



# Carl CZERNY

**PIANO MUSIC, VOLUME TWO:**  
**MUSIC FOR PIANO DUO AND PIANO DUET**  
GRANDES VARIATIONS BRILLANTES ET CONCERTANTES  
SUR UN THÈME FAVORI DE L'OPÉRA MONTECCHI E CAPULETI, OP. 285  
FANTASIE ET VARIATIONS SUR L'OPÉRA DE BELLINI 'I PURITANI', OP. 376  
DUO BRILLANT ET CONCERTANT, OP. 358  
RONDO BRILLANT, OP. 321

Jingshu Zhao, piano  
Haoyue Liang, piano



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## CARL CZERNY Piano Music, Volume Two

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### *Grandes Variations brillantes et concertantes pour deux Pianofortes sur un Thème favori de l'Opéra Montecchi e Capuleti, Op. 285*

1	Introduzione: <i>Adagio</i>	3:18
2	Thema: <i>Allegro</i>	1:20
3	Var. 1: <i>Molto brillante</i>	1:54
4	Var. 2: <i>Più vivace</i>	1:38
5	Var. 3: <i>Meno mosso con grazia</i>	2:30
6	Var. 4: <i>Allegro molto vivace</i>	1:58
7	Var. 5: <i>Molto allegro</i>	2:25
8	Var. 6: <i>Andante non troppo</i>	3:32
9	Finale: <i>Molto Allegro</i>	6:20

### 10 *Rondo Brillant in B flat major, Op. 321, for piano duet* 7:07

### *Duo Brillant et Concertant pour Deux Pianos in B flat, Op. 358* 29:15

11	I <i>Allegro con brio</i>	13:09
12	II [Theme]: <i>Andante con moto quasi Allegretto</i>	0:55
13	Var. 1: <i>A tempo</i>	1:12
14	Var. 2: <i>Vivo e brillante</i>	1:25
15	Var. 3: <i>Meno allegro con grazia</i>	2:09
16	Var. 4: <i>Allegro vivace e brillante</i>	1:40
17	III Finale: <i>Molto Allegro</i>	8:49



<b><i>Fantaisie et Variations à Quatre Mains sur l'Opéra de Bellini 'I Puritani', Op. 376</i></b>	<b>14:34</b>
18 Introduction: <i>Allegretto sostenuto</i>	3:14
19 Tema: <i>Allegro moderato</i>	1:13
20 Var. 1: <i>Energico</i>	1:15
21 Var. 2: <i>Veloce e brillante</i>	1:27
22 Var. 3: <i>Un poco ritenuto – Allegro vivace</i>	2:51
23 <i>Andante espressivo</i>	1:29
24 Finale: <i>Molto allegro</i>	3:12
	<b>TT 75:59</b>

**Jingshu Zhao, piano**  
**Haoyue Liang, piano**

FIRST RECORDINGS



# CARL CZERNY: PIANO MUSIC, VOLUME TWO

## Part 1: An Overview

by Martin Eastick

For pianists of all ages and abilities, the name of Carl Czerny usually evokes memories of the endless studies and exercises that form a mandatory part of the daily practice routine, its relentless monotony apparently necessary to obtain the technical proficiency required for further pianistic aspirations. Czerny did indeed write a prodigious quantity of didactic music, covering a huge range of technical issues, but it was far from being his sole contribution to the musical world: he also wrote much music that deserves to be listened to in its own right. Indeed, Czerny's importance in the general development of piano music within the western musical tradition cannot be overestimated, and as a composer he should be regarded as a major figure in the later Classical and early Romantic eras, deserving serious further study and investigation.

A quick consideration of his Op. 740, *The Art of Finger Dexterity*, one of his most widely used sets of studies, logically suggests that there must be at least another 739 opus numbers. Not long after Czerny's death in 1857, his English publisher, Robert Cocks & Co. issued a so-called 'Complete List of Works,' which lists all opus numbers up to Op. 798, as well as a brief summary of unpublished works and a further summary of countless arrangements of works by other composers.<sup>1</sup> The entry for Czerny in Franz Pazdírek's *Universal-Handbuch der Musikliteratur*<sup>2</sup> goes further – up to and including Op. 861. In addition, it must be noted that many of Czerny's opus numbers each contain multiple works: for example, Op. 247, *Souvenir Théâtral – Collection périodique de fantaisies élégantes sur les motifs les plus favoris des nouveaux opéras*,

<sup>1</sup> A reprint of this list is included in Carl Czerny, *Erinnerungen aus meinem Leben. Herausgegeben und mit Anmerkungen versehen von Walter Kolneder, Sammlung Musikwissenschaftlicher Abhandlungen*, Band 46, Verlag Valentin Koerner, Baden-Baden, 1968.

<sup>2</sup> Verlag des 'Universal-Handbuch der Musikliteratur', Vienna, 1904–10.



consists of 'upward of 50 pieces, each arranged as a *solo* and as a *duet*', according to Cocks' list. In the event, only one-tenth (approximately) of Czerny's output is concerned solely with pedagogy, thereby leaving an enormous quantity of music written with other purposes in mind.

Czerny may not have been the most prolific composer of all time (Telemann's cantatas alone reached 1,700 in number, never mind everything else he wrote), but his voluminous output certainly begs the question as to what might be the artistic validity of such extreme productivity. Would not composing in such quantity dilute any *quality* of invention? And then there is the oft-repeated mention of Czerny's 'method' of composition, as supposedly witnessed by the pianist-composer John Field, famous for his nocturnes, who in 1835 stayed with Czerny in Vienna on his way to Moscow and observed that Czerny entrusted the 'composition' of his music to a number of assistants – all good musicians – who created fantasies on the latest opera themes using pre-determined formulae contained in various books of instruction that Czerny himself had previously compiled for this very purpose. This account of an *atelier Czerny* may be rather fanciful, and is perhaps tinged with a hint of jealousy on Field's part, but Czerny was known for composing at enormous speed, and it seems entirely likely that there is some truth in the accounts of him writing several works at the same time, literally moving from one desk to the next as the ink was drying on each piece.

Czerny's music generally falls into one of three main categories. First, and most abundant, are the piano works, both solo and for duet; there are also a fair number of scores for piano and orchestra, and chamber works that include the piano. Many of these pieces were primarily intended for virtuoso display; in the world of Metternich's Biedermeier Vienna, following the Congress of 1815, they were in constant demand from publishers and public alike. Here are found the fantasies, the sets of variations, rondos and impromptus by the hundred, mostly on the popular operatic themes of the day. Scattered amongst these made-to-measure creations, by contrast, are a number of impressive sonatas, including also some fine specimens for piano duet, a genre in which Czerny consistently excelled. Second, since Czerny had, even by 1815, established himself as a reputable and sought-after teacher, it is not surprising that he soon felt the



pressure to turn his attention to producing pedagogical works – the myriads of studies and exercises which were to bring him the reputation that lasts to this day. Third, Czerny did feel the urge to compose music of a more serious nature, although he knew that, in direct contrast to the rest of his *œuvre*, music of this sort would never have commercial viability and so would for the most part remain unpublished. But even as a composer of music that would have limited commercial appeal, he was assiduously prolific, composing string quartets and quintets (possibly as many as thirty), many choral works, large and small, including at least eleven masses, all with orchestral accompaniment, at least seven symphonies (two were given opus numbers and published as Opp. 780 and 781), several overtures and many Lieder.

Fortunately, Czerny's large music library, including his many manuscripts, was preserved after his death and donated to the Gesellschaft der Musikfreunde ('The Society of the Friends of Music') in Vienna. In recent years this immense repository has enabled scholars and musicologists to begin the task of a thorough re-evaluation of this hitherto unknown but important aspect of Czerny's creative activity – and, one hopes, to dispel many of the outmoded and misguided popular preconceptions that endure, damaging his reputation as a serious composer in his own right.

It would be fair to say that, although he lived in an age complicated by political uncertainty, Czerny led a fairly conservative and relatively uneventful existence, living in Vienna all his life, apart from three visits abroad – to Leipzig in 1836 and Paris in 1837, before moving on to London, where he played piano duets with the newly crowned Queen Victoria; and finally to Milan in 1846, possibly to negotiate with the publisher Ricordi, who had agreed to publish some of his shorter choral works.

He was born in the year of Mozart's death, 1791, on 21 February, his family being Bohemian immigrants, of which there was a steady influx to Vienna in the late eighteenth century. His father, Wenzel Czerny (the surname translates simply as 'Black'), was a musician of modest means, who nevertheless gave his son a thorough musical upbringing, enough for the nine-year-old to make his first public appearance in an outdoor performance of Mozart's Piano Concerto in C minor, K491. In 1801 an introduction to Beethoven was arranged, at the instigation of Wenzel Krumpholz, a



Czech violinist in the Court Theatre Orchestra, to whom Czerny returned the favour in 1806 when his Op. 1 – a set of variations for violin and piano on a theme by Krumpholtz, was published. Beethoven was impressed enough with Czerny's performance of his Sonata in C minor, Op. 13 (the 'Pathétique') to agree to take him on as his pupil. Although Beethoven formally taught Czerny only until 1802, they maintained a close friendship until Beethoven's death in 1827. In 1805 Beethoven issued a testimonial in Czerny's favour – presumably intending to serve as a suitable reference for a potential career as a travelling virtuoso, which, however, never materialised, probably because of the political turmoil in Europe at that time, not least the ongoing Napoleonic conflicts.

Even at this rather early age, then, Czerny started to earn a reputation as a teacher, with Beethoven entrusting his nephew Carl to him for piano lessons in 1815. By this time he was teaching twelve hours a day, a regime he continued relentlessly until 1836, when he decided to concentrate solely on composition. As a performer, he played virtually all of Beethoven's piano works, all from memory, usually at the Sunday recitals he arranged at his home almost every week between 1816 and 1823, but also including the first public performance of Beethoven's Piano Concerto No. 1 in 1806, at the composer's request, followed in 1812 by the first performance in Vienna of the Fifth Concerto.

Czerny, of course, had many pupils, the most famous being the young Franz Liszt, who was taken as a nine-year-old by his father to study with Czerny. Liszt acknowledged his indebtedness to Czerny's teaching throughout his life; he dedicated his *12 Études d'exécution transcendante*, s139, of 1852 to Czerny, including this inscription in the published first edition: 'À Charles Czerny, en témoignage de reconnaissance de respectueuse amitié, son élève, F. Liszt' ('in grateful testimony of a respectful friendship, his pupil F. Liszt'). He also acknowledged Czerny as composer, even as late as 1856, praising his monumental Piano Sonata in A flat, Op. 7, a work Liszt performed. A list of Czerny's other pupils is a veritable *Who's Who* of pianist-composers and teachers, many of whom were to establish themselves as household names as the Romantic movement took hold during the first half of the nineteenth century: Döhler, Heller, Kullak, Leschetizky, Jaëll and Thalberg, to name only a handful. Kullak and Leschetizky



especially, along with Liszt, of course, became well-known teachers in their own right, each passing on Beethoven's legacy – through Czerny – a tradition which continues to the present day.

*Martin Eastick was born in Croydon in 1957 and studied piano from age six. Although continuing with his studies, he decided against a musical career, instead devoting his spare time to researching neglected nineteenth-century music and collecting scores, mainly of piano music by forgotten composers of the Romantic era. He has presented many lecture-recitals introducing forgotten repertoire as well as, more recently, assisting in a number of recordings, often providing performing material from his now substantial private collection.*

## Part 2: Czerny's Works for Piano Duo and Piano Duet – A Closer Look

by William Melton

'If two-piano music is typically "concert music", at its best in the concert hall', the eminent Hungarian-British pianist Louis Kentner noted, 'the "duet for four hands", played on one instrument by two players, is essentially "house" music'.<sup>1</sup> Both of these genres were thoroughly explored by Carl Czerny over the course of his prolific career, from his Opus 2, *Brilliant Rondeau on Cavatine de Carafa* for four hands, to Opus 860, *Obéron: Grand duo brilliant et concertant* for two pianos. In his employment of both media, Czerny went beyond the virtuosic. 'His concept of duo-pianism envisioned a higher function', Hans Moldenhauer suggested; 'He seems to have realized the practical advantages of the idiom for the faithful reproduction of orchestral music.'<sup>2</sup> The importance of Czerny to Parisian music in the early Romantic era was underlined by Camille Saint-Saëns: 'Not only did the Conservatoire audience know little of music, but the general public knew nothing at all; most amateurs knew

<sup>1</sup> Louis Kentner, *Piano*, Macdonald and Jane's, London, 1976, p. 98.

<sup>2</sup> Hans Moldenhauer, *Duo-Pianism*, Chicago Musical College Press, Chicago, 1950, p. 80.



the symphonies of the three great classical masters only through Czerny's transcriptions for piano four hands.<sup>3</sup>

Czerny's *Grandes Variations brillantes et concertantes sur un Thème favori de l'Opéra Montecchi e Capuleti* for two pianos, Op. 285, was published in 1833 by Pietro Mechetti of Vienna. Mechetti also issued versions for solo piano, string quartet and full orchestra, all of which bear the reversed title 'Montecchi e Capuleti' of Vincenzo Bellini's opera *I Capuleti e i Montecchi*. The opera was premiered at La Fenice in Venice in 1830, with the mezzo-soprano Giuditta Grisi singing Romeo. The *Introduzione* [1] begins *Adagio*, in  $\frac{2}{4}$  and B flat major, as *veloce* treble flourishes are juxtaposed with dotted chordal sections. A *pp* transition in D flat major precedes a *Più animato* in F major which is peppered with demisemiquavers and hemidemisemiquavers before a furious *Presto* in common time slows to *dolce, diminuendo* and *pp calando*. The ensuing *Thema* [2], *Allegro*, again in common time (the latter then persists through to Variation V) stems from Romeo's cabaletta 'La tremenda ultrice spada' (Act I). Sprightly dotted quavers followed by semiquavers delineate the theme, here set a minor third higher, in B flat major, than the G major originally employed in the opera. The page-long statement ends with a *Ritornello vivace*. In Variation I [3], *Molto brillante*, the harmonic outline of the theme is given in the bass while the treble contributes rapid sextuplets to the texture. A variant of the *Ritornello vivace* ends the section. With Variation II [4], *Più vivace*, the *secondo* part takes the lead with commanding semiquaver rhythms, the energetic action ending in a *diminuendo* to *pp calando*. Variation III [5], *Meno mosso con grazia*, presents a delicate, chromatic filigree in high treble, the upper octave figure traded by *primo* and *secondo* until a *diminuendo calando* in the last two bars.

Variation IV [6], *Allegro molto vivace*, begins in continuous triplets, *sempre staccato*, the tempo increasing halfway with a shift to semiquavers. Variation V [7], in G major, is marked *Molto allegro*, the rhythmic semiquavers repeating each tone four times before moving onward. The *secondo* again takes the lead, and closes the movement with a brilliant *Presto – Prestissimo* cadenza. Variation VI [8], *Andante non troppo*, starts in E flat major, its languid  $\frac{3}{4}$  metre evoking Chopin with its sweeping, chromatic lyricism.

<sup>3</sup> Camille Saint-Saëns, *École buissonnière: notes et souvenirs*, Lafitte, Paris, 1913, p. 254.



The movement reverts to common time and stricter rhythms in a brisk, seventeen-bar *Allegro vivo* close. The *Finale* [9], *Molto allegro* in common time and again in B flat major, begins with *sempre staccatissimo* quavers in common time, emphasising the beats in the bass but the offbeats in the treble. The two players trade primacy on rising arpeggios in semiquavers, broken octaves and scales both ascending and descending, all the while remaining adjacent to B flat major. Both parts reduce to *ppp* for the last half of the *Finale*, marked *leggierissimo e veloce*, the dotted-quaver rhythms and crotchets in the *secondo* complicated by the sextuplets pitted against them in the *primo*. Contrasting *fortissimo* and *pianissimo* bars characterise the approach to the *Più mosso* finish, when ascending quaver and semiquaver scales prepare four bars of cadential reiteration which end in the fermata-held, semibreve B flat major final chord.

Czerny's *Rondeau brillant*, Op. 321, for piano four-hands [10] was published by Schubert of Hamburg and Leipzig in 1837. Volume One of this series contained an earlier Czerny *Rondeau Brillant*, Op. 136, which Martin Eastick introduces thus: 'In this Rondo, in the key of C major, and a brisk  $\frac{2}{4}$  time, Czerny typically encapsulates Biedermeier sentiment. Dispensing with the customary slow introduction, he launches immediately into a jaunty *Allegro vivo*, characterised by snappy flourishes and dotted rhythms'.<sup>4</sup> This description applies equally well to Op. 321, but with substitutions of the tempo designation (*Allegretto con vivacità*) and key (B flat major). The lively rondo theme (A) is given in the *primo* part, *piano dolce* in  $\frac{2}{4}$ . The taut rhythms of the first episode (B) appear in F major before an abbreviated return to A. The playful second episode (C) arrives in E flat major, and is afterwards extended. Another iteration of A is followed by a second appearance of B, now in B flat major (making the formal structure ABACAB), before a coda of 28 bars brings the rondo to a close. As Cameron McGraw notes, Op. 321 is a 'Brilliant, long, rather busy salon piece'.<sup>5</sup>

The *Duo brillant et Concertant* in B flat major, Op. 358, for two pianos [11] was issued by Peters of Leipzig in 1835. The piece begins with a loose sonata-form *Allegro con brio*

<sup>4</sup> Martin Eastick, *Carl Czerny: Piano Music*, Volume One, TOCC 0020, Toccata Classics, London, 2019, p. 6.

<sup>5</sup> Cameron McGraw, *Piano Duet Repertoire. Music Originally Written for One Piano, Four Hands*, Indiana University Press, Bloomington, IN, 1981, p. 58.



in common time, and four bars of *staccato ff* introduction before the first theme enters *piano dolce* in B flat major. The *secondo* part leads the first statement of the theme, a mixture of rhythmical and lyrical elements underpinned by semibreves in the bass of the *primo*. The second, trill-laden theme appears in the dominant, F major, again in the *secondo*, and the balance of the exposition is given over to conventional arpeggios and scales that remain mostly in F major (with some decided, though ephemeral, deviations). After a repeat of the exposition, the development starts with the *staccato* introductory material in D flat major, *ff*, later revisiting the secondary theme in C major and the first theme in E major. The recapitulation occurs *piano* in B flat major, and the secondary theme, which was in F major in the exposition, now appears also in B flat major, its minims shorn of the earlier trills. The last 31 bars reinforce the tonic key of B flat, and in the final nine bars a *più mosso* codetta drives to a *ff*, fermata-held close.

The second movement, *Andante con moto quasi Allegretto* [12] in E flat major and  $\frac{2}{4}$ , begins with a lively, dotted theme in the *primo*. Variation 1 (*a tempo*) [13] remains in E flat major and  $\frac{2}{4}$  (as do each of the following variations), but now entrusts its demisemiquaver melody (marked *leggermente con delicatezza*) to the *secondo*. The *primo* plays the virtuosic sextuplet theme in Variation 2 (*Vivo e brillante*) [14], its ascending chromatic demisemiquaver scales matched by the equally hair-raising descending arpeggios. The two players divide the melodic honours in the more thoughtful Variation 3 (*Meno allegro, con grazia*) [15], and in the overtly virtuosic Variation 4 (*Allegro vivace e brillante*) [16]. The sharing of the treble part continues in the Finale, *Allegro vivace* [17], the first theme of which opens buoyantly in  $\frac{6}{8}$ , *piano*. An impressive ascending scale in octaves precedes the entrance of the contrasting second theme in A flat major. A transitional, cadence-heavy theme in F major leads to a return of the first theme in B flat major. A long transition makes rhapsodic stations at the keys of G and F major, before the B theme is revisited, now in B flat major, at *Molto allegro quasi Presto*. The last 40 bars are devoted to a coda which ends with a held-out fermata after five bars of *forte* V–I cadences. Maurice Hinson concluded that Czerny's Op. 358 was 'In a conservative Romantic vein, but requires



a healthy dose of virtuoso fireworks'.<sup>6</sup> The judgement rings true, as the work was dedicated to Czerny's pupil, the gifted (and assuredly virtuosic) pianist Theodor Döhler.<sup>7</sup>

The *Fantaisie et Variations sur 'I Puritani'*, Op. 376, for piano four-hands, was issued by Schott of Mainz in 1837. Bellini's *I Puritani* had premiered at the Théâtre-Italien in Paris on 24 January 1835. The opera was a huge success, and Bellini's death in September of that year only added to the public's anticipation of the music of his last work. The theme Czerny chose to set was Elvira's 'Vien, diletto, è in ciel la luna!' from Act II of the opera, originally sung by Giulia Grisi (Giudetta's younger sister). In the Introduction [18], *Allegro sostenuto* in A minor and common time, the *seconda* begins solo with a stealthy *pp staccato* in the bass, answered by the *prima* (the feminine endings for both parts are so marked in the score) with *legato* chords in the treble. A new theme is introduced in C major over a walking bass, and triplets which arrive with E flat major quicken the movement. An extended region of modulation precedes *Allegro vivace*, a stormy interlude in E major decorated by *prima* filigree in the treble. A semibreve chorale with a brief fragment of the upcoming citation from *I Puritani* leading to a *Presto* flourish bring the movement to a *pp* fermata halt. There follows the *Tema* [19] itself, *Allegro moderato* in A major and common time (both of the latter remain constant through all of the subsequent variations). The well-known theme, which Czerny raised a semitone from Bellini's original of A flat major, is presented in two sections of eight and ten bars, both of which are repeated. The *seconda* begins Variation 1 [20], *Energico*, with martial, *ff* dotted phrases in the bass which are continued in the *prima* as the nineteen bars, with repeats, of the piece are negotiated. In Variation 2 [21], *Veloce e brillante* (eighteen bars plus repeats), the velocity and brilliance are all in the *prima*, but the slower Variation 3 [22], *Un poco ritenuto*, gives the *seconda* a chance, with a *bel canto*, double-dotted theme above flowing triplets, marked *dolce e candabile* [*sic*] *espressivo*.

<sup>6</sup> *Music for More than One Piano. An Annotated Guide*, Indiana University Press, Bloomington, IN, 1983, p. 46.

<sup>7</sup> Döhler (1814–56) was born in Naples, where his father was a regimental *Kapellmeister*. The boy received his early musical instruction from the German conductor Julius Benedict, who was engaged at the Teatro San Carlo. In 1829, Döhler moved to Vienna, where he studied piano with Czerny and composition with Simon Sechter. He became a much-admired touring concert pianist in the years 1834–45, was elevated to the rank of Baron by his patron, the Duke of Lucca, and subsequently married the Russian Princess, Countess Elise Sheremeteff.



The opening dotted quavers of the *I Puritani* theme begin a brisk *Allegro vivace* linking passage, while semiquaver octaves in the bass increase the sense of motion. A second phase combines resolute *staccato* quavers with sequences of chords that clash and resolve in fugue-like sonorities. An *Andante espressivo* section [23] turns out to be a fourth variation in all but name, with a long-breathed *dolce* melody in the *prima* over triplets in the bass of the *seconda*. That occurs in E major (whereas previous movements have begun in A major since the introduction), and it acts as a dominant to the arrival of the Finale [24], *Molto allegro* in the tonic A major. The finale starts with *staccato* quavers in  $\frac{6}{8}$  metre and trumpet-like signals in the treble. A dramatic shift presents a sparkling, dancelike *staccato* theme, laden with grace notes, before a tonal progression leads through G sharp major, E major and more transitory modulations which finish at the *ff Presto* codetta and *sforzando* final A major chord.

Of Czerny's compositions for four hands, Walter Georgii, a professor of piano at the Conservatoires of Cologne and Munich, left a judgement both honest and equitable: 'Carl Czerny was quite focused on brilliant pieces for four hands, [and] the many individual pieces he left are often pure products of fashion. Still, as far as compositional technique is concerned, it must be said that Czerny skilfully manoeuvred the *secondo* part to contribute to effects.'<sup>8</sup>

*William Melton is the author of Humperdinck: A Life of the Composer of Hänsel und Gretel (Toccata Press, London, 2020) and The Wagner Tuba: A History (edition ebenos, Aachen, 2008) and was a contributor to The Cambridge Wagner Encyclopedia (2013). He did postgraduate studies in music history at the University of California at Los Angeles before a four-decade career as a horn-player with the Sinfonie Orchester Aachen (Aix-la-Chapelle). Further writings include articles about lesser-known Romantics like Felix Draeseke, Friedrich Gernsheim, Henri Kling and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.*

<sup>8</sup> Walter Georgii, *Klaviermusik*, Atlantis-Verlag, Zürich & Freiburg, 1956, p. 559.



**Jingshu Zhao** was born in 1991 in Wuhan, China. Her talent was evident from an early age: she began to play the piano at the age of four. She completed her undergraduate studies at the Shanghai Conservatory of Music, where she was nurtured by such mentors as Keng Zhou and Baili Fang. She then continued to pursue a Master's Degree at the San Francisco Conservatory of Music, under the tutelage of Jon Nakamatsu and Mack McCray. Finally, she earned a Doctor of Musical Arts degree in piano performance at the University of North Texas, guided by Joseph Banowetz and Vladimir Viardo.



She has performed extensively in both the People's Republic of China and the United States. In addition, she has won a number of prizes in national and international competitions: first prize in the 2021 Baroque Music Competition Division of Charleston International Music Competition, honourable mention in the Bradshaw and Buono International Piano Competition in New York, second prize in the International Music Award in Vienna, honourable mention in the Anhui Division of China Gold Bell Award for Music, the Four Hands Group Gold Award in the Helen Piano Competition, the 'Outstanding Performance Award' in the solo group of the Shanghai Division of the Chang Jiang Cup national college piano competition, silver medal in the second Deutscher Irmler-Klavierwettbewerb in Guangzhou and first prize in the piano four-hands group of the Shanghai Division of the Chang Jiang Cup national college piano competition.

Jingshu Zhao's distinctions extend beyond the concert stage. She was invited to record Baili Fang's instructional DVD series of Bach Inventions, published by the Shanghai Conservatory Press. Her debut album, the first volume in this series of Carl Czerny's music, was released by Toccata Classics in July 2019. These world-premiere recordings garnered a bouquet of enthusiastic reviews, from publications including *Fanfare*, *BBC Music* and *The Sunday Times*. The *Fanfare* critic wrote that her 'sparkling and versatile pianism bestows an elegant sheen', and felt that 'Finger velocity meets lightness of touch meets deft humor to a degree rarely heard from the studio'.

She was recently engaged to teach at Huaibei Normal University in China.



**Haoyue Liang** holds a Doctor of Musical Arts from the University of North Texas. He graduated successively from the Shanghai Conservatory of Music, the San Francisco Conservatory of Music and the University of North Texas. His mentors include Zhou Keng, the renowned pianist and music-activist; Mack McCray, the pianist, educator and former Chair of the Piano Department at the San Francisco Conservatory of Music; Jon Nakamatsu, the gold medallist of the 1997 Van Cliburn International Piano Competition; and the legendary Soviet piano master Vladimir Viardo, gold medallist of the 1972 Van Cliburn International Piano Competition.

During his stay in the United States, he frequently gave solo recitals and participated in chamber-music performances. He was selected by the renowned American wind-symphony conductor Eugene Migliaro Corporon to serve as a fixed member of the University of North Texas Wind Symphony, participating in performances and recording commercial albums with them. During this period, he performed with the Lone Star Wind Orchestra and the Lone Star Youth Winds. The venues where he has appeared include major concert halls in Texas such as the Winspear Performance Hall, the Moody Performance Hall and Eisemann Center. As a pianist, he has also won awards in several international piano competitions, including the Second Prize at the 7th Odin International Music Competition of the European Academic Artists Association, First Prize for Baroque Works at the Charleston International Piano Competition, Second Prize at the Vienna International Piano Competition, honourable mention in The American Prize and Second Prize in the Kawai Asia Piano Competition.

As a piano teacher with over ten years of extensive teaching experience, he was invited to serve as a judge for the American Music School Festival during his time in the US, providing guidance to students and receiving consistent praise from parents and school leaders. Simultaneously, he was appointed to teach at the Irving Fine Arts Academy in Texas. Additionally, during his studies in the US, he minored in Performing Arts Health, an emerging interdisciplinary activity worldwide. In 2021, he participated in the international conference of the Performing Arts Medicine Association.







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