

NAXOS

Carl
CZERNY
Organ Music

Iain Quinn, Organ



Carl
CZERNY
 (1791-1857)
Organ Music

**Prelude and Fugue in A minor,
 Op. 607**

1	Prelude	2:34
2	Fugue	4:35

**Twenty Short Voluntaries for Organ
 with Obligato Pedal, Op. 698** 34:16

3	No. 1 in F major	2:14
4	No. 2 in B flat major	1:12
5	No. 3 in C major	1:24
6	No. 4 in G major	2:49
7	No. 5 in C major	1:52
8	No. 6 in E flat major	2:20
9	No. 7 in A flat major	2:01
10	No. 8 in E major	2:04
11	No. 9 in G minor	2:36
12	No. 10 in D major	2:12
13	No. 11 in C minor	0:53
14	No. 12 in G major	0:29
15	No. 13 in E flat major	0:40
16	No. 14 in B flat major	0:56
17	No. 15 in G minor	1:13
18	No. 16 in F major	0:44
19	No. 17 in D major	1:32
20	No. 18 in A major	1:52
21	No. 19 in A minor	2:34
22	No. 20 in G major	1:41

**Twelve Introductory or
 Intermediate Voluntaries, Op. 627** 33:46

23	No. 1 in E flat major	2:52
24	No. 2 in F major	3:15
25	No. 3 in C minor	3:08
26	No. 4 in C major	2:30
27	No. 5 in A major	3:30
28	No. 6 in B flat major	3:02
29	No. 7 in D minor	2:56
30	No. 8 in A flat major	3:14
31	No. 9 in E major	3:02
32	No. 10 in B flat major	2:26
33	No. 11 in F major	2:07
34	No. 12 in D major	2:42

Carl Czerny (1791-1857)

Organ Music

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 fifteen years' service 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 charlatanism 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, Czerny 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.

In 1836 Czerny gave up teaching, devoting himself thereafter largely to composition. In 1837 he visited England, where he played at Kensington Palace for the future Queen Victoria. It was either in England or on the Continent that Czerny met the English music publisher Robert Cocks, who established a business relationship with Czerny. Cocks, who passed on his prolific publishing business to his sons, before it was bought by Augener, brought out a number of works by Czerny, and was responsible for English editions of Czerny's organ music. It was Cocks who published in London in 1840-41 Czerny's *Preludio e Fuga per Organo e Pedale obbligato*, dedicated to Queen Victoria's organist at St George's Chapel, Windsor, George Elvey, who was knighted in 1871.¹ The *Prelude and Fugue in A minor, Op. 607*, had already been published in Meissen by F.W. Goedsche in 1838 and about the same time in Paris by Richault. Czerny's *Six Preludes and Fugues, Op. 603*, were also published by Cocks in 1840-41.

English organ-building had undergone various changes, particularly through the work of William Hill and Henry John Gauntlett, between 1830 and 1850, aiming to develop the capacity of English instruments along the lines of the organs found in Germany. It was in a measure through Mendelssohn's performance of his own and J.S. Bach's organ music during his visit of 1829 that the need had become apparent for a pedal-board of adequate range and potential. Czerny's *Prelude to Op. 607* is

marked *Andante maestoso*, with the only other direction *Full Organ*. The *Fugue*, marked *Moderato*, has two subjects, introduced first on the manuals, before the delayed entry of the pedals in augmentation. The whole work reveals Czerny's debt to Bach and his mastery of contrapuntal technique.

The organ *Voluntary* came to be a distinct element of church organ repertoire, whether to introduce and close a service, or to fill gaps in the liturgy. It became a particular feature of church music in English-speaking countries, losing an earlier association with fugue and with multi-movement works. Czerny's *Twelve Introductory or Intermediate Voluntaries, Op. 627*, were dedicated to the Bath organist James Windsor and were published by Cocks in 1841, with a German edition for the organ, piano or *physharmonika*, a German form of harmonium, issued by Bretkopf & Härtel in the same year, followed by a Dutch edition in the 1850s. The *Twenty Short Voluntaries for Organ with Obligato Pedal, Op. 698* were published by Cocks in the same year, with a dedication to the London organist William Crathern.

Twenty Short Voluntaries, apparently intended specifically for the English market and with an *obligato* pedal part, offer a series of short pieces well adapted to Anglican liturgical practice of the time, varying in mood from the quietly meditative to the triumphant, avoiding the difficulties of remoter keys and varied methods of tuning. The set includes shorter pieces, such as Nos. 11-14 and No. 16, a distinctly practical consideration.

The *Twelve Introductory or Intermediate Voluntaries, Op. 627*, are slightly more substantial, occasionally contrapuntal, and printed on two staves rather than three, allowing for performance on an instrument without a pedal board. The sixth *Voluntary* makes use of the national anthem, *God Save the Queen*, and the ninth finds a place for *Gott erhalte den Kaiser*, Haydn's anthem, a theme that Princess Victoria's mother had given Czerny as a subject for improvisation when he played for them at Kensington Palace.

Keith Anderson

¹ For fuller information on Czerny's organ music and his English publisher see: Iain Quinn, *Carl Czerny: Preludes and Fugues for Organ*, and Carl Czerny: *Voluntaries for Organ*, A-R Editions Inc., Middleton, Wisconsin, 2011.

Organ of the Princeton Theological Seminary, Princeton, New Jersey

Specification of the 2000 Paul Fritts organ

Great		Swell		Pedal	
Bourdon	16'	Principal	8'	Principal	16'
Principal	8'	Gedackt	8'	Subbaß	16'
Rohrflöte	8'	Violdigamba	8'	Octave	8'
Quintadena	8'	Voix celeste	8'	Bourdon	8'
Octave	4'	Octave	4'	Octave	4'
Spitzflöte	4'	Koppelflöte	4'	Nachthorn	2'
Quint	2 $\frac{2}{3}$ '	Nasat	2 $\frac{2}{3}$ '	Mixtur	VI-VIII
Octav	2'	Octav	2'	Pousane	16'
Tierce	1 $\frac{3}{5}$ '	Gemshorn	2'	Trompet	8'
Mixture	IV-VI	Terz	1 $\frac{3}{5}$ '	Trompet	4'
Scharff	VI	Mixtur	V-VII	Cornet	2'
Trompet	8'	Dulcian	16'		
Baarpfeife	8'	Trompet	8'		
Trompet	4'	Hautbois	8'		

Couplers: Swell to Great
Great to Pedal
Swell to Pedal

Other: Burnished tin front pipes
Solid wood casework with carved pipe shades
Suspended key action
Mechanical stop action with electric pre-set system
Variable tremulant



Iain Quinn

Photo: Billy Nguyen

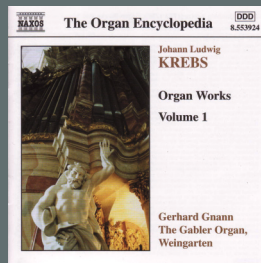


Iain Quinn was born in Cardiff, and grew up as a chorister at Llandaff Cathedral, also studying the organ, piano, and trumpet. In 1994 he moved to the United States for study at The Juilliard School, the University of Hartford (BM) and the Yale Institute of Sacred Music (MM), returning to the United Kingdom in 2009 as a Doctoral Fellow at the University of Durham (PhD historical musicology). He has held church appointments in New York and Connecticut, and from 2005-2010 served as Director of Cathedral Music and Organist at the Cathedral of St. John (Episcopal), Albuquerque, New Mexico. As an organist and conductor he has released thirteen albums on the Chandos, Hyperion, Paulus and Raven labels. He has completed editions of the previously unpublished organ works and early Christmas cantata of Samuel Barber, the organ works of Carl Czerny, and the anthems of John Goss. Iain Quinn is Assistant Professor of Organ at Florida State University.

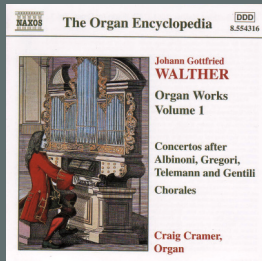
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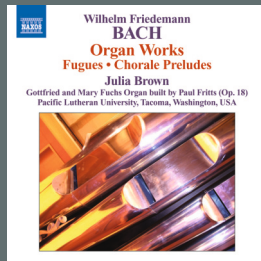
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8.553924



8.554316



8.570571



8.573425

DDD

Playing Time
75:11

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Booklet notes in English
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Pupil and friend of Beethoven and teacher to Liszt, Carl Czerny, whose pedagogical works are still widely in use today, was a key figure in European musical life. Czerny's organ music builds on the traditions of J.S. Bach and Mendelssohn, revealing his mastery of contrapuntal technique in the *Prelude and Fugue, Op. 607*. Czerny visited England in 1837 and his *Op. 698* collection of organ voluntaries, apparently intended for the English market, varies in mood from the quietly meditative to the triumphant. The *Op. 627* set, dedicated to the Bath organist James Windsor, adds contrapuntal elements and cleverly includes anthems such as *God Save the Queen*.

Carl
CZERNY
(1791-1857)
Organ Music

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|-------|---|--------------|
| | Prelude and Fugue in A minor, Op. 607 (1838) | 7:09 |
| 1 | Prelude | 2:34 |
| 2 | Fugue | 4:35 |
| 3-22 | Twenty Short Voluntaries for Organ
with Obligato Pedal, Op. 698 (1841) | 34:16 |
| 23-34 | Twelve Introductory
or Intermediate Voluntaries, Op. 627 (1841) | 33:46 |

Iain Quinn, Organ

This recording was supported by the Council on Research and Creativity, Florida State University.

A detailed track list can be found on page 2 of the booklet.

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from 28th to 30th July, 2014

Produced, engineered and edited by Peter Nothnagle • Mastering by Michael Romanowski
(Coast Mastering, Berkeley, California, www.coastmastering.com)

Organ by Paul Fritts, 2000 • Booklet notes: Keith Anderson • Cover photo: Paul Fritts