

ABSTRACT

Title of Dissertation: THE PIANO VARIATIONS OF CARL CZERNY: A RECORDING PROJECT
Su-Chuan Cheng, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Bradford Gowen, School of Music

Carl Czerny, a pupil of Beethoven and teacher of Liszt, is generally recognized as one of the greatest piano pedagogues in music history. What is not so well known about Czerny, however, is that he was also a very prolific composer. Czerny composed more than one thousand pieces, and approximately 180 bear the title "Variations." With only a few exceptions, most of those works are forgotten and have disappeared from the recital stage.

The goal of this dissertation is to rekindle an interest in Czerny's piano variation works. To this objective, nine of Czerny's piano variations were selected: *Brilliant Variations for the Piano Forte on a French Military Air*, Op. 103, *Second Galoppe variée*, Op. 112, *Grandes Variations brillantes sur le thème original favori: colla campanella (Glöckchen Rondo) de Paganini*, Op. 170, *Introduction, Variationen & Rondo über zwey beliebte Steyrische Alpenlieder*, Op. 194, *Charmant-Variationen über den beliebten Charmant Walzer von Johann Strauss*, Op. 249, *Variations brillantes sur un motif martial de l'Opéra, Robert le Diable*, Op. 332, *Fantaisie et Variations brillantes*

sur un Thème de Madame Malibran, Op. 377, *Souvenir de Bellini*, *Fantaisie et Variations brillantes sur le dernier pensée de Bellini*, Op. 386, and *Amusement des jeunes amateurs*, Op. 825. Their musical background, formal analysis, and edition source were studied, and most important, they were recorded into the format of two CD recordings. To the author's knowledge, eight of the nine pieces are world premiere recordings; only Op. 377 was ever recorded, by Hilde Somer in 1975. The recording of them should serve as an incentive for pianists to again give attention to these long-ignored pieces. The author hopes that in the near future Czerny's variations will once again be heard on recital stages and found on many people's CD shelves.

THE PIANO VARIATIONS OF CARL CZERNY: A RECORDING PROJECT

By

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Dedication

To My Husband

Shih-En

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Chapter 1: Introduction

Carl Czerny (1791–1857), a pupil of Ludwig van Beethoven (1770–1827) and teacher of Franz Liszt (1811–1886), holds a distinguished position in music history. Scholars consider his schools and treatises to be among the most important piano pedagogical works, and many of his exercises and studies, such as *The School of Velocity*, Op. 299, and *Art of Finger Dexterity*, Op. 740, remain an essential part of nearly every pianist’s training. What is not so well known about Czerny, however, is that in addition to his contribution to piano pedagogy, he was also a very prolific composer.

Czerny composed more than one thousand pieces. The works consist of both sacred and secular music, and cover nearly every genre. With only a few exceptions, most of those works are forgotten and have disappeared from the recital stage. Recordings of his works are rarely found, and most of his compositions have been out of print since the late nineteenth century. Lack of modern performing editions together with the predominant view of Czerny as an etude composer may have contributed to this situation. Nevertheless, Czerny’s works are well worth reviving, not only for their own sake but also for historical reasons, on modern recital programs. The objective of this dissertation is to rekindle an interest in Czerny’s works, specifically his piano variations, by presenting an analytical study of his piano variations and an interpretive performance of nine of those variations in the format of two CD recordings.

Approximately 180 of Czerny’s compositions bear the title “Variations.” Among them, the best known may be *La Ricordanza*, Op. 33, which Vladimir Horowitz performed widely and many pianists recorded. In addition to Op. 33, recording albums related to Czerny’s other variations include Vivien Harvey Slater’s variations and

waltzes, Hilde Somer's sonata and variations, and Daniel Blumenthal's sonatas and variations.¹ Considering the huge number of Czerny's works and their value to the piano repertoire, relatively few of his variations were ever recorded, and they usually were not recorded as a main feature. A systematic study and recording devoted exclusively to Czerny's piano variations would therefore be a much-needed addition to the piano literature.

Two obstacles exist, however, to analyzing and performing Czerny's variation works. First, a comprehensive study of Czerny's life and works is not yet available. The primary source of information about Czerny is his autobiographical sketch titled *Erinnerungen aus meinem Leben*.² Other modern literature devoted to Czerny includes Grete Wehmeyer's *Carl Czerny und die Einzelhaft am Klavier oder die Kunst der Fingerfertigkeit und die industrielle Arbeitsideologie*³ and Randall Sheets's *The Piano Sonatas of Carl Czerny*.⁴ The scarcity of available resources on Czerny's work is the primary challenge for someone trying to study the background and characteristics of the pieces he or she wishes to perform.

The second obstacle to analyzing and performing Czerny's variation works is the lack of modern performing editions.⁵ Most of Czerny's compositions were published during first half of the nineteenth century and have been out of print since then. The nineteenth-century scores are available only in certain U.S. and European libraries under the categories "Special Collections" or "Rare Book Collections." Many libraries and

¹ A partial list of Czerny's discography related to his variation works is attached at the end of this dissertation.

² Edited by W. Kolneder. Strasbourg: Éditions P.H. Heitz, 1968.

³ Kassel: Bärenreiter-Verlag, 1983.

⁴ DMA Dissertation, University of Maryland, 1987.

⁵ Please see Maurice Hinson's *Guide to the Pianist's Repertoire* for Czerny's piano works still in print.

institutes were visited or contacted to dig out Czerny's variations that have survived the years, and although the availability of the Internet and online catalogues makes literature searches much easier, obtaining those out-of-print works was still a very time-consuming part in the preparation of this recording project.

In all, more than seventy of Czerny's solo piano variations were collected and examined for this dissertation. Although the number is still far fewer than what Czerny composed, the pool of pieces is large enough to cover many varieties for the purpose of comparing and analyzing. Among the seventy pieces collected and examined, nine were selected to be recorded. The list of these nine pieces in opus number order follows:

- *Brilliant Variations on a French Military Air*, Op. 103 (London: Clementi).
- *Second Galoppe variée*, Op. 112 (Hamburg: Cranz).
- *Grandes Variations brillantes sur le thème original favori: colla campanella (Glöckchen Rondo) de Paganini*, Op. 170 (Vienna: Diabelli).
- *Introduction, Variationen & Rondo über zwey beliebte Steyrische Alpenlieder*, Op. 194 (Vienna: Diabelli).
- *Charmant-Variationen über den beliebten Charmant Walzer von Johann Strauss*, Op. 249 (Vienna: Haslinger).
- *Variations brillantes sur un motif martial de l'Opéra, Robert le Diable*, Op. 332 (Leipzig: Breitkopf & Härtel).
- *Fantaisie et Variations brillantes sur un Thème de Madame Malibran*, Op. 377 (Leipzig: Hofmeister).
- *Souvenir de Bellini, Fantaisie et Variations brillantes sur le dernier pensée de Bellini*, Op. 386 (London: D'Almaine).
- *Amusement des jeunes amateurs*, Op. 825 (Offenbach: J. André).

These nine pieces were selected on the basis of their melody, diversity, tonality, and technical difficulty. To the author's best knowledge, only Op. 249 and Op. 825, No. 17,

are still in print (from *Musica Obscura*), and eight of the nine pieces are world premiere recordings; only Op. 377, recorded by Hilde Somer in 1975, was ever recorded before.

In this new millennium, peoples' views on Czerny are gradually changing. On the one hand, with more new piano teaching materials available, Czerny's finger exercise books seem to be fading into history. On the other hand, scholars now seem to be showing more interest in Czerny's works. In June 2002, the world's first Carl Czerny music festival and international symposium was held at the University of Alberta, Edmonton, Canada. More than twenty of Czerny's works were performed during the music festival, and eight papers were presented in the symposium.⁶ In addition, Jing Li wrote a dissertation in 2003 titled *Rediscovering Carl Czerny as a Composer and Teacher*,⁷ and authors Iwo and Pamela Zaluski are working on the first biography of Czerny.⁸ The goal of this recording project is to bring people's attention back to these long-ignored pieces and to encourage people to find places on their CD shelves for more of Czerny's variations, fantasies, and other brilliant pieces.

The structure of this dissertation is as follows: Chapter 2 will describe briefly Czerny's life and his works; Chapter 3 will discuss the historical and theoretical background of piano variations in the nineteenth century and the general properties of Czerny's variations; Chapter 4 will offer detailed studies of each selected piece, including background, formal analysis, and edition source; and a short conclusion will follow in Chapter 5. A list of Czerny's variation works will be attached as Appendix A.

⁶ Attilio Bottegai, "The World's First Carl Czerny Music Festival and International Symposium," *Hortus Musicus*, 14 (April-June, 2003), p. 62.

⁷ DMA Dissertation, University of Cincinnati, 2003.

⁸ "Carl Czerny: composer of the Biedermeier age – Biography," *Contemporary Review*, 281 (Nov. 2002), pp. 301-304.

The nine recorded pieces are on two CDs, each about sixty minutes in duration. To involve the most possible music but keep to 120 minutes total playing time, the performance was recorded without observing repeat signs. The only exception is the theme of Op. 103 because of its short length. CD 1 contains Ops. 103, 112, 170, 194, and 249, and CD 2 contains Ops. 332, 377, 386, and 825.

Chapter 2: Carl Czerny, His Life and His Works

His Life

In his 1842 autobiography, titled *Erinnerungen aus meinem Leben (Recollections from My Life)*¹, Carl Czerny described his paternal grandfather as a good amateur violinist who was employed as a city official in a small Bohemian town called Nimburg. Czerny's father, Wenzel Czerny, was born there in 1750 and received his education and musical training in a Benedictine monastery near Prague. After marrying, Wenzel Czerny moved to Vienna in 1786 and made his living as a music teacher and piano repairman.

Carl Czerny was born in Vienna on February 21, 1791. As an only child, the young Czerny was kept under constant supervision by his parents and carefully isolated from other children. From his earliest days, he was surrounded with music and received musical education from his father. Under his father's rigorous piano training and through continuous study of new works, Czerny developed sight-reading capability as well as musicianship. In 1800, when he was just nine years old, Czerny made his public debut in the Vienna Augarten Hall, performing Mozart's *Piano Concerto in C minor*, K. 491. At ten, he could cleanly and fluently play nearly all the works of Mozart, Clementi, and the other composers of the time.

Also when Czerny was about ten years old, a violinist and family friend, Wenzel Krumpholz (1750–1817), introduced him to Beethoven. Sitting before the great composer, Czerny played Mozart's *Piano Concerto in C Major*, K. 503, as well as Beethoven's *Pathétique Sonata* and *Adelaide*. Greatly impressed with Czerny's abilities,

¹ English translation by Ernest Sanders, "Recollections from My Life," *The Musical Quarterly*, 42 (July 1956), p. 302-317.

Beethoven offered to teach him several times a week, and this began a nearly three-year teacher-pupil relationship. Czerny described his lessons with Beethoven as consisting of scales and technique at first, then progressing through C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instrument), with emphasis on legato technique throughout. The lessons stopped before 1803, partly because Czerny's father could not afford to lose his own lessons by walking his son to Beethoven and partly because Beethoven needed more time to concentrate on his composition. Nevertheless, Czerny and Beethoven remained lifelong friends. Czerny proofread all of Beethoven's newly published works and was responsible for the piano reduction of the score of *Fidelio*, Beethoven's only opera, in 1805. He also played the first Viennese performance of Beethoven's *Emperor Concerto* on February 12, 1812.

Before he was even fourteen years old, Czerny would occasionally take his father's place as teacher and was well received by his father's pupils. When he was fifteen, he started his own teaching career and immediately developed a good reputation. He claims that starting in 1816 he gave eleven to twelve lessons a day, from 8 a.m. to 8 p.m., until he retired from teaching in 1836. With such talent and training, Czerny certainly had been capable of becoming a traveling virtuoso pianist instead of just a piano teacher and composer. He decided, however, to concentrate his career on piano teaching and composition. As he explained in his autobiography, part of the reason for his decision was his father's wish that he stay and part of reason was that his parents were too old to take him on tours and the political instability of the time made such an arrangement difficult. More important, though, was that Czerny felt his playing "lacked that type of

brilliant, calculated charlatanry that is usually part of a traveling virtuoso's essential equipment."²

In Czerny's years of teaching, Franz Liszt was his most famous student. In the summer of 1819, Liszt's father brought him from Esterházy, Hungary, to visit Czerny. The teacher was quite impressed with this talented eight-year-old boy. Later, in 1821, when the Liszt family settled in Vienna, young Liszt began his official piano study with Czerny and remained with him for two years. In his autobiography, Czerny mentioned that he devoted almost every evening to the young boy, and he described Liszt as an eager, talented, and industrious student. He regretted only that Liszt had begun his performing career too early. Czerny was convinced that "had [Liszt] continued his youthful studies in Vienna for a few more years, he would now likewise fulfill in the field of composition all the high expectations that were then rightly cherished by everyone."³ Despite his leaving to become a performer, Liszt remained in contact with Czerny and always credited Czerny with his success. In fact, Liszt dedicated his *Transcendental Etudes* to Czerny. Besides Liszt, other famous Czerny students included Theodore Kullak (1818–1882) and Theodore Leschetizky (1830–1915), both of whom had strong influences on nineteenth- and twentieth-century piano pedagogy.

Czerny's mother died in 1827, and his father passed away five years later. He never was a big traveler; in fact, except for a few trips to Paris, London, and Italy, he spent the majority of his life in Vienna. Around 1840, Czerny gave up teaching and devoted himself to being a composer, arranger, and editor of music.⁴ He never married,

² Czerny, "Recollections," p. 311.

³ *Ibid.*, p. 316.

⁴ There are contradictory stories regarding the year Czerny retired from teaching. In Czerny's autobiography, he stated that he gave up teaching entirely in 1836. However, Theodore Leschetizky was

and, after losing both his parents, he lived alone at his Vienna home until his death at age sixty-six on July 15, 1857. He was buried in the Matzleinsdorfer Catholic Cemetery. Czerny left many unpublished manuscripts, particularly much of his sacred choral music. Because he had no close relatives, he donated most of his considerable fortune and music to the Gesellschaft der Musikfreunde in Vienna.

His Works

In his autobiography, Czerny described that when he was seven years old, he had already tried to write his own ideas down as music. Later, in 1802, he made his own scores of Beethoven, Mozart, and Haydn symphonies so he could study instrumentation and composition. In 1806, when Krumpholz gave Czerny a theme he had composed, Czerny used it as a basis to compose his own accord and wrote *20 Variations concertantes* for piano and violin. That piece was published in 1806 by Steiner and became his Op. 1.⁵

Between 1807 and 1818, Czerny composed many musical fragments whenever he had a free moment, but he never published them. Not only his busy teaching schedule but also his lack of the patience necessary to shape and finish his material when he would try something new kept him from completing the fragments. In 1818, Czerny happened to meet Anton Diabelli (1781–1858) on the street. Diabelli had just founded a new music-publishing house, and he urged Czerny to write something for him to publish. By chance, Czerny had just completed a rondo for piano duet, and he provided the rondo to Diabelli,

eleven when he became a pupil of Czerny, five years after Czerny claimed his retirement. In Anton Kuerti's article "Carl Czerny: In the Shadow of Beethoven," *Queen's Quarterly*, 104/3 (Fall 1997), pp. 487–497, he mentioned that Czerny stopped teaching at the age of fifty-one, which also puts the year after 1840.

⁵ Czerny, "Recollections," p. 312.

who published it as Op. 2 in 1818. The rondo sold very well and became a great favorite. From that moment, composition became a new field for Czerny, and he lost no time taking advantage of his skill and his fortunate meeting with Diabelli.⁶

Within a year, more than ten of Czerny's works were published by Diabelli and other publishers, and Czerny, who was still teaching all day long, had to use all his evenings for composing. The publishers had such confidence in him that they accepted all manuscripts without hearing them and paid for them generously. Czerny's opus numbers rose quickly to 100, 200, 300, and so on, and soon he had to give up teaching to fulfill the needs of the publishers. Arthur Loesser's *Men, Women and Pianos* has a vivid description about how Czerny managed to produce so many works:

In 1845 John Ella, a London concert manager, called at Czerny's house in Vienna and got a picture of how the composer operated. There were four music desks set up in Czerny's studio; upon each reposed a composition or arrangement in progress. Czerny was apparently in the habit of working on one down to the end of a page, then turning to work on another while the ink was drying on the previous one; by the time he had completed the fourth, the first was ready to be turned over.⁷

Amazingly, early in the nineteenth century, Czerny was applying the assembly line concept to his composition. In 1848, an English publisher, Robert Cocks & Co., published Czerny's Op. 600, which contained a catalogue of his works through Op. 798.⁸ This catalogue is extended to Op. 861 in Franz Pazdírek's *Universal-Handbuch der Musikliteratur*.⁹ Adding on Czerny's unnumbered and unpublished works, it is safe to say he composed well beyond one thousand pieces.

⁶ Ibid., pp. 313-314.

⁷ Arthur Loesser, *Men, Women and Pianos: A Social History*. New York: Simon and Schuster, 1954; Reprint, New York: Dover, 1990, p. 362.

⁸ The catalogue can be found in Czerny's *Erinnerungen aus meinem Leben*, Edited by W. Kolneder. Strasbourg: Editions P.H. Heitz, 1968.

⁹ Franz Pazdírek, *Universal-Handbuch der Musikliteratur*. Vienna: Pazdírek & Co., c. 1904-1910, pp. 660-688.

In an article by Anton Kuerti,¹⁰ he notes that Czerny himself divided his music into four categories: (1) studies and exercises; (2) easy pieces for students; (3) brilliant pieces for concerts; and (4) serious music. The first category includes Czerny's pedagogical works, such as schools and treatises, as well as many finger exercises, and covers about ten percent of Czerny's opus numbers. Examples of treatises include *Systematic Introduction to Improvisation on the Piano*, Op. 200, *The Art of Preluding*, Op. 300, *The School of Fugue Playing*, Op. 400, *The Complete Theoretical and Practical Pianoforte School*, Op. 500, and *School of Practical Composition*, Op. 600. Some famous finger exercises are *100 Exercises*, Op. 599, *School of Velocity*, Op. 299, and *Art of Finger Dexterity*, Op. 740. Because of Czerny's numerous and difficult exercises, in fact, some suggested that he hated children and wanted to make their life miserable. Nevertheless, this category of studies and exercises is the foundation where Czerny established his reputation, and today these exercises remain as standard material for the development of pianists' technique, from beginners to high-level performers.

The second category, easy pieces for students, includes many short pieces written for beginners or amateur pianists. The genre in this category usually includes rondinos, variations, marches, or dances, and the music is based on famous tunes of the time. Purely broken down into opus numbers, this category comprises around five percent of them. However, each opus number usually represents an album with ten, twelve, twenty-four, or even forty-eight pieces, thus the total number of individual pieces is huge. The titles of these albums often come with "easy," "leichte," "amateurs," or "jeunes" to indicate that performers do not need Liszt's or Chopin's skill to play these pieces. Some

¹⁰ Anton Kuerti, "Genius or Tinkler? The Riddle of Carl Czerny," *Piano Today*, 15 (July/August 1995), pp. 6-8, 60, 66.

good examples in this category are *Amusements pour les Pianistes*, Op. 354, *24 kleine Stücke als Rondos und Variationen*, Op. 455, and *Amusements des jeunes amateurs*, Op. 825.

The category of serious works includes piano sonatas and piano sonatinas, both for solo and for four hands; symphonies; overtures; concertos; concertinos; trios; quartets; and many sacred chorales. This category of serious works also occupies about ten percent of the total opus numbers. Most works in this category have disappeared from the stage since the second half of the nineteenth century. Not until the late twentieth century were Czerny's piano sonatas again discussed¹¹ and recorded,¹² and, at the same time, other chamber music also gradually reappeared on the recording lists.

The category this analysis will focus on is the third category, brilliant pieces for concerts, and the majority of Czerny's works (approximately 600 opus numbers) falls into this category. It includes works of variations, fantasies, rondos, dances, marches, paraphrases, and potpourris, many of them based on favorite tunes of the time. Although this category shares similar characteristics to the second category, easy pieces for students, the differences in this category of pieces are in their large scale and the formidable technique they demand. That Czerny composed so many of this type of composition is no surprise and has a historical background. In early nineteenth-century Europe, with the popularity of piano playing in the newly affluent middle class, music was no longer a luxury limited to the wealthy aristocracy. With outstanding virtuoso pianists touring on the stages as well as amateur young ladies playing piano in their living rooms, society created a huge market for these types of brilliant piano compositions.

¹¹ Randall Sheets, *The Piano Sonatas of Carl Czerny*. DMA Dissertation, University of Maryland, 1987.

¹² Carl Czerny: Sonatas 1–4 & Variations. Daniel Blumenthal, pianist: ET'CETERA Records KTC 2023, 1994.

During the first half of the nineteenth century, many similar works were offered by other composers, such as Henri Herz (1803–1888), Johann Hummel (1778–1837), Sigismond Thalberg (1812–1871), and even Franz Liszt, and this category of pieces formed the largest portion of all music published for the instrument.

Of course, a downhill invariably follows every uphill. From 1840 to the second half of the nineteenth century, people started to tire of these showy pieces. Robert Schumann (1810–1856) especially disliked this type of music. He wrote critiques in his musical journal *Neue Zeitschrift für Musik* to “fight against the fabricators of opera fantasies, galops, and polkas; the facile variations with French titles; and the showy performers who garnered cheap applause by playing this type of music.”¹³ Schumann opposed Herz, Thalberg, Czerny, and others alike, calling them “Philistines” and using the fictional group “League of David” to promote anyone seeking inward expressive truth rather than superficial effect. Partly because of his advocacy, the taste of the audiences of the time changed, and almost every work belonging to this category went into oblivion in the twentieth century.

In the end, despite the huge number of compositions written by Czerny, not including his pedagogical works, only a handful of his musical works survived through the new millennium. However, for those forgotten pieces, as Kuerti mentioned in his article, “One would expect to find something of merit amongst all these notes if one could only devote half a lifetime to exploring them, just as one expects that among the 200 billion stars in our galaxy there may well be some sort of life elsewhere.”¹⁴

¹³ Arthur Loesser, *Men, Women, and Pianos: A Social History*, p. 413.

¹⁴ “Carl Czerny: In the Shadow of Beethoven,” *Queen’s Quarterly*, 104/3 (Fall 1997), p. 493.



(a)



(b)



(c)



(d)



(e)

Figure 2.1. Pictures of Carl Czerny: (a) lithography by Josef Kriehuber, (b) engraving by Carl Mayer, (c) portrait by Johann Cappi, (d) a painting in Gesellschaft der Musikfreunde, (e) the famous 1846 fictional image shows Hector Berlioz (standing left) and Czerny (standing right) with Liszt at the piano and violinist Heinrich Wilhelm Ernst at Liszt's right. Josef Kriehuber (the creator of this lithography) observes from the left.

Chapter 3: Czerny's Variation Works

Variation—modification of a theme presented in a series of altered settings—is one of the most basic forms of musical composition. Variation is also one of the earliest musical forms whose history can be traced back to the sixteenth-century dance sets in Spain and Italy. With more than 400 years of development, variation as a musical form has gone through many changes in its type, style, and technical treatment. In general, however, its types can be divided into six categories: cantus firmus, basso ostinato, constant harmony, melody variation with constant harmony, fantasia, and serial variation.¹ The following table summarizes the variation types and lists their technical treatment and the time period they were popular.

Type	Constant Element	Variable Element	Popular Era
Cantus firmus	Cantus firmus	Counterpoint, secondary parts, rhythm	Renaissance and early Baroque periods
Basso ostinato	Simple bass melody, dance grounds	Melody, rhythm, intermediate parts	Seventeenth and eighteenth and second half of nineteenth centuries
Constant harmony	Harmony, mostly form	Melody, rhythm, tempo, dynamics	Seventeenth, first half of eighteenth, and nineteenth centuries
Melody variation with constant harmony	Melodic main notes, harmony, form	Elaboration of melody, rhythm, tempo, dynamics	Nineteenth century to present
Fantasia	Motives, fragment of the melody	All elements of the theme	Second half of eighteenth through nineteenth century
Serial	Twelve-tone	All dodecaphonic techniques	Twentieth century to present

¹ Kurt von Fischer, *The Variation*, in *Anthology of Music*, no. 11. Cologne: Arno Volk Verlag, 1962.

Because the varying technique is a principle of composition, variation was one of the main categories of composition for many famous composers, including Bach, Mozart, Haydn, Beethoven, and Schubert. During the early nineteenth century, beginning with Daniel Steibelt (1765–1823) and Josef Gelinek (1758–1825), a trend began toward composing showy piano variations based on popular tunes. This trend accompanied the growing concert scenes in Paris, Vienna, and Berlin with pianist-composers Henri Herz, Franz Hünten (1793–1878), Friedrich Kalbrenner (1785–1849), Ignaz Moscheles (1794–1870), Sigismond Thalberg, and Franz Liszt. These showy variations not only served as vehicles for brilliant technical display of professional pianists but also attracted public audiences when they came to playhouses or concert halls. A huge market for this type of composition was therefore created for both publishers and composers.

The trend of basing variations on popular tunes reached its peak around the 1820s and 30s, with two prominent examples clearly showing their popularity at the time. First, in 1819, publisher Anton Diabelli invited fifty famous composers of the time to write variations based on a simple waltz theme he had composed. The invitation was reported in the newspaper and gained great notice. It resulted in 1824 in the publishing of a set of fifty variations titled *Vaterländischer Künstlerverein*. It was also the direct cause of Beethoven's monumental *Diabelli Variations*, Op. 120. The second example of the peak popularity of these variations is *Hexaméron*, a set of variations based on a march theme from Bellini's last opera *I Puritani*, which was commissioned by Princess Belgiojoso of Italy for a benefit concert in Paris in 1837. Six leading pianists contributed to this piece, including Liszt, Thalberg, Czerny, Johann Peter Pixis (1788–1874), Herz, and Frédéric

Chopin (1810–1849). Although Czerny was not a concert pianist, as were his fellows, he was a contributor to both the Diabelli variations and *Hexaméron*.

Among the vast quantity of Czerny's compositions, approximately 180 pieces bear the title "Variations." These range from solo piano pieces to piano pieces for four, six, and eight hands, with some having optional accompaniment of orchestra or string quartet. The most common form of these variations is one that begins with an introduction, continues with a theme taken from a well-known tune, is followed by four to eight variations, and ends with a brilliant finale. In addition to the common form of variation, Czerny sometimes combined his variations with other genres, such as fantasy, rondo, or impromptu.

Most of Czerny's variations belong to the fourth category type: melody variation with constant harmony (see table). Robert Nelson, Professor of Music at the University of California, Berkeley, describes melody variation with constant harmony as follows: "Instead of demanding essential changes in the theme, this treatment requires only a simple, ornamental elaboration of the given melody and harmony, and in a non-contrapuntal style such elaboration can be achieved with almost mechanical facility."² It is not surprising, then, considering Nelson's description, that Czerny was able to write so many variations in his lifetime, or, in fact, that most of the variations written at the time belong to this category.

The themes for Czerny's variations can be separated roughly into six theme categories: operas, dances, marches, national airs, well-known melodies of other composers, and original themes by Czerny. Such division is not exact, because these themes can sometimes overlap, for example, a march tune in an opera or a national air by

² Robert U. Nelson, *The Technique of Variation*, p. 19.

another composer. The categories, however, do provide a quick idea about the theme of the piece.

The first theme category is operas, and the majority of Czerny's variations fall into this theme category. Opera was one of the most popular sources of entertainment for the nineteenth-century middle class, and variations based on operatic tunes were among the favorite pieces played on pianos at that time.³ A study of Czerny's one thousand compositions shows that he published at least 304 pieces built on melodies from eighty-seven different operas.⁴ A similar analysis on Czerny's 180 variation works also shows such broad coverage: around seventy-five variations are based on operatic tunes from fifty operas. The following table summarizes the operatic tunes Czerny used in his variation works:

Adolphe Adam (1803–1856)	<i>Postillon de Longjumeau</i>
Daniel-François-Esprit Auber (1782–1871)	<i>Le Maçon, La Muette de Portici, La Fiancée, Fra Diavolo, Le Serment, Lestocq, and Le Cheval de Bronze</i>
Vincenzo Bellini (1801–1835)	<i>Il Pirata, Bianca e Fernando, Norma, La Sonnambula, I Capuleti e i Montecchi, I Puritani, La Straniera, and Beatrice di Tenda</i>
Gaetano Donizetti (1797–1848)	<i>Marino Fallièro, Torquato Tasso, Lucia di Lammermoor, and Ugo Conte di Parigi</i>
Fromental Halévy (1799–1862)	<i>L'éclair and Le Sherif</i>
Ferdinand Hérold (1791–1833)	<i>Le Pré aux Clercs, Zampa, and La Médecine sans Médecin</i>
Johann Christian Lobe (1797–1881)	<i>La Princesse de Grenade</i>
Heinrich August Marschner (1795–1861)	<i>Hans Heiling</i>
Saverio Mercadante (1795–1870)	<i>Templar und Judinn</i>
Giacomo Meyerbeer (1791–1864)	<i>Il Crociato, Robert le Diable, and Les Huguenots</i>

³ Arthur Loesser, *Men, Women and Pianos: A Social History*, p. 150.

⁴ *Ibid.*, p. 362.

Adolf Müller (1801–1886)	<i>Othellerl</i>
Giuseppe Nicolini (1762–1842)	Cavatine “Or che son vicino à te” in Rossini’s <i>Tancredi</i>
Giovanni Pacini (1796–1867)	<i>L’Ultimo Giorno di Pompei</i> and <i>Gli Arabi nelle Gallie</i>
Giuseppe Persiani (1799–1869)	<i>Ines de Castro</i>
Gioachino Rossini (1792–1868)	<i>La Donna del Lago</i> , <i>Zelmira</i> , <i>Erminone</i> , <i>Le Siège de Corinthe</i> , <i>Guillaume Tell</i> , <i>Moïse et Pharaon</i> , and <i>Le Cornet de Postillon</i>
Richard Wagner (1813–1883)	<i>Rienzi</i>
Carl Maria von Weber (1786–1826)	<i>Euryanthe</i> and <i>Oberon</i>

In addition to those operas, this dissertation includes other stage works, such as farce, singspiel, and play, in the opera category. These stage works include *Die Fee aus Frankreich* and *Der Alpenkönig und der Menschenfeind*, by Wenzel Müller (1767–1835); Adolf Bäuerle’s (1786–1859) farce series, *Staberl’s Reise Abenteuer in Frankfort and München*; and *Das Mädchen aus der Feenwelt*, by Joseph Drechsler (1782–1852).

The second theme category for Czerny’s variations is dance music. Ballroom dancing was another important pastime and social activity for the nineteenth-century middle class. Court dances, such as the minuet and allemande had lost their popularity by the end of the eighteenth century, and galop and waltz had come into fashion. This trend is reflected in Czerny’s variations: only one variation is based on a polka by Johann Strauss the senior (1804–1849); three variations are based on galop tunes by Czerny himself; and roughly twenty pieces are from waltz tunes, written mostly by Strauss the senior, but also by Czerny, Franz Schubert (1797–1828), Wenzel Robert Gallenberg (1783–1839), Karl Gottlieb Reissiger (1798–1859), and Joseph Lanner (1801–1843).

The third theme category is marches. March music is essentially an ornamentation of a regular and repeated drum rhythm and can be separated into military functional marches and the stylized marches in art music. Czerny used both types of march tunes as themes for his variations. Examples of military functional marches are *French Military Air*, Op. 103, *English March*, Op. 280, and *Spanish Marches*, Op. 565. Variations based on stylized marches in art music are taken from ballets, such as *La Danseuse d'Athène*, Op. 40, and *Barbe Bleu*, Ops. 67 and 619, and operas, such as *La Donna del Lago*, Op. 20, *Le Siège de Corinthe*, Op. 138, *Gli Arabi nelle Gallie*, Op. 234, *Robert le Diable*, Op. 332, and *Moïse et Pharaon*, Op. 504.

The fourth theme category includes folksongs and national anthems along with national airs. This type of music was especially attractive for traveling concert pianists, because audiences would respond well to melodies they recognized and had an emotional connection to from their regions. Liszt, for example, regularly included in his concert programs the national melodies of the countries he visited. Czerny's variations belonging to this category include the national anthems of Austria, Russia, and England; folksongs from Styria, Tyrol, and Bavaria; and national airs from Germany, Bohemia, Italy, Switzerland, Prussia, England, Scotland, and Ireland.

The fifth theme category is melodies from other famous composers. Included in variations with such themes are violin works by Nicolò Paganini (1782–1840), Pierre Rode (1774–1830), and Charles Philippe Lafont (1781–1839); the piano work *Vien qua dorina bella*, by C.M. von Weber; and lieder by Beethoven and Schubert.

The last theme category covers those variations with the title words, "Theme Original," which are based on Czerny's own motives. The genre of these themes can be

quite diverse, using, for example, instrumental or vocal music; however, the lack of description in the title makes it impossible to determine the nature of the theme.

Such diversity of themes in Czerny's variations shows his broad knowledge of various genres. This broad coverage is also reflected in the nine selected pieces in this dissertation. Their themes cover everything from military air, dance music (galop and waltz), operas, national anthems, and folk songs, to compositions by other composers (Paganini). The next chapter will give a detailed discussion of these nine variation works.

Chapter 4: Individual Pieces: Background and Discussion

Brilliant Variations for the Piano Forte on a French Military Air, Op. 103

In Arthur Loesser's book *Men, Women and Pianos: A Social History*, Loesser mentions that battle pieces, Turkish music, and military airs were among the favorite types of piano pieces played in Vienna in the late eighteenth century. He suggests that besides its being politically correct, battle music was also popular at the time because it could be well executed by a single unaccompanied piano: the percussive impact of the hammers is favorable for marches and the rhythm of hoofs; battles are easy to suggest by two separate hands with fingers producing different sounds; and, most exciting of all, cannon shots can be expressed by the flat of the left hand on the lowest portion of the bass, which is so easy to do that one does not even have to be a pianist.¹ Because of their being so popular, marches, fantasies, and variations based on famous marches or military airs made up a good portion of Czerny's gigantic output. He even wrote a piano sonata for four hands titled *Sonate Militaire et Brillante*, Op. 119.

Brilliant Variations for the Piano Forte on a French Military Air, Op. 103, one of Czerny's earlier works, was composed between 1825 and 1826. The title makes it clear that the piece is based on a French military song, but it offers no further description as far as the origin of the theme. The piece was discussed in two nineteenth-century music magazines. The review from the March 1828 issue of *The Harmonicon* made the following observations about the piece:

¹ Arthur Loesser, *Men, Women and Pianos: A Social History*, p. 170.

The word “brilliant” is now generally meant to imply difficulty of execution, but this is by no means its import in the case of the present variations, by M. Czerny, which though not actually easy, are, for the most part, within the compass of all tolerable performers. The air, in A minor, is short, but full of character, and the variations on it are as pleasing as they are clever, particularly those with the major third, which form a delightful contrast, and an andante movement. We recommend this composition to our readers with more willingness, because we too often have occasion to complain of M. Czerny for a style that is, we are persuaded, anything but conducive to the pleasure of amateurs, or the real interests of the art.²

The Quarterly Musical Magazine & Review stated the following:

Mr. Czerny’s lesson is worthy of close regard. The subject is a very fine French air, and the variations are in a style of excellent composition. ... Mr. Czerny has carried his theme through many gradations of feeling, but none of them are inappropriate to its character. This lesson is evidently the work of an artist who listens to the dictates of good taste and feeling, and opens his ears with caution to the insinuating accents of brilliant execution, which so often captivate merely to mislead the modern composer.³

Obviously, the two reviews discussed only the piece’s general style and its characteristics, not mentioning the origin of the theme.

Fortunately, the theme was popular enough that another nineteenth-century composer, Spanish virtuoso guitarist Fernando Sor (1778–1839), used the same tune in his Op. 30 *Septième Fantaisie et Variations Brillantes sur deux Airs Favoris connus*. Although the title of his work also does not state the origin of the theme, editor Mijndert Jape identified the tune in the critical edition of Sor, *Opera Omnia for the Spanish Guitar*.⁴ In a lengthy discussion, Jape pointed out that the theme is from the French folksong *La mère Michel*:

² Vol. VI, No. 6, March 1828, p. 63.

³ Vol. IX, No. 36, 1827, p. 533.

⁴ Muziekuitgeverij Van Teeseling, Nijmegen, The Netherlands, pp. 16 – 18.

Moderato (♩ = 108)

1. C'est la mère Michel qui a perdu son chat.
 Qui cri' par la fenêtre à qui le lui ren-dra.
 Et l'com-père Dus-tu - cru qui lui a ré-pon - du:
 "Al - les, la mère Michel, vot' chat n'est pas per - du."

The following is Czerny's theme:

ALLEGRO.

THEMA. *f* *forte. e Marcato.* *Dol.*

A comparison of *La mère Michel* with Czerny's theme shows slight differences between the two tunes, for example, the rhythm and grace notes in the first two measures. Considering the folksong nature, however, one can definitely note the similarities, which would seem to resolve the origin of the theme.

The problem arises, however, that *La mère Michel* is a children's folksong based on a story about the loss of a cat, which is quite divergent from a military air. Unless Czerny made a mistake in calling his piece a military air, a convincing argument that *La mère Michel* is the right source for Op. 103 is hard to make. In Sor's critical edition, Jape

also mentioned that another French song, *Les Adieux de la Tulipe*, used the same tune but with a different text, “Malgré la bataille,” by Abbé Mangelot (1694–1768):⁵


Mal - gré la ba - tail - le Qu'on don - ne de - main
 Ça, fai - sons ri - pail - le Char man - te Ca - lin
 At - ten - dant la gloi - re, Pre - nons le plai - sir
 Sans lire au gri - moi - re Da soustire a - ve nir

Because *Les Adieux de la Tulipe* is a martial song regarding a military campaign in 1745 and the rhythm and the grace notes are closer to Czerny’s theme, it should be safe to conclude that Czerny’s Op. 103 is based on *Les Adieux de la Tulipe*. The link between *Les Adieux de la Tulipe* and *La mère Michel* is a topic beyond the scope of this dissertation.

Regarding the structure and formal analysis of Op. 103, in Chapter 16 of Czerny’s *School of Practical Composition*, Op. 600, Czerny mentioned, “Marches are rather an important species of composition: for they are not only written for the soldiery, but are also very frequently introduced in Operas, Ballets, and other grand musical works.”⁶ In Op. 103, Czerny used several classical variation techniques, including ornamentation, harmony, figuration, and mode change. The structure consists of a short 16-measure theme and nine variations followed by an Andante movement and a grand finale.

⁵ *Chants et chansons populaires de la France*. Paris : H. L. Delloye, 1843.

⁶ Vol. 1, p. 109.

The tempo mark for the theme is *Allegro*, and *forte marcato* is the dynamic indication. The tempo mark matches what Czerny wrote in Op. 600: “In solemn marches, and in those for the parade, or funerals—all of which may be more or less slow, *Allegro moderato*, or even perhaps *Andante*.” He also wrote, “Pauses are impracticable, as the whole must proceed strictly in one uniform degree of movement.” The dotted 8th with 16th notes () that are the main character of the theme should thus be performed spiritedly with strict rhythm.

The first variation is in an ornamental-melodic style that requires dexterous fingering work. The 32nd notes can be treated as an ornamental mark (see Exs. 4.1.1 and 4.1.2) to show a clear idea of *Leggiero* (light, see Ex. 4.1.1). The variation begins with brilliant work in the right hand and follows with a left-hand etude-like exercise.

Ex. 4.1.1 Variation 1, measure 1.



Ex. 4.1.2 Re-notation



In the second variation, the sustained quarter notes in the bass work like a counter melody to the high voice, which gives the impression of polyphonic music. The third variation betrays a strong influence from Beethoven (see Exs. 4.1.3 and 4.1.4).

Ex. 4.1.3 Variation 3, measures 1 – 4.



Ex. 4.1.4 Beethoven 32 *Variations*, Wo80, Variation 4, measures 1 – 4.



The voicing balance between the triplet rhythm of the inner voice and the treble melody is the most challenging part for the pianist. Variation 4 is somewhat a recall of the theme, and the fifth variation is a traditional arpeggio exercise. In variation 6 the mode changes from a minor to A major. Czerny brings artistic beauty to variation 6 in which the rarely used contrapuntal technique and the upbeat melody combine to make the variation breathtaking. After that, variation 7 again shows the exercise nature for which Czerny is known, but that is followed by a romance in the eighth variation and the brilliant ninth variation. The key changes again to A major in the *Andante* movement and then moves back to a minor in the finale. The large-scale 214-measure finale is quite unusual for the classical style, and although the musical development is not consistent, a great spirit runs throughout the whole finale. The following table shows the outline diagram of Czerny's Op. 103.

	Key	Tempo	Technique	Measures
Theme	a minor	Allegro	theme	16
Var. 1	a minor	-	figural (16 th note)	16
Var. 2	a minor	-	harmonic/figural	16
Var. 3	a minor	-	figural (triplet)	16
Var. 4	a minor	-	harmonic	16
Var. 5	a minor	-	harmonic (arpeggio)	16
Var. 6	A major	Un poco Sostenuto	harmonic (polyphonic)	32
Var. 7	a minor	Tempo Primo	figural (sextuplet)	16
Var. 8	a minor	-	figural	16
Var. 9	a minor	Vivo e Brillante	figural	16

Andante	A major	Andante	harmonic (homophonic)	32
Finale	a minor	Presto	Figural (16 th note)	214

Source

The edition of Op. 103 used in this dissertation was published by Clementi & Co. of London. No plate number was recorded for this piece. It is in the possession of the Music Division of the Library of Congress in Washington, D.C.

Second Galoppe variée, Op. 112

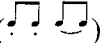
In the Baroque period, dance music was composed mainly for the royal courts or the aristocracy. The popular dance forms of that time were the allemande, the courante, the sarabande, and the minuet, among others. During the Classical period in the second half of eighteenth century, however, with industrialization and the rise of middle class families, ballroom dancing was no longer just the privilege of the nobility but became a recognized pastime of the public. The most popular dance forms of the nineteenth century—most of the older court dances having become obsolete, except for the minuet—became the waltz, the polka, the quadrille, and the galop.

The galop is a quick, lively dance in 2/4 time. Its name comes from the galloping movement of horses. In dancing a galop, partners hold each other, both facing the line of dance, and move rapidly with springing steps down the room. Galops are often quite short, frequently containing a trio (sometimes two) and often with a short introduction and coda. Whereas the quadrille had a complicated set of steps, the galop was one of the simplest dances ever introduced. The dance originated in Germany, was popular in Vienna in the 1820s, and later spread to France and England in the late '20s and early '30s.

Many composers wrote galops as an important part of their works. Johann Strauss the senior wrote thirty-three galops for his dance band, many of which were based on popular songs or operatic themes of that time. Josef Lanner, Josef Labitzky (1802–1881), and Philippe Musard (1792–1859) are other famous composers who contributed to this genre. Of Czerny's vast number of compositions, more than sixty opus numbers are dance-related, and eleven of them bear the title "galop": Ops. 56, 112, 193, 267, 372,

490, 503, 578, 598, 787, and 805. Among those eleven, four (Ops. 267, 578, 598, and 787) are straight galops, three (Ops. 372, 503, and 805) are rondos based on galop tunes, and the remaining four are variations based on galop themes: *Introduction et Variations sur la première Galoppe*, Op. 56, *Second Galoppe variée*, Op. 112, and *Troisième Galoppe variée*, Op. 193, are a series of three variations based on Czerny's own galop tunes, and *Introduction et Variations brillantes sur la Galoppe de l'Opéra, Lucia di Lammermoor*, Op. 490, is a variation based on galop tune from Donizetti's opera *Lucia di Lammermoor*.

As a teacher, Czerny always encouraged his students to study compositions by Hummel, Clementi, Mozart, and Beethoven. His emphasis on classical style is reflected in his Op. 112, which shows strong classicism. Examples of classical influence in Op. 112 include Czerny's use of the ornamentation technique in variations 1 and 2 and in the finale, a technique also heard frequently in Mozart's piano variations. The whole set of Op. 112 falls into the category of melody variation with constant harmony, a type also often found in Mozart's variations. And Op. 112 does not have pedaling marks; instead, the performer needs to use finger-pedal technique to sustain the harmony. These examples show the classicism of cleanness rather than virtuosity, constant harmony rather than modulation, and keeping the melodic outline rather than producing a new melody.

Op. 112 consists of a theme and seven variations, with variation 7 also serving as the finale. The pattern of eighth-note staccato followed by legato () recurs throughout the theme. The constant harmony progression with figuration from the theme is the main attraction in the first variation. The second variation is particularly interesting in its rhythm: the triplet rhythm of the left hand acts like a 6/8 meter even though Czerny

maintained the 2/4 meter throughout the variation (see Ex. 4.2.1). The broken chord with triplet rhythm is similar to those in etudes from Cramer (see Ex. 4.2.2, from *84 Studies* #7) and Liszt (see Ex. 4.2.3, from *12 Exercises*, Op. 1 #12).

Ex. 4.2.1



Ex. 4.2.2



Ex. 4.2.3



Although the second variation is etude-like, the music itself is quite elegant.

The syncopation rhythm with striking chords makes the third variation a scherzo, and a charming variation 4 follows. Similar to the second variation, variation 4 changes the rhythm pattern but keeps the 2/4 meter. In the fifth variation, the *vivace* tempo mark and the quick alternation between scale and broken chord makes a simple-looking variation become a laborious work. The sixth variation employs contrapuntal technique, suggesting an influence from J.S. Bach, and gives the impression of allemande dance style in the Baroque period, creating a relief of tension after the previous brilliant variations.

The finale (variation 7) changes the meter to 6/8 with sextuplet rhythm. The performer in this variation not only must have good finger work but also faces a tempo challenge (*Allegro vivace*). Similar to pieces in the Classical era, the faster notes do not show up until later in the piece. In performing Op. 112, one must carefully choose a right

tempo at the beginning with the theme so that the fast tempo in the finale can be carried out. Op. 112 is short compared with Czerny's other variation works. The following table shows the outline diagram of Czerny's Op. 112.

	Key	Tempo	Technique	Measures
Theme	E-flat major	Allegretto vivace	theme (homophonic)	24
Var. 1	E-flat major	-	figural (16 th note)	24
Var. 2	E-flat major	-	figural/polyphonic (triplet)	24
Var. 3	E-flat major	-	harmonic	24
Var. 4	E-flat major	Poco meno mosso	figural (triplet)	24
Var. 5	E-flat major	vivace	figural (sextuplet)	24
Var. 6	E-flat major	-	harmonic (homophonic)	24
Finale (Var. 7)	E-flat major	Allegro vivace	figural (sextuplet)	101

Source

The edition of Op. 112 used in this dissertation was published by Craz of Hamburg, with plate number 2063. It is in the possession of the Music Division of the Library of Congress in Washington, D.C.

Grandes Variations brillantes sur le thème original favori: colla campanella (Glöckchen Rondo) de Paganini, Op. 170

Nicolò Paganini is widely considered the greatest violinist of all time. Born in Genoa, Italy, in 1782, he studied violin first with his father at a very early age and later with Giacomo Costa in Genoa and Alessandro Rolla and Gaspara Ghiretti in Parma. In 1797, the young Paganini started his first concert tour with his father, traveling through several Italian cities and startling audiences with his phenomenal technique. Between 1801 and 1805 he lived in Tuscany and devoted himself to playing the guitar and composing music for that instrument. Then, in 1805, he was appointed by Napoleon's sister Elisa Bacciocchi as the court violinist at Lucca, which position he held until 1808. After 1810, he became a freelance soloist and began a concert tour throughout Italy.

Paganini did not begin his European tours until 1828, when he was forty-six years old. He started the European tours in Vienna, and within a few years he had visited cities in Germany, Bohemia, Poland, the British Islands, and France. On the stage, he astounded audiences with his techniques and tricks, including purposely mistuning a string for a desired effect as well as playing an entire piece on one string. Such stunning techniques and the breathtaking command he had of his instrument made people consider that he was in league with the devil. Because of problems with his health, his career went into partial decline in 1834. His health continued to deteriorate, and he died in Nice in 1840.

Besides being a virtuoso violinist, Paganini was known also as a composer, writing much of his music for his own performances. His most important work is the *24 Caprices*, Op. 1, for unaccompanied violin. This work challenged almost every aspect of

violin technique, including legato, staccato, spiccato, tremolo, harmonics, trills, arpeggios, scales, left-hand pizzicato, and multiple-stopping. It also provided the inspiration for many other pieces, including Robert Schumann's two sets of piano studies, Liszt's *Paganini Studies*, Brahms' *Paganini Variations*, and Rachmaninov's *Rhapsody on a Theme of Paganini*. In addition to the *24 Caprices*, probably the most popular Paganini tune is his "La campanella" (or "La Clochette"):



The tune is from an old Italian melody, and Paganini used it in the finale of his *B-minor Violin Concerto*, no. 2. Liszt added to the popularity of "La campanella" when he wrote several versions of the *Clochette fantasies* based on the tune and used it also in the third study of his *Paganini Studies*. Other composers did similarly: Strauss the senior wrote *Paganini Waltz* and Henri Herz, Ignaz Moscheles, and Czerny all wrote fantasies or variations based on the tune.

Czerny's Op. 170, which is based on "La Campanella," was published in 1828 and probably was inspired by Paganini's concert in Vienna early that year. In addition, Op. 169, Op. 273, Op. 397 No. 15, and Op. 609 No. 18 are Czerny compositions related to Paganini's other violin works. Besides the piano solo version of Op. 170, Czerny also arranged a piano four-hand version published under the same opus number by the same publisher.

Op. 170 is structured with an introduction, a theme, seven variations, and a finale. The piece is grand in scale, with a performance time of more than twenty minutes without repetition. Although the style of Op. 170 is classical, the introduction, with its descending

and ascending chromatic passing harmonies in measures 40–45 (see Ex. 4.3.1) and measures 48–51 (see Ex. 4.3.2), gives a hint of romanticism.

Ex. 4.3.1

Musical score for Ex. 4.3.1. The top system shows a violin part with an ascending chromatic line and markings for *lo en* and *leggier.*. The bottom system shows a piano accompaniment with ascending chromatic passing harmonies, marked with *cres.* and *lo en*. An arrow points from the piano part to the violin part.

Ex. 4.3.2

Musical score for Ex. 4.3.2. The top system shows a violin part with markings for *Un poco più vivace* and *accel.*. The bottom system shows a piano accompaniment with ascending chromatic passing harmonies, marked with *lo en* and *accel.*. An arrow points from the piano part to the violin part.

Such transitions make the tone feel more intimate and full of surprises than a typical classical-style piece. After bringing in thematic material in measure 58, a recitative-like passage is brought out and ends on a dominant-seventh chord, which leads into the theme in the key of a minor. This demonstrates clearly Czerny's belief that a long prelude (or long introduction) should have a connection with the part that follows and must conclude with a cadence on the seventh-chord of the dominant of the following piece.¹

Like Op. 112, Op. 170 belongs to the category type of melody variation with constant harmony. In particular, Op. 170 is more like a set of seven etudes written in

¹ Czerny, Op. 200, p. 5.

variation form. Variation 1 has an *Allegro vivace* tempo marking, and its triplet rhythm (see Ex. 4.3.3) is similar to Czerny's Op. 299, Exercise #28 (see Ex. 4.3.4).

Ex. 4.3.3



Ex. 4.3.4



Variation 2 is an exercise focusing on the broken chord. In variation 3, the key changes to A major, the tempo mark becomes *lento*, and a new melody is introduced. This slow variation works like an intermezzo section for the whole piece. Variation 4 returns to the a-minor key and moves back to the brilliant *Allegro vivace* tempo; however, just as in variation 3, the music changes again in variation 5, which is a slow movement that introduces another fresh melody. The sixth variation employs the repeated-note technique (see Ex. 4.3.5) that can be found in Czerny's Op. 299 Exercise #22 (see Ex. 4.3.6). In variation 7, the key changes again to A major. It is a slow movement that brings in a new melody with a style similar to variations 3 and 5.

Ex. 4.3.5



Ex. 4.3.6



Introducing new melodies in variation movements, as Czerny did in this Op. 170, is explained in Op. 200 with regard to the techniques of variations: “In the Cantabile, in which a new melody can be fashioned even from the bass and the harmony of the theme ...”²

In the finale of Op. 170, the key moves back to a minor and all the elements previously shown in the variation movements are revisited. The most interesting part is a *piu lento* section inserted in the middle of the finale. This section (see Ex. 4.3.7) uses the same tune from the introduction (see Ex. 4.3.8) and is a response to the very beginning of the piece. The technique of bringing back the tune from the introduction in a *piu lento* section creates a strong coherence for the piece and is thus quite ingenious.

Ex. 4.3.7

The musical score for Ex. 4.3.7 is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the instruction 'dim. e rall.' and includes a fermata over a measure. The tempo marking 'Più lento.' appears above the staff. The second system continues the piece with dynamic markings 'cres.' and 'sf' (sforzando), and includes a trill (tr.) in the final measure.

Ex. 4.3.8

The musical score for Ex. 4.3.8 is presented in two systems. The first system is marked 'Andante.' and begins with a piano (pp) dynamic. The second system includes dynamic markings 'dol.' (dolce), 'cres.' (crescendo), and 'sf' (sforzando). The score concludes with a trill (tr.) and a piano (pp) dynamic marking.

The following table shows the outline diagram of Czerny’s Op. 170.

² Ibid., p. 108.

	Key	Tempo	Technique	Measures
Introduction	a minor — B-flat major — a minor	Allegro molto agitato e vivo	fantasy	71
Theme	a minor	Allegro non troppo	theme	84
Var. 1	a minor	Allegro vivace	figural (triplet)	68
Var. 2	a minor	-	figural (16 th note)	68
Var. 3	A major	Un poco lento	harmonic (homophonic)	61
Var. 4	a minor	Allegro vivace	figural (16 th note)	68
Var. 5	a minor	Un poco meno mosso	figural	67
Var. 6	a minor	Allegro vivace	figural (16 th note)	63
Var. 7	A major	Andantino	figural/homophonic	42
Finale	a minor	Allegro molto vivo	figural (16 th note)	218

Source

The edition of Op. 170 used in this dissertation was published in 1828 by Anton Diabelli & Comp. of Vienna, with plate number 2963. It is in the possession of the Special Collections Department, William R. Perkins Library, at Duke University, Durham, NC. The piano four-hand version, which was published by the same publisher with plate number 2962, is also available through the same library.

Introduction, Variationen & Rondo über zwey beliebte Steyrische Alpenlieder: Frohsinn auf der Alm und Der Schnee, gesungen von Hr. C. Fischer, Op. 194

Unlike the “classical” music that is usually linked to cultured people in urban areas, folk music is normally associated with peasants in rural areas. The reason for that difference is clear: folk music often has a style that is relatively simple, with characteristics of a specific region, country, or ethnic group; is usually performed by nonprofessionals; and is usually passed on through oral transmission.

Not until the early nineteenth century did scholars in Germany and Austria begin to collect and study folk music for the purpose of preservation. Around the same period, Alpine singers from the Tyrol, Salzburg, and Styria areas of Austria toured Europe and America, performing in traditional costume and bringing Alpine folksongs into concert halls. Because of their success, collectors, publishers, and performers started to show an interest in the folksong genre, and arrangements of folk music began to be performed in the salons of the aristocracy and the middle classes. Naturally, therefore, because of its growing popularity at the time, folk music became one of the resources Czerny adopted for his compositions.

As early as 1821, Czerny had chosen a German air to write *Variations brillantes et faciles sur un Thème favori*, Op. 9. Later, he used a Bohemian tune to write his Op. 46 piano variations, and based his Op. 86 variations on a Bavarian air by Gaspare Spontini (1774–1851). Around 1828 and 1829, Czerny wrote twelve rondos based on popular airs from various countries, including Germany, England, France, Italy, and Spain, and these works formed his Ops. 181 to 192. He continued with this trend, writing more than forty opus numbers based on national airs in the forms of variations, rondos, and fantasies.

Czerny's Op. 197 is based on two Styrian Alpine folksongs: "Frohsinn auf der Alm" (Happiness on the Alpine Pastures) and "Der Schnee" (The Snow) from Carl Fischer. Carl Fischer was a tenor and the leader of an Alpine singer troupe named "Steyrische National-Sänger-Gesellschaft."¹ Fischer and his troupe were one of the earliest groups to bring Alpine folksongs into Viennese concert halls. They gave around ten performances during late 1828 and early 1829 at Vienna's Leopoldstädter-Theater and Josephstädter-Theater. Later, they traveled to Munich and Berlin and toured to many European cities.

Because the group was very successful, in 1829 the Vienna publisher Anton Diabelli published a songbook of Carl Fischer in two volumes under the title *Steyrische Alpengesänge für eine Singstimme*, which consisted of ten Alpine folksongs:

Vol. 1	Vol. 2
1. Frohsinn auf der Alm	1. Der Schnee
2. Gebirgs-jodler aus Admont	2. Hansel und Gretl
3. Judenburger-Jodler	3. Mürzthaler-Jodler
4. Frühlingszeit	4. Die Schwagerin auf der Alm
5. Das Schnaderhüpferl	5. Der Trinker und sein Fläschchen

Czerny chose the first piece of each volume to compose his Op. 194: "Frohsinn auf der Alm" was used as the theme, and "Der Schnee" was used in the finale (see Figure 4.4). Besides the piano solo version, Czerny also wrote a piano four-hand version under the same opus number, as he had done with Op. 170.

In addition to publishing Czerny's variation works, Diabelli also published these ten pieces by arranging the songs for piano solo, piano four-hands, and flute. At least two other publishers published an additional nine Alpine songs under the name of Carl Fisher.

¹ Karl M. Klier. "Die Steirischen Alpensänger um 1830." *Jahrbuch des Österreichischen Volksliedwerkes* 5 (1956), p. 2.

Moreover, Joseph Köhler wrote an *Alpensänger-walzer mit Trio* based on the same two songs Czerny used, “Frohsinn auf der Alm” and “Der Schnee.”²

Steirische Alpen Gesänge

FÜR EINE SINGSTIMME
mit Begleitung
des Pianoforte oder der Violine
von
CARL FISCHER.

1. HEFT.
Eigenthum der Verleger.

WIEN,
bei Ant. Diabelli, Comp. Graben N. 1193.

(a)

Und a Freud is auf'n Land, und das is: a - - maht wahr —,
und das is schon be - kannt, und i bin ja koa Narr. (Jodler)

(b)

² Ibid., p. 12.

Fischer 289/29

Wenn der Schnee von der Alma weg-geht, und im Frühling alles wieder grün dertrotzt, wenn man hört die Kuh-ge-läuten und die Kalb-er-na-chen gähnen auf der Alm, laosen
 A 123195, Steiner 1933
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder Alles grün dertrotzt, wenn man hört die Kuh-ge-läuten und die Kalb-er-na-chen gähnen auf der Alm.
 E 2196, Hammerl 1948
 Wenn der Schnee von der Alma weg-geht, und im Frühling alles wieder grün dertrotzt, sieht man's Kuh-ge-läute und die frohen Kalb-er-na-chen wieder läuten auf der hohen Al-ma.
 E 2199, Steiner 1933
 'Sti' a' Freud, wenn man so die Alm aufsteigt, und die Leuchter in der Höhe so droht zu sein, und wenn alim a' der Niste Kuh-ge-läute, gähnen man teil, bis a' rechte Freud.
 A 171 971, Steiner 1933
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder alles grün dertrotzt, wenn man hört die Kuh-ge-läuten und die Kalb-er-na-chen gähnen auf der Alm.
 A 1740 826, Steiner 1933
 Ei, wie schön ist die Alm, wenn sie so schön ist, denn zur selben Zeit ist die Alm so schön, sagt die Stern-er-chen, die man findet.
 A 103 918, Steiner 1933
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder alles grün dertrotzt, und die Schnee-ge-läute die Kuh-ge-läute und die Kalb-er-na-chen auf der Alm.
 A 23 858, Steiner 1933
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder alles grün dertrotzt, wie man hört in dem Hilde Gung-ge-schrei, hör-er laut, das ist a' wahre Freud.
 A 178 553, Ungarn 1938
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder alles grün dertrotzt, wenn man hört die Kuh-ge-läuten und die Kalb-er-na-chen gähnen auf der Alm.
 A 111 881, Steiner 1933
 Wenn der Schnee von der Alma weg-geht, und im Frühling wieder alles grün dertrotzt, wie man hört in dem Hilde Gung-ge-schrei, hör-er laut, das ist a' wahre Freud.
 A 111 881, Steiner 1933

(c)

Figure 4.4. (a) The cover page of Carl Fischer's song book *Styrische Alpengesänge*. (b) Frohsinn auf der Alm. (c) Der Schnee.

The title of Op. 194 includes introduction, variations, and rondo. Among Czerny's 180 variation works, such a mixture of variations with other genres, such as rondo, fantasy, and impromptu, is not uncommon. At least five of Czerny's works use the words "variations and rondo" in their title (Ops. 59, 60, 194, 196, and 202). In Czerny's Op. 600, Vol. 1, chapter 5 is devoted to the introduction and finale of a variation, and it states, "The greater Finale usually takes the form of the Rondo."³ Thus, the mixture of variation and rondo definitely has its theoretical background.

Op. 194 consists of an introduction, a theme, five variations, an Allegretto, and a rondo as the finale. The introduction shows some traces of Beethoven's influence. There is a *presto* cadenza at the end of the introduction, and Czerny used the sequence of sextuplet, 16th notes, 8th notes, and quarter notes to create a natural *ritardando* effect (see Ex. 4.4.1). This technique is similar to one Beethoven used at the beginning of the first movement of his *Piano Sonata*, Op. 109 (see Ex. 4.4.2).

Ex. 4.4.1

The musical score for Ex. 4.4.1 consists of two systems. The first system shows a piano introduction with a forte (FF) dynamic. It features a sequence of rhythmic patterns: a sextuplet, 16th notes, 8th notes, and quarter notes. The second system continues the piece with a *loco* section, marked with *Dimin.*, *P*, *Rallent.*, and *Adagio*.

Ex. 4.4.2

The musical score for Ex. 4.4.2 shows a piano introduction with various rhythmic patterns, including sextuplets and 16th notes. It includes dynamics such as *diminu.* and *ritardando*.

³ p. 32.

Following the fantasy-like introduction is the theme in ABA ternary form. Czerny used a recitative-type passage before returning to the second A section. The pattern of 32nd and dotted 16th notes in measure 14 (see Ex. 4.4.3) is modified to 32nd note and 16th rest in the first variation (see Ex. 4.4.4), and it becomes the main element in the fourth variation.

Ex. 4.4.3



Ex. 4.4.4



The first variation consists of 16th-note figuration; the element of the broken octave in measure 12 (see Ex. 4.4.5) is also used in measure 12 of variation 2 (see Ex. 4.4.6), and it develops to a series of octaves in variation 3 (see Ex. 4.4.7) as well as in measures 49 through 52 of the Allegretto movement (see Ex. 4.4.8).

Ex. 4.4.5



Ex. 4.4.6



Ex. 4.4.7



Ex. 4.4.8



The second variation is a scherzo-like movement. Although Czerny was using melody variation with constant harmony, he treated it more freely than it was normally

treated. The triplet rhythm in measure 10 (see Ex. 4.4.9) of variation 2 comes from measure 11 of the theme (see Ex. 4.4.10). That rhythm is further elaborated to sextuplet figuration, becoming the main element in the fifth variation (see Ex. 4.4.11), and then reappears in measure 43 of the Allegretto movement.

Ex. 4.4.9



Ex. 4.4.10



Ex. 4.4.11



The descending scale in the third variation (see Ex. 4.4.12) is a recall from the first variation (see Ex. 4.4.13). It modulates into a descending third scale in the fourth variation (see Ex. 4.4.14) and repeats several times in the rondo movement.

Ex. 4.4.12



Ex. 4.4.13



Ex. 4.4.14



The fifth variation consists of a sextuplet figuration in duple meter and a lengthy coda that serves as an intermediate conclusion for all the previous movements. The Allegretto movement is in the key of D major, and the meter changes in this movement to 3/4. The

melody and harmony of this waltz-like movement are not related to the theme, but it is not totally isolated from the whole piece because its rhythm is quoted from previous variation movements.

As mentioned, the finale of Op. 194 is a rondo. Czerny describes rondo as “a kind of little poem, in which certain verses are repeated at intervals, and thereby the sense of the whole is strengthened and confirmed,”⁴ and he further divides the rondo model into four principal periods.⁵ Based on Czerny’s model, the analysis of Op. 194’s rondo can be summarized in the following table:

Period	A	A’	B	trans.	A	trans.	C	C’	dvlp.- trans.	A	coda
Measure Number	1-8	9-16	16- 23	24	25- 28	29- 30	31- 34	35- 39	39- 93	93- 97	97- 159

Although Op. 194 is based on two Alpine songs—theme from “Frohsinn auf der Alm” and rondo movement from “Der Schnee”—their elements are still correlated. Those complex materials are developed from the original element of the theme. They are reborn as new elements, and then revisited in the rondo. Each element in each variation is carefully designed in such a way that, conceptually, Op. 194 is like a large-scale rondo. This truly shows the genius of Czerny’s compositional skill. The following table shows the outline diagram of Czerny’s Op. 194.

	Key	Tempo	Technique	Measures
Introduction	G major	Adagio	fantasy	17
Theme	G major	Moderato	theme	16
Var. 1	G major	-	figural (16 th note)	17
Var. 2	G major	-	figural	16
Var. 3	G major	Vivo e brillante	figural (16 th note)	16
Var. 4	G major	-	figural/ornamental	16

⁴ Czerny, Op. 600, Vol. 3, p. 69.

⁵ Malcolm S. Cole. “Czerny’s Illustrated Description of the Rondo or Finale.” *The Music Review* 36 (1975), p. 5.

Var. 5	G major	Vivace e brillante	figural (sextuplet)	33
Allegretto	D major	Allegretto	homophonic	55
Rondo	G major	Allegro vivo	rondo	159

Source

The edition of Op. 194 used in this dissertation was published in 1829 by Anton Diabelli & Comp. of Vienna, with plate number 3209. It is in the possession of the Special Collections Department, William R. Perkins Library at Duke University, Durham, NC. The piano four-hand version, which was published by the same publisher with plate number 3210, is available through the Bayerische Staatsbibliothek (Bavarian State Library) in Munich, Germany.

Charmant-Variationen über den beliebten Charmant Walzer von Johann Strauss, Op. 249

The most long-lived and popular ballroom dance in music history, the waltz is a dance in triple time, originally from the southern German and Austrian country dances known generically as “Deutscher,” or “German Dances.” The German dances had characteristics that evolved into the waltz—they were mostly in triple time and couples danced to them in a close embrace. These dances also were given particular names associated with different regions and different stages, among which the Ländler and the waltz were the most famous. In general, the steps of the waltz and the Ländler are the same, except that the waltz is danced quickly, whereas the Ländler retains a slower tempo.

Because of industrialization and the rise of the middle class, ballroom dancing ceased being just the privilege of the aristocracy and became the recognized pastime of the general public. The simple, unsophisticated form of the waltz, as opposed to the stateliness of the minuet, gained wide social acceptance and achieved considerable popularity across Europe in the late eighteenth century. With the growing popularity of the waltz came the increasing demand for waltz music, and the genre began attracting the attention of more eminent musicians. Schubert, Chopin, and Liszt all composed many waltzes, but the most important waltz composers in the first half of the nineteenth century were Joseph Lanner and Johann Strauss the senior. They not only composed waltzes but also contributed to the development of the waltz form from a simple repeated eight-bar section expanding to sets of repeated sixteen-bar sections with an introduction and a

coda. Strauss and his sons composed hundreds of waltzes and led orchestras playing waltzes throughout Europe, pushing the waltz to its climax in the nineteenth century.

Czerny, Strauss, and Lanner all lived in Vienna at the same time. Like his contemporary fellows, Czerny also wrote waltzes, for example, his *Valse di Bravura*, Op. 35, a set of twenty-three waltzes. The majority of his waltz-related works, however, are variations or rondos based on favorite waltz tunes. The earliest example of these is the *Variationen über den beliebten Trauerwalzer von Franz Schubert*, Op. 12, which is based on Schubert's *Erste Walzer*, D. 365, no. 2. Czerny also wrote variations based on Lanner's and Joseph Labitzky's waltz works, but Strauss' waltzes were his favorite source. Starting from his Op. 249, based on the *Charmant-Waltz*, Czerny wrote at least twelve variations or rondos based on Strauss' waltzes: Op. 334, based on *Erinnerung an Pesth*; Op. 340, based on *Pfennig Walzer*; Op. 430, based on *Nachwandler Walzer*; Op. 431, based on *Eisenbahn Walzer*; Op. 449, based on *Krönungs Walzer*; Op. 485, based on *Les Étoiles d'amour*; Op. 492, based on *Rosa Walzer*; Op. 519, *6 Rondinos faciles sur les Walzes de Strauss*; Op. 521, *Le bouquet*; Op. 537, *Nocturne sentimental sur un Thème de Strauss*; and Op. 638, based on *Annen Polka*.

Czerny's Op. 249 is based on Strauss' *Des Verfassers beste Launs, Charmant Walzer*, Op. 31. Strauss' waltz was published by Tobias Haslinger of Vienna in 1829 (see Fig. 4.5a), and Czerny's variations came out within two years under the same publisher. Op. 249 was so popular that other publishers, including George Willig of Philadelphia, also published the piece. Unlike Czerny's other works, most of which became out-of-print in the nineteenth century, Op. 249 is still available from Musica Obscura.

Op. 249 consists of a theme, five variations, and a finale. The whole set of variations is in the category type of melody variation with constant harmony. The theme is in ABA ternary form, which is different from Strauss's original binary form (see Fig. 4.5b). The melody of the first variation employs 8th-note, 16th-note, and triplet figuration. The second variation starts with a rhythmic motive from the theme, and then uses constant harmony skill to bring out a new melody. Variation 3, similar to the second variation, keeps the harmonic progression of the theme and uses the triplet rhythm as the main figuration throughout the movement. The melody of the fourth variation involves half-notes and quarter-notes, and the use of such larger value notes makes this movement more relaxed. Because of the *Allegro non tanto* tempo mark, however, variation 4, although relaxed, should not be played too slowly. The fifth variation returns to melody variation with constant harmony type with the elements of triplet and 8th-note figuration. The structure of the finale can be divided into three sections: a 48-measure variation, a development part, and a coda. With the finale, the meter is changed from 3/4 to 2/4, which changes the character from a waltz to a cancan. The meter change creates a brilliant and exciting finale and pushes the virtuosity to the end. The following table shows the outline diagram of Czerny's Op. 249.

	Key	Tempo	Technique	Measures
Theme	F major	Allegro vivace	theme	48
Var. 1	F major	-	figural (8 th note, triplet)	48
Var. 2	F major	-	figural	48
Var. 3	F major	-	figural (triplet)	48
Var. 4	F major	Allegro non tanto	homophonic	32
Var. 5	F major	Tempo 1	figural (triplet)	96
Finale	F major	Allegro molto	figural (16 th note)	138

Source

Two editions of Op. 249 are used in this dissertation. The first was published between 1830 and 1831 by Tobias Haslinger of Vienna with plate number 5700. Haslinger's edition is in the possession of the Newberry Library, Chicago, IL. The second edition was published by George Willig of Philadelphia; no plate number was printed on the score. Willig's edition is in the possession of the Music Division of the Library of Congress in Washington, D.C.



(a)



(b)

Figure 4.5. (a) The cover page of Johann Strauss's waltz *Des Verfassers beste Laune*, and (b) its melody.

Variations brillantes sur un motif martial de l'Opéra, Robert le Diable, Op. 332

Robert le Diable (Robert the Devil) is considered one of the most successful operatic works of the nineteenth century. Composed by Giacomo Meyerbeer with a libretto by Eugène Scribe (1791–1861), the work is a French grand opera in five acts. Based on the legendary adventures of eleventh-century duke Robert I of Normandy, the work dramatizes Robert's battle between good and evil: his demon father Bertram zealously plots his damnation while his saintly mother prays for his redemption. *Robert le Diable* had its world premiere at the Paris Opéra on November 21, 1831. Because of its rich orchestration, magnificent vocal display, and spectacular staging, it became an immediate success. By April 1834, it reached its hundredth performance at the Opéra. In the meantime, it had been translated into both English and German and had started its triumphant tour of Europe and then the world. Within a few years, it was heard in almost every major city in Europe, spreading later into America and Asia. Richard Wagner saw its many performances as a measure of the success or failure of other operas because if a new production began to lose its audience, the theater owner would announce a performance of *Robert le Diable* as a way to recoup his losses.¹

With the opera having such huge success, it is not surprising that piano virtuosos of the time were eager to attach themselves to its glory by composing and playing brilliant fantasies, medleys, and variations based on the musical phrases of *Robert le Diable*. For example, Franz Liszt wrote *Réminiscences de Robert le Diable: Valse infernale* based on a waltz in Act III, and Sigismond Thalberg called his Op. 6 *Fantasia*

¹ See Hugh Macdonald, "Robert le Diable," *Music in Paris in the 1830s*, ed. Peter Bloom (Stuyvesant, NY: Pendragon Press, 1987), 457-469.

sul Robert le Diable. Other contemporary composers, such as Henri Herz,² Jacques Herz,³ Friedrich Kalkbrenner,⁴ Adolphe Adam,⁵ and Johann Peter Pixis,⁶ all turned to it for transcriptions, fantasies, and other derivative works. Even Frédéric Chopin, in collaboration with his cellist friend Auguste Franchomme, wrote *Grand Duo Concertant in E Major on Themes from Robert le Diable* for piano and cello. In an advertisement in the August 11, 1850, issue of *Revue et Gazette Musicale*, the Parisian publisher Brandus et Cie listed more than thirty pieces they published on themes from *Robert le Diable*.

Considering the great popularity of Meyerbeer's opera, it would have been amazing for such a prolific composer as Czerny not to ride the fashion wave as well. In fact, Czerny wrote not just one, but eight pieces based on the tunes from *Robert le Diable*. They are grouped in five Opus numbers: *Trois Thèmes choisis de l'Opéra, Robert le Diable*, Op. 275; *Variations sur une Valse de Robert le Diable*, Op. 319; *Variations sur un Thème de Robert le Diable, à 4 mains*, Op. 320; *Variations brillantes sur un motif martial de l'Opéra, Robert le Diable*, Op. 332; and two pieces in an album, *Huit Rondos faciles sur Thèmes favoris*, Op. 419.

In contrast to Op. 249, which involves only simple figuration and harmony, the texture of Op. 332 is much thicker and larger in scale. The figuration involves more intellectual and individual characteristics, which, in turn, makes for more difficulties in performance. Op. 332 consists of an introduction, a theme, four variations, an Adagio, and a finale.

² Henri Herz, *Coro de bevitori del Roberto il Diavolo* (Firenze: Lorenzi, ca. 1840)

³ Jacques Herz, *Cinq airs de ballets de Robert le Diable*, Op. 21 (Paris: Schlesinger, 1831)

⁴ Friedrich Kalkbrenner, *Rondo sur la sicilienne chantée par Nourrit dans Robert le Diable de Meyerbeer*, Op. 109 (London: Chappell, 1832)

⁵ Adolphe Adam, *Waltz rondo for the piano forte; Robert le Diable* (London: Chappell)

⁶ J.P. Pixis, *Caprice Dramatique: scène de la Cavatine de Robert le Diable*, Op. 116 (Paris: Schlesinger)

The introduction can be treated as an overture that forecasts the magnificence and splendor of the piece. The double dotted rhythm at the beginning (see Ex. 4.6.1) is a style coming from the French Overture. One example of this kind of rhythm in a piano work can be found in Beethoven's *Diabelli Variations*, Op. 120, in which it is the main element in the fourteenth variation (see Ex. 4.6.2). Another example is found in the sixth variation of Weber's *Variations on an Original Theme*, Op. 9 (see Ex. 4.6.3).

Ex. 4.6.1



Ex. 4.6.2



Ex. 4.6.3



The theme is a march—"Des chevaliers de ma patrie," sung in the opera by Robert and Bertram—from the duet near the end of Act 3. The rhythm consists of a triplet and dotted 8th with 16th notes (see Ex. 4.6.4) and appears two other times in the later variation movements.

Ex. 4.6.4



The first variation is in the category type of melody variation with constant harmony and uses 16th-note figuration with complicated scales, arpeggios, and broken-chord techniques. The second variation inherits the rhythm from the theme; however, this rhythm is not consistent throughout the variation. At the end of this variation, Czerny turns to scale figuration without any transition, which makes it incoherent and difficult to play convincingly.

The triplet rhythm in the third variation uses a double-note technique, and the speedy jumps create the momentum of *scherzo*. Variation 4 employs the 16th-note figuration alternatively between two hands. A *meno mosso* part in the second half of the fourth variation (see Ex. 4.6.5) quotes the rhythmic motive from the theme. All these elements give the fourth variation a fantasy-like feel.

Ex. 4.6.5



The Adagio movement works like an intermezzo. Although the tune is quoted from the same duet as the theme, it actually comes from Robert's part "conquis parma valeur" in the later portion of the duet. The finale is again a march, and the first twenty-four measures are just like a conventional variation movement. After the first twenty-four measures, all the elements from the previous variation movements reappear as well as an elaboration of the theme, which makes the finale also have the feel of a fantasy movement. Although Op. 332 is in the category type of melody variation with constant harmony, the harmonic plan is more complicated than normal and the chromatic elements

increasingly conspicuous, which are also unusual for this type. Therefore, the piece may rather be characterized as a new free variation style. The following table shows the outline diagram of Czerny's Op. 332.

	Key	Tempo	Technique	Measures
Introduction	E-flat major	Allegro maestoso	fantasy	45
Theme	E-flat major	Allegro	theme	24
Var. 1	E-flat major	-	figural (16 th note)	24
Var. 2	E-flat major	Un poco meno vivo	homophonic	24
Var. 3	E-flat major	Molto vivo	homophonic (triplet)	24
Var. 4	E-flat major	Molto vivace	figural (16 th note)	53
Adagio	E-flat major	Adagio	homophonic	24
Finale	E-flat major	Allegro molto vivace	figural (16 th note, triplet)	67

Source

The edition of Op. 332 used in this dissertation was published circa 1834 by Breitkopf & Härtel of Leipzig with plate number 5518. It is in the possession of the Sibley Music Library, Eastman School of Music, Rochester, NY, under the Czerny Collection in the Ruth T. Watanabe Special Collections.

Fantaisie et Variations Brillantes sur un Thème de Madame Malibran, Op. 377

Born in Paris in 1808, Maria Malibran was one of the greatest mezzo-sopranos in opera history. Her father, Manuel Garcia, was a tenor, a prolific composer, and a vocal instructor. Maria and her younger sister Pauline (another famous mezzo-soprano) both studied with their father under a rigorous and somewhat harsh regimen. In 1825, when she was seventeen, Maria made her debut at London's King's Theater as Rosina in Rossini's *The Barber of Seville*. Later that year, Maria moved with her family to New York and sang leading roles in various operas at the Park Theater. In March 1826, she married New York banker Eugène Malibran. Although the marriage lasted less than two years, she nonetheless became famous under the name Malibran. In November 1827, she left her husband without an official divorce and returned to Paris.

While in Europe, Maria enjoyed a successful career as an operatic star. She appeared at the King's Theater, Covent Garden, and the Drury Lane Theatre in London; at the Theater Italian in Paris; and at the Teatro Valle in Rome, La Scala in Milan, and other leading opera houses throughout Italy. With a wide voice range of three octaves, she sang contralto as well as soprano roles in more than thirty operas, including the works of Rossini, Donizetti, and Bellini. Composers such as Pacini and Persiani wrote operas for her, and Bellini wrote a special version of his *I Puritani* adapted to her voice, although she never had a chance to sing it because of a conflict with the contract.

During this time, while Maria sang throughout Europe, an affair blossomed between her and a Belgian violinist, Charles de Bériot (1802–1870). They lived together for six years and had two children until Maria finally obtained an annulment of her marriage to Malibran, freeing the two to marry in March 1836. One month later, Maria

fell from her horse during a hunt and suffered injuries from which she never recovered. She died in September 1836 at the age of twenty-eight. To honor this great singer who died too young, Donizetti, Pacini, and other composers joined together to write a memorial cantata for her. In addition, Moscheles and Cramer both created piano fantasies in her honor.

Two of Czerny's works are related to Maria Malibran: one is Op. 377 and the other is *L'Impressions dans l'opera*, Op. 648. Op. 648 consists of six fantasies that honor six nineteenth-century opera singers: Giuditta Pasta (1779–1865), Giulia Grisi (1811–1869), Fanny Persiani (1812–1867), Giovanni Rubini (1794–1854), Pauline Garcia (1821–1910), and Maria Malibran. Op. 377, though, focuses only on Maria. Because the piece was published around 1835 or 1836, it might not be a memorial piece, but rather a piece to catch the glory of the singer's achievement.

The theme of Op. 377 is taken from Giuseppe Persiani's opera *Ines de Castro*, which was written expressly for Maria Malibran for the 1835 music festival in Naples. The story of the opera is based on fourteenth-century Portuguese history: Ines was a lady-in-waiting to Constance of Castile, wife of the heir to the throne of Portugal, Don Pedro. Ines became the lover of Don Pedro and was murdered by order of King Alfonso IV. After the death of his father, Don Pedro ascended to the throne and ordered magnificent funerals for Ines, proclaiming her queen. The story of Ines inspired several books and was the basis of more than twenty operas. Persiani's opera premiered on January 28th, 1835. It was an immediate success, and the title role of Ines was considered one of the finest ever sung by Maria. An article in the July 1835 issue of *Allgemeine Musikalische Zeitung* describing the success of the premiere also published two of Maria Malibran's

arias.¹ These two arias are also the basis for Czerny's Op. 377, one for the theme and one for the introduction. That he used these two arias is quite interesting considering that Czerny tended to stay close to home in Vienna and the opera was performed only within Italy in 1835, making it very possible that the article in *Allgemeine Musikalische Zeitung* was the original source Czerny used for his Op. 377.

Ines de Castro enjoyed its success in the late 1830s; not only was it performed in Italy but it also toured through European cities. The taste of the audiences changed, however, and the bel canto style of Persiani's opera fell out of fashion in the second half of nineteenth century. No performance record exists to show that *Ines de Castro* was ever staged after 1851. Not until 1999, to celebrate the 200th anniversary of Persiani's birth, was the first modern performance of *Ines de Castro* staged at the Teatro Pergolesi in Jesi, Italy.² Compared with *Ines de Castro*, the fate of Czerny's Op. 377 seems a little better. In 1975, pianist Hilde Somer recorded Op. 377 together with Czerny's *Sonata No. 1*, Op. 7, in an LP issued by Genesis Records. This piece is the only one with an available recording among the nine variations discussed in this dissertation.

Op. 377 consists of an introduction, a theme, six variations, and a finale. From the title, *Fantaisie et Variations*, Czerny indicated that the introduction movement is a fantasy. Several of his variations, such as Ops. 376, 377, and 386, are identified with this kind of title, and most of them are variations based on operatic tunes.

Fantasy is one of the improvisatory genres and it appears under various names: prelude, preambulum, or fantasia. Czerny explained that the genre of fantasy is based on improvisation. True extemporizing or improvisation, of course, involves creating musical

¹ These two arias are printed in Fig. 4.7(a) and (b). They are extremely difficult, with a range of more than two octaves.

² The live recording of this performance is available in a 2-CD set issued by Bongiovanni, GB 2263/64-2.

pieces without preparation or even thought; it is impracticable, however, to apply the idea the same way in composition. Thus, according to Czerny, writing fantasy is “to approximate as closely as possible to the freedom of extemporizing.”³

Op. 377’s fantasy begins with a four-measure short introduction, followed by the beautiful melody of Ines’ aria “Quelle lagrime scorrenti” from the Act 3 finale, continuing with brilliant passages, and ending with a coda. The whole movement flows smoothly without any interruption. Czerny described the performance this way: “Fantasy-like improvisation frequently consists in an almost subconscious and dream-like playing motion of the fingers, which makes it only so much the better—just as the orator does not think through each word and phrase in advance.”⁴ Such a description gives us a hint about how Czerny saw the performance of this movement.

The theme is in a binary form (AA’BB’) with a short three-measure coda. The tune comes from a cavatina in Act 1, “Nell’ebbrezza dell’amore,” sung by Ines. The first variation is in the category type of melody variation with constant harmony using 16th-note figuration. The repetition notes in the right hand together with the long jump on the left hand creates a challenge for the performer. The figuration of the second variation is a mix of scales and chromatic scales in sextuplet rhythm. Variation 3 is a single melody with triplet accompaniment and has an intimate feeling. Variation 4 is a scherzo-like movement with an octave passage in the left hand that gives the sound a full sonority. The melody in the fifth variation is played alternately between right hand and left hand, and its harmony is treated more freely. Together with a twenty-three-measure

³ Op. 600, Vol. 1, Chapt. 6, p. 82.

⁴ Op. 200, Chapt. 4, p. 43.

development section, the melody and harmony make the fifth variation similar to free variation style.

The key of the sixth variation changes to g minor, and the rhythm becomes a polonaise. The elements in the sixth variation, such as double dotted note and sextuplet rhythm, had been used in the previous movements, although in this case they have less connection to the harmony and melody outline of the theme. As a result, the sixth variation can be identified as a free variation. The finale returns to the key of G major, and the meter changes from 4/4 to 6/8. The waltz-like accompaniment in the left hand makes the finale sound like a grand waltz, brilliant and magnificent. The following table shows the outline diagram of Czerny's Op. 377.

	Key	Tempo	Technique	Measures
Introduction	g minor – G major	Andante maestoso – Allegro	fantasy	58
Theme	G major	Allegro	theme	34
Var. 1	G major	Vivace assai	figural (16 th note)	19
Var. 2	G major	Vivo e brillante	figural (sextuplet)	18
Var. 3	G major	-	homophonic (triplet)	20
Var. 4	G major	Allegro moderato e pomposo	figural (16 th note, 32 nd note)	20
Var. 5	G major – g minor	Allegro vivo e brillante	figural (16 th note)	39
Var. 6	g minor	Andante grazioso – presto	homophonic (sextuplet)	36
Finale	G major	Allegro vivace – presto	figural (triplet)	107

Source

The edition of Op. 377 used in this dissertation is in the possession of the Sibley Music Library, Eastman School of Music, Rochester, NY, under the Czerny Collection in the Ruth T. Watanabe Special Collections. The cover page is missing and no publisher's information is shown on the pages. Based on Franz Pazdirek's "Universal-Handbuch der Musikliteratur" and the plate number 2074 shown on the score, however, it is very likely that the edition was published by Hofmeister of Leipzig between 1835 and 1836.

ritard.
Quelle lagrime scorren - ti ver-sa qui versa qui sul petto

stentate
mi-o! questo amplesso e questo addi - o serbi sempre il tuo pen-
sier. Deh ti calma, i miei tormenti lascio in terra e un fragil
ve-lo, las - cio in terra e un fragil ve-lo, io non
mo-ro, ma va-do in cielo i miei fi-gli a ri-tro-
var, io non moro, io non moro, va-do in
cielo, no non moro vado in cielo i miei figli a ritro-var, ah no non
moro vado in cielo, vado in cie-lo i mie-i
fi - gli a ri - tro - var.

(a)

Allegro brillante

Nell' ebrez - za dell' a - mor quanti
 pianti che ver - sai quanti pal - pi - ti pro-
 vai tutto spar - ve dal pen - sier dal pen-
 sier u. s. w., zuletzt:
 m'è - - piu ca - ro un tal mo-
 men - to che una vi - ta di pia - cer si di piacer si u. s. w.

(b)

Figure 4.7. (a) *Quelle lagrime scorrenti*, and (b) *Nell'ebbrezza dell'amore*, two arias sung by Ines quoted in Op. 377. They were published in *Allgemeine Musikalische Zeitung* 37, no. 30 (July 1835): 500–501. Note that soprano clefs (C_1) are used in both scores.

***Souvenir de Bellini, Fantaisie et Variations brillantes sur le dernier pensée de Bellini,*
Op. 386**

Vincenzo Bellini was one of the greatest opera composers of the early nineteenth century. Together with Rossini and Donizetti, he represents the peak of bel canto operas. Born at Catania in Sicily in 1801, Bellini started learning music at a young age with his grandfather. According to one anecdote, he composed his first work at the age of six.¹ By age fourteen, he could compose with ease and confidence. As a young man, he continued his study at the conservatory in Naples and completed his first opera, *Adelson e Salvini*, as his graduation work. Its success led to the commission of his second opera, *Bianca e Fernando*, from the Teatro San Carlo in Naples.

Bellini's first success was in 1827 when *Il Pirata* was staged at La Scala in Milan. After that, he bolstered his career with seven further operas. Among them, *La Straniera* (1829), *Zaira* (1829), and *Beatrice di Tenda* (1833) are three less successful operas. *I Capuleti e i Montecchi*, which Bellini composed in 1830, is based on the classic family feud in Shakespeare's *Romeo and Juliet*. *La Sonnambula*, composed in 1831, has a story about a sleepwalking girl and had great success, and *Norma*, also composed in 1831, was one of the most appreciated Bellini operas. In 1835, Bellini wrote his final masterpiece, *I Puritani*, for the Theater Italian in Paris. In September 1835, at the height of his fame, Bellini suddenly died from amoebic dysentery near Paris. His death stunned the music world. Rossini took care of his funeral arrangements and served as a pallbearer, and Donizetti wrote a requiem for him. Many other composers also wrote memorial pieces to

¹ Herbert Weinstock, *Vincenzo Bellini: His Life and His Operas*, p. 7.

honor him. Bellini was buried in Paris, and in 1876 his remains were transported by train back to his birthplace of Catania.

Because of the great success of Bellini's operas in the early nineteenth century, many composers chose the popular tunes from his operas on which to base fantasies, variations, rondos, and operatic paraphrases. Some examples include Liszt's *Grosse Concert Fantaisie aus der Oper Sonnambula* and *Réminiscences de Norma* and Thalberg's *Fantaisie sur des motifs de La Straniera*. As mentioned in chapter 3 of this dissertation, the most famous of these pieces came about in 1837 when Princess Christina Belgiojoso of Italy invited six leading pianists in Paris each to write a variation on the march theme from Bellini's *I Puritani*. All six pianists—Liszt, Thalberg, Pixis, Herz, Chopin, and Czerny (who had traveled from Vienna to Paris at that time)—sent their pieces, and the result was the *Hexaméron: Grandes variations de Bravoure pour piano sur la Marche des Puritains de Bellini*.

Czerny himself wrote more than thirty opus numbers related to Bellini's work: Ops. 160, 164, 212, 442, and 463, based on *Il Pirata*; Ops. 247, 285, and 295, based on *I Capuleti e i Montecchi*; Ops. 281, 297, 298, and 689, based on *Norma*; Ops. 342 and 445, based on *Beatrice di Tenda*; Op. 333, based on *La Sonnambula*; Ops. 363, 370, 371, 375, and 376, based on *I Puritani*; and some collection albums with short pieces related to Bellini's operas, such as, for example, Ops. 435, 438, 480, 498, and 825.

Czerny's Op. 386 was published in 1836, within one year of Bellini's death. From the title, *Souvenir de Bellini*, it would seem to be composed in homage to Bellini; however, the Bellini work it is based on is yet to be identified. The subtitle "dernier pensée" (last thought) suggests that perhaps the theme is based on Bellini's last work, and

because Bellini's fame was built on his operas, one may immediately assume that to be his last opera, *I Puritani*. Despite phrases in the introduction movement quoted from *Norma* and *La Straniera*, though, no link between the theme and *I Puritani* seems to exist. Two scenarios involving his vocal compositions rather than his opera works have also been considered: first is Bellini's last composition, *Le souvenir present céleste*, which is a twenty-five-measure vocal piece written one month before his death; second is *Che per quest'ombra dell'umana*, a four-voice canon without accompaniment, which was Bellini's second-to-last piece, published in the October 1835 issue of *Gazette Musicale in Paris* under the title "Dernière Composition de Bellini." Neither scenario, however, panned out. Another possibility is that Czerny mistakenly took the theme he used to be Bellini's last work when it is, in fact, by another composer. (Czerny made similar errors in his Ops. 301 and 608, where the titles include "dernière pensée de Carl Maria von Weber," but the tune was actually written by Karl Reissiger.) So far, however, no evidence has been found to support this theory, and the theme remains unidentified.

Similar to Op. 377, the title of Op. 386 also bears the words "Fantaisie et Variation brillantes." The structure consists of a fantasy as introduction, a theme, five variations, and a finale. In his Op. 600, Czerny indicated four species of fantasy: "1. The Fantasy on a single theme, 2. The Fantasy on several themes, 3. The Fantasy on so many subjects, or potpourri, and 4. The Capriccio."² In contrast to Op. 377's fantasy, which belongs to the first category (one tune from *Ines de Castro*), the fantasy in Op. 386 falls into the second category; it contains two melodies quoted from Bellini's two operas: the first tune from *Norma*, "Padre, tu piangi," and the second from *La Straniera*, "No: non ti

² vol. 1, p.82.

son rivale.” The fantasy can be divided into three sections: a short introduction based on the melodic outline of the second tune; the first melody; and the second melody. Each section comes with a coda.

The theme is in AB binary form; it has a march-like simple melody but is full of spirit. The first variation is in the category type of melody variation with constant harmony. Its melody starts with the theme’s A section in the left hand, and then moves to the right hand with the B section. The mixed figuration of repeated notes and octaves gives the texture a rich and thick feeling. The second variation is a typical etude-type movement that employs sextuplet figuration. The third variation starts with a waltz-like momentum but ends on nonuplet figuration with a *perdendosi* dynamic mark, which leaves the variation with an unfinished and unsatisfactory feeling.

Variation 4 starts with a polonaise. Although it keeps the melodic outline and basic harmonic progression of the theme, this variation is treated more freely. It can be divided into two sections: the main portion of the variation and an *animato* section that follows, in which the theme motive reappears. This kind of structure makes the fourth variation more of a free variation. The key of the fifth variation changes from E-flat major to e-flat minor, and the triplet accompaniment makes the whole movement seem as if it is in 12/8 meter. The 4/4 meter mark, however, indicates that the movement can be played with relaxation, although not too slowly. The finale returns to the key of E-flat major, but its meter changes to 6/8. The whole finale movement uses complicated finger techniques, which creates a high level of difficulty, but the resultant effect is exciting and playful.

In Op. 386, Czerny assigned individual tempo marks explicitly to each variation, which is different from his variation works discussed earlier and is rarely found in classical period variations. This type of frequent tempo change also can be found in Beethoven's *Diabelli Variations*, Op. 120. Because the variation type is still melody variation with constant harmony, the tempo changes in Op. 386 not only indicate Beethoven's influence on Czerny but also show that the style is a mixture of classical and romantic. The following table shows the outline diagram of Czerny's Op. 386.

	Key	Tempo	Technique	Measures
Introduction	E-flat major – E major – E-flat major	Andante mesto e sostenuto	fantasy	49
Theme	E-flat major	Allegretto grazioso e sentimentale	theme	24
Var. 1	E-flat major	Allegretto	figural (16 th note)	16
Var. 2	E-flat major	Vivo e brillante	figural (sextuplet)	17
Var. 3	E-flat major	Piu lento	figural (triplet, nonuplet)	17
Var. 4	E-flat major	Vivo e brillante – presto	figural (16 th note, 32 nd note, sextuplet)	33
Var. 5	e-flat minor	Andante sostenuto e mesto	homophonic (triplet)	25
Finale	E-flat major	Allegro vivace	figural	160

Source

The edition of Op. 386 used in this dissertation was published circa 1836 by D'Almaine & Co. of London. No plate number was printed on the score. It is in the possession of the British Library in London, England.

Amusement des jeunes amateurs, 20 petites et brillantes recreations en forme de Rondinos et Variations sur des themes favoris, Op. 825

The eight pieces discussed so far in this chapter can be categorized as Czerny's typical "full-length" variations. Each piece occupies an opus number and runs fifteen pages or more; each piece consists of at least five variation movements that often come together with an elaborate introduction and finale; and most of the titles carry the words "grande" or "brillante" to indicate the large scale and formidable technique involved in the piece. All these properties suggest the showy nature of the pieces and make these pieces suitable for a virtuoso pianist to use for a concert performance. A typical amateur pianist in the nineteenth century, however, was unlikely to have been able to handle these variations comfortably, and Czerny, who wrote many exercises and etudes for the beginners, would have been well aware of the capability of an amateur pianist. To fill the needs of those mainstream customers, therefore, Czerny had to write pieces that people without Liszt's or Chopin's technique could still enjoy playing.

This category of Czerny's works for amateur pianists can be summarized by following characteristics: an opus number having a collection of ten to forty-eight small pieces, with each piece being about two to five pages; having the genre of rondinos, variations, or a mixture of the two; and having a title that would usually use the words "petite" or "kleine" to imply their small scale and "amateurs," "jeunes," or "leichte" to indicate the simpler skill level. This category of Czerny's works can easily be found scattered among his opus numbers, some examples being Ops. 316, 354, 455, 593, 606, 690, 729, 825, and 844.

Czerny's Op. 825 is a good example of one of his works for amateur pianists. The album has twenty "petite" pieces: twelve are rondinos and the remaining eight are variations. Each piece is between two and three pages, and all twenty pieces are based on famous tunes of that time. The original tunes can be traced back to operas, dance music, folksongs, and national anthems, as shown in the thematic catalog (see Fig. 4.9).

N ^o 1. LABITZKY'S <i>Elfen-Walzer</i> . RONDINO.	N ^o 11. HOSSINI'S <i>Wilhelm Tell</i> . RONDINO.
N ^o 2. <i>Polka russe</i> . RONDINO.	N ^o 12. BELLINI'S <i>Nachtwandlerin</i> . VARIATIONS.
N ^o 3. BELLINI, <i>Montechi e Capuleti</i> . VARIATIONS.	N ^o 13. LANNER'S <i>Schönbrunner-Walzer</i> . RONDINO.
N ^o 4. HAYDN'S <i>Gott erhalte Franz d. K.</i> VARIATIONS.	N ^o 14. TITL'S <i>Wässl-Polka</i> . RONDINO.
N ^o 5. <i>Schweizerlied</i> . VARIATIONS.	N ^o 15. WEBER'S <i>Freischütz</i> . RONDINO.
N ^o 6. BELLINI'S <i>Puritani</i> . RONDINO.	N ^o 16. LWOFF'S <i>Russische Nationalhymne</i> . VARIATIONS.
N ^o 7. LABITZKY'S <i>Aurora-Walzer</i> . RONDINO.	N ^o 17. MOZART'S <i>Don Juan</i> . VARIATIONS.
N ^o 8. <i>Hymne nationale hollandaise</i> . RONDINO.	N ^o 18. <i>Le petit Tambour</i> . RONDINO.
N ^o 9. <i>El Zapateado (Danse espagnole)</i> . RONDINO.	N ^o 19. <i>Gustav, oder der Maskenball</i> . RONDINO.
N ^o 10. MOZART'S <i>Zauberflöte</i> . VARIATIONS.	N ^o 20. <i>Le Carneval de Venise</i> . VARIATIONS.

Figure 4.9. The thematic catalogue of Op. 825

The album was published originally by Jean André of Offenbach, Germany, in 1853 and later by other foreign publishers in the late nineteenth and early twentieth centuries,

including North American editions by G. André of Philadelphia, W.C. Peters & Sons of Cincinnati, and Theodore Presser of Pennsylvania. Not every edition, however, published the complete twenty pieces, and one edition (W.C. Peters), although keeping twenty pieces, replaced the original rondo with a new one and also changed the order of the pieces. In 1960, Stanley Fletcher, a professor at the University of Illinois, selected seven pieces from Op. 825 and published them under the title “Czerny’s Holiday.” All these editions are no longer available; only a single piece, No. 17, is still in print by Musica Obscura.

In keeping with the topic of this dissertation—Czerny’s variations—the discussion here will focus on the eight variation pieces in Op. 825, which are Nos. 3, 4, 5, 10, 12, 16, 17, and 20. Nos. 3 and 12 both are based on Bellini’s operas: No. 3 is from *I Capuleti e i Montecchi*, which, as mentioned earlier in this chapter, is a story based on Shakespeare’s *Romeo and Juliet*. The original tune in No. 3 is from Romeo’s aria, “La tremenda ultrice spada,” in Act I, Scene 1 of Bellini’s opera. No. 12 is from Bellini’s seventh opera, *La Sonnambula*, which, also as mentioned earlier, is a story about a sleepwalking girl named Amina. The tune is from Amina’s aria, “Ah! non giunge uman pensier,” which is sung in the finale of Act II. The same tune was also quoted in Liszt’s *Grosse Concert-fantaisie aus der Oper Sonnambula*.

Nos. 4 and 16 can be considered as a group because both are taken from national anthems. No. 4 is from “Gott erhalte Franz den Kaiser,” the old Austrian imperial anthem composed by Josef Haydn (1732–1809). As a citizen born and living his whole life in Vienna, the tune would have had special political meaning for Czerny, and he, in fact, used it at least five times in his works (i.e., Ops. 73, 123, 298, 524, and Op. 528, No. 2).

Similarly, No. 16 is from the Imperial Russian hymn “God Save the Tsar,” by Alexis Lvov (1798–1870). Czerny also used this tune in his “full-length” variations *Fantaisie et Variations sur l’air national Russe*, Op. 395, and it can also be found in Tchaikovsky’s *1812 Overture* and *Marche Slave*.

No. 5 is from an Alpine folksong, “Steh’ auf, Steh’ auf, o du Schweizer Bub,” which came from Tyrol, an area southwest of Austria. This Alpine folksong is different from the pair used in Op. 194 and mentioned earlier in this chapter, which came from Styria, southeast of Austria. This song, though, was also performed frequently by Alpine singers in the 1830s.¹ Based on the same tune, Czerny wrote another set of variations without an opus number under the title *The Swiss Drover Boy*. The tune was also the basis for Chopin’s *Variations on a German Air*.

Both Nos. 10 and 17 come from Mozart operas. No. 10 is from the aria “Ein Mädchen oder Weibchen” in *The Magic Flute*, sung by Papageno before the finale of the second act, and No. 17 is from “Là ci darem la mano,” the famous tune from *Don Giovanni*, a duet in the first act sung by Don Giovanni and Zerlina. That tune was so popular that it inspired Chopin’s *Variations in B flat on La ci darem la mano for piano and Orchestra*, Op. 2, and Liszt quoted it in his *Réminiscences de Don Juan de Mozart*.

The last piece, No. 20, is from Paganini’s violin variations, *Carnaval de Venise*, Op. 10. The tune Paganini chose was a Neapolitan song called “Oh mamma, mamma cara.” When Paganini gave his European tour, he frequently played *Carnaval de Venise*. Chopin wrote his *Souvenir de Paganini* variations based on the tune, and Liszt also wrote

¹ Wolfgang Suppan, “Folklore im Grazer Konzertleben des Biedermeier.” *Werk und Wirkung: Musikwissenschaft als Menschen- und Kulturgüterforschung*, edited by Wolfgang Suppan, Vol. 3, 1299–1324. Tutzing, Germany: Hans Schneider, 2000.

Variations sur Le Carnaval de Venise. Liszt even wrote a fantasy with the themes from both “La campanella” and “Carnaval de Venise.”

These eight pieces from Czerny’s Op. 825 are short (one to three minutes playing time) and were composed without separation between the variation sections. All eight pieces belong to the category type of melody variation with constant harmony. The structure of each includes a short introduction, which is usually a few chords or a short passage, then one to four variation sections, and, finally, a coda. The figuration is simple and the texture is not complicated. Although these pieces are intended for amateur pianists, they are quite charming and the quality is no less than the other, more complicated, showy works. They are definitely suitable as encore pieces for recital programs.

Source

To the author’s knowledge, no U.S. library holds the completed twenty-piece edition of Op. 825. To record the eight variation pieces, three editions were used in this dissertation. Prof. Fletcher’s “Czerny’s Holiday” included Nos. 4, 5, 10, 16, 17, and 20 and is the main source for recording this opus. It was published in 1960 by Summy-Birchard Publishing Co. of Evanston, IL, and is available in many U.S. libraries. The edition used for No. 3 was published by G. André of Philadelphia with plate number G.A. 117. This piece is in the possession of the Special Collections Department, Music Library, University of California at Los Angeles. The edition for No. 12 was the original edition by Jean André of Offenbach, published in 1853 with plate number 7265. This piece can be found both in the Newberry Library, Chicago, IL, and the Juilliard School of Music Library, New York, NY.

Chapter 5: Conclusion

As the teacher of Liszt, Leschetizky, and many other famous nineteenth-century pianists, Czerny's reputation is undoubtedly rooted in his pedagogical works. Interpreting him as merely a composer of etudes or finger exercises, however, would be a mistake. With more than 1,000 compositions, including 180 piano variations, Czerny falls into the top composers in music history on the basis of numbers alone. Although, of course, quantity does not necessarily mean quality and Czerny's work did receive low opinions from some nineteenth- and twentieth-century scholars, his works are still a good representation of the musical culture in the early nineteenth century, and, by carefully searching his vast output one discovers the gems of his compositions that are worthy to be revived on modern recital stages.

In this dissertation, nine of Czerny's piano variations were selected, analyzed, and recorded. Overall, Czerny's variations defy a general classification, such as classical or romantic. Although the majority of his variations belong to the category type of melody variation with constant harmony, free-style and fantasy variation movements also exist in his later works. In his earlier compositions, such as Ops. 103 and 112, several variation movements show, on the one hand, his classicism with an influence from Beethoven. The fantasy movements in his operatic theme and variations show, on the other hand, Czerny's anticipation of the romantic style.

The nine variations chosen for this dissertation are good examples of Czerny's own treatises on variations. All the compositional skills can be found in his *Introduction to Improvisation*, Op. 200, and *School of Practical Composition*, Op. 600. These nine pieces were selected to show the diversity of sources on which Czerny based his

variations. Operas, dances, folksongs, and military airs are the most popular tunes on which Czerny based his works, and that also well represents the musical tastes of people in the early nineteenth century. Recording and studying these nine piano variations served not only for the enjoyment and appreciation of these brilliant pieces in themselves but also for the edification of coming to learn about other music styles as well as the culture of society at the time.

The objective of this dissertation is to bring back some of Czerny's long-forgotten piano variations by providing an analytical study and an interpretive performance of the works. Although the nine pieces are a small number compared with Czerny's vast output, the recording of them should serve as an incentive for pianists to again give attention to these long-ignored pieces. The author hopes that in the near future not only Czerny's variations but also his fantasies and rondos—not to mention other overlooked nineteenth-century compositions—will once again be heard on recital stages and found on many people's CD shelves.

Appendix A. List of Czerny's Variation

The following list is extracted and compiled from the *Complete List of Carl Czerny's Works*,¹ published by Robert Cocks & Co., London in 1848.

Op.	Title	Original Theme
1	Vars. Concertantes for Pianoforte and Violin	By Krumpholz
3	Fant. et Var. brill. (Romance de Blangini) with Accompts. for two Violins, Alto, and Violoncello	By Blangini
4	Le Souvenir, Vars.	
8	Amicitæ, Andantino with Vars.	
9	Vars. brill. et faciles (Thème favori)	German air
12	Vars. (Trauer-Walzer by F. Schubert)	Waltz, Op.9, No. 2, by Schubert
14	Brilliant Vars. on an Austrian Waltz	Austrian waltz
16	Introd. et Var. sur "O cara memoria," with Vcello. Accompt.	"O cara memoria" by Carafa
19	Vars. sur une Barcarole favorite	Italian folksong "O Pescador dell' Onda" by Gail
20	Introd. et Vars. sur la Marche favorite della Donna del Lago	Opera "La Donna del Lago" by Rossini
21	Introd. et Vars. sur la Cav. fav. "Sorte secondami"	Opera "Zelmira" by Rossini
25	Vars. brill. sur "Ah come nascondere" à 4 mains	Opera "Ermione" by Rossini
33	La Ricordanza, Variazioni sopra un Tema di Rode	Violin Variation, Op. 10, by Rode
36	Impromptus on Vars. brill. sur le Cotillon du Ballet Arsena	Ballet "Arsena" by Gallenberg
37	Fant. suivie d'une Romance variée	
40	Vars. brill. sur la Marche du Ballet La Danseuse d'Athène, à 4 mains	Ballet "La Danseuse d'Athène" by Weigl
46	Vars. on a Bohemian Air	Bohemian Air
52	Vars. in an easy style on the concluding Air from Die Fee aus Frankreich	Play "Die Fee aus Frankreich" by Müller and Roser
55	Les Charmes de l'Amitie, Thème de Beethoven	"Das Glück der Freundschaft", Op. 88, by Beethoven
56	Introd. et Vars. sur la première Galoppe	Galop
59	Introd. Vars. brill. et Rondo sur la Marche favorite de Roland	By Roland

¹ Carl Czerny, *Erinnerungen aus meinem Leben*, pp. 55–74.

60	Vars. and Rondo on C. M. von Weber's Hunting Chorus from Euryanthe, with Orchestral Accompts.	Opera "Euryanthe" by Weber
62	Caprice et Vars. sur "An Alexis" de Himmel	"An Alexis send' ich dich" by Himmel
67	Vars. Concert. suivies d'un Rondeau de Chasse sur la marche du Ballet, Barbe Bleu, à 4 mains	Ballet "Barbe Bleu"
73	Vars. on "Gott erhalte Franz den Kaiser," with Quartett or Orchestral Accompts.	Austrian Anthem "Gott erhalte Franz den Kaiser" by Haydn
77	God save the King, with Vars.	British Anthem
80	Introd. 7 Vars. e Finale sopra un Tema favorita per Pianoforte e Flauto ossia Violino Concertante	
81	Vars. sur un Marche Anglaise	English March
86	Introd. Vars. and Finale on the Bavarian National Song	Bavarian air by Spontini
87	Introd. et Vars. sur la Valse de Gallenberg, à 4 mains	Waltz by Gallenberg
91	"Es ritten drei Reiter," German Air with Vars.	German air
103	Vars. brill. sur un Air Militaire Française	French military air
106	Introd. et Vars. sur un Thème original, à 4 mains	Original theme
112	Second Galoppe variée	Galop
113	Vars. sur un Thème original	Original theme
114	Valse variée	Waltz
115	Easy Variations on a Theme from the Farce, Staberl's Reise Abentheuer in Frankfort and München	Farce "Staberl's Reise Abentheuer in Frankfort and München"
123	Vars. brill. sur "Gott erhalte Franz den Kaiser," à 4 mains	Austrian Anthem "Gott erhalte Franz den Kaiser" by Haydn
125	Vars. brill. sur un Thème de l'Opera, Il Crociato, à 4 mains	Opera "Il Crociato" by Meyerbeer
130	Variations brillantes sur deux Thèmes de l'Opera, L'Ultimo Giorno di Pompei, à 4 mains	Opera "L'Ultimo Giorno di Pompei" by Pacini
132	Variations brillantes sur "Dépechons, travaillons," de l'Opera, Le Maçon; solo and duet	Opera "Le Maçon" by Auber
133	Introduction et Variations sur la Cavatina de l'Opera, L'Ultimo Giorno di Pompei	Opera "L'Ultimo Giorno di Pompei" by Pacini
134	Impromptu ou Variations sur un Thème de l'Opera, Oberon	Opera "Oberon" by Weber
135	Variations sur un Thème de l'Opera, Oberon	Opera "Oberon" by Weber
138	Variations de Concert sur la Marche des Grecs de l'Opera, Le Siège de Corinthe	Opera "Le Siège de Corinthe" by Rossini
140	Introduction and Variations on a favorite Air from Das Mädchen aus der Feenwelt	Play "Das Mädchen aus der Feenwelt" by Drechsler

141	Variations on the favorite Duet, "Brüderlein fein"; duet	Duet in "Das Mädchen aus der Feenwelt" by Drechsler
147	Variations à Capriccio sur deux Thèmes de l'Opera, Oberon, à 4 mains	Opera "Oberon" by Weber
160	Introduction, Variations, et Polacca sur "Tu vedrai," avec Orchestre, in D	Opera "Il Pirata" by Bellini
170	Grandes Variations brillantes sur "La Campanella de Paganini," avec Quartett Accompts.	"La Campanella" by Paganini
179	Introduction, Variations, and Polacca on two favorite Airs from Der Alpenkönig und der Menschenfeind	Play "Der Alpenkönig und der Menschenfeind" by Müller
180	Introduction and Variations on a favorite Air from Der Alpenkönig und der Menschenfeind	Play "Der Alpenkönig und der Menschenfeind" by Müller
193	Troisième Galoppe, variée	Galop
194	Introduction, Variations, and Rondo on two favorite Styrian Alpine Airs; solo and duet	Alpine airs by Fischer
196	Introduction, Variations, and Rondo on "Or che son vicino à te"; solo and duet	Cavatine "Or che son vicino à te" by Nicolini, in Opera "Tancredi" by Rossini
199	Variations sur "Ah! ich stell' du Falsche dir"; solo and duet	Opera "Othellerl" by Müller
202	Introduction, Variations brillantes, et Rondeau de Chasse	
203	Valse Autrichienne, variée	Austrian waltz
204	Divertissement de Concert, ou Adagio, Variations, et Rondo, avec Accompt. d'Orchestre	
206	Thème Russe, variée	Russian air
208	Introduction et Variations brillantes sur un Thème dans la Muette de Portici	Opera "La Muette de Portici" by Auber
219	Introduction et Variations sur le Pas de Trois dans Guill. Tell	Opera "Guillaume Tell" by Rossini
220	Variations brillantes sur la Tyrolienne Guill. Tell	Opera "Guillaume Tell" by Rossini
223	Variations brillantes sur "Das Wandern ist des Müller's Lust." F. Schubert; solo and duet	"Das Wandern ist des Müller's Lust" by Schubert
225	Variations brillantes sur la Romance favorite d'Ivanhoe de l'Opera, Templar und Judinn, à 4 mains	Opera "Templar und Judinn" by Marschner
228	Vars. brill. sur le thème tyrolien, de l'opera La Fiancée, à 6 mains	Opera "La Fiancée" by Auber
232	Grandes Vars. di Bravura sur 2 motifs fav. de l'Opera, Fra Diavolo, with Orchestral Accompts.	Opera "Fra Diavolo" by Auber
234	Introduction et Vars. brill. sur la marche dans Gli Arabi nelle Gallie, avec Accomp. de l'Orchestre, ou d'un quatuor	Opera "Gli Arabi nelle Gallie" by Pacini

236	Vars. brill. sur le Petit Tambour, avec Accomp. de l'orchestre	
246	Introd. Vars. et Finale sur un Chœur de l'Opera, Fra Diavolo	Opera "Fra Diavolo" by Auber
248	Introd. et Vars. Concert. sur un Tirolienne, pour pianoforte et Cor. (ou Vcelle) in F minor	
249	Variations on the favorite Charmant Walzer by Strauss	Waltz "Des Verfassers beste Launs", Op. 31, by Strauss
258	Deux Thèmes Original Variés	Original theme
263	Vars. précédés d'une Introd. sur un motif dans La Fiancée	Opera "La Fiancée" by Auber
266	Vars. brill. et non difficiles sur une Valse originale, à 4 mains	Waltz
270	Trois Thèmes originaux, variés	Original theme
273	Variations sur un Thème de Paganini	Violin by Paganini
280	Variations brillantes sur une Marche Anglaise, avec Accomp. de l'Orchestre, in E	English march
281	Variations brillantes sur un Thème de l'Opera, Norma, avec Accomp. de l'Orchestre, in F	Opera "Norma" by Bellini
282	Le Cornet de Postillon, Variations sur un Thème de Rossini	By Rossini
285	Grandes Variations concertantes pour deux Pianofortes, sur un Thème de l'Opera, Montechi e Capuleti, in B flat	Opera "Montechi e Capuleti" by Bellini
292	Variations brillantes sur un Thème original, in F	Original theme
295	Variations brillantes sur un Thème de l'Opera, Montechi e Capuleti, à 6 mains	Opera "Montechi e Capuleti" by Bellini
297	Variations brillante sur un Thème de l'Opera, Norma, pour un Pianoforte à 6 mains	Opera "Norma" by Bellini
301	Variations sur une Valse de Reissiger, connue sous le nom de Dernière Pensée de Weber	Waltz by Reissiger
302	Thème Italien, varié	Italian air
303	Introduction et Variations brillantes sur un Thème de M. Rudolphe de Vivenot	
304	Variations pour le Pianoforte et Violon concert, sur un Thème, Le vieux Tambour, de Lafont, in D	"Le vieux Tambour" by Lafont
305	Variations pour le Pianoforte et Violon concert. sur un Thème Espagnol, in A	Spanish air by Lafont
307	Variations brillantes sur le Chœur final de l'Opéra, Le Serment, à 4 mains	Opera "Le Serment" by Auber
308	Variations sur un Thème original	Original theme
309	Introduction et Variations concert. pour le Pianoforte, Violon, et Violoncelle, sur le Chœur, "Nargue de la foile," de l'Opéra, Le Pré aux Clercs, in G	Opera "Le Pré aux Clercs" by Hérold

310	Vars. brillantes sur le Chœur, “Dans cette belle,” de l’Opéra, Le Serment	Opera “Le Serment” by Auber
312	Variations sur la Ronde, “A la fleur du bel âge,” de l’Opéra, Le Pré aux Clercs, à 4 mains	Opera “Le Pré aux Clercs” by Hérold
317	Variations on an original Theme, in A	Original theme
319	Variations sur une Valse de Robert le Diable	Opera “Robert le Diable” by Meyerbeer
320	Variations sur un Thème de Robert le Diable, à 4 mains	Opera “Robert le Diable” by Meyerbeer
324	Variations brillantes sur la Valse favorite de Lanner (Schnellsegler-Walzer)	Waltz “Schnellsegler-Walzer” by Lanner
326	Trois Thèmes favoris de l’Opéra, Zampa, variés	Opera “Zampa” by Hérold
329	Variations sur un Thème favori de l’Opéra, Hans Heiling, de Marschner, à 4 mains	Opera “Hans Heiling” by Marschner
332	Variations brill. sur un motif martial de l’Opéra, Robert le Diable	Opera “Robert le Diable” by Meyerbeer
333	Les Élégantes, Variations brillantes; Book 1, sur la Tyrolienne favorite, Almalied; Book 2, sur la Sonnambula; Book 3, sur une Valse favorite	1. Alpine song; 2. Opera “La Sonnambula” by Bellini; 3. Waltz
334	Souvenir de Peste, Variations sur une Valse, Erinnerung an Pesth, de J. Strauss	Waltz “Erinnerung an Pesth”, Op. 66 by Strauss
338	Introduction et Variations sur un Thème original, avec Accomp. d’un Orchestre ou Quatuor, in D	Original theme
340	Variations on the Pfennig Walzer, by Strauss	Waltz “Pfennig Walzer”, Op. 70 by Strauss
341	Variations brillantes sur un Thème de l’Opéra, Hans Heiling	Opera “Hans Heiling” by Marschner
343	Trois Thèmes de l’Opéra, Lestocq, variés, in G, F, C	Opera “Lestocq” by Auber
347	Variations sur un Thème de Lestocq, in A	Opera “Lestocq” by Auber
350	Le dernier Soupir de Hérold, Variations sur le Thème de Hérold	By Hérold
352	Souvenir de Boieldieu, Variations, in B flat	By Hofmann
353	Variations brillantes sur une Valse favorite (Conversations-Walzer)	Waltz
356	Variations brillantes sur le Thème, Vien qua dorina bella	Piano variations “Vien qua dorina bella” by Weber
357	Trois Thèmes Italiens, variés, à 4 mains	Italian air
361	Introduction et Variations brillantes sur un motif favori de l’Opéra, La Médecine sans Médecin	Opera “La Médecine sans Médecin” by Hérold
363	Introduction et Variations sur le Duo favori, “Suoni la tromba e intrepido,” de l’Opéra, I Puritani; solo and duet	Opera “I Puritani” by Bellini
366	Variations brillantes sur un Thème de l’Opéra, La Princesse de Grenade, de Lobe, pour le Pianoforte, avec Orchestre ou Quatuor ad lib. in C	Opera “La Princesse de Grenade” by Lobe

370	Variations brillantes sur un Thème de l'Opéra, I Puritani	Opera "I Puritani" by Bellini
375	Introduction et Variations brillantes sur un Thème de l'Opéra, I Puritani	Opera "I Puritani" by Bellini
376	Fantaisie et Variations sur un Thème de l'Opéra, I Puritani, à 4 mains	Opera "I Puritani" by Bellini
377	Fantaisie et Variations brillantes sur un Thème de Madame Malibran	Opera "Ines de Castro" by Persiani
384	Grandes Variations sur un air de l'Opéra, Le Cheval de Bronze	Opera "Le Cheval de Bronze" by Auber
386	Souvenir de Bellini, Fantaisie et Variations sur la dernière pensée de Bellini	Opera theme by Bellini
394	Fantaisie et Variations sur l'air national Russe, "Dieu conserve l'Empereur"	Russian Anthem by Lvov
395	Fantaisie et Variations sur un Thème de l'Opéra, Le Cheval de Bronze, à 4 mains	Opera "Le Cheval de Bronze" by Auber
397	Bijoux théâtraux, ou nouvelle Collection de Rondeaux, Variations et Impromptus sur les motifs les plus favoris des nouveaux opéras	Collections of favorite opera themes
398	Le Goût moderne, nouveau Recueil de Rondeaux, Variations et Impromptus sur les Thèmes les plus élégans des nouveaux opéras, à 4 mains	Collections of favorite opera themes
404	Introduction et Variations brillantes sur Thème des Huguenots	Opera "Les Huguenots" by Meyerbeer
427	Introduction et Variations brillantes sur Thèmes de Reissiger	By Reissiger
428	Introduction et Variations brillantes sur Thème Suisse	Swiss air
430	Nachtwandler, Variations sur Valse de Strauss	Waltz "Nachtwandler", Op. 88 by Strauss
431	Eisenbahn, Variations sur Valse de Strauss	Waltz "Eisenbahn", Op. 89 by Strauss
435	Récréations musicales, ou six Mélodies de Bellini, variés	Opera themes by Bellini
438	Les Progrès du Pianiste, huit Thèmes favoris, variés, dans le style facile	Collections of favorite opera themes
440	Quatre Mélodies variés	Opera themes by Donizetti and Bellini
442	Introduction et Variations brillantes sur Chœur du Pirate	Opera "Il Pirata" by Bellini
443	Variations brillantes sur l'Opéra, L'Eclair, de Halévy	Opera "L'éclair" by Halévy
445	Introduction et Variations sur Thèmes de Beatrice di Tenda	Opera "Beatrice di Tenda" by Bellini
447	Introduction et Variations brillantes sur Cavatine favorite, "Senti tu come io sento"	

448	Caprice et Variations brillantes sur Thème favori de l'Opéra, Torquato Tasso, de Donizetti	Opera "Torquato Tasso" by Donizetti
452	Introduction et grandes Variations sur Thème original	Original theme
454	Dix-huit Rondos et Variations	Collections of favorite opera themes
455	Vingt-quatre Variations et Rondos faciles	Collections of favorite songs and opera themes
474	Fantaisie et Variations sur Thème du Postillon de Longjumeau, de Adam	Opera "Postillon de Longjumeau" by Adam
477	Introduction et Variations brillantes sur Postillon, à 4 mains	Opera "Postillon de Longjumeau" by Adam
485	Variations brillantes	Waltz "Les Etoiles D'amor" by Strauss
490	Introduction et Variations brillantes sur la Galoppe de l'Opéra, Lucia di Lammermoor	Opera "Lucia di Lammermoor" by Donizetti
492	Variations sur Rosa Valse	Waltz "Rosa-Walzer", Op. 76 by Strauss
502	Trois Thèmes Variés	Operas by Donizetti
504	Fantaisie et Variations brillante sur Marche de Moïse	Opera "Moïse et Pharaon" by Rossini
524	Variations faciles sur "Gott erhalte," à 4 mains	Austrian Anthem "Gott erhalte Franz den Kaiser" by Haydn
527	Variations faciles sur un Chœur de la Création, à 4 mains	
535	Deux Airs Russes Variés, à 4 mains	Russian airs
541	Deux Thèmes Nationaux de Prusse, variés	Prussian airs
542	Variations et Finale sur un Thème de Prusse	Prussian airs
552	Trois Thèmes variés, à 4 mains	Collections
556	Trois Airs favoris variés	Collections of national airs
557	Six Thèmes ecossais variés	6 Scottish airs
559	Impromptu varié sur un motif de Mozart	By Mozart
565	Deux Marches Espagnoles variés, solo and duet	Spanish marches
566	Variations brillante sur "Adeste fideles"	Song "Adeste fideles"
588	Variations faciles sur Thème Russe, "Dieu conserve"	Russian air
590	Trois Thèmes variés de l'Opera le Sherif	Opera "Le Sherif" by Halévy
608	Variations brillants sur dernière Pensée de Weber	Waltz by Reissiger
617	Variations brillant	
619	Variations faciles, March in Blue Beard	Ballet "Barbe Bleu"
622	Trois Melodies variées, Les Fleurs d'Angleterre	English airs
623	Trois Melodies variées, Les Fleurs d'Ecosse	Scottish airs
624	Trois Melodies variées, Les Fleurs d'Irlande	Irish airs

633	Air varié	
634	Air varié	Scottish air
638	Collection de Variations faciles as duets, the Annen Polka with three other Airs	“Anna Polka” by Strauss
649	Variations brillantes	
672	Vingt-quatre Airs variés, 24 Elegant Studies on Scotch Airs, in 24 books	Scottish airs
680	Variations concertantes, à 4 mains	
682	Trois Airs variés	Scottish airs
693	Quatre Airs variés	
717	Grandes Variations, à 4 mains	
734	Trois Airs variés	
759	Variations sur l'Opera, Rienzi	Opera “Rienzi” by Wagner

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