

**Carl  
CZERNY**

**Music for Flute and Piano**

**Trois Rondeaux faciles et brillans**

**Introduzione, Variazioni e Finale**

**Duo concertant • Rondoletto concertant**

**Kazunori Seo, Flute**

**Makoto Ueno, Piano**



## Carl Czerny (1791–1857)

### Music for Flute and Piano

Carl Czerny's father, Wenzel, was a native of Nimburg in Bohemia, born in 1752. He served as a chorister at a Benedictine monastery near Prague until, at the age of seventeen, his voice broke. Family poverty led him to the army and service of fifteen years in the Artillery, followed, in 1784, by a period as a piano-teacher in Brno. His marriage led to a move to Vienna, where he taught music, working also as a piano-repairer. His only son, Carl, was born in Vienna in 1791, in time for the family to move to Poland, where Wenzel Czerny was employed as a piano-teacher in the house of a member of the nobility. Four years later they returned to Vienna, where Wenzel Czerny resumed his earlier occupations.

Carl Czerny owed much to his father, who trained him as a pianist and musician, concentrating particularly on the works of Bach, Mozart and Clementi. At the age of nine he played for Beethoven, who was happy to accept him as a pupil, his lessons relying in good part on Carl Philipp Emanuel Bach's essay on keyboard-playing, the *Versuch über die wahre Art das Clavier zu spielen*. In spite of the irregularity of these lessons, Czerny enjoyed Beethoven's favour and found a continuing source of inspiration in Beethoven's music which remained at the heart of his own repertoire as a performer. Attempts to embark on an early career as an infant prodigy, a travelling virtuoso, were eventually abandoned, partly owing to the disturbed political and social events of the time and partly because, as Czerny later pointed out, of his lack of brilliance and showmanship, the element of charlatanry that seemed a necessary concomitant of such a career. With his careful father's approval, he settled in Vienna primarily as a piano-teacher, with pupils that over the years included the boy Liszt, who passed on Czerny's teaching to a generation of virtuosos, and they, in turn, to their pupils. Impressed as he was by the performance style of Mozart, heard through Mozart's pupil Hummel, he nevertheless became a leading exponent of the piano music of Beethoven, with its demands for a legato style suited to the newer forms of pianoforte now available. His pedagogical works had and continue to have wide currency. While his principal works were in the form of

exercises and studies, of which he wrote a very large number, his other piano music consists of *Sonatas* and *Sonatinas*, with various medleys, variations and other shorter pieces. He wrote music for piano duet, and for up to six players, with many arrangements and transcriptions, including a number of works by Mozart, Beethoven, Auber, and editions of major composers, including Donizetti. The extent of his work as a composer is reflected in well over 800 opus numbers.

Czerny's *Trois Rondeaux faciles et brillants pour Pianoforte et Flute (ou Violon) concertans sur des motifs favoris de Rossini & Bellini, Op. 347, pour la jeunesse*, was issued in 1836 by the publisher Simrock in Bonn. The first of these pieces is in C major and uses motifs from Bellini, taking as its principal theme Elvino's aria *Ah! perché non posso odiarti* from *La sonnambula*, expressing his distrust of Amina in the second act, when he suspects her of infidelity. The second rondo, in D major, employs characteristic themes from Rossini and the third, in G major, derives its melodies from Bellini in a particularly brilliant end to the group of pieces.

The *Introduzione, Variazioni e Finale, Op. 80*, seems to have been written in about 1825, a year after Schubert's *Variations on 'Trockne Blumen'*, and possibly intended for the same flautist, Ferdinand Bogner, a musician of some importance in musical life in Vienna, who combined his musical activities with employment as a civil servant in the imperial treasury. The *Introduzione*, marked *Adagio molto*, opens with a dramatic flourish, leading to a cadenza and the theme, *Allegretto moderato e grazioso*, to be followed by seven variations, the sixth of which, *più lento*, is in a minor key. The work ends with a brilliant final variation, marked *Brillante e vivace*, a technically demanding conclusion in true concerto style.

The *Rondoletto concertant for Piano, Flute and Cello ad lib, Op. 149*, was published in Vienna towards the end of 1827. It starts with the piano statement of the principal theme, marked *Allegretto animato*, followed by the flute. The first episode of the rondo brings elements of display and a piano cadenza, before the return of the main theme.

A second episode explores the subdominant key of B flat and its associated key of G minor. A brief excursion into E major leads back to the original key and the principal theme, leading in turn to a triumphant coda to end an elegant and characteristic work.

Czerny's *Duo concertant pour Piano-forte et Flûte in G major, Op. 129*, was published in 1827 in Vienna by Diabelli. A work of some brilliance which has retained a place in flute repertoire, it opens with a movement broadly in sonata-allegro form, with a repeated exposition and

spectacular display for both instruments. The *Scherzo* has a C major trio section by way of contrast. It is followed by a slower movement, marked *Andantino grazioso*, its main theme entrusted first to the flute and then taken up by the piano. The work ends with a *Rondo*, its jaunty principal theme returning to frame a series of contrasting episodes, leading to a brief relaxation before a triumphant dash to the finish.

**Keith Anderson**

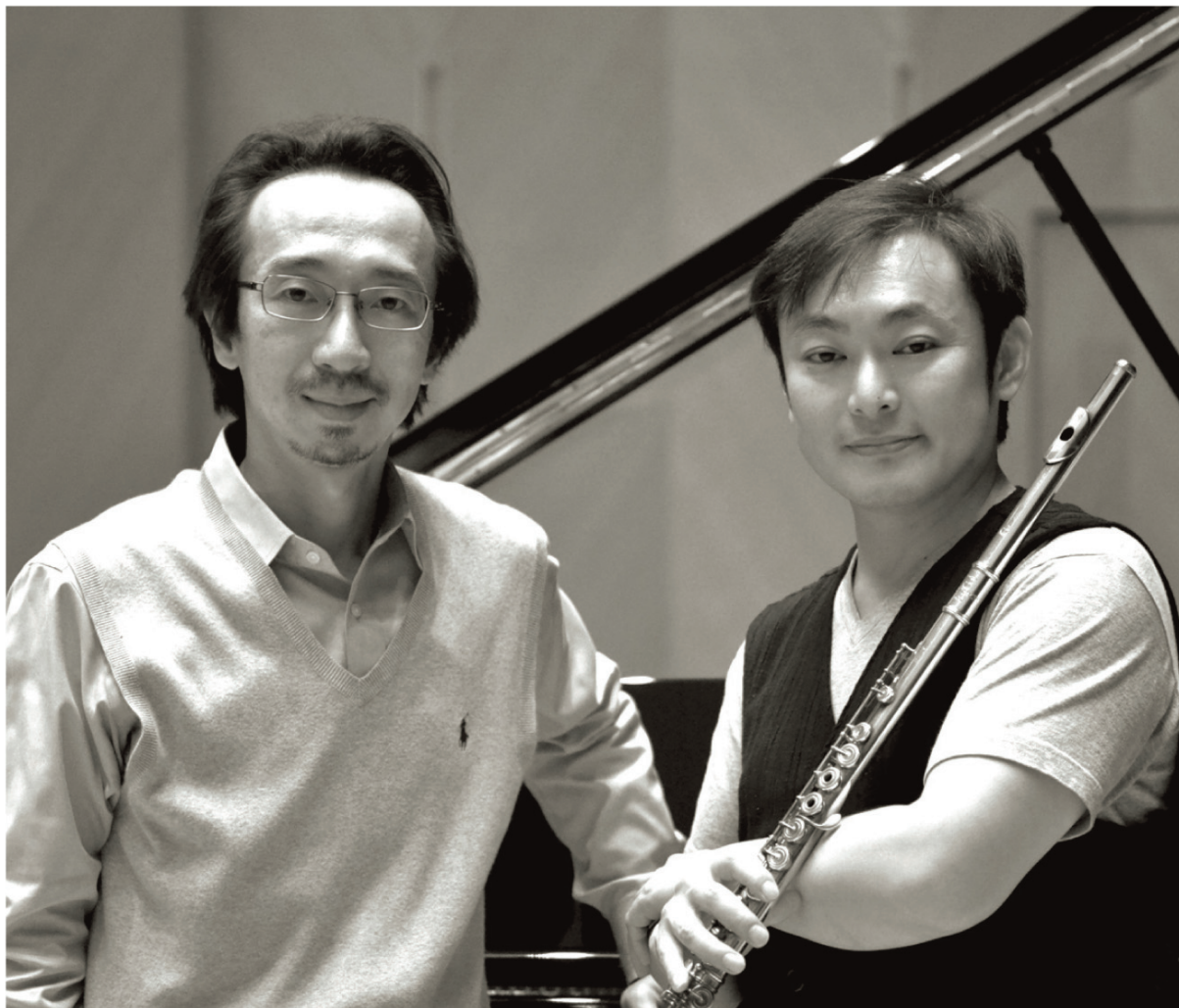
### **Kazunori Seo**

The flautist Kazunori Seo was born in Kitakyushu (Japan) in 1974. He began his music studies at the age of six with his musician parents, going on to study in Paris with Raymond Guiot, Kurt Redel, Patrick Gallois, Benoît Fromanger and Alain Marion at the Conservatoire National Supérieur de Musique de Paris (CNSMDP) where he was awarded the Premier Prix in flute in 1998. He also studied chamber music with Pascal Le Corre, Emmanuel Nunes, Christian Ivaldi, and Ami Flammer, and in 1999 was awarded the Premier Prix in chamber music at the CNSMDP. He concluded his Conservatoire musical studies with Maurice Bourgue. Prize-winner of international competitions, notably the Carl Nielsen and Jean-Pierre Rampal in 1998, and the Geneva in 2001, he has won attention as one of the world's outstanding flautists through numerous appearances as soloist, recitalist and chamber musician. In 2005 he won the Pro Musicis International Award in Paris and he gives recitals regularly in Paris (Salle Cortot), New York (Carnegie, Weill Recital Hall), Boston, and Tokyo as an artist of the Pro Musicis Association. His recordings for Naxos include a CD of music by Karl and Franz Doppler [Naxos 8.570378] and two CDs of flute concertos by Leopold Hofmann [Naxos 8.554747 and 48]. [www.kazunoriseo.com](http://www.kazunoriseo.com)

### **Makoto Ueno**

Makoto Ueno was born into a musical family in 1966 in Muroran, Japan. A graduate of the Curtis Institute of Music in Philadelphia, he studied with Jorge Bolet and Gary Graffman, continuing at the Salzburg Mozarteum with Hans Leygraf. He also received musical instruction and suggestions from musicians such as Mieczysław Horszowski, Edward Aldwell, Felix Galimir, Leon Fleisher, Rosalyn Tureck, Andrzej Jasinski, Radoslav Kvapil, and Jacob Lateiner. He was a prize-winner at various international competitions, including Maryland, Bösendorfer-Empire (Brussels), Geneva and Orléans. In Japan he was a recipient of the Kyoto University Prize for New Artists, and of the Aoyama Barocksaal Prize, in 2005. In June 2005 he won Second Prize at the First Sviatoslav Richter International Piano Competition in Moscow. He has given recitals throughout Japan, Korea, Thailand, Turkey, Mexico, the United States, Austria, Belgium, the Czech Republic, Germany, Holland, Latvia, and Russia, and has appeared as a soloist with leading orchestras. Although he usually plays modern concert pianos, he is equally at home with historical instruments, often performing and recording on Viennese and British fortepianos from 1810 to the 1820s, and on a Pleyel, a Streicher and an Erard built between 1840 and 1860. Since 1996, he has been teaching at Kyoto University of Arts (KCUA).





**Makoto Ueno** and **Kazunori Seo**

Virtuoso pianist Carl Czerny was a pupil and friend of Beethoven in Vienna. His prodigious output as a composer included numerous sets of variations on operatic themes, both with orchestra [Naxos 8.573254] and, as with the *Trois Rondeaux, Op. 347* on themes by Rossini and Bellini, in the form of entertaining chamber music. With its cadenza and technical flourishes the *Introduction, Variations and Finale, Op. 80* is composed in true concerto style, while the elegance and refined artistry of the *Rondoletto* and *Duo concertant* are both characteristic of a Classical master whose works have only recently started to gain wider recognition.



**Carl  
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(1791–1857)

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|---|--------------|--|--------------|
| <b>Trois Rondeaux faciles et<br/>brillans, concertans sur les<br/>motifs favoris de Rossini et<br/>Bellini, Op. 374</b> | <b>23:37</b> | <b>5 Rondoletto concertant in<br/>F major, Op. 149</b> | <b>10:04</b> |
| <b>1 I. Allegro grazioso</b>  | <b>8:30</b>  | <b>Duo concertante in<br/>G major, Op. 129</b>         | <b>26:26</b> |
| <b>2 II. Allegro piacevole e vivace</b>   | <b>7:05</b>  | <b>6 I. Allegro</b>                                    | <b>11:12</b> |
| <b>3 III. Allegro animato</b>   | <b>7:56</b>  | <b>7 II. Scherzo: Allegro molto</b>                    | <b>2:06</b>  |
| <b>4 Introduzione, Variazioni e<br/>Finale in C major, Op. 80</b>   | <b>17:56</b> | <b>8 III. Andantino grazioso</b>                       | <b>5:35</b>  |
|   |              | <b>9 IV. Rondo: Allegretto</b>                         | <b>7:33</b>  |

**Kazunori Seo, Flute • Makoto Ueno, Piano**

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Playing Time  
**78:20**



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