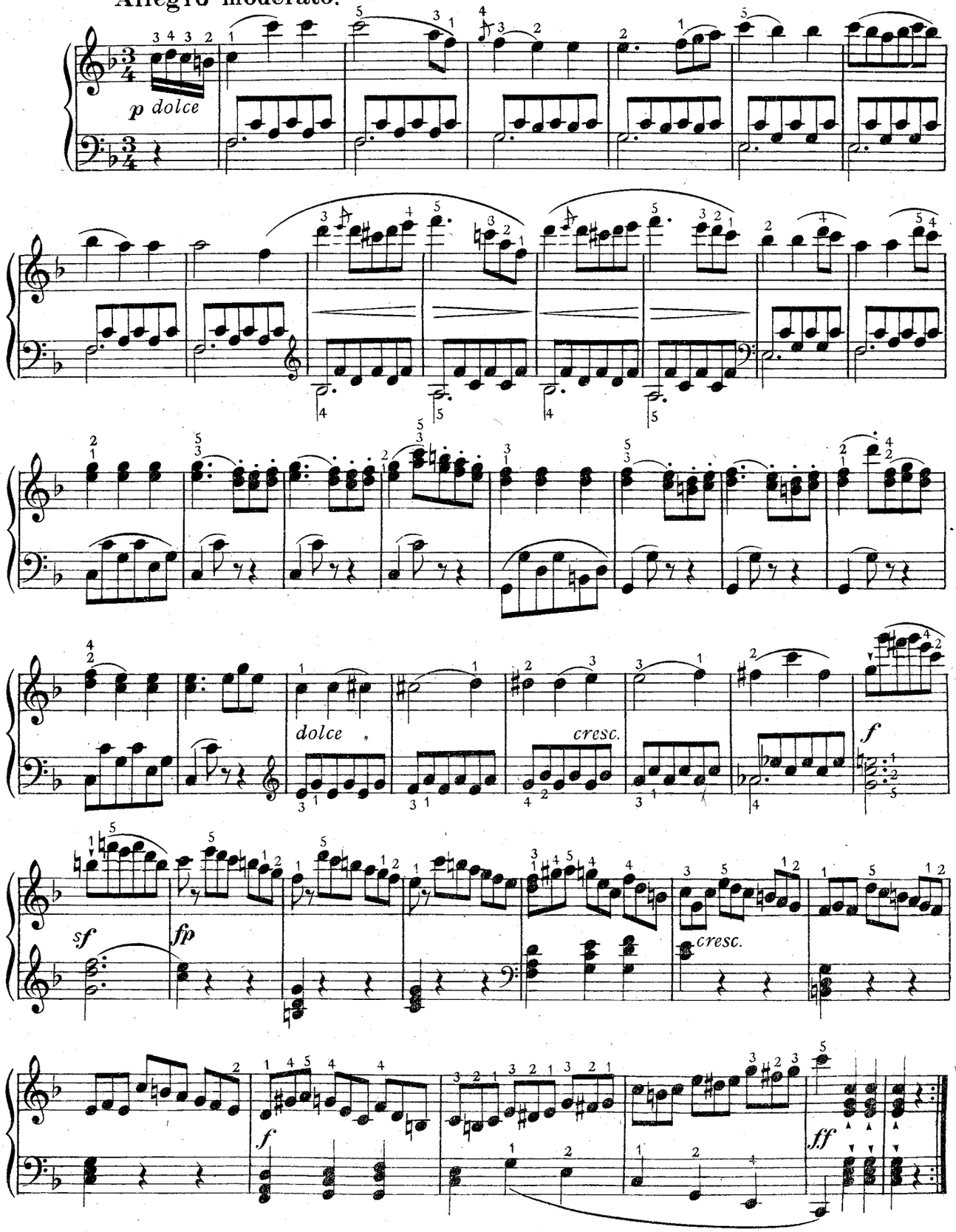

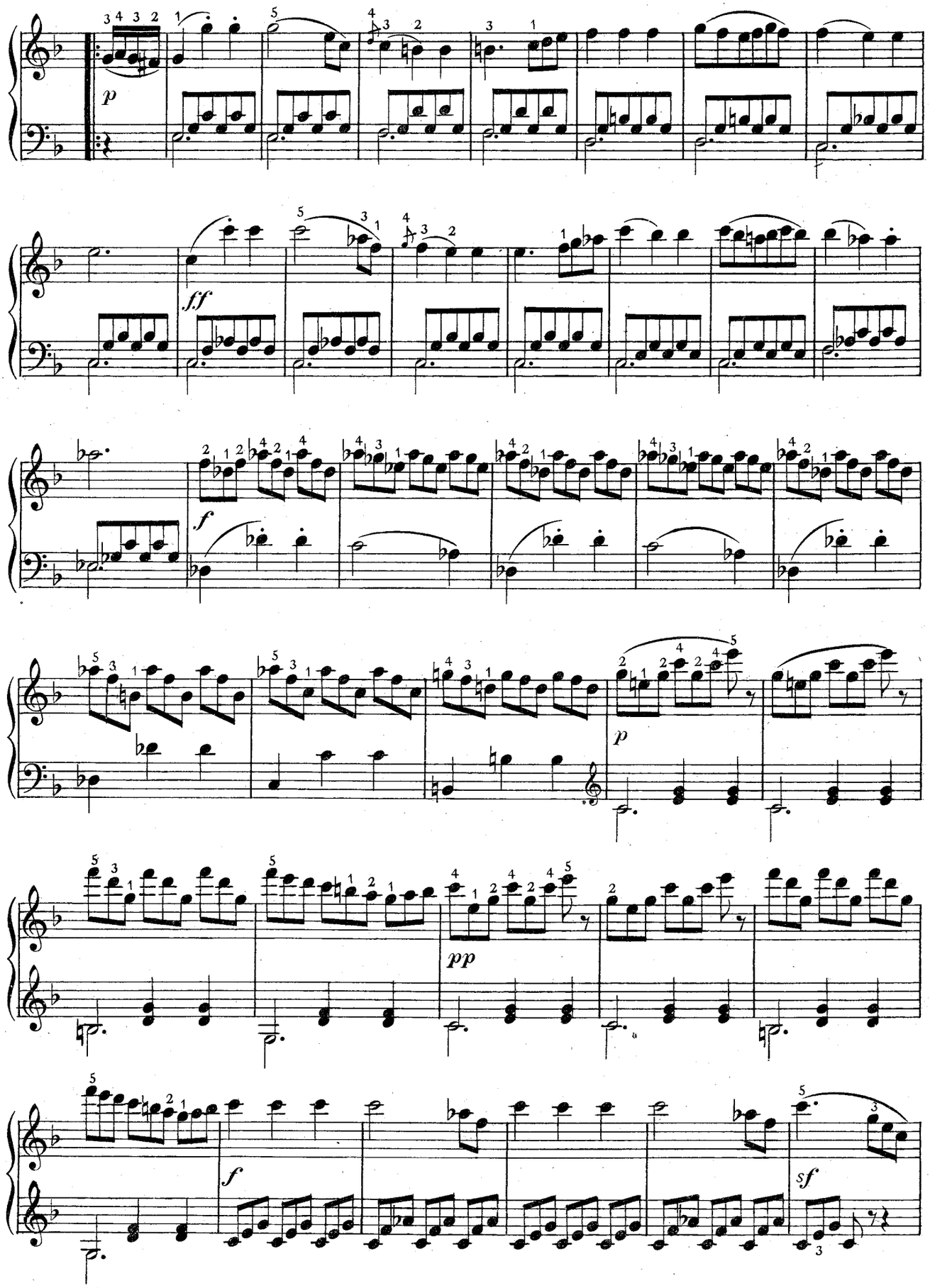
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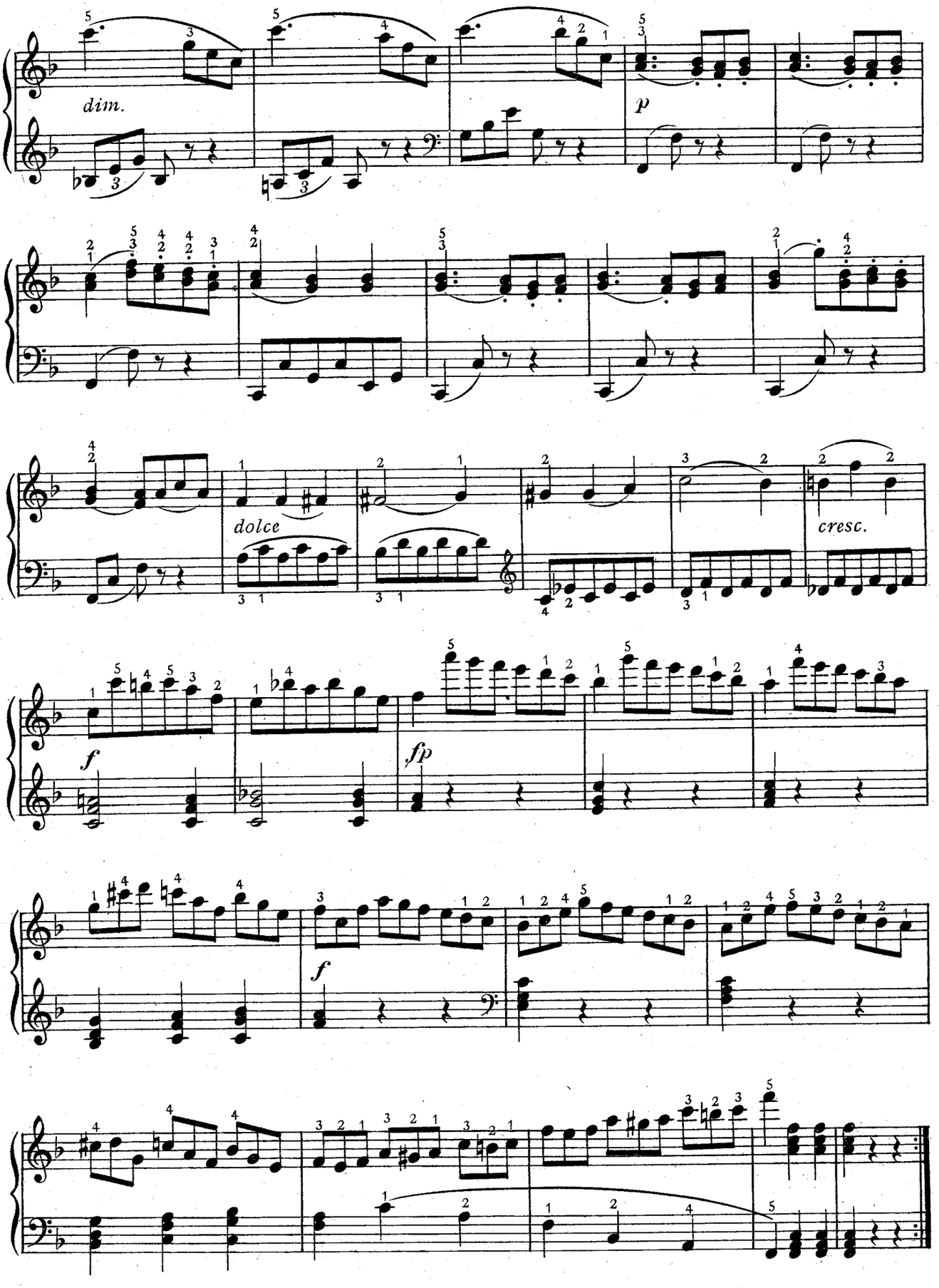
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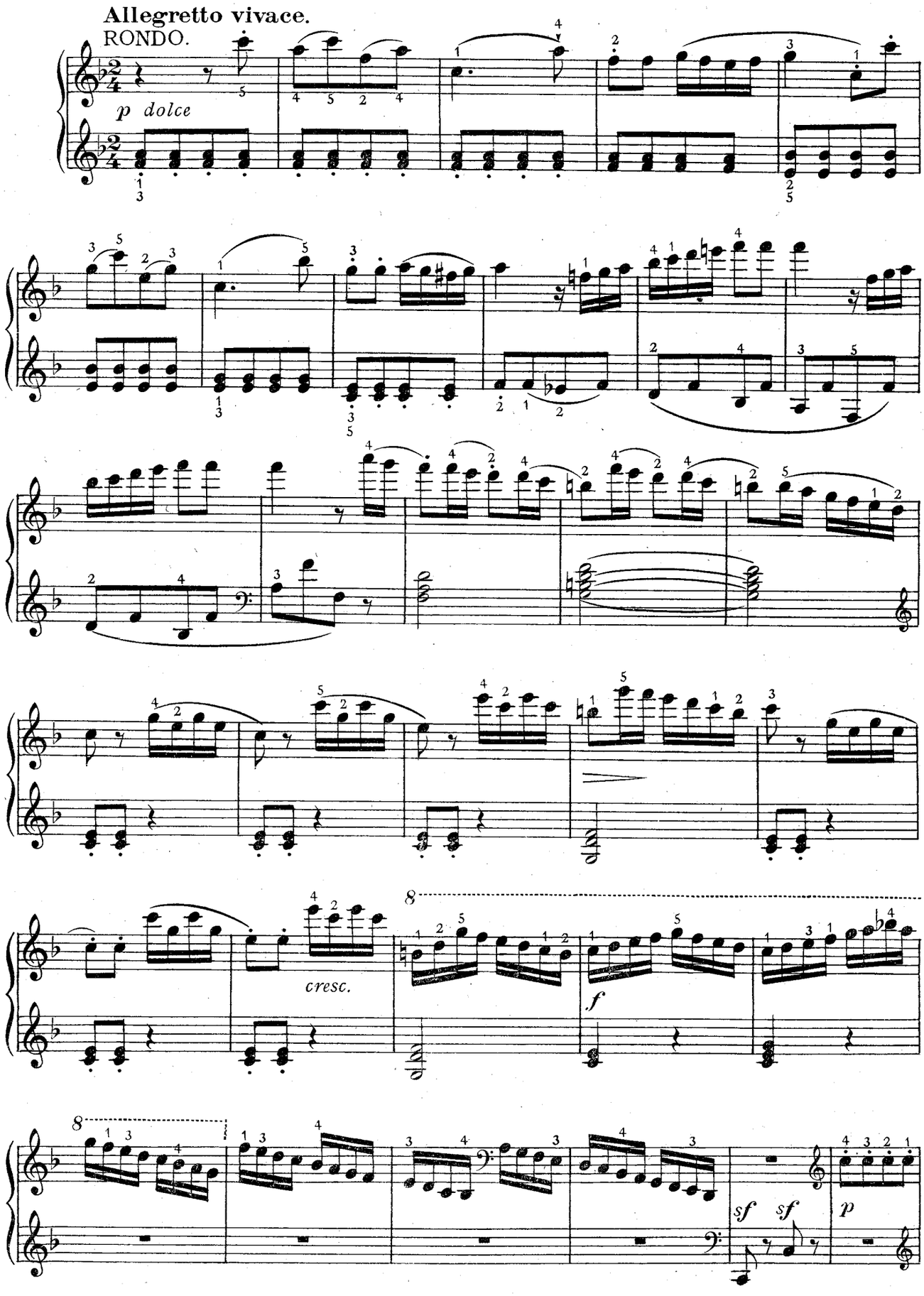
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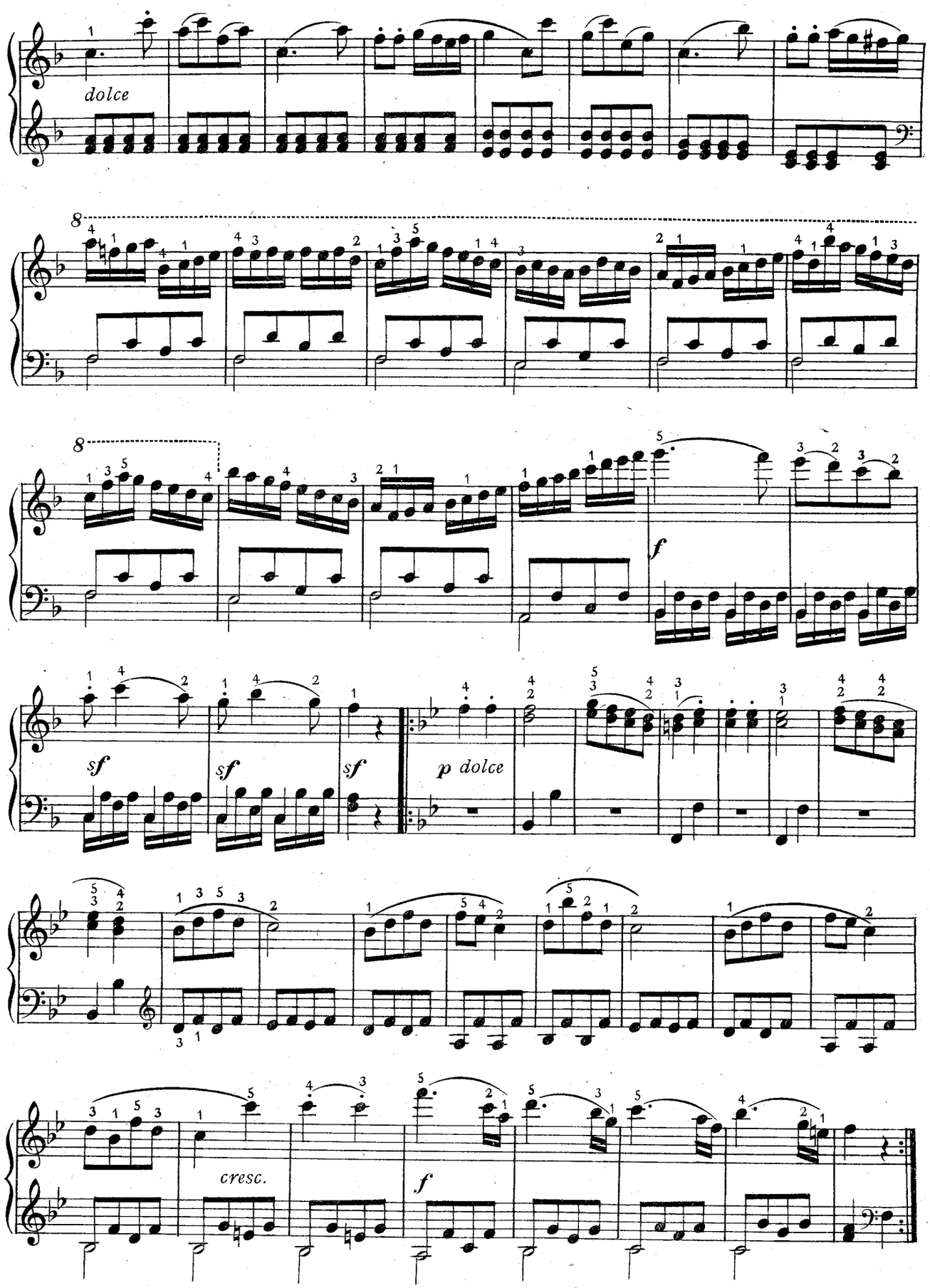
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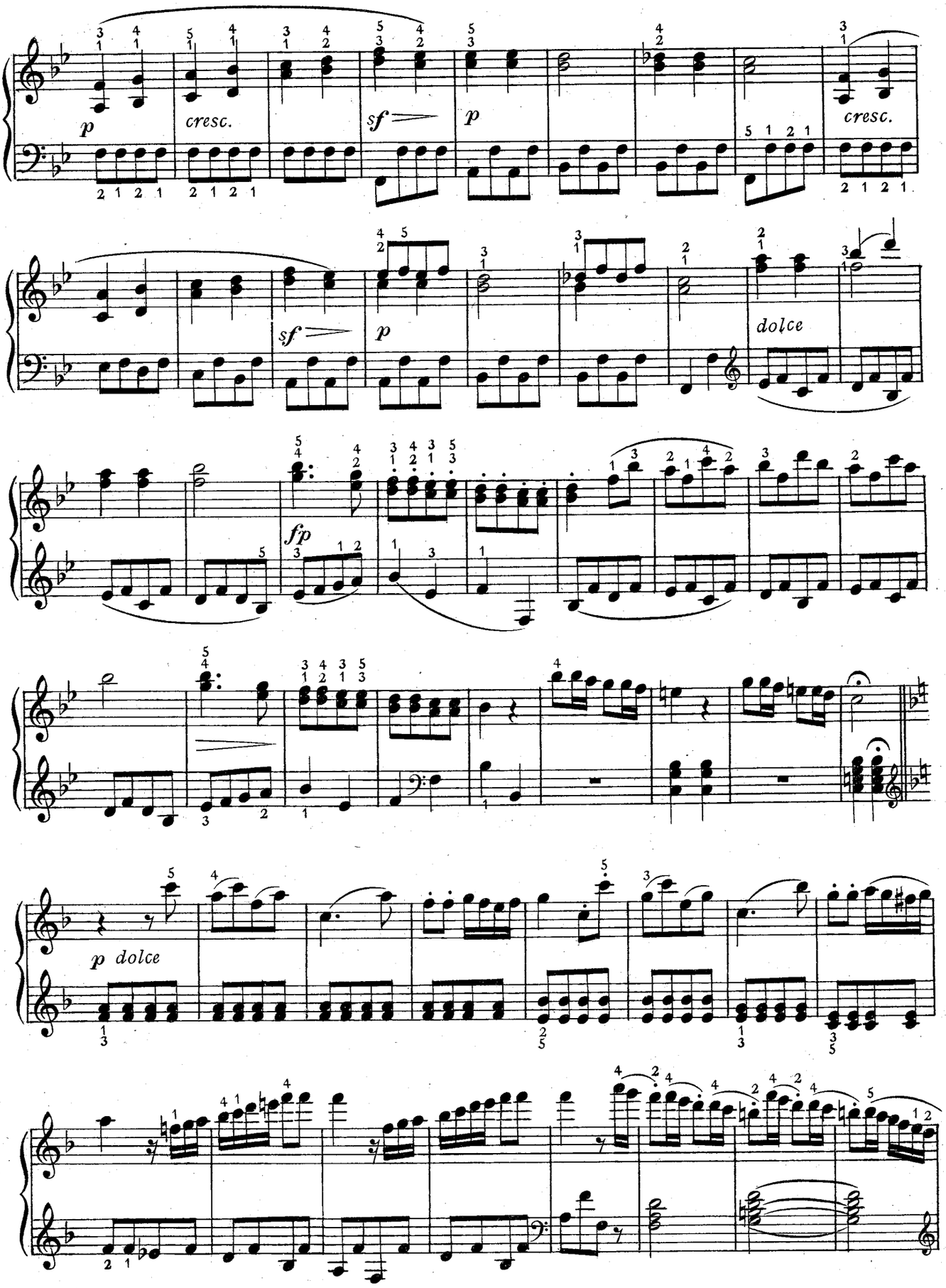
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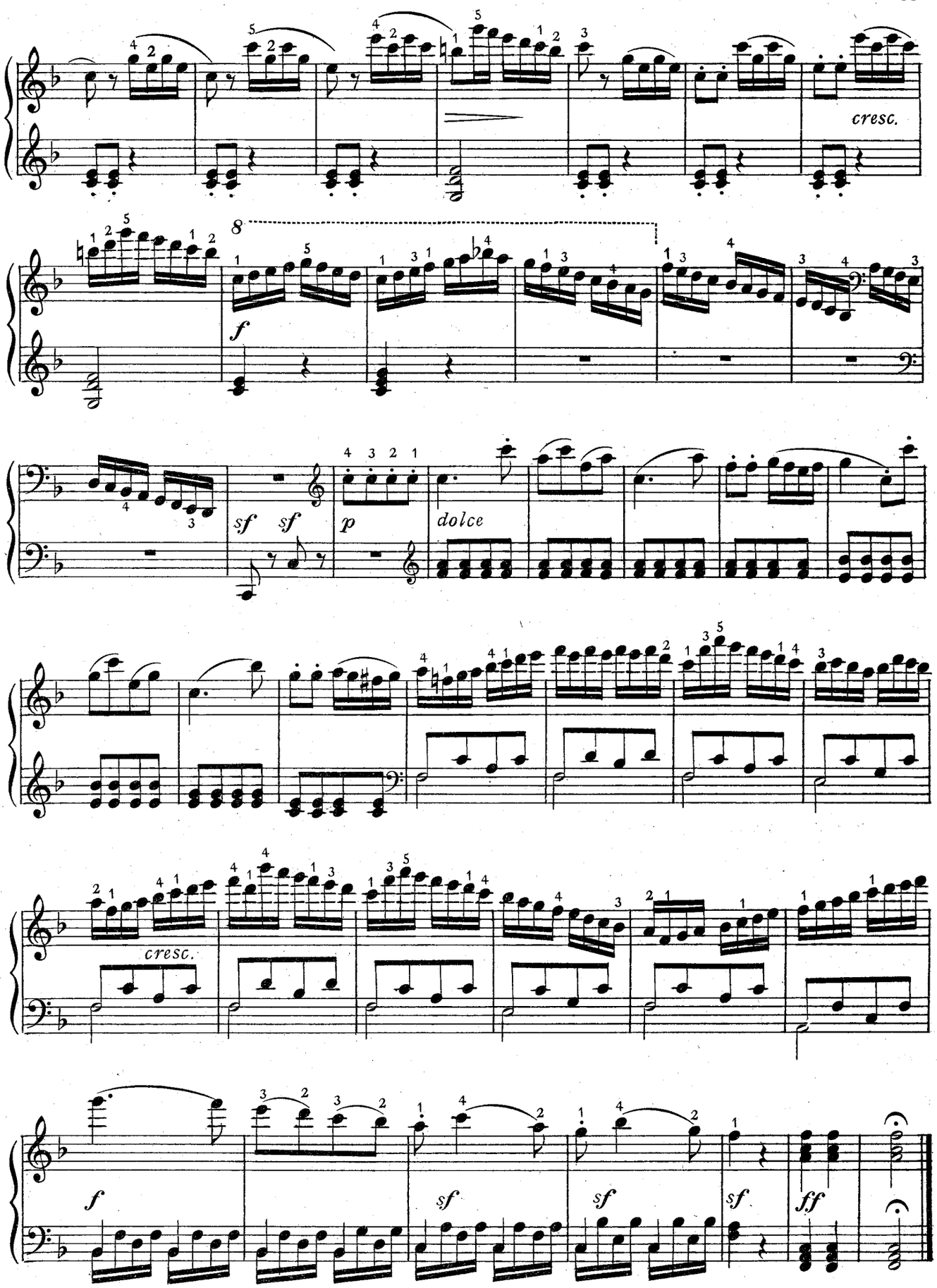
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Sonatina No. 3

Allegro vivace.

C. Czerny, op. 163
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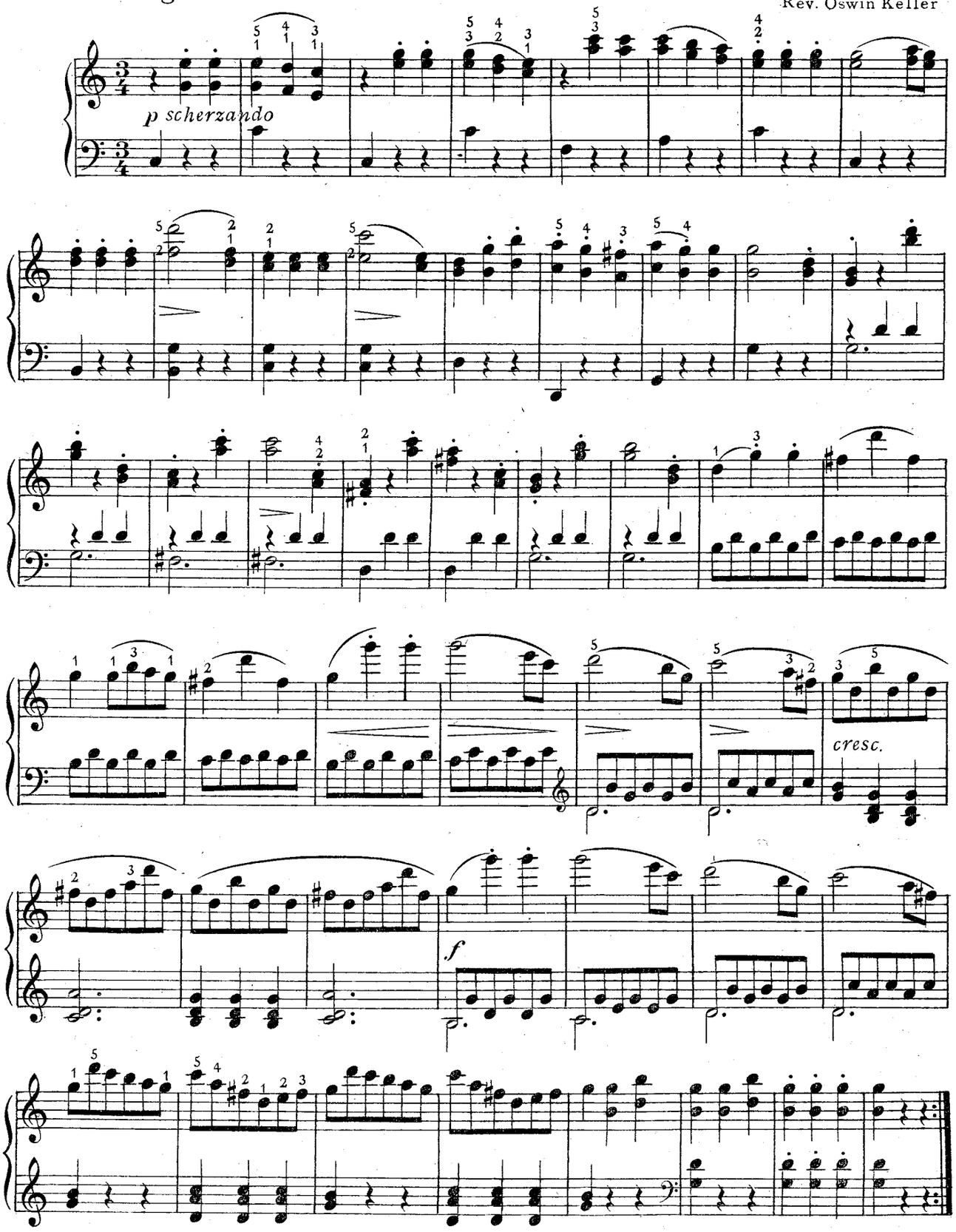

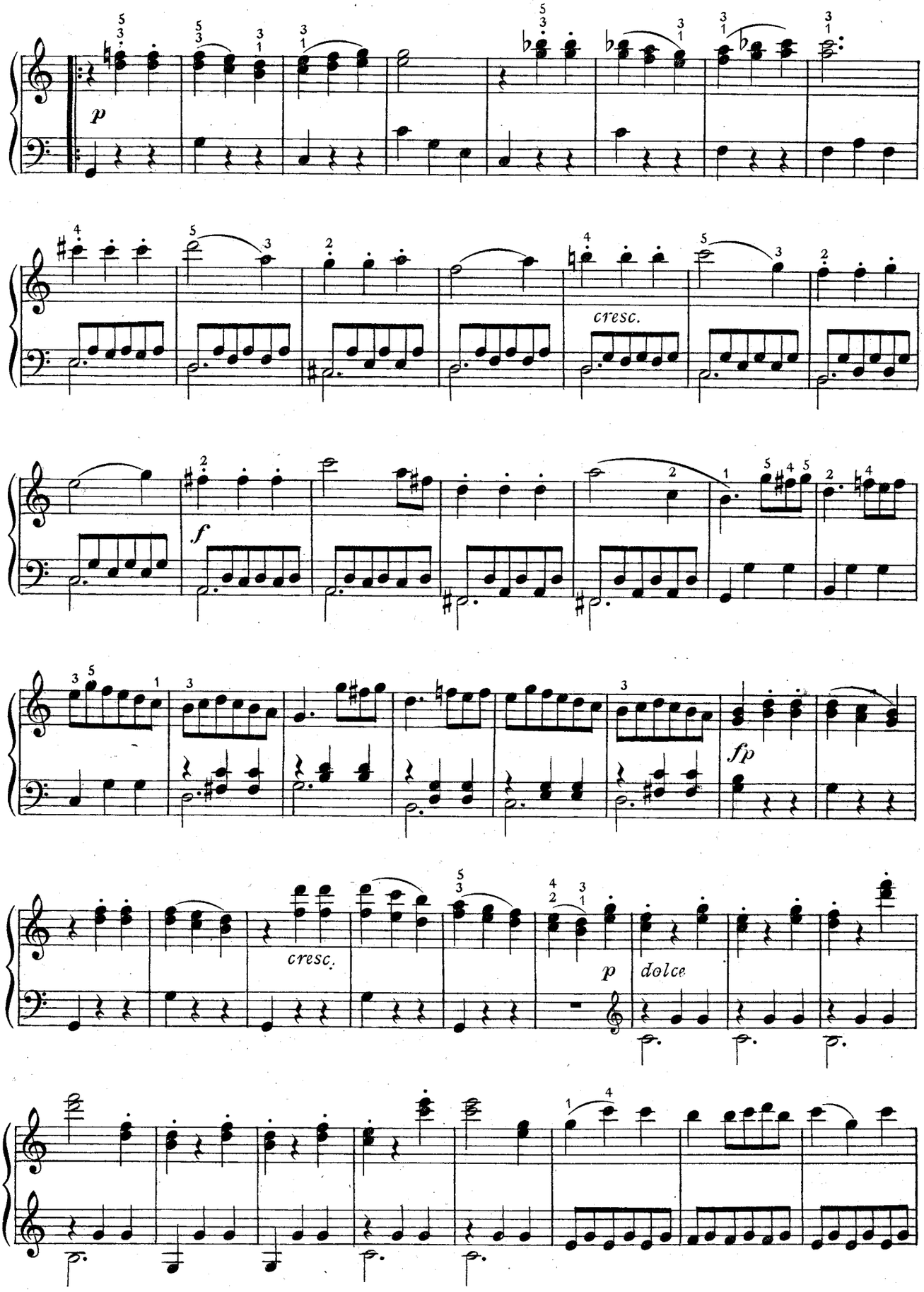
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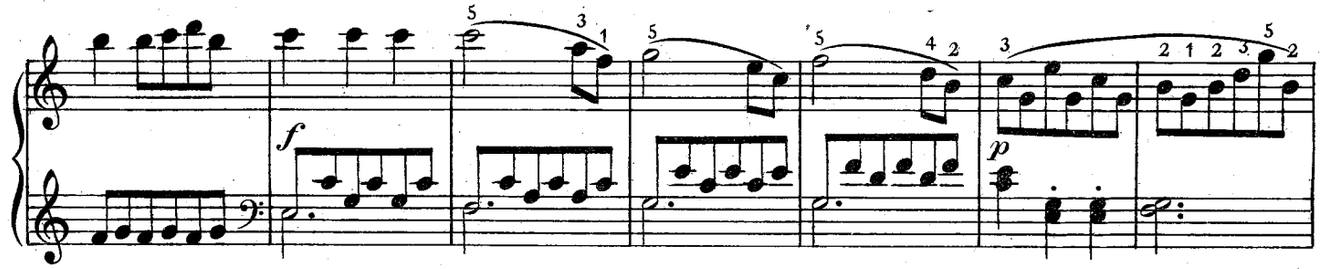

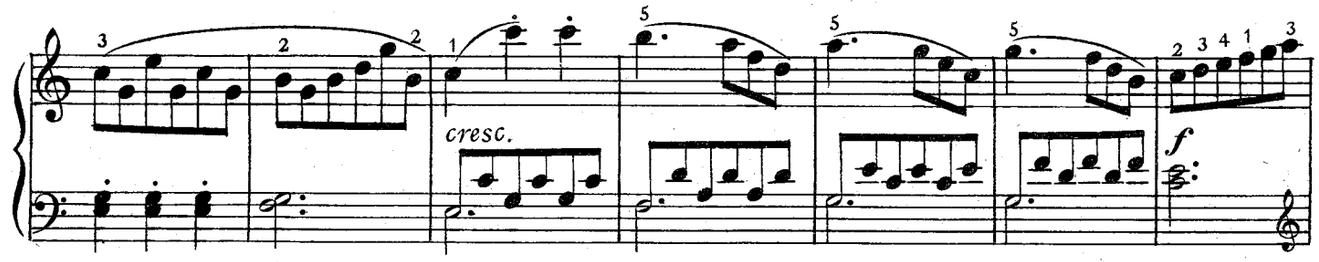

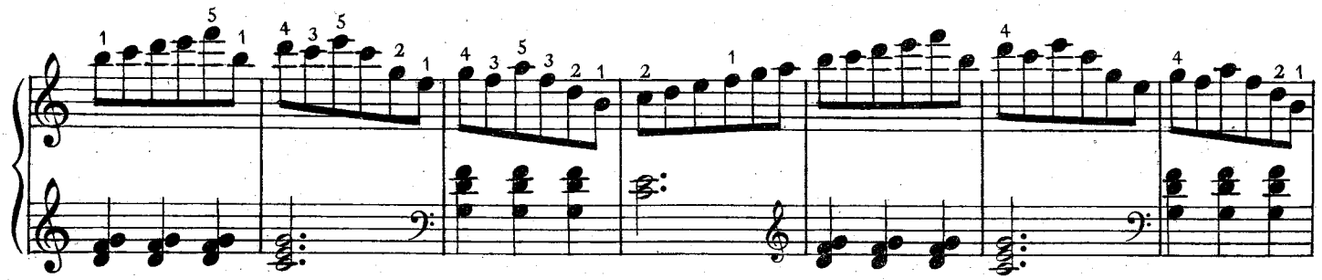

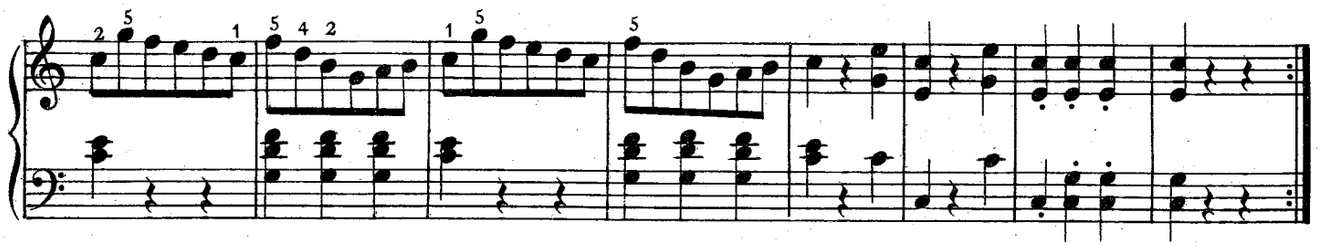

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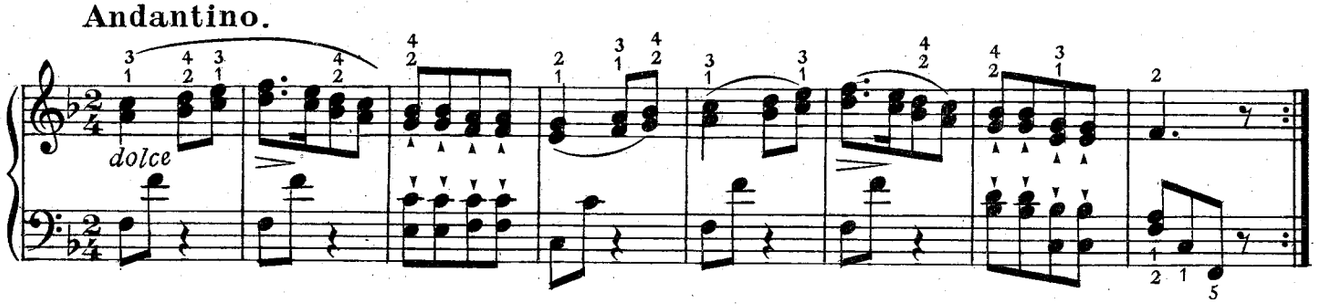

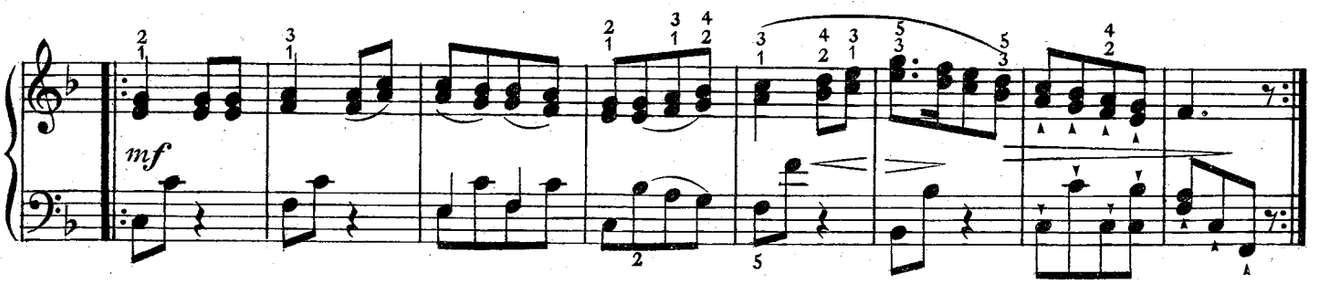

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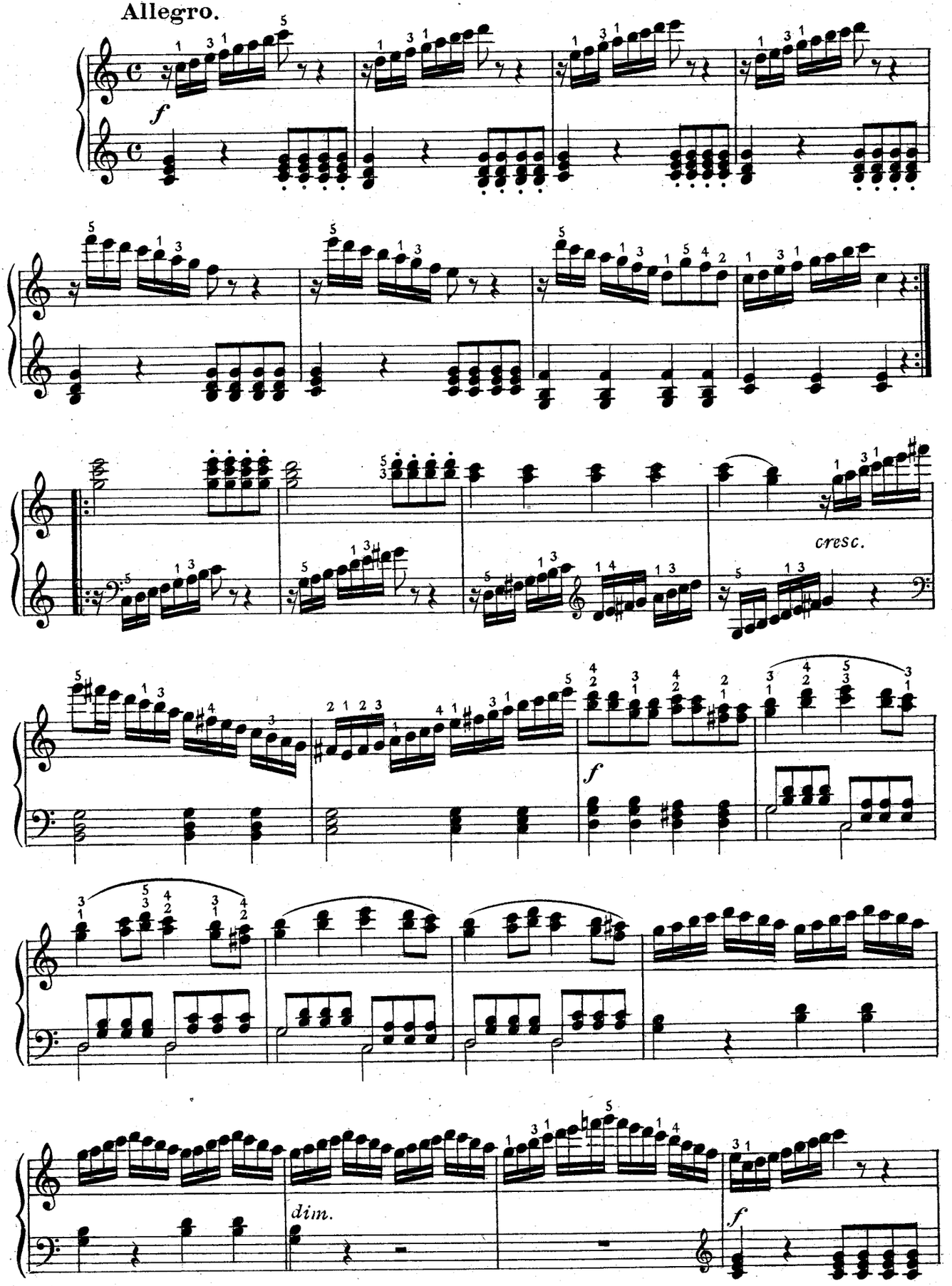

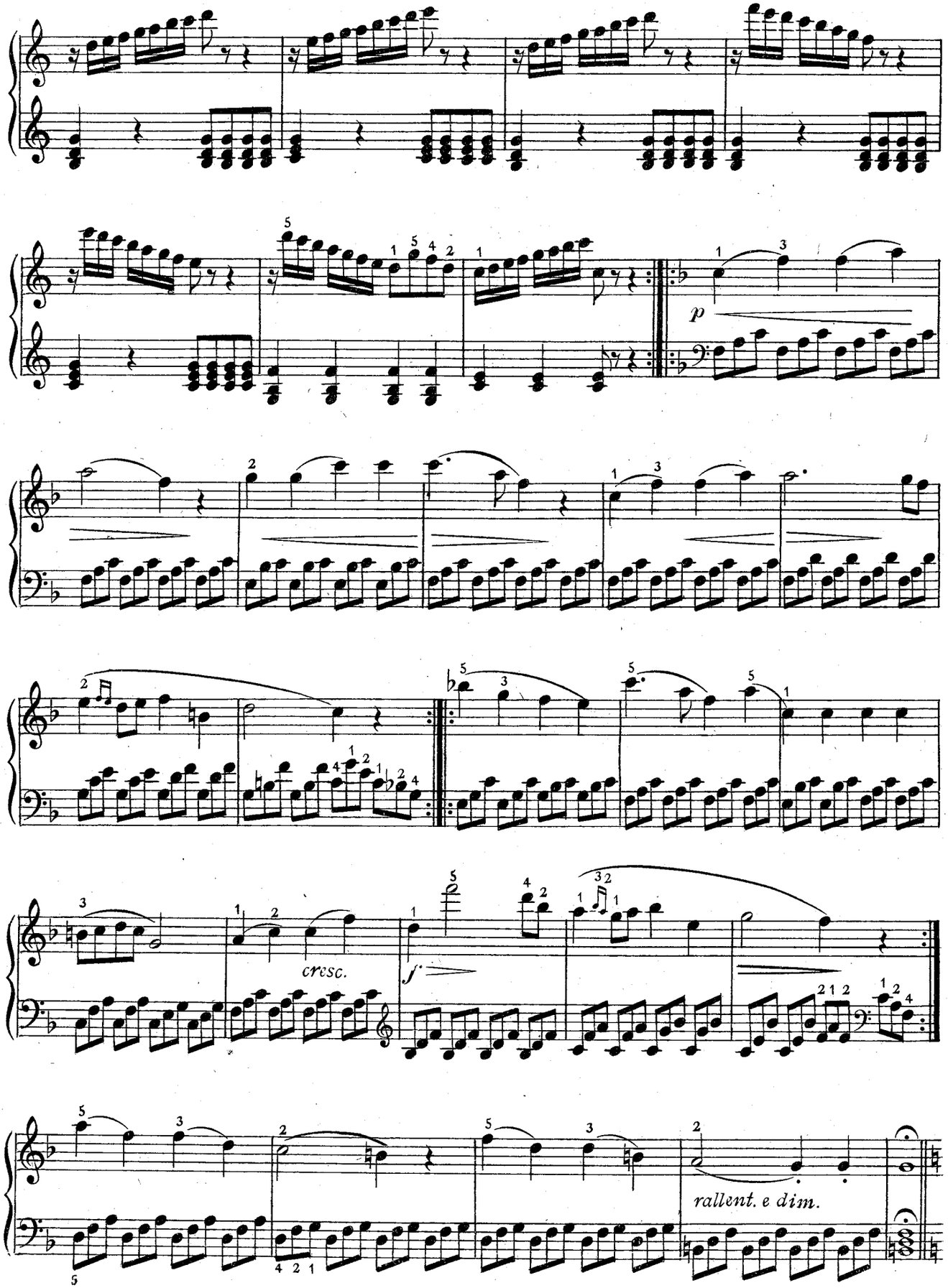
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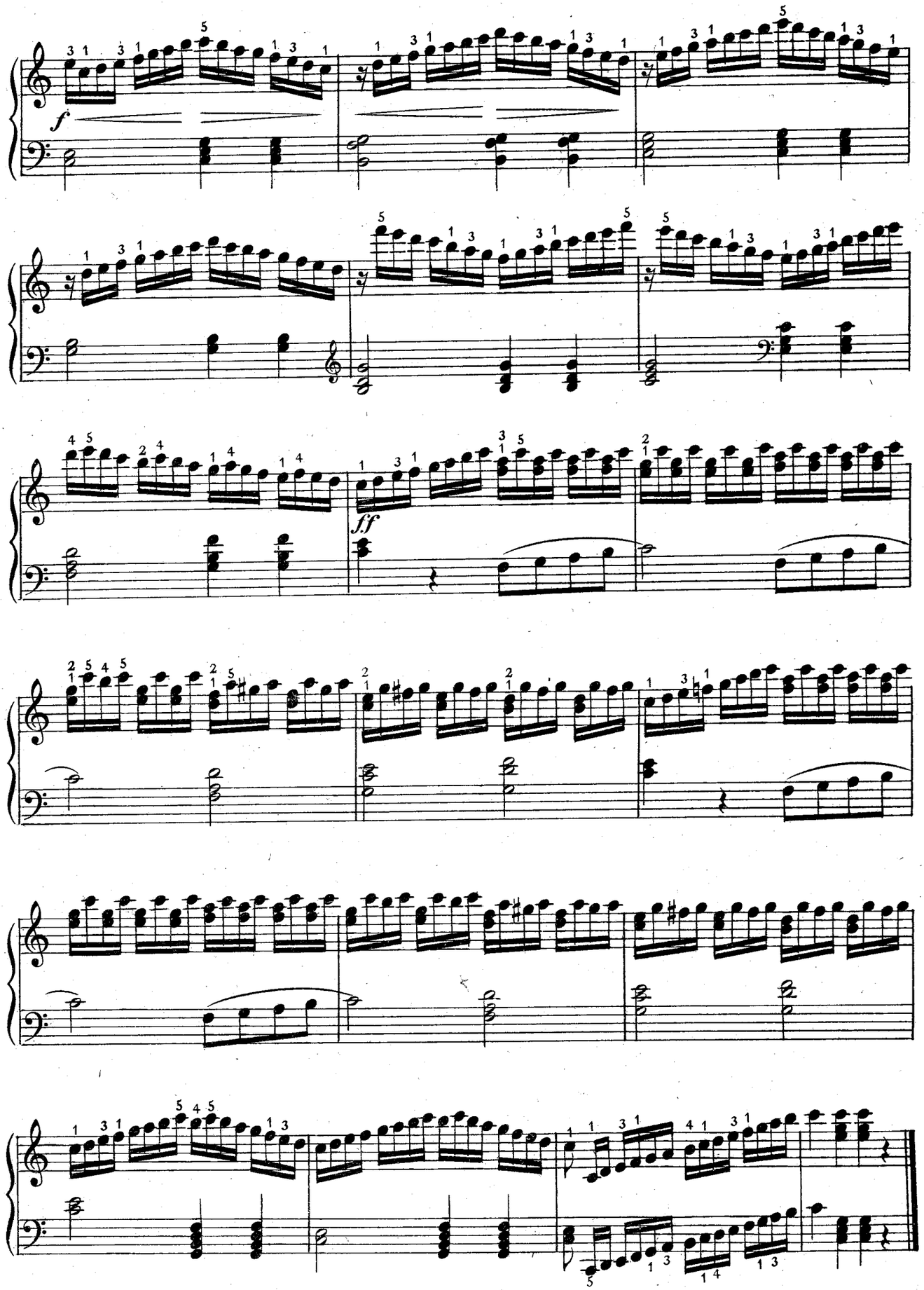
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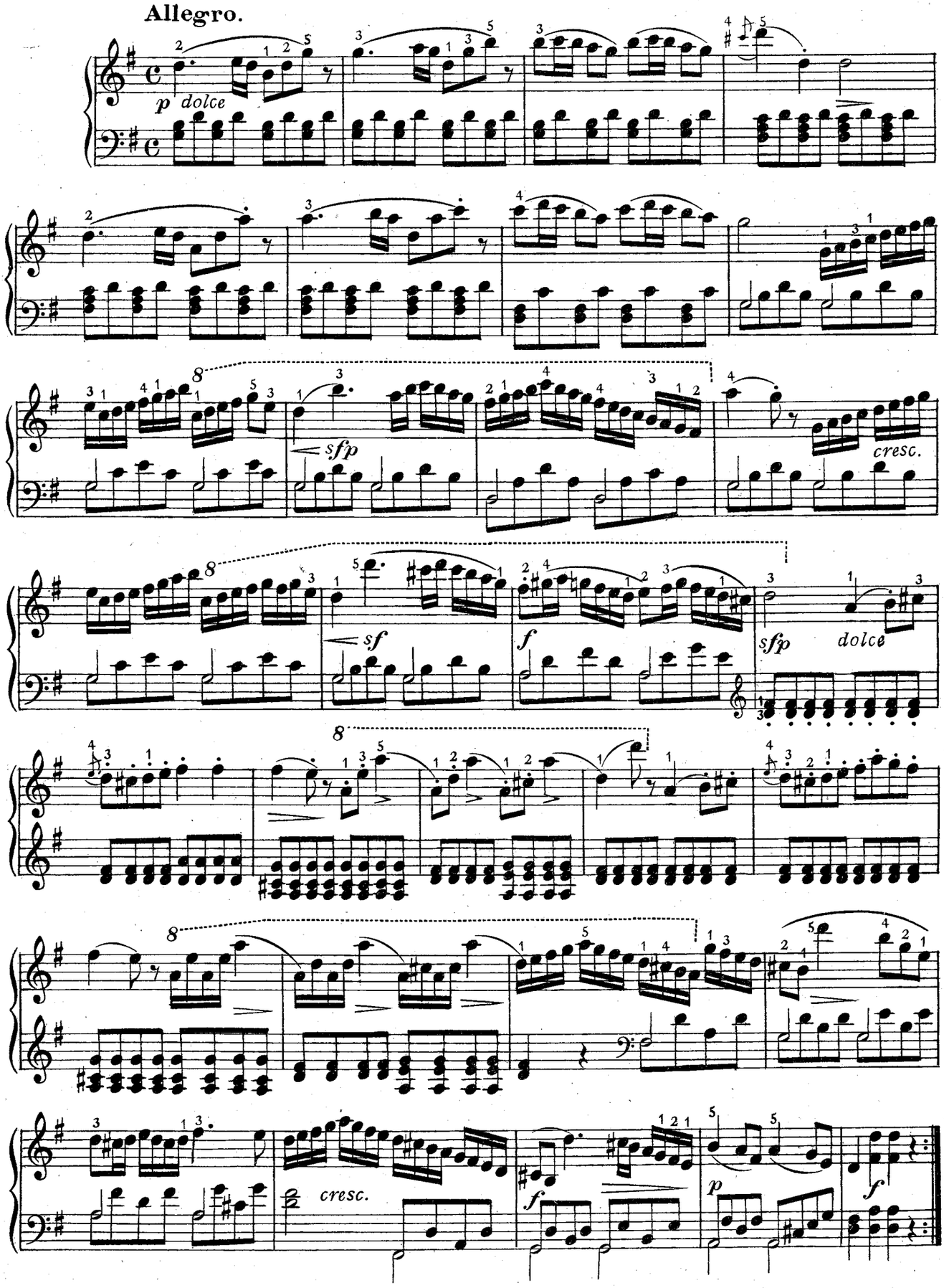
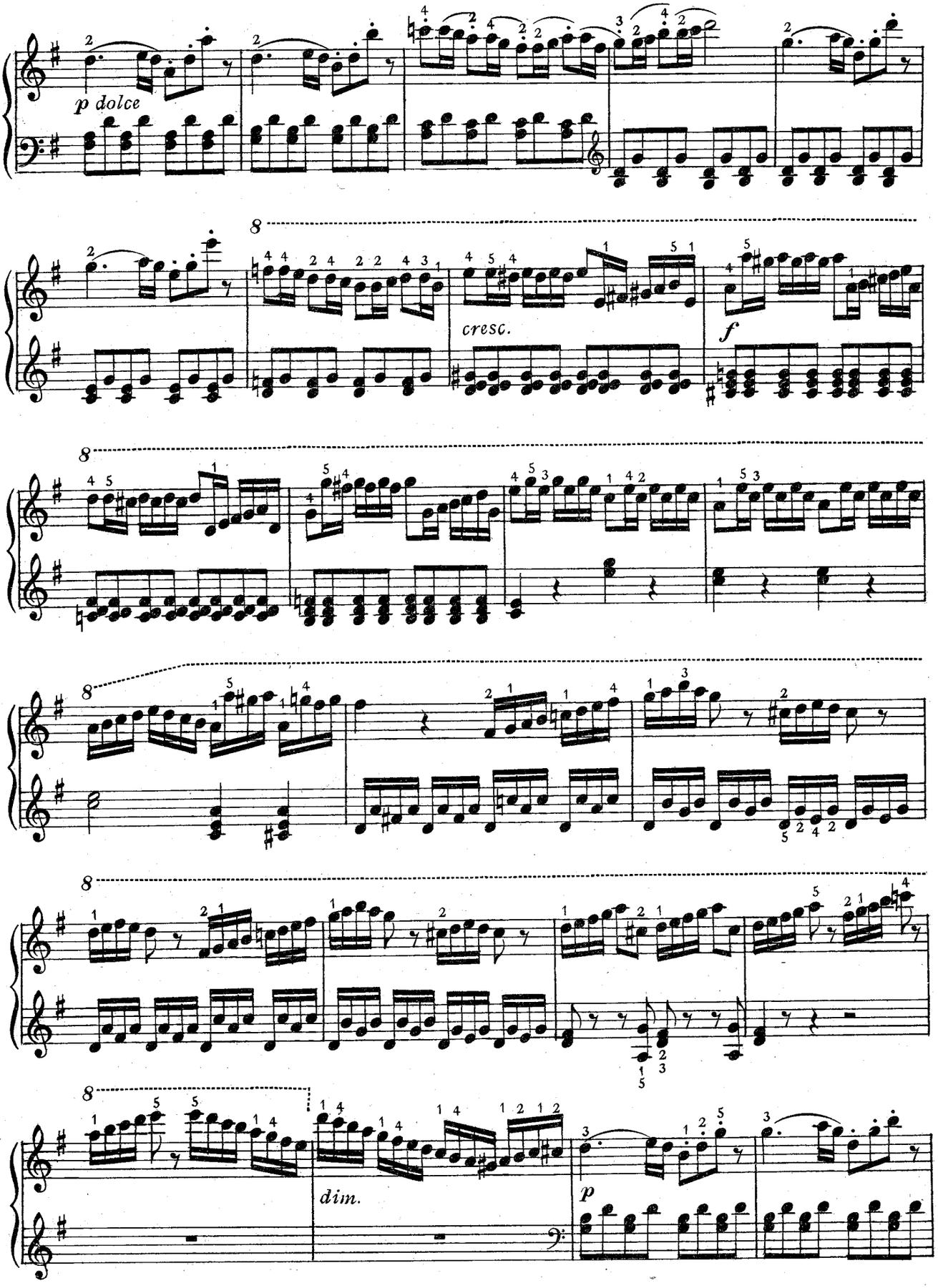
Sonatina No. 4

Rev. Oswin Keller

Allegro.

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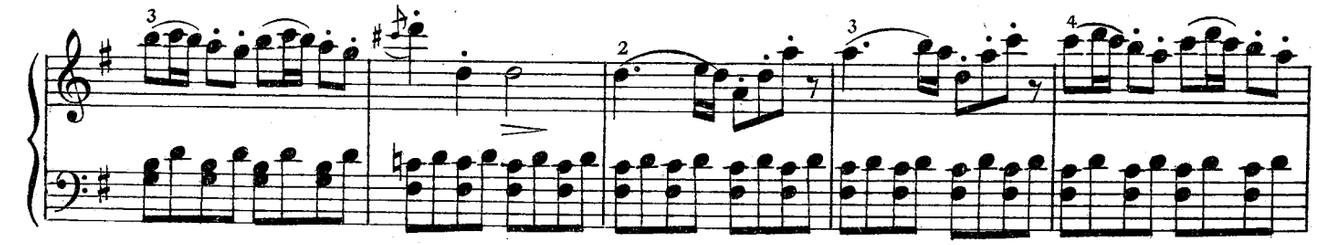

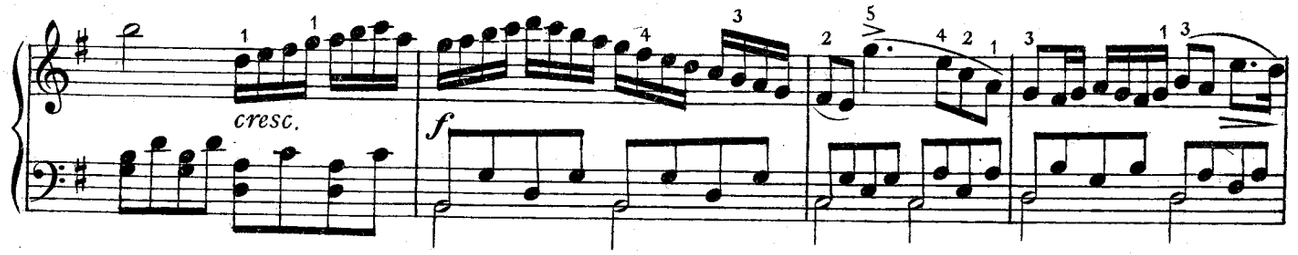

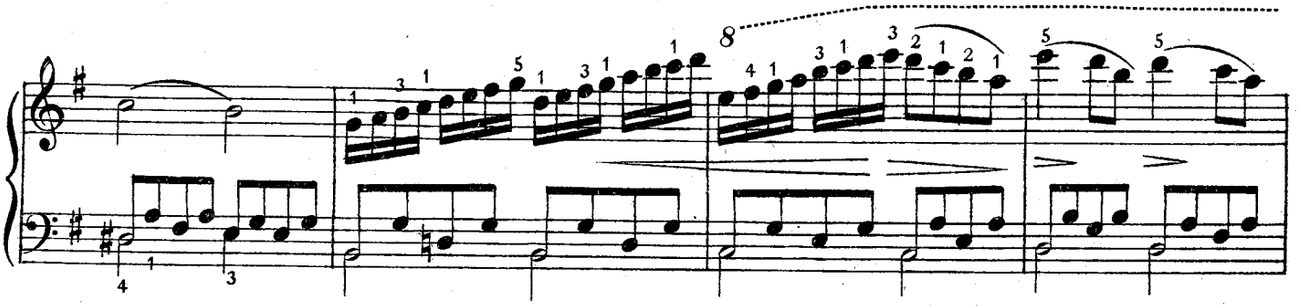

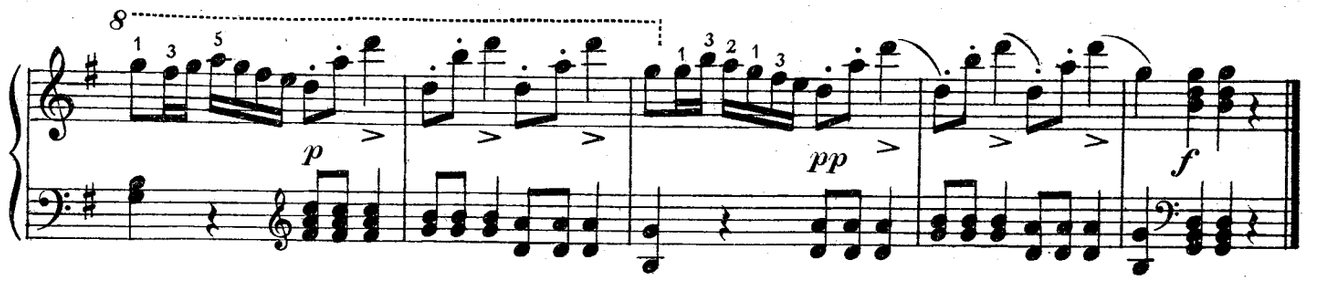

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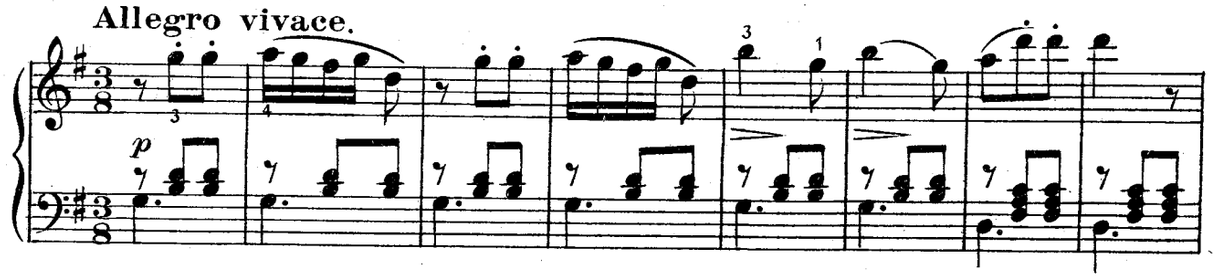

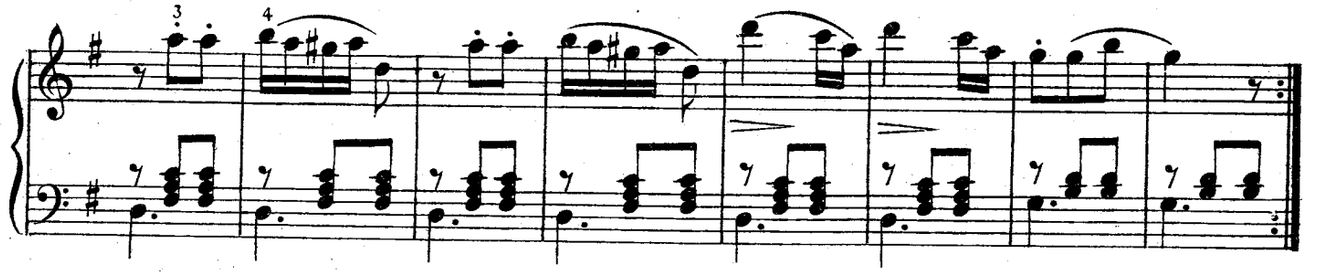

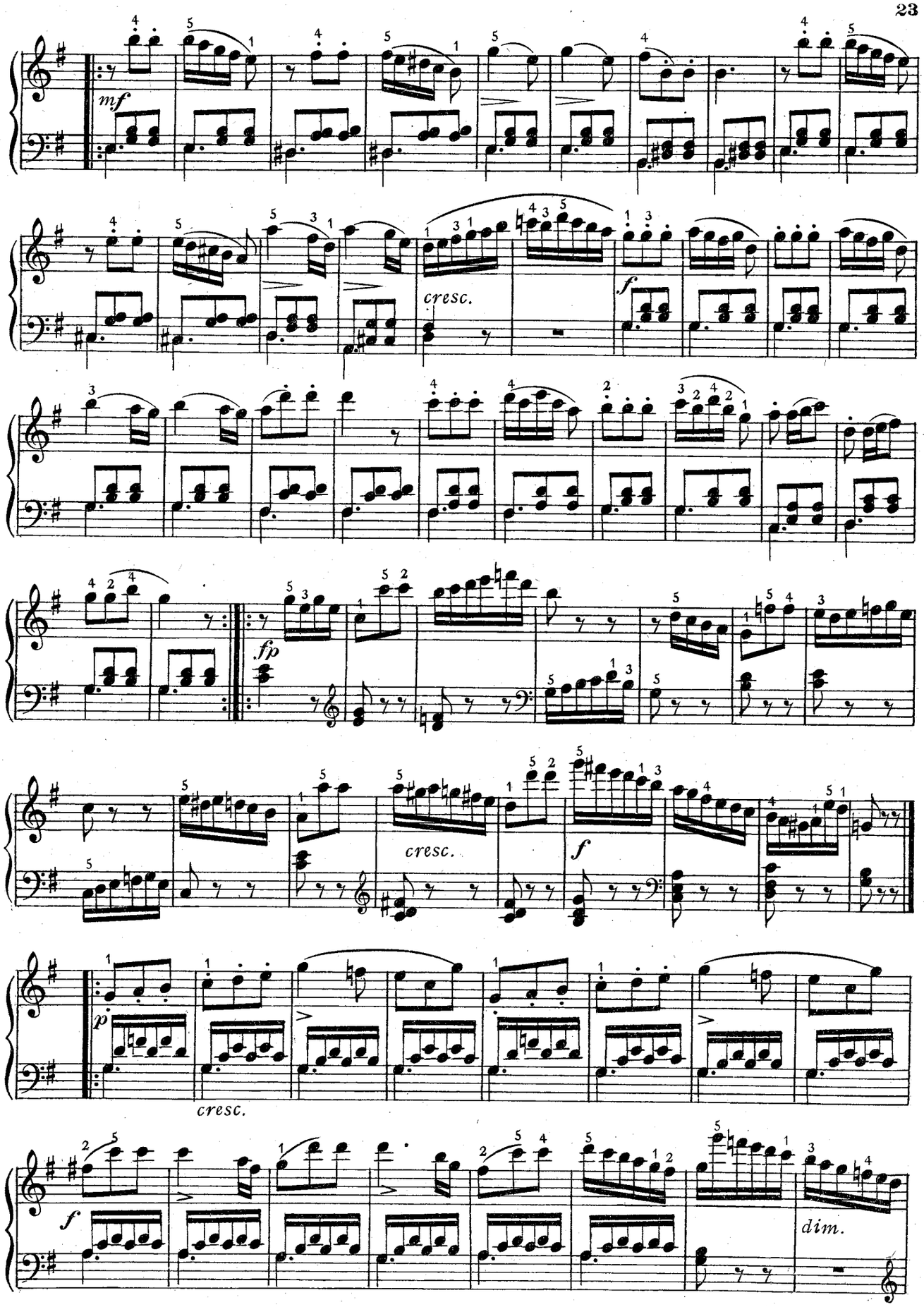
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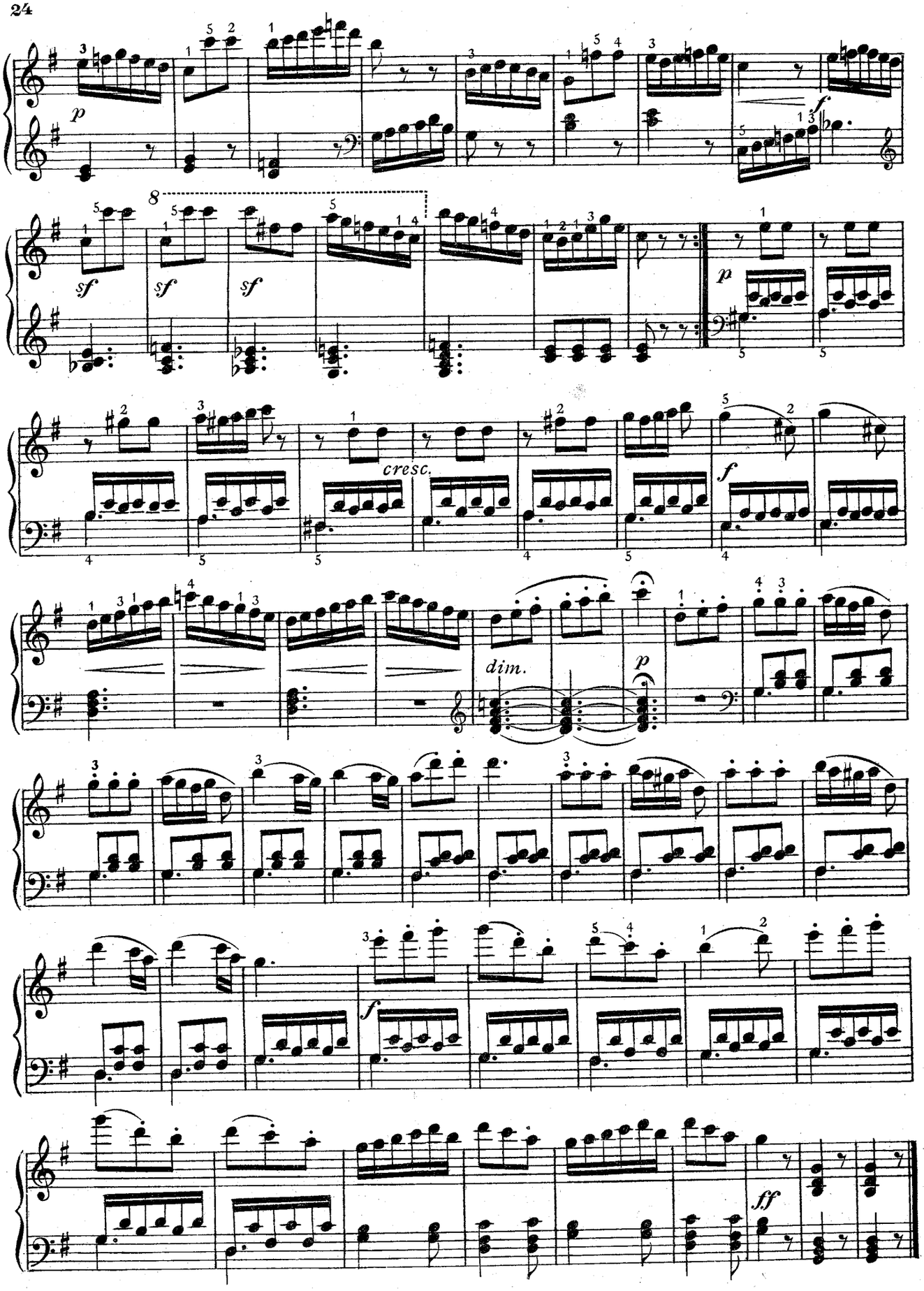
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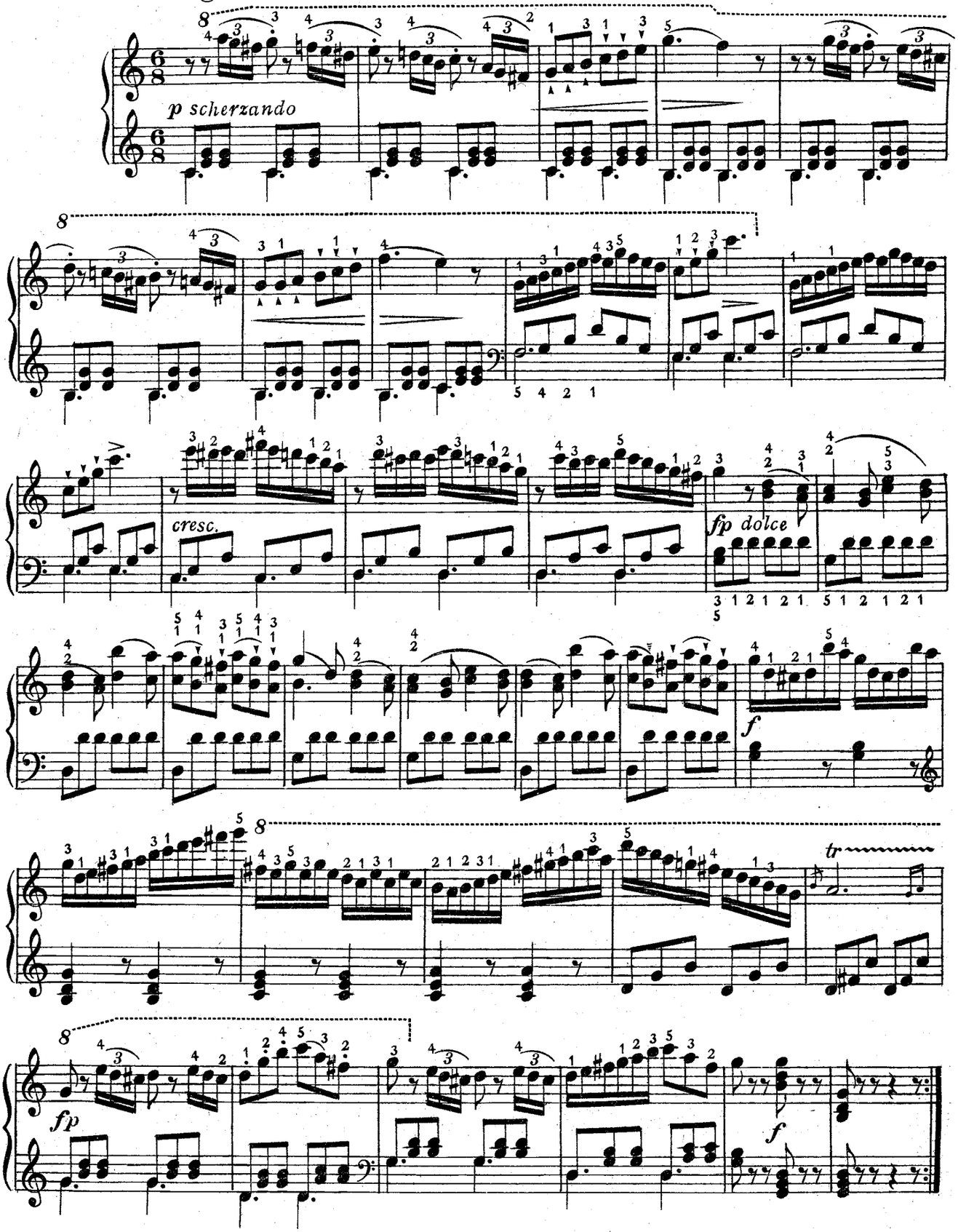
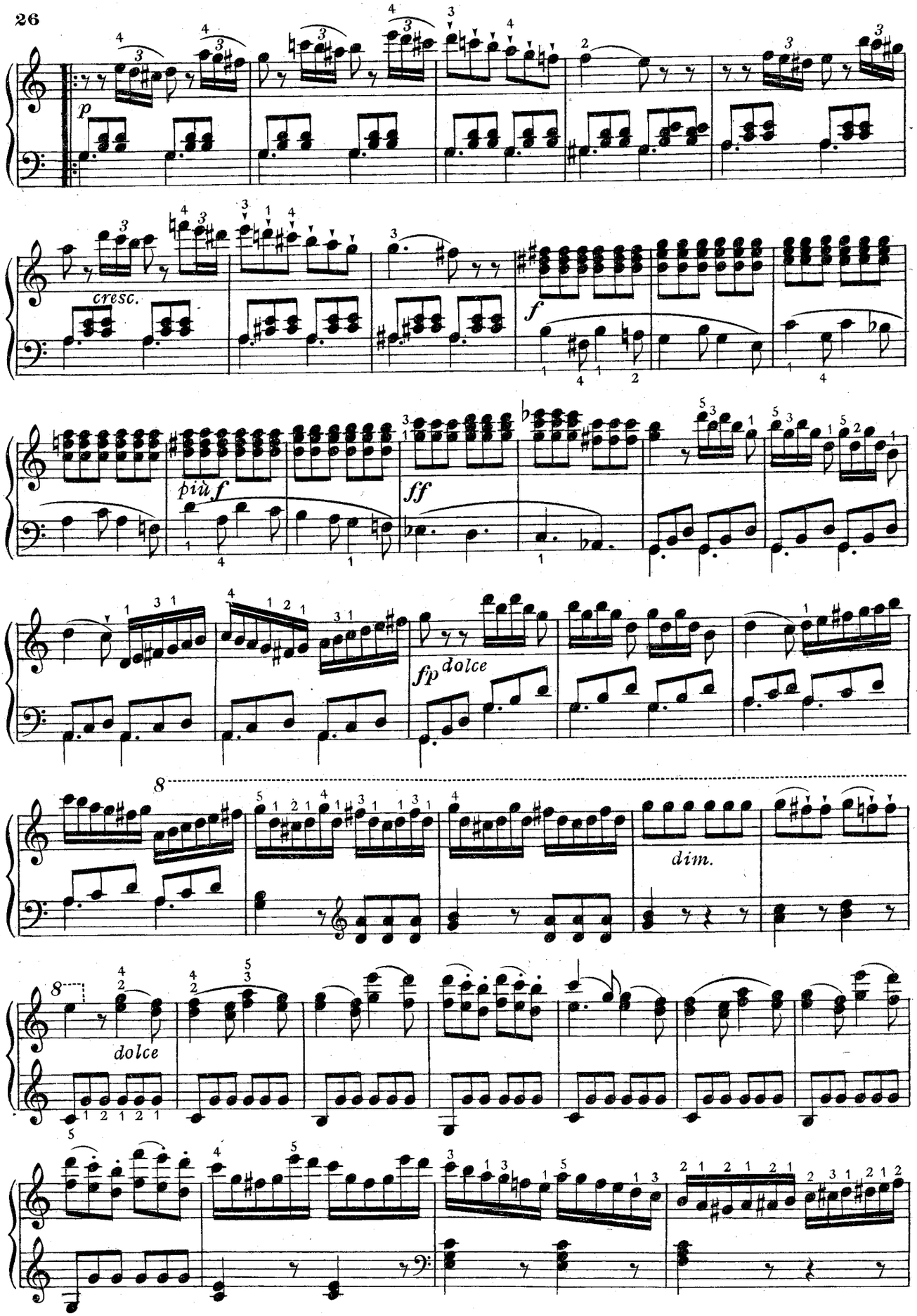
Sonatina No. 5

C. Czerny, op. 163
Rev. Oswin Keller

Allegro vivace.

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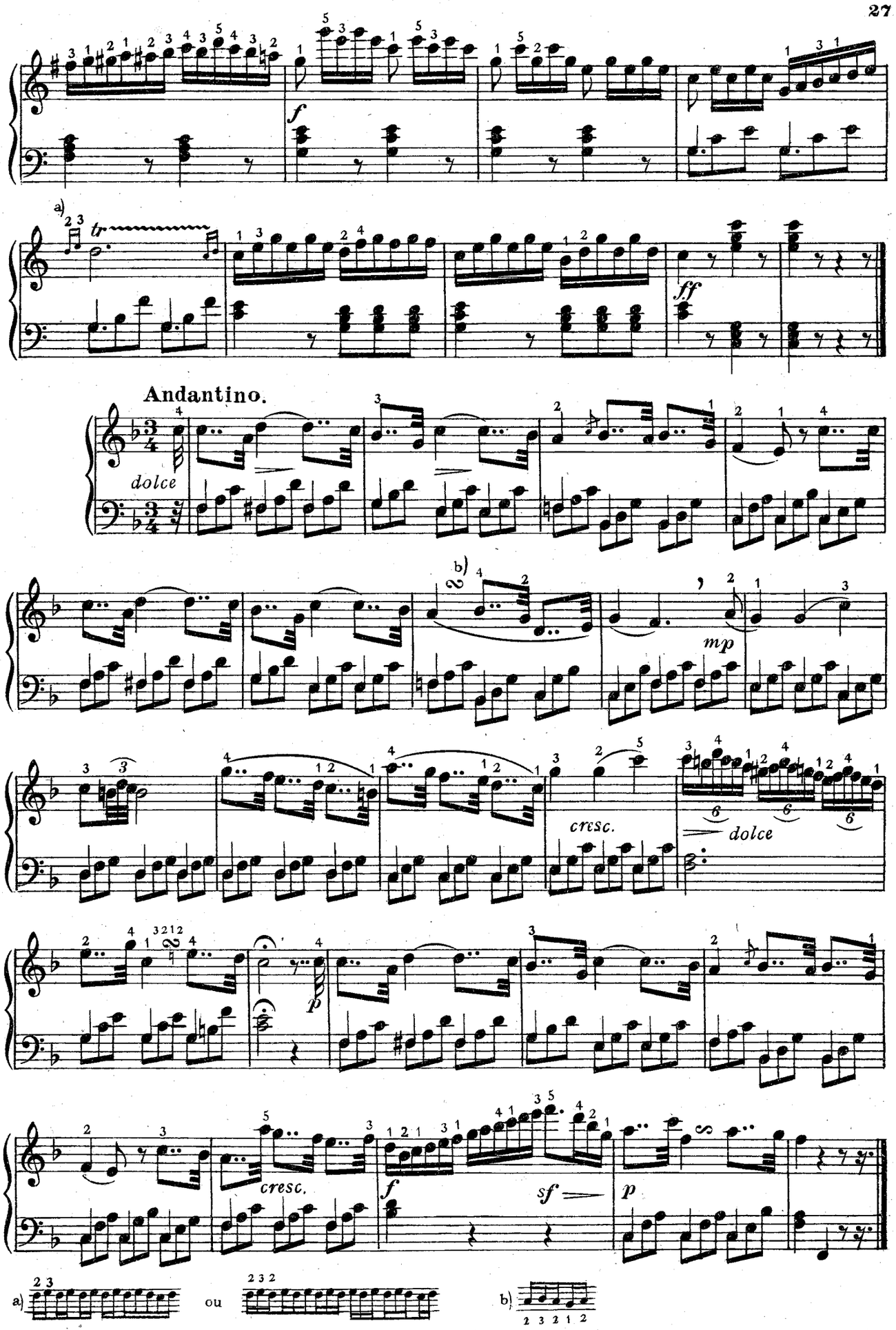
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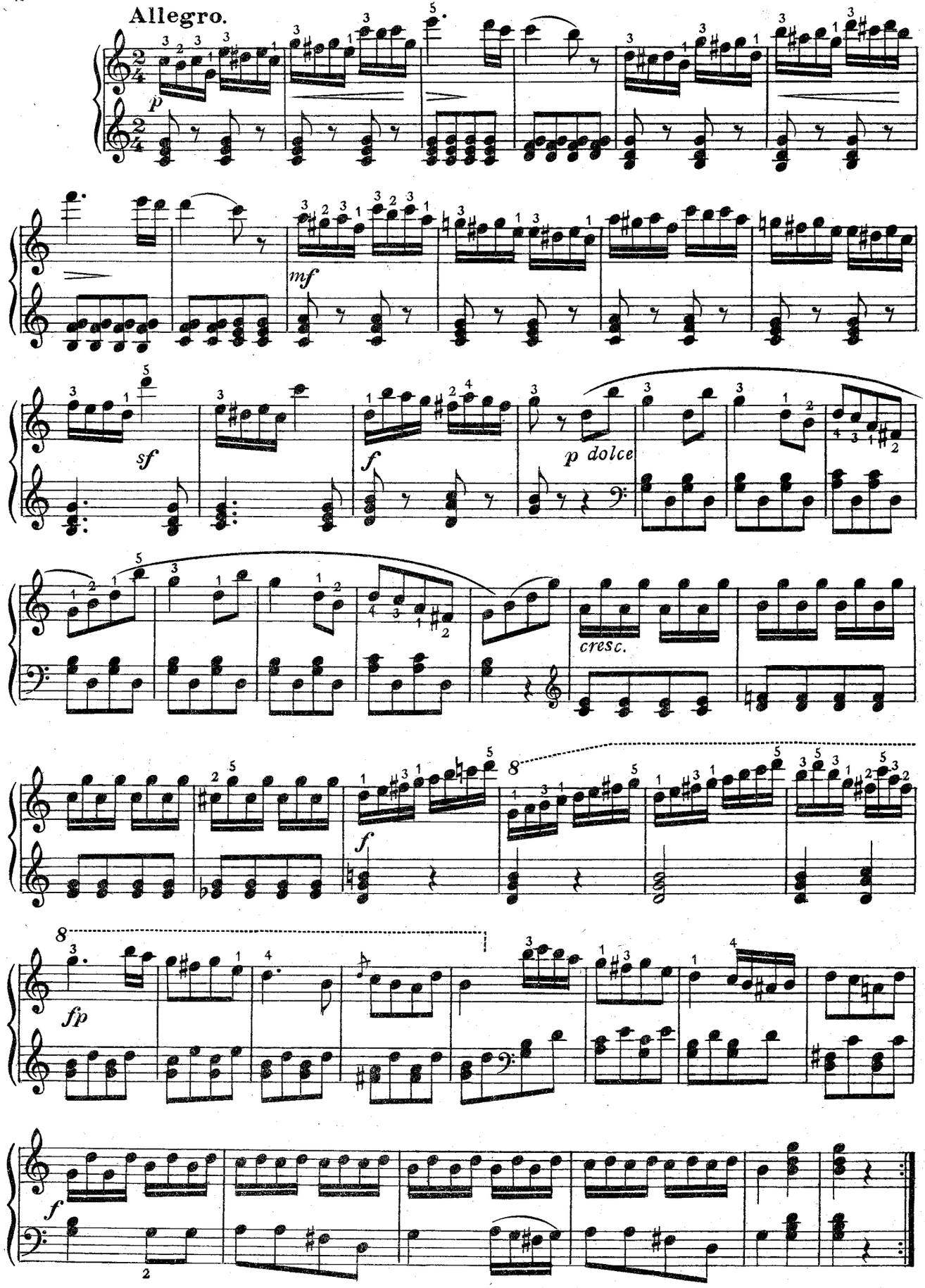

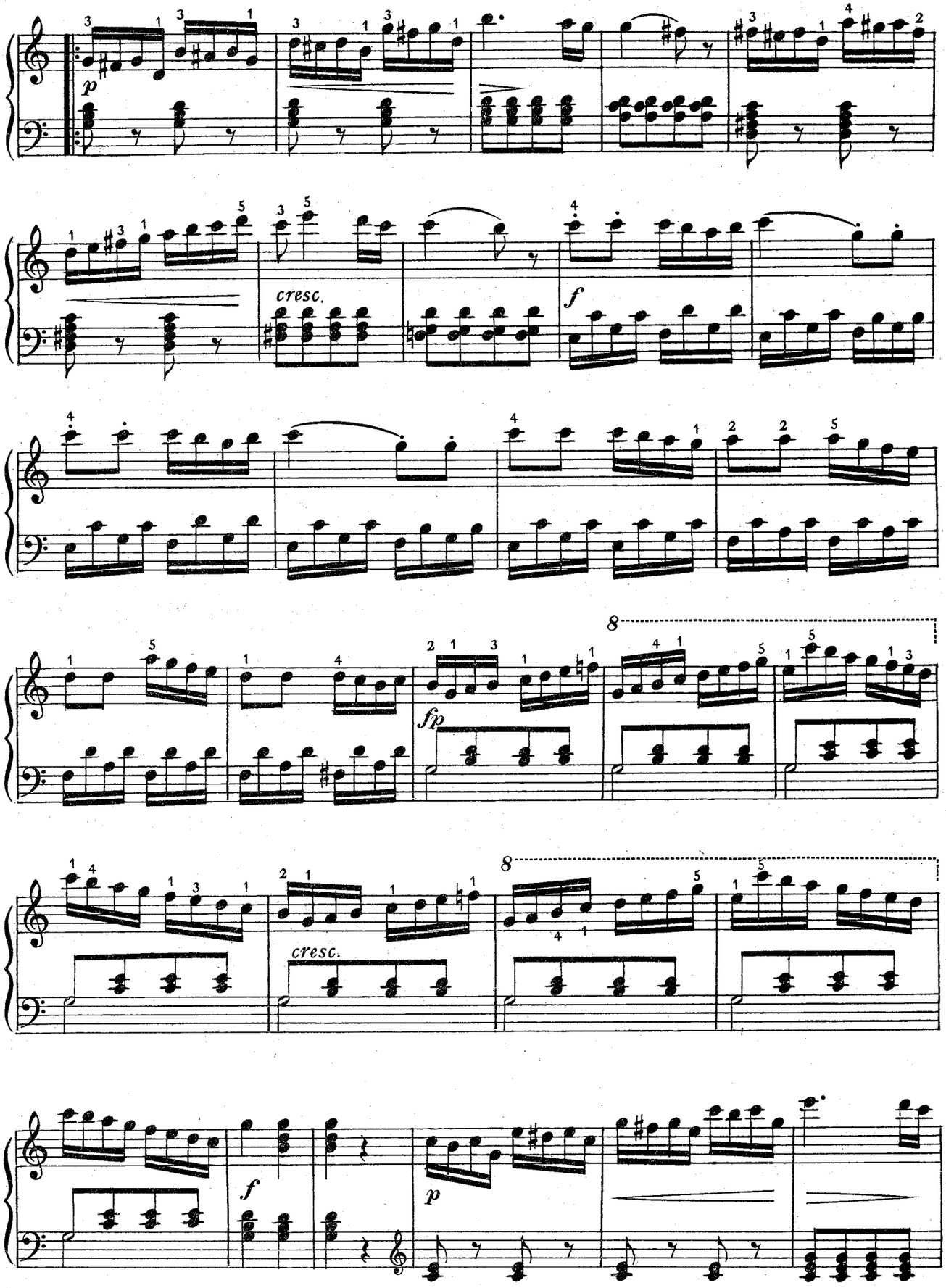
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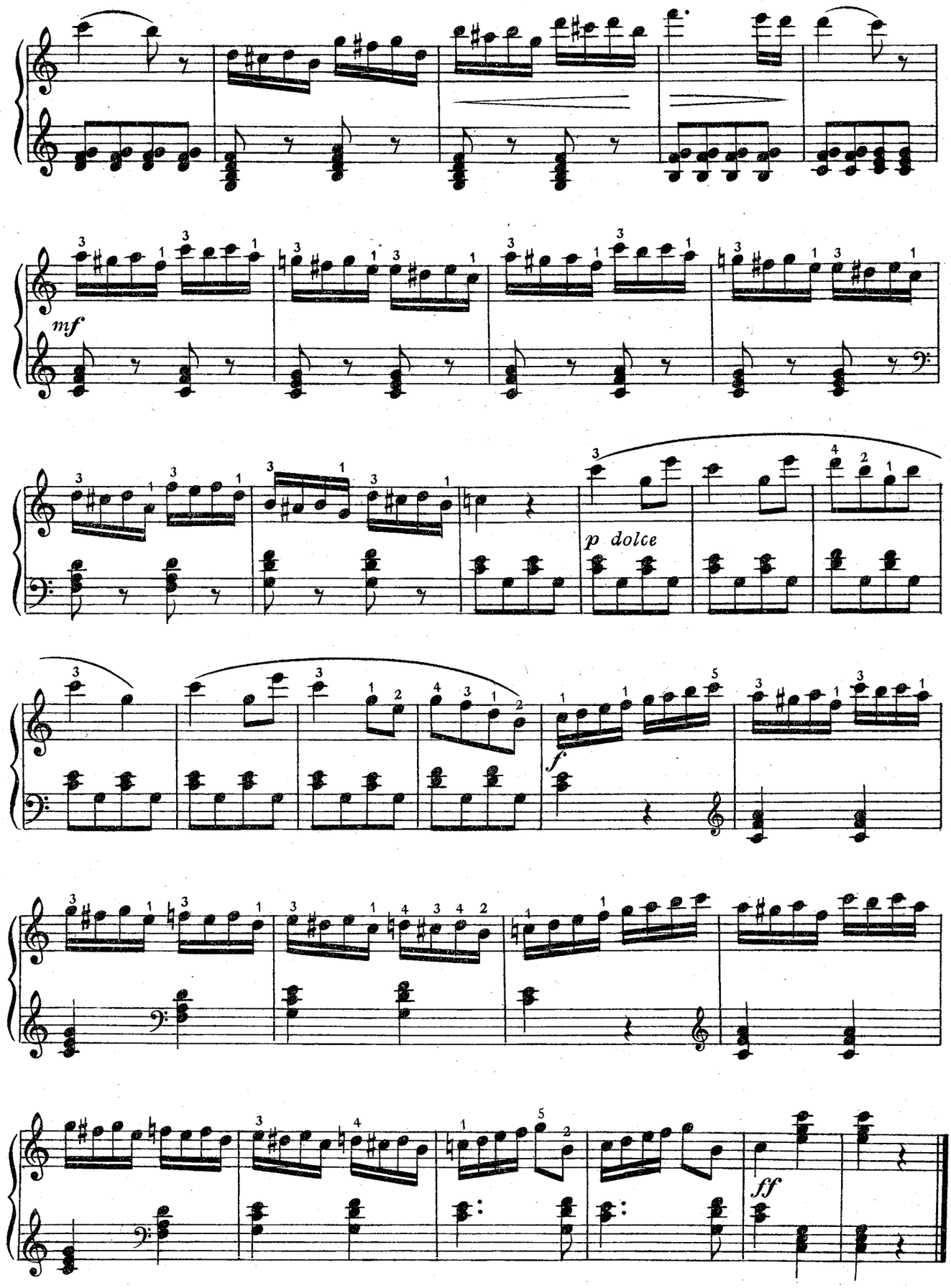
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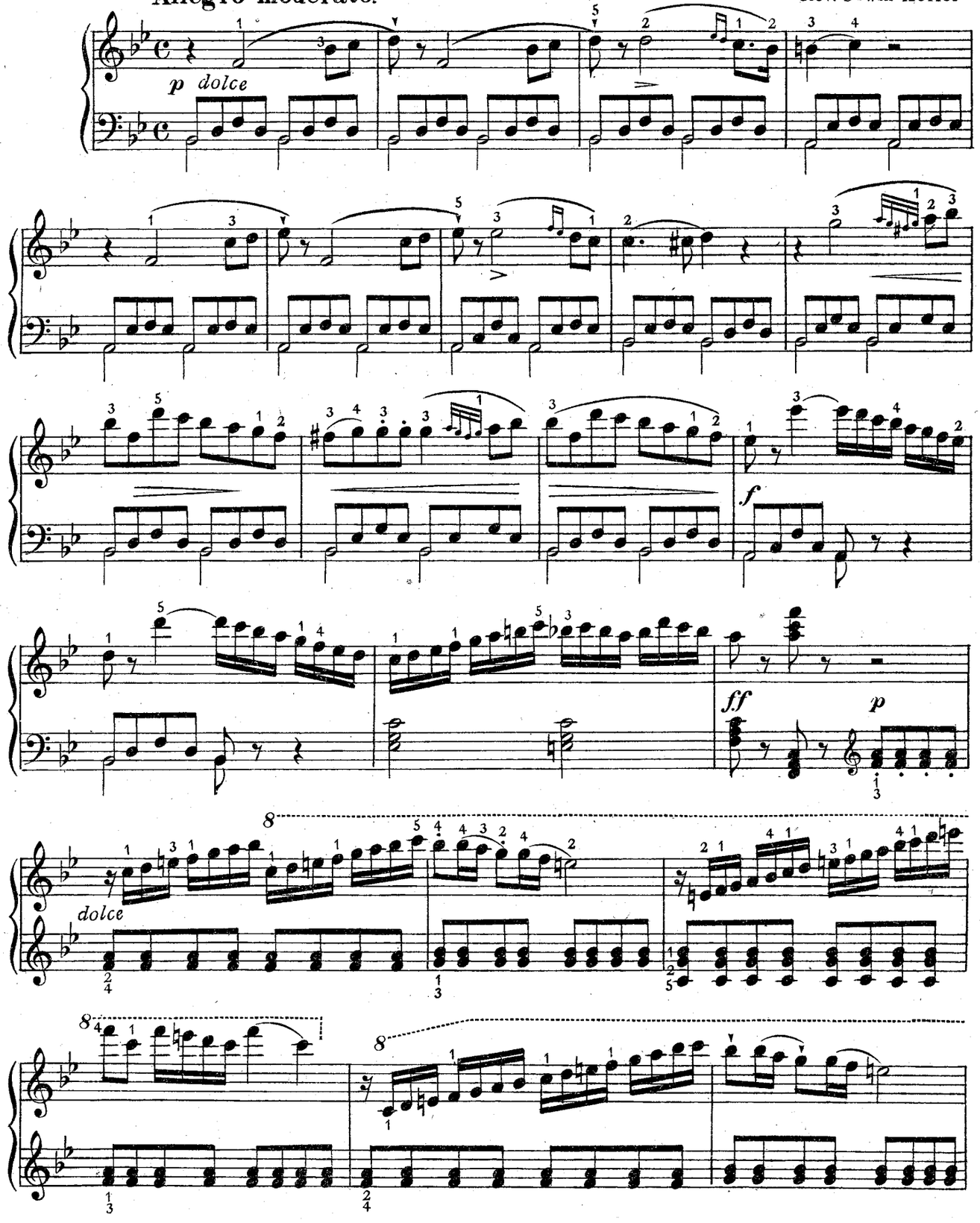
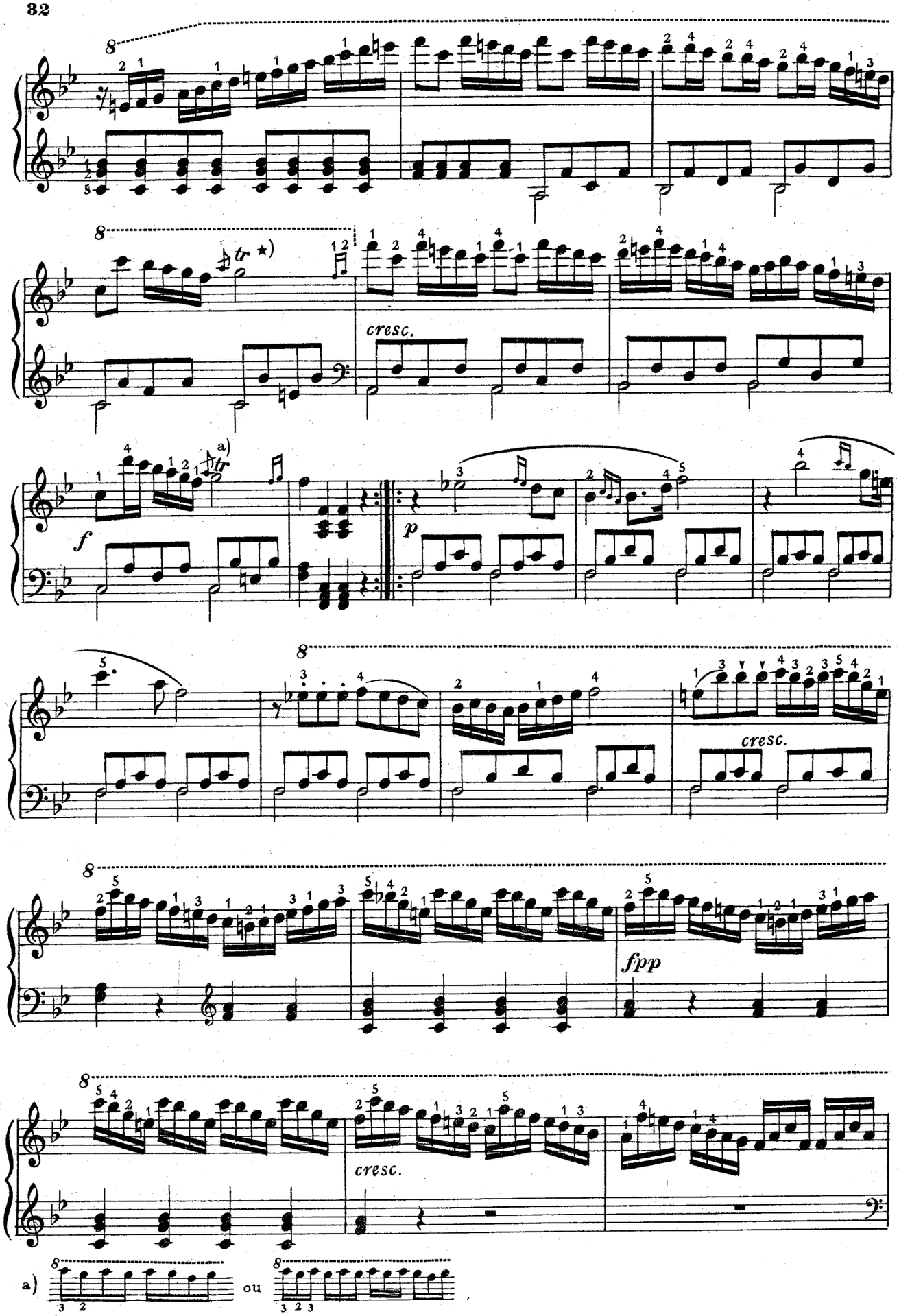
Sonatina No. 6

C. Czerny, op. 163
Rev. Oswin Keller

Allegro moderato.

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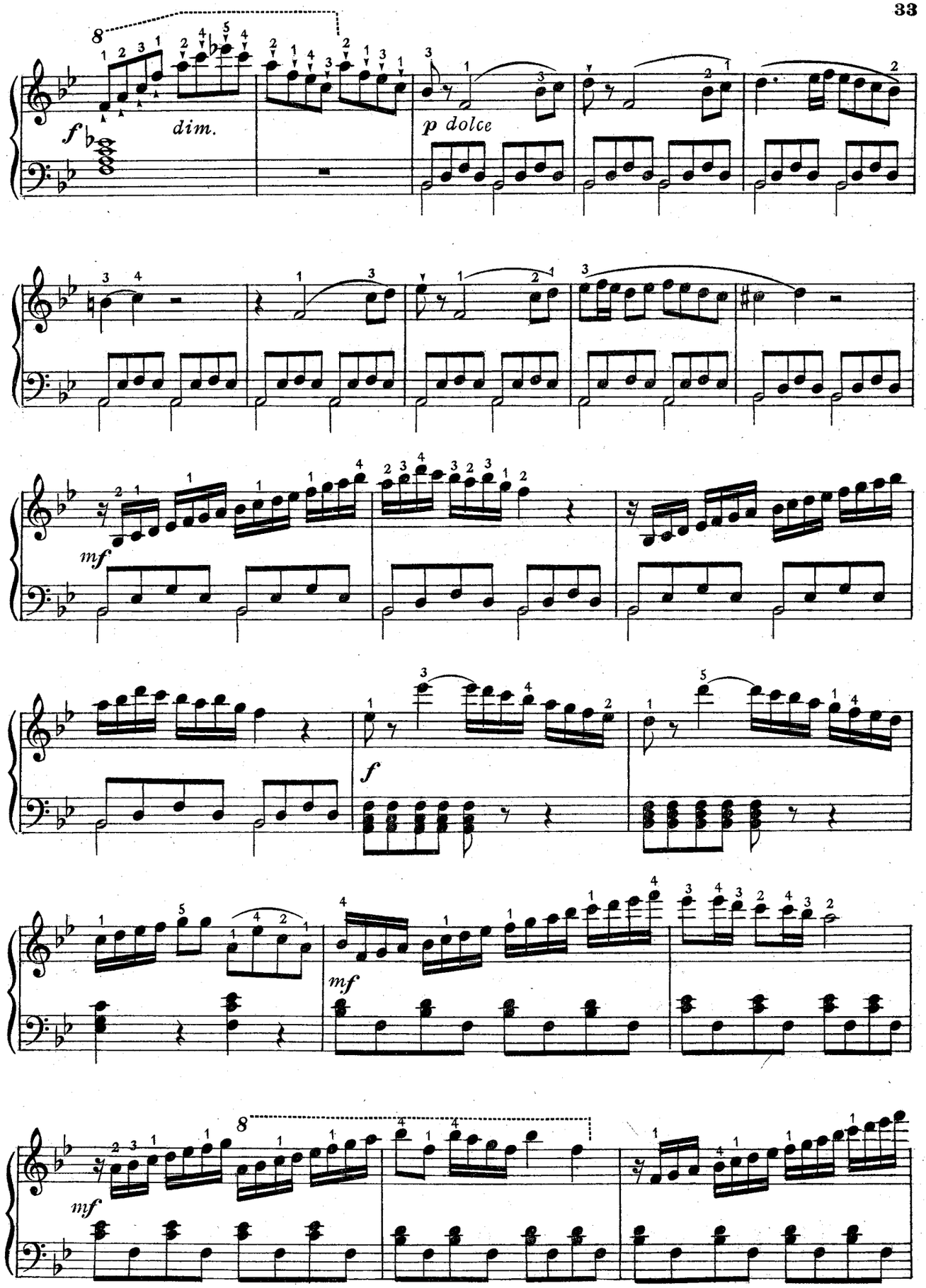
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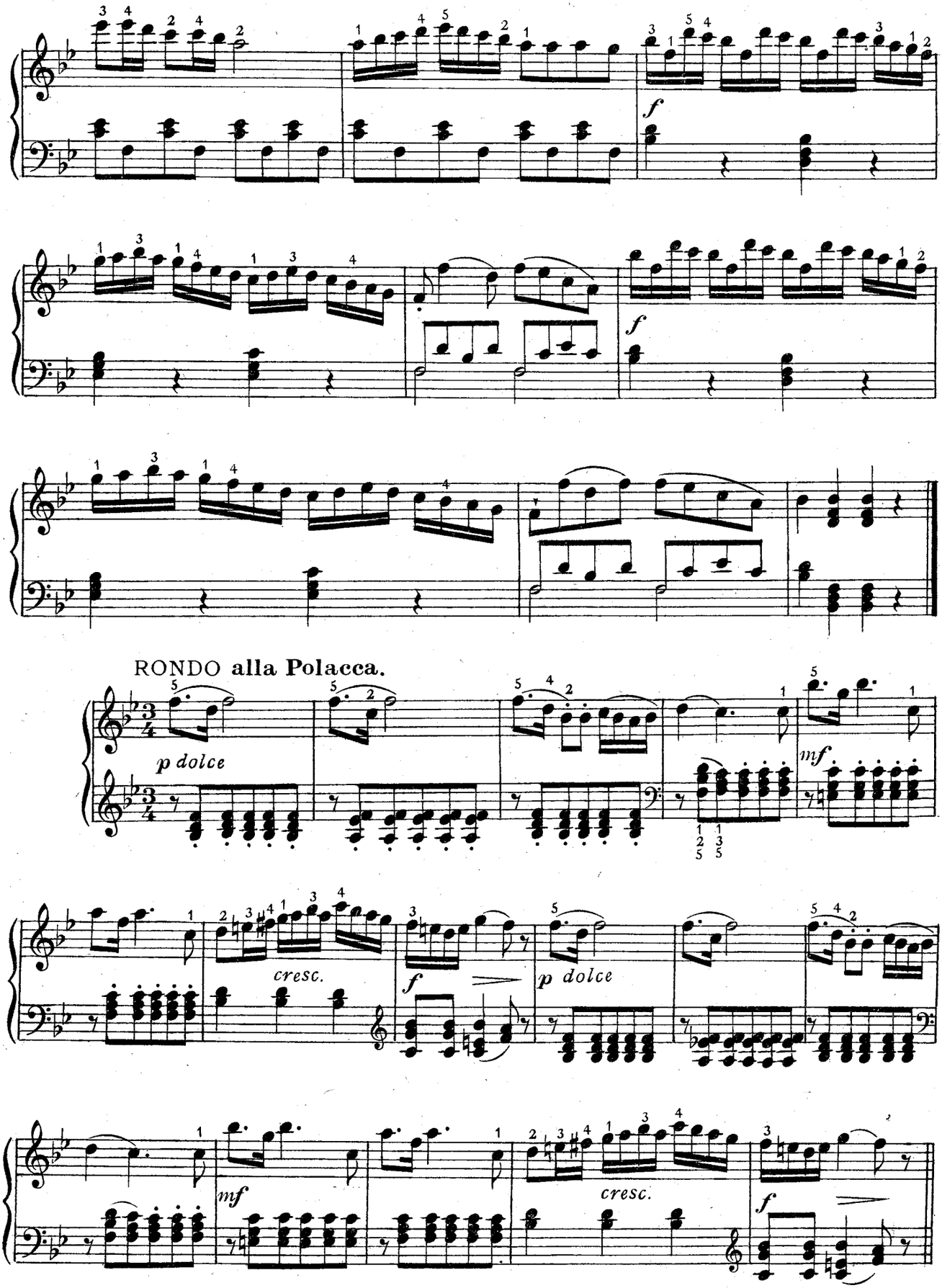
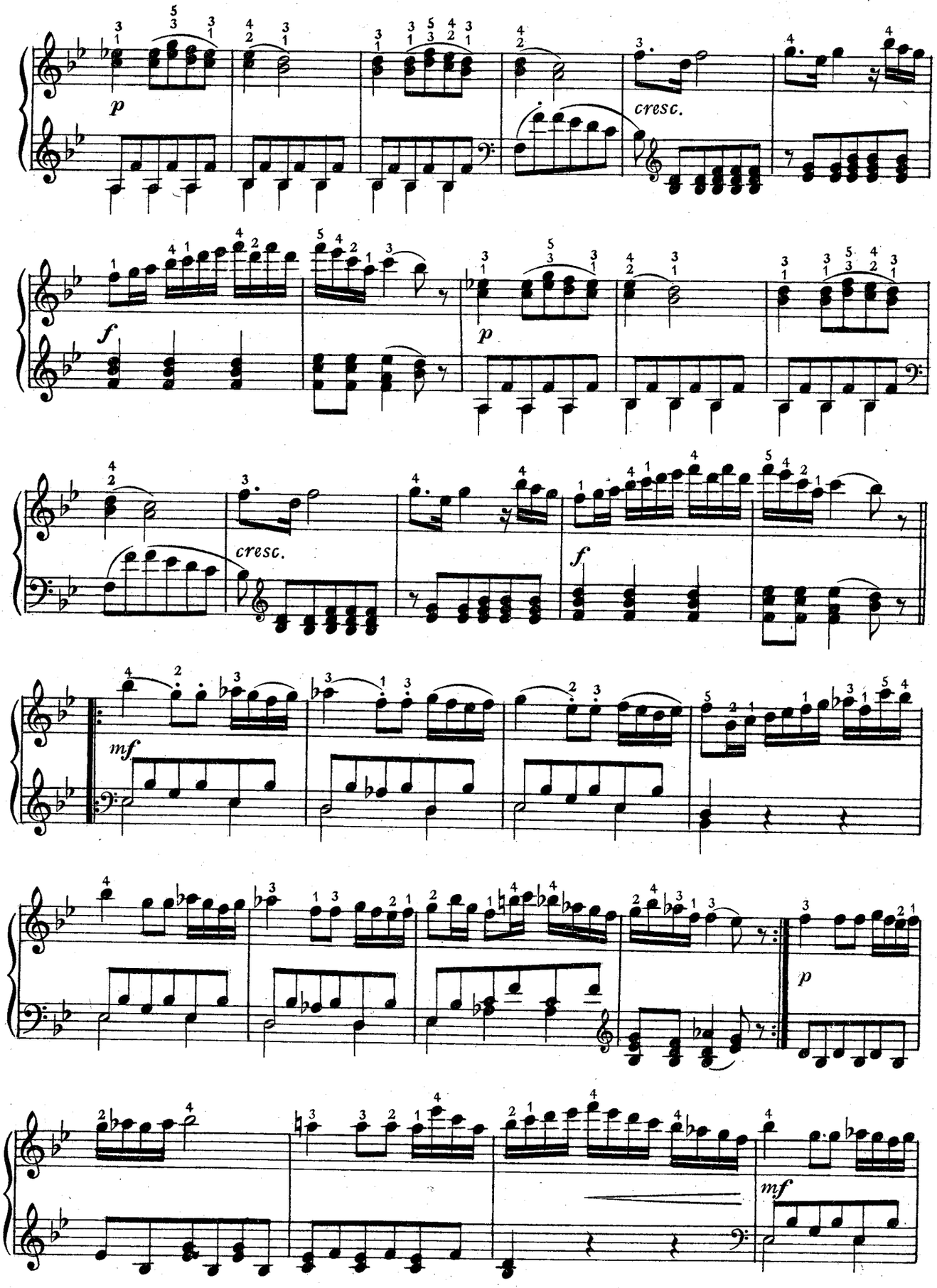

f
f
f
RONDO alla Polacca.
p dolce
mf
cresc.
f
p dolce
mf
cresc.
f


p
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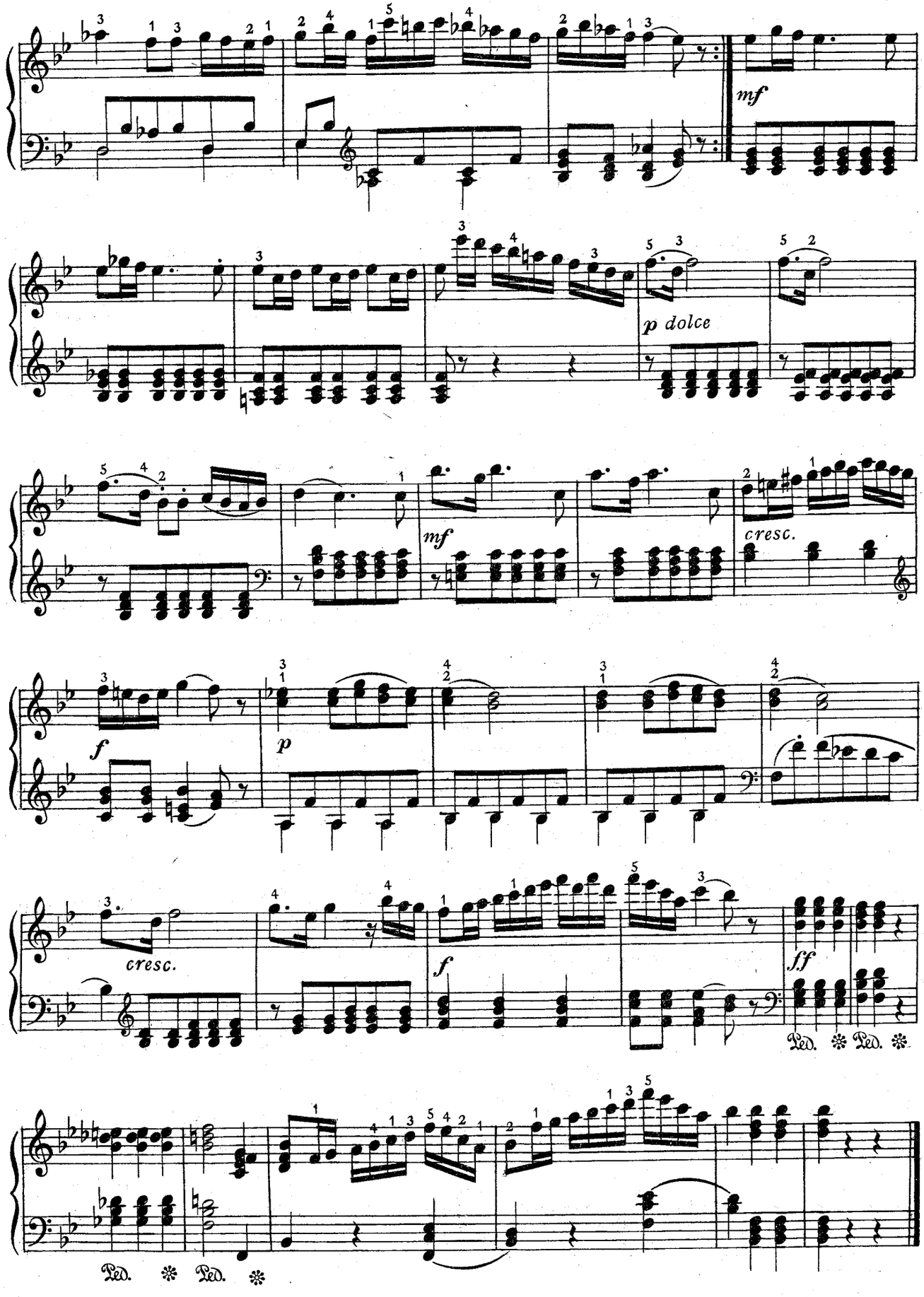
p
cresc.
f
mf
p
mf



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