



CZERNY

Piano Trios

Deux Trios brillants

Trois Sonatines faciles et brillantes

Sun-Young Shin, Violin • Benjamin Hayek, Cello

Samuel Gingher, Piano



Carl
CZERNY
(1791–1857)
Piano Trios

Deux Trios brillants, Op. 211
for piano, violin and cello (c. 1830)

	No. 1 in C major	22:46
①	I. Allegro con brio	11:45
②	II. Andantino grazioso	3:47
③	III. Rondo: Allegro vivace	6:57
	No. 2 in A major	20:31
④	I. Allegro vivace e con anima	9:51
⑤	II. Andante allegretto	3:28
⑥	III. Bolero. Rondo: Allegro vivo	7:09

Trois Sonatines faciles et brillantes, Op. 104
for piano, violin and cello (1827)

	No. 1 in G major	9:56
⑦	I. Allegro comodo	4:28
⑧	II. Rondo: Allegro piacevole	5:25
	No. 2 in C major	8:50
⑨	I. Allegretto vivace	3:48
⑩	II. Rondo: Allegro	5:01
	No. 3 in A minor	8:10
⑪	I. Allegro molto	3:31
⑫	II. Andantino con variazioni	4:37

Carl Czerny (1791–1857)

Deux Trios brillants, Op. 211 • Trois Sonatines faciles et brillants, Op. 104

Carl Czerny's father, Wenzel, was a native of Nimburg in Bohemia, born in 1750. He served as a chorister at a Benedictine monastery near Prague until, at the age of 17, it was dissolved. Family poverty led him to the army and service of five years in the infantry and ten years in the artillery, followed, in 1784, by a period as a piano teacher in Brno. He married Maria Ruzitschka in 1784 and moved to Vienna in 1786 (with a letter of recommendation to study with Gluck). Unable to study with or receive help from Gluck, who had recently suffered a stroke, Wenzel taught music and worked as a keyboard repairer and music copyist. 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 (1791–1857) owed much to his father, who trained him as a pianist and musician, concentrating particularly on the works of Bach, Handel, 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*. 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.

Czerny published 861 opus numbers in virtually every genre (except opera), and had four distinct categories for his compositions: studies and exercises, easy pieces for pupils, brilliant concert pieces, and serious music. The 'brilliant' and 'serious' categories include seven symphonies, eleven piano sonatas, piano trios, string quartets, concertos, masses, choral music, songs, numerous variations, transcriptions, and piano arrangements for two, four, six and eight hands, to name a few.

Czerny's *Deux Trios brillants pour pianoforte, violon et violoncelle, Op. 211*, were published in 1830 by Diabelli in Vienna, *brillants* being an archaic spelling of *brillants* that was in use until a reform of French spelling in 1835. The first of the two trios, in C major, opens with an immediate call to attention. The following movement is in sonata-allegro form, with a repeated exposition and a development that dwindles to a whisper before the return of the opening motif, introducing a recapitulation. A short G major slow movement leads to a lively concluding *Rondo*, which brings a characteristic exploration of the higher register of the piano and a final cheerful coda. The second of the pair, in A major, again starts with a sonata-form movement, going on to a D major slow movement and a final *Rondo*, which, unusually, is based on a Spanish *bolero* rhythm, with occasional *con legno* in the violin. With its companion, the *Trio* provides scope for brilliant display, particularly for the pianist.

The three works that make up *Op. 104* were advertised as *Trois Sonatines faciles et brillantes pour le pianoforte seul avec accomp. d'un violon et violoncelle ad libitum à l'usage des élèves avancés* ('Three Agile and Brilliant Sonatines for pianoforte solo with accompaniment of a violin and cello with freedom for the use of advanced pupils'). Published by Diabelli in Vienna in 1827, these

works in their title suggest a common form of the time, one to be gradually displaced by works with a more equitable distribution of parts. The first of the three *Sonatinas*, in G major, like its companions, is in two movements, the second movement of the first and second a *Rondo*. The second *Sonatina* is in C major and the third in A minor, the last initially revealing more of Czerny as a disciple of Beethoven, before the more conventional theme and variations of the second movement. The *Sonatinas* are essentially as advertised on the title-page of Diabelli's edition, works for the pianoforte, with violin and cello accompanying parts that add little to the brilliance and display of Czerny's limpid piano-writing. It is quite likely that 'ad libitum' was an invitation for the violinist and cellist to improvise/embellish their parts. This notion is further supported by Czerny's inclusion of a *fermata* just before the recapitulation in the second movement of the third sonatina, a clear indication for the pianist to improvise a cadenza, which was in favour and common practice during the time. Given Czerny's authorship of his seminal treatise on pianoforte improvisation (*Op. 200*), the pianist has elected to include a brief, improvised cadenza here. Czerny's fluency and the quantity of his compositions was

to lead to disparagement from some of his younger contemporaries, while retaining the respect of Liszt and earning that of Brahms. Czerny, as a composer, presents one aspect of the transition from the age of Mozart, through the latter's pupil, Hummel, to his own master, Beethoven, and to the period of Czerny's pupil, Liszt. At the same time his work demonstrates his command of keyboard technique and writing, reflected in his fluent display of passage-work, his wide exploration of the higher registers of the piano and, over all, his prolific genius.

Keith Anderson

Special thanks to the Newberry Library of Chicago, the BnF Library in Paris, and the Johann Christian Senckenberg University Library in Frankfurt for access to rare editions of *Op. 211* and *Op. 104*. All scores used for this project are in the public domain, and were transcribed, edited and reproduced by Samuel Gingher for the recording of this album, using Sibelius 7 software. Additional thanks to Krannert Center for the Performing Arts, John Minor, and Robin Berthier.

Sun-Young Gemma Shin



Dr Sun-Young Gemma Shin is an active performer on both Baroque and modern violin as a soloist, chamber musician, and orchestra leader. A former Fellow and concertmaster of the Montgomery Symphony Orchestra in Alabama and presently associate concertmaster of the Champaign-Urbana Symphony Orchestra, Shin also performs with the Baroque ensemble Concerto Urbano (Charlotte Mattax Moersch, director), and Sinfonia da Camera (Ian Hobson, director). She has collaborated with the St. Petersburg Quartet, the Pacifica Quartet, and has performed at major concert venues such as the Seoul Arts Center, the Sejong Center, the Getty Center in Los Angeles, Symphony Center in Chicago, and Carnegie Hall, among others. Sun-Young Gemma Shin has taught at Illinois State University, Illinois Wesleyan University and Huntingdon College, and her former students hold positions in professional orchestras around the United States. She earned degrees from Oberlin College, Northwestern University and the University of Illinois at Urbana-Champaign under the tutelage of Roland and Almita Vamos, Gregory Fulkerson and Simin Ganatra.

Benjamin Hayek



Benjamin Hayek completed his bachelor and MM degrees in cello performance at the University of Illinois at Urbana-Champaign. A member of the Sinfonia da Camera, Hayek is active as a modern cellist in addition to his frequent appearances on Baroque cello and viola da gamba. Recent performances include multiple productions with the Baroque Artists of Champaign-Urbana, the University of Illinois Baroque Opera, a fringe concert world premiere of works by Alessandro Melani with Reed College at the Boston Early Music Festival, and a programme of Bach *Trio Sonatas* for the Houston Bach Society with Paul Leenhouts, Adam LaMotte and Christopher Holman.

Samuel Gingher



Photo: Samuel Gingher

Dr Samuel Gingher is active as a solo and collaborative pianist, and has performed in piano and chamber music festivals in Austria, Switzerland, California, Illinois, Michigan, West Virginia and North Carolina. He has been the recipient of many performance awards, including First Prize in Brevard Music Festival's International Solo Piano Competition and Krannert Center for the Performing Arts' Debut Artist Award. Gingher is currently a faculty member at Millikin University in Decatur, Illinois, and previously taught at the University of Illinois at Urbana-Champaign and Bradley University. His research interests include historical piano improvisation pedagogy, and the discovery and performance of rare masterworks. Samuel Gingher completed his DMA, MM piano performance and MM piano pedagogy degrees at the University of Illinois at Urbana-Champaign, and a BM in piano performance from the University of North Carolina at Chapel-Hill, under the tutelage of Drs Timothy Ehlen, Thomas Otten, and Reid Alexander.



Foellinger Great Hall

Photo: Kevin Bourassa

Carl Czerny found a continuing source of inspiration in the music of his teacher Beethoven, even after he had established himself with a series of influential pedagogic works, piano exercises and studies. His works for piano trio show a flair for vivacious themes and unusual rhythms, such as the Spanish bolero in the second of the *Deux Trios brillants*, Op. 211 as well as opportunities for brilliant display, notably for the pianist. The *Trois Sonatines*, Op. 104 are equally lively, showing a transitional style that bridges the period from Mozart to Liszt.

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1–3 No. 1 in C major **22:46**

4–6 No. 2 in A major **20:31**

Trois Sonatines faciles et brillantes, Op. 104
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7–8 No. 1 in G major **9:56**

9–10 No. 2 in C major **8:50**

11–12 No. 3 in A minor **8:10**

WORLD PREMIERE RECORDINGS

Sun-Young Shin, Violin • Benjamin Hayek, Cello
Samuel Gingher, Piano

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Producers: Samuel Gingher and Kevin Bourassa (Arts Laureate)

Engineers: Kevin Bourassa and Samuel Gingher • Editor: Samuel Gingher

Piano: Hamburg Steinway Concert Grand • Piano technician: John Minor

Booklet notes: Keith Anderson • A detailed track list can be found inside the booklet.

Cover: *View of Vienna from the Belvedere* (1758–1761) by Bernardo Bellotto (1721–1780)