



Bisel Classics

Carl
CZERNY

IMPROMPTU

FUGUÉ

Opus 776

**PIANO
SOLO**

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Preface

Carl Czerny took his earliest musical education from the hands of his father Wenzel, a pianist, organist, oboist and singer. From 1799 when he was just eight years old, he was coached by Wenzel Krumpholz who instructed him to study Beethoven's compositions, and it was Krumpholz who introduced him to Beethoven in 1801. Beethoven subsequently accepted Czerny as a pupil, giving him lessons several times a week until 1802. Czerny supplemented his studies by working as a proof-reader for the composer; labours which paid off when he was entrusted with the piano reduction of '*Fidelio*' in 1805.

Around 1802, Czerny began augmenting his studies by copying out many fugues by Johann Sebastian Bach, sonatas by Domenico Scarlatti and other works from various ancient composers. Familiarising himself with their styles and techniques, Czerny married contemporary compositional methods in his piano sonatas with the lessons he had learned from these studies. In the sonatas we typically find five, six or even seven movements; there, it is typical to find a fugue, a toccatina or a choral as the final movement. A method of constructing sonatas in multi-movement forms, a technique echoed in Baroque practices.

Czerny's '*Impromptu Fugué*' was composed by 1852, a period that finds him devoted full time to composing, having taught the art of piano playing for twenty-one years. The work is designed in two parts with a fugue following a short introduction. The introduction marked Andante with its lilting romantic air and improvisatory style ends with the